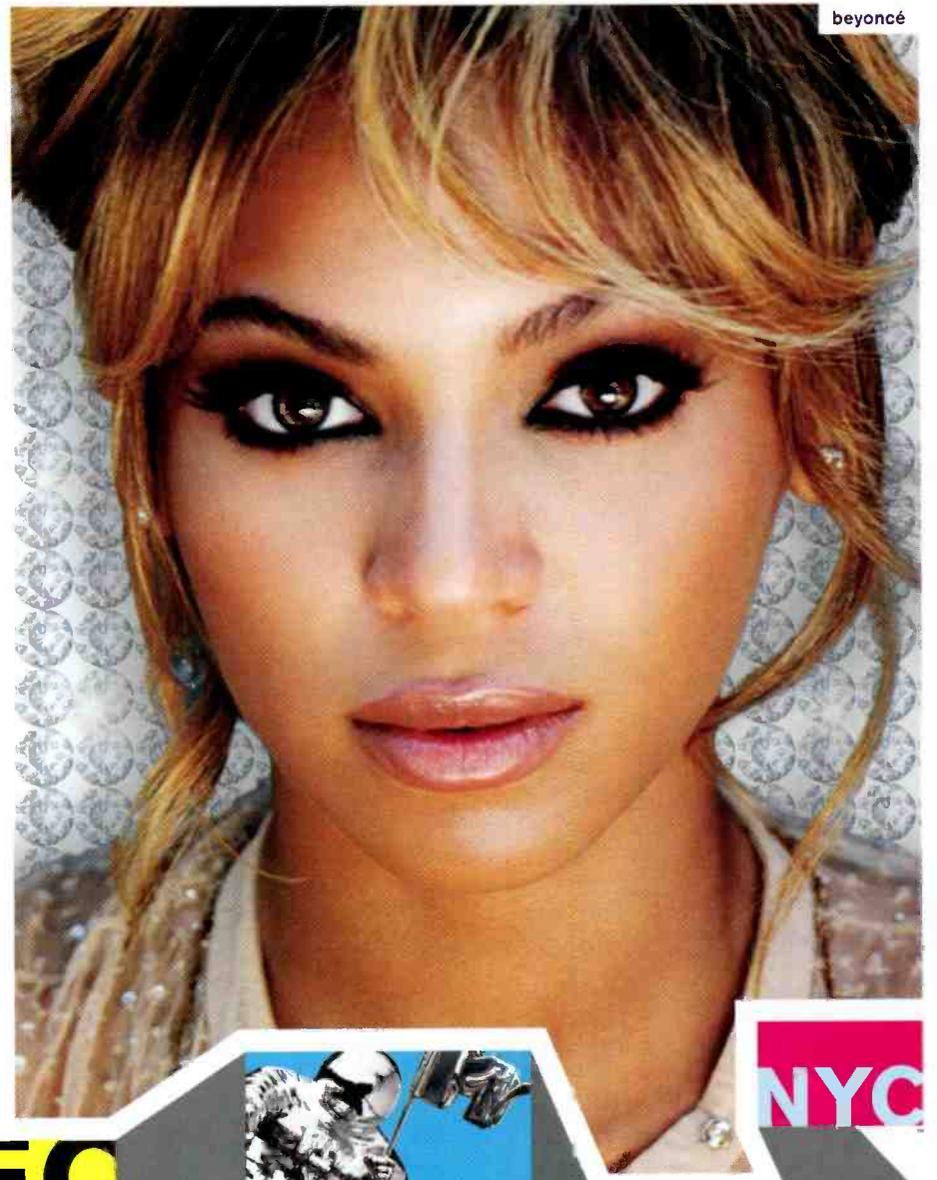


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Billboard

TOWER ON THE BLOCK
AN EARLY LOOK AT LIKELY BUYERS >P.11

SEPT
2
2006

ATLANTIC
RECORDS
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CRAIG KALLMAN
AND ATLANTIC MUSIC
GROUP PRESIDENT
JULIE GREENWALD

ATLANTIC REBORN

THE SECRETS BEHIND
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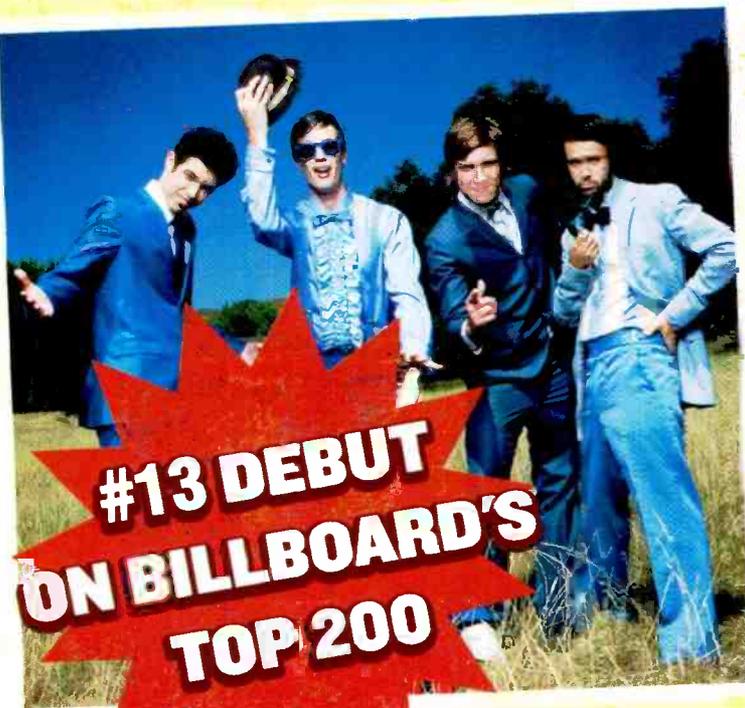
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AFTERMATH:
SAD SONG
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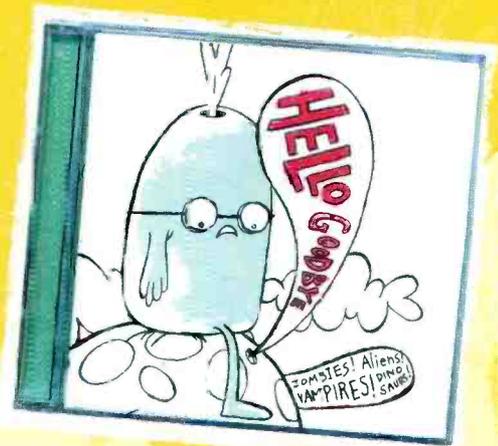


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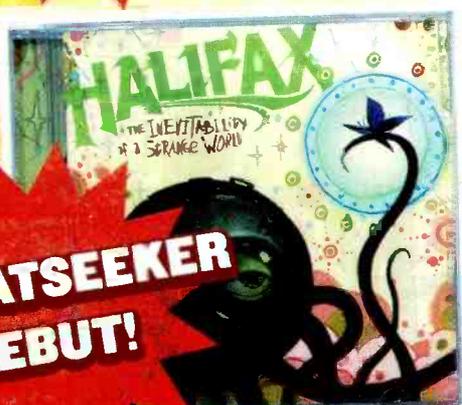


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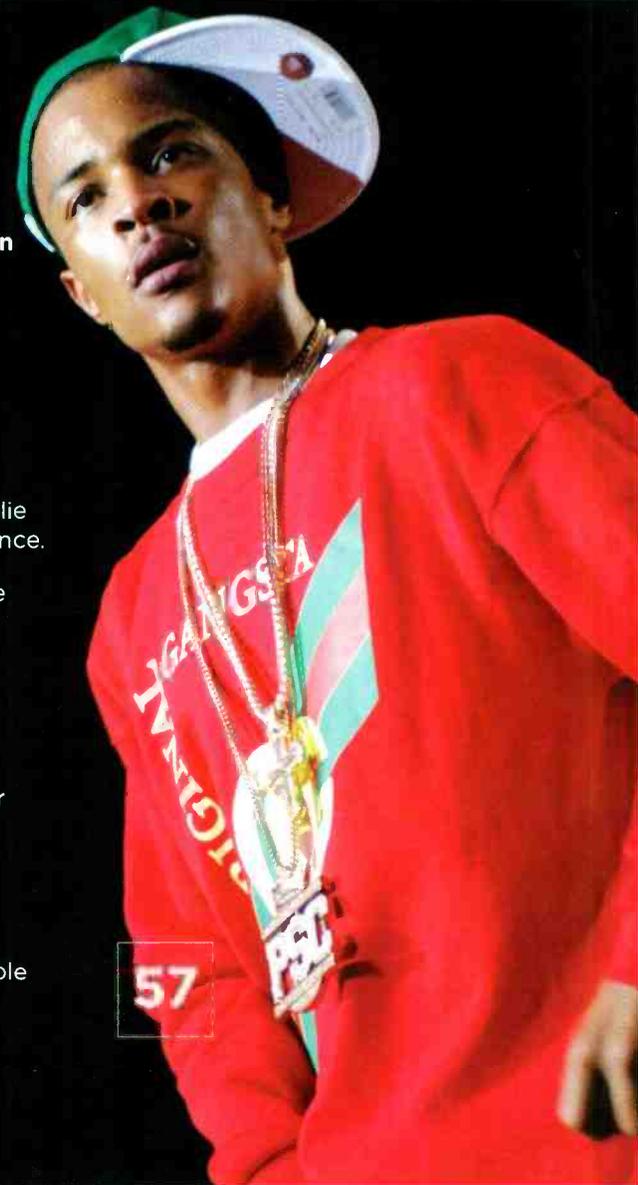
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MECCA ROCKS
The Doors keyboardist Ray Manzarek and manager Jeff Jampol will hold an exclusive keynote Q&A at Billboard's annual MECCA conference Sept. 11 in Los Angeles to discuss the Doors' digital success. billboardevents.com

R&B ON DEMAND
Billboard and Clear Channel Radic will broadcast the Sept. 8 **Billboard R&B/Hip-Hop Awards**. The webcast will be available via Billboard.com and more than 50 Clear Channel station Web sites. billboardevents.com

EXCLUSIVE Q&A
Top-selling norteño act **Los Tigres del Norte** will tell all in an exclusive Q&A with Billboard's Leila Cobo at the inaugural **Regional Mexican Music Summit**, set for Nov. 13-14 in Los Angeles. billboardevents.com

Blogging

THE JADED INSIDER
A rocker running for president? A top U.K. act wagering on the World Cup? It could only be happening in the wide, wide world of blogging. Warning: This stuff's habit forming. jadedinsider.com

OPINION

EDITORIALS | COMMENTARY | LETTERS

Sony-BMG Annulment Good For Business

BY MARTIN MILLS

The European court's recent judgment in favor of European independent labels' association Impala that annulled the European Commission's clearance of the merger between Sony Music and BMG is a watershed moment in many respects. It demonstrates yet again, and on a very different stage, the need for and the value of independent labels acting collectively. This judgment is far from just a technical hitch, not least as demonstrated by EMI and Warner Music's acknowledgement of its impact on their own plans.

We live in a very different environment label-wise than was the case 10 or 15 years ago. Then there were not just six majors, but 10 or more large multinational independents (such as A&M, Island, Motown, Virgin and Zomba) competing head on and successfully in the marketplace with the majors.

Now, following the purchase by the majors of all those companies, there is a chasm in terms of size between the smallest major and the largest independents (even though a number of these independents in many territories still compete just as hard and, often, successfully). That has created a very different dynamic in the marketplace and in the way that labels interact with key intermediaries between musicians and fans.

Four big companies can impose their will on retail and media in a way that 15 did not. In battling each other for space and attention—and leveraging their strength—they intentionally or unintentionally reduce opportunities for smaller players. It is to combat this that the smaller players have needed to unite. At the same time, the independents must be able to rely on the regulatory authorities to protect them and the consumer from the dominance of large corporations serving their shareholders' interests.

It was the failure of the European authorities to do this that prompted Impala's appeal. Now we have the court's recognition that those authorities did indeed fail to protect us all against that collective dominance.

Let's be clear that we are not anti-major per se. In many respects we continue to shelter under their umbrellas. They set the terms of the market in which we operate, and they do great work for many of their acts. Some independents use majors as trading partners around the world. All the

majors have catalogs built on original independent copyrights.

There is a degree of symbiosis between us and them. But just four companies dominating a sector unfettered worldwide?

We wouldn't put up with just four airlines, four banks, four car manufacturers worldwide, would we? Why would we consider doing that in a market that is not about substitutional products but about artistic goods, which are not interchangeable and whose uniqueness thus confers unique powers on their owners?

Consider a practical example. If HMV wants U2 records, it has to get them from Universal. If MTV wants a U2 video, Universal is the only label that can supply it. When there's space for just "x" titles to be racked at the front of the store and just "y" videos on the playlist, that gives Universal the clout to get another space in that rack or on that playlist for another Universal artist.

Fair enough, you might say, but when you've got four or even three big companies using such leverage, especially in a declining market in which it's increasingly expensive to operate, it's not hard to see how a great new artist on a small, quality label can quite simply get squeezed out—and that's perfectly legitimately, not even considering the kind of activities in label relationships with radio that U.S. authorities have focused upon of late.

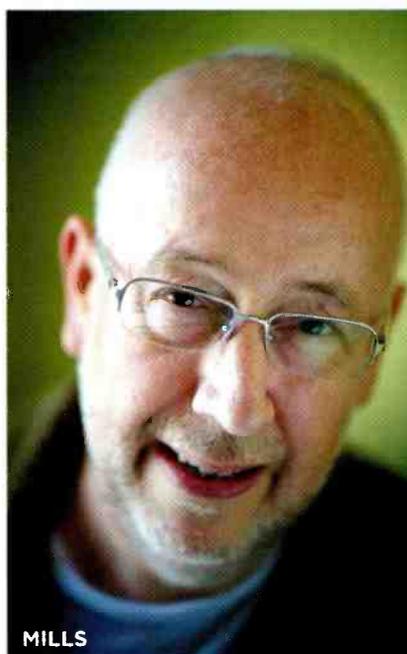
So it's pretty clear that a concentrated market carries dangers to musical diversity, to smaller companies and to music fans. That's why the regulatory authorities must be held to their responsibilities of keeping the market relatively open and the playing field level enough for companies other than the majors to compete and succeed—if they're good enough and if their music is what fans want to hear and buy.

That's as it has been for decades, as musical history shows. Independent labels have always innovated and brought most new musical genres to the world—and increasingly so now, since the majors' economics create a tendency toward

homogenization.

And no, independents are not "cry babies" in running to the regulator and the courts. We are using the weapons available to us, standing up for ourselves, and for our artists and music. Nor are we being dinosaurs trying to defend our place in the old world when the new world is our oyster.

Our very success in the online world—where independents have seized opportunity—demonstrates how much more successful smaller labels and new artists



MILLS

can be when benefitting from a more level playing field. But major labels have online relationships too, and would not be serving their shareholders if they were not seeking to dominate that space as they have offline. Indeed, new U.K. chart statistics demonstrate exactly this.

And offline is still mainline, still 80% of our business, today's business. Impala's battle on that front today will be tomorrow's on a new front, and without those battles being fought, music will be the loser.

Martin Mills is chairman of Beggars Group and Impala.

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>>>BILLBOARD HONORS PUBLIC ENEMY, DUPRI
Public Enemy and Jermaine Dupri will be honored at this year's Billboard R&B/Hip-Hop Awards show. Hip-hop innovator Public Enemy will take home the Hip-Hop Founders Award, while Dupri will receive the inaugural Otis Redding Excellence Award for outstanding achievement in music, culture and business. The awards show will take place Sept. 8 in Atlanta and caps the three-day Billboard R&B/Hip-Hop Conference, held Sept. 6-8, which will feature Ludacris.

>>>APPLE OWES \$100 MILLION
Apple Computer will pay Creative Technology \$100 million to settle a digital music patent dispute between the two companies. Creative, the company behind the Zen line of digital music devices, filed suit against Apple May 15, claiming patent infringement of technologies it uses in its iPod and iPod Nano players. The settlement resolves five pending lawsuits between the two companies, including two Apple countersuit claims.

>>>THE WHO, UNI INK DEAL
The Who has signed a new deal with Universal Republic for the Oct. 31 release of "Endless Wire," its first album since 1982's "It's Hard." Pete Townshend has a pre-existing relationship with Universal, whose Hip-O imprint is reissuing his entire solo catalog Aug. 29. Universal also issued the Who's 2004 retrospective "Then & Now." The band is gearing up for a fall North American tour that begins Sept. 12 in Philadelphia.

continued on >>p12

UpFront

SEPTEMBER 2, 2006



RETAIL BY ED CHRISTMAN

TOWER HEADS TO THE BLOCK

The Bidders Emerge, None Likely To Cover Retailer's Debts

By Oct. 9 Tower Records will have new owners, but vendors may not be so happy about it.

As part of its Aug. 20 Chapter 11 filing, an accelerated bidding process is expected to be approved by the Delaware Chapter 11 judge presiding over the West Sacramento, Calif.-based chain's reorganization proceeding.

But whatever the auction brings in, it is unlikely to be enough to pay off all secured creditors, let alone unsecured trade creditors.

On Oct. 9, Tower is projected to owe its senior secured banking group led by CIT Group/Business Group \$72.3 million. In addition, the subordinated-secured major vendors are owed \$74.1 million by Tower Records' count, or \$82 million by the vendors' calculations.

Tower is unlikely to bring in anywhere near \$100 million, Billboard estimates, let alone the \$150 million needed to pay off all secured vendors. It's considered a given that the bank will recoup its full exposure, leaving anyone to guess what will be left over for the majors. But just as certain, the major vendors have a trump card: If they are unhappy with their recovery, they don't have to play ball and provide credit to new owners, which would swamp the new venture.

Meanwhile, the independent vendors, collectively owed \$15 million, will fight for whatever scraps are left on the table with the other unsecured creditors, includ-

ing \$36 million owed to bond holders who converted to equity from the original prepackaged Chapter 11 in 2004. At the time, in addition to receiving an 85% equity stake in the chain, they also received \$30 million in new notes, with another \$6 million in interest payments due.

Some sources suggest this class of unsecured creditor might see a small recovery, because some real estate assets and licensing fees—for use of the Tower name overseas—are not part of the collateral used for the secured lenders.

In the year ending July 31, Tower Records produced \$10.2 million in earnings before interest, taxes, depreciation and amortization on sales of about \$430 million, according to company documents filed with the court.

That document noted that all 89 of the chain's stores are profitable on a four-wall basis, i.e., without corporate overhead, and that the chain has one of the highest sales productivity levels in the U.S. industry, producing \$383 per square foot.

Of the first day motions, the court approved an interim \$85 million debtor-in-possession loan provided by a consortium of banks led by CIT Group/Business Group, the supplier of its revolving credit facility. (In actuality, that revolver is converted to the DIP loan, and as of the filing, \$77 million was drawn down, leaving \$8 million in availability.)

But the court also approved what is known as cash collateral, meaning the chain can access the cash in its accounts, which should be larger than usual since it missed August payments. Going forward, Tower will buy product cash-in-advance.

Since Tower first filed for Chapter 11 protection in February 2004, it has twice been on the block, but industry participants are betting that a fire sale conducted under Chapter 11 protection will prove third time the charm.

In court, a lawyer for the debtor said that Tower's investment bank, Houlihan Lokey Howard & Zukin, is actively talking to six suitors, who are expected to take part in the bidding process. According to court documents, those bidders include HM Capital Partners, which is believed to have put in the highest bid in 2004; Highland Capital Management; Bayside Capital; Platinum Equity; Radius Equity Partners; and Balmoral Partners.

Also, Tower founder Russ Solomon is trying to put together a group to make a bid. Fred Fox, a former Trans World Entertainment executive, also has financial backing, and sources say he could show up somewhere in the equation. And a suitor with foreign private-equity backers is also said to be studying the situation.

And finally, Trans World, which through the years has bought every other competing music chain in Chapter 11 auctions, will

continued on >>p12

TOURING BY RAY WADDELL

Paradigm Buys LBM

Little Big Man Is Fourth Acquisition In Two Years

Little Big Man Booking now has a big brother.

Paradigm, the Hollywood-based film, TV and literary talent agency, has acquired Little Big Man, the New York-based booking agency home to Coldplay, Sarah McLachlan, the Fray, Franz Ferdinand, Dido, Snow Patrol, Avril Lavigne and Arctic Monkeys.

Little Big Man, one of the most successful boutique agencies in the touring business, marks Paradigm's fourth successful acquisition in the last two years, including literary agencies Genesis and Writers & Artists and booking agency Monterey Peninsula Artists (Aerosmith, the Black Crowes, the Black Eyed Peas, Clap Your Hands Say Yeah, Dave Matthews Band, Wyclef Jean).

While Little Big Man founder Marty Diamond does hope for synergies between the Monterey and Little Big Man rosters, "for us it's more about the synergies that we see in the film and TV and literary and legitimate theater side of things. It's about new business," he says. "I want all my clients to put their thinking caps on and say, 'Wow, our agency now has access to the film and TV world, what else can we provide in terms of content?'"

Paradigm president/CEO Sam Gores says that, though he's spent his career in the film and TV business, music has always been a passion. "Once we decided to get into the music business, I wasn't going to be somebody who brought in one or two great agents and let them build from there," he says.

Gores adds that even though musical artists crossing over into film and TV has always been a "bit of a crapshoot," the Monterey acquisition has worked well. "We've done some really good work with Black Eyed Peas," he says. "We've done some good work with Mos Def. Wyclef Jean has an HBO pilot."

For his part, Diamond has been one of the concert industry's true independents. "The reason I made the move is as the marketplace gets more and more competitive, I need to be able to provide greater services and wider services to my clients," Diamond says. Both executives seem publicly happy with the new arrangement. "The truth is," Gores says, "I believe in letting them have their autonomy in the business they specialize in." ...



FRANZ FERDINAND



Retail Track

ED CHRISTMAN echristman@billboard.com

Missed Opportunity

How Tower's Latest Chapter 11 Might Have Been Prevented

In the story below I analyze how the Aug. 20 Tower Records Chapter 11 filing will play out procedurally, but here I'd like to reflect on how the chain wound up back in Chapter 11 protection for the second time in 30 months. Then I'll do some crystal-ball gazing.

The mainstream press is riding its one-trick horse, touting ad nauseum its almost decade-old pet theory that Tower owes its problems to the imminent digitally induced demise of all brick-and-mortar music stores. (Yada, yada, yada.) That theory overlooks that at least half the industry's problems are still related to the competitiveness of the physical music goods world, pricing and problems with the perceived value of the CD and the market-share shift toward big-box merchants.

I reckon big-box executives hate when I point this out, but this much is undeniable: The larger the big-box market share gets, the smaller the U.S. music marketplace becomes. Income streams from new digital music products and models may soon offset this, but so far, for the first time in music industry history, the emergence of a new format—digital—has not resulted in incremental sales growth.

Moving from macro to micro: With hindsight, it's easy to see that the proclamation (made by distribution executives and endorsed by Retail Track [Billboard, March 27, 2004]) that Tower's successful completion of its 35-day prepackaged Chapter 11 reorganization in February/March 2004 would give the chain a new lease on life was naive.

But how could those execs and I have known that the bondholders would balk at sell-

ing the chain to new owners willing to invest in the future, and then, upon retaining ownership, would refuse to make anything more than token capital improvements under their own stewardship?

Tower's problems now are the same as in 1998, at the time of the \$110 million bond offering that would prove to be the chain's undoing. Its stores are old and tired, tremendously in need of refurbishment, upgrades and redesign. But instead of addressing that issue, Tower's management then noted the funds brought in from the bond offering would be used to fuel expansion.

By 2001, Tower was in trouble, beginning a three-year turnaround that saw the sale of the chain's Japanese store and other international stores jettisoned. Ultimately, the prepackaged Chapter 11 filing resulted in bondholders converting their \$110 million debt for an 85% stake in the company and \$30 million in notes, leaving the Solomon family with little say in company operations.

When Tower was put up for sale in the summer of 2004, one bidder supposedly offered \$170 million-\$180 million and was turned down for unknown reasons. More telling was the bid another suitor supposedly made that sources say proposed a Chapter 11, 363-asset sale, the very thing planned with this filing.

If Russ Solomon had filed an outright Chapter 11 in 2004 rather than admirably pushing for and receiving an unusual prepackaged Chapter 11 solution in which all vendors retained the right to receive 100 cents on the dollar in product payments, bondholders

could have been blown out and even industry vendors could have been forced to take a haircut on what they were owed. Had those steps been taken then, Tower could have been sold in bankruptcy, bringing in new owners willing to invest in the chain. Either back then or now, a deal could include Solomon and Tower executive VP Kevin Cassidy. Even at 80, Solomon still has the cachet to sell such a solution to vendors; while Cassidy insures the Tower legacy.

But since 1998, Amoeba has come along and out-towered Tower; and the other main ingredient that made the Tower chain unique—its culture—came face to face with a five-year-plus restructuring. Three of those years were under recently departed CEO Allen Rodriguez—who arguably had to administer bitter medicine to fix the chain, but who nevertheless some have called the antithesis of Tower's culture. If the chain is sold to nonstrategic new owners, will it still have what once made it so special?

The only strategic player thought capable of making a deal is Trans World Entertainment. Despite the mainstream press hullabaloo, informed sources insist that Trans World has not yet looked at Tower in this for-sale go-around. In the past, the Albany, N.Y.-based chain has looked at Tower, but decided against a deal, sources say, since the two cultures' vast differences would ultimately result in the acquisition hurting Trans World. Ironically, after all the Tower staff has been through, those differences may no longer exist. So expect Trans World to show up in court. ...

>>> **XM TO SPONSOR 'COUNTRY BASH'**
XM Satellite Radio will replace now-defunct country KZLA-FM (93.9) as sponsor for the Los Angeles country music festival Country Bash '06. The event, featuring Gretchen Wilson, Phil Vassar and SheDaisy, will be held Oct. 14 at the Verizon Wireless Amphitheater. Tickets go on sale Aug. 26. XM is using the recent format switch of KZLA, which flipped to rhythmic AC, to promote its selection of nine different country music channels to Los Angeles-based radio listeners.

>>> **JEEP PREPS EMERGING ARTISTS TOUR**
Jeep has tapped up-and-coming artists to help launch its newest vehicle, via a four-week, multimarket tour. The featured artists, who will tour the United States performing at more than 300 free concerts, will travel from gig to gig in a Jeep Compass. The artists participating in Uncharted: The Jeep Compass Music tour are AM, Creede Williams, SONIA, Eric Hutchinson, Mike Himebaugh of the Hello Dave Band, John Pringle, Christopher Jak and David Berkeley. The tour kicked off Aug. 24.

>>> **PARAMOUNT PREPS BLU-RAY**
Paramount Home Entertainment's first wave of Blu-ray titles is scheduled to hit stores in the fall. Eight titles are expected, with four—"Tomb Raider," "Sky Captain and the World of Tomorrow," "Four Brothers" and "Sleepy Hollow"—arriving Sept. 26, while "Sahara," "U2: Rattle and Hum," "Aeon Flux" and "The Italian Job" street Oct. 10. Each release has a suggested retail price of \$29.99. Paramount, which supports both next-generation high-definition formats, is expected to usher "Mission: Impossible III" into stores Oct. 30 in DVD, HD-DVD and Blu-ray.

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from >>p11

undoubtedly have a seat at the table. However, this time most of the major vendors see Trans World as a default buyer or a security net, since it would rather see Tower remain separate as a stand-alone chain, if possible. Also, when Trans World makes an acquisition it tends to liquidate a good chunk of stores, resulting in fewer potential sales

for the vendors.

Tower hired Houlihan Lokey in February to shop the chain, and it contacted 167 potential financial and strategic partners, according to court documents. Of those, 40 executed confidentiality agreements, and ultimately two parties attended management presentations and submitted bids.

When that round failed to produce a bid large enough to satisfy debt, Houlihan Lokey embarked on a second round, contacting 34 potential buyers for a 363-asset purchase agreement documents. Fifteen of those suitors responded and signed

confidentiality agreements and ultimately two submitted bids, presumably counted as part of the six bidders mentioned in court.

According to Tower documents filed with the court, one bid is actively being negotiated and the second arrived just before com-

mencement of the Chapter 11 filing and requires additional due diligence.

In any event, an accelerated bid process is set to begin with a Sept. 12 deadline for suitors to submit letters of intent to buy the chain. ...

Additional reporting by Susan Butler.

nervous nitelife 06

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>>> **SECONDARY
TICKET SERVICE
READIES LAUNCH**

Bremen, Germany-based ticket marketer/promoter CTS Eventim plans to launch a Web-based secondary-market platform for live entertainment tickets. Due to go live in the last week of September, the Fansale platform will let users resell tickets either at a fixed price or via auction. Tickets can be sold up to one day before the date of the concert. For security reasons, the sale proceeds are not credited to the seller until the ticket has been delivered. CTS Eventim organized the secondary tickets exchanged during the 2006 World Cup soccer tournament this summer, when the company sold 3.2 million tickets.

>>> **RED
DISTRIBUTION
ADDS TWO**

RED Distribution has added two rock-focused indies to its roster of third-party labels. Effective immediately, the independent arm of Sony BMG will handle releases from Southern California's Uprising Records and Brooklyn-based I Surrender Records. Uprising releases previously went through Koch Entertainment Distribution, and I Surrender was without a formal distributor, releasing its albums through such online outlets as SmartPunk. Uprising has released albums from Fall Out Boy and Stretch Arm Strong, and will soon launch an urban division. Upcoming releases include albums from punk act Red Knife Lottery and rappers Taj Mahal and Tragedy Khadafi. I Surrender has released albums from rock acts Stars Hide Fire, the Westminster Abbey and Vice Versa. On Sept. 19, the label will issue the debut from Valencia, "This Could Be a Possibility."

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Brian Garrity, Todd Martens, Michael Paoletta, Wolfgang Spahr and Chris M. Walsh.



DIGITAL BY BRIAN GARRITY

VMAs Go Multiplatform

MTV's Awards Show Will Spread Content Across TV, Internet, Mobile Channels

When MTV broadcasts the Video Music Awards (VMAs) Aug. 31 it will produce not one version of the show, but four.

In addition to the main awards show, which will run on the flagship channel, sister network MTV2 will air a specially tailored offering, featuring its own VJ hosts, dedicated commentary and special award presentation. At the same time, MTV's online portal, Overdrive, will provide a live feed of the scene backstage and follow award winners, presenters and performers during the program. And for those not sitting in front of a computer or TV, MTV will deliver short highlight videoclips from the show throughout the night as they happen to mobile phone users.

"We're trying to create a simultaneous experience," MTV president Christina Norman says.

The notion of "screens"—viewing PCs, cell phones and iPods as places for programming in much the same way TV is—has become a key buzz concept in entertainment industry circles as executives grapple with how to keep up with consumers in the era of high-speed Internet connections and mobile entertainment.

MTV is attempting to embrace the idea with its strategy for its biggest night of the year by attempting to be everywhere at once.

Network executives say the big takeaway from last year's VMAs is that the online programming was so popular it should have happened sooner. Last year Overdrive users streamed clips from the show more than 14.7 million times in the month following the broadcast. But online programming wasn't available until after the show ended. Users were allowed to rewatch the show in its entirety, create playlists of their favorite segments and watch post-show coverage.

Recognizing that many of its viewers will likely already be online using instant messaging with their friends or using a mobile phone while the show is airing, MTV opted to offer more programming to complement the TV show, which last year attracted 14 million viewers aged 12-34, according to Nielsen Media Research.

The expanded platform also offers a host of additional advertising opportunities for marketers, including JCPenney, Virgin Mobile, Acuvue, Chevrolet, Dodge, Herbal Essences, Pepsi and Taco Bell, all of which are spending a reported \$4 million-\$7 million for sponsorships.

Dave Sirulnick, executive producer of the 2006 VMAs, says, "It has been conceived as a multiplatform awards show, as opposed to it being a TV show with some ancillary content."

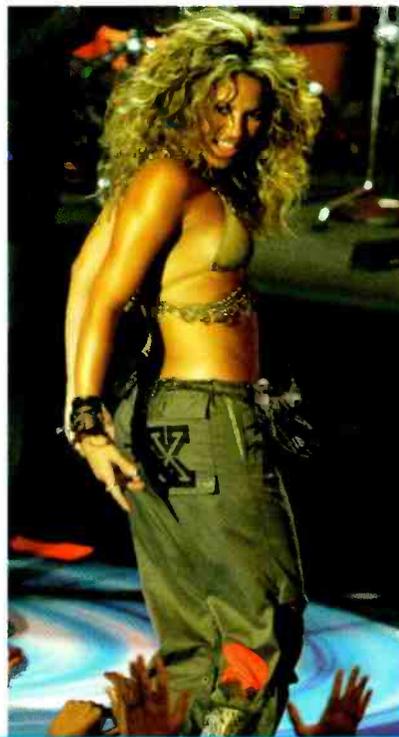
**PLATFORM BY
PLATFORM:**

Overdrive. More than 15 cameras will be set up backstage and MTV VJs will provide commentary on the live action, which will be featured online as the show happens. Sirulnick says MTV got the idea after last year, when it had cameras follow four acts—Kanye West, My Chemical Romance, Ludacris and Kelly Clarkson—throughout the night, from their dressing rooms to the stage. "Aside from the actual performances, it was probably the most accessed VMA material on Overdrive," he says. "It was definitely a factor in us

deciding to go to this live, two-stream idea."

Overdrive users also will be able to watch regularly updated highlights of the backstage show, called "VMA Live: Backstage Uncensored," and the awards show itself. Prior to the VMAs Overdrive will present a live simulcast of MTV News' preshow, interviews and music performances, as well as highlights from past VMAs available for on-demand viewing. Sirulnick says MTV will remind TV viewers throughout the night to go to Overdrive by featuring shots from the backstage stream during the main show.

MTV is also looking to encourage user-generated content. Overdrive users will be able to upload pictures and videos of themselves during the show, some of which will be featured on the VMAs broadcast.



SHAKIRA performing at last year's Video Music Awards; inset, **DAVE SIRULNICK**, executive producer of this year's VMAs.

MTV Mobile. MTV will regularly send alerts and highlights to mobile phone users as awards are handed out. Clips will be 90 seconds to three minutes in length and feature the winners accepting their awards and other show moments. "We want to get alerts out a few times an hour during the three hours," Sirulnick says. Clips will be available to mobile phone users with wireless broadband services like Verizon's V Cast and Sprint's Power Vision through its MTV Mobile portal.

MTV also will introduce its inaugural ringtone of the year award through an exclusive partnership with Virgin Mobile, which will offer free tones from the nominees the week of the VMAs. The artist with the most downloaded ringer will be the winner. In addition, Virgin Mobile users will be able to vote exclusively for the Viewer's Choice award from their phones.

MTV2. As part of a simulcast of the show MTV2 VJs will provide commentary on performances and winners of most interest to the MTV2 audience. And during one commercial break on MTV, MTV2 will feature the presentation of the MTV2 award. "We're going to customize the experience for the MTV2 audience and really make it relevant for them," Norman says.

HOME FRONT

360 DEGREES OF BILLBOARD

**BILLBOARD BRINGS
MUSIC BIZ,
ADVERTISERS
TOGETHER**

The music and advertising worlds will converge Sept. 26 during the Billboard/Adweek Music Upfront at the B.B. King Blues Club & Grill in New York. One of Advertising Week 2007's main events, this exclusive one-day summit will include interactive panel discussions, presentations from top marketing and record label executives who have teamed up on blockbuster campaigns, net-

working opportunities and exciting live performances by some of the music industry's hottest rising stars.

- Here are some highlights:
- Atlantic Records Group, Columbia Records and Aware Records, Virgin Records, Island Def Jam Music Group and Wind-up Records are confirmed to present.
 - Mark-Hans Richer, director of marketing for Pontiac, will give a keynote speech.
 - A special "View From the Top" will bring together top music, advertising and brand-

ing executives to discuss new business models, music consumption and the role of lifestyle products. Lending their expertise on the topic will be panelists Josh Rabinowitz, senior VP/director of music at Grey Worldwide; Larry Mestel, founder of Primary Wave Music and part owner of the Nirvana music catalog; Gayle Troberman, director of branded entertainment and experiences for the MSN network of Internet services at Microsoft; Jarrod Moses, CEO of Alliance; and Kathy Delaney, chief creative officer at Deutsch NY. In addition, Billboard has once again partnered with

Yahoo Music to present an exciting nighttime event, also on Sept. 26 at B.B. King's. Produced by Ed Micone of the Micone Entertainment Group, the show will provide an opportunity for new artists to perform for an audience of advertising and media agency personnel. Here is a look at the acts scheduled to perform:

- R&B teen newcomer Bayje (pronounced "beige") sings about the challenges young people face when entering adulthood. She was signed to Atlantic Records by Warner Music Group executive VP Kevin Liles.
- Singer/songwriter/rocker Garland Jeffreys is a New York legend. Best-known for such

'70s and '80s hits as "Wild in the Streets" and "R.O.C.K.," Jeffreys has earned a cult following with his autobiographical songs and Latin- and reggae-tinged political statements.

- Only 17 years old, singer/songwriter Sonya Kitchell has a musical maturity beyond her age. Her debut album "Words Come Back to Me" is part of the Starbucks Here Music program.
- TobyMac is a Christian rapper/singer extraordinaire. He rose to fame with his Grammy Award-winning group dc talk. Going solo in 1999, he went on to earn numerous Dove Awards and a Grammy nomination.
- Rock/pop outfit Stefy consists of keyboardist Jason

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Verizon's Jet Plan

Campaign For New Phone Features Jet, Chris Brown, Others

"Put Your Money Where Your Mouth Is," the lead single from Jet's sophomore Atlantic album, "Shine On," is already off to a smashing start at radio. But expect the track to take off in the coming weeks, thanks in part to a savvy ad campaign from Verizon Wireless.

Sure, the campaign spotlights the U.S. debut of the Chocolate by LG mobile phone (part MP3 player, part navigation system), for which Verizon has exclusive U.S. rights. But it also singles out some cool sounds. In addition to the Jet track from "Shine On" (due Oct. 3), the campaign features Lady Sovereign's "Love Me or Hate Me" (Def Jam), Chris Brown's "Gimme That" (Jive) and, in a teaser spot, Goldfrapp's "Strict Machine" (Mute). "We selected music that reflected the different genres that we have available through V Cast Music," Verizon Wireless associate director of product advertising Lynne Geoca says.

Created by McCann Erickson, the campaign broke earlier this month, and will run for the back-to-school and holiday seasons. Because the spots are phone-focused with simple visuals, each piece of music needed to have energy, but the agency was eager to also showcase some brand-new tunes.

"A lot of agencies are loosening up on voice-overs," says Camille Hackney, Atlantic Records VP of strategic marketing. "More and more, they're letting the music help tell the story."

Unlike most other campaigns infused with music, this one identifies the artists. For instance, midway through Jet's 30-second spot, the words

the exclusive rights to sell the Jet song's ringtone and the full-length song download for a limited time before they can be sold by any other retailer.

Those keeping score will recall that an iPod spot featuring Jet's "Are You Gonna Be My Girl" helped launch the Australian band's career three years ago. Jet's New York-based manager, Andy Kelly of Win-



JET

"new song by Jet" appear.

And unlike other brands, Verizon has a history of identifying the music in its campaigns. Shortly after the March debut of the Verizon spot featuring Shakira and Wyclef Jean with their song "Hips Don't Lie," the track was sitting pretty atop The Billboard Hot 100. Nelly Furtado recently repeated the process with her single "Promiscuous."

As with these two musical partnerships, Verizon retains

terman & Goldstein, says that ad was perfect for several reasons. "People were actively seeking out the band that performed 'that song in the iPod ad' at a time when the album was in its early stages of release," he says.

Fast forward, and people are now blogging about Jet's song in the Verizon Chocolate spot; the track jumps 22-15 in its second week on Billboard's Modern Rock chart.

Gaviati, guitarist Sean Meyer, drummer Andreas Brobber and vocalist Stefy Rae. Their music was featured on the soundtrack to "John Tucker Must Die."

■ Pop vocalist Kelly Sweet was playing with piano chords before she could walk and was singing for live audiences by the time she was 4 years old. She has opened for Kenny Loggins and sang the national anthem three times at Los Angeles Lakers games.

■ Mexican-American songbird Angela Via's music is a mix of pop, Latin, R&B and soul. She has appeared on soap opera "The Bold and the Beautiful," Nickelodeon's "Snick House" and "The Rosie O'Donnell Show."

REGIONAL MEXICAN SUMMIT TO LAUNCH

An exclusive Q&A with top norteño act Los Tigres del Norte and a marquee opening showcase headlined by Alacranes Musical will be two highlights from Billboard's upcoming, inaugural Regional Mexican Music Summit.

Taking place Nov. 13-14 at the Beverly Hilton Hotel in Los Angeles, the summit will serve as a networking and deal-making platform for the top-selling genre of Latin music.

Already, some of the top regional Mexican acts in the market have signed on for the summit, which officially kicks off with a showcase presented by Promotores Unidos, the asso-

ciation of Mexican music concert promoters. The showcase will feature duranguense group Alacranes Musical, ranchera queen Graciela Beltrán, mariachi singer Carla León, Arroladora Banda Limón, Grupo Imán and Los Nietos.

The summit's Nov. 14 panel sessions will include discussions on publishing, immigration, and digital and mobile business.

The summit will also serve as a platform for Urban Box Office to launch new regional Mexican imprint Fronterizo. UBO is the title sponsor of the summit, and Starbucks is the association sponsor.

For more information, visit billboardevents.com.

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Vivendi Universal Games' 'Scarface: The World Is Yours' features more than 120 songs.

GAMES BY ANTONY BRUNO

Music Gets Personal With Gaming

Innovations Work More Songs, More Player Control Into Videogames

In the spring, music executives at the E3 videogame convention predicted music would take on a greater future role as the game market grows more sophisticated. This fall, that prediction seems poised to become reality.

As the pre-holiday game-release schedule swings into high gear, titles expected to hit retail shelves in coming months will feature more songs—and more user control over them—than ever before.

For example, Electronic Arts' "Madden NFL 07" football game this year features an all-time high of 35 songs, up from 21 in recent years. And that's just one of the smaller soundtracks. Large, open game-play videogames like the "Grand Theft Auto" series took the soundtrack concept to new heights with "GTA: San Andreas" featuring a whopping 80 tracks that were later released on an eight-CD boxed set. This fall, two new games matching the "GTA" game-play style will be released with soundtracks that dwarf that title in size and interactivity, heralding what many expect to be a standard feature of tomorrow's games.

Vivendi Universal Games'

"Scarface: The World Is Yours"—based on the 1983 Brian de Palma film—is taking a particularly strong music focus, featuring more than 120 licensed tracks. Another high-profile game, "Saints Row" from THQ, will launch with 130 songs on its soundtrack.

Going further, both games allow players to interact with the soundtrack and customize it to their whims. Vivendi has added a "Mix Tape" feature that allows users to replace the default soundtrack with a personalized one using whatever combination of tracks they choose from premade mixes. The soundtrack to "Saints Row" will change based on what type of car the player/character drives.

"The game itself is interactive, the story line is interactive, so to the extent that you can make it work, and it doesn't mess up the experience, the music should be interactive as well," Vivendi senior brand manager David Kim says.

Music also has an important role in a game's replay value. At \$60 a pop, games today must have some degree of longevity to warrant a purchase by a community very fickle with its entertainment dollar. Refreshing the soundtrack with new music is a key part of this goal.

Yet there is a growing concern over the expense.

"A soundtrack these days is expected," THQ VP of licensing Germaine Gioia said during a panel session at the E3 conference. But, "it's all coming out of one pot. At the end of the day, it's still got to be a \$60 game."

Game soundtrack songs must be licensed, and the more songs included, the greater the music budget required. Add that to expanding budgets for voice acting, basic development costs and movie and sport licenses, and developers are under incredible cost-savings pressure to keep the sale price below the \$60 limit.

As such, the game industry is searching for new ways to populate a soundtrack at a lower cost, while giving gamers more choice at the same time.

Microsoft's new Xbox 360 console offers some relief, providing technology that allows developers to update games after they've been sold. Many already offer new soundtracks that can be bought and downloaded via the Xbox Live Marketplace, then added to the game. Examples include "Dance Dance Revolution," "Lumines Live" and "Ridge Racer."

While the songs in these soundtrack upgrades still

carry licensing fees, the new soundtracks also carry a separate fee that helps offset the cost. It's also a great opportunity for record labels to showcase new music through videogames without having to slog through the multiyear game-development process.

Moving forward, game publishers may soon let players update certain soundtracks with music from their own collections.

"The capability is definitely there," says Aaron Greenberg, group marketing manager for Xbox Live. "We're just waiting for developers to take it to the next level and integrate it into the game experience."

Doing so will allow gamers to keep soundtracks fresh and won't cost developers a dime in licensing fees. At the same time, it also adds even more user interaction to a format that by its nature stresses interactivity.

"We're very open to consumer involvement and player choice," an EA spokeswoman says.

Finally, game developers hope to offset licensing fees by offering an opportunity to buy music directly from the game itself. Already PC titles like "Left Behind" contain in-game links that are used to pause the game and buy the current soundtrack selection via iTunes. The capability is expected soon in console games, too.

Game developers hope that selling music directly through the game will result in some kind of credit against their licensing fees for that song.

"As long as you have parties that are interested in trying new things," Kim says, "new models are going to come up."



DJ'ING FOR DUMMIES

For the DJ wannabe who's too lazy to learn how to mix with a proper dual-turntable set and too cheap to buy one, the Ministry of Sound has released its CD Player and Scratcher. The product gives nary a hint of pretense for supporting traditional vinyl (remember that stuff?) but does try to offer the ability to manipulate CDs in much the same way—including time cues, pitch control, deck spinning and scratching, looping, sound effects and general music mayhem sure to convince wack DJs hopeful that they actually know what they're doing. We're not sure if this is being marketed as a high-end toy or an actual professional device. It's available from Ministry of Sound's Web site for \$450.

—Antony Bruno

BITS & BRIEFS

GOOGLING MUSIC TASTE

Google Labs has introduced a new beta service that tracks the popularity of music accessed via the company's Google Talk IM service. Users who opt into the service, called Music Trends, give permission for Google to track what they are listening to via various music services. The company then analyzes the aggregated data and publishes an online top 20 rating of what it calls "the world's musical tastes." At press time, the top three acts on the list were Muse, Coldplay and Thom Yorke, respectively. Currently, the only music services compatible with Google Talk are iTunes, Yahoo Music, WMP and Winamp.

eMINOR'S INDIE NETWORK

Flush with \$2 million of recently acquired venture capital, startup firm eMinor aims to develop an online music community, networking and music-discovery service de-

signed for independent music artists and enthusiasts. Dubbed ReverbNation.com, the service currently exists as an invite-only beta, eyeing a fall launch. The site contains a mix of tools that allows musicians to upload tracks and photos, maintain a blog and communicate with fans.

MP3 PLAYERS TO MOVE IN Q4

MP3 players were a big hit last holiday season, and according to the Consumer Electronics Assn., they're headed for an even bigger run this year. The organization forecasts 33 million MP3 units will ship by the end of the year, reaching \$5 billion in sales, accounting for about 3% of the total \$140 billion in consumer electronic sales expected for the year. Riding piggyback is the MP3 player accessory market for such things as headphones, car- and home-integration kits, carrying cases and other similar items. The accessory market is set to grow by 30% this year, according to the CEA.

YAHOO! MUSIC TOP 20 STREAMS SEP 2 2006



The big-voiced singer lands her second No. 1 album on The Billboard 200 this week, as "Back to Basics" enters with 346,000.



The sister quartet's album also takes a bow, hitting No. 4 on The Billboard 200 and the Top R&B/Hip-Hop Albums chart.

1	SHAKIRA Hips Don't Lie EPIC	4,078,510
2	CHRISTINA AGUILERA Ain't No Other Man RCA	3,502,424
3	JUSTIN TIMBERLAKE SexyBack JIVE	3,465,008
4	JESSICA SIMPSON A Public Affair EPIC	3,323,816
5	CASSIE Me & U BAD BOY/ATLANTIC	3,205,892
6	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	2,717,707
7	RIHANNA Unfaithful DEF JAM	2,610,493
8	BEYONCE Deja Vu COLUMBIA	2,418,880
9	THE PUSSYCAT DOLLS Bottoms A&M/INTERSCOPE	2,328,176
10	PARIS HILTON Stars Are Blind WARNER BROS.	2,035,333
11	FERGIE London Bridge A&M/INTERSCOPE	2,021,480
12	CHERISH Do It To It SHD/NUFF/CAPITOL	1,936,726
13	PANIC! AT THE DISCO I Write Sins Not Tragedies DECA/DANCE/FUELED BY RAMEN	1,827,850
14	CHRIS BROWN Say Goodbye JIVE	1,652,762
15	CIARA Get Up LAFACE/JIVE	1,595,081
16	LIL JON Snap Yo Fingers BME/TVT	1,557,418
17	PINK Who Knew LAFACE	1,535,492
18	GNARLS BARKLEY Crazy DOWNTOWN/LAVA	1,514,505
19	YUNG JOC It's Goin' Down BAD BOY SOUTH/ATLANTIC	1,502,085
20	SEAN PAUL Temperature VP/ATLANTIC	1,419,503

The top 20 audio and video streams (combined) for the four weeks ending Aug. 21. Source: Yahoo! Music

GLOBAL BY LARS BRANDLE

Cash From Clicks

Worldwide, Social Networks Mine Music For Money

LONDON—In the wake of the breakthrough success of online communities MySpace and Bebo, a slate of alternative music services have begun to roll out internationally, boasting the next phase in the game—a transactional facility.

Among those artist-centric platforms at the vanguard are Anglo-Australian operation Usync and U.K. offerings Indiestore.com, Bandwagon and Tune-

digital download,” says Dan Forrester, guitarist with critically hailed Perth, Australia-based rock act Fourth Floor Collapse, which has teamed with Usync for its artist Web site. “It’s fast, it’s easy and it puts the control in the hands of the music lover.”

Aside from digital downloads, Usync’s technology allows artists to also sell CDs, tickets, photos and memorabilia at a price point of their choosing. The artist col-

MySpace is the bands are getting a lot of attention and making friends, but they’re not getting any money out of it,” Drury explains. Sales per active artist store average nearly £13 (\$20), “ahead of where we expected it to be,” Drury says. Like Usync, artists who sign up keep up to 80% of the money made from sales, depending on the package they choose.

But no one is predicting the international AI community will turn the traditional recording business upside down. “These will be niche markets,” says Gerd Leonhard, consultant and co-author of “The Future of Music.” “At some point, if you get loads of success doing it yourself, you can get an agent or a label.”

Another potential new player is Univillage, a social-networking site launched by Lastminute.com founder Brent Hoberman. As part of its membership drive, the service—which is available only for U.K. students and has inked partnerships with the majors and various indie labels—is offering 50 free downloads.

Of late, MySpace has become bullish on the international market, building localized communities for users in the United Kingdom, Ireland, Australia and Germany. It also released its first non-English-language version with the beta launch of an operation in France. However, there is no word yet on when either MySpace or Bebo plans to add a paid-download function.

As natural a progression as it seems, the enabling of that functionality for the international alternative music community isn’t going to revolutionize the model, Jupiter Research analyst Mark Mulligan says. He cites the examples of pioneering European online music communities Peoplesound.com and Vitaminic, both of which have cooled considerably since arriving on the scene during the dot-com boom.

“There’s still the problem of finding the audience,” he says. “Not many [community members] are in the same place at any one time, which makes it very difficult to make a mass-distribution model. They are becoming another important part of the music marketing mix. But I don’t think it’s there to replace record labels.”



FOURTH FLOOR COLLAPSE

Tribe, which cater to unsigned acts and independent labels.

Through Usync, GD Worldwide is attempting a new business model that places artists at the core of what its directors describe as the “alternative independent,” or AI, marketplace.

Usync offers rising artists an integrated marketing and e-commerce toolkit with which to forge an immediate close relationship with their fan bases.

“There’s a big difference between a loose collection of friends and a very tight community of active engaged fans, which the artist wakes up every day and serves,” GD Worldwide founder Dan Simmons says. “This is the next logical stage in the market.” Around 15 artists are understood to be collaborating with the service since it arrived in the Australian market roughly six months ago.

“It’s the new ground floor to have your music available as a

lects 80% of the sum, with Usync the remainder.

Simmons says the company is working with six to 10 “high-profile artists” in the United Kingdom, ahead of a planned international rollout in 2007.

“The U.K. is leading the charge on this,” says Ben Drury, managing director of London-based media technology specialist 7 Digital. The company is behind Indiestore, which launched as a beta service in May. “We’ve always had a strong, vibrant music community with new bands.”

Indiestore enables its artist community to charge users for downloading their tracks. Moreover, its sales data is recognized by charts compiler the Official U.K. Charts Co. British vocalist David McAlmont, who has scored six top 40 hits on the OCC singles chart, is among the 3,000 acts from more than 60 countries to have signed up.

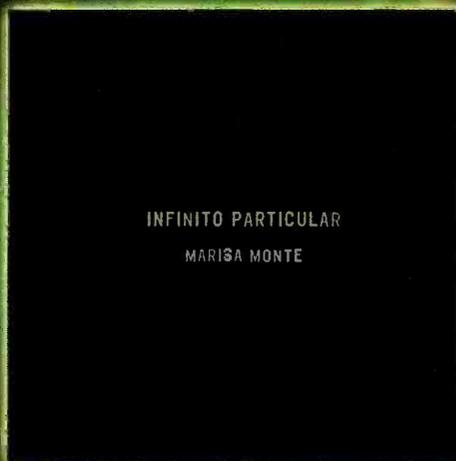
“One of the problems with

One of Brazil's most gifted artists, composers, multi-instrumentalists and producers

Marisa Monte

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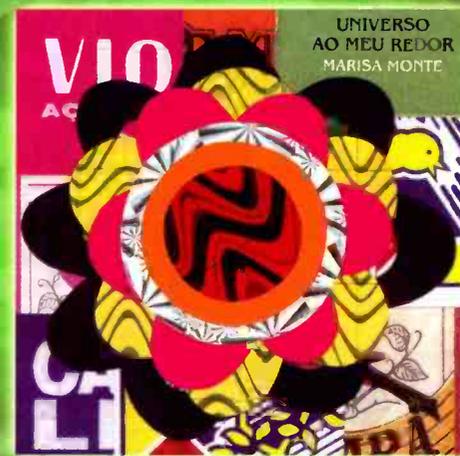
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TOURING BY RAY WADDELL

Korn Tour Thrives On New Business Model

After a five-year hiatus, Family Values has been restored in America.

Live Nation, Korn and the Firm resurrected the Family Values tour this summer with a 30-city North American trek that is exceeding expectations. Also on the bill are Deftones, Stone Sour, Flyleaf and Dir en Grey on the main stage. Second-stage acts are Deadsy, 10 Years, Bury Your Dead, and Bullets and Octane.

Korn created the Family Values brand with Metropolitan Entertainment as a winter arena tour in 1998. The tour also helped break Limp Bizkit, which headlined in 1999. The two outings grossed \$6.2 million and \$10.6 million, respectively, and drew a combined 552,786, according to Billboard Boxscore.

This year's tour, launched with a July 29 Nashville sellout, will likely blow away those

numbers playing Live Nation amphitheaters, with lawn seats value-priced at \$9.99. The first three shows reported to Billboard Boxscore all sold out, grossing more than \$870,000.

The tour is a major testing ground for a groundbreaking deal that connects Korn, EMI

and Live Nation in a partnership to grow Korn's career. Live Nation reportedly invested about \$3 million in exchange for 6% of Korn's box office, licensing, publishing, merchandising and CD sales (Billboard, Jan. 21). Earlier, EMI invested \$25 million upfront for an esti-

mated 30% stake in Korn's overall business.

The deal makes partners out of those who historically pursued distinctly separate agendas. The joint venture allows Live Nation to invest in the band's overall career, tapping into revenue streams beyond the box office that were previously unavailable to promoters. Meanwhile, Korn snags a piece of revenue that has largely been off limits to bands, namely such ancillaries as concessions at Live Nation-owned venues.

"The Korn guys really hit a nerve" with the ticket price, says Peter Katsis, senior VP of music for the Firm. "A lot of the festivals have gotten real pricey, and kids are broke."

The \$9.99 ticket "doesn't necessarily make for the type of huge grosses that Korn's going to get filthy rich on, but what was important was re-

engaging the audience into the festival experience," he says.

Katsis says all the vested parties—label, promoter, band, management—are holding up their ends of the bargain. "We had to create a model of working together," he says, adding that EMI is "undoubtedly" helping get radio behind the tour.

Live Nation executive VP of amphitheater programming Jason Garner says that now that everyone has a stake in Korn's success, "there's not a management agenda versus a label agenda versus a promoter agenda. . . Everyone's working together to make sure we maximize the overall pot for Korn."

In turn, allowing the band to tap into Live Nation's ancillaries at the venues gives Korn a motivation to pack venues beyond just getting paid based on ticket sales or a guarantee.

The model radically changes the traditional concert deal,

with the nightly box-office settlement virtually thrown out the window.

"It's not like there are no kinks involved," Katsis says. "We have to keep reminding ourselves of the path. . . But it has been exciting. You feel like you're on the forefront of something new."

Garner says the new business model is exceeding expectations, "simply because you never want to build a financial model based on the best-case scenario."

Garner and Katsis say they would be interested in trying a similar deal with another act. "We're helping each other become better promoters, better labels and better managers," Katsis says. "These are conversations that maybe have been long overdue. To create a better understanding of each other's businesses will probably help us in all our endeavors." ■■■



On The Road

RAY WADDELL rwaddell@billboard.com

Seeing Blue

Zuckerman Returns To Co-Produce, Promote Blue Man Group's U.S. Tour

Irv Zuckerman is back and blue.

Once one of the most high-profile players in the concert business, Zuckerman, along with co-CEO Rodney Eckerman, stepped down from the helm of Clear Channel Entertainment (now Live Nation) in April 2002. Zuckerman came to CCE when his St. Louis promotion firm Contemporary Productions was acquired in the late 1990s concert-promoter consolidation that ultimately led to Live Nation.

Zuckerman has been conspicuously absent from the business for four years, but has now resurfaced with his Pacific Arts Entertainment company in co-producing and promoting Blue Man Group's upcoming How to Be a Megastar Tour 2.0.

"I was looking for the right opportunity to come along," Zuckerman says. "I didn't want to do the traditional 'tickets on

sale Saturday' routine."

Zuckerman is partnered in Pacific Arts with Steve Litman, who helms St. Louis-based concert company Steve Litman Presents and exclusively books the Fabulous Fox Theatre in St. Louis. Pacific Arts is partnering on the Blue Man tour with Paul Emery of Emery Entertainment. Also onboard with Emery are VPs Greg Hagglund and Sue Silverstein.

All these players at one time or another worked with Zuckerman at Contemporary. Jennie Willink is executive producer of the tour for Blue Man Productions.

"The main thing is the opportunity to put together a small group of professionals who I have history with to create a very targeted company geared towards artists that really want much more depth in a focused relationship," Zuckerman says. "That's not to say

it can't happen other ways, but it's rare when you can get one-on-one with artists, clearly get down to the bare essentials and go from there."

Zuckerman says his non-compete with CCE/Live Nation is "long over," but this is his first project since exiting the live-entertainment giant. "I wanted to get back to a small and cohesive group," he says. "The extraordinary thing is we put this deal together in one amazing meeting with Blue Man Group."

The tour begins Sept. 26 in Redding, Pa., with a first leg of 42 cities. A second leg beginning in early 2007 will play 40-50 cities. "There will be a lot of blue paint in America for 2006 and 2007," Zuckerman says.

The tour will receive exposure from an upcoming PBS special "Inside the Tube," along with cable network video-on-demand and multi-



BLUE MAN GROUP will take its popular show on the road this fall with its How to Be a Megastar Tour 2.0.

ple other platforms.

"The catalyst to this whole relationship is the coordination that comes from working hand-in-hand with an artist directly, where you produce and promote ideas together," Zuckerman says. "This is a very comprehensive, organized plan. When you see Blue Man, you've seen something very unique, and our goal is to take them out there to many, many more people in a broader environment with the concert tour."

Blue Man Group has opened-ended theatrical residencies in London, Berlin, New York, Las Vegas, Chicago, Boston and Toronto. The tour will primarily play auditoriums and arenas in a wide range of markets.

"We looked at each market very carefully to come up with the right venue where this show could be presented to maximize it," Zuckerman says. "And we utilized the existence of the huge capabilities of these auditoriums and arenas with their databases and their recent activities in their marketplaces, along with our national presence in the PBS special and video-on-demand pieces with cable networks."

Zuckerman says Blue Man Group appeals to a broad demographic. "It combines comedy, music and theater in a large venue that actually connects with the individual much more easily because it's eye candy," he says. "They bring to-

gether all the elements and attack the senses."

The industry veteran declined to comment on any future projects for Pacific Arts. "I really want to focus on this relationship with Blue Man Group," he says. "Anything else is always TBA."

Asked to comment on the current concert business he once was such a major player in, Zuckerman observes, "Obviously the business is always changing. I think that the major concert companies, Live Nation and AEG, are attacking their strategies very well. I'm interested to see how the artist development and artist relationship pieces turn out." ■■■

BOXSCORE Concert Grosses

Copyright 2006, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$22,090,582 (€11,786,430) \$299.88/\$149.94	MADONNA Wembley Arena, London, Aug. 1, 3, 9-10, 12-13, 15-16	86,061 eight sellouts	The Next Adventure
2	\$7,788,845 (€4,161,580) \$280.74/\$102.94	MADONNA, PAUL CAKENFOLD Millennium Stadium, Cardiff, Wales, July 30	55,795 sellout	The Next Adventure
3	\$5,926,105 (€4,630,125) \$211.18/\$83.19	MADONNA, PAUL CAKENFOLD LTU Arena, Düsseldorf, Germany, Aug. 20	44,744 sellout	The Next Adventure
4	\$5,268,886 (€4,116,633) \$149.75/\$60.16	MADONNA, PAUL CAKENFOLD Stadio Olimpico, Rome, Aug. 6	63,054 sellout	The Next Adventure
5	\$4,348,885 \$125/\$89/\$49.50	TIM MCGRAW & FAITH HILL Staples Center, Los Angeles, Aug. 17-19	49,702 three sellouts	Goldenvoice/AEG Live
6	\$3,409,437 \$62.50/\$55.50	DAVE MATTHEWS BAND & OTHERS Randall's Island, New York, Aug. 5-6	59,078 63,547 two shows one sellout	Live Nation
7	\$2,542,741 \$225/\$175/\$127.50/ \$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Aug. 16-20	19,001 20,740 five shows two sellouts	Concerts West/AEG Live
8	\$2,284,954 \$64.50/\$54.50	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Phillips Arena, Atlanta, Aug. 19-21	39,799 three sellouts	The Messina Group/AEG Live
9	\$1,748,028 \$70/\$36	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Alltel Pavilion, Raleigh, N.C., Aug. 11-12	39,741 two sellouts	Live Nation, The Messina Group/AEG Live
10	\$1,280,678 \$201/\$34.50	CROSBY, STILLS, NASH & YOUNG Tweeter Center, Mansfield, Mass., Aug. 16	18,439 9,900	The Next Adventure
11	\$1,228,834 \$95/\$20	OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN & OTHERS Tweeter Center Waterfront, Camden, N.J., Aug. 4	25,021 25,531	Live Nation
12	\$1,222,417 \$173.50/\$33.50	CROSBY, STILLS, NASH & YOUNG PNC Bank Arts Center, Holmdel, N.J., Aug. 20	16,638 sellout	The Next Adventure
13	\$1,155,963 \$86.75/\$66.75/ \$46.75	TIM MCGRAW & FAITH HILL Save Mart Center, Fresno, Calif., Aug. 14	14,454 sellout	Another Planet Entertainment
14	\$1,144,280 \$49.50/\$29.50	COUNTING CROWS, GOO GOO DOLLS Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 4	27,284 27,684	Live Nation
15	\$1,019,980 \$126/\$46	MARC ANTHONY, LAURA PAUSINI, MARCO ANTONIO SOLIS Madison Square Garden, New York, Aug. 9	13,047 14,703	Live Nation
16	\$970,544 \$176/\$24.75	CROSBY, STILLS, NASH & YOUNG Saratoga Performing Arts Center, Saratoga Springs, N.Y., Aug. 19	15,202 18,000	The Next Adventure
17	\$964,960 \$175/\$95	VAN MORRISON Wachovia Spectrum, Philadelphia, Aug. 5	7,721 sellout	Live Nation
18	\$932,111 \$70/\$36	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Verizon Wireless Amphitheatre, Charlotte, N.C., Aug. 10	18,815 sellout	Live Nation, The Messina Group/AEG Live
19	\$908,627 \$69.50/\$35.50	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Verizon Wireless Amphitheatre, Virginia Beach, Va., Aug. 13	20,065 sellout	Live Nation, The Messina Group/AEG Live
20	\$874,239 \$55.50/\$36	DAVE MATTHEWS BAND, PAT GREEN Ford Amphitheatre, Tampa, Fla., Aug. 9	19,417 sellout	Live Nation
21	\$820,714 \$156.50/\$21.50	VAN MORRISON, JAMES HUNTER Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 7	11,257 13,855	Live Nation
22	\$812,810 \$95/\$85/\$75/ \$55	RICARDO ARJONA American Airlines Arena, Miami, Aug. 20	11,234 sellout	Cardenas Marketing Network, NYK Productions
23	\$803,857 \$126.50/\$34	OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN & OTHERS Nissan Pavilion, Bristol, Va., Aug. 6	19,506 21,250	Live Nation
24	\$740,404 \$120.50/\$89.50/ \$69.50/\$39.50	GIPSY KINGS Greek Theatre, Los Angeles, July 21-22	9,349 11,014 two shows	Nederlander
25	\$730,358 \$64.50/\$54.50	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN BJCC Arena, Birmingham, Ala., Aug. 18	12,248 sellout	The Messina Group/AEG Live
26	\$718,952 \$201/\$96	CROSBY, STILLS, NASH & YOUNG Mohegan Sun Arena, Uncasville, Conn., Aug. 15	6,854 7,542	The Next Adventure, in-house
27	\$696,425 \$65/\$45	DIXIE CHICKS, BOB SCHNEIDER United Center, Chicago, Aug. 15	10,709 11,500	Jam Productions
28	\$673,270 \$85/\$19.50	SHAKIRA, WYCLEF JEAN Don Haskins Center, El Paso, Texas, Aug. 9	8,718 sellout	Live Nation, Latino Event & Marketing Services
29	\$639,629 \$89.50/\$79.50/ \$69.50/\$59.50	SANTANA, ANTHONY HAMILTON Santa Barbara Bowl, Santa Barbara, Calif., Aug. 1-2	8,263 8,727 two shows	Nederlander
30	\$607,697 \$65/\$45	DIXIE CHICKS, BOB SCHNEIDER Target Center, Minneapolis, Aug. 18	9,416 10,500	Jam Productions
31	\$595,813 \$225/\$45	VAN MORRISON, JAMES HUNTER Patrol Center, Fairfax, Va., Aug. 6	7,158 7,388	Live Nation
32	\$590,778 \$49.50/\$39.50	NICKELBACK, THREE DAYS GRACE, CHEVELLE, HINDER Joe Louis Arena, Detroit, July 22	12,753 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
33	\$589,005 \$96/\$9.79	MARC ANTHONY, LAURA PAUSINI, MARCO ANTONIO SOLIS Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 5	9,076 13,929	Live Nation
34	\$586,842 \$79.50/\$29.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO C.W. Mitchell Pavilion, The Woodlands, Texas, Aug. 5	15,371 15,885	Live Nation, in-house
35	\$579,479 \$68.50/\$38.50	AMERICAN IDOLS LIVE Blue Cross Arena, Rochester, N.Y., July 21	10,786 sellout	AEG Live

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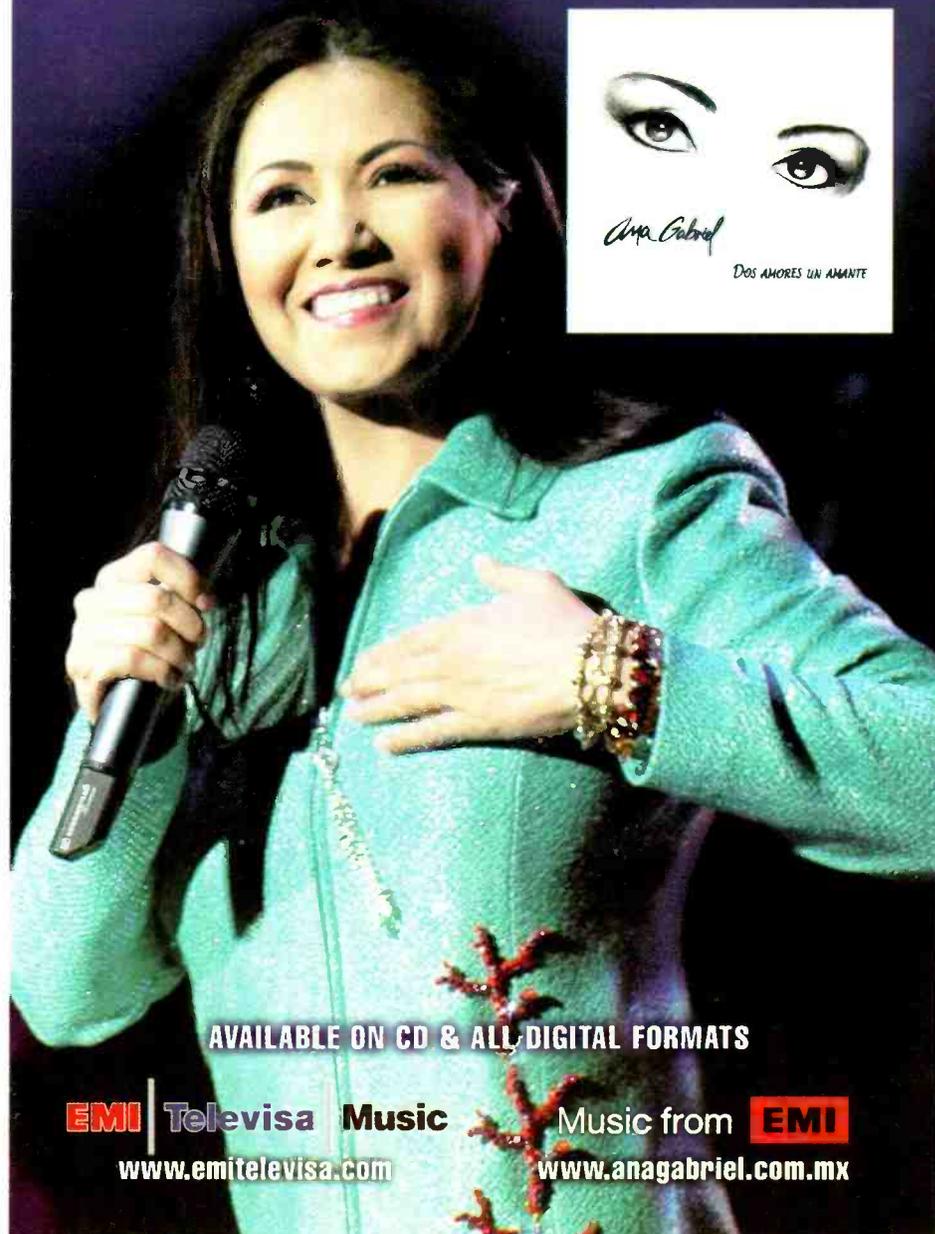
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CRACKDOWN IN INDIA

New Decency Efforts Force Music Biz To Live With Censorship

NEW DELHI—The Indian government's crackdown on raunchy music videos gained pace Aug. 2 when the Indian Information and Broadcasting (I&B) Ministry issued a notification that all music videos will now require a censor certificate from the Central Board of Film Certification (CBFC) before broadcast.

The move was not entirely unexpected as recent years have seen a growing debate over so-called "remix videos"—cover versions of popular Bollywood songs featuring scantily clad girls.

"The industry has no one to blame but itself when it comes to censorship," says Amar Deb, head of Mumbai-based Channel V India, the music outlet of News Corp.'s STAR India network that held a 34% market share of Indian music channels between August 2005 and July 2006, according to TV ratings system TAM. Channel V and MTV India typically vie for market-leading status in India's music-TV market.

"We kept telling the industry that they should establish an in-house standards code just like the Indian advertising industry, which follows [Advertising Standards Council of India] guidelines," Deb says.

Remix videos drew strong protests from consumer groups, prompting the I&B Ministry to issue a notification last year stating that videos should follow the broadcasting code as detailed in the Cable Networks Act. And in early July, the lack of self-censorship led the I&B Ministry to require that all music channels run an onscreen apology, stating that they had violated broadcasting norms by "airing objectionable videos."

Vijay Lazarus, president at Mumbai-based trade body Indian Music Industry, says the remix phenomenon was fueled

by copyright-law loopholes that make it easy for anybody to create cover versions, even without approval from content copyright holders. The IMI wants a "minimum 10-year window for a song to have a cover version," Lazarus says.

But the remix trend is mostly spearheaded by labels outside IMI's 130-strong membership. "We should have established an in-house code but . . . we could not control nonmembers," Lazarus adds.

Though the government had established a broadcasting code in 1994 under the Indian Cable Act, which did mention that only certified videos could air, the law was not strictly followed, says Vinayak Azaad, regional officer at Mumbai-based CBFC. "This notification has now strengthened the procedure which has always been fol-

lowed by the film industry. Now videos will have certification such as 'U' [universal] or 'A' [adult] just like films," he adds. Clips with an "A" certification cannot be aired by any broadcaster.

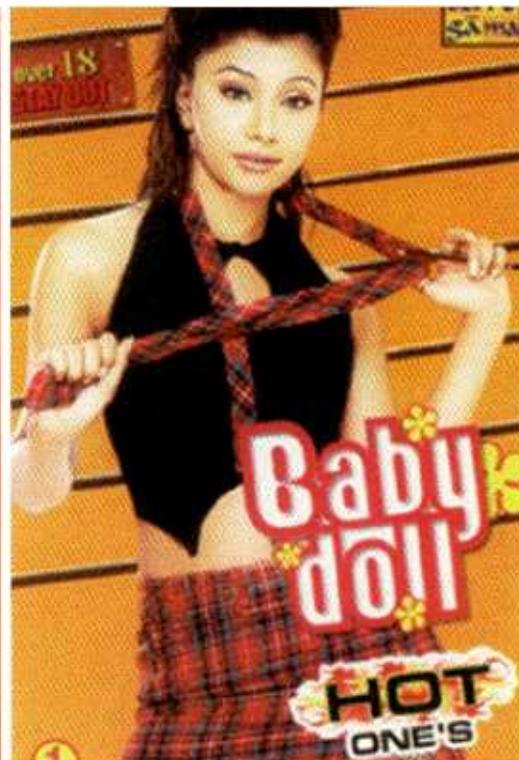
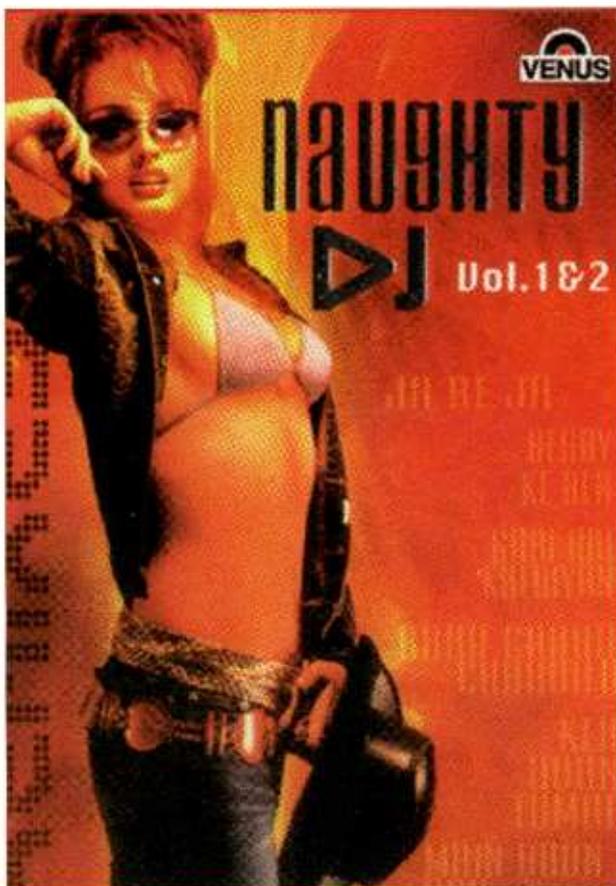
Paris Hilton is the first high-profile artist to fall foul with India's new censorship rules. Her video for "Stars Are Blind," from her debut album "Paris," received an "A" certificate from the CBFC. According to Narendra Kusnur, manager of international A&R at Mumbai-based EMI Virgin India (which is Warner Bros.' licensee here), the CBFC said Hilton's video had "sexual connotations. In fact, we had edited the video and sent a fresh copy, but they weren't happy with that."

"Not having a video poses a challenge," EMI Virgin India marketing manager Kaveri Khullar notes. "but EMI Virgin plans to turn this into an advantage by launching an online viral-marketing campaign. The video will be webcast on a promotional site since there are no defined rules about censoring on-line content."

When it comes to censoring video catalog for traditional airing, some broadcasters—such as VH1, Viacom's all-international playlist music channel—seem to face logistical challenges. "Most of our playlist is based on our catalog of over 6,000 videos which need to be censored," says Keertan Adyanthaya, VP/GM of VH1 India.

"I don't know how long it will take for the CBFC to clear all these videos," Adyanthaya says, "though we are in discussions with them to work out a time frame. But we have already implemented the rule by making sure that labels get new videos certified."

Meanwhile, the broadcasting industry will soon also have to deal with the I&B Ministry's in-the-works broadcast bill, which proposes the establishment of a regulatory body along the lines of the United States' FCC. It may take an Indian version of Janet Jackson's famous "wardrobe malfunction" to drive home the point that content regulation is here to stay.



The Indian government put the smack down on 'remix videos' that it considers raunchy. As of Aug. 2, music videos get a censor certificate that determines whether they can be aired—or not.

GLOBAL NEWSLINE

>>> BRIT AWARDS TO GO LIVE IN '07

The 27th BRIT Awards will be aired live next year on Feb. 14, 2007.

ITV, the biggest U.K. commercial TV network, will broadcast the event to be held at London's Earls Court.

The BRITs have not been broadcast live since an error-strewn 1989 show, which was co-hosted by model Samantha Fox and Mick Fleetwood.

In addition to the live coverage, ITV1 and ITV2 channels will devote five hours of preview programming in the days leading up to the ceremony.

Trophies in 13 categories will be handed out. However, three standard genre categories—best British rock, urban and pop—will be dropped from the lineup.

The awards are selected by the BRITs Committee, which comprises leading music and media industry executives.

Proceeds from the BRITs will continue to go to the BRIT School for Performing Arts and Technology and the Nordoff Robbins Music Therapy. —Juliana Koranteng

>>> TIX VIA VIAGOGO

Viagogo, a new European online ticket-exchange venture designed to bypass scalpers, officially launched Aug. 18 in the United Kingdom.

The brainchild of CEO Eric Baker, co-founder of the U.S.-based StubHub.com ticket-exchange agency, the new Web-based platform allows users to exchange tickets for major events.

Viagogo hopes its service will allow its live-event organizer clients to sidestep illegal ticket sellers seeking to exploit Europe's estimated £5 billion (\$9.5 billion) secondary ticket market.

After the U.K. launch, Viagogo expects to open in Germany later this year before rolling out to other European markets.

—Juliana Koranteng

>>> ARIA INDUCTS LEGENDS

Australian-raised, international success stories Helen Reddy, Icehouse, the Divinyls, Rose Tattoo, Daddy Cool and Lobby Loyde were inducted Aug. 16 into the Australian Recording Industry Assn. Hall of Fame. The ceremony was held at Melbourne's Regent Theatre.

The stand-alone ARIA Hall of Fame was established in 2005 to "get through more artists when they're still with us," the show's executive producer Mark Pope says. Before last year, artists were inducted during a segment of the annual ARIA Awards. To date, the ARIA has inducted 39 artists into its Hall of Fame.

—Christie Eliezer

>>> SOUNDBUZZ ADDS VIDEO IN INDIA

Mumbai-based Soundbuzz India has launched a video download service in India as an extension of its existing audio download service.

Indian videos are priced at 20 rupees (40 cents) per download, while international videos sell for 40 rupees (80 cents).

An established digital content aggregator for Internet and mobile platforms, Soundbuzz has existing Web-based video download services in other territories such as Australia, Singapore and Hong Kong.

With more than 28 million Internet users, according to the Internet and Mobile Assn. of India, the territory is becoming a key market for Soundbuzz, executives say.

—Nyay Bhushan

GLOBAL BY GARY JONES

CHINA TO PAY FOR PLAY

New Pilot Project Will Track And Charge For Karaoke Spins

SHANGHAI—The sound of more than 100,000 karaoke bars blaring out across China may not always be tuneful, but the establishment of a government-controlled database of approved karaoke recordings should hit the right note with those seeking improvement in the country's copyright protection record. As with many policy ventures on the mainland, however, time will tell if the government is committed to change.

The pilot database project, announced July 18 and to be launched by China's Ministry of Culture in second-tier Chinese cities Wuhan, Zhengzhou and Qingdao, aims to enable karaoke operations to monitor

mated to currently go unpaid. The Chinese government believes the domestic karaoke industry pulls in about 10 billion yuan (\$1.25 billion) a year and is growing rapidly as double-digit economic growth increases the spending power of China's substantial and growing middle class. On weekends, Chinese crooners on average pay 165-235 yuan (\$21-\$30) each at Beijing's Party World, one of the Chinese capital's most popular karaoke joints.

Susanna Ng, Hong Kong-based regional managing director of EMI Music Publishing Asia, says she welcomes the initiative to place levies on karaoke establishments, say-

ernment departments.

On July 20, China's National Copyright Administration announced its own karaoke copyright fee system. Wang Huapeng, spokesman for the China Audio-Video Collective Management Assn., which is affiliated with the NCA, said in a statement that this will insist operators pay on the basis of business volume rather than on the number of times a song is ordered. Fees collected by the CAVCMA will go to music distribution companies, copyright holders and the CAVCMA. Those who refuse to pay will be liable for prosecution.

Pei Hong, chief editor of Beijing-based Patent Weekly, a



'EMI has never received royalties . . . We welcome any scheme that will correct this.'

—SUSANNA NG, EMI



the titles and frequency of tracks selected via automated song-selection systems. A fee of 17 fen (2 cents) would then be charged for each song, though a timetable for enforcement of such a fee schedule has not yet been announced.

Traditionally, Chinese karaoke operations provide music tracks to their customers without paying royalties to record companies or musicians. Fifteen domestic and foreign recording companies, including Warner Music Group and Sony BMG, launched a campaign in 2003 to make Chinese karaoke operators pay royalties. One of the country's biggest karaoke chains, Cashbox, is locked in a legal battle with Warner Music over intellectual-property violations.

Analysts hope the database will be a positive step, allowing copyright holders to glean an annual 8 million yuan (\$1 million) in royalties that is esti-

ing it would also help customers differentiate between quality establishments and the fly-by-night.

"In the 10 years since the karaoke industry has taken off in a big way in Chinese cities, EMI has never received royalties for songs played," Ng says. "We welcome any scheme that will correct this issue."

However, Ng has doubts the Ministry of Culture's initiative will succeed because karaoke operators will only be required to sign up for the database voluntarily and not by law. She is also surprised that the industry has not been consulted in the best way to implement such a plan and was confused when, within days of learning about the Ministry's initiative, another government body announced a rival royalty collection scheme, possibly signaling a turf war for potentially lucrative business among gov-

ernment departments. publication affiliated with China's State Intellectual Property Office, says she has been told by a senior figure within the CAVCMA that a fixed 10 yuan (\$1.25) might be charged per day of karaoke establishments using audio-video equipment, which suggests the payments will be based on neither song-use frequency nor revenue.

Understandably, those within the music industry are troubled by the mixed messages. Song Ping, GM of Beijing-based Taihe-Maitian Music, one of China's largest music companies, says Taihe-Maitian has not been informed of any new plans by any official body.

"It seems [government departments] are just fighting for money," EMI's Ng says. "Government policy should be clear, sophisticated and transparent. If not, its plans will fail. At the moment, everyone in the industry is extremely confused." ●●●●●



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INTO AFRICA

South African Biz Pushes North To Take On Pirates

JOHANNESBURG—South African companies seek to open new music markets by pushing into the African continent, with piracy-dominated Nigeria the first scheduled stop.

Chief among these is Johnnic Communications (Johncom) Africa, which became Warner Music International's joint-venture partner in the May creation of Warner Music Gallo Africa (WMGA).

Johncom's projects include the Nu Metro Mediastores, featuring films, music, books and home entertainment. The first store opened in Lagos in June 2005, with a second added in Abuja and a third planned by the end of the year in Lagos. There is also a Nu Metro Express at an Oando Petrol Station in Lagos, and a rollout of 240 of these mini-stores is planned.

Among Johncom's other investments are CDT Nige-

ria, a CD manufacturing plant that opened in Lagos in December 2005. According to Johncom, it operates at 96% capacity with some 98% of the work done for Nigerian customers.

Johncom Africa CEO Brian Pottinger says the biggest challenge has been music distribution. "The pirates produce their albums three days after release, selling at ridiculously low prices. We have to try and compete selling at between 150 and 249 niger [\$1.21-\$2] compared to the pirates' price of 80 niger [64 cents]."

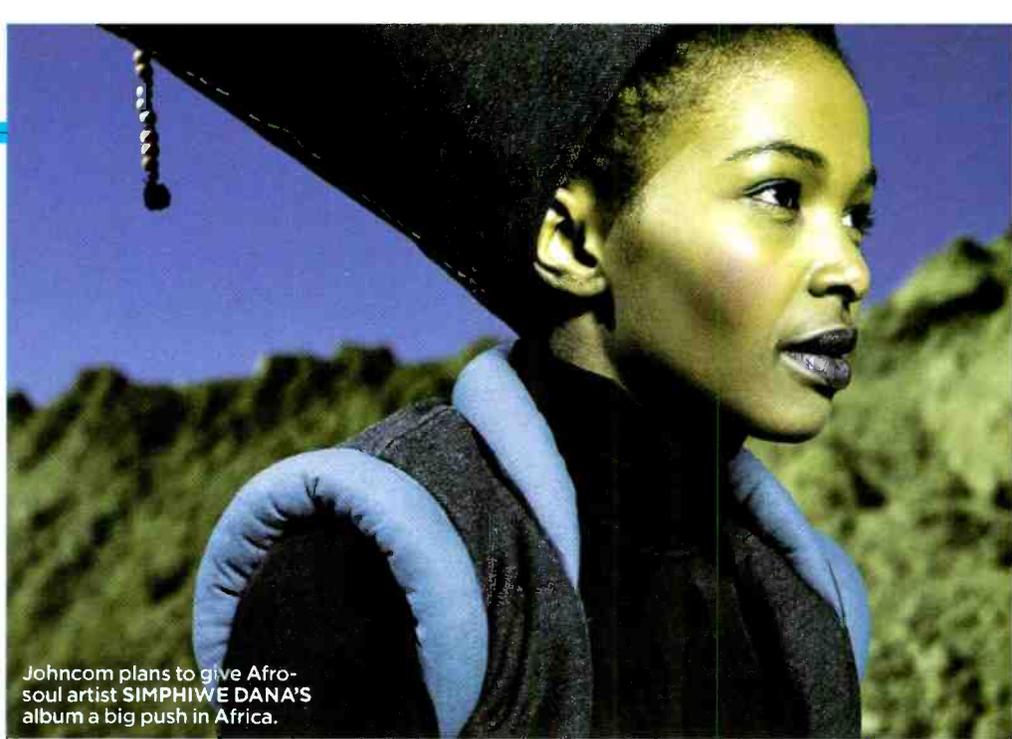
To take on this market, CDT Nigeria in April released Lucky Dube's album "Respect" into the informal market (market stalls) using cardboard sleeving. According to Johncom, it sold 50,000 units in the first week with two-tier pricing—one for the informal market and one for retail stores.

Ivor Haarburger, CEO of WMGA, says: "That was feeling the water, and now [that] Johncom has put in place manufacturing and distribution, we are planning on moving more aggressively into the market."

Pottinger estimates piracy of physical product at around 95% in a country that is the most populous in Africa, with more than 130 million inhabitants.

Keith Lister, Sony BMG Africa CEO and chairman of the Recording Industry of South Africa, says: "The jury is still out on whether the physical market will actually ever be viable. Even if the market for an R. Kelly album is 3 million units, how are you going to sell those numbers before the pirates climb in?"

Meanwhile, Edima Otuokon, a marketing consultant and former DJ on Lagos-based Rhythm FM, says the advent of democracy in 1999 has given the live music scene a boost.



Johncom plans to give Afro-soul artist SIMPHIWE DANA'S album a big push in Africa.

"International acts like Akon, 50 Cent, Joe, Ashanti and Ludacris have all played in Lagos," Otuokon says. "They know now they will be safe, and they will earn legitimate money."

But for several current and potential operators in Nigeria, the most compelling way to penetrate the country is digitally.

"In a digital environment you don't have the threat of export, which means we can price out legitimate goods in a way that really enables us to compete against pirates," Lister says.

Arthur Goldstuck, head of World Wide Worx, South Africa's leading independent technology research organiza-

tion, says Nigeria ranks second in Africa in terms of mobile phone penetration, behind only South Africa, but lags far behind other countries when it comes to Internet access. "The dramatic increase in mobile phone penetration—around 30 million users—and the widespread availability of GPRS, which allows for a form of Web browsing and e-mail from a phone, is expected to make Nigerian Internet access a mobile-dominated arena," Goldstuck says.

MTV Base is also on track to take advantage of the digital environment. MTV Networks Africa GM/VP Alex

Okosi says: "Mobile penetration is around threefold that of television. As more and more handsets are video- and music-enabled, it gives us a new avenue to filter through our entertainment content, whether it be music videos or short-form programming."

But Lister offers words of caution: "Already some content providers operating out of South Africa have announced that they are going to make a fortune out of Nigeria because they don't have to pay royalties. There is a lot of work to be done, but we are very excited at the possibilities that exist for doing business." ●●●



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

EMI Adds New Publishing Role

Former Songwriter/Producer/Lawyer Bob Flax To Focus On Global Acquisitions, Strategic Relationships

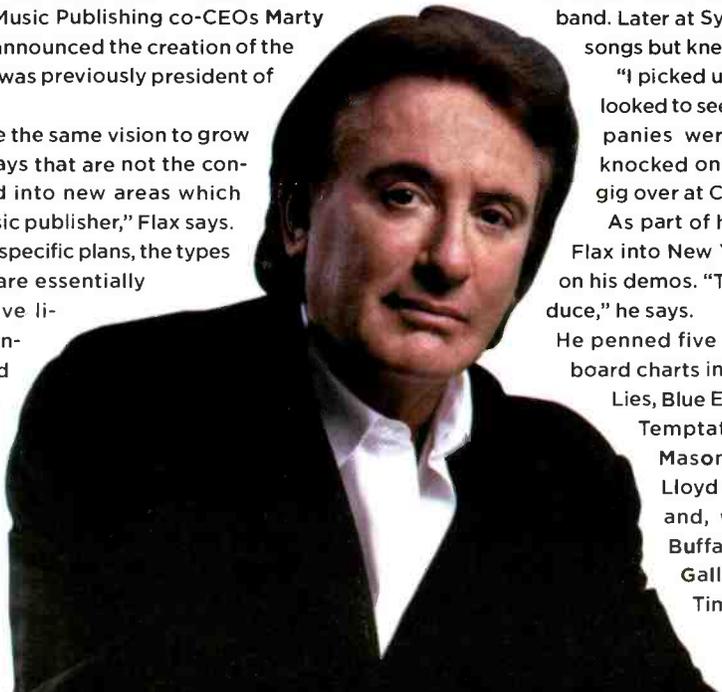
From cover-band singer to songwriter/producer, lawyer to publishing executive, Bob Flax has worn a variety of hats. In his new position as vice chairman of EMI Music Publishing worldwide, Flax is now taking on the world. He will develop large global acquisitions and new strategic relationships.

Earlier this month, EMI Music Publishing co-CEOs Marty Bandier and Roger Faxon announced the creation of the new position for Flax, who was previously president of U.S. operations.

"Marty, Roger and I share the same vision to grow EMI Music Publishing in ways that are not the conventional way—to expand into new areas which might be atypical for a music publisher," Flax says.

While Flax will not reveal specific plans, the types of business relationships are essentially limitless. They may involve licenses or become joint ventures, he says. Internet and wireless opportunities are naturally top of mind.

Flax believes the new position is a perfect fit



EMI Music Publishing's BOB FLAX: cover-band singer-cum-global strategist.

with his legal and creative background. Although he was a senior partner with Grubman, Indursky, Schindler, Goldstein & Flax in New York (now Grubman, Indursky & Shire) before joining EMI in 1992, the law firm wasn't his first music-industry gig.

Flax played piano and sang in a high school cover band. Later at Syracuse University, he wrote songs but knew no one in the industry.

"I picked up a copy of Billboard, and I looked to see where the publishing companies were," Flax says. "I literally knocked on doors, and I got a writing gig over at Chappell Music."

As part of his deal, the publisher flew Flax into New York on weekends to work on his demos. "That's how I learned to produce," he says.

He penned five songs that made the Billboard charts in the 1970s: Bullet's "White Lies, Blue Eyes" and "Willpower Weak, Temptation Strong"; Barbara Mason's "Bed and Board"; Ian Lloyd & Stories' "Another Love"; and, when Howdy Doody and Buffalo Bob were on tour, P-Nut Gallery's "Do You Know What Time It Is." Flax also produced

or co-produced some of the tracks.

Flax then decided to become a lawyer, joining Allen Grubman in 1981. He moved to EMI as executive VP of the worldwide company in 1992.

"My street education, as it were, between my creative life and being a lawyer really was the foundation for me coming over to EMI," Flax says.

In the next few months, Flax will follow up on some business discussions that have already started to develop his ideas. His goal is to close the deals soon so his strategies can be implemented.

Flax is also closely following news reports that may spark fresh ideas and to develop new relationships.

"No matter what you do in your career, once you've practiced as a lawyer the way you think always stays with you," Flax says. "That's indelible in my mind and helps me think through many different types of business opportunities. Not the legal ramifications—we have lawyers who do that—but it helps me be more creative. The parameters of what I want to do are almost automatic in my mind sometimes."

SIGNINGS: Famous Music sealed an administration deal with Daniel Powter for the United States and Canada . . . Cherry Lane Music Publishing signed a North American administration deal with members of British punk group the Sex Pistols—Steve Jones, Paul Cook and the Sid Vicious Estate. ●●●

The Indies

TODD MARTENS tmartens@billboard.com



Ferret's New Partner

By Selling A Stake To WMG, Indie Label Says It Will Retain More Control Over Acts

New Jersey hard rock label Ferret Records sold a bit of itself to Warner Music Group this month, but the label is promised to another till 2009. Ferret will continue to be distributed by Sony BMG's RED Distribution for the next three years, despite having sold a stake to WMG's Independent Label Group.

Ferret Music CEO Carl Severson says the deal was completed with the hopes of ensuring that bands won't leave Ferret for a competitor or a major. He declines to reveal how big of a stake WMG purchased, defining the deal as a "partnership." Unlike its Sony BMG/RED relationship, the label's WMG deal does not feature an upstreaming component. Yet even with Sony, only one Ferret act, A Static Lullaby, was ever called up to the majors. Severson insists that the possibility of having an act upstreamed wasn't why he made the deal with WMG.

Instead, he wanted Ferret to grow to a point where a band would have little incentive to leave. He notes that he was looking for a partner that would invest in Ferret and provide services "beyond the scope of distribution."

"We're not looking to provide a steppingstone to bands to Sony or Warner or another independent label," Severson says. "We want to provide an environment where we can keep growing the band, no matter what level of success they've achieved."

Over the years RED had invested heavily in Ferret, and Severson says the distributor is responsible for helping the label's publishing division grow. He hopes to see Ferret's management arm become larger under WMG, and is looking for new opportunities for the Sounds of the Underground tour, of which the label is a primary owner.

Severson stresses he had no complaints with Sony or RED, and notes that the distributor "has been a better place since Bob Morelli came in." Ferret, home to In Flames and Everytime I Die, even tried at first to work out a deal with Sony.

A deal with Sony couldn't "come to fruition," Severson says, and he declines to go into specifics, instead offering a lighter, more self-effacing response. "This opportunity was presented to Sony as well, and if we were a better label, maybe [Sony] would have been interested," he says. "We just saw eye to eye with the Warner people."

MOVING AROUND: Meanwhile, in a relatively quiet move, Sanctuary Records made the in-company switch from Sony BMG to indie-focused RED Distribution.

The latter will gradually take over the reins on Sanctuary releases in the United States, including upcoming albums from Tegan & Sara, Iron Maiden and Los Abandoned. The move had an immediate impact on Billboard's charts, as Drive-Thru's rock act Hellogood-



EVERYTIME I DIE

bye landed at No. 1 on the Top Independent Albums tally. In its debut week, the act's "Zombies! Aliens!" sold 40,500 copies in the States, according to Nielsen SoundScan. Under the previous arrangement, Drive-Thru's albums could not have been considered for the independent chart since Billboard defines independent releases by distribution rather than ownership.

ETC.: Haw River, N.C.-based Redeye Distribution has melded its new-media and sales teams, and looks to expand its sales department by adding a staffer in Seattle. The company, which this fall has new releases from the Pernice Brothers, Public Enemy and Robyn Hitchcock, has a sales staff of approximately 10 people. Rep Steve Dixon says that no positions were lost when the two departments consolidated. Interested candidates should e-mail him at steve@redeyeusa.com.

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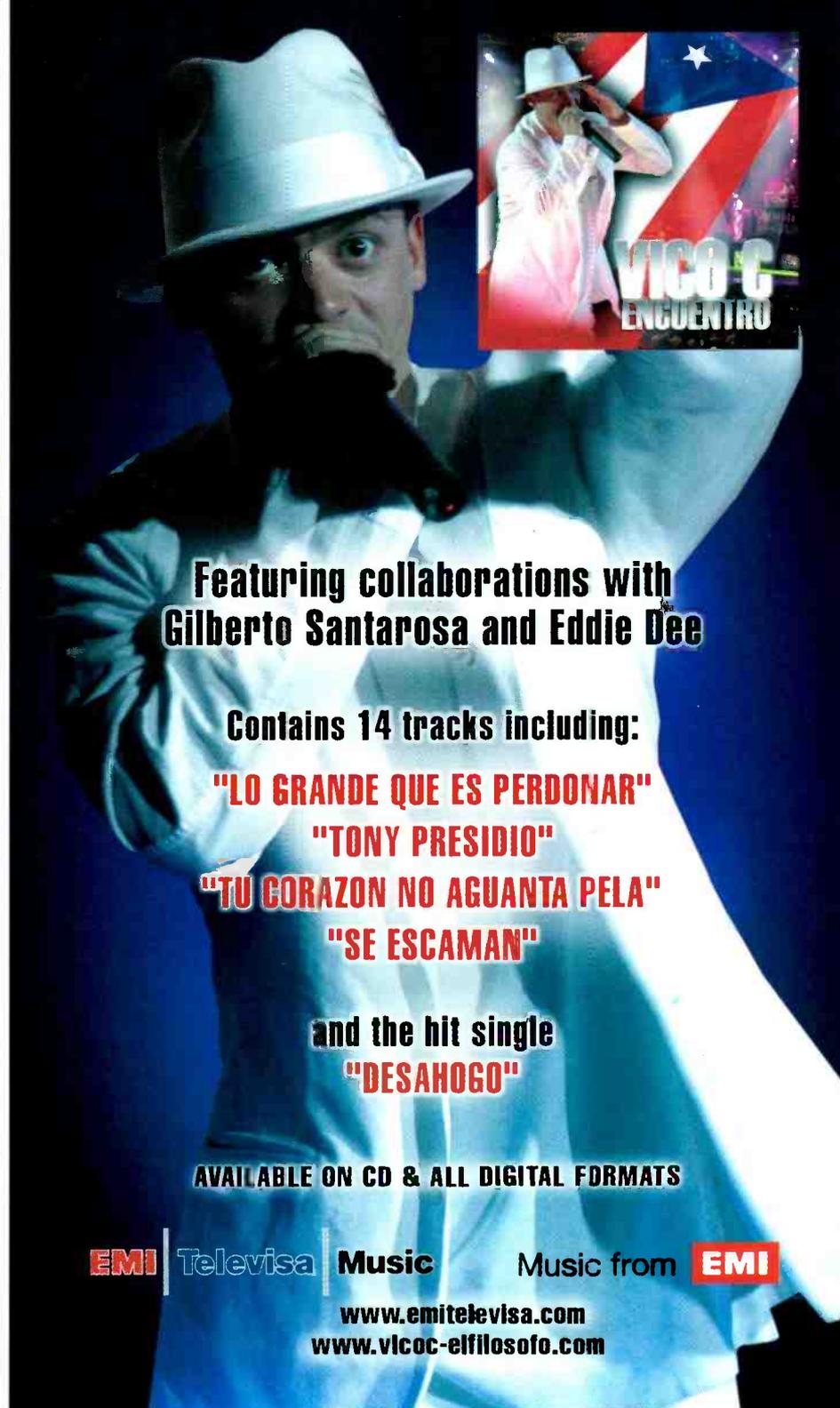
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SINGER/
SONGWRITER

Chris Tomlin

The Christian Industry's Most Successful Artist Talks Songwriting, Recording And God



In a few short years Chris Tomlin has gone from being a popular worship leader in Austin to the Christian music industry's most successful artist. The singer/songwriter netted five Gospel Music Assn. Dove Awards in April including artist of the year, male vocalist and song of the year and worship song of the year for "How Great Is Our God," from his last album, "Arriving."

That album indeed marked Tomlin's arrival as a creative force in the Christian community and the face of modern worship music, the Christian music industry's dominant trend. "Arriving" has been certified gold by the RIAA and has sold 568,000 units, according to Nielsen SoundScan. Produced by Ed Cash (Kathy Mattea, Bebo Norman, Caedmon's Call), "Arriving" combined guitar-driven melodies with the worshipful lyrics Tomlin became known for at Austin Stone Community Church, a Texas church he co-founded.

Tomlin's rise to national prominence was fueled by appearances at the Passion conferences, collegiate gatherings targeting Christian youth. He's signed to Sixstepsrecords, a label owned by Passion founders Louie and Shelley Giglio, which is marketed and distributed by EMI Christian Music Group.

Tomlin has seven songs in the top 50 of the Christian Copyright Licensing International chart, which tracks songs performed in churches nationwide. Eschewing celebrity and music industry politics, Tomlin has a reputation for staying grounded and focusing on creating music for the church. His new album, "See the Morning," streets Sept. 26. First single "Made to Worship" is already the most downloaded Christian song on iTunes.

With "Arriving" being such a successful record, were you at all nervous about going in the studio to record the new project?

You tend to feel a lot of pressure and it's new for me having so much success with the last one. [There is] expectation from people for your new record and you tend to put a lot of pressure on yourself, but obviously that stuff went away because I know in my heart that the reason we've had so much success is that God has done it. He has just given us so much favor. And if all this success had been man-made, out of our own genius and own ability, then I would feel stressed out again. But I know what God's love is about, so I just trust him.

I just try to write songs that give people a voice to worship him, and he takes care of the rest. I do want to make a great record and hope it's something that people really want, really love. Of course I do. Every time I make music, I want people to enjoy it, but as far as the success of it, I think God brings it to us.

It used to be hard to get worship music played on Christian pop radio. With the success of the songs on "Arriving," you're credited with opening doors for worship songs on radio. What caused that change?

With our first two records we re-

leased songs, and we could not get them played. . . . The response would be the same every time: "We just don't play worship music on the main format." Then it just broke loose with "Arriving," and "Indescribable" was a big part of that. . . . It showed radio that this is what people love and want to hear, not just me, but this kind of music is what people really love. Now it's all over the radio, all kinds of worship music. It's exciting and if I had a little part to do with that, I'm thankful.

What do you think it was about "Indescribable" that opened doors?

It was a combination of being a great worship song and having a great radio sensibility to it. It's one of those few songs that has both.

Were you aware of crafting songs that fit that combination when you wrote for "See the Morning"?

Sort of. When I'm crafting songs, I'm primarily thinking about how to make this accessible to as many people as you can, and part of that is radio getting your songs out there. . . . Is this a song that people want to sing? Can they get in their cars and instantly feel like something's starting? Can a music pastor get the CD and say, "Wow, I can lead these songs in my church"? And can radio say, "Wow, this will fit right along on the radio station"? That's hard to do.

I tried to stop thinking about it, but trying to get the music to the masses, that's always in my heart.

What made you choose "Made to Worship" as the lead single?

I just felt from the start that was a great leadoff single. . . . It has that radio sensibility but is a worship song as well. I love singing it, and it's just a good feeling song.

For mainstream readers, define worship music.

Worship is about the heart and it's about your life, it's not about any type of song. It's about giving glory to God. I want to do that through my music. Hopefully, my songs will lead people to do that and give a voice to people. The style of worship songs will change, but the heart of it never will.

Do you see a time when you'll write an album that's not worship songs?

Not anytime soon. That's not what I'm good at or where I feel God gifted me.

How long have you been with Sixstepsrecords?

We started in 2000. This will be my fifth record on my own with Sixsteps, and I've been a part of all the Passion records. I think there are eight or nine of those. We've done quite a bit in these six years.

"We get to make records how we want to make them, and we get to say what we want to do. It's the best of both worlds."

You are signed to the Sixsteps label and to Sixsteps management. What appealed to you about signing with Sixsteps instead of a major label or a more established management company?

It's a family. Matt Redman, David Crowder, Charlie Hall [also on the Sixsteps roster] and myself were a part of this family. We wanted to keep it family and wanted to have that community within ourselves. We knew that if we broke off and did our own different label things that somehow it would tear that family apart because there would be too many different people involved and management and all those kind of things.

With Sixsteps in partnership with EMI, do you feel like you get the best of both worlds?

I do. Exactly. EMI is the powerhouse distribution. They've got so many things in place and are such a strong record company, and then Sixsteps has the creative freedom of an independent label. We get to make records how we want to make them, and we get to say what we want to do. It's the best of both worlds.

How has the Internet and the tech revolution bolstered your career? What are you doing to reach young consumers?

I'm just so bad with that stuff. We try to have a huge Internet presence. I'm so thankful for all the people who go on iTunes because, I don't know, for some reason between the Passion and myself and David Crowder, it's been a real strong [market]. We are definitely having a presence there and making sales online. We try to make everything as available in every way we can, in every source.

How do you reconcile life as a Christian music celebrity with being a worship leader?

You just do what you can. You just continue to put the focus on God and pray that all the more attention that comes on you, you can reach out there and put it on God. . . .

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Primal Scream therapy.

The new Primal Scream album, "Riot City Blues," is finally released stateside, and the band scores a very rare second "coolest song" nod with "Dolls." It may be even better than "Country Girl," but all I know is we're getting a lot of fabulous exactas from the veterans lately: "If It Takes a Life Time" and "Dream the Night Away" from Cheap Trick's "Rockford"; "Everyone Knows" and "Turn It Around" from Joan Jett & the Blackhearts' "Sinner"; and "World Wide Suicide" and "Life Wasted" from Pearl Jam's "Pearl Jam." Some of their best work ever.

If you dug Primal Scream's fourth album "Give Out But Don't Give Up" from 1994, you're going to love this.

In addition to the two already classic tracks "Country Girl" and "Dolls," check out "Nitty Gritty," "99th Floor," "Hell's Comin' Down" and "Suicide Sally and Johnny Guitar."

The group's core has been together for a while—Bobby Gillespie on lead vocals, Andrew Innes on guitar-type stuff, Greg "Mani" Mounfield on bass, Robert Young on rhythm, Martin Duffy on keys and Darrin Mooney on drums.

If they stick to rock'n'roll, and Gillespie decides not to self-destruct, they could be one of the best and biggest bands in the world.

Let's enjoy them while we've got them.

See you next week. ♦♦♦

For more of this column, go to billboard.com.

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK DOLLS Columbia Records UK	PRIMAL SCREAM
2 SAVING GRACE American Recordings	TOM PETTY
3 HOT GIRLS IN GOOD MOODS Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
4 YOUR LOVE, NOW Slovenly	TH' LOSIN STREAKS
5 PULL SHAPES Memphis Industries	THE PIPETTES
6 PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL
7 NEW YEAR Jive	LIVING THINGS
8 IF IT TAKES A LIFE TIME Big 3 Records	CHEAP TRICK
9 COUNTRY GIRL Columbia Records UK	PRIMAL SCREAM
10 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS

COOLEST GARAGE ALBUMS

1 HIGHWAY COMPANION American Recordings	TOM PETTY
2 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
3 RIOT CITY BLUES Columbia UK	PRIMAL SCREAM
4 BROKEN BOY SOLDIERS V2	THE RACONTEURS
5 ROCKFORD Big 3 Records	CHEAP TRICK
6 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
7 AHEAD OF THE LIONS Jive	LIVING THINGS
8 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
9 SOUNDS OF VIOLENCE Slovenly	TH' LOSIN STREAKS
10 THE FALL PARADE Groove Disques	THE ANDERSON COUNCIL

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Katrina One Year Later

Forever resilient, **NEW ORLEANS** still struggles in the wake of its tragedy, and the music industry does its part to help out as business picks up and a city is rebuilt. A Billboard staff report.

BIG CHIEF BO DOLLIS & THE WILD MAGNOLIAS MARDI GRAS INDIANS at the 37th annual New Orleans Jazz & Heritage Festival, held this spring in New Orleans.



FUND-RAISING

Music Cares

The Music Business Responded In Grand Fashion When Katrina Hit, But There's Still A Long Way To Go
By Chris M. Walsh

Before Hurricane Katrina hit, Tanio Hingle lived in a house in the Treme section of New Orleans with his wife and three kids, gigging around town with the New Birth Brass Band. The eight-piece played four or five times a week in places like Joe's Cozy Corner, Donna's Bar & Grill, Tipitina's and House of Blues.

Since Katrina, Hingle and his family have been living in an apartment in Houston; he drives back to New Orleans to repair the house when he's not playing shows. "We're still not back to normal. We're trying to get there," he says. "The insurance money wasn't enough to cover house repairs."

Today the band mostly plays shelters, schools and churches—sometimes the airport. Hingle's been able to get one or two gigs a week, which come mostly as referrals from Bethany Bultman, co-founder and executive director of the New Orleans Musicians Clinic. Bultman set up the NOMC Emergency Fund after Katrina last year to raise money. "We're hoping to create opportunities for the musicians to play in shelters and schools," she says. "We want to keep the culture alive."

Support directly to NOMC includes approximately \$80,000 from Bruce Springsteen, about \$25,000-\$30,000 from Bonnie Raitt, plus contributions from Huey Lewis, Pearl Jam and others. "Gig fees" from donors go directly to musicians. One goal: to save the traditional music of New Orleans.

And NOMC's not alone in that mission. On Aug. 29, the one-year anniversary of Katrina, the Tipitina's Foundation will host a ceremony at the legendary Tipitina's Uptown venue to hand over \$500,000 in new instruments to 11 New Orleans school music programs. The ceremony will feature performances by Ivan Neville and the Original Uptown Allstars with the Dirty Dozen Horns, Trombone Shorty and Orleans Avenue, the Rebirth Brass Band and other locals.

And help has been coming all along. Days after Katrina caused \$8 billion in damages to the Gulf region and devastated an area that today is still trying to re-

build, relief started pouring in from all music industry directions. Higher profile efforts included a Sept. 12 Dave Matthews benefit concert at Red Rocks Amphitheatre in Denver; a Sept. 10 special on MTV, VH1 and CMT; and "A Concert for Hurricane Relief," a hour-long TV special that aired Sept. 2 on NBC, MSNBC and CNBC, co-headlined by Tim McGraw and also featuring Harry Connick Jr. and Wynton Marsalis.

One of the industry's top donors has been the MusiCares Relief Fund (\$3.5 million) set up by the Recording Academy, with representatives in New Orleans ultimately helping an estimated 3,500 people with basic needs such as food, clothing and water.

And within two days of the storm hitting, MoveOn.org set up HurricaneHousing.org. The organization—with help from such acts as Michael Stipe, the Roots, Beastie Boys, Pearl Jam, Moby, Liz Phair, Vanessa Carlton and 311—sent e-mail blasts to millions of people in the region, asking if they could house an evacuee. About 160,000 responded, and MoveOn matched 30,000 within two weeks.

But the task is far from over. "The evacuees still need help, and the rebuilding effort isn't going well," says Laura Dawn, cultural director for MoveOn, which held a concert Aug. 24 in New York featuring the Roots to raise money for the Assn. of Community Organizations for Reform Now, an organization dedicated to helping low and moderate income New Orleans families.

Yet even as help continues to pour in, basic problems still exist. According to Hingle, the biggest issue is still housing. "We're all trying to get our houses back to normal," says Hingle, who received \$2,000 from the Federal Emergency Management Agency after the storm hit; an instrument through MusiCares; and gigs through the NOMC, but he says everyday life still isn't what it once was.

"I'm not sure where all the money raised went," says New Orleans author Tom Piazza, who wrote "Why New Orleans Matters" (Harper Collins). "But to us exiled

from N.O., it was very inspiring to watch how the music industry reacted to the needs. It was most amazing."

Neil Portnow, president of the Recording Academy, MusiCares and the Grammy Foundation, asks the industry not to lose focus. "We're not anywhere near to having solved this crisis," he says. "We need to continue the great charity and philanthropy our industry is known for."

FIRST PERSON

Aaron Neville

Aaron Neville, a member of the New Orleans-bred family the Neville Brothers, lost his house to Katrina, as did several family members.

While he'd like to come back, he can't, due to severe asthma. "The toxic stuff in the water has set so long, and with the dust in the air, that would do a job on me," he says. He and his wife, who is fighting cancer, have relocated to Nashville. "New Orleans will never be what it was," Neville says. "But hopefully it can come back. The poor and working people won't ever be able to come back, though. Their houses were under water, and they had no insurance. They were the backbone of New Orleans. It's cool to say, 'Come on back,' but come on back to what? It's been a year and the Ninth Ward and other affected areas still look the same [as right after the hurricane]." —GM



NEVILLE: KEVIN NAZUR/WIREIMAGE.COM; TOP: RICK DIAMOND/WIREIMAGE.COM

A Retail Resurgence

City Stores Remain Closed, But An Influx Of Relief Funds Appears To Spur Sales Spikes
By Ed Christman



The Louisiana Music Factory hosted an in-store performance during Jazz Fest 2006.

It may seem inconceivable, but one year after Katrina decimated the area's retail infrastructure, the greater New Orleans market actually enjoys a whopping 25.8% increase in album sales to 2.4 million units in the first eight-and-a-half months this year. The market area designated by Nielsen SoundScan Mobile as Mobile, Ala./Pensacola, Fla., is also up a huge 84.4%.

Sales within the city of New Orleans itself are down, but the outflow of inner-city evacuees—and influx of insurance payments, Federal Emergency Management Agency payouts and other charitable dollars—appears to be fueling sales in stores that carry music in the surrounding suburbs and rural areas.

Nielsen SoundScan data indicate suburban album sales are up 58.8% from 648,000 last year to nearly 1.03 million this year, while rural sales are up 47.5%, to 652,000 units.

"When the evacuees moved in around here, our store has seen a pickup in sales," says Wade Mire, of Gonzales Music Wholesale, an urban-oriented one-stop, which operates one record store under the name Music Center.

Meanwhile, sales within the city are down nearly 11% from last year's numbers. This is because several key stores haven't reopened, including the Virgin Megastore, the Magic Bus and the city's most well-known urban music store, Odyssey Records, although rumors say Odyssey may open next month.

Most stores still standing say they are doing decent

business due to the closures.

"We are hanging in there and doing better than expected, but are not where we were before [the hurricane]," says Barry Smith, owner of the Louisiana Music Factory near the French Quarter, which reopened two months after the hurricane. "With a lot less competition, we are getting a bigger piece of the pie." Smith also cites local customer support alongside sales to tourists and relief workers as helping business.

A couple of blocks away, Tower Records took nearly three months to reopen, although business hours were restricted until this year's New Orleans Jazz Festival in April.

"Business is not at pre-Katrina levels, but healthy," Tower executive VP Kevin Cassidy says. "Business is better now than earlier in the year."

Eighteen blocks away from the French Quarter, things aren't going so well for Jim Russell's Rare Records, according to his wife, Denise, who runs the store.

"Sales were initially good due to [relief] workers, but since then have really gone down," Denise Russell says. "My old customers say they are not going to get music yet because they are living in small trailers, which they don't want cluttered."

Five miles from the French Quarter, out by Tulane University, the Mushroom "is probably doing better than ever," due to the closure of stores like Virgin Megastore and Peaches, owner Tim Hummell says.

FIRST PERSON

Allen Toussaint

New Orleans native and soul/R&B great Allen Toussaint recently came off the road from an international tour. He spoke with *Billboard* on the phone from the New York apartment that he's been living in since Katrina; his house was completely flooded and his famous SeaSairt Studio was demolished. He returns to New Orleans "every chance I get," he says. "I want to be back in my neighborhood, which is not far from the Jazz Fest fairgrounds. I used to be able to hear every set from my balcony . . . Most New Orleans musicians' spirits are high. Many have returned, and more will. The French Quarter is rolling even though a lot of our musicians aren't back. [Jazz club] Snug Harbor is busy. The brass bands like Rebirth are working . . . The second line bands are playing throughout the week. There's a good spirit." —DO



A slight concern is that enrollment at the college is down 30%-40%, according to Hummell. "But we got this far, so I guess we are home free."

TOURING

Touring Biz Readies Return

Venues Once Used For Refugees Ready To Rock
By Ray Waddell

A year after Katrina, the Gulf region is ready for live music and promoters are figuring out how to pull it off.

"From a facilities standpoint, from a market standpoint, I think we all have to be persistent in our concentration on the market but also patient in how we pursue it," says Bob Roux, president of the South region for Live Nation, which promotes and books shows for the area. But as optimistic as Roux is, he says that all concerned need to be careful of saturating the market.

"My gut says to wade in with weekend shows to start, allowing the best opportunity for a regional draw in order to potentially capture the largest audience possible," Roux says. "If the industry wants to give this region the best opportunity to redevelop, we will need some cooperation on grantees and corresponding ticket prices, days of the week [for shows] and traffic management."

"I would like to see the industry band together a bit more," he says, "and give these people some real quality entertainment at fair prices."

That might already be happening. The New Orleans Arena opened in March with a 6,000-ticket Placido Domingo show; months later, Tim McGraw and Faith Hill brought out "the largest crowd ever in the history of the New Orleans Arena, 17,400 people," says Don Fox, president of Beaver Productions, New Orleans' pre-eminent promoter for more than three decades. "Tim and Faith gave all the money to the people of New Orleans and the Gulf Coast who were affected by Katrina," Fox says, "which was a very, very admirable thing." Sold-out Kenny Chesney and Frankie Beverly & Maze shows soon followed, and more dates are booked for the fall.

The Louisiana Superdome, in many ways the chaotic focal point of Katrina's wrath, is next. It reopens Sept. 25 with a "Monday Night Football" matchup between the New Orleans Saints and the Atlanta Falcons.

Doug Thornton, regional VP for SMG, the Philadelphia-based venue-management firm that runs the Su-

perdome and the New Orleans Arena, says about 225,000 people are now living in New Orleans, they're working and "the jobs are paying higher wages, 20%-25% higher in a lot of cases."

"There's this image that the entire region is wiped out, but that's not the way it is. It's just a small pocket of the city that's wiped out," says Thornton, who famously held down the fort at the Superdome when it was ravaged by Katrina and thousands seeking refuge (*Billboard*, Sept. 24, 2005). "The region is thriving, and I've been telling promoters and agents that."

Down the road, Lynyrd Skynyrd and 3 Doors Down reopened Katrina-ravaged Mississippi Coast Coliseum in Biloxi, Miss., on July 22. The 10,000-seat show sold out in a week, and the event rang up \$23 a head in concessions and merch sales, a building record by far. Matthew McDonnell, assistant GM at the coliseum, says that insurance checks and federal grant money have put plenty of jingle in the locals' pockets.

"Grant money from federal government through the state of Mississippi is now being awarded," McDonnell

explains, and insurance checks are coming in. "So all this money is starting to accumulate because people have been put on hold trying to rebuild, waiting on [Federal Emergency Management Agency regulations]. They're waiting on contractors and materials. So with all this surplus of money they've not had their hands on before, to go out and spend \$200-\$300 on a night of entertainment they're still able to fit into their budget."

Back in New Orleans, Fox would like to sell tickets, but he needs all the venues in line and the agents on-board. Since Katrina, McGraw and Hill's *Soul2Soul II* extravaganza is the only show he's promoted with Beaver. "We've got to get bands to come back here," he says. "For a while, we couldn't do anything because the big shows are booked three, four, five, six months out."

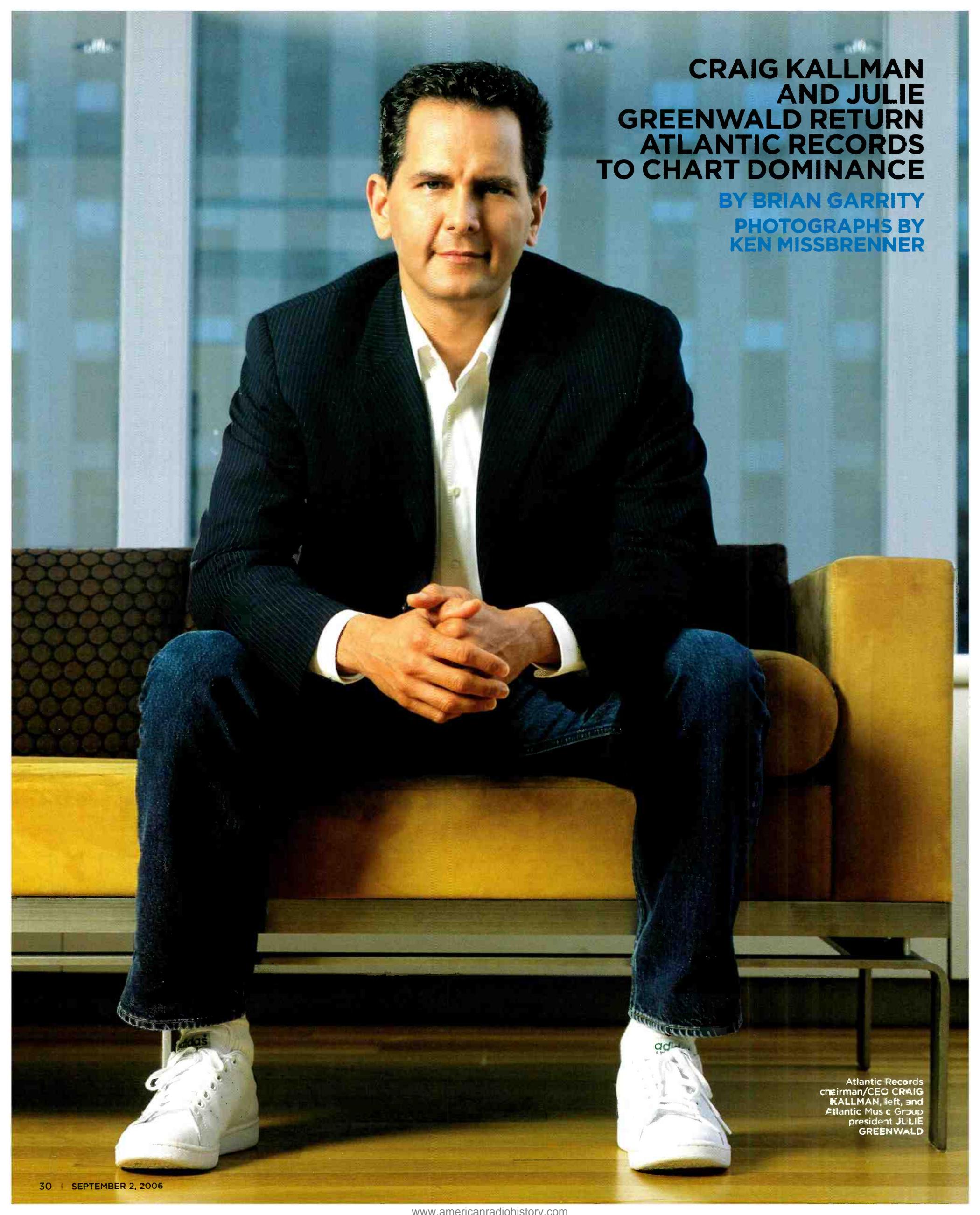
Still, he's got Alan Jackson scheduled for the arena in November and is confident the market will return. Fox vows, "I've been here for 37 years bringing in shows, I am not going to turn my back on New Orleans. This town has been great for me, the music fans have been great, I'm going to stay here and do the best I can to bring it back."

FIRST PERSON

Terence Blanchard



Blanchard is a Blue Note recording artist who wrote the soundtrack music to Spike Lee's four-hour documentary, "When the Levees Broke," that premiered in two parts on HBO Aug. 21-22. A New Orleans native, Blanchard moved back to the city in March. *Billboard* asked the musician about the state of music in his hometown. "It's not alive and well—it's alive," he says. "Many of the musicians are still not home. Many are in Dallas and Houston. They actually travel from Dallas and Houston to New Orleans to play. When Spike [Lee] came to my old neighborhood, I wanted to show it off. But there was nothing alive there. No insects, rodents, birds, nothing. It was all dead. There's my house and the street where I used to play football with my friends and the picture window that I used to look out from while practicing my piano lessons." —DO

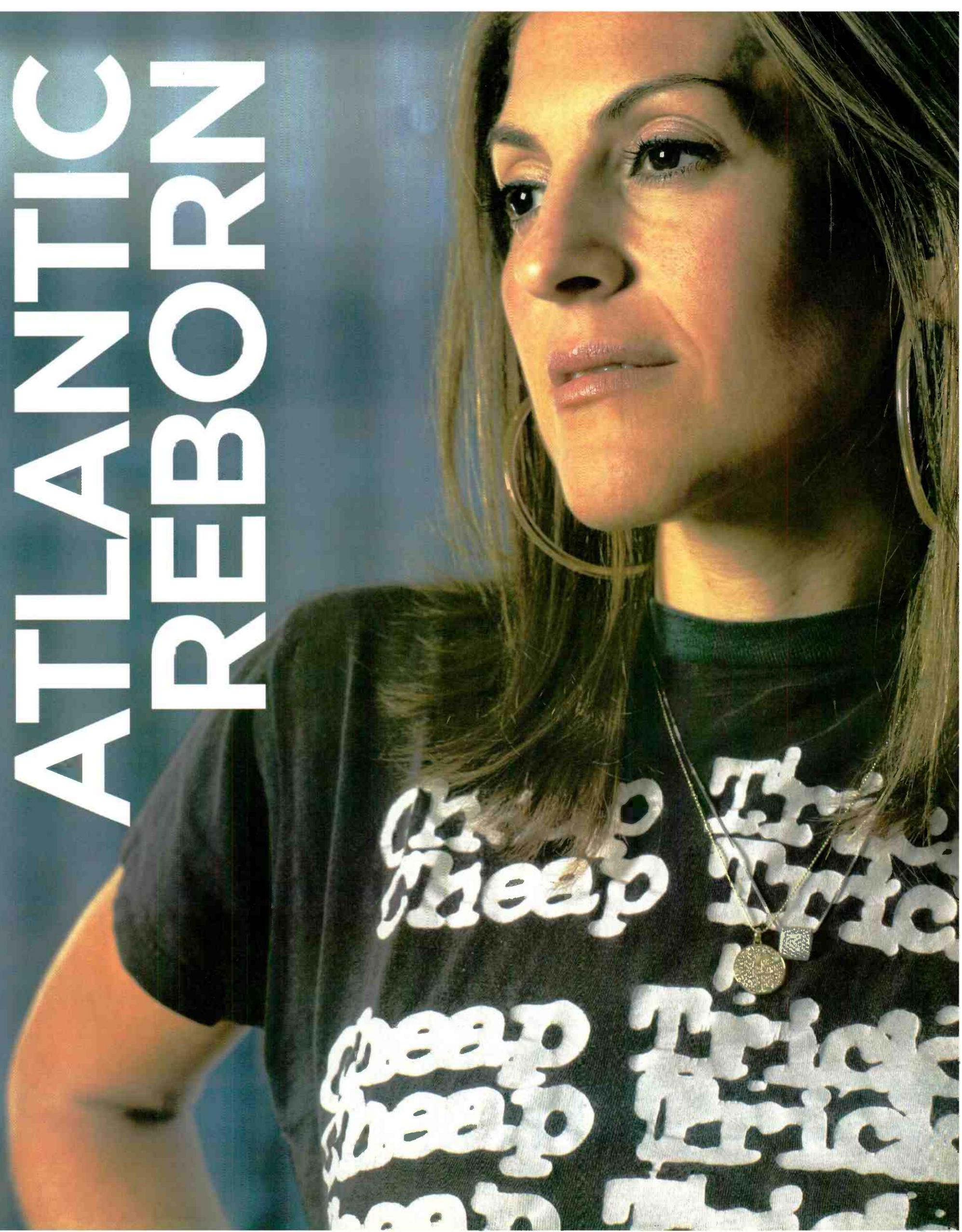


**CRAIG KALLMAN
AND JULIE
GREENWALD RETURN
ATLANTIC RECORDS
TO CHART DOMINANCE**

**BY BRIAN GARRITY
PHOTOGRAPHS BY
KEN MISSBRENNER**

Atlantic Records
chairman/CEO CRAIG
KALLMAN, left, and
Atlantic Music Group
president JULIE
GREENWALD

ATLANTIC REBORN



JUST WEEKS AGO, industry tastemakers filed into a small New York club, clamoring to catch a glimpse of up-and-coming singer/songwriter Paulo Nutini. As Nutini hid backstage, waiting for the green light to start performing, Warner Music Group (WGM) chairman/CEO Edgar Bronfman Jr., sporting jeans and a button-down shirt, took a seat close to the stage. Atlantic Music Group president Julie Greenwald grabbed her partner, Atlantic chairman/CEO Craig Kallman, by the arm. “We have a full house,” she said. “What do you say we introduce Paulo now?” Kallman smiled: “Let’s do it.”

Kallman and Greenwald have developed into a formidable team during the course of their two-year working relationship. During that time Atlantic has delivered a diverse mix of hits, including T.I., James Blunt, Gnarls Barkley, Panic! at the Disco, Rob Thomas, Staind and Death Cab for Cutie (both hope Nutini will bring the same success in 2007). In the process, the label has increased its current market share by more than 14% since the beginning of 2004. And year to date, Atlantic ranks as the No. 3 label in the industry with more than 5.9% in market share—trailing only Island Def Jam (IDJ) and sister label Warner Bros Records.

The label, which critics worried two years ago cut too deep into its A&R capabilities, is on track to break six new artists this year at least beyond gold certification status, including alternative acts Panic! at the Disco and Gnarls Barkley.

The other four artists—Yung Joc, Cassie, Young Dro and Cassie—come from the urban side of the business, the source of some of Kallman and Greenwald’s biggest wins.

“There was a real acknowledgement that we had a lot of roster rebuilding to do,” Kallman says. “We were highly encouraged to go out and aggressively build this roster and purge it and refashion it for the future. It wasn’t about wildly throwing money around. We’ve been fortunate to make some good decisions creatively.”

Atlantic’s turnaround of its previously moribund R&B and hip-hop business is particularly notable.

Resuscitating urban music at the label has been a top priority of WMG recorded music boss Lyor Cohen since his arrival from Universal Music Group’s (UMG) IDJ at the end of 2003.

Now two years into a five-year restructuring and transformation effort, the label is showing signs of delivering on that key mandate.

Riding high on hits from a roster that also includes Sean Paul and Paul Wall, the label’s urban market share is outpacing the old Atlantic and Elektra combined. Its R&B share jumped to 8.37% in 2005 from 7.68% combined two years ago; meanwhile its overall rap share increased to 11% during the same period, up from a pre-merger combined share of 10%.

“One of our proudest achievements is that we have more market share as a company with half the size, half the roster, half the people and half the release schedule than the combined Atlantic and Elektra when they were in existence a couple of years ago,” Kallman says.

There is plenty at stake in proving that one company is better than two: The overhaul of Atlantic, both as an urban label as well as a rock and pop label, is the biggest in the record company’s storied six-decade history. It also is the most ambitious piece of the Bronfman-led \$2.6 billion buyout of WMG.

“Restoring health to the combined Atlantic and Elektra was essential,” Cohen says. “Warner Bros. has been doing a fantastic job for years, but it was too much of a burden for them to continue carrying the East Coast organization.”

WMG merged Atlantic and Elektra Records in April 2004 to create a sleeker label that generates about \$400 million in annual revenue, according to company sources.



Part of Atlantic’s resurgence: urban artists SEAN PAUL, top, and YUNG JOC.

As part of the merger, the combined operations of the newly christened Atlantic Records were halved from slightly more than 400 staffers to just over 200. The company also trimmed its artist roster by 41% to 90 acts, down from a pre-merger level of 153, Atlantic says.

While analysts fretted over the impact on A&R, Cohen used the integration, along with subsequent smaller restructuring moves, as an opportunity to refashion the new Atlantic in his own image. Cohen brought with him from IDJ his chief lieutenant Greenwald, as well as IDJ exec Kevin Liles, who came in at the WMG corporate level and also assists Atlantic as part of his duties. About 50% of the staff comes from Atlantic, 35% from Elektra and the remainder are new hires.

Kallman and Greenwald are now a year into their run as a label-topping tandem, following the August 2005 ouster of Jason Flom as co-chairman/CEO of Atlantic Records Group. (Flom’s Lava Records was subsequently folded into Atlantic.)

In leaving Atlantic in the hands of Kallman and Greenwald, Cohen entrusted a complementary pair of executives more in line with him philosophically, especially when it comes to urban music.

Kallman, a veteran Atlantic A&R specialist who formerly served as co-chairman/COO of the label, made a name for himself working with such acts as Aaliyah, Timbaland, Missy Elliott, Brandy and Junior M.A.F.I.A. Meanwhile, Greenwald, a marketing guru and long-time Cohen ally who joined Atlantic as president in April 2004, built her reputation working with such artists as LL Cool J, Jay-Z, DMX and Ashanti at IDJ.

“Craig has the hard job,” Greenwald says. “He’s A&R. This is an A&R-driven company. Craig finds the talent. He’s the mad scientist in the studio with the artists. He works 24/7.”

Greenwald, on the other hand, heads marketing and promotion for the company. With such delineated duties and talents, Kallman and Greenwald say they can work as a team, rather than as competitors.

Kallman says the company is just starting to hit its

stride now that it has more than a full year of operation as an integrated unit under its belt.

Since August 2005 the company’s overall R&B share has grown to 11.7% year-to-date from 7.2% the same time a year ago. During the same period Atlantic’s overall rap share has risen to 15.6% from 8.6%.

The company also is benefiting from a string of successful joint-venture and pressing/distribution deals with the likes of Sean “Diddy” Combs’ Bad Boy and T.I.’s Grand Hustle, which has a stable of acts that includes P\$C, Young Dro and Rashad.

The company has benefited from upstreaming deals with Asylum, a WMG incubator label that has fed Atlantic acts from camps like Swishahouse, home to Paul Wall and Mike Jones.

“Partner” is a favored word with Kallman and Greenwald.

“We’re in a building phase,” Greenwald says. “We didn’t have any big boys. We didn’t have any huge quadruple-platinum artists . . . We knew we needed other entrepreneurs to help us out like Grand Hustle and Bad Boy.”

Kallman adds that the label has consciously tried to make itself a haven for entrepreneurial label operators by giving them much of the control in the creative process and brand development for their acts.

In a case of fortuitous timing, Warner acquired a 50% stake in Bad Boy in April for an estimated \$30 million and assigned Atlantic to handle distribution. A year later, Bad Boy—which many had given up on after a tepid showing at UMG—appears poised for a comeback with the newly minted Bad Boy Latino (home to Christian Daniels), Bad Boy South (home to Yung Joc, Boyz n Da Hood) and a slate of acts that includes emerging pop/R&B star Cassie.

Yung Joc’s debut album, “New Joc City,” bowed at No. 1 on the Top R&B/Hip-Hop Albums chart and has shifted 606,000 copies since its June debut. Cassie’s self-titled set has sold 141,000 units since dropping Aug. 8 via NextSelection/Bad Boy/Atlantic; it entered The Billboard 200 at No. 4. First single “Me & U,” a leading contender for song of the summer, has sold 617,000 copies.

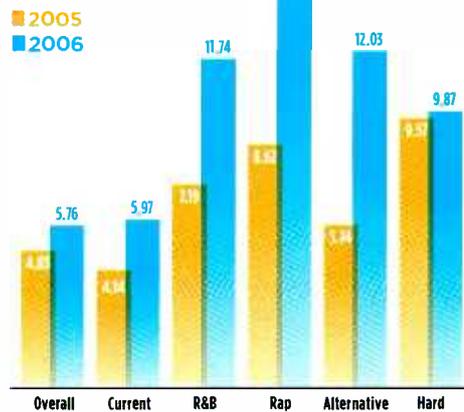
In addition to bringing its own talent infusion, the Bad Boy deal was instrumental for Atlantic because the company opted to create a second 12-person urban-focused promotions staff called “Special Ops” to accommodate the Bad Boy roster as well as artists that Atlantic was upstreaming from Asylum. The Special Ops team works in conjunction with Atlantic’s own 17-person promotions staff.

The fact that much of Atlantic’s urban transfor-

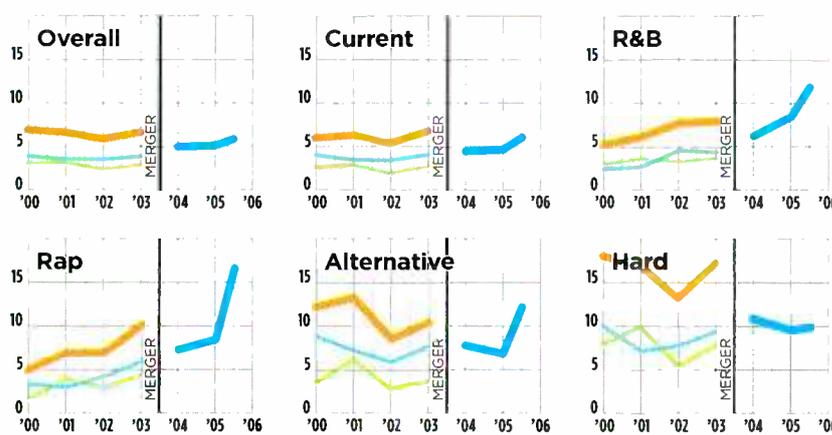
BEHIND THE NUMBERS

Two years after the consolidation of Atlantic and Elektra Records, the “new” Atlantic is posting market share that approaches—or in the case of R&B and rap, outpaces—the combined performance of the pre-merger companies. Almost two-thirds of the current roster is new signings; only a quarter of Atlantic’s previous roster (25 acts) and a fifth of Elektra’s roster (10 acts) are still on the label.

Year to Date (Percent)



Market Share (Percent)





Bad Boy's partnership with Atlantic yielded CASSIE'S self-titled debut, which cracked the Aug. 26 Billboard 200 chart at No. 4.

mation smacks of the playbook that Cohen, Greenwald and Liles used at IDJ is not lost on the industry. Many use IDJ as shorthand to describe the new Atlantic culture.

Greenwald calls such designations inaccurate.

"I'm definitely a student of the Lyor Cohen school of thought. But there's a new spin here," she says.

Unlike at IDJ, central to Atlantic strategy has been to more carefully manage its release schedule, across all genres, focusing on fewer releases and maximizing those efforts. Atlantic has slashed its release schedule by 41% during the last two years and is expected to put out 30 albums by the end of 2006—down from 51 releases in 2004.

"One of the mission statements has been 'We want to be the company with the highest batting average of releases to successes,'" Kallman says.

Atlantic is also using a longer lead time to set up its albums—a change of pace for Greenwald. She says she now spends six to nine months planning marketing, strategy, special events and licensing for a new release instead of three. This bigger window allows her to more deliberately set up artists in the market, including digital partnerships for ringtones and other online producers. In connection with its restructuring, Atlantic has added staffers in areas like digital sales, mobile marketing and new-media strategy.

Longer planning is also providing greater opportunities to do more organic builds for albums. Block Entertainment and Bad Boy had Yung Joc on a granular tour of small Southern cities in Georgia, Alabama and Tennessee in March to start building a foundation for his latest album.

Similarly, planning on T.I.'s "King," which has sold 1.4 million units since its release in March, dates back to September 2005 and included eight weeks of tour-

ing small clubs around the country and one of the most ambitious digital product rollouts ever, consisting of more than 200 SKUs. According to the plan that execs sketched out almost a year ago, Atlantic is now in the process of dropping the album's third single.

The breakout success of "King"—one of the top hip-hop releases of the year—marks the culmination



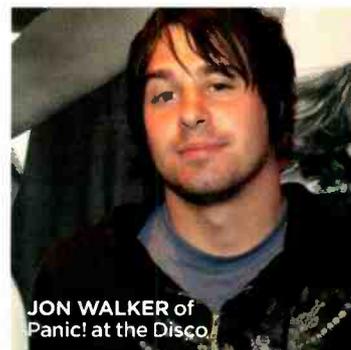
Cresting: ATLANTIC held five of the top 10 spots on Billboard's Hot R&B/Hip-Hop Songs chart last issue.

of a three-year artist development story for T.I. Kallman signed him in 2003, released "Trap Muzik" (which has scanned 1 million copies), then "Urban Legend" in 2004, which has sold 1.3 million. The T.I. blueprint for success encapsulates much of the Atlantic urban transformation story.

Now comes the hard part: to consistently deliver hot records. "All the directional results are pointing the right way," Cohen says. "But we're a long way from being the organization that we would like to see."

The label has big plans for its fourth-quarter releases, which include albums from Lupe Fiasco, Diddy and reggaeton artist Tego Calderón.

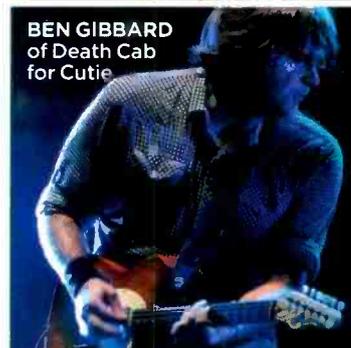
"Some karma is coming our way now," Kallman says. "Everything we've been working so hard on for so long is starting to feel good."



JON WALKER of Panic! at the Disco



CEE-LO of Gnarls Barkley



BEN GIBBARD of Death Cab for Cutie



JAMES BLUNT

ROCK STEADY

Marketing Strategies That Transcend Urban Hits

The formula for Atlantic Records' success works for more than just urban music. The label uses many of the same key strategies—fewer releases, methodical setups and an emphasis on digital offerings, joint ventures, and pressing and distribution deals—to develop hits in rock and pop.

"They've become a much more marketing-oriented business than a promotion-driven company," says Michael Lippman, manager for Rob Thomas.

Atlantic's rock business has been mixed during the last two years. In comparison to the combined numbers of the old Atlantic and Elektra, the new Atlantic's hard-rock and alternative genre share is down noticeably. The company posted a combined hard rock share of 16.9% in 2003 versus 9.55% in 2005. Similarly, an alternative business that totaled slightly more than 10% on a combined basis in 2003 claimed a 6.67% share last year.

But with a roster that includes platinum-selling acts like Thomas, James Blunt, and Panic! at the Disco, Atlantic execs stress that the label's rock and pop business is changing, too. Year-to-date the company claims an alternative market share of 12%—a level that rivals the combined numbers for Atlantic and Elektra from 2000.

AMONG THE HIGHLIGHTS:

- James Blunt's "Back to Bedlam" is the third-highest-selling artist of 2006 with 2.1 million units sold in the United States. The album has also moved more than 10 million copies worldwide since 2004. Atlantic released it in Blunt's native United Kingdom a full year before his October 2005 debut stateside. In North America, the company used an Internet campaign that started with months of seeding music and info on tastemaker blogs, bulletin boards and music-community Web sites to build an audience for the album. Blunt also received early championing from digital services including AOL Music, Yahoo, MySpace and iTunes.

- Rob Thomas' "... Something to Be" is approaching 3 million in worldwide sales and spent 56 weeks on The Billboard 200. In the United States, the album has sold 1.4 million units.

- Death Cab for Cutie's major-label debut, "Plans," is approaching 700,000 sales in the States. Atlantic also backed the band's creation of the "Directions" DVD, an anthology of 12 short films inspired by each song, interpreted by 12 different directors.
- Upstreaming from the incubator system has delivered hits from Gnarls Barkley (Downtown Records) and Panic! at the Disco (Fueled by Ramen/Decaydance). Gnarls Barkley's "St. Elsewhere" has sold 777,000 units on the back of the hit "Crazy." The song has sold 1 million downloads and recently made history for being on the most airplay charts in a single week, scoring major play on eight radio formats including top 40, triple-A, adult top 40, modern rock, R&B/hip-hop and dance. Panic! at the Disco has sold 1.1 million units, while the album's first single, "I Write Sins Not Tragedies," has sold 791,000 downloads. The band was also nominated for seven MTV Video Music Awards including video of the year.

- Atlantic's rock and pop digital album sales are outperforming the industry at slightly more than 5% of total sales. Death Cab for Cutie's digital sales have been near the 12% mark, Panic! at the Disco is at 11%, James Blunt is at 8% and Rob Thomas is at 7%.

—Brian Garrity

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TO SEE A 2ND FORM OF I.D.

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OF YOU COULD BE TURNING

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SPECIAL FEATURE

MTV, AT 25, FOCUSES
ON THE PROMISE OF
THE DIGITAL FUTURE

FAST FORWARD



ILLUSTRATION BY McFAUL

FOREVER YOUNG

BY ANTONY BRUNO

TECHNOLOGY WILL SHAPE
MTV'S NEXT 25 YEARS AS A
GLOBAL YOUTH BRAND

When MTV: Music Television debuted on Aug. 1, 1981, many media experts felt it was doomed from the start. It was an experimental format trying to get established on an experimental platform—cable TV. ■ But the idea of a 24-hour music video channel would never have worked on traditional broadcast TV at the time. Only in the niche environment of cable could such an idea take root. ■ And, boy, did it ever. ■ MTV programming is now found in some 442 million households in 167 territories worldwide, including 88 million households in the United States, according to MTV Networks. One of its most popular programming events, the MTV Video Music Awards, is set for Aug. 31 in New York. ■ On the way to becoming an omnipresent youth brand, MTV exemplified the promise of cable TV. “I want my MTV” became not only a call to action for cable operators, but a cultural catchphrase. Along with HBO and a handful of other early cable visionaries, MTV helped legitimize the then-questionable model of pay TV and proved the axiom that has become the rallying cry for all new delivery platforms since: Content is king.

Today, 25 years after it aired its first music video (“Video Killed the Radio Star” by the Buggles), MTV finds itself in a much different business environment. No longer the upstart challenger to the big media status quo, it is itself a media giant targeted by newer challengers in the digital age. Internet destinations like MySpace, YouTube and even Yahoo are vying for a piece of MTV’s once-defining content—music videos—as well as competing to be the next purveyor of cool, youth-driven pop culture upon which MTV built its empire.

For MTV president Christina Norman, who took the helm of the organization in May, the challenge of navigating the behemoth that MTV has become through the rapidly changing market is no easy task.

MTV must make the transition to the Internet and mobile space while competing against content providers built from the ground up for these same platforms.

Like the other mature media giants, MTV’s greatest challenge is to determine exactly what it wants to be in this new media era.

“That’s true not just for us, but for everyone,” Norman says. “All the media companies now are having discussions about things that never would have been fathomed two, three years ago. I think we’re finally moving beyond the phase where everyone was afraid to move because they were afraid of making the wrong move, and instead they’re just trying things to see what happens.”

Just as MTV expanded its programming beyond videos into reality TV, news and other niche markets, it also has been active in establishing a presence on new digital platforms.

MTV.com went live in October 1995, offering the traditional MTV mix of music news, photos and video along with other pop culture information and content.

Then came MTV Overdrive, a broadband Internet video-on-demand service that more closely matches the company’s on-air presence with more robust video capabilities. Since it launched in April 2005, Overdrive has become its flagship online destination, with more than 1.5 million video streams per day. According to Norman, the biggest challenge is determining how to organize all this content into an easily searchable site.

With the 2005 Video Music Awards, MTV began experi-

menting with what Norman calls an “extended viewing experience” that she is now applying to other MTV shows. During the VMAs, Overdrive viewers were able to watch behind-the-scenes footage during commercial breaks and otherwise interact more broadly with the event.

Norman says the trial was a huge success, so much so that MTV is applying the same experience to such shows as “TRL.”

For the 2006 VMAs, MTV is holding a contest that will give winners the chance to film their experiences at the awards show, which Overdrive will air as well.

This strategy of using the Internet to give viewers more access to their content extends to MTV’s university feed, mtvU, with its Internet counterpart, mtvU Über. Norman says she may consider airing other MTV niche programming over the Internet well, such as MTV World.

Wireless is a particularly important medium for MTV. When ringtones began their upward arc, MTV got in on the game through a partnership with the teen-focused Virgin Mobile, offering exclusive ringtones unavailable to other carriers. It even commissioned hip-hop producer Timbaland to produce a suite of original ringtones.

The company continues its mobile presence beyond music, striking deals to bring original short-form programming—such as animation and live-action video—to mobile phones.

The mobile strategy has expanded with Flux, a mobile content service that takes different forms in different countries. In the United States, Flux is MTV’s direct-to-consumer mobile content storefront, selling ringtones, graphics and so on. In Asia, Flux is a mobile content service that features original animated clips, videos and other services. In Europe, it is a TV channel that contains user-generated video clips and messages, much of it captured with multimedia mobile phones.

MTV is exploring digital downloads with the test launch of Urge, a subscription music service that is deeply integrated into the next version of Microsoft’s Windows Media Player.

Just as the Urge faces dominant competition from iTunes, MTV was initially outflanked in the social networking boom when its parent company Viacom in 2005 lost out on the bidding for MySpace to News Corp. Since the acquisition, MySpace’s usage has quadrupled, and only **continued on >>p38**

No longer
the upstart,
MTV is itself
a media giant
targeted
by newer
challengers.

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REWINDING 25 YEARS OF MTV HISTORY

The following is a timeline of notable milestones in MTV’s history compiled from information provided by MTV.

1981

MTV debuts Aug. 1 with a clip of the Buggles’ “Video Killed the Radio Star.” The channel confirms the concept of cable niche programming, reshapes music marketing and becomes a symbol of youth culture. The first MTV VJs are **Nina Blackwood, Mark Goodman, Alan Hunter, J.J. Jackson** and **Martha Quinn**. The channel ends the year with 2.1 million subscribing households.



1982

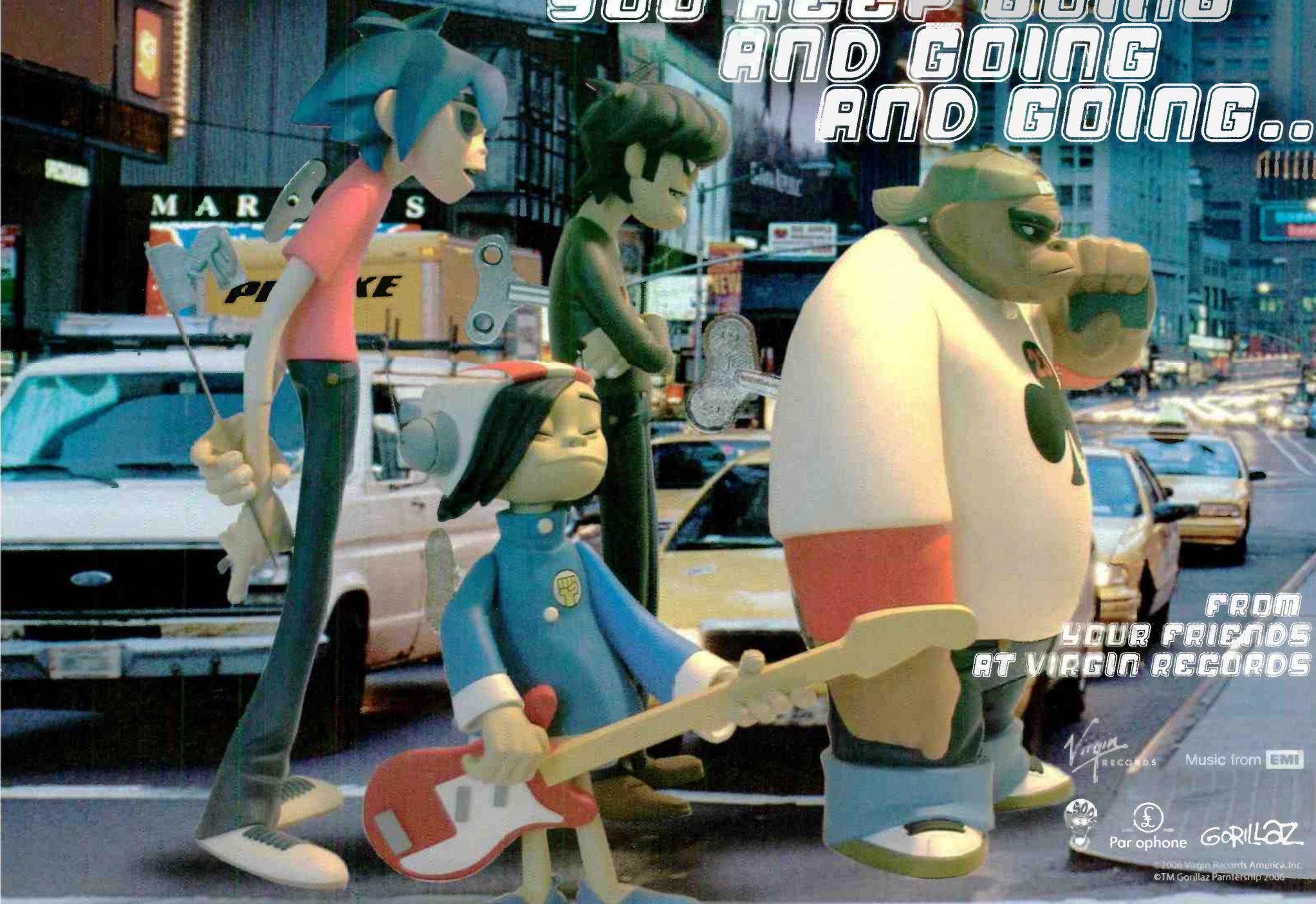
“I Want My MTV” ad campaign arrives March 1 featuring Pete Townshend, Stevie Nicks, Mick Jagger, Adam Ant, Pat Benatar, the Police and David Bowie. The MTV logo debuts, and its promotional clip of astronauts planting a MTV flag on the moon is one of the year’s most enduring TV images.



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MTV president **CHRISTINA NORMAN** is navigating the brand through a rapidly changing marketplace.

'Whatever we have to do must add value to the audience.'

—CHRISTINA NORMAN

from >>p36

the video-sharing site YouTube has come anywhere close to matching its success.

As a company that built its brand as a meeting place for young adults, pop culture and music, MTV will not meekly surrender that digital turf to MySpace and YouTube.

"We know we want to be in social networking, and we know that's where our audience is," says Norman. "But it's important for us to approach this in the right way and not have another 'me too' application. Whatever we have to do must add value to the audience."

One strategy is to extend many of MTV's social outreach efforts like Rock the Vote, sexual health campaigns and town hall-style meetings with politicians into an online community.

On the entertainment front, MTV is readying a number of services that let users post their own content, as well as interact with the content being delivered on all MTV platforms. Norman says to expect specifics "in the next couple of months."

Social networking aside, MTV's greatest strength is its programming. It has vast volumes of not only music videos, but also original series' including "The Real World," "Beavis and Butt-Head" and "Punk'd."

Content, the company understands, is still king. Yet the challenge and the opportunity in an age with multiple delivery platforms is to determine which content works best via what channel.

"A lot of us are learning how to create to the platform

rather than just spreading content across platforms," Norman says. "It gets harder and harder the bigger you get. You'd love for everything to be interconnected in some way or another, but that may not always be the right thing for that channel or that audience. For us it's always about making it addictive for the audience and not just shoving another [program] down my throat."

Unlike other big media brands facing this same challenge, MTV can draw upon a long history of developing non-traditional programming.

From the very beginning, MTV experimented with short-form TV programming that it inserted between music videos. This experience, Norman says, positions MTV well for the multiformat world.

"I firmly believe that what makes us the best to deliver this kind of content on these new platforms than any other media company out there is 20 years of MTV News and 25 years of an incredible MTV promotions department," she says.

"Those guys have spent their careers making short-form TV. Knowing how to tell a great story in three minutes has been an incredibly useful skill in figuring out what works on mobile and what works on Overdrive."

The model, she says, remains largely the same regardless of platform.

"You start with an idea, you develop it, produce it, test it, nurture it, identify who you're making it for, ID the best person to make it and so on," she continues. "We're looking at this for all platforms. Whether it's finding some crazy animator who's got something amazing we want to highlight on Overdrive or some great long-form idea that should be on MTV2. We try to bring that same discipline to all our platforms and let the creative expression and freedom run as they should."

With more than five cable TV channels, four Internet destinations, various mobile initiatives, movies and so on, one would think the MTV brand could get diluted—a casualty of the multidimensional world in which we now live.

But just as it was in the beginning, when MTV had only one cable channel to call home, content still rules. As long as MTV sticks to its original mission in choosing what content to deliver, Norman says, the brand will only grow.

"Everything at MTV is rooted in the same sensibility—celebrating music, celebrating young people and connecting all those things together," she says. "We're fortunate to have leadership on all those platforms that embrace that mission. It's about surrounding yourself with the right people with the passion for the audience, the platforms and the music. It's such a great time of change in this industry, and to have a front row seat is exciting."



1983

Michael Jackson's "Beat It" has a world premiere in March, the channel's first clip by an African-American artist. In December, Jackson debuts the 14-minute "Thriller" film. "The Basement Tapes," a weekly video contest for unsigned bands, bows and bestows a \$100,000 EMI recording contract on the first victor, a Seattle rock quartet called Rail.

1984

"Top 20 Video Countdown" debuts. The inaugural MTV Video Music Awards are held in September, hosted by Bette Midler and Dan Aykroyd. The show features



Madonna in a wedding gown, singing "Like a Virgin." MTV covers the film premiere of Prince's "Purple Rain."

1985

MTV dives into comic waters by airing the wacky British sitcom "The Young Ones," which depicts the lives of four very different college roommates in North London. The program's success presages MTV's support of comedic talents that include Adam Sandler, Chris Rock, Ben Stiller, Jon Stewart and Bill Bellamy. MTV airs 17 hours of the Live Aid concert from Philadelphia and London and becomes the first TV network to run spots promoting safe sex.

WHO'S WHO AT MTV IN THE U.S.

VAN TOFFLER
President, MTV Networks Music, Logo and Films Group

Oversees strategy and long-term planning for MTV Networks' Music, Logo and Films Group, and development of the digital music service Urge. Extending the reach of each brand, Toffler's

responsibilities include emerging platforms including wireless, broadband, video on demand, digital and HDTV.

CHRISTINA NORMAN
President, MTV

Oversees overall vision and strategic direction for MTV, MTV2, mtvU, MTV Tr3s, MTV World; digital networks MTV Hits and MTV Jams; and new-media efforts including MTV.com, MTV Overdrive and mtvU Über.

BRIAN GRADEN
President of entertainment, MTV Networks Music Group; president, Logo

Leads and provides content oversight to all the MTVN brands and related new-media platforms and provides programming strategy and expertise for MTV's international development efforts.



Jon Birge
.com

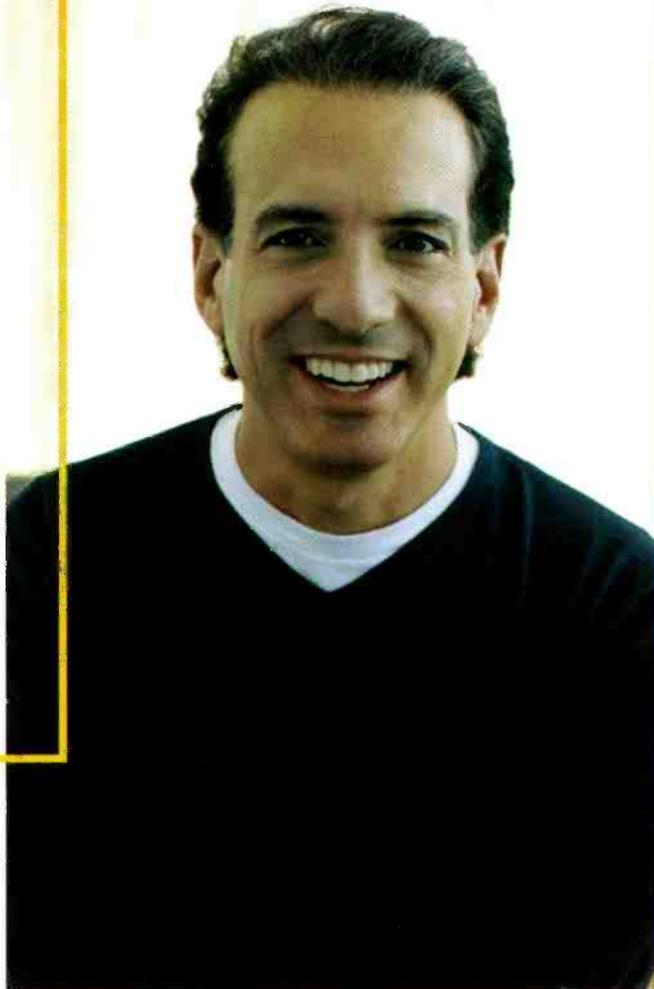
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MTV'S VAN TOFFLER ON BUILDING THE PERFECT DIGITAL BEAST

FEEDING THE URGE

BY TAMARA CONNIFF



In recent years, the music world has transformed itself. MTV, as one of the strongest brands in the space, has actively embraced new outlets for music—from digital platforms to music-driven films. ■ Van Toffler, president of MTV Networks Music, Logo and Films Group, has been at the front lines of these changes. He continues to oversee the strategy and long-term planning for MTV Networks' Music Group, which includes the MTV, VH1 and CMT music brands; Logo, MTVN's channel for the lesbian, gay, bisexual and transgender audience; and MTV Films, the feature film division he helped establish in 1995. ■ Earlier this year, he helped launch Urge, the company's new digital music service. Toffler has embraced emerging platforms including wireless, broadband, video on demand, digital and high-definition TV. Welcome to the future of MTV.

What was the vision behind Urge?

The notion behind Urge was to create an immersive, editorially and creatively rich experience around music and for music fanatics. We wanted to bring some of the texture of music back, and I think we achieved a lot of that with the beta of Urge, and it's just going to improve.

What you have [seen in the market to date] are technology companies who have launched digital music services. Typically, when you come to these, you know what you want to buy, you buy it and leave. Our notion is really about buying and listening and sharing and really spending [time] on the site. Then you can pass through the rest of our ecosystems.

It's really a rich, rewarding experience for fans. We are [a few] weeks in and it's broader than any of our particular brands, CMT, VH1 or MTV. It goes from children's music to classical and jazz, to current pop and hip-hop. It's really exciting to launch a new brand that just focuses on music.

Where do you see Urge in the next couple of years?

Well, it's just going to be portable on wireless devices or new portable devices. I think it's going to drive community and allow sharing. The promise with subscription is that you can get all you want.

What we've found is when people look at their iPod they keep changing song after song. It needs to be curated in a clever way, whether it's by the best bloggers of each genre or your friends. The music fans are rejecting the way music is projected to them. That is the promise of the Internet—you can get what you want how you want.

WHO'S WHO

DAVID COHN

Executive VP/GM, MTV2, MTV Hits and MTV Jams

Oversees all aspects of MTV2, MTV Hits and MTV Jams, including growth, distribution, development of enhanced programming and marketing.

DAVE SIRULNICK

Executive VP, multiplatform production, news and music

Oversees the creation of music and short-form content for the various platforms and oversees music and talent, news and documentaries and production.

TINA EXARHOS

Executive VP, marketing and multiplatform creative

Leads all marketing and on-air promo efforts for MTV, MTV2, MTV.com and mtvU and is responsible for developing short-form content for use across multiple platforms.

LOIS CURREN

Executive VP, entertainment and programming

Oversees the development and production of all long-format programming for the network, as well as programming and greenlighting all new series.

What is your mobile strategy?

At this point MTV Networks is the largest content provider for mobile devices around the world in terms of media companies. We've got deals that go over 60 carriers. We are streaming, from music to original bites, to show clips, to original clips relating to some of the franchises.

I am really anxiously pursuing original series', taking original long form broken up episodically for wireless devices. We see how young people are embracing these technologies in places like Korea where they are watching soap operas on their phones. We know this will happen in the United States, so we are putting a lot of resources into original development for wireless devices.

Given all your TV channels, how do you make decisions about what you are going to repurpose?

I think a lot of those judgments are made by the programmers around what's popular and where they think they can abstract content that will lend itself to the three-minute bites.

Beyond that, we look at development and original ideas the same way as we do for television. It's the same development process and pilot process in greenlighting. We restructured our staff to not just be TV development, but to be more of a content development for multiplatforms.

What do you see in the future?

In terms of music, you have to empower the people again. There are all these great new technologies that allow social networking. Whether it is just text or other community connections that allow for customization and personalization catered to your music, video, TV or film taste. I think it will be a much more customized experience.

However, TV is not going away. People like that communal experience of watching something together, particularly live. They also like the notion of I can get what I want, when I want and how I want it, and it will be simple and fast.

—Editorial assistance by Rachel Surwit.

1986

"Dial MTV," the first viewer request show, debuts. "Downtown" Julie Brown joins the VJ ranks. MTV airs the anti-drug "Just Say No" spots created by the Department of Health and Human Services. By year's end, the channel initiates its own public service campaign, "Rock Against Drugs," the first of many efforts to engage viewers with social programming.

1987

A year of firsts: "Week in Rock" chronicles the latest in music, fashion and pop culture, and marks the genesis of MTV News. Colin Quinn hosts pop trivia show "Remote Control"; Adam Sandler makes frequent appearances. MTV Europe becomes the continent's first 24-hour music video channel. MTV also becomes the first network to broadcast AIDS awareness spots from Musicians for Life.

1988

Former Rolling Stone editor Kurt Loder arrives to anchor MTV News. The channel airs its first spots to encourage voter registration. "MTV Internacional" debuts as a weekly, hourlong Spanish-language version of the network hosted by Daisy Fuentes and Eddie Trucco that airs on the Telemundo network. MTV launches its first global promotion for **George Michael's** Faith tour via affiliates in Europe, Japan and Australia. "Yo! MTV Raps" debuts.



LEFT: JONATHAN SKOW; ABOVE: GEORGE CHIN/WIREIMAGE.COM

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the REAGAN GENERATION
or **the PERSONAL**
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MTV'S WORLDWIDE WEB

INTERNATIONAL
MARKETS OFFER
THEIR OWN DIGITAL
OPPORTUNITIES

BY JULIANA KORANTENG

The world's youth, it seems, no longer just want their MTV. They want to personalize it, participate in it and possess it. ■ MTV Networks International, like its counterpart in the United States, broke out of the TV box to become a provider of multiplatform digital content. ■ And instead of just pushing music programming at its international audience, MTVNI is enticing it to become part of the show via mobile phones, computers and TV sets. ■ "We're seeing an incredible transformation caused by digital," says Bill Roedy, president of MTVNI. "From being a TV-centric company, we're becoming a company that produces great content across all platforms. Our 140 digital media properties offer great creative opportunities for partnerships with artists and music companies." ■ Globally, MTVNI's music-focused channels include MTV, VH1, TMF (the Music Factory) and VIVA. MTVNI brands, including such nonmusic-focused channels as Nickelodeon, Paramount Comedy and the interactive Game One, reach 480 million households in 179 territories in 28 languages, according to the company.

"We're launching a plethora of services that are designed to take advantage of new media," MTVNI senior VP of digital media Gideon Bierer says. "It's not just about pushing media, it's also about giving the audience the tools to create their own content in a social environment."

"We have a unique and valuable organization set up, and we're innovating on top of that," he says. "And most of the innovation coming from outside the U.S. is significantly from mobile and [broadband] PC."

MTVNI content is available via 63 mobile carriers worldwide. About 20 million subscribers of Europe's high-speed, third-generation mobile-phone services can access MTVNI video content, the company states.

Among the group's 96 Web sites, 48 are devoted to the MTV and VH1 music brands, while 17 are targeted for broadband and interactive distribution of original TV programming through the Internet.

In Japan, MTVNI launched Flux in June 2005 as a local subscription-based mobile phone and Web networking service. Flux was among the first MTVNI ventures that did not originate as a TV brand.

Flux invited mobile and Web users to access music and video clips, share content and recommend preferences to their digital friends.

Flux's dedicated Japanese content includes originally produced short music videos for Utada, one of the country's most popular artists.

"In the multidevice world, the user doesn't care whether it

is a big or small screen; it's all just about their moods and their devices," says Tony Elison, Viacom International Japan senior VP of digital media and Flux GM. "Users can select entertainment in a way they never could before. In Japan, it's about user empowerment."

MTVNI experiments with new ideas in one market and uses the results to determine where it will expand those ventures. Flux (rebranded as MTV Flux) was subsequently launched in Italy and came to the United Kingdom Aug. 1, the 25th anniversary of MTV's debut in the United States.

U.K. subscribers can access MTV Flux via the Web, mobile phones and TV using a digital persona created from a host of onscreen icons or avatars.

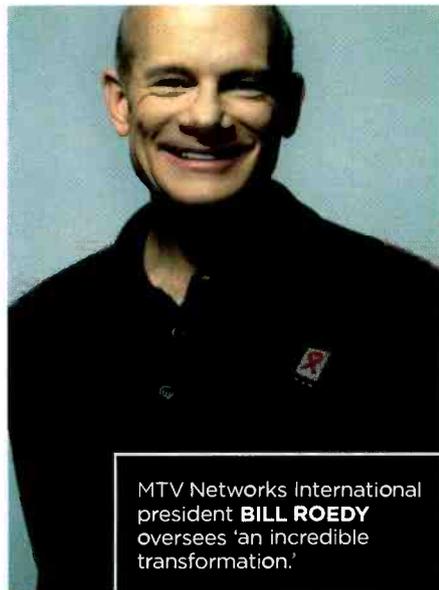
That persona can create his or her own profile, make friends, write blogs and influence the music video playlists. The MTV Flux character can also select parts of games, animation and music videos to produce their own Flux content.

"Most of the labels are excited about this development, because they see it as another way to promote artists and

increase sales," says Angel Gambino, VP of commercial strategy and digital media at MTV Networks U.K. "We're having many discussions with big artists about creating unique content for MTV Flux."

Gambino also sees MTV Flux as a future gateway to other MTV music services, including the TV channels and the music subscription service Urge, which MTV has developed in partnership with Microsoft as a competitor to iTunes.

Another MTVNI brand, TMF, which **continued on >>p44**



MTV Networks International president **BILL ROEDY** oversees 'an incredible transformation.'

1989

Madonna's "Like a Prayer" video premieres on the channel. "MTV Rockumentary" debuts. The Ace Award-winning series from MTV News profiles R.E.M., Aerosmith, Michael Jackson, Madonna, the B-52's, Bruce Springsteen and others. MTV wins its first Peabody Award for "Decade," a documentary that links music to issues of the '80s. "House of Style" debuts with hosts including **Cindy Crawford**.



1990

Debuts: "MTV Unplugged," "Sex in the '90s" from MTV News and the comedy series "Totally Pauly," featuring Pauly Shore, and "The Ben Stiller Show." MTV Europe arrives in Israel, Czechoslovakia, Poland and Kenya. MTV Brasil launches a 24-hour Portuguese-language network spotlighting music videos by Brazilian and international artists.

1991

Animation shows debut with "Liquid Television," presaging "Beavis and Butt-Head" (1993), "Daria" (1997) and "Celebrity Deathmatch" (1998).



Nirvana's video for "Smells Like Teen Spirit" premieres. The channel also premieres call-in show "Rock Line on MTV," while

"MTV Unplugged" presents its first acoustic rap show with LL Cool J, MC Lyte, De La Soul and A Tribe Called Quest. MTV Europe airs a feed to Russia, making it the first non-Soviet channel to be broadcast 24 hours a day in that country. MTV launches a global on-air AIDS awareness campaign with "Respect Yourself, Protect Yourself."

WHO'S WHO

PAUL A. DEBENEDITTIS
Executive VP, multiplatform programming, content strategy and scheduling

Links the linear MTV brands to MTV.com, Overdrive, MTV's digital channels and other platforms. Also responsible for strategic scheduling across platforms.

TONY DISANTO
Executive VP, series development and animation, MTV; head of programming, MTV2

Leads the series development and animation group, creating, developing and producing long-form live action and animated series for MTV and MTV2.

JOHN SHEA
Executive VP, integrated marketing and brand partnerships, MTV Networks Music and Logo Group

Oversees all marketing partnerships and advertiser-driven content tied to programming events and specials of the MTVN Music and Logo Group.

DAVID GALE
Executive VP, MTV Films; executive VP of new media and specialty film content, MTV Networks

Develops, acquires and produces long-form narrative content and branded films for all platforms including online, wireless, theatrical, DVD and video on demand.

Congratulations, MTV, for 25 years of taking the world to new places.

**THINK
OUTSIDE
THE BUN**



from >>p42

started as a Dutch music TV channel, has since developed multiplatform content for the Dutch, Belgian and U.K. markets. TMF viewers use cell phones to send multimedia messages, photos and votes for their favorite videos.

Also in Europe, the pioneering MTV Live service transmits live concerts via the Web, currently in Austria, Belgium, the Netherlands, Luxembourg, France, Italy and Sweden.

As in the States, MTV Overdrive, another Web-distributed TV service, offers music videos in Germany, Italy and France.

In Asia, South Korea is among the most advanced digital markets, with 80% of the population using high-quality broadband services.

Korea's multiplatform MTV Boombox presents user-generated content, video channels and on-demand videos that can be downloaded to mobile phones or digital music players. Additionally, it is a music store with 500,000 tracks from major labels and local independents.

Boombox, launched in July, has already recorded 1.4 million registered users, with the number of paying subscribers growing daily, according to MTVNI.

"In Korea, the seamless integration between mobile and online is a daily reality," MTV Networks Asia Pacific VP/GM Laurent Verrier says. "Mobile-payments systems are very well-developed. And piracy is at an acceptable level."

By contrast, digital penetration is relatively low in Latin America, notes Luis Goicouria, VP of digital media at MTV Networks Latin America. Of the region's 560 million citizens, only about 60 million are online and some 200 million have mostly basic second-generation mobile phones, he says.

However, he argues, that means service providers can go straight to investing in the most advanced infrastructures. This underpins the recent launch of La Zona, a virtual-community Web service dedicated to unsigned music acts and fans, and the only Spanish-language service of its kind.

"We wanted to build a community of underserved musicians because there was nothing that existed that was dedicated to Latin American acts," Goicouria adds. "We felt that was something for us to go after."

Bands from Argentina to Venezuela upload their recordings on the site AdiosGarage.com. From there, MTVN selects five finalists and invites La Zona users to pick the winner. The prize is the chance to perform at the MTV Alerta Live event. One winner, a Colombian punk band called Al D-Tal, plans to release a 12-track album in December.



WHO'S WHO

COURTNEY WILLIAM HOLT

Executive VP, digital music and media, MTV Networks Music and Logo Group
Oversees digital initiatives and strategy for MTV Networks Music and Logo Groups, including the digital music service Urge.

JEFFREY YAPP

Executive VP, program enterprises
Oversees all gaming consumer products, home entertainment businesses, radio networks, publishing and business development on new platforms.

STEPHEN FRIEDMAN

GM, mtvU
Oversees all aspects of mtvU, including short-form and emerging-music programming; all-access broadband channel mtvU Über at mtvU.com; growth of the mtvU affiliate network; and social and marketing initiatives for mtvU.

LUCIA BALLAS-TRAYNOR

Senior VP/GM, MTV Tr3s
Responsible for the overall strategic planning and direction of the forthcoming MTV Tr3s.



International digital initiatives include MTV Flux UK (top), mobile animated music videos seeking Japan's Utada (above) and MTV Boombox for broadband users in Korea (below).

Goicouria says the quality of the recordings by several of the 20,000-plus bands registered on La Zona is high enough for a potential MTV-branded CD compilation by year's end. His team hopes to encourage major Latin-American artists to consider AdiosGarage victors as opening acts on international tours.

Looking forward, MTVNI might be going full circle to its TV-programming roots but with mobile technology. Like MTV in the United States, the international company sees mobile-TV broadcasting on cell phone devices as a potential way to get its music TV channels into non-cable and satellite TV homes.

MTVNI already operates 20 mobile-TV broadcast channels in 19 markets, six of which have MTV music channels. A few more are launching in the Asia-Pacific region by the end of the year.

MTVNI is even going directly to cell phone subscribers by launching its own wireless carriers. In Belgium and Germany, MTVNI is a mobile virtual network operator respectively called TMF and VIVA, taking their brand names from the local music video channels.

"We've evolved organically over the past 25 years," Bierer says. "The brand's guardians in each country have taken its history and made that relevant locally. But in many markets, our business has been limited to cable and satellite homes. Now, we're finding new ways into more homes."

1992

"MTV Unplugged" airs with Eric Clapton and the subsequent CD wins the album of the year Grammy Award and earns platinum certification for sales of 10 million units. Reality show "The Real World" marks its first season. The MTV Movie Awards debut. MTV becomes a political player as it launches the "Choose or Lose" campaign, encouraging viewers to get politically involved during the presidential campaign year. Candidate Bill Clinton speaks with viewers during a town hall session. Kurt Loder interviews candidate Ross Perot, and MTV News host **Tabitha Soren** interviews President George H.W. Bush. Soren, who later wins a Peabody Award for her coverage of the election, engages in a testy discussion with Bush on a whistle-stop train tour throughout Wisconsin.



1993

President Bill Clinton shows up at the "MTV Rock'n'Roll Inaugural Ball." MTV begins a yearlong campaign against intolerance titled "Free Your Mind," prompted in part by the Los Angeles race riots. The campaign debuts with "Straight From the Hood," a 30-minute show that delves into the riots in South Central L.A. MTV Latin America starts a 24-hour Spanish-language network, with three regional feeds. Debuts: "Beavis and Butt-Head," "MTV Beach House," "The Jon Stewart Show."

1994

The third season of "The Real World" features an openly gay cast member, Pedro Zamora, publicly coping with HIV. Soon after the season ends, Zamora succumbs to the disease. Fans turn to MTV as they mourn the death of **Kurt Cobain**. Michael Jackson and Lisa Marie Presley lock lips at the MTV Music Video Awards. Led Zeppelin's Jimmy Page and Robert Plant reunite for "Unleaded," while "The Eagles: Hell Freezes Over" reunites band members Glenn Frey, Don Henley, Don Felder, Joe Walsh and Timothy B. Schmit. Tom Jones hosts the inaugural MTV European Music Awards live from the Brandenburg Gate in Berlin.

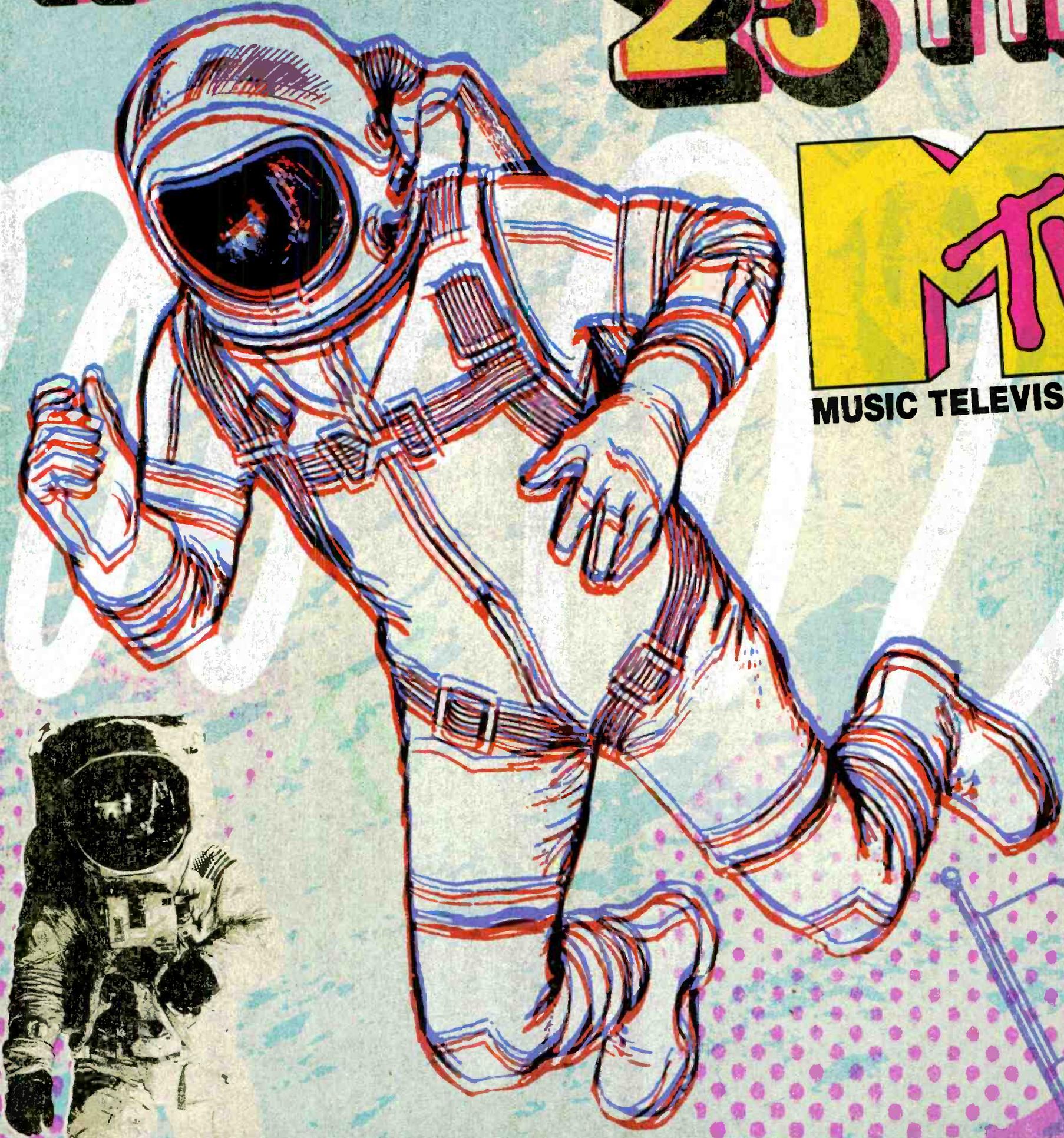


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universalmotown



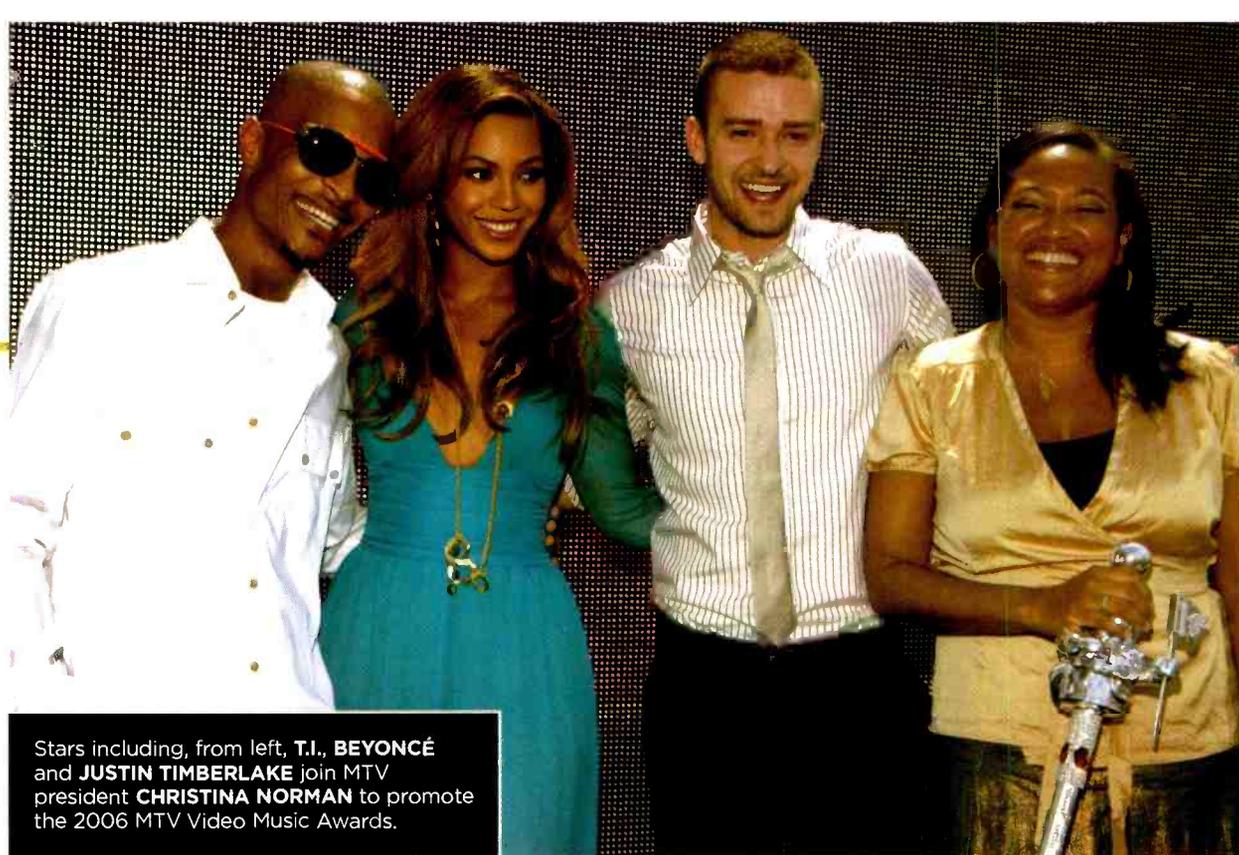
HAPPY 25TH



BY MICHAEL PAOLETTA

MTV'S 'JUICE'

SHAPING LIFESTYLES AND ATTITUDES AROUND THE WORLD



Stars including, from left, T.I., BEYONCÉ and JUSTIN TIMBERLAKE join MTV president CHRISTINA NORMAN to promote the 2006 MTV Video Music Awards.

On a recent sweltering summer day on the 70th-floor outdoor observation deck at New York's Rockefeller Center, MTV staged a press conference to announce nominees and performers for the 2006 MTV Video Music Awards. The show takes place Aug. 31 at nearby Radio City Music Hall.

■ MTV president Christina Norman hosted the press event, but all the starry-eyed attendees had their sights set squarely on the guest artists: Beyoncé, T.I. and Justin Timberlake. ■ Looking over his shoulder at Norman, Timberlake smirked and said, "MTV was birthed in 1981." The same year Timberlake was born. "Coincidence?" he asked with a chuckle. "I think not." ■ Timberlake was having fun, playing in the brand that is MTV. Beyoncé and T.I. were also having a good time. And for good reason: Each artist has personally experienced the power that MTV wields.

In its 25 years, MTV has become a pervasive cultural influence around the world. Its reach extends way beyond music to the worlds of fashion, sports, politics and sexuality.

This is not lost on Timberlake, who could have easily declined the invitation to partake in the press conference. Instead, there he was with the others, sweating profusely in the name of MTV.

"MTV is A-list," says Reverend Run, whose MTV show "Run's House" was recently greenlit for a third season. "If they call Madonna, she's there. If they call the president [of the United States], he's there. MTV has juice—still."

By keeping an open mind and its ear to the ground, MTV deftly taps into pop culture. For actor-turned-singer Nick Cannon, MTV is synonymous with the word "cool."

"MTV is the voice of today's youth," says Cannon, whose MTV show "Wild 'N Out" commenced its second season Aug. 10. "The network keeps coming up with new ideas and new ways to deliver content. They do their research and then run with it."

Fashion designers do their research, too. John Varvatos says that his recently launched Converse collections were "influenced by music and whole aspects of MTV and pop culture. It offers stimuli and energizes me for my collections."

MTV has become the moniker of a generation (or two). In 2006, there are many lifestyle brands for today's generation to choose from. But in 1981, there was no MySpace or YouTube, and clothing company Billabong was in its infancy. MTV is the first lifestyle brand that people latched onto as such, says Phil Quartararo, executive VP, EMI Music North America.

"In our industry, people are not brand loyal," Quartararo says. "No one ever bought a song because it was on Capitol Records or because it was published by BMG [Music Publishing]. Peo-

ple buy songs because of emotion and passion. MTV is one of a few music brands that has been able to break through and become an identifiable brand in music."

Madonna concurs, but digs a little deeper. MTV "opened a window for all of us to see as well as hear and learn about the music and culture of a new generation—and has continued to do so for 25 years," she says. "Their voice speaks volumes to millions. I'd like to think we had a big influence on each other while we were both growing up. MTV's imprint, influence and impact in music, politics, fashion and lifestyle are immeasurable."

In January 1993, President Bill Clinton was quoted as saying, "MTV had a lot to do with the Clinton-Gore victory."

Since going on the air Aug. 1, 1981, MTV has educated and empowered young people with programming that has addressed some of the most pressing issues facing its audience.

In 1985, according to MTV, it was the first TV network to broadcast public service announcements to encourage safe sex to help combat the spread of AIDS.

Its long involvement in AIDS awareness has included airing AIDS spots from Musicians for Life (1987); the "Respect Yourself, Protect Yourself" campaign (1991); a collaboration with the Kaiser Family Foundation to air PSAs on sexually transmitted diseases, testing and protection (1997); and the global "Staying Alive" campaign supported by MTV's parent

corporation, Viacom (1998). In 2001, MTV Networks International, working with Levi's Jeans and YouthAids, presented two Staying Alive concerts in Cape Town, South Africa, and Seattle.

Similarly, MTV has created programming to battle intolerance, such as "Free Your Mind," a yearlong initiative prompted by the Los Angeles race riots of 1993. "Enough Is Enough" (1994) featured panel discussions on the consequences of violence.

The campaign "Fight for Your Rights: Take a Stand Against Violence" (1998) won the channel an Emmy Award. A follow-up drive in 2001 included the premiere of "Anatomy of a Hate Crime," a documentary on the murder of college student Matthew Shepard. The campaign's launch weekend included 17 hours during which MTV pre-empted programming to scroll the names of hate crime victims on the screen. MTV News subsequently created content focusing on gay marriage and other topics concerning lesbian, gay, bisexual and transgender Americans.

On the political front, "Choose or Lose" (1992) included a town hall discussion with presidential candidate Bill Clinton. MTV News correspondent Tabitha Soren that year interviewed President George H.W. Bush. "Choose or Lose" was revived in 1996 with the Choose or Lose Bus and in 2002 with the Choose or Lose Street Team. With its "20 Million Loud" campaign in 2004, MTV sought to register 20 million new voters for that year's presidential campaign.

In May 2005, think MTV and the Bill & Melinda Gates Foundation partnered to form think: Education. This ongoing campaign, which crosses all MTV platforms, informs young people of the need to graduate high school prepared for work, college and citizenship.

Throughout, MTV helps engage and educate people, says Ian Row, VP of strategic partnerships and public affairs. "We let them know that they're not alone."

Says actor David Arquette: "MTV understands the younger generation. The youth of America is an audience that keeps changing, and MTV changes right along with it."

Songwriter Diane Warren believes that is precisely why the MTV brand has resonated for decades. "They keep it fresh and new," she says. "It's an iconic brand now."

Twenty-five years ago, Academy Award-winning film composer Hans Zimmer was a member of new wave group the Bugles, which gave the world the prescient song "Video Killed the Radio Star." Its video was the first one MTV played.

"I'm an anarchist at heart," says Zimmer, who likens MTV to a Jackson Pollock painting. "You can find beauty in this one little corner or that one over there. It's all very random."

Zimmer calls MTV "a cultural phenomenon," a brand that "prepared us for the Internet. MTV radicalized how we could present ourselves."

'MTV's impact in music, politics, fashion and lifestyle are immeasurable.'

—MADONNA

WHO'S WHO

NUSRAT DURRANI
Senior VP/GM, MTV World

Responsible for the overall management, strategy and operations of MTV World, which includes MTV DeSi, MTV Chi and MTV K and their associated digital properties.

SEAN MORAN
Senior VP, ad sales

Oversees advertising sales for all MTV brands across a wide variety of platforms, including MTV, MTV2, mtvU, MTV.com and MTV Overdrive.

AMY DOYLE
Senior VP, music and talent, MTV, MTV2 and mtvU

Leads MTV's multiplatform music strategy as well as record label and artist relations.

MICHAEL GRECO
Senior VP, research and planning

Responsible for programming, branding and ad sales research across all MTV platforms.



One giant step for music video,
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Congratulations to MTV for boldly going where no network has gone before.
We look forward to the next frontier.



ELECTRIC AVENUES

THE ORIGINAL MTV HAS SPAWNED A PLETHORA OF PLATFORMS

In the beginning, there was only one channel and one brand, MTV. ■ But MTV's embrace of new technologies, from satellite TV and digital cable to broadband and mobile, has resulted in multiple channels and digital avenues to reach its target audience. ■ Here is a capsule guide to MTV platforms from information provided by MTV. Audience figures are reported by MTV.

MTV TELEVISION CHANNELS

MTV operates and programs 51 MTV branded channels worldwide, reaching more than 480 million households in 179 territories/countries, and communicating in 28 different languages. There are also 44 MTV branded online properties worldwide. The following MTV channels are seen in the United States.

MTV

Launched: August 1981

Audience: 88 million U.S. households

The original MTV channel continues to offer music videos, live programming and original series. Its focus embraces rock, pop, dance, hip-hop, fashion, sports, lifestyles and politics. It is the home of MTV's best-known programs including the MTV Video Music Awards, the MTV Movie Awards, "TRL" and "The Real World." Current programs include "Laguna Beach," "The Hills," "The Real World: Key West" and "Fresh Meat."

MTV2

Launched: August 1996

Audience: 60 million households

As MTV's primary channel developed more original non-music programming, MTV2 has remained focused on music videos and long-form music programming. It has originated such shows as "Wonder Showzen," "Wildboyz" and "The Andy Milonakis Show." Current shows include "All That Rocks," "The Final Fu" and "Where My Dogs At."

MTV WORLD

Launched: Various dates

Audiences: Vary

MTV World is a collection of MTV channels customized specifically to superserve ethnic populations in the United States. Delivered via satellite, the channels include MTV Desi (Indian), MTV Chi (Chinese) and MTV K (Korean).



MTV HITS, MTV JAMS

Launched: 1999 (Hits), 2000 (Jams)

Audience: 20 million households (Hits), 14 million households (Jams)

MTV Hits is MTV's only hits-driven digital music video channel. It airs 24 hours a day, seven days a week, showcasing rock, pop, dance and hip-hop. MTV Jams also is available 24/7 via digital cable and features non-stop videos of R&B, hip-hop and soul artists.

MTVU

Launched: January 2004

Audience: More than 7 million students at more than 750 colleges nationwide

A 24-hour network dedicated to emerging music and college life, mtvU programming includes exclusive music videos; short-form series featuring popular artists and newsmakers "teaching" class; and student-produced content, as well as news and social awareness activities. The programming is available only through college networks, and is aired in university-owned dorms and common areas.

MTV PUERTO RICO

Launched: August 2004

Audience: 1.3 million households

MTV Puerto Rico, a joint venture with the Puerto Rican broadcaster LIN Television, is broadcast from studios on the island and features Spanish-language rock and pop and local music, along with countdown shows and "MTV Puerto Rico Unplugged."

MTV TR3S

Launched: Set for fourth-quarter 2006

Audience: Pending

MTV Tr3s will revamp MTV Español and target young Latinos with a fusion of American and Latin music and cultures, showcasing pop, urban and rock music. Tr3s will be delivered via broadcast, cable and satellite. **continued on >>p50**

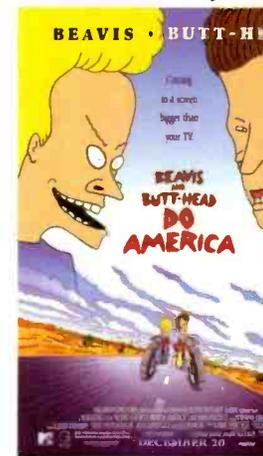
from >>p44

1995

MTV launches its sixth and seventh international networks, MTV Mandarin (for Chinese audiences in Taiwan, China, Singapore and Hong Kong) and MTV Southeast Asia (a customized 24-hour English-language channel for audiences in Indonesia, India, the Philippines, Hong Kong and Singapore). "The Real World" relocates to London. MTV Books kicks off with the best-selling "Real Real World" and "MTV's Beavis and Butt-Head: This Book Sucks." The arrival of MTV.com brings the channel into the digital era.

1996

MTV Productions releases "Joe's Apartment" in theaters under the MTV Films brand. Inspired by a popular short film on MTV, the first MTV Films feature follows Joe (Jerry O'Connell) amid the cockroaches in his squalid New York apartment. MTV Films' feature-length "Beavis and Butt-Head Do America" debuts and grosses more than \$70 million worldwide. MTV2 launches through select U.S. cable providers. MTV India debuts in that country as a 24-hour Hindi- and English-language channel. "Loveline" debuts, offering late-night advice about love, sex and more.



1997

MTV moves its studio to Times Square and launches "MTV Live," the daily predecessor to "Total Request Live" (aka "TRL"). Animated sitcom "Daria" debuts as does "Headbanger's Ball." Internationally, MTV expands with local programming into the United Kingdom and Ireland, Nordic territories, Italy, Germany and Australia. "Live From the 10 Spot" premieres with the Rolling Stones. Puff Daddy and Sting pay tribute to the Notorious B.I.G., singing "I'll Be Missing You" on the Video Music Awards.

WHO'S WHO

CAROL ENG

Senior VP, programming and series development, MTV2

Directs MTV2 programming and series development.

KEVIN MACKALL

Senior VP, on-air promotions

Oversees all on-air promotion for MTV and MTV2.

LISA PRESTON

Senior VP, marketing and advertising

Oversees off-channel campaigns for MTV and develops creative strategy for MTV2 marketing and on-air promotion, including identifying new platforms and target audiences, establishing

promotional and agency partnerships and exploring new channel formats and presentations of content.

ROD AISSA

Senior VP of talent and series development

Responsible for relationships with celebrity and music artists for talent-driven programming for MTV and MTV Films and overseeing casting for MTV, MTV2, MTV Tr3s and mtvU.

Happy 25th Birthday

MTV

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50 CENT • MARY J BLIGE • NELLY FURTADO • THE PUSSYCAT DOLLS • U2



DIGITAL AND MOBILE PLATFORMS

MTV.COM

Launched: October 1995

MTV.com is the official online destination for MTV. It has a music database featuring artist bios, news, music, Internet radio, photos and more; reports from MTV News covering all things relevant to the MTV audience; and in-depth details on all of MTV's programming, ranging from the Video Music Awards to "Pimp My Ride." Also included are dedicated links to movies, fashion, gaming, shopping, community features and MTV wireless. In April 2005, MTV added Overdrive as the featured streaming video component of MTV.com.

MTV OVERDRIVE

Launched: April 2005

MTV Overdrive is MTV's broadband network, launched as an adjunct to the MTV.com parent site. Overdrive features streaming video, both on-demand and scheduled, of music videos as well as artist interviews, live music performances, original and newly created short-form programming, MTV News updates, specials produced exclusively for Overdrive, a variety of companion programming to MTV and MTV2's on-air shows such as the Video Music Awards, as well as movie trailers and clips and gaming programs.

Original Overdrive programming includes "The G-Hole," focusing on videogames and culture; "A.D.D. Bio," an artist profile series; "First Ladies," dedicated to female artists and their lives; "MTV.com Live," exclusive live performances; and "MTV News Raw," full, uncut artist interviews before they're edited into sound bites.

Future plans for the site include live programming of simultaneously aired MTV shows such as "TRL," user-generated content, short-form original programming and full-length shows.

MTV U ÜBER

Launched: October 2005

Über is mtvU's broadband channel, streaming 24/7 online for college students off campus. Additional exclusive programming includes "Über House Band" featuring exclusive performance footage, video premieres and interviews; "mtvU Exclusive Live Leak," a look at performances of new material from emerging artists heating up the college music scene; and "Fresh Produce," which profiles handpicked batches of student-produced programming uploaded to mtvU.com from campuses across the country.

Additionally, mtvU and Cisco Systems have teamed to award 10 college students grants totaling \$250,000 to develop broadband programming via its Digital Incubator Program. Winning projects appear on mtvU Über.

MTV WIRELESS

Launched: July 2002

The Virgin Mobile USA/MTV Networks partnership, announced in July 2002, concurrent with the launch of Virgin Mobile USA, was MTV's first mobile-related content deal. The company then launched video programming services with Verizon Wireless in February 2005 with the launch of the VCast mobile video service, and since has provided additional video programming to Sprint TV, Cingular Video, Amp'd Mobile and the recently launched Helio.

MTV MOBILE ON MTV.COM

Launched: May 2006

The site features ringtones, graphics, games, alerts and video from various celebrities and MTV shows. Internationally, MTV Networks provides original made-for-mobile series, music videos, user-generated content and never-

mtv OVERDRIVE

MTV U Über



URGE



before-seen outtakes from the company's most popular on-air programming. MTV has direct mobile distribution deals with more than 60 carriers around the world, including 21 mobile video channels launched in 13 countries.

MTV MADE HEAR

Launched: February 2005

MTV's original ringtone initiative kicked off with a ringtone "album" created by hip-hop producer Timbaland. Additional short-form programming includes the made-for-mobile "Head and Body," "Sway's Hip-Hop Owner's Manual" and "MTV News Mobile."

FLUX

Launched: June 2005 (Japan)

Flux is MTV's international brand serving different purposes in each market, including Flux Japan, a subscription-based mobile video service, and MTV Flux U.K., a social networking site featuring user-generated content.

URGE

Launched: May 2006 (beta); live launch set for later this year Urge is the digital music service of MTV Networks, featuring original and exclusive music programming, editorial and music discovery features. The service leverages the music history of MTV, VH1 and CMT. Subscription and a la carte options are available. Urge is integrated into the newest version of Microsoft's Windows Media Player, and has a library of more than 2 million songs. Loudeye provides the music store features.

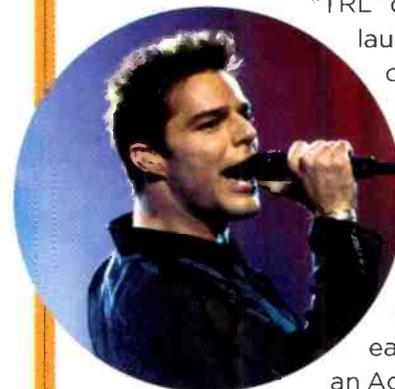
—Compiled by Antony Bruno and Bryan Reesman.

1998

Anti-violence campaign "Fight for Your Rights: Take a Stand Against Violence" wins an Emmy Award. MTV Europe, with UNAIDS and the World Bank, produces "Staying Alive," a half-hour documentary hosted by George Michael focusing on the experiences of six young people from six different countries, all affected by HIV and AIDS. "TRL" mania rules. The show, hosted by Carson Daly, mixes a live audience with viewer-on-the-street interviews and Web comments. "TRL" fans of the Backstreet Boys overrun Times Square outside the MTV studios during an appearance by the teen-pop superstars.

1999

Ricky Martin's popularity soars after "Livin' La Vida Loca" scores on the "TRL" charts. MTV Hits launches. MTV Films continues to score with "Election," "Varsity Blues" and "The Wood." "Election," starring Reese Witherspoon and Matthew Broderick, earns nominations for an Academy Award and a Golden Globe. With online contestants, the music trivia game show "WebRIOT" debuts. Winners of the "FLY 2K" contest ring in the millennium flying with Universal act 98 Degrees to Rome, Paris and London.



2000

Britney Spears is a teen queen no longer after a saucy performance of "Oops... I Did It Again" on the Video Music Awards. "Jackass" debuts, a weekly comedy show devoted to ridiculous pranks and outrageous stunts performed by stars Johnny Knoxville and Bam Margera. An instant hit, it spins off two more series, "Wildboyz" and "Viva La Bam." MTV expands in France, Poland, the Netherlands and Spain.

WHO'S WHO

SALLI FRATTINI

Senior VP/executive in charge of production, MTV

Executive producer for such music specials as the MTV Video Music Awards and the MTV Movie Awards. Oversees general business production operations, synergistic partnerships and city liaison.

LIZ GATELEY

Senior VP, series development and animation

Supervises East Coast animation development and series development for MTV and MTV2.

JEFFREY KEYTON

Senior VP, on-air design and off-air creative

Oversees the creation of materials for individual MTV programming, marquee events, channel design and packaging for MTV2 and rebranding and logo design for mtvU and consumer products.

TONY DIBARI

Senior VP, MTV production

Oversees production of short-form content on new media for the production department. Executive producer of music specials and series like "TRL" and responsible creative, logistics, on-air talent and production staff.

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CONTENT STILL KING

BY MICHAEL PAOLETTA

PROGRAMMING DRIVES
MTV'S EXPANSION

When the annual MTV Video Music Awards touch down Aug. 31 in New York, older viewers who recall the channel's first awards show in 1984 may not know what hit them. Indeed, this is not your mama's MTV—or your older sister's, for that matter. ■ The 2006 edition of the VMAs will be a multiscreen experience carried on all MTV platforms, encompassing TV, wireless, video on demand (VOD) and broadband. In this way, and for the first time in their history, the VMAs will give music fans uncensored access to onstage and backstage activities.

Dave Sirulnick, executive VP of MTV multiplatform production, news and music, and executive producer of the VMAs, is particularly excited about this year's awards show.

"With our broadband channel, Overdrive, we'll be able to bring the viewer even closer to the action," he says. "A live parallel experience, produced on the back of a TV show, will be created."

According to Sirulnick, Overdrive will feature all the behind-the-scenes action. So, while the VMAs are airing live on MTV, Overdrive will air "VMA Live: Backstage Uncensored."

Sirulnick says a sizable portion of the MTV audience keeps its computers on while watching TV. "So, while a band is performing onstage, viewers might see interviews happening in hallways backstage. Or viewers might find themselves in a production truck. It's the stuff you normally wouldn't see unless you were working on the show."

Such a 360-degree approach to the VMAs is new for MTV. But such multiplatform programming is not new to MTV overall. During the past 12 months—among MTV, MTV.com, Overdrive, MTV2 and mtvU—the brand has focused on spreading its content across numerous platforms, from the VMAs to reality TV shows like "The Real World."

Confused? Don't be. MTV no longer creates content solely for its mothership, the TV channel. When it greenlights shows like "The Hills" and "Laguna Beach," MTV execs are contemplating ways to repurpose the content on every MTV-branded platform. Throughout, the content must remain engaging and entertaining.

As for those who can't seem to find the "M" in "MTV," it's safe to say that these individuals are not tuning in to the proper platform. Witness recently **continued on >>p54**



A sizable portion of the MTV audience keeps their computers on while watching TV, executive VP **DAVE SIRULNICK** says.

WHO'S WHO

JOSE TILLAN

Senior VP, music programming and talent strategy, MTV Tr3s and MTV Networks Latin America

Leads MTV Tr3s and MTVLA's music programming and talent strategy, handling all music content, talent and artists relations.

TIM ROSTA

Senior VP, integrated marketing

Supports and promotes MTV's creative vision and global brand image by creating marketing and integration opportunities for advertising partners.

MATT BOSTWICK

Senior VP, franchise development

Leads efforts to develop next-generation media models for MTVN Music Franchises.

JOANNA BOMBERG

VP, music and talent, MTV

Oversees all music artist bookings across multiple MTV networks as well as for MTV Overdrive and various online platforms.

2001

Anti-violence campaign "Fight for Your Rights: Take a Stand Against Discrimination" debuts. It includes the film "Anatomy of a Hate Crime," exploring the 1998 murder of gay college student Matthew Shepard. For 17 hours, MTV pre-empts programming to scroll a list of hate-crime victims. MTV Networks International, in conjunction with Levi's Jeans and YouthAIDS, launches two Staying Alive concerts focused on HIV/AIDS awareness in Cape Town, South Africa, and Seattle. Performers include Alicia Keys, Missy Elliott and Dave Matthews.

2002

"The Osbournes" debuts and becomes a successful reality series, chronicling the daily life of metal legend Ozzy Osbourne; his wife, Sharon; and two of their children, Kelly and Jack. The show wins a prime-time Emmy Award. MTV Films' "Jackass: The Movie" grosses in excess of \$80 million worldwide. MTV2 launches the \$2 Bill concert series with the Strokes. Awards shows debut in Singapore, Romania and Japan. The MTV Video Music Awards Latin America debut in Miami. MTV Live, designed for broadband viewing, debuts in Sweden.

2003

At the Video Music Awards in New York, **Madonna sings and smooches with Britney Spears** and Christina Aguilera, making global headlines. MTV Films' "Tupac Resurrection" depicts the life and times of the late, legendary rapper told through his own words. The film is nominated for an Academy Award for best documentary, feature. "Newlyweds," with lovebirds Jessica Simpson and Nick Lachey, debuts. MTV2 launches "Subterranean" to showcase alternative rock and "Sucker Free Sunday" for hip-hop.



LEFT: LARRY BUSACCA/WIREIMAGE; BELOW: KEVIN MAINE/WIREIMAGE.COM

VIDEO KILLED THE RADIO STAR

25 YEARS
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from >>p52

launched, exclusive music initiatives spotlighting Christina Aguilera, Paris Hilton, Justin Timberlake and Beyoncé.

A video debut on "TRL" paves the way to additional content (interviews, acoustic performances, archived material) at mtv.com and Overdrive and via VOD and mobile phones.

"Every platform matters to our audience," MTV/MTV2 senior VP of music and talent Amy Doyle says. "More platforms equal music that is everywhere." With the additional platforms, "we're able to extend and enhance music-driven content."

In addition to exclusive live footage, music videos, music-based reality shows and artist interviews, MTV spotlights music in other ways: theme songs to shows, music messaging during programming and in interstitials.

Bite-sized doses of music are poised to drive viewers to mtv.com where more extensive information about the artists and their music is available.

In their trial-and-error efforts, Doyle and her colleagues have discovered what content works best, and where. Short-form content (90 seconds or less) and hip-hop videos work best for mobile applications, while short-form comedy works well on VOD. Archival and historical material, meanwhile, works better at mtv.com and Overdrive. "People like to dig deeper online," Doyle says.

But make no mistake: MTV, the TV channel, is what drives viewers and content to the other platforms. "We view the role of the channel differently today," MTV Networks Music Group president of entertainment Brian Graden says. "Yes, it is entertainment, but it is also a 24/7 way to promo to the other platforms."

MTV2 GM David Cohn concurs, adding, "The TV channel is the entryway to other platforms. It's very liberating to go beyond one-hour shows."

Of course, liberation often presents its own set of challenges. For MTV, this means staying in touch with and locating its viewers "off channel," says Tina Exharos, executive VP of marketing and multiplatform creative at MTV, MTV2 and mtvU.

In other words, where does MTV reach potential viewers as well as ardent fans when they're not tuned in?

Enter YouTube.com and other youth-championed Web sites that MTV seeds with content. "Ubiquity is what our audience expects," Exharos says. "Shutting down content on other sites is a slippery slope."

MTV looks to YouTube to gauge audience interest in bands, artists, music and pop culture. For instance, MTV execs can see which seeded content is being embraced and which is



'We view the role of the original MTV channel differently today, as a way to promo to the other platforms.'

—BRIAN GRADEN

not. Lively activity surrounding a certain band on YouTube could point to an act that MTV needs to further highlight.

MTV execs are confident that such seeding of content doesn't cannibalize its own brand. In fact, Cohn says, it gets people talking—"buzz is so much of what we do"—and coming back to MTV.

Because today's society is so well-connected, with access to vast amounts of information, MTV was forced to adapt or die. Which explains why the brand places so much emphasis on the creation of new long- and short-form content.

Ironically, with the birth of broadband and wireless platforms, the content that MTV embraced 25 years ago—short-form—is back in vogue. Exharos says such material is "incredibly valuable again."

For those who may have forgotten, "Beavis and Butt-Head" began as short-form content that MTV repurposed into 30-minute blocks. Now, though, "the three-minute clip has surged again," adds Exharos, who credits the uptake to mobile, digital and broadband applications, which put "the user in control."

Whether they realize it or not, users of mtvU, which broadcasts to 750 colleges nationwide, and its broadband extension (mtv Über), are closely observed for possible upstreaming opportunities.

Stephen Friedman, GM for mtvU, calls it a crystal ball for acts and songs about to break. In the past couple of years, mtvU has championed such acts as the Killers, Fall Out Boy and Matisyahu. These days, it's repeating the process with Gym Class Heroes, who have the record for the largest video premiere on mtvU based on streams, according to Friedman.

For the MTV family, mtvU is viewed as a feeder system for other MTV channels. That said, keep your eye on the rise of Gym Class Heroes. ...



MTV Overdrive, a broadband counterpart to MTV.com, increasingly offers original and exclusive programming.

WHO'S WHO

PETER BARON

VP, label relations, MTV and MTV2

Liaison between record labels and all MTV platforms and responsible for video on demand initiatives and other emerging platforms.

OCEAN MACADAMS

VP, MTV News

Oversees editorial operations of MTV News on MTV, MTV2, mtvU, MTV Overdrive as well as live preshow programming for award shows; supervises all MTV News correspondents.

MICHAEL BLOOM

VP/GM of digital music, MTV Networks

Directs Urge, including strategy, product development, music and entertainment programming, editorial content and day-to-day operations.

GREG CLAYMAN

VP of wireless strategy and operations, MTV Networks

Architect behind all wireless initiatives, partnerships and distribution of video content on handhelds for all MTV Networks brands.

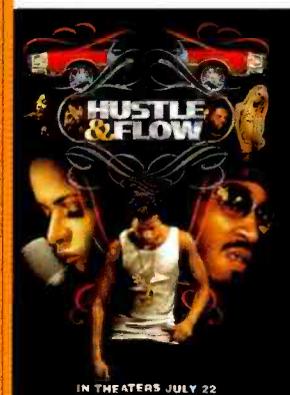
—Compiled by Bryan Reesman.

2004

MTV launches its "20 Million Loud" campaign, aiming to register 20 million young voters for the 2004 presidential election. The goal exceeds expectations with nearly 22 million 18- to 30-year-olds registered to vote. On campus, mtvU launches as an on-air, online, wireless network focused on college-age programming. The channel debuts the Emmy Award-winning "Stand In," which brings icons like Bill Gates, Sting, Jesse Jackson and Sen. John McCain, R-Ariz., into classrooms as guest lecturer for a day. The channel also launches a campaign to promote the end to the genocide in Darfur, Sudan. "Napoleon Dynamite" grosses more than \$36 million at the box office. "Laguna Beach" debuts.

2005

MTV strikes mobile deals with Verizon and Amp'd Mobile. MTV Overdrive, mtvU Über and MTV World debut.



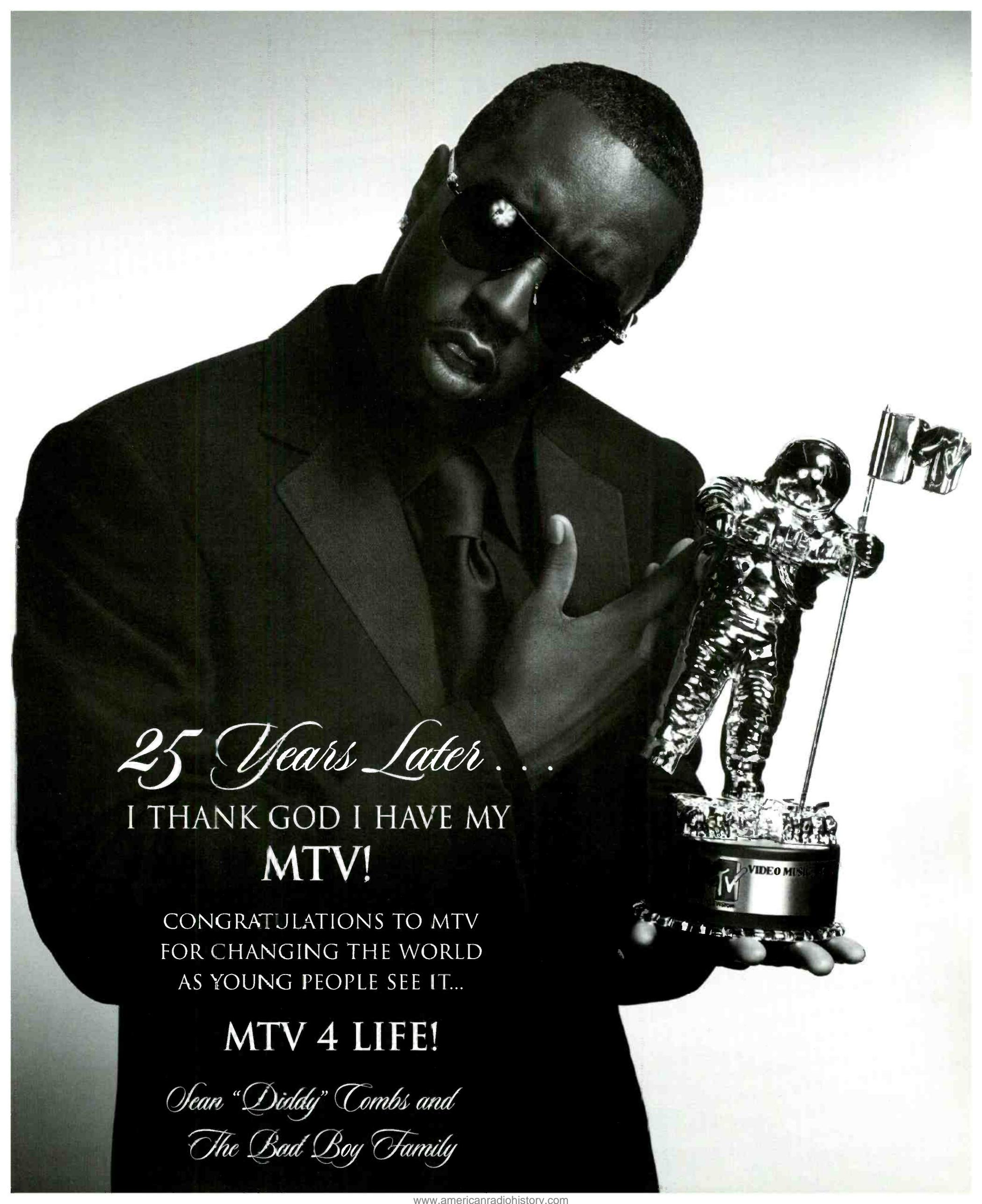
"Murderball" is nominated for an Academy Award for best documentary, feature, and "Hustle & Flow" wins an Oscar for best original song with "It's Hard Out Here for a Pimp." Terrence Howard also picks up a nomination for best actor in a leading role.

The Bill & Melinda Gates Foundation and think MTV partner to form "think: Education," an ongoing campaign that uses all MTV platforms to emphasize the need to graduate from high school and be prepared for the responsibilities of college, work and citizenship.

2006

MTV Networks Music Group launches digital music service Urge, which spotlights original and exclusive programming, subscriptions and a la carte access to more than 2 million songs from 110,000 artists in 18 genres. In response to the devastation wrought by Hurricane Katrina, MTV holds an Alternative Spring Break and partners with the United Way to send 100 students to the Gulf Coast to help rebuilding efforts. ...

—Compiled by Bryan Reesman.

A black and white photograph of Sean 'Diddy' Combs. He is wearing a dark suit, a dark tie, and dark sunglasses. He is looking down at a silver MTV Video Music Award trophy he is holding in his left hand. His right hand is raised to his chest in a gesture of appreciation or emotion. The trophy is a silver astronaut figure holding a flag, standing on a circular base with the MTV logo and the words 'VIDEO MUSIC AWARDS'. The background is a plain, light-colored wall.

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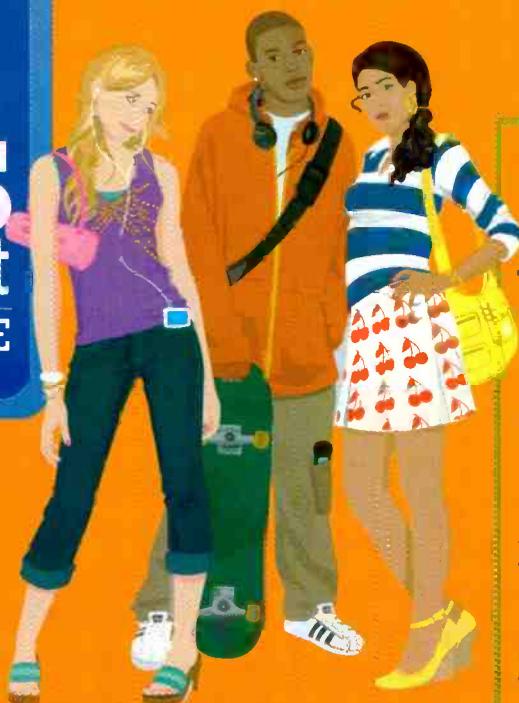
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starts his own label

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MUSIC

SEPTEMBER 2, 2006



YOUNG DRO, right, hopes to follow in T.I.'s platinum footsteps.

HIP-HOP BY HILLARY CROSLY

ENTOURAGE

Hip-Hop Protégés Learn The Perils And Pleasure Of Riding Coattails

Crowded into a tight Times Square studio on a spring New York night, T.I. takes the mic and introduces the album by his friend and first Grand Hustle artist Young Dro to a roomful of music critics. Songs carrying the same kind of singalong hooks that made T.I. platinum spill from the speakers while Young Dro, dressed in a brightly colored Ralph Lauren V-neck sweater and collared button-up, dances among numerous white T-shirt-clad buddies. Though the music is good, whether Young Dro can stand apart from T.I.'s coattails is still up in the air.

Most rappers have an entourage benefiting from their star power. And often, to their fans' dismay, the star introduces mediocre music because of it. Sometimes, as with Young Buck from 50 Cent's G-Unit, the offshoot MCs actually have crafty

lyrics and a charismatic personality. But even then, it's not always easy to market posse members outside a star's shadow.

Selling any new artist can be a puzzle and adding a multi-platinum distraction to the mix doesn't always help. Connection with an established star can get a new artist's shoe through the door but can also make establishing an individual identity complicated. Too often the star MC's familiarity can block the spotlight. To combat such upstaging, Grand Hustle Entertainment CEO Jason Geter took a radical step by kicking his other acts off T.I.'s tour bus. Months later, Young Dro's "Shoulder Lean" sits at No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart.

"If T.I.'s in Chicago [with you], no one's going to care about you," Geter says. "But you might be able to go to [a smaller mar-

ket like] Chattanooga, Tenn., by yourself, do some shows and get your shine on.

"We started working the record the first of this year," Geter continues. "It spread throughout the Southeast region, and now it's the No. 1 record. But artists have to keep the same mentality that we had in the beginning before the private planes took us here and there. You have to drive all around the South to do shows, you've got to get back to the basics. Dro worked his record until he's able to do his own shows now."

Chaka Obafeni, co-CEO of Ludacris' Disturbing Tha Peace label, says, "You'll be hard-pressed to find a new artist to match the sales of the superstar. That only happened to us once with Chingy, but really the talent has to be able to stand on its own because their sales are also based on their own brand." Disturbing Tha Peace now has four artists, but none has reached Ludacris' consistent platinum sales marks.

Letting the established star guest on an unfamiliar artist's debut song can automatically smooth the transition into the spotlight, as with T.I. singing the hook on Young Dro's "Shoulder Lean." But on subsequent singles, such cameos might be counterproductive.

Lloyd Banks' original solo single "My House" for his forthcoming fall album, "Rotten Apple," was recently replaced with the catchier "Hands Up" featuring 50 Cent, even though Banks had already made a name for himself as a platinum MC with his 2004 debut "Hunger for More."

"Having 50 on my first single [from every album] is not a necessity for me," insists Banks, whose "Hands Up" sits at No. 46 on the Hot R&B/Hip-Hop Songs chart after four weeks. "I've been recording music with 50 since I was 19, and if you work with someone that long, you get the same head for music."

It pays to remember that being a protégé isn't always a bad thing. Hip-hop's biggest contemporary stars were ushered in by established artists of their day. Dr. Dre, who has essentially become hip-hop's star scout, launched Snoop Dogg's career on 1992's "Deep Cover" soundtrack and Eminem's on 1999's "The Slim Shady LP." In turn, Eminem introduced 50 Cent through 2003's "Get Rich or Die Tryin'." And while Eminem's offshoot project, D12, doesn't get as much respect, it has reached platinum status with both of its albums, "Devil's Night" and "D12 World."

"I don't think poor sales are based on anything but the market and how much people believe in the artist," Obafeni says. "Over 800,000 people have a St. Lunatics album, but they know it's not a Nelly album. Eminem does 10 million, and D12 only does 2 million, [but] 2 million's still good."

At the end of the chart week, regardless of who an artist associates with, Nielsen SoundScan numbers are what matter.

"Once an artist goes platinum or almost double-platinum like Banks," a G-Unit source says, "you have to respect them on their own."

T.I. AND YOUNG DRO: RAY TAMARRA

>>>BECK GOES BLANK

Beck's new album, "The Information," will feature blank packaging and one of four sets of sticker sheets designed by artists from the United States and Europe, allowing fans to customize the cover however they wish. The album is due Oct. 3 via Interscope and will include a DVD for each of its 15 songs. The clip for "Cell Phone's Dead" will be directed by French filmmaker Michel Gondry.

—Jonathan Cohen

>>>DARK DAYS

Key members of two superstar U.K. acts, the Darkness frontman Justin Hawkins and Keane vocalist Tom Chaplin, have entered rehab for unspecified drug and alcohol addictions. While confirming the news, the Darkness also refuted rumors it has been dropped by Atlantic and vowed to issue a new album in 2007. Chaplin's condition forced Keane to postpone a North American tour, due to begin Sept. 7 in Chicago.

—Jonathan Cohen

>>>RAPPERS ONSCREEN

Rappers RZA and Common have joined fellow artist T.I. in the cast of "American Gangster," a 1970s crime drama starring Russell Crowe and Denzel Washington. RZA will play a surveillance expert, while Common and T.I. will star as members of the drug empire run by Washington's character. RZA is also scoring and writing songs for "Afro Samurai," a Samuel L. Jackson-voiced animated series on Spike TV.

—Borys Kit

>>>FRANKIE J AT ANY PRICE

R&B artist Frankie J gets a lift from Chamillionaire, Bone Thugs-N-Harmony and producer Mannie Fresh on his third English album, "Priceless." The 12-track set arrives Oct. 17 via Columbia. Chamillionaire is featured on the single "That Girl," produced by Fresh. Bryan-Michael Cox, Play N Skillz and Happy Perez also contributed behind the boards.

—Jonathan Cohen

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS



>>>COLD WAR KIDS

Alcohol is destroying a family in one song, and a narrator is trapped in a hospital bed in another.

With only two EPs to its name, Southern California foursome Cold War Kids unveils a kind of urban storytelling in its songs that borders on voyeurism. It's as if the band's sparse guitars and trash-can rhythms are creeping through the alleys of every city side street, providing a soundtrack for a thought-to-be-private conversation.

"Things could be much worse," Nathan Willett sings with a hungover drawl in "We Used to Vacation." "We still got our health, my paycheck in the mail."

Cold War Kids released a pair of six-song EPs in March. About half of those songs are available for listening on the act's Web site (coldwarkids.com) and MySpace page. Manager Brett Williams says the two EPs have sold a total of about 3,000 copies, although neither is listed in the Nielsen SoundScan database. Much of those sales have come from the band's tour, Williams notes.

At Sea Level Records in Los Angeles, owner Todd Clifford says the band dropped off only a handful of copies of each EP, but he's eager to get them back in stock. "We had the EPs for about five minutes, and I haven't been able to get them in again," he says. "We may not have sold that many, but I know we can."

Together for about a year-and-a-half, Cold War Kids performed in August at Lollapalooza in Chicago and earlier toured with Tapes 'N Tapes for two months. Drummer Matt Aveiro was forced to quit his classes at community college, and Willett and guitarist Johnnie Russell have put substitute teaching on hold. The band is rounded out by bassist Matt Maust, who doubles as the act's graphic designer.

More than one label has come knocking, Williams says, and Aveiro notes that the band is finally nearing a decision on its future plans. A

deal, Williams adds, could be finalized in the next two or three months.

"We've been taking it real slow," Aveiro says. "We're trying to search out as many options as we're able to, whether that be a label or straight distribution. We're getting pretty close to knowing exactly what we want."

The band has a string of West Coast dates planned through September with Dr. Dog, and then will begin work on its first full-length.

Contact: Brett Williams, brett@coldwarkids.com
—Todd Martens



>>>KAVA KAVA

Despite a hard rock appearance, Kava Kava creates party-worthy music by combining rock, funk, dance and soul. After forming around the turn of the millennium, the U.K. foursome began by piecing together space rock and disco. A full-length, "Maui," was ultimately released on bandleader Pat Fulgoni's own label, Chocolate Fireguard. The label has released four artists and a handful of compilations. "It's all very time-consuming, and I'll know it's gone too far when I start answering the phone onstage," Fulgoni says. The label work hasn't yet worn him down, and the group has maintained a heavy touring schedule in Europe, including such U.K. music festivals as Glastonbury in 2003. While the act is

looking for licensing and distribution opportunities in the United States, Kava Kava has already been heard on Showtime series "Weeds" and has been spun by Nic Harcourt on noncommercial KCRW Los Angeles.

Contact: Pat Fulgoni, chocolatefireguard.artistes@virgin.net
—Katie Hasty

>>>HOW I BECAME THE BOMB

In slightly less than a year, the new wave-inspired pop of How I Became the Bomb has become one of the most talked-about musical happenings in Nashville. The act's debut EP was released in May, and has since held a steady spot as one of the top 25 sellers at indie retailer Grimey's. The store reports that it has sold 73 copies of the band's "Let's Go!" The colorful quintet, which draws inspiration from ELO and ABBA, features a lead singer in Jon Burr who expresses an affinity for videogame and pro wrestling themes from Japan.

"We make pop music, so we want to get it out to the population," Burr says. "We'd like to make a career out of this." How I Became the Bomb recently finished a tour of the southeastern United States, and is in the studio prepping a full-length.

Contact: Jon Burr, howibecamethebomb@yahoo.com
—Courtney Lear



TOURING BY MITCHELL PETERS

Dylan's 'Modern Times' Means Tickets Via iTunes

Ticketmaster And Apple Offer Fans Who Pre-Order The Album Access To Exclusive Presale

The Bob Dylan camp knows the times are a-changin', and the convergence of digital downloads and ticket presales are a part of it.

Ticketmaster and Apple's iTunes Music Store have joined forces to give fans another reason to pre-order Dylan's new album through the retailer: a chance to score tickets to his fall North American tour before anyone else.

Customers who pre-order "Modern Times" through iTunes are e-mailed a code for a Ticketmaster presale scheduled for Aug. 30—the day after the album's release via Columbia Records. The exclusive presale gives participants a jump on the Sept. 9 general public onsale for the as-yet-

unannounced fall trek.

"This particular program allows us to marry two parts of the business that have in many ways functioned as separate and distinct things: the recording side and the live side," Ticketmaster president/COO Sean Moriarty says. "It creates excitement about the record and tour simultaneously."

Participants are allowed to purchase up to four presale tickets for select U.S. and Canadian cities through Sept. 2. The iTunes version of "Modern Times" will feature five bonus Dylan videos.

The concept isn't new for Ticketmaster; previously, the approach has worked well for the latest full-lengths from Depeche Mode ("Playing the

Angel") and Red Hot Chili Peppers ("Stadium Arcadium"), Moriarty says.

"This is something that can provide value for any artist," he explains, "but you've got to have the timing of the tour and album release congruent in order for it to work."

"Given the success of these programs over time, people will start to put it into their planning sessions [and] timing the release of the album with the tour on-sales."

Greg Linn, VP of marketing at Capitol, says "Modern Times" shot to No. 1 on iTunes' top downloaded albums immediately following the Aug. 8 pre-orders launch.

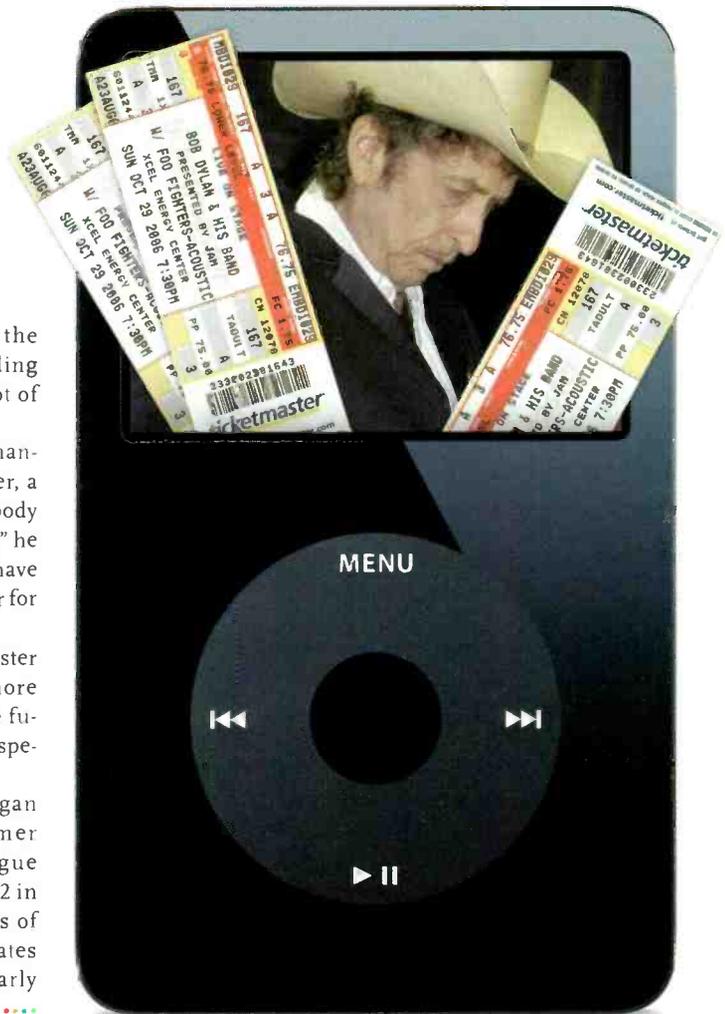
But Linn doesn't think this type of cross-promotion can work for just anyone. "It has

to be the right artist at the right time," he says, adding that the concept took a lot of planning.

"You're dealing with management, a tour promoter, a booking agent and everybody on the label and tech side," he explains. "A lot of things have to work out exactly in order for it to be there."

Moriarty says Ticketmaster will get involved with more programs like this in the future, but didn't name any specific acts.

Meanwhile, Dylan began his third annual summer tour of U.S. minor league baseball stadiums Aug. 12 in Comstock Park, Mich. As of press time, Dylan had dates on the books through early September.



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Music



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Morrison Gives The U.K. 'Something'

Singer Tops Chart, Creates Buzz With Album 'Undiscovered'

Gravel-voiced U.K. vocalist James Morrison is "Undiscovered" no longer after the Polydor-signed singer's debut album of that name topped the Official U.K. Charts Co.'s weekly listing Aug. 12.

Its success came in the wake of soulful ballad "You Give Me Something," which peaked at No. 5 on the OCC singles chart July 29. "When we heard 'You Give Me Something,' we immediately felt [Morrison was] a truly global act that ticked every box," says Hassan Choudury, Universal Music U.K. VP of international marketing. After Universal's international affiliates echoed that response, a series of showcases were booked at London's intimate Eve Club in April and May.

"Attendance was unprecedented," Choudury says. "Our Japanese managing director flew in to see a show there on the Wednesday night and home again on Thursday morning."

Sony ATV-published Morrison played a sold-out seven-date club tour in July and August, booked by London-based Helter Skelter. The singer has showcased in other European markets, and Choudury says continental radio reaction to "You Give Me Something" has been positive, especially in Germany and Denmark.

Universal issues "Undiscovered" in most continental European markets Sept. 11; release dates are TBD for France, Spain and the United States. —Paul Sexton

LONEY SWEDES: Swedish multi-instrumentalist/songwriter Emil Svanängen might need a bigger Stockholm apartment if he is to accommodate the nine members of his band Loney, Dear.

Graduating from the flourishing Swedish DIY scene, where home recordings regularly garner play on daytime radio and national TV, the act has sold nearly 5,000 independently released albums and EPs, manager Per Wikström says.

British independent Something in Construction has picked up "Sologne," the act's first official album

release, for an Oct. 9 launch. American indie Sub Pop is set to handle the album in the United States, Australia and New Zealand next February.

U.S. concert dates booked by the Windish Agency and U.K. performances are likely to support the releases. "The music is so beautiful and earnest," says Tony Kiewel, head of A&R at Sub Pop. "There won't be a shortage of people who are drawn to it as we were upon hearing it for the first time."

Svanängen's catalog is published by copyright control. —Steve Adams

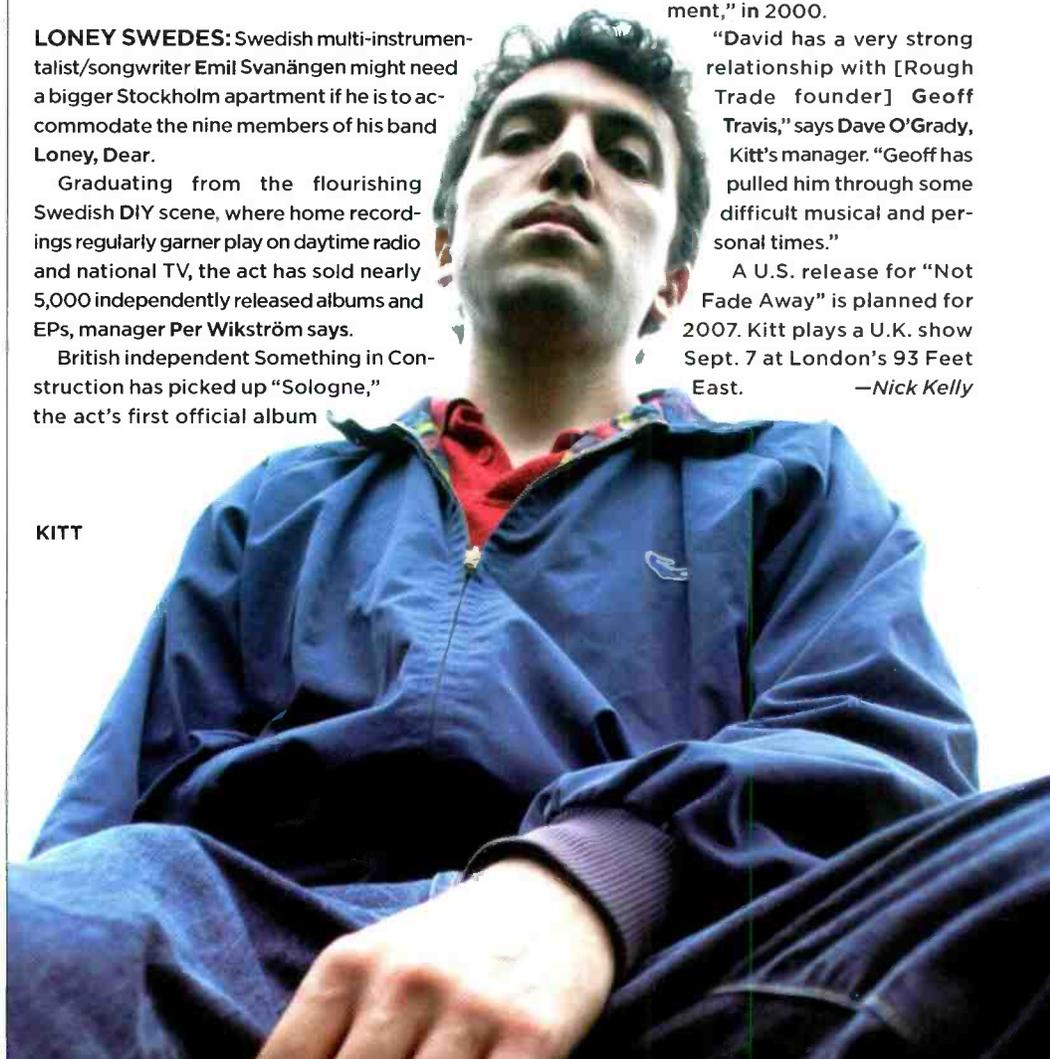
'FADE' IN: Dublin singer/songwriter David Kitt has returned with "Not Fade Away," his first set since 2003's "Square 1." Recorded in the Woodstock, N.Y., studio of the Band's Levon Helm, the new recording alternates among electro beats, pastoral acoustic folk and ballsy garage rock. It features guest appearances by British folk combo the Magic Numbers on upcoming single "Up to You," with Tore Johansson (Cardigans, Franz Ferdinand) at the mixing desk.

The album, published by BMG Publishing, dropped Aug. 18 in Ireland on Kitt's own Dublin Discs label. It arrives Oct. 30 in the United Kingdom and Europe via esteemed British indie Rough Trade, which also released Kitt's debut mini-album, "Small Moment," in 2000.

"David has a very strong relationship with [Rough Trade founder] Geoff Travis," says Dave O'Grady, Kitt's manager. "Geoff has pulled him through some difficult musical and personal times."

A U.S. release for "Not Fade Away" is planned for 2007. Kitt plays a U.K. show Sept. 7 at London's 93 Feet East. —Nick Kelly

KITT





RICKY MARTIN performs during the taping of his 'MTV Unplugged' program.

Latin Notas

LEILA COBO lcobo@billboard.com



Martin Unplugs

Singer Debuts New Tracks During His First 'MTV Unplugged'

Ricky Martin is known for his romantic ballads and up-tempo, tropical dance fare. On Aug. 17, during the taping of his first "MTV Unplugged" set in Miami, he offered both. But what stood out during the 12-song session were three freshly penned tracks that fit Martin's new, more laid-back, organic persona to a T.

The most-applauded was "Tu Recuerdo," an acoustic ballad with flamenco tinges performed alongside "Unplugged" arranger **Tommy Torres** on guitar and singer **Mari** of Spanish group **Chambao**. Penned by Torres, it is an intimate track designed for an artist who can now tackle intimate details.

My personal favorite was the melancholic "Con Tu Nombre," written by **Christian Zalles** and **Juan Carlos Perez Soto**, while the grand finale was the up-tempo "Pégate," based on the traditional bomba rhythm of Puerto Rico and boosted by rich percussion and a big horn section. Martin, who is signed as a writer to EMI Music Publishing, penned the latter alongside **Roy Tavare**.

The session brought listeners back to the essence of what this concept was originally about. As much as we've loved the occasional hyper, pumped-up "Unplugged," that defeats the purpose a bit, doesn't it?

With Martin, the sound and sentiment behind the set grew on listeners as it progressed.

He navigated slow ballads but truly stood out on the more intimate, acoustic fare, and, inevitably, with the up-tempo stuff he does so well, despite the living room-esque setting.

Even "María," which brought the crowd to its feet, relied not on electronics, but on great horn and percussion sections, as well as a flamenco guitarist and an accordionist imported from Colombia.

Absent from the set list were mega-hits "Livin' la Vida Loca" and "The Cup of Life." In fact, the repertoire was unpredictable, a mix of old and new that didn't particularly reflect greatest hits, but were Martin's "personal favorites."

The taping came 10 months after the release of Martin's "Life," a highly produced album in stark contrast to the pared-down "Unplugged." "Life" has sold 266,000 copies, according to Nielsen SoundScan. But this is a singer who can do more than shake his bon-bon.

The "Unplugged" album is slated for release in November on Sony BMG, coinciding with the Latin Recording Academy honoring Martin as person of the year.

And, in what rounds up an excellent Pan-American strategy, Martin's "MTV Unplugged" will be the first to premiere not only on MTV Latin America, but also on the newly minted MTV Tr3s, MTV's U.S. Latin channel, effectively covering north and south.

The show will also air on MTV Puerto Rico and will be made available to more than 100 MTV channels worldwide. Sources say MTV execs were hinting at a showing on mainstream U.S. MTV channels. Following the taping, an excited Martin also announced he would go on tour in February, beginning in Puerto Rico. Since this was news to his surprised agent, we'll keep you posted.

Martin's "Unplugged" was produced by **José Tillán**, senior VP of music and artist relations for MTV Latin America and MTV Tr3s. **Manny Rodriguez** directed and **Charlie Singer**, executive VP of programming, creative and marketing strategy, was executive producer.

BMG GETS GARCÍA: Mexican singer/songwriter **Leonel García**, one-half of soulful duo **Sin Bandera**, has inked a deal as a songwriter with BMG Music Publishing Mexico. García, who was Billboard's Latin songwriter of the year in 2005, was formerly aligned with Sony ATV.

As a member of Sin Bandera, García has credits on all the act's albums, but has also penned hit songs for the likes of **Alejandro Fernández**, **Kalimba** and **Diego**. His BMG deal encompasses all tracks written for Sin Bandera's third album, "Mañana," as well as previous songs written for other acts and all future compositions.

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ATLANTIC Reggaeton superstar, Tego Calderon, returns to the limelight with his debut effort for Atlantic Records. The Puerto Rican native collaborates with Don Omar, Buju Banton, Voltio, to name a few, in this new twenty song collection.

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Sunshine Rises Again

R&B Singer Anderson Returns With New Album

Sunshine Anderson isn't leaving anything to chance this time around. The talented R&B singer is already stumping for her new album, "Sunshine at Midnight," even though it's not due until January via her own label, Shining Star Incorporated, and Mathew Knowles' Music World Entertainment (billboard.com, July 27). "No strategy and no setup leads to chaos," the singer says.

It's a lesson she learned firsthand, after the release of her 2001 Soulife/Atlantic debut "Your Woman" and top five Hot R&B/Hip-Hop Songs single "Heard It All Before." Despite scoring a hit single and a gold album, she ended up bankrupt and moved back home to Charlotte, N.C., where she covered the windows with black sheets to shut out the world.

"It was all over in a matter of months," Anderson recalls while in Los Angeles to film the video for the new album's first single, "Something I Wanna Give You."

"No one was really prepared for the way the single took off," she remembers about the success of "Heard It All Before." "I was being pulled one way and another."

Fellow artist Macy Gray was helping manage Anderson at the time. However, Gray was also busy with her own career. So that left a green Anderson and a then-boyfriend trying to figure out the lay of the land.

Their industry ignorance led to Anderson being tagged as difficult and nasty. But she says, "No one really told me what was expected. No one told me, for instance, that going out on the road also meant getting up to visit radio stations at 7 a.m. after performing the night before. Once I knew the drill, I picked up the pace, but it was very overwhelming."

After adjourning to Charlotte, she woke up one day and decided to move to Atlanta. It was from there that record industry veteran Jheryl Busby mentored her return, guiding her in establishing the Shining Star label and spearheading her deal with Knowles.

Signed directly to Atlantic after Soulife, Anderson began recording songs for an album that was never released. Several of those songs, including some done with former Soulife CEO and producer Mike City, appear on "Sunshine at Midnight." Other collaborators include Dr. Dre, Raphael Saadiq and Warrryn Campbell.

With plans to release a second single in November before the album bows, an enthusiastic Anderson says she now has the strategy and setup she was missing before. "I'm not bitter or mad," she says. "I just want to move forward. I want longevity this time."

BRIEFLY SPEAKING: Dome Records has signed a deal with Craig Bowers' SoulThought Entertainment to release Donnie's follow-up to "The Colored Section" in the United Kingdom and Europe. The sophomore set, called "The Daily News," bows Sept. 26. Donnie joins a Dome lineup that includes recent releases by Conya Doss ("Love Rain Down") and Incognito ("Bees + Things + Flowers").

Howard Hewett is returning to his R&B/pop roots. The inspirational artist and former Shalamar member is recording an as-yet-untitled debut album on Groove Records, a division of multimedia entertainment company the Machine Productions. It's been 12 years since his last R&B/pop project, 1994's "It's Time." Earth, Wind & Fire member Ralph Johnson is director of business development for the Machine Productions.

ANDERSON





Higher Ground

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Selah Reinvents Success

When it comes to resiliency, Curb Records trio Selah has proved its mettle over the past couple of years. Founding members **Todd Smith** and **Allan Hall** have survived the exit of two female vocalists, persevered and crafted one of the year's acclaimed albums, "Bless the Broken Road—The Duets Album." The CD features Smith and Hall along with newest member **Amy Perry** and a cast of duet partners, including **Cynthia Clawson**, **Jason and Adam Crabb**, **Plumb**, **Nichole Nordeman**, **BarlowGirl**, **Kim Hill**, **Nicole C. Mullen** and former Selah member **Melodie Crittenden**.

Smith and Hall launched the trio nearly a decade ago with Smith's sister, **Nicol Smith Sponberg**, and they quickly became one of the most successful groups in the Christian format. In late 2004, Smith Sponberg opted to leave the group to begin a music ministry with her husband. Remaining members Hall and Smith enlisted long-time friend Crittenden to join the group.

After about six months, Crittenden realized the group's busy tour schedule was going to clash with her desire to start a family, and she decided to leave. She remains good friends with Smith and Hall; the album's title track, "Bless the Broken Road," features Crittenden. (A former country solo artist, Crittenden had previously recorded the tune long before it became an award-winning Rascal Flatts hit.)

After Crittenden's exit, Hall and Smith began auditioning new female vocalists. They hired Perry, a California native who

had moved to Nashville to pursue a career in Christian music. "She could sing great as a soloist. She could blend great. She could harmonize great," Smith says. "She was just a great learner and you could just tell by her spirit and attitude that she'd be great to have in the group."

Perry quickly settled into life with Selah. "The second show was three hours from my home," she recalls. "So the whole family came and I think that was the first time I was nervous. My family was sitting out there with all these huge expectations and I was nervous, but after the first song, it was just comfortable."

The duets album is a collection that finds Selah joining forces with an eclectic group of duet partners. "We really fo-

cused on artists that have moved us personally and that we really love," Hall says. "Like Kim Hill, we've toured with her and Jill Phillips also on there. I think Jill is one of the most underrated artists around today. She is magnificent. Cynthia Clawson has been so important in my life. To do 'Softly and Tenderly' with her was so great. And of course, Jason Crabb, we've just admired enormously."

Crabb duets with Smith on "Ain't No Grave" with brother Adam wailing on harmonica. Covering a song so closely associated with Russ Taff could be daunting, but these guys pull it off, and it's the highlight of the album. "We started getting in there and feeding off each other and it was a blast," Smith says of the recording session. "They are awesome."



SELAH

JOY TO THE WORLD: Disney World, that is. It's time once again for Night of Joy, Disney's annual Christian music festival. This year the event will be held Sept. 8-9 in Orlando, Fla., at the Magic Kingdom. The lineup for the 24th annual Night of Joy includes **MercyMe**, **Casting Crowns**, **Kirk Franklin**, **tobyMac**, **BarlowGirl**, **Rebecca St. James**, **Todd Agnew**, **Smokie Norful**, **Building 429**, **Matthew West**, **Hawk Nelson**, the **Afters** and a winner from the 32nd annual GMA Music in the Rockies. More than 900,000 have attended previous Night of Joy events during the last couple of decades. The event received the Gospel Music Assn.'s Lifetime Achievement Award in April during Gospel Music Week.

PARTINGS: P.O.D. has left the Atlantic Records roster... The Crabb Family is calling it quits. The successful Southern gospel act plans to perform farewell concerts through next July, then will pursue separate interests.



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Classical Singers Celebrate Mozart Milestone

Releases Marking The Composer's 250th Anniversary Continue To Arrive

The march of albums marking **Mozart's** 250th anniversary continues unabated into the fall. Among them are a phalanx of vocal releases ranging from recitals to operas, and the singers run the gamut from operatic superstars to early-music authorities.

Among the first up is "The Mozart Album" (Deutsche Grammophon, Aug. 8). Culling the DG roster for singers like soprano **Anna Netrebko**, bass-baritones **Thomas Quasthoff** and **Bryn Terfel** and bass **Rene Pape**, this compilation of favorite arias and duets—whose release was timed to coincide with the Mozart anniversary year—combines otherwise unavailable new Netrebko recordings with tracks from other releases. Despite a grim cover that looks as if it was hastily de-

signed, the recordings themselves sparkle.

Later in the season, DG continues the Mozart deluge with two recital albums by solo artists, both with a street date of Oct. 10: Terfel's "Tutto Mozart!" and mezzo-soprano **Magdalena Kozena's** new disc of Mozart arias.

Two new recordings of Mozart operas also arrive in stores. On the first, conductor **Nikolaus Harnoncourt** and the **Concentus Musicus Wien** introduce a new performing version of the unfinished opera "Zaide," with soprano **Diana Damrau**, tenors **Michael Schade** and **Rudolf Schasching**, baritone **Florian Boesch** and bass **Anton Scharinger**. To make up for the dialogue missing from the original manuscript, Austrian actor/

director **Tobias Moretti** narrates texts of his own creation (Deutsche Harmonia Mundi, Aug. 8).

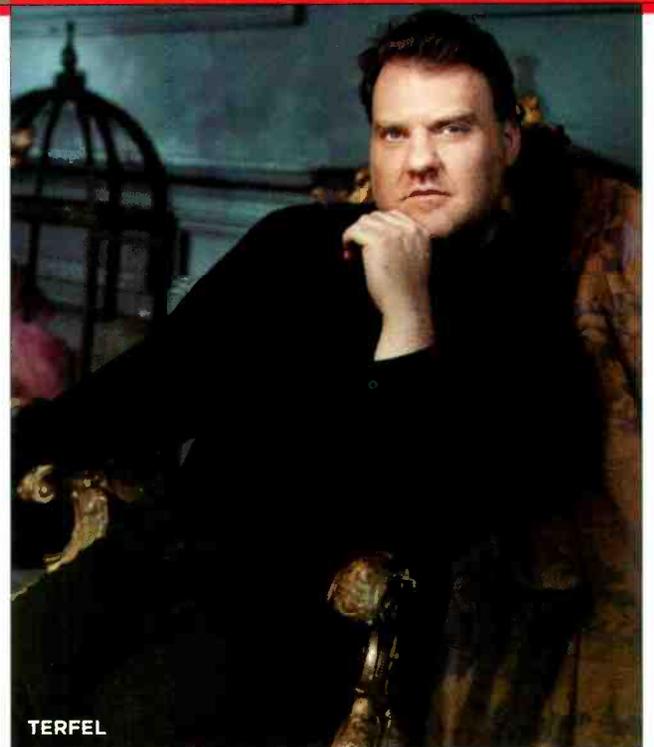
On Aug. 22, Harmonia Mundi released the latest entry in conductor **Rene Jacobs'** hugely acclaimed series of Mozart opera recordings. This time, it's the composer's last opera, "La Clemenza Di Tito," sung compellingly by a cast that includes tenor **Mark Padmore**, soprano **Alexandrina Pendatchanska** and mezzo **Bernarda Fink**.

A NEW ERA? Although it does not remove all of the hurdles for all of the American ensembles that have long been distanced from the recording industry, a deal announced earlier this month between 48 American and Canadian sym-

phonies and the American Federation of Musicians, which represents the players, is certainly a start. The contract's revenue-sharing model offers the musicians the opportunity to record live concerts on a project-by-project basis; the orchestras themselves will retain ownership, but can license out to labels or distributors on a short-term basis.

In the end, the orchestras involved in the agreement—which range from heavy hitters like the **New York Philharmonic** and the **Philadelphia Orchestra** to small regional groups—will have more flexibility to create deals that make sense for their particular needs and missions.

For some ensembles, that may mean thrashing out new relationships with one of the



TERFEL

majors, as in the case of the **New York and Los Angeles Philharmonic**, signatories that had already worked out their own deals with Universal Classics to create digital-only releases for the "DG Concerts" series. Other orchestras may seek to work with smaller independents or to produce recordings in-house and find distribution either

through traditional outlets or digital stores.

Whatever the results, we hope the deal itself will encourage musicians, performing arts institutions and labels alike to free themselves from outmoded paradigms and ways of thinking that have limited the reach of so many of America's classical musicians for so long.



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6 QUESTIONS

with TREY ANASTASIO

by JONATHAN COHEN

Former Phish guitarist Trey Anastasio signed a high-profile deal with Columbia in August 2005, the first fruit of which was the Brendan O'Brien-produced solo album "Shine," which has sold just 62,000 copies in the United States, according to Nielsen SoundScan. Exactly a year later, Anastasio has already moved on and will launch his own RED-distributed Rubber Jungle imprint with new album "Bar 17," due Oct. 3.

The artist actually began working on "Bar 17" before "Shine," but put the project on hold after producer Bryce Goggin left due to family commitments. In finished form, the set features appearances from Phish's Mike Gordon and Jon Fishman, the Benevento/Russo Duo, John Medeski and percussionist Cyro Baptista, plus a collaboration with Anastasio's 10-year-old daughter, Eliza.

What went wrong with your Columbia deal?

Well, everyone on the team that I was working with, for the most part, was fired, like Will Botwin and Donnie [Ienner]. I was thrilled to be on Columbia when I was there. I got a chance to work with Brendan O'Brien, which I loved doing, and I really enjoyed making "Shine." But I'm really excited about starting my own label. A lot of bands are telling me this is what they're going to do. It just starts to become the obvious choice.

It doesn't seem like you need a major label from a promotional standpoint.

No, I don't think so at all. I have a good distribution company, a great team and good manage-

ment. I don't really know what Columbia was doing for me. The whole thing with the [CD copy protection]—that was just a disaster. For me right now, this is kind of a lifelong dream to have my own label. There's a possibility I could sign people, which is pretty cool.

How did you come to work in the studio and then go on tour with the Benevento/Russo Duo?

Mike [Gordon] told me how much fun he had playing with these guys, and I met them in Brooklyn. They were only going to do two songs, but Mike came in with them and we just hit it off instantly. I think we did four songs in one or two nights, and we instantly started talking

about doing some shows, [which] were a great time. I enjoyed them tremendously. They're great, high-energy, smart, interesting people. I hope we get to play together again.

It must be nice to have all these different collaborators under the umbrella of one album.

Yeah. It feels a lot more like the record I was expecting I would make, which is combining all these people into one big ocean of sound.

What can you say about "Goodbye Head," on which you collaborated with your daughter?

She's 10. I was writing that song while she was skateboarding around in the living room, but she threw in some lines that turned out to be the best of the song: "Don't you know the stars in the sky might not even still be there?" I just love those, because I was writing a song about thinking too much. I was rushing home to talk to you because I had to take the kids to the Limited for school clothes. I can certainly tell you that I can sing every word to "High School Musical," that's for sure [laughs].

Stewart Copeland said he's hoping Oysterhead [which also features Les Claypool] will play more shows or make another album this year. Any chance of that happening?

After October, I don't know what's going to happen, [but] I had such a good time playing with [Oysterhead] this summer [at Bonnaroo]. I thought it sounded a lot better the second time around. I missed those guys. They're so funny. We keep joking about doing another album because we already have a title: "02—You Gotta Have It" [laughs].



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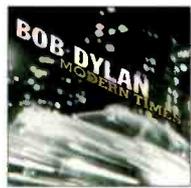
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SPOTLIGHTS

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ALBUMS

ALBUMS



BOB DYLAN
Modern Times
Producer: *Bob Dylan*
(aka *Jack Frost*)
Columbia
Release Date: *Aug. 29*
You may have seen the recent photos of Bob

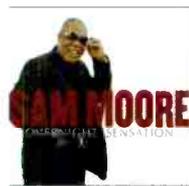
Dylan looking uncannily like Charlie Chaplin, and his 44th album shares a title with Chaplin's 1936 largely silent classic about automation, big business and the overreaching intrusion of the state into private lives. Sort of like today. Dylan sings like he has been traveling by boxcar since 1936; such tunes as "Spirit on the Water" and "Beyond the Horizon" have a sweet, old-timey, Depression-era feel. But images within the same song leap across decades: "The Levee's Gonna Break" could be about New Orleans 2005 or the great flood of 1937. This enchanting album is rife with homespun reflections on philosophy, religion and the never-ending quest for true love. They are summed up by this couplet from hard blues shuffle "Thunder on the Mountain": "I'm wondering where in the world Alicia Keys could be/I been looking for her even clear through Tennessee."—*WR*



THE ROOTS
Game Theory
Producers: *various*
Def Jam
Release Date: *Aug. 29*
In a hip-hop world propelled by drum machines and other

computerized instruments, there's still plenty of room for the real thing—as well as for lyrics that say something beyond the usual bling and ass-shaking fare. The Roots

have never compromised on that belief, and that creative fervor still fuels the group's work. Its Def Jam debut tackles such topics as media distrust ("False Media") and social ills ("Take It There"), powered by spirited drums, bass and Larry Gold-arranged strings, plus lyrics that don't mince words. Adding to the mix: two tracks produced by the late J Dilla and guest stints by Jack Davey of buzz group J'Davey and Mercedes Martinez of the long-missing Jazzyfatmastees. Her turn with lead vocalist Black Thought on "Clock With No Hands" is a hands-down winner.—*GM*



SAM MOORE
Overnight Sensational
Producer: *Randy Jackson*
Rhino
Release Date: *Aug. 29*
Duets come naturally to Moore, half of the

'60s greatest soul duo, Sam & Dave. But it's still surprising how much better this album is than the standard celebrity stampede. Maybe it's because no one can steal the spotlight from Moore: not Bruce Springsteen on "Better to Have and Not Need," not Jon Bon Jovi on "Lookin' for a Love," not Sting on "None of Us Are Free," not even the odd couple of Mariah Carey and Vince Gill on a deliciously over-the-top version of Conway Twitty's "It's Only Make Believe." Other noteworthy contributors include Wynonna, Bekka Bramlett and Bebe Winans on "I Can't Stand the Rain"; Van Hunt and Nikka Costa on the comical "If I Had No Loot"; Travis Tritt on "Riding Thumb"; and Fantasia on "Blame It on the Rain." Yes, the Milli Vanilli song. But these people really sing.—*WR*

LATIN

MANÁ
Amar Es Combatir
Producers: *Fher Olvera, Alex Gonzalez*
Warner Music Latina
Release Date: *Aug. 22*

▶ Maná has always had a distinctive sound, anchored by lead singer Fher Olvera's raspy vocals, rich guitars and an infusion of rock/tropical/reggae beats amid highly melodic songs. "Amar Es Combatir," Maná's first studio album in four years, doesn't deviate from this formula, and that's the good and the bad of it. "Labios Compartidos" is a melancholic, midtempo ballad that recalls several prior Maná hits. But it is an undeniable hit, well-crafted and beautifully executed. That is true for most of this album, which boasts far better songs than 2002's "Revolución de Amor," and is also an airier, more inspired collection. Some new territory is covered on the catchy "Tiburón," a rock cha-cha, while a collaboration with bachata star Juan Luis Guerra on "Bendita Tu Luz" is organic both in the blend of genres and vocals.—*LC*

POP

PARIS HILTON
Paris
Producers: *various*
Warner Eros.

Release Date: *Aug. 22*
▶ Does it matter that Paris Hilton isn't a great singer? Not really. On her debut album, she alternately coos, giggles, whispers and talk-sings her way through 11 dance/pop songs. Wisely, the gaggle of producers and writers enlisted for the project don't require Hilton to do more than she's capable of, thus making "Paris" an enjoyable pop romp. While she dabbles in hip-hop on a few tracks, including "Fightin' Over Me" (where she takes a back seat to Fat Joe and Jadakiss), she shines when she embraces her inner dancefloor diva. Standout cuts include the "Grease"-sampling "I Want You," the '80s throwback rocker "Screwed" and the galloping disco of "Not Leaving Without You." Naysayers be damned: Hilton releasing an album

does not signal the end of days. "Paris" won't change the world, but it's good fun.—*KC*

HIP-HOP

YOUNG DRO
Best Thang Smokin'
Producers: *various*
Grand Hustle/Atlantic
Release Date: *Aug. 29*

▶ Atlanta rapper Young Dro made a good first impression with his effervescent summer hit "Shoulder Lean," featuring longtime pal T.I., but his debut album, "Best Thang Smokin'," does little to distinguish him from other Southern MCs who utilize identical showboating methods to get ahead. Dro's originality lies more in his odd food-obsessed rhymes ("Diamonds look like passion fruit") than in his lyrical content or flow, which he rarely alters. Fortunately, he flexes his creativity on cuts like "Rubberband Banks" and "They Don't Really Know Bout Dro." But his vivid rhymes are dispirited by the predictably uniform beats of Southern-based producers like Nitti ("Man in the Trunk") and Jazze Pha ("U Don't See Me"). While Dro has not crafted a standout album, he seems to have the tools necessary to do so down the road.—*CH*

ROCK

PETE YORN
Nightcrawler
Producers: *Michael Beinhorn, Tony Berg*
Columbia
Release Date: *Aug. 29*

▶ When Yorn burst on the scene with "Music for the Morning After," his husky growl and catchy hooks embodied the missing link between Eddie Vedder and Bruce Springsteen. Five years later, he still sounds like he just rolled out of bed and is looking for some Advil while trying to find his voice. "Nightcrawler" begins with a dark, atmospheric crescendo ("Vampyre") and offers ambitious forays into dance rock ("Same Thing") and alt-country balladry ("The Man" with Dixie Chick Natalie

Maines), but there are too many ordinary guitar-pop songs, driven by the same four chords and delivered with the same half-bored mumble ("For Us," "Maybe I'm Right"). Tellingly, only the previously released Warren Zevon cover "Splendid Isolation" has real energy and bite. Taking no risks, "Nightcrawler" shows little growth and makes one wish for the morning after.—*SP*

RAY LAMONTAGNE
Till the Sun Turns Black
Producer: *Ethan Johns*
RCA

Release Date: *Aug. 29*
With only one album behind him, LaMontagne opts to flesh out his naked tales of woe and heartache on "Till the Sun Turns Black." Still fraught with troubles from 2004's "Trouble," he employs strings, organs and stellar percussion to help carry his load. Songs like "Empty," "Can I Stay" and the title track still contain the tenderness of the debut, but "Three More Days" and "You Can Bring Me Flowers" are sunnier and more soul-inspired. LaMontagne also bares his guitar chops on the instrumental "Truly, Madly, Deeply," while "Gone Away From Me" and "Barfly" are refreshingly simple. For fans of the previous effort, "Till the Sun" may be surprising, if not a little disappointing, but it is a promising move in a varied direction for a new songwriter with an old heart.—*KH*

OLD CROW MEDICINE SHOW
Big Iron World
Producer: *David Rawlings*
Nettwerk

Release Date: *Aug. 29*
▶ Embraced by improv rock and old-time music fans alike, Old Crow Medicine Show is building a devoted fan base by playing great songs really well. Producer Rawlings conjures an effortless back-porch feel on endearing cuts like the bluesy "Down Home Girl" and the spooky "Bobcat Tracks." One wonders where they dug up

continued on >>p68

SINGLES



ELTON JOHN **The Bridge (3:38)**
Producers: *Elton John, Matt Still*
Writers: *B. Taupin, E. John*
Publisher: *not listed*
Rocket/Mercury

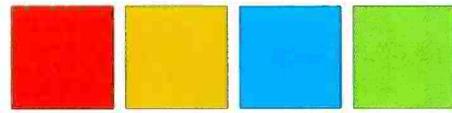
Breathtakingly simple and heartfelt, "The Bridge" is Elton John's most affecting single in years. The first release from upcoming "The Captain and the Kid" (a concept album that bookends 1975's "Captain Fantastic and the Brown Dirt Cowboy") is just John and piano with a touch of haunting vocal echo and a well-placed background layer. The lyric addresses human crossroads where tough choices are made: "Every one of us has to face the day/Do you cross the bridge or do you fade away?" John has certainly never lost relevancy with adults, but there is a sense of renewal and purpose here that is striking. One listen is enough to bring tears to sentimental eyes. So many years, so many songs, and this beloved artist still makes it matter. Splendid.—*CT*



CASSIE **Long Way 2 Go (3:39)**
Producer: *Ryan Leslie*
Writers: *R. Leslie, C. Ventura*
Publishers: *various*
Next Selection/Bad Boy/Atlantic

R&B freshman Cassie follows her pandemic club groove debut "Me & U" with the cutesy midtempo "Long Way 2 Go," a nonsinger's effort with a juvenile lyric that warns prospective pursuers to work it with the right attitude. Perhaps in an attempt to tap into current pop trends, she mimics the playful rhyming style of Gwen Stefani's "Hollaback Girl" and Nelly Furtado's "Promiscuous," both of which topped The Billboard Hot 100. But while the latter artists found ways to flow with the beat, Cassie's faint vocals seem to clash with her song's dizzying syntax. Nonetheless, this cut's hummable melody and simple hook should give it enough edge for sizable pop and urban airplay.—*CH*

REVIEWS



SINGLES

from >>p67

traditional gems like the hangdog "Cocaine Habit," "Let It Alone" and Woody Guthrie's "Union Maid." Elsewhere, originals like the clever "My Good Gal," "James River Blues" and the amiable "New Virginia Creeper" would fit right in on Springsteen's "Seeger Sessions" album. They've also got brains and heart to spare on "I Hear Them All" and the haunting "Don't Ride That Horse." They may be a niche band, but the niche is getting much wider and deeper here.—RW

ELECTRONIC

BT
This Binary Universe
Producer: BT
Binary Acoustics
Release Date: Aug. 29
★ "This Binary Universe" depicts the sights and sounds of a wondrous, ambient cosmos. The chill-out sector might assume that it's background music, but BT has greater consciousness in mind with titles like "All That Makes Us Human Continues." Celestial songs flow together and drift by leisurely, sometimes almost inaudibly. Occasionally disturbing the vast atmosphere are mechanical churnings and cinematic orchestration ("The Anhtkythera Mechanism"). The DVD portion complements the music with diverse footage; "Dynamic Symmetry," for instance, is a blue-black nighttime seascape inhabited by animated, robotic creatures. The video for "Good Morning Kaia" explains why the record glistens with nursery chimes. Here BT writes a touching love letter to his wee daughter with stylishly edited home movies and a crashing, climactic score. We dare you not to cry.—CLT

COUNTRY

VARIOUS ARTISTS
Broken Bridges
Soundtrack
Producers: Toby Keith, Randy Scruggs
Show Dog Records
Release Date: Aug. 29
▶ The soundtrack to Toby Keith's film debut is a diverse collection with plenty of surprises. The title cut (with Lindsey Haun) is a bit of a sappy affair, but it's more than redeemed by Fred Eaglesmith's smoldering "Thinkin' 'Bout You," Matraca Berg's soaring "Along for the Ride" and Sonya Isaac's goose-bump turn on "The Battlefield." Haun's voice is impressive and expressive on the piano-based ballad "Broken," and Keith's pal Scotty Emerick is likable with the radio-ready "What's Up With That." Lesser-known acts Flynnville Train ("High on the Mountain") and Poor Richard's Hound (the stirring instrumental "The Waiting Game") contribute real winners. Keith rocks hard ZZ Top-style on "Big Bull Rider," "Zig Zag Stop" and the roadhouse anthem "Jacky Don Tucker (Play by the Rules)."—RW

JAZZ

BILL FRISELL, RON CARTER, PAUL MOTIAN
Bill Frisell, Ron Carter, Paul Motian
Producer: Lee Townsend
Nonesuch
Release Date: Aug. 29
★ Guitarist Bill Frisell is a master of reflective, quiet but subtly quirky lines that flow from the lyrical to the angular. He can also sling arrows into the mix, but here in the company of two of jazz's greatest rhythm players, Frisell steers away from sudden blasts and settles into the fluidity of cliché-free improvisation. What's remarkable is how

untethered the leader and trio play. Ron Carter steers with his unpredictable bass runs, counter-melodies and motifs as Paul Motian flicks the cymbals in dance-like support while Frisell muses soulfully through pop standbys like Hank Williams' "I'm So Lonesome I Could Cry" and "You Are My Sunshine," ironically sketched in a melancholic mood. It's significant that the trio delectably covers two Monk tunes ("Raise Four," "Misterioso") given that Frisell is the Thelonious of jazz guitar.—DO

KENNY GARRETT

Beyond the Wall
Producers: Steven Epstein, Kenny Garrett
Nonesuch
Release Date: Aug. 29
★ Alto sax man Garrett drew album inspiration in large part from a 2005 trip to China. "Realization (Marching Towards the Light)," for instance, is underwritten by a Tibetan monks chant Garrett sampled, adding a deep resonance to the instrumental arrangement, which itself is actually rather minimalistic. On "Tsunami Song," the presence of the Chinese ehru, played by Guowei Wang, as well as harp, cello and violin, give the piece a strongly melodic, wistful air that's quite unlike anything else on the record. Most of the tracks, however, do not evince Asian influences that will be audible to most listeners. Such tunes as "Beyond the Wall" and "Calling" are notable mainly because they're supremely well-played and swing most excellently.—PVV

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ADDITIONAL REVIEWS:

- J Dilla, "The Shining" (BBE)
- Joanna, "This Crazy Life" (Geffen)
- Jason Molina, "Let Me Go Let Me Go Let Me Go" (Secretly Canadian)

POP

SCISSOR SISTERS **I Don't Feel Like Dancin'** (4:08)
Producers: Scissor Sisters
Writers: S. Hoffman, J. Sellards, E. John
Publishers: various
Universal Motown
★ With happy-go-lucky piano tinklings, courtesy of Elton John, that recall Andrea True Connection's "More, More, More" and the 4 Seasons' "December 1963 (Oh, What a Night)," "I Don't Feel Like Dancin'" is wickedly retro. But like the Killers and other acts that mine sounds and rhythms that came before them, Scissor Sisters keep their feet in the real time of 2006. The lead single from the band's sophomore album, "Ta-Dah" (due Sept. 26), "Dancin'" is decidedly pop. Period. Of course, this could pose a problem at top 40 radio, which continues to relentlessly favor rock and hip-hop. Perhaps, though, with something as hip and fun as this, top 40 programmers will feel the need to expose listeners to that which they don't yet know they need. Then, if all goes as it should, Scissor Sisters will be as popular in their own backyard as they are overseas.—MP

R&B

INDIA.ARIE **Heart of the Matter** (4:02)
Producers: India.Arie, Frank "Blame" Macek
Writers: D. Henley, M.W. Campbell, D. Souther
Publishers: Wild Gator/EMI
April/Woody Creek Universal Motown
★ Like many of India.Arie's mind-stimulating songs, "Heart of the Matter"—from third album "Testimony: Life & Relationship"—is all about taking the high road. Her remake of Don Henley's 1991 top 25 hit intricately explores the benefits of forgiveness while embracing the uncertainty that accompanies it and the serenity that results. Arie perfectly conveys that complexity with her sturdy vocals, alongside transcendent cello plucks and piano taps. ("The trust and self-assurance that lead to happiness are the

very things we kill I guess," she vents.) Radio may not latch onto this peaceful jewel, but one senses Arie couldn't care less.—CH

DEEP SIDE

Let's Make Love (3:18)
Producer: StarGate
Writers: M. Eriksen, E. Hermansen, T. Jackson, R. Kelly
Publishers: various
Jive
New Jive male quartet Deep Side (which released an indie CD in 2002) may be reminiscent of the days when boy bands ruled the charts with potent vocal meshing, but these Floridians are no kids. Witness panting first single "Let's Make Love," which offers to "release your tension" "til the sweat starts pouring," along with a bevy of other suggestive commentary. Posturing aside, the guys prove themselves worthy chart contenders with a damn catchy major-label debut. Lyrically, the sexually charged track oozes with convincing swagger, making for a hot enough ride, but Rude Boi, Penny, Pretti Sly and Mike Ezay have the vocal-ease to back their promises. Ingeniously crafted and addictive the first time through, "Love" is one rousing romp. Lablemate R. Kelly contributes, but

such props are hardly required to sell.—CT

ROCK

BLACK LABEL SOCIETY **Concrete Jungle** (3:24)
Producers: Zakk Wylde, Michael Beinhorn
Writer: Z. Wylde
Publisher: Bellbottoms & Beer, BMI
Roadrunner
★ Single "Concrete Jungle" pre-empts Black Label Society's new record "Shot to Hell," arriving Sept. 12 on Roadrunner. Bandleader Zakk Wylde conjures images of a smoke-filled concert stage as he revs the track with a squalling diesel whine and murky undertones. He steps out of the smog with the typically gritty BLS sound of metal-braided guitar, a lyric about fighting for survival in a psycho-filled world and his trademark gravelly voice, which gets another raspy layer from a vocoder. Unlike the band's other songs, this track is extremely tight and to the point, giving it the feel of a demo. Even Wylde's guitar solo is abbreviated—he quickly scratches it off instead of letting the notes sprawl. You'll hear "Concrete Jungle" blasting from cars en route to a Saturday-night beer jag (along with a brawl or three).—CLT



AKIL DASAN

The Jawn (2:33)
Producer: Akil Dasan
Writer: A. Dasan Baker
Publisher: Akil Dasan, SESAC
The Timeless Talent Group
Hip-hopper Akil Dasan doesn't need an outrageous grill to show his musical worth. When he unleashes one of his tongue-twisting raps, you hear the gold in his mouth. And forget about rudimentary, overproduced loops and samples. The Philadelphia native eschews them for lounge-smooth soul that's rife with funky beats and—praise God—melody. "The Jawn" exemplifies Dasan's lightening-quick syncopations (their speed and precision put him in league for a throwdown with Eminem) and his quest for positivity. He disavows the rapper stereotype that spews "repellent, negative messages" and theorizes, "Instead of stayin' home raisin' the youth/We raisin' the roof." The timing is right for Dasan to crash hip-hop's over-hyped party. But can his fresh approach slip past the cognocenti's velvet rope?—CLT

LEGEND & CREDITS

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

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Katie Hasty, Clover Hope, Gail Mitchell, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip van Vleck, Ray Waddell

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

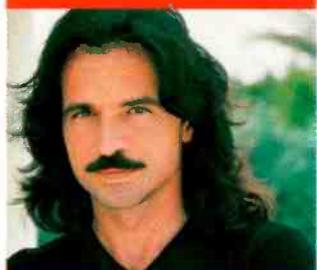


CASH OUT

>> Tim McGraw's "Greatest Hits" displaces Johnny Cash's "16 Biggest Hits" atop Country Catalog Albums after a whopping 25 weeks in a row at No. 1. That was the most consecutive weeks leading that chart since Shania Twain's "The Woman In Me" clocked 27 straight weeks in 1999.

HOT 'ITUNES'

>> Ben Harper's "iTunes Originals" debuts at No. 6 on Top Digital Albums, the 15th release created exclusively for the Apple store to reach the chart. The series has included Fiona Apple, the Fray and Rob Thomas.



NEW AGE CHAMP

>> Yanni ties Mannheim Steamroller for most No. 1s on Top New Age Albums, as "Yanni Live! The Concert Event" becomes his 11th chart-topper. The set, released independently through Image Entertainment, gives him his 166th week atop the list, which is second best to Enya's 240 weeks.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> The number 17 keeps showing up in this week's Chart Beat. It's the record-setting position where Keith Urban's "Once in a Lifetime" debuts on Hot Country Songs, it's the position where "Making the Band" group Danity Kane debuts on The Billboard Hot 100, and it's the number of weeks Daniel Powter has been No. 1 on the Adult Contemporary list.

>> Fred Bronson also reports on the new age smackdown between Enya and Yanni, why Greece is the word with a winning Eurovision Song Contest entry on Hot Dance Club Play and how KT Tunstall fits into the big picture of the Adult Top 40 chart in this millennium. Bronson also has chart news of Elton John, Paulina Rubio, Johnny Cash, Evanescence and Tim McGraw.

Billboard

CHARTS



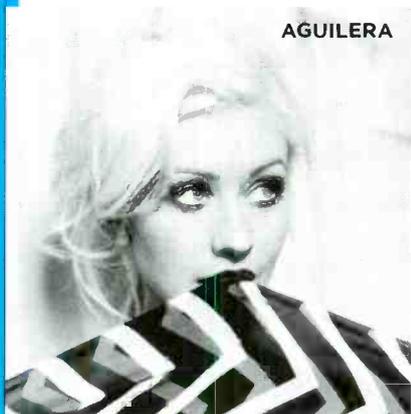
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Aguilera Leads Strong Top 10, But Sales Still Lag

It's the same old song: Flashy news in the top 10 of The Billboard 200 while album sales continue to sag, a pattern that even a career-best opener by Christina Aguilera cannot bend.

Fact is, with her new Nielsen SoundScan mark and six new titles entering the chart's first eight slots, the top 10 looks pretty healthy.



AGUILERA

Aguilera's "Back to Basics" racks up 342,000 sales in its opening frame, beating her prior best start by 4.5%, set when last album "Lipstick" bowed at No. 2 with 330,000 copies in 2002.

Followed immediately by new sets from R&B scphomre Lyfe Jennings (136,000), country star Trace Adkins

(115,000), new R&B ensemble Cherish (91,000) and the soundtrack to "The Cheetah Girls 2" (87,000), this marks only the third time in the 50-year history of Billboard's album chart that five new entries occupy the first five slots.

Commerce from those five and the return of rapper Obie Trice (No. 8, 74,000) help deliver more volume in the top 10 than the chart saw in the same week last year, up by 6%. However, none of that prevents an overall decline, with total albums missing the comparable 2005 frame by 6.7%. That deficit includes a 4.1% slip by catalog albums.

Mulling these numbers helps explain the odd juncture that finds the august Tower Records chain filing for bankruptcy just two weeks after winning its third straight merchandiser of the year award at the recent NARM convention.

And, while intense price competition from mass merchants and electronics chains has helped complicate life for Tower and other traditional music stores, it doesn't even look like the lowballers are having fun.

Year to date, mass merchants' album sales stand at 133.5 million units, down about 3% from the same point last year.

A story about Tower's situation that ran in a newscast on NBC's Los Angeles

affiliate KNBC put the odds all music merchants face into perspective. In it, a girl in her early teens, standing near the chain's landmark Sunset Boulevard store, said, "A lot of the CDs that come out now, I only like five songs. I don't want to waste \$12 or \$13 for like five songs, so sometimes I... go online to get the specific songs that I like."

On one hand, she was generous. All too often, research—and the anecdotal recollections of actual consumers—suggests the rank-and-file citizen often thinks that too many albums have only one or two good songs. But when she suggests that \$13 is too much for a set that includes five songs she enjoys, I wonder how much that young consumer paid for a ticket the last time she went to a movie theater.

THRICE, TWICE, TRICE: While there have been only three occasions in Billboard 200 history that all five top slots belonged to new titles, two of them occurred this year.

The more recent fiver came in the May 13 issue, when Godsmack's "IV" led the page, followed at Nos. 2-5 by Taking Back Sunday, Bruce Springsteen, Avant and Rihanna. The top 10 included another bow: Goo Goo Dolls, at No. 9.

Obie Trice might say it's "dèjà vu all over again," as his first album was included in the straight the first time five new albums led the list. That issue, in fact, went one better, as the Oct. 11, 2003, Billboard saw chart debuts on each of the top six rungs.

OutKast, which might lead next week's chart, was that week's champ. Its "Speakerboxxx/The Love Below" was followed at Nos. 2-6 by new sets from Dave Matthews, Limp Bizkit, R. Kelly, Trice and Nickelback. A seventh bow, by Murphy Lee, also stood in the top 10 (No. 8).

SNAPSHOT: Say Anything re-enters at No. 36 on Top Heatseekers with a 52% increase and its best sales week since March. That month was also the last time that "... Is a Real Boy" appeared on the chart.

Target Stores added the album. Consequently, mass merchants, which only accounted for 2% of last week's sales, own 38% of the album's action this week.

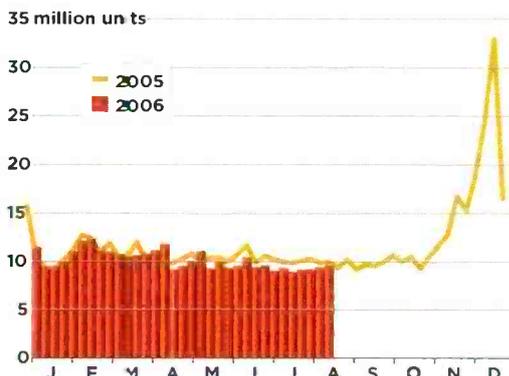
The band's single "Alive With the Glory of Love" debuts on Modern Rock at No. 38. Boston and Providence, R.I., are two markets where airplay is driving sales. The group also got a glowing mention in an Entertainment Weekly review of a Dashboard Confessional concert. ...

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,586,000	65,000	10,674,000
Last Week	9,359,000	62,000	10,489,000
Change	2.4%	4.8%	1.8%
This Week Last Year	10,276,000	105,000	6,687,000
Change	-6.7%	-38.1%	59.6%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	355,024,000	335,056,000	-5.6%
Digital Tracks	204,120,000	354,097,000	73.5%
Store Singles	3,579,000	2,609,000	-27.1%
Total	562,723,000	691,762,000	22.9%
Albums w/TEA*	375,436,000	370,465,700	-1.3%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES



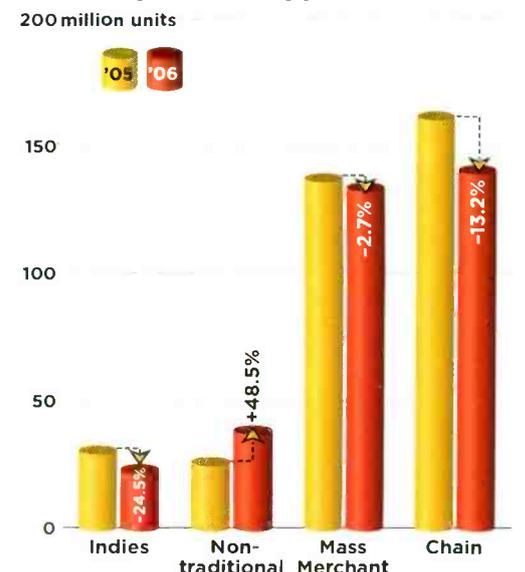
SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	344,000,000	315,144,000	-8.4%
Digital	8,475,000	18,509,000	118.4%
Cassette	1,809,000	824,000	-54.4%
Other	740,000	579,000	-21.8%

For week ending Aug. 20, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 69

SEP 2 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1	51	13	1	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!		13
2	NEW	1	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1	52	51	40	TOBY KEITH SHOW OOG NASHVILLE 006270 (18.98)	White Trash With Money		7
3	NEW	1	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		1	53	NEW	1	CHAM MADHOUSE/ATLANTIC 83975*AG (15.98)	Ghetto Story		53
4	NEW	1	CHERISH SHO NUFF 54077/CAPITOL (12.98)	Unappreciated		1	54	55	45	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It		25
5	NEW	1	SOUNDTRACK WALT DISNEY 861592 (18.98)	The Cheetah Girls 2		5	55	54	59	JAMES BLUNT CUSTARD/ATLANTIC 97250*AG (18.98)	Back To Bedlam	2	2
6	3	1	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SDNY MUSIC (18.98)	NOW 22		1	56	52	36	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2		3
7	1	2	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1	57	53	38	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
8	NEW	1	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me		8	58	57	44	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		4
9	6	2	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		1	59	43	42	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		42
10	13	10	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	3	1	60	49	32	LOS LONELY BOYS DR/EPIC 94194/SONY MUSIC (18.98) ⊕	Sacred		1
11	8	7	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		4	61	29	163	ALY & AJ HOLLYWOOD 162505 (18.98) ⊕	Into The Rush		36
12	2	2	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia		1	62	63	57	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		51
13	7	3	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10		1	63	65	65	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		7
14	4	2	CASSIE NEXTSELECTION/BAO 80Y 83981/AG (18.98)	Cassie		1	64	62	52	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	2	2
15	15	13	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1	65	59	64	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	3	3
16	12	12	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	2	2	66	75	74	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		3
17	25	27	GREATEST GAINER JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2	67	72	70	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
18	14	11	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	3	1	68	69	62	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	2	2
19	22	20	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		19	69	73	87	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		1
20	11	5	LETOYA CAPITOL 97136 (12.98)	LeToya		1	70	63	48	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
21	16	15	YUNG JOC BLDCK/8AD 80Y SOUTH 83937*AG (18.98)	New Joc City		1	71	61	53	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		5
22	20	14	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		1	72	65	56	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		1
23	17	6	TOM PETTY AMERICAN 44285/WARNER BROS. (18.98)	Highway Companion		4	73	69	63	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	4	4
24	23	17	PANIC! AT THE DISCO DECA/DANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		13	74	85	67	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		60
25	9	2	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		2	75	79	68	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		3
26	18	4	STONE SOUR ROADRUNNER 618073/IDJMG (18.98)	Come What(ever) May		4	76	NEW	1	VARIOUS ARTISTS HOLLYWOOD 162648 (18.98)	Girl Next		76
27	25	19	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium		1	55	51	21	T.I. GRAND HUSTLE/ATLANTIC 83800*AG (18.98) ⊕	King		1
28	21	16	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		1	78	64	54	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10
29	33	22	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1	79	59	46	DASHBOARD CONFESSIONAL VAGRANT 006061/INTERSCOPE (13.98)	Dusk And Summer		1
30	30	23	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life		19	80	73	66	KEITH URBAN CAPITOL NASHVILLE 77489 (18.98)	Be Here	3	3
31	32	26	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	3	3	81	75	47	THOM YORKE XL 200*/BEGGARS GROUP (16.98)	The Eraser		2
32	34	29	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17	82	83	86	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation		1
33	29	21	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1	83	73	61	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	5	5
34	41	35	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29	84	NEW	1	YANNI YANNI 3564/IMAGE (16.98)	Yanni Live!: The Concert Event		84
35	27	18	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way		1	85	77	58	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
36	24	9	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		1	86	67	49	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		1
37	19	2	STEVE HOLY CURB 78758 (13.98)	Brand New Girlfriend		1	87	85	76	SEAN PAUL VP/ATLANTIC 83788*AG (18.98)	The Trinity		1
38	31	24	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1	88	84	72	DIERKS BENTLEY CAPITOL NASHVILLE 66475 (18.98) ⊕	Modern Day Drifter		1
39	40	33	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		14	89	83	69	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		1
40	37	28	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		3	90	45	2	ANI DIFRANCO RIGHTeous BABE 052 (15.98)	Reprieve		46
41	5	2	SLAYER AMERICAN 44300/WARNER BROS. (18.98)	Christ Illusion		5	91	78	60	HANK WILLIAMS JR. CURB 78861 (18.98)	That's How They Do It In Dixie: The Essential Collection		16
42	38	30	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		1	92	43	2	SELAH CURB 78944 (18.98)	Bless The Broken Road - The Duets Album		43
43	NEW	1	SOUNDTRACK DECA/DANCE 39069/NEW LINE (16.98)	Snakes On A Plane: The Album		43	93	137	121	PACE SETTER BON JOVI ISLAND 005371/IDJMG (18.98) ⊕	Have A Nice Day		2
44	47	34	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		33	94	82	73	MUSE WARNER BROS. 44284 (15.98) ⊕	Black Holes And Revelations		9
45	53	55	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		34	95	88	43	JURASSIC 5 INTERSCOPE 006906* (11.98)	Feedback		18
46	36	25	JOHNNY CASH AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways		1	96	91	77	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	2	2
47	42	31	SOUNDTRACK WALT DISNEY 851349 (18.98)	Cars		1	97	103	95	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	2
48	28	8	FIVE FOR FIGHTING AWARE/COLUMBIA 94471/SONY MUSIC (18.98)	Two Lights		8	98	89	77	RISE AGAINST GEFFEN 006976/INTERSCOPE (11.98)	The Sufferer & The Witness		10
49	45	41	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15		15	99	99	94	GODSMACK UNIVERSAL REPUBLIC 006548/UMRG (13.98)	IV		1
50	44	37	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1	100	81	50	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 86834/ASYLUM (18.98)	Pimpation		3



Christina Aguilera's album rises with \$7.030 sold. Also Soundtracks and Kid Audio charts.

Multiple airings of his CMT "Cross Country" special yields a 36% hike; last sat. "Long Black Train" moves 23-1E on Pop Catalog.



At No. 43, the "Snakes on a Plane" album slithers in with 19,000. It features Cobra Starship (picture).



After Jon Bon Jovi's interview on CNN's "Larry King Live," his band's album takes a 59% jump.

THE BILLBOARD 200 ARTIST INDEX		JAMES BLUNT		MARRIAGE CAREY		ERIC CLURCH		DEATH CAB FOR CUTIE		FALL OUT BOY		GATHER VOCAL BAND		FEATURING RONALD		TOBY KEITH																																																																																																																	
30 SECONDS TO MARS	59	ALY & AJ	61	ANGELS AND AIRWAVES	101	ANDREA BOCELLI	69	ANDREA BOCELLI	69	ANDREA BOCELLI	69	ANDREA BOCELLI	69	ANDREA BOCELLI	69	ANDREA BOCELLI	69	ANDREA BOCELLI																																																																																																															
TRACE ADKINS	3	MARC ANTHONY	130	AFI	42	RODNEY ATKINS	40	ASIAN ALDEAR	152	AVANT	149	THE ALL-AMERICAN REJECTS	72	CAPY ALLAN	122	NATASHA BEDINGFIELD	131	BEE GEES	180	DIERKS BENTLEY	88	BIG & RICH	119	BLACK SABBATH	193	THE BLACK EYED PEAS	97	MARY J. BLIGE	85	BUCKCHERRY	49	BUSTA RHYMES	50	ERIC CLURCH	137	KELLY CLARKSON	85	COLDPLAY	125	DEST JREX	126	DIXIE CHICKS	35	DANE COOK	82	CREED	122	ELLY CLARRINGTON	184	DADDY YANKEE	172	DASHBOARD CONFESSIONAL	75	E-40	66	EMINEM	136	FALL OUT BOY	141	FIELD MOB	174	FIVE FOR FIGHTING	48	FLOGGING MOLLY	199	FLYLEAF	60	JOHN FERGERTY	179	FORTH MINOR	197	KIRK FRANKLIN	147	THE FRAY	30	NELLY FURTADO	28	GATHER VOCAL BAND	146	G. LOVE	105	GNARLS BARKLEY	11	GODSMACK	99	GOO GOO DOLLS	138	GORILLAZ	160	GREEN DAY	183	GUNS N' ROSES	65	GYM CLASS HEROES	195	HELLOGOODBYE	51	FAITH HILL	124	HINDER	19	STEVE HOLY	37	ALAN JACKSON	58	LYFE JENNINGS	2	JACK JOHNSON	96	JOHNSON	129	JURASSIC 5	95	KEANE	107	LETOYA HUEY LEWIS & THE 3	20	CHEYENNE KIMEALL	143	CAROLE KING	178	MARK KNOPFLER AND THE BROTHERS	134	EMMYLOU HARRIS	106	KORN	106	LETUYA	20

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

SEP 2 2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
2	2	15	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	13	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
4	7	10	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
5	4	10	SEXY LOVE	NE-YO (DEF JAM/DJMG)
6	6	11	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
7	5	14	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
8	12	7	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	8	13	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
10	9	12	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
11	10	16	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
12	17	8	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
13	13	12	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
14	15	23	SNAP YO FINGERS	LIL JON (BME/TVT)
15	11	16	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
16	16	22	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	18	18	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
18	21	10	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
19	14	21	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
20	28	6	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
21	22	12	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
22	25	10	CALL ON ME	JANET & NELLY (VIRGIN)
23	23	5	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
24	19	14	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
25	20	24	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)

1,044 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
2	2	14	FAR AWAY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	3	42	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
4	4	28	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
5	6	18	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
6	5	37	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
7	7	16	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
8	8	9	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
9	9	33	WALK AWAY	KELLY CLARKSON (RCA/RMG)
10	10	20	STAY WITH YOU	GOOD GOD DOLLS (WARNER BROS.)
11	11	15	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	15	11	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
13	12	48	BAD DAY	DANIEL POWTER (WARNER BROS.)
14	14	17	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
15	13	41	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
16	16	12	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	17	8	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
18	22	11	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
19	19	12	IS IT ANY WONDER?	KEANE (INTERSCOPE)
20	18	19	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
21	21	10	HOW TO SAVE A LIFE	THE FRAY (EPIC)
22	27	3	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
23	23	17	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
24	20	17	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
25	29	8	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	34	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	25	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
3	5	22	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
4	3	54	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
5	4	45	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
6	7	61	YOU AND ME	LIFEHOUSE (GEFFEN)
7	6	36	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
8	8	28	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
9	9	16	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
10	10	28	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (NO/COLUMBIA)
11	12	32	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
12	11	14	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
13	13	17	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	14	47	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
15	15	34	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL NASHVILLE/BLG)
16	16	20	CRAZY IN LOVE	NICOL SPONBERG (CURB)
17	17	10	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)
18	19	5	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)
19	18	18	SO LONG SELF	MERCYME (NO/COLUMBIA)
20	21	6	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)
21	20	19	THE REAL THING	BO BICE (RCA/RMG)
22	22	22	WALK AWAY	KELLY CLARKSON (RCA/RMG)
23	23	15	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	27	4	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
25	26	10	FREE	JON SECADA (BIG3)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	2	15	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	3	2	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
4	3	15	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
5	1	1	SHOW STOPPER	DANITY KANE (BAD BOY)
6	5	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
7	7	7	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
8	4	16	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
9	13	5	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
10	8	25	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
11	1	1	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
12	6	14	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
13	12	2	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)
14	15	14	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
15	23	11	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
16	9	8	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
17	11	25	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
18	14	13	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
19	16	30	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
20	10	4	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
21	19	14	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
22	18	20	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
23	29	3	CHAIN HANG LOW	JIBBS (GEFFEN)
24	37	5	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)
25	22	8	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	27	7	SEXY LOVE	NE-YO (DEF JAM/DJMG)
27	21	12	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
28	26	9	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
29	20	3	ABOUT US	BRODIE HOGAN FEAT. PAUL WALL (SMC/SOBE)
30	25	9	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
31	32	5	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
32	26	25	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
33	1	1	SHOW ME THE MONEY	PETTY PABLO (JIVE/ZOMBA)
34	38	16	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
35	33	16	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
36	24	17	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
37	31	16	SNAP YO FINGERS	LIL JON (BME/TVT)
38	42	19	HOW TO SAVE A LIFE	THE FRAY (EPIC)
39	35	12	LIFE IS A HIGHWAY	RASCAL FLATTS (LYRIC STREET)
40	30	17	SOS	RIHANNA (SRP/DEF JAM/DJMG)
41	34	28	BAD DAY	DANIEL POWTER (WARNER BROS.)
42	40	23	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
43	43	6	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
44	45	20	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
45	36	3	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
46	51	16	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
47	47	13	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
48	1	1	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
49	44	14	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
50	48	39	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	6	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
52	50	32	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
53	52	3	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
54	1	1	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
55	64	4	PULLIN' ME BACK	CHINGY FEATURING TYRESE (SLOT-A-LOT/CAPITOL)
56	59	5	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
57	39	6	HUSTLIN'	CHICK ROSS FEAT. BUSTA RHYMES (DESERT STORM)
58	41	4	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
59	56	6	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS)
60	1	1	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
61	68	2	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
62	54	7	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
63	60	17	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
64	46	5	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
65	66	2	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
66	53	26	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
67	1	1	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
68	58	18	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
69	63	37	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
70	67	67	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
71	1	3	BRING ME TO LIFE	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
72	66	58	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
73	1	4	SOMEWHERE OVER THE RAINBOW	ISRAEL KAMAKAWIWO'OLE (BIG BOY/MOUNTAIN APPLE)
74	65	18	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
75	72	8	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
2	2	20	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
3	4	27	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
4	5	6	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)
5	3	6	ORIGINAL FIRE	AUDIOSLAVE (INTERSCOPE/EPIC)
6	8	9	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
7	7	11	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
8	11	11	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)
9	6	20	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
10	13	3	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
11	9	22	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
12	10	21	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
13	12	14	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
14	14	10	KNIGHTS OF CYDONIA	MUSE (WARNER BROS.)
15	22	2	PUT YOUR MONEY WHERE YOUR MOUTH IS	JET (ATLANTIC)
16	15	14	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)
17	17	17	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
18	16	18	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
19	20	11	READY TO FALL	RISE AGAINST (GEFFEN)
20	21	10	IS IT ANY WONDER?	KEANE (INTERSCOPE)
21	23	3	TO BE LOVED	PAPA ROACH (EL TONAL/GEFFEN)
22	19	19	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
23	25	5	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
24	24	7	LAND OF CONFUSION	DISTURBED (REPRISE)
25	27	5	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 LONDON BRIDGE	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
2	4	19	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
3	2	16	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
4	3	17	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
5	5	29	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
6	12	12	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
7	6	19	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
8	9	13	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
9	10	13	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOW'NUFF/CAPITOL)
10	15	8	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
11	29	7	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
12	7	7	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
13	2	2	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
14	1	1	SHOW STOPPER	DANITY KANE (BAO BOY/ATLANTIC)
15	12	30	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
16	9	9	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
17	11	18	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
18	13	26	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
19	19	19	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
20	18	16	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
21	94	1	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
22	24	14	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
23	26	26	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
24	21	10	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
25	23	26	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
26	16	9	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
27	25	20	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
28	22	12	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
29	26	26	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
30	40	7	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
31	29	2	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
32	41	4	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
33	38	19	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
34	28	16	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
35	37	11	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
36	30	30	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
37	36	8	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
38	42	3	CHAIN HANG LOW	JIBBS (GEFFEN)
39	27	11	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
40	33	26	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
41	34	34	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
42	35	28	BAD DAY	DANIEL POWTER (WARNER BROS.)
43	31	21	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
44	43	5	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY M.S.B. & HAMBREX (BLOCK/BAD BOY SOUTH/ATLANTIC)
45	39	17	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
46	44	20	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
47	52	8	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LDT/CAPITOL)
48	1	1	SHOW ME THE MONEY	PETEY PABLO (JIVE/ZOMBA)
49	51	22	HOW TO SAVE A LIFE	THE FRAY (EPIC)
50	45	12	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	54	8	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
52	48	20	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
53	49	17	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
54	53	6	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
55	46	4	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
56	61	19	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
57	87	2	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
58	59	13	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
59	55	16	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
60	58	44	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
61	60	7	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
62	16	16	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
63	56	18	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
64	64	17	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
65	47	6	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
66	68	6	SEX DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
67	50	4	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
68	66	6	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
69	1	1	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
70	7	6	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
71	69	69	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
72	65	8	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	ROBNEY ATKINS (CURB)
73	57	5	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
74	73	4	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
75	88	2	I LOVED HER FIRST	HEARTLAND (LDFTON CREEK)
76	72	19	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
77	67	18	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
78	63	10	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
79	75	13	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
80	70	3	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
81	1	1	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR RED (GEFFEN)
82	76	7	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
83	1	1	STRUT	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)
84	71	21	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
85	84	9	SWING	TRACE ADKINS (CAPITOL NASHVILLE)
86	81	14	I DARE YOU	SHINEDOWN (ATLANTIC)
87	79	13	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
88	77	28	MS. NEW BOOTY	BUBBA SPARKS (NEW SOUTH/PURPLE RIBBON/VIRGIN)
89	86	3	MIRACLE	CASCADA (ROBBINS)
90	78	15	SUMMERTIME	KENNY CHESNEY (BNA)
91	85	8	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
92	1	1	STEP UP	SAMANTHA JADE (JIVE/ZOMBA)
93	83	12	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
94	82	9	CALL ON ME	JANET & NELLY (VIRGIN)
95	1	1	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
96	1	1	'BOUT IT	YUNG JOC FEAT. 3LW (JIVE/ZOMBA)
97	99	2	THE QUEEN AND I	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)
98	1	1	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
99	1	1	COMING UNDONE	KORN (VIRGIN)
100	1	1	THE PARTY'S JUST BEGUN	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	14	#1 BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
2	1	17	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
3	1	17	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
4	3	15	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
5	4	20	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
6	8	12	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
7	9	11	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)	
8	7	22	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
9	11	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
10	11	6	LONDON BRIDGE	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
11	12	13	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
12	16	6	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
13	10	19	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
14	18	6	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
15	20	7	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
16	17	8	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
17	13	23	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
18	15	20	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
19	14	27	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
20	21	13	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
21	22	10	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
22	19	21	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
23	24	10	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
24	25	26	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
25	23	27	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆

17 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
2	1	11	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
3	2	8	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
4	3	14	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	4	5	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
6	5	15	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
7	8	4	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
8	37	3	TURN IT UP	PARIS HILTON (WARNER BROS.)
9	7	14	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)
10	9	4	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
11	12	20	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
12	11	8	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
13	13	12	GET TOGETHER	MADONNA (WARNER BROS.)
14	16	16	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
15	18	16	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
16	27	8	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)
17	23	29	HEAD LIKE A HOLE	NINE INCH NAILS (RYKO/ISDC)
18	17	9	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
19	19	14	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
20	38	3	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)
21	22	6	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)
22	26	80	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
23	1	1	SHE BI	ICE MIZZLE (DARLSYDE/PCH)
24	14	2	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
25	39	2	CONVERSATION (CAN I TALK 2 U)	K-CI (HEAD START)

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST (IMPRINT / PROMOTION LABEL) (Score)	Chart Rank
POP 100 AIRPLAY	
JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN) (73.5)	12
NICKELBACK (ROADRUNNER/IDJMG) (68.7)	14
EVANESCENCE (WIND-UP) (74.5)	36
NICK LACHEY (JIVE/ZOMBA) (68.1)	40
RASCAL FLATTS (LYRIC STREET/HOLLYWOOD) (83.7)	43
CASCADA (ROBBINS) (66.8)	-
REDDY GEIGER (THESE WALLS COLUMBIA) (68.3)	-
THE SUMMER OBSESSION	
Do You Remember (VIRGIN) (68.1)	-
ADULT TOP 40	
NICKELBACK (ROADRUNNER/IDJMG) (67.2)	12
RASCAL FLATTS (LYRIC STREET/HOLLYWOOD) (75.1)	16
EVANESCENCE (WIND-UP) (68.7)	22
KT TUNSTALL (RELENTLESS/VIRGIN) (66.9)	40
ADULT CONTEMPORARY	
FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG) (65.3)	12
RASCAL FLATTS (LYRIC STREET/HOLLYWOOD) (89.6)	13
FIM MCGRAW (When The Stars Go Blue (CURB) (65.8)	18
MERCYME (So Long Self (COLUMBIA) (69.5)	19
BOB SEGER (Wait For Me (CAPITOL) (80.6)	20
GNARLS BARKLEY (Crazy LAVA) (65.5)	24
CORINNE BAILEY RAE (Put Your Records On (CAPITOL) (65.5)	28
MODERN ROCK	
LET Put Your Money Where Your Mouth Is (ATLANTIC) (65.8)	15
RISE AGAINST (Ready To Fall (GEFFEN) (58.7)	19
HINDEF (Lips Of An Angel (UNIVERSAL REPUBLIC) (61.0)	23
DISTURBED (Land Of Confusion (REPRISE) (66.2)	24
TOOL (The Pol (ZOMBA) (72.0)	26
THE RED JUMPSUIT APPARATUS (Face Down (VIRGIN) (71.4)	25
ANGELS AND AIRWAVES (Do It For Me (NEW GEFFEN) (73.8)	27
DEATH CAB FOR CUTIE (Will Follow You In The Dark (ATLANTIC) (65.5)	28
SNOW PATROL (Chasing Cars (INTERSCOPE) (69.3)	35
BULLET FOR MY VALENTINE (Tears Don't Fall (ZOMBA) (60.8)	34
TYLER (Fully Alive (RMG) (62.8)	36
☆ AVENGED SEVENFOLD (Sete The Day (WARNER BROS.) (72.0)	-

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

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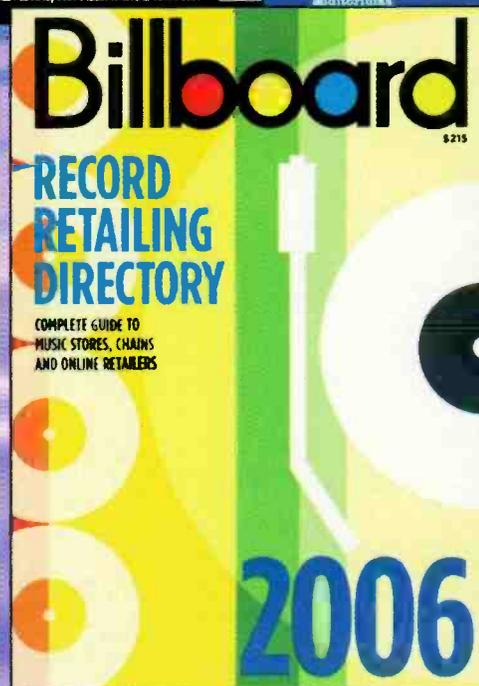
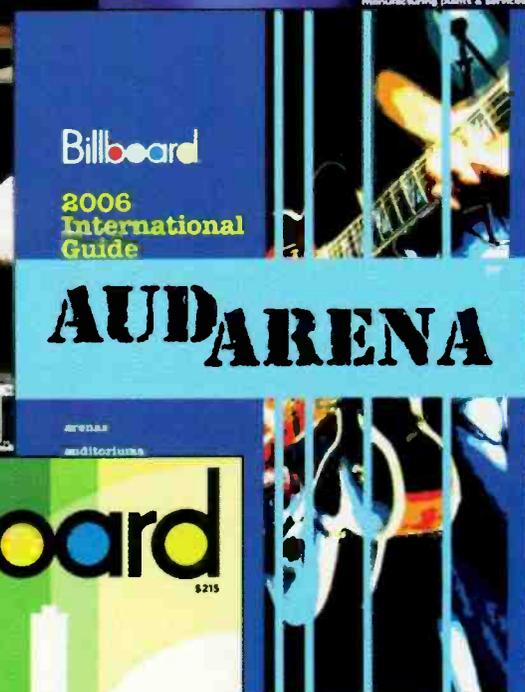
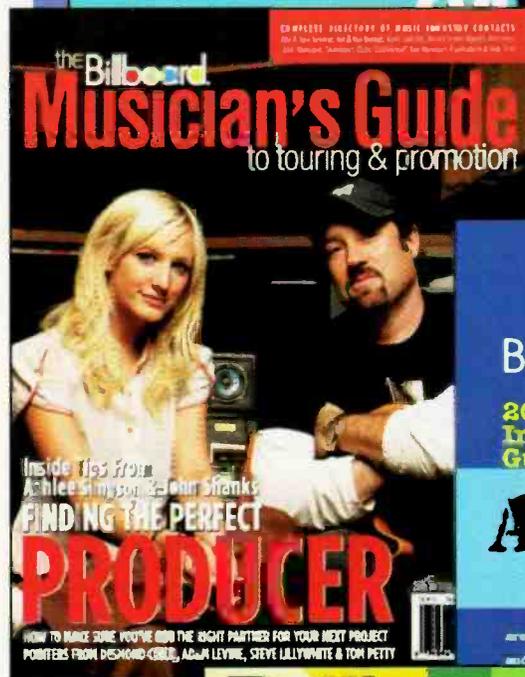
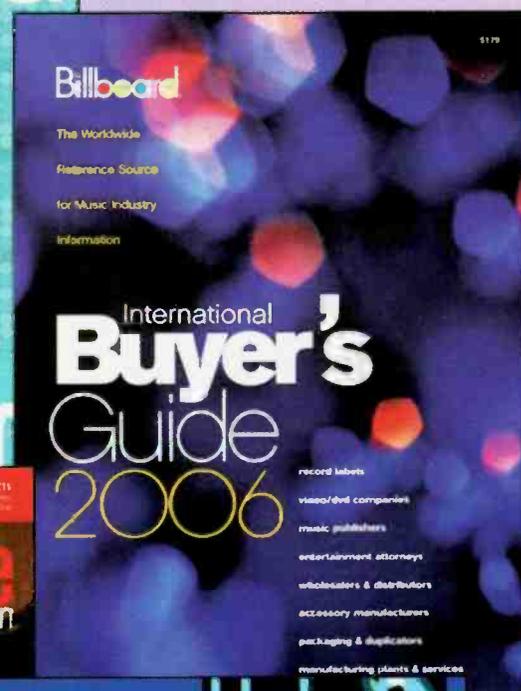
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SEP 2 2006 R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
2	NEW	1	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
3	1	98	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
4	NEW	1	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated		4
5	NEW	1	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me		5
6	3	2	LETOYA CAPITOL 97136 (12.98)	LeToya		5
7	6	2	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		7
8	2	2	CASSIE NEXTSELECTIDN/BAD BOY 83981/AG (18.98)	Cassie		8
9	4	1	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		9
10	5	4	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		10
11	NEW	1	CHAM MADHOUSE/ATLANTIC 83975*/AG (15.98)	Ghetto Story		11
12	8	5	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		12
13	10	7	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		13
14	9	6	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		14
15	7	3	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		15
16	11	9	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		16
17	12	8	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		17
18	15	2	GREATEST GAINER CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		15
19	19	15	E-40 SICK WID' IT/8ME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		19
20	17	14	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		20
21	14	11	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		21
22	13	10	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		22
23	9	9	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		23
24	15	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		24
25	16	12	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		25
26	20	9	MARY J. BLIGE MARIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		26
27	25	20	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		27
28	27	21	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		28
29	23	28	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		29
30	22	16	SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music		30
31	29	24	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		31
32	24	25	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		32
33	31	31	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		33
34	30	29	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		34
35	38	3	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		35
36	26	2	B.G. CT MEDIA 101* (16.98)	Play It How It Go: Collection		36
37	35	35	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		37
38	28	22	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		38
39	32	23	TRAE G-MARAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless		39
40	74	2	MIKE WATTS WATTS 0005 (15.98)	Pandora's Box		40
41	45	43	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		41
42	37	47	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown		42
43	40	39	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		43
44	34	15	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making		44
45	4	15	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		45
46	39	34	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		46
47	31	8	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery		47
48	36	38	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		48
49	46	37	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		49
50	47	30	JURASSIC 5 INTERSCOPE 006906* (11.98)	Feedback		50
51	48	18	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		51
52	54	52	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		52
53	44	11	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		53
54	50	46	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		54
55	53	27	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
43	26	4	PASTOR TROY MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	By Choice Or By Force		13
47	51	44	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		3
48	64	63	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		54
49	58	54	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me		16
50	28	28	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		2
51	8	8	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		1
52	NEW	1	TUM TUM T-TOWN 007167 (9.98)	Tum Thousand & Six		62
53	59	49	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		1
54	13	13	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		1
55	60	53	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
56	62	66	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
57	63	57	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		1
58	20	20	VARIOUS ARTISTS UNIVERSAL/EMUSONY B&M MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		1
59	58	14	CHRISTINA MILIAN ISLAND 006481*/IDJMG (13.98)	So Amazin'		3
60	2	2	MASTA KILLA NATURE SOUNDS 126* (15.98)	Made In Brooklyn		42
61	77	74	DJ DRAMA & YOUNG JEEZY CORPORATE THUGZ 93038/STARZ (14.98)	Can't Ban The Snowman		71
62	49	49	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		4
63	65	55	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
64	67	51	RHYMEFEEST ALLIJD/J 70371*/RMG (11.98)	Blue Collar		10
65	72	70	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	CHAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	
2	1	47	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
3	50	50	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
4	25	25	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	
5	84	84	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
6	9	9	VARIOUS ARTISTS VP 1759* ⊕	Reggae Gold 2006	
7	11	11	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	
8	6	70	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubbs	
9	9	9	VARIOUS ARTISTS VP 1760* ⊕	Soca Gold 2006	
10	10	23	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	
11	9	13	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall	
12	8	8	DJ SPOOKY TROJAN 80558/SANCTUARY	In Fine Style: 50,000 Volts Of Trojan Records	
13	7	7	SIZZLA GREENSLEEVES 291	Waterhouse Redemption	
14	14	14	THE AGGROLITES HELLCAT 80484/EPITAPH	The Aggrolites	
15	15	8	ELAN KINGSBURY 006384/INTERSCOPE	Together As One	

BETWEEN THE BULLETS rgeorge@billboard.com

JENNINGS' 'PHOENIX' SOARS

Perhaps Lyfe Jennings predicted the future when he titled his latest project "The Phoenix," as his sophomore set flies to the summit of Top R&B/Hip-Hop Albums.

Undoubtedly, "Phoenix" is lit by lead single "S.E.X.," which shines at No. 10 with more than 31 million in audience on Hot R&B/Hip-Hop Songs. "Must Be Nice," from his first album, peaked at No. 5, reaching the chart eight months behind the album's street date.

The Billboard 200 also welcomes the album's 136,000 first-week sales at No. 2, a far cry from the No. 193 start that "Lyfe 268-192" made when it debuted on that chart in October 2004, a full month after it hit stores.

"The Phoenix" went for less than \$10 at Target, Best Buy and Circuit City.

—Raphael George



From: Andre Harrell
 To: The Music Industry
 Subject: Did You Know?

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There is a technology that can increase the reach and penetration of your artist. It can take classic rap artists albums by artists like Tupac, Biggie or Dre and transform them into any language in the artist's voice. Imagine Paris Hilton's new single in French and Spanish out of the box. **Voxonic** is a transformation technology that creates new revenue streams for old catalogues and allows rap stars to penetrate international markets. Instead of an artist having to do hundreds of radio drops a day, give us ten minutes of their voice, we will give you 300 400 drops ... You choose. Imagine Snoop Dogg personalized voice mail greetings. Imagine Nelly personalized ring back tones. Voxonic can help you increase your revenue in different markets, different countries and different mediums so don't miss this opportunity -- let's **vox** it up!

Voxonic is a voice transformation technology that can recreate any voice in any language. All that the technology needs is a ten minute voice sample and we can be rocking and getting money in Paris, Germany, Rome, Spain or any part of the world that you want.

Sincerely,



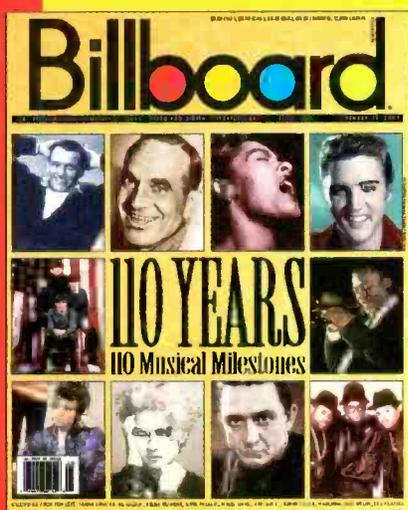
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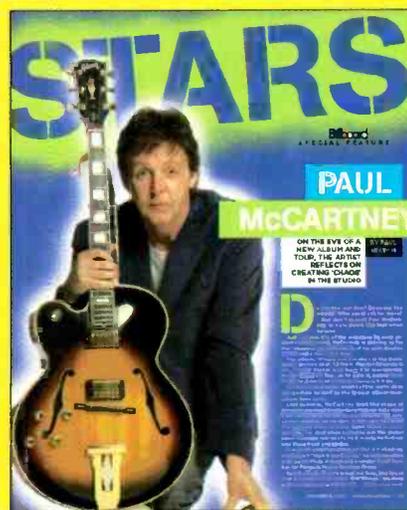
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NOVEMBER 27, 2004



SEPTEMBER 3, 2005



JUNE 18, 2005



JANUARY 14, 2006



JANUARY 28, 2006



NOVEMBER 12, 2005

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SEP 2 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	RT PREDICT
1	2	14	1 PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
2	1	21	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
3	3	13	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
4	4	11	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
5	8	11	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
6	5	15	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆
7	9	10	CALL ON ME	JANET & NELLY (VIRGIN)	☆
8	13	13	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
9	6	16	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
10	11	12	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
11	10	22	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
12	7	22	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
13	19	8	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
14	12	34	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
15	14	25	TORN	LETOYA (CAPITOL)	☆
16	15	29	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
17	16	23	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
18	22	5	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
19	17	17	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
20	20	11	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
21	25	17	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆
22	38	3	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
23	18	9	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
24	26	49	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
25	27	6	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	RT PREDICT
26	23	43	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
27	21	43	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
28	37	5	SHE DON'T	LETOYA (CAPITOL)	☆
29	30	9	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
30	26	10	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
31	33	8	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆
32	31	12	SHINE	LUTHER VANDROSS (J/RMG)	☆
33	39	4	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
34	46	30	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
35	4	26	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
36	32	11	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
37	34	17	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	
38	40	4	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
39	50	5	DUTTY WINE	TONY MATTERHORN (VP)	
40	46	5	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
41	29	21	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
42	43	13	ME TIME	HEATHER HEADLEY (RCA/RMG)	
43	41	30	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
44	54	7	YOU SHOULD BE MY GIRL	SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY)	☆
45	35	23	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
46	45	5	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	
47	49	5	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
48	51	8	PEANUT BUTTER & JELLY	CADILLAC DON & J-MONEY (SOUTHERN BOY/35*35/ASYLUM)	
49	61	2	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
50	59	3	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	RT PREDICT
1	1	24	1 FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	36	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
3	3	36	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
4	11	11	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
5	12	12	SHINE	LUTHER VANDROSS (J/RMG)	
6	6	6	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
7	16	16	ME TIME	HEATHER HEADLEY (RCA/RMG)	
8	7	40	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
9	9	26	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
10	10	31	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
11	14	21	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	
12	16	18	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	
13	11	32	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
14	12	49	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
15	13	8	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	
16	23	4	CHANGE ME	RUBEN STUDDARD (J/RMG)	
17	21	9	CALL ON ME	JANET & NELLY (VIRGIN)	
18	17	18	TORN	LETOYA (CAPITOL)	
19	15	15	THE FACT IS (I NEED YOU)	JILL SCOTT (EPIC/HIDDEN BEACH)	
20	20	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	
21	18	10	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	
22	24	9	SATISFIED	PRINCE (UNIVERSAL REPUBLIC)	
23	25	6	IMAGINE ME	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
24	22	5	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
25	28	4	DAY DREAMING	NATALIE COLE (VERVE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	RT PREDICT
1	1	1	1 DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
2	1	4	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	
3	6	8	OH	KAYO FEAT. ALEXANORIA HEARD (MALOUF)	
4	9	3	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	
5	5	6	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	
6	12	3	CONVERSATION (CAN I TALK 2 U)	K-CI (HEAD START)	
7	3	9	SOLDIER SONG	SAPO (TEE-N-TEE)	
8	4	9	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRI/MODE PRODUCTIONS/STREET PRIDE)	
9	8	3	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)	
10	7	13	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	
11	10	4	DUMP TRUCK	J-MIZZ (T2/STREET PRIDE)	
12	41	11	DA JERK	YUNG TONE (WABEJON)	
13	50	50	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
14	11	28	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
15	14	7	BING BING BAM BAM!!!	2 GUTTA (OKTOPIUS)	
16	30	5	I LIKE THAT	CONCRETE SOULJA (KANTA)	
17	18	6	LOLLIPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	
18	47	2	CALL ON ME	JANET & NELLY (VIRGIN)	
19	32	8	LAY BACK RELAX (THE MASSAGE SONG)	PTA MON (OKTOPIUS)	
20	25	2	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
21	50	20	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	
22	14	14	GET EM UP	MAK-V (COOL MILLION)	
23	15	15	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
24	37	8	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	
25	23	17	STEPPIN' INTO LOVE	KOOL & THE GANG (K.T.F.A.)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	RT PREDICT
1	1	23	1 ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
2	4	10	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
3	2	1	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
4	3	21	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
5	5	11	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
6	6	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆
7	7	10	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
8	11	7	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
9	12	7	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
10	10	18	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
11	8	20	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
12	9	24	SNAP YO FINGERS	LIL JON (BME/TVT)	
13	15	8	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
14	16	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
15	13	15	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
16	18	18	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
17	14	9	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
18	19	4	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
19	17	24	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
20	26	8	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆
21	20	9	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆
22	32	4	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
23	33	3	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
24	24	6	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
25	25	8	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆

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DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ Indicates New Release.

ARTIST/Title/LABEL(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	13
LUDACRIS FEAT. PHARRELL Moneymaker IDJMG (71.9)	18
CHRIS BROWN Say Goodbye JIVE (84.1)	22
MONICA FEAT. DEM FRANCHIZE BOYZ	
Everytime The Beat Drop RMG (84.6)	25
LETOYA She Don't CAPITOL (87.4)	28
JIBBS Chain Hang Low GEFFEN (81.9)	33
SHAREEFA FEAT. LUDACRIS Need A Bcsc IDJMG (75.0)	31
☆ UNK Walk It Out KOCH (78.7)	40
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	44
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	47
RUBEN STUDDARD Change Me RMG (72.3)	50
MEGAN ROACHE Floating IDJMG (90.3)	58
THREE 6 MAFIA Side 2 Side SUM (66.8)	65
JOHNTA ALSTIN Turn It Up VIRGIN (86.4)	72
AVANT FEAT. NICOLE SCHERZINGER Lie About Us INTERSCOPE (80.9)	-
☆ CHERISH Unappreciated CAPITOL (72.8)	-
RHYTHMIC AIRPLAY	
SEAN PAUL FEAT. KEYSHA COLE	
When You Gonna (Give It Up To Me) ATLANTIC (75.8)	6
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	8
YUNG JOC FEAT. BRANDY HAMBRIK I Know You See It IDJMG (68.4)	9
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	13
FERGIE London Bridge A&M (71.8)	16
LUDACRIS FEAT. PHARRELL Moneymaker IDJMG (87.9)	18
FRANKIE J That Girl SUM (65.1)	20
MONICA FEAT. DEM FRANCHIZE BOYZ	
Everytime The Beat Drop RMG (79.1)	22
JIBBS Chain Hang Low GEFFEN (83.7)	23
BROOKE HOGAN About Us WARNER BROS. (82.7)	24
BROWN BOY Superman A&M (65.4)	27
CHRIS BROWN Say Goodbye JIVE (85.0)	34
LYFE JENNINGS S.E.X. SUM (90.4)	35
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7)	36
☆ RIHANNA We Ride IDJMG (87.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT
COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	33	#1 IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CUBB		1	31	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		31
2	2	21	LEAVE THE PIECES J. SHANKS, M. BRANCHI (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		2	32	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION		32
3	3	33	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CUBB		3	33	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW		33
4	5	9	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. B. ECK, T. H. B. ECK)	Little Big Town EQUITY		4	34	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET		32
5	8	9	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE		5	35	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC		35
6	9	14	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		6	36	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY		36
7	10	12	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN		7	37	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw CUBB		37
8	3	14	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. SHERRILL)	Josh Turner MCA NASHVILLE		8	38	MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET		38
9	7	5	THE WORLD F. ROGERS (B. PAISLEY, K. LOVE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		9	39	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSESS, G. NICHOLS)	Gary Nichols MERCURY		39
10	4	2	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		10	40	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET		40
11	6	4	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		11	41	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	Toby Keith SHOW DOG NASHVILLE		41
12	1	6	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		12	42	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CUBB		42
13	6	17	FEELS JUST LIKE IT SHOULD D. GEHMAN, J. POLLARD (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA		13	43	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA		25
14	5	15	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		14	44	LITTLE BIT OF LIFE K. STEGALL, P. DONNELL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW		44
15	8	16	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE		15	45	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		45
16	19	22	AIR POWER I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK		16	46	FINDING MY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack MERCURY		46
17	HOT SHOT DEBUT	1	GREATEST GAINER ONCE IN A LIFETIME D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL NASHVILLE		17	47	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET		43
18	20	19	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (E. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		18	48	TENNESSEE GIRL B. CANNON (D. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5		43
19	21	20	AIR POWER FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		19	49	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. PITTARELLI, A. RUSSELL)	Bomshel CUBB		44
20	22	21	AIR POWER SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL NASHVILLE		20	50	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes ASYLUM-CUBB		48
21	23	23	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE		21	51	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green BNA		51
22	25	30	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		22	52	TWO PINK LINES J. JOYCE (E. CHURCH, V. SHAW)	Eric Church CAPITOL NASHVILLE		52
23	24	24	MOUNTAINS M. BRIGHT (R. MCCONALD, L. EOOE, P. NELSON)	Lonestar BNA		23	53	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE		47
24	31	47	YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA		24	54	NEW YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		54
25	26	26	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		25	55	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band MERCURY		45
26	27	27	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTS/SLAYER/BNA		26	56	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE		52
27	28	29	SOME PEOPLE CHANGE M. WRIGHT, J. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. "HFASH" R)	Montgomery Gentry COLUMBIA		27	57	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw CUBB		53
28	29	27	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA		28	58	WHY ME B. CHANCEY (S. NIELSON, J. HINSON)	The Lost Trailers BNA		49
29	30	28	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE		29	59	THAT'S SO YOU C. DINAPOLI, D. BASIN (T. JAMES, K. GARRETT)	Rushlow Harris SHOW DOG NASHVILLE		57
30	34	38	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		30	60	CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGES)	Tracy Byrd BLIND MULE/NEW REVOLUTION		55

Artists' second top 10 gains 1.8 million impressions. Album spikes on Top Country Albums after

Singer's second single on recently launched Big Machine label achieves Airpower in 25th chart week.

Single makes 10.2 million radio impressions in third chart week as videoclip premieres on CMT and GAC.

HITPREDICTOR

DATA PROVIDED BY
promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
COUNTRY		HEARTLAND I Loved Her First LOFTON CREEK (82.6)	16	GRETCHEN WILSON California Girls COLUMBIA (81.0)	28
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	2	ALAN JACKSON Like Red On A Rose ARISTA (77.4)	21	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	31
GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	5	☆ SUGARLAND Want To MERCURY (93.2)	22	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	33
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	6	LONESTAR Mountains BNA (89.6)	23	☆ TIM MCGRAW My Little Girl CUBB (88.3)	37
FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	7	☆ KENNY CHESNEY You Save Me BNA (92.5)	24	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	40
JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	8	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	25	☆ TOBY KEITH Crash Here Tonight SHOW DOG (92.3)	41
PAT GREEN Feels Just Like It Should BNA (78.5)	13	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	26	☆ SARA EVANS You'll Always Be My Baby RCA (89.5)	54
DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	15	MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	27		

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BETWEEN THE BULLETS wjessen@billboard.com

URBAN'S 'LIFETIME' SETS ALL-TIME RECORD

Opening with Hot Shot Debut applause at No. 17 on 15 million audience impressions from 125 monitored stations, Keith Urban's "Once in a Lifetime" shatters the all-time record for high debuts on Hot Country Songs.

The lead single from Urban's as-yet-untitled Nov. 7 album topples a pair of No. 18 starts by Eddie Rabbit's "Every Which Way but Loose" (December 1978), a theme from a Clint Eastwood movie and Garth Brooks' recent comeback single "Good Ride Cowboy"



(October 2005).

Another Brooks song came close in the Nielsen BDS monitored-era, when "The Thunder Rolls" started at No. 19 in May 1991.

The two Brooks tracks and Urban's new song are the only titles to debut in Hot Country Songs' top 20 since Billboard adopted Nielsen BDS data in the Jan. 20, 1990, issue.

Urban's chart history boasts 12 top 10 songs, including seven that have spent time at the top of the page.

—Wade Jessen

SEP 2 2006

LATIN Billboard

HOT #1 LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	3	#1 LABIOS COMPARTIDOS FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	1
2	3	3	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	1
3	2	2	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., D. ALFANNO, L. PARREF)	Shakira Featuring Wyclef Jean EPIC/SONY BMG NORTE	1
4	NEW	1	NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN BELDARRAIN)	Paulina Rubio UNIVERSAL LATINO	4
5	5	6	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	5
6	10	11	PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisn & Yandel MACHETE	6
7	6	5	CAILE LUNY TUNES, TAINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISION	2
8	11	16	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	8
9	7	9	NO, NO, NO A. PENNA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISION	4
10	8	10	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	5
11	25	13	GREATEST GAINER TE COMPRO O. I. TREVINHO, D. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	11
12	4	4	ANGELITO W. O. LANDRON (W. O. LANDRON, E. LIND)	Don Omar VI/MACHETE	1
13	13	8	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	8
14	9	14	DE RODILLAS TE PIDO A. GARCIA IBARRA (PSOSA)	Alegres De La Sierra VIVA/UNIVERSAL LATINO	9
15	21	23	SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)	Don Omar VI/MACHETE	15
16	17	15	A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	14
17	46	-	LOS MATE NESTY, NALDO (T. CALDERON, E. PADILLA, A. CANTORAL, GARCIA, R. CANTORAL)	Tego Calderon JIGGRI/ATLANTIC	17
18	18	18	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL/INTERSCOPE	2
19	12	12	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVISA	6
20	27	48	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	20
21	19	30	FLOW NATURAL TINY LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. DAVIS)	Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISION	19
22	22	-	LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	22
23	15	7	ESTOY CON EL Y PIENSO EN TI S. GEORGE (B. BENOZZO (A. MONTALBAN)	Anais UNIVISION	7
24	NEW	1	EL TELEFONO LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE)	Wisn & Yandel & Hector "El Father" Bambino ROC-LA-FAMILIA/MACHETE/DEF JAM/IDJMG	24
25	16	17	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFFR, FAIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP/ATLANTIC	13

Rubio's first top 10 debut on this chart also jumps 35-2 on Latin Pop Airplay.

Duelo scores its first No. 1 on Regional Mexican Airplay. Previous best was "Para Sobrevivir," which peaked at No. 11 on that list.

Pepe Aguilar, No. 30 on this chart, enters Top Latin Albums at No. 18 and Heatseekers at No. 23.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	14	47	TE MANDO FLORES B. OSSA (J. FONSECA)	Fonseca EMI TELEVISION	14
27	23	22	COMO DUELE (BARRERA DE AMOR) A. POSSE, M. L. ABRIGIA, J. E. MURGIA (M. L. ABRIGIA, J. E. MURGIA)	Noelia EMI TELEVISION	8
28	28	27	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	27
29	44	44	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	29
30	NEW	1	SE FUE PAGUIAR (FATO)	Pepe Aguilar EMI TELEVISION	30
31	NEW	1	TU PEOR ERROR A. AVILA (A. AVILA, A. REYERD PONTES)	La 5A Estacion SONY BMG NORTE	31
32	26	28	ALGUIEN TE VA A HACER LLORAR R. MUNOZ R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	17
33	35	38	NO ES UNA NOVELA M. DELEON (D. CRUZ SANCHEZ)	Monchy & Alexandra J&N	31
34	41	26	CHA CHA JEEVE (JEEVE, J. O. MEJIA, N. SEROUSSI)	Cheilo SONY BMG NORTE	1
35	47	-	AHORA QUE NO ESTAS A. BAQUEIRO (A. BAQUEIRO S. RIZO)	Ose MELODY/FONOVISA	2
36	20	24	LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. ORTIZ ARVELO, F. CRUZ MORA, J. J. ALVAREZ SOTO VAJOR)	Noriega Featuring Angel & Khriz & Divino LA CALLE/UNIVISION	7
37	31	29	ME VOY C. LOPEZ (VENEGAS (J. VENEGAS)	Julieta Venegas SONY BMG NORTE	13
38	34	21	VOLVERTE A AMAR L. GERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	20
39	RE-ENTRY	6	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	6
40	29	40	REENCUENTRO R. GARCIA (G. FRANCO)	Banda Pequenos Musical FONOVISA	4
41	36	32	CHEVERE TINY (J. RAMOS, M. E. MASIS, N. HOWELL, NOTCH)	Voltio Featuring Notch WHITE LION/EPIC/SONY BMG NORTE	8
42	37	49	PROMISCUOUS TIMBALAND & DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. CLAYTON)	Nelly Furtado Featuring Timbaland MOSLEY/JEFFEN	5
43	30	19	PAYASO LOCO NOT LISTED (J. L. RODRIGUEZ)	Patrulla 81 DISA	12
44	39	42	DEJALE CAER TO' EL PESO TINY, H. DE GADO (H. DELGADO J. TORRES, NA. DO)	Yomo Featuring Hector "El Father" GOLD STAR/MACHETE	14
45	38	45	UNA CANCION QUE TE ENAMORE Y. MARRUFO S. PRIMERA (S. PRIMERA, Y. MARRUFO)	Servando Y Florentino VENEMUSIC	15
46	NEW	1	NO SE PORQUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	1
47	NEW	1	NUNCA JEEVE (L. ASCENCIO, J. CEJA, JEEVE)	Rigo Luna MACHETE	1
48	50	-	TE QUIERO ASI V. ELIZALDE (B. CAMACHO)	Valentin Elizalde UNIVERSAL LATINO	2
49	32	-	TODOS ME MIRAN A. ARCOS (G. TREVINHO)	Gloria Trevi UNIVISION	2
50	43	39	VOY A LLORAR POR TI LOS RIELEROS DEL NORTE (R. GONZALEZ MCRA)	Los Rieleros Del Norte FONOVISA	15

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	14	#1 DON OMAR 11 WKS. VI: 006662/MACHETE (15.98)	King Of Kings	2	1
2	2	2	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo		2
3	6	9	GREATEST GAINER RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra		2
4	5	5	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	2	1
5	3	3	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo		1
6	NEW	1	VARIOUS ARTISTS VI 731402/MACHETE (14.98)	Gargolas Next Generation		6
7	7	7	VARIOUS ARTISTS THE EM GROUP/UNIVERSAL/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino		1
8	8	8	LOS TIGRES DEL NORTE FONOVISA 352631/UG (15.98 CD/DVD)	La Banda Del Carro Rojo		8
9	4	4	VARIOUS ARTISTS ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/IDJMG (13.98)	Hector "Bambino" "El Father" Present: Los Rompe Discotekas		1
10	11	6	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos		6
11	10	10	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		6
12	12	11	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		5
13	9	13	DIANA REYES MUSICEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina		4
14	17	18	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro		3
15	13	14	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo		4
16	14	12	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor		1
17	18	20	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas		9
18	NEW	1	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado		18
19	15	15	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos		8
20	19	17	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98)	Borrón Y Cuenta Nueva		1
21	20	30	ANDREA BOCELLI SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor		2
22	16	16	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend		7
23	25	22	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antología De Un Rey Vol. 2		15
24	22	24	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		5
25	23	23	VARIOUS ARTISTS DISA 720876 (11.98)	Alfredo Ramirez Corral: Libres		7

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	30	29	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas		7
27	29	25	SHAKIRA EPIC 93700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1		1
28	26	31	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: La Romantica De Los Caminantes		22
29	39	33	PACE SETTER MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo		29
30	21	19	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme		3
31	28	32	ROCIO DURCAL SONY BMG NORTE 77124 (15.98)	Amor Eterno: Los Exitos		2
32	31	34	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol		7
33	33	39	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo		23
34	27	27	RBD EMI TELEVISION 58722 (13.98)	RBD: Live In Hollywood		6
35	37	37	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria		29
36	24	11	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal		8
37	38	42	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Carcnas		33
38	35	36	DON OMAR VI/MACHETE 005650/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		1
39	34	26	LOS ACOSTA FONOVISA 352675/UG (10.98)	Para Ti... Nuestra Historia		26
40	42	50	ANA GABRIEL EMI TELEVISION 46556 (15.98)	Dos Amores Un Amante		22
41	32	28	LOS ANGELES DE CHARLY FONOVISA 352622/UG (10.98)	Para Ti... Nuestra Historia		28
42	36	38	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Ficw 2		2
43	53	51	LOS TIGRES DEL NORTE FONOVISA 35148C/UG (13.98)	20 Nortenas Farrosas		4
44	40	40	PATRULLA 81 DISA 720852 (11.98)	Tierra Extran		3
45	51	43	A.B. QUINTANILLA II PRESENTS KUMBIA KINGS EMI TELEVISION 12189 (16.98)	Kumbia Kings Live		18
46	41	41	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre		1
47	43	48	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante		17
48	52	55	LOS TIGRES DEL NORTE FONOVISA 35229C/UG (14.98)	Historias Que Contar		2
49	45	44	TITO EL BAMBINO EMI TELEVISION 49552 (13.98)	Top Of The Line		3
50	49	35	LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98)	La Historia De La Mafia... Los Exitos		35

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	50	51	JOSE JOSE SONY BMG NORTE 77517 (15.98)	La Historia Del Principe		27
52	44	49	RBD EMI TELEVISION 75852 (14.98)	Rebelde		2
53	67	61	JENNI RIVERA FONOVISA 352165/UG (13.98)	Farrandera, Rebelde Y Atrévete		10
54	46	47	REIK SONY BMG NORTE 85110 (18.98 CD/DVD)	Sesion Metropolitana		35
55	RE-ENTRY	7	LOS HURACANES DEL NORTE UNIVISION 310858/UG (13.98)	Puro Pa' Arriba		22
56	64	-	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98)	30 Recuerdos		17
57	56	73	LOS TEMERARIOS DISA 720902 (12.98)	Las 30 Super Pegaditas		56
58	47	54	FRANKIE J COLUMBIA 96494/SONY BMG NORTE (18.98)	Un Nuevo Dia		9
59	70	71	BELANOVA UNIVERSAL LATINO 006301 (13.98)	Dulce Beat		59
60	59	56	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos		20
61	55	46	VARIOUS ARTISTS DISA 720877 (11.98)	Greatest Hits Duranguenses 2000-2005		21
62	48	45	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime		6
63	NEW	1	DIEGO TORRES SONY BMG NORTE 86161 (14.98)	Andando		63
64	62	67	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion		21
65	54	63	RIGO TOVAR FONOVISA 351939/UG (14.98)	La Historia De Un Idol		17
66	58	68	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro		54
67	69	-	GRUPO MONTEZ DE DURANGO DISA 720848 (10.98)	Lo Mejor De La Mejor... Coleccion		42
68	63	-	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo		48
69	60	65	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98)	La Historia Continua... Parte II		2
70	61	58	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98)	Guapa		5
71	74	-	LOS INVASORES DE NUEVO LEON BCI 41181 (6.98)	20 Exitos		71
72	RE-ENTRY	2	VARIOUS ARTISTS FONOVISA 352668/UG (11.98)	30 Nortenas Del Recuerdo		51
73	57	60	REIK SONY BMG NORTE 95680 (14.98)	Reik		34
74	RE-ENTRY	7	VARIOUS ARTISTS ULTIMA 81212 (11.98)	Aprende A Bailar Vol. 2		39
75	75	-	INTOCABLE EMI TELEVISION 98613 (16.98)			2

LATIN

Billboard DANCE

SEP
2
2006

LATIN AIRPLAY

POP			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	35	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
3	3	A TI	RICARDO ARJONA (SONY BMG NORTE)
4	2	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
5	4	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
6	6	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
7	7	DETALLES	YAHIR (WARNER LATINA)
8	15	TU PEOR ERROR	LA 5A ESTACION (SONY BMG NORTE)
9	20	SE FUE	PEPE AGUILAR (EMI TELEVISIA)
10	8	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
11	7	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
12	17	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
13	12	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
14	14	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
15	16	LO QUE SON LAS COSAS	ANAS (UNIVISION)

LATIN ALBUMS

POP			
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	HOW LATINO (THE FMI GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	5	RICARDO ARJONA	A DENTRO (SONY BMG NORTE)
3	2	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	3	RBD	NUESTRO AMOR (EMI TELEVISIA)
5	4	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
6	6	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
7	7	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
8	11	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	10	ROCIO DURCAL	AMOR ETERNO. LOS EXITOS (SONY BMG NORTE)
10	9	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
11	12	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)
12	8	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
13	14	ANA GABRIEL	DOS AMORES UN AMANTE (EMI TELEVISIA)
14	19	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI TELEVISIA)
15	13	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
2	2	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&M)
3	4	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE (SONY BMG NORTE)
4	7	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
5	5	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VEVEMUSIC)
6	3	USTED ABUSO	MARLON FEATURING INDIA (SGZ/UNIVISION)
7	9	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
8	8	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
9	13	LA BOTELLA	MACH & DADDY (UNIVERSAL LATINO)
10	10	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
11	-	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
12	12	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
13	18	LOS INFIELES	AVENTURA (PREMIUM LATIN)
14	11	CORAZON ARREPENTIDO	REY RUIZ (LUNA NEGRA/SONY BMG NORTE)
15	17	PAM PAM	WISIN & YANDEL (MACHETE)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MONCHY & ALEXANDRA	EXITOS Y MAS (J&M/SONY BMG NORTE)
4	4	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
5	6	VARIOUS ARTISTS	30 SACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
6	5	TONO ROSARIO	EN VIVO: EL ORIGINAL (UNIVERSAL LATINO)
7	9	MONCHY & ALEXANDRA	HASTA EL FIN (J&M/SONY BMG NORTE)
8	7	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
9	10	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
10	8	GISELLE	LIBRE (UNIVERSAL LATINO)
11	11	VARIOUS ARTISTS	30 SONEROS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
12	6	VARIOUS ARTISTS	LAS NO. 1 DE LA SALSA (SONY BMG NORTE)
13	12	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
14	14	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY (PUTUMAYO)
15	13	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	TE COMPRO	DUELO (UNIVISION)
2	1	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
3	2	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
4	4	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
5	3	DIGANLE	CONJUNTO PRIMAVERA (FONOVISIA)
6	6	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
7	7	REENCUENTRO	BANDA PEQUENOS MUSICAL (FONOVISIA)
8	11	TE QUIERO ASI	VALENTIN ELIZALDE (UNIVERSAL LATINO)
9	8	PAYASO LOCO	PATRUILLA 81 (DISA)
10	9	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISIA)
11	15	SIN TI	LOS INQUIETOS DEL NORTE (EAGLE)
12	10	DONDE ESTAS?	ALACRANES MUSICAL (UNIVISION)
13	13	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
14	12	CUANDO SE FUE	LOS HOROSCOPOS DE DURANGO (DISA)
15	16	SE QUE TRIUNFARE	VARIOUS ARTISTS (FONOVISIA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISIA/UG)
2	3	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)
3	2	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIC/UNIVERSAL LATINO)
4	-	PEPE AGUILAR	ENAMORADO (EMI TELEVISIA)
5	5	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
6	4	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
7	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
8	7	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
9	10	DUELO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
10	9	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
11	6	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
12	11	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
13	13	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
14	15	LOS CADETES DE LINARES	LAS MAS CANONAS (BCI)
15	14	LOS ACOSTA	PARA TI...NUESTRA HISTORIA (FONOVISIA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	7	#1 LOST	ROGER SANCHEZ STEALTH PROMO/ULTRA
2	8	6	AIN'T NO OTHER MAN	(VASQUEZ/SHAPE/UK/OSPINA & SULLIVAN MIXES) CHRISTINA AGUILERA RCA PROMO/RMG
3	6	8	LET ME HEAR THE MUSIC	L.E.X. FEATURING NIKI HARRIS 3MP PROMO
4	5	10	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
5	1	10	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
6	11	5	TURN IT UP (OAKENFOLD/DJ DAN/P. RAUHOFFER MIXES)	PARIS HILTON WARNER BROS. 42902
7	12	4	BUTTONS (D. AUDE MIXES)	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M PROMO/INTERSCOPE
8	7	8	HE'S A PIRATE (HEARST FRISCIA & LAMBOY MIXES)	HANS ZIMMER WALT DISNEY PROMO
9	10	8	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
10	4	9	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN
11	3	11	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
12	16	4	CALL ON ME	JANET & NELLY VIRGIN PROMO
13	13	7	THE GLAMOROUS LIFE	T-FUNK FEAT. INAYA DAY SILVER LABEL 2506/TOMMY BOY
14	14	7	MOVIN ON	DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM
15	9	12	FACE THE MUSIC	CONJURE ONE NETWORK PROMO
16	17	6	I FEEL FOR YOU	JOHN KANO PROJECT FEAT. GIA 7 LIVE 011/MUSIC PLANT
17	21	4	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC PROMO
18	18	7	SOMEBODY	RICHARD VISION FEAT. STRANGER DAYS SOLMATIC 1079/SYSTEM
19	22	6	FREE YOUR MIND	OHSHA KAI ACT 2 012/MUSIC PLANT
20	15	10	HIGHER	SANNY X FEATURING TINA CHARLES WIZARD 0006
21	27	5	MAS QUE NADA	SERGIO MENDES FEAT. THE BLACK EYED PEAS HEAR PROMO/CONCORD
22	25	5	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/DJMG
23	29	3	I'M WITH STUPID	PET SHOP BOYS RHINO PROMO
24	31	4	BOSSY	KELIS FEATURING TODD SHORT JIVE PROMO/ZOMBA
25	30	6	MY FREEDOM	CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	23	8	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
27	19	8	STRUT	KEVIN AVIANCE LIZA PROMO
28	24	12	THE TIME	CHRIS THE GREEK PANACHI OJG PROMO
29	26	11	TO CALL MY OWN	BARTON NETSPHERES PROMO
30	41	2	POWER IS IT LOVE?	IQ MADE 022
31	37	3	DESTINATION	JACINTA CHUNKY PROMO
32	36	3	CHELSEA	STEFY WIND-UP PROMO
33	32	9	SANCTUARY	SYLVIA TOSUN SEA TO SUN PROMO
34	45	2	ONE NIGHT ONLY	DEENA JONES AND THE DREAMS COLUMBIA PROMO
35	46	2	BE STILL	KASKADE ULTRA PROMO
36	43	2	MOVE IN MY DIRECTION	BANANARAMA THE LAB IMPORT/FUEL 2000
37	38	4	PRIDE (IN YOUR SOUL)	ALKEBULAN FWE PROMO
38	28	12	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
39	39	4	JOHN THE REVELATOR	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
40	20	11	UNFAITHFUL	RIHANNA SRP/DEF JAM PROMO/OJMG
41	48	2	FLY ME AWAY	GOLDFRAPP MUTE PROMO
42	35	9	CALLING	KOISHII & HUSH FEAT. SUZANNE SHAW CORDLESS PROMO
43	34	16	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
44	NE#	NE#	100 STORIES	ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC
45	NE#	NE#	MY NUMBER ONE	HELENA PAPAIOANU MODA 7001/MUSIC PLANT
46	NE#	NE#	GONE	SUN JH PROMO
47	NE#	NE#	SHINE (FREEMASONS MIXES)	LUTHER VANDROSS 3 PROMO/RMG
48	33	13	YOU CAN TURN ME ON	MUZZAIK FEAT. MIA SILVER LABEL 2500/TOMMY BOY
49	44	11	DISCOTEKA	STARKILLERS STAR 89 1321
50	49	16	GET TOGETHER	MADONNA WARNER BROS. 42935

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	16	#1 GNARLS BARKLEY	15 WEEKS ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC	●
2	2	65	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	●
3	3	41	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	●
4	4	42	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	●
5	5	28	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/CLASS/FLAWLESS/GEFFEN 005587/INTERSCOPE	●
6	7	9	FATBOY SLIM	THE GREATEST HITS. WHY TRY HARDER SKINT 56814/ASTRALWERKS	●
7	6	26	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	●
8	10	11	ZERO 7	THE GARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG	●
9	8	6	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	●
10	9	11	OAKENFOLD	A LIVELY MIND MAVERICK 49900/WARNER BROS.	●
11	11	12	DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 ULTRA 1411	●
12	13	6	PEACHES	IMPEACH MY BUSH XL 201*/BEGGARS GROUP	●
13	14	12	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE	●
14	12	17	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE	●
15	18	3	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	●
16	15	8	PET SHOP BOYS	FUNDAMENTAL RHINO 79525	●
17	16	6	CUT CHEMIST	THE AUDIENCE'S LISTENING BEATDOWN 48559/WARNER BROS.	●
18	17	24	GOLDFRAPP	SUPERNATURE MUTE ●	●
19	19	14	THIEVERY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095	●
20	24	4	KNIFE	SILENT SHOUT RABID/BRILLE 9326*/MUTE	●
21	23	15	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	●
22	22	6	LOUIE DEVITO	DANCE FACTORY: LEVEL 4 DEE VEE 0016	●
23	20	47	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	●
24	25	44	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS. ●	●
25	21	9	HOT CHIP	THE WARNING ASTRALWERKS 62814*	●

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 AIN'T NO OTHER MAN	2 WEEKS CHRISTINA AGUILERA RCA/RMG
2	2	8	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
3	3	10	UNFAITHFUL	RIHANNA SRP/DEF JAM/OJMG
4	4	11	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
5	5	6	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
6	6	8	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
7	7	7	CUT	PLUMB CURB
8	12	4	WHAT A FEELING	PETER DINKlage & DOMINICO NERVOUS
9	8	15	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE
10	5	15	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
11	13	4	CALL ON ME	JANET & NELLY VIRGIN
12	11	16	GET TOGETHER	MADONNA WARNER BROS.
13	18	2	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
14	19	5	IT'S TOO LATE	DIRTY SOUTH VS. EVERMORE ULTRA
15	17	19	FASTER KILL PUSSYCAT	OAKENFOLD FEAT. BRITTANY MURPHY MAVERICK/REPRISE
16	6	15	WHAT'S LEFT OF ME	NICK LACHNEY JIVE/ZOMBA
17	16	9	STARS ARE BLIND	PARIS HILTON WARNER BROS.</

SEP
2
2006

HITS OF THE WORLD

THIS WEEK		LAST WEEK		SOUNDSCAN JAPAN		AUGUST 22, 2006	
1	1						
2	NEW						
3	2						
4	4						
5	9						
6	8						
7	15						
8	3						
9	21						
10	16						

THIS WEEK		LAST WEEK		SNEP/IFOP/TITE-LIVE		AUGUST 22, 2006	
1	2						
2	1						
3	4						
4	3						
5	6						
6	5						
7	7						
8	15						
9	9						
10	12						

THIS WEEK		LAST WEEK		FIMI/NIelsen		AUGUST 21, 2006	
1	1						
2	2						
3	3						
4	4						
5	5						
6	6						
7	7						
8	8						
9	9						
10	10						

THIS WEEK		LAST WEEK		G.L.F.		AUGUST 18, 2006	
1	2						
2	3						
3	5						
4	16						
5	6						

THIS WEEK		LAST WEEK		IRMA/CHART TRACK		AUGUST 18, 2006	
1	1						
2	1						
3	2						
4	26						
5	5						

THIS WEEK		LAST WEEK		THE OFFICIAL UK CHARTS CO.		AUGUST 20, 2006	
1	4						
2	19						
3	28						
4	NEW						
5	2						
6	23						
7	3						
8	5						
9	4						
10	66						

THIS WEEK		LAST WEEK		ARIA		AUGUST 20, 2006	
1	NEW						
2	3						
3	1						
4	2						
5	4						
6	5						
7	6						
8	10						
9	9						
10	7						

THIS WEEK		LAST WEEK		PROMUSICAE/MEDIA		AUGUST 23, 2006	
1	NEW						
2	1						
3	3						
4	2						
5	4						
6	7						
7	6						
8	9						
9	12						
10	5						

THIS WEEK		LAST WEEK		RECORD PUBLICATIONS LTD.		AUGUST 23, 2006	
1	1						
2	2						
3	3						
4	4						
5	8						

THIS WEEK		LAST WEEK		BIMSA		AUGUST 21, 2006	
1	3						
2	1						
3	5						
4	10						
5	16						
6	2						
7	24						
8	11						
9	33						
10	4						

THIS WEEK		LAST WEEK		MEDIA CONTROL		AUGUST 22, 2006	
1	1						
2	8						
3	2						
4	3						
5	4						
6	6						
7	5						
8	7						
9	11						
10	9						

THIS WEEK		LAST WEEK		SOUNDSCAN		SEPTEMBER 2, 2006	
1	1						
2	2						
3	4						
4	3						
5	5						
6	7						
7	6						
8	NEW						
9	RE						
10	9						

THIS WEEK		LAST WEEK		SUCESSO MAGAZINE		AUGUST 22, 2006	
1	1						
2	2						
3	4						
4	15						
5	18						
6	17						
7	9						
8	10						
9	6						
10	14						

THIS WEEK		LAST WEEK		BIMSA		AUGUST 21, 2006	
1	3						
2	1						
3	5						
4	10						
5	16						
6	2						
7	24						
8	11						
9	33						
10	4						

THIS WEEK		LAST WEEK		NIelsen SoundScan International		SEPTEMBER 2, 2006	
1	4						
2	1						
3	2						
4	3						
5	5						
6	10						
7	7						
8	9						
9	9						
10	8						
11	NEW						
12	16						
13	11						
14	19						
15	12						
16	13						
17	17						
18	NEW						
19	18						
20	20						

THIS WEEK		LAST WEEK		PROMUVI		AUGUST 23, 2006	
1	1						
2	2						
3	4						
4	3						

THIS WEEK		LAST WEEK		RECORD PUBLICATIONS LTD.		AUGUST 23, 2006	
1	1						
2	2						
3	3						
4	4						
5	8						

EUROCHART'S

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 23, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	3	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
3	2	UNFAITHFUL	RIHANNA SRP/DEF JAM
4	4	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
5	88	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS THE EGG GUSTO
6	5	COUP DE BOULE	LA PLAGE UP MUSIC
7	37	RIDIN'	CHAMILLIONAIRE FT. KRAYZIE BONE UNIVERSAL
8	11	FACON SEX	TRIBAL KING ULM
9	8	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
10	9	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
11	10	DANKE	XAVIER NAIDOO NAIDOO RECORDS
12	13	ROC	NADIYA COLUMBIA
13	6	STARS ARE BLIND	PARIS HILTON WARNER BROS.
14	32	LIKE THE WIND	VIBEKINGZ FT. MALIQ URBAN
15	7	EVERYTIME WE TOUCH	CASCADA ZOOLOANO

ALBUMS

AUGUST 23, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	CHRISTINA AGUILERA	BACK TO BASICS RCA
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
4	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
5	6	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3
6	NEW	JOY DENALANE	BORN & RAISED NESOLA/FOUR
7	7	JAMES MORRISON	UNDISCOVERED POLYDOR
8	8	SNOW PATROL	EYES OPEN FICTION/POLYDOR
9	10	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
10	14	RIHANNA	A GIRL LIKE ME SRP/DEF JAM
11	4	JAN DELAY	MERCEDES DANCE UNIVERSAL
12	15	KEANE	UNDER THE IRON SEA ISLAND
13	16	ORSON	BRIGHT IDEA MERCURY
14	11	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA
15	13	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE

RADIO AIRPLAY

AUGUST 23, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	UNFAITHFUL	RIHANNA SRP/DEF JAM
4	5	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
5	8	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
6	6	WHO KNEW	PINK LAFACE/ZOMBA
7	4	SMILE	LILY ALLEN REGAL/PARLOPHONE
8	7	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
9	10	DEJA VU	BEYONCE FT. JAY-Z COLUMBIA
10	18	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR
11	13	LOVE DON'T LET ME GO	DAVID GUETTA VS. THE EGG GUSTO
12	11	WORLD HOLD ON	BOB SINCLAR YELLOW PRODUCTION
13	9	STARS ARE BLIND	PARIS HILTON WARNER BROS.
14	15	CÍCHO, CA BRULE	MAGIC SYSTEM FEAT. BILAL AKIL COLUMBIA
15	21	RUDEBOX	ROBBIE WILLIAMS CHRYSALIS

SALES DATA COMPILED BY



See Chart Legend for rules and explanations. © 2006. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	80	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ
2	2	44	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ
3	3	16	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
4	4	99	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ
5	7	39	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ
6	5	11	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG Ⓢ
7	6	10	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG
8	8	11	KATIE MELUA	PIECE BY PIECE DRAMATIC/UNIVERSAL MOTOWN 006868/UMRG
9	9	101	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
10	11	5	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA	DEAR MR. SINATRA TELARC 83638
11	10	10	THELONIOUS MONK WITH JOHN COLTRANE	THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD
12	NEW	12	PATRICIA BARBER	MYTHOLOGIES BLUE NOTE 59564/BLG
13	12	17	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 351737/B.G.
14	NEW	14	MIKE STERN	WHO LET THE CATS OUT? HEADS UP 3115
15	13	3	JOHN MCLAUGHLIN	INDUSTRIAL ZEN VERVE 007066/VG
16	18	13	DR. JOHN	MERCERNARY BLUE NOTE 54541/BLG
17	17	6	FRANK CATALANO	MIGHTY BURNER BRIGHT 501
18	15	20	CASSANDRA WILSON	THUNDERBIRD BLUE NOTE 63398/BLG
19	19	30	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLE 3 004893/UME
20	20	17	VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE 1.35MEDIA 968700 Ⓢ
21	NEW	21	DAVID BERGER & THE SULTANS OF SWING	HINDUSTAN SUCH SWEET THUNDER 1004
22	21	45	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
23	25	2	THE BABY LOVES JAZZ BAND	GO BABY GO! BABY LOVES JAZZ/VERVE 007025/VG
24	NEW	24	THE CHRISTIAN JACOB TRIO	CONTRADICTIONS "A LOOK AT THE MUSIC OF MICHEL PETRUCCIANI" WILDER JAZZ 0239
25	24	18	NINA SIMONE	THE DEFINITIVE COLLECTION HIP-OP/VERVE 001628/UME

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	20	THE 5 BROWNS	20 WKS NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ
2	2	47	ANDRE RIEU	THE FLYING DUTCHMAN DENON 1757D
3	NEW	3	VARIOUS ARTISTS	GREENBERG: SYMPHONY 5: QUINTET FOR STRINGS SONY CLASSICAL 81804/SONY BMG MASTERWORKS
4	3	100	ANDRE RIEU	TUSCANY DENON 7431
5	7	43	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572
6	9	72	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
7	5	11	THE 5 BROWNS	THE 5 BROWNS RCA RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ
8	6	99	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENMO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ
9	8	2	VARIOUS ARTISTS	MOZART! DG 006730/UNIVERSAL CLASSICS GROUP
10	17	15	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLIJOV: ANADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP
11	10	47	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
12	14	9	VARIOUS ARTISTS	THE INSTYLE WEDDING COLLECTION DMI 78034
13	12	2	VENICE BAROQUE ORCHESTRA (MARCON)	VIVALDI: SINFONIA FOR STRINGS & CONCERTO FOR STRINGS DG 006728/UNIVERSAL CLASSICS GROUP
14	NEW	14	GUSTAVO DUDAMEL	BEETHOVEN: SYMPHONIES NO. 5 & 7 DG 006899/UNIVERSAL CLASSICS GROUP
15	23	23	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP
16	18	16	MITSUKO UCHIDA	BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP
17	19	7	VARIOUS ARTISTS	LIEBERSON: RILKE SONGS, SIX REALMS, HORN CONCERTO BRIDGE 9178
18	20	25	SOUNDTRACK	MATCH POINT MILAN 36145
19	11	6	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	RACHMANINOV: ALL-NIGHT VIGIL HARMONIA MUNDI 907384
20	24	58	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005
21	RE-ENTRY	21	CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL
22	13	4	SOUNDTRACK	SCOOP DECCA 007341/UNIVERSAL CLASSICS GROUP
23	RE-ENTRY	23	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP
24	NEW	24	MARC-ANDRE HAMELIN	DUKAS: PIANO SONATA: DECAUX: CLAIRS DE LUNE HYPERION 67513/HARMONIA MUNDI
25	21	22	LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	FOURPLAY	2 WKS X BLUEBIRD 86399/RCA VICTOR
2	4	4	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD Ⓢ
3	8	8	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118
4	5	8	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC
5	4	4	THE JAZZMASTERS	JAZZMASTERS V TRIPPIN' 'N' RHYTHM 90522/V2
6	7	51	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
7	13	13	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106
8	8	18	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG
9	13	30	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
10	11	8	MICHAEL FRANKS	RENDEZVOUS IN RIO KOCH 9964
11	10	8	DAVID BENOIT	FULL CIRCLE PEAK 30015/CONCORD
12	9	45	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ
13	14	11	ROB WHITE	LET IT RIDE E2 90953/OPRHEUS
14	17	2	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD
15	15	15	EVERETTE HARP	IN THE MOMENT SHANACHIE 5140
16	21	11	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-OP 004869/UME
17	22	92	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
18	16	41	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/BLG
19	19	45	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
20	12	55	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
21	RE-ENTRY	21	SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107
22	25	22	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC Ⓢ
23	RE-ENTRY	23	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/BLG
24	NEW	24	RICK BRAUN	SESSIONS, VOL. 1 ARTIZEN 10012
25	11	11	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	25	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
2	2	70	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ
3	3	3	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
4	4	90	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
5	5	26	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO
6	6	4	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
7	NEW	7	SOUNDTRACK	WORLD TRADE CENTER SONY CLASSICAL 88057/SONY BMG MASTERWORKS
8	7	23	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
9	68	68	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ
10	9	38	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
11	16	16	VARIOUS ARTISTS	STRUNG OUT ON PANIC! AT THE DISCO VITAMIN 9155
12	10	6	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
13	11	6	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
14	13	3	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP
15	15	32	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
16	17	44	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
17	19	60	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ
18	RE-ENTRY	18	SISSEL	INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP
19	18	5	KLAZZ BROTHERS & CUBA PERCUSSION	MOZART MEETS CUBA SONY CLASSICAL 84453/SONY BMG MASTERWORKS
20	25	22	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085
21	21	6	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929
22	12	8	BRAD MEHLDAU AND RENE FLEMING	LOVE SUBLIME NONESUCH 79952/WARNER BROS.
23	20	38	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
24	RE-ENTRY	24	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP
25	RE-ENTRY	25	AMICI FOREVER	DEFINED RCA VICTOR 68883

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SEP 2 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓣ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓣ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	304	#1 THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	9
2	2	47	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	●
3	3	516	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
4	9	296	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
5	6	147	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
6	4	561	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
7	8	167	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	2
8	5	613	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
9	7	506	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
10	11	301	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
11	12	114	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	■
12	10	743	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆
13	23	45	GREATEST GAINER JOSH TURNER	LONG BLACK TRAIN MCA NASHVILLE 000974/UMGN (16.98/8.98)	■
14	HOT SHOT DEBUT		CHRISTINA AGUILERA	STRIPPED RCA 68037*/RMG (18.98/12.98)	3
15	15	204	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
16	13	94	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	■
17	17	71	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
18	22	18	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
19	14	652	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
20	19	764	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
21	11	402	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 526718/UME (18.98/11.98)	4
22	18	673	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 65889/SONY MUSIC (18.98/12.98)	◆
23	21	861	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TURF GONG/ISLAND 548004/UME (13.98/8.98) Ⓢ	◆
24	25	38	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BEYOND: THE BEST OF BABY EINSTEIN LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
25	20	191	U2	THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98)	2
26	26	155	LED ZEPPELIN	EARLY DAYS & LATER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 03619/AG (19.98)	■
27	24	116	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	◆
28	NEW		SUBLIME	SUBLIME: 10TH ANNIVERSARY DELUXE EDITION SKUNK GASOLINE ALLEY/GEFFEN 007041/UME (32.98)	5
29	27	177	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	■
30	30	123	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	3
31	29	234	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
32	39	105	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
33	37	223	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UME (11.98/6.98) Ⓢ	◆
34	31	138	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	■
35	28	202	KEITH URBAN	GOLDEN ROAD CAPITOL NASHVILLE 32936 (18.98/10.98)	3
36	32	160	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65855/SONY MUSIC (11.98/7.98)	3
37	33	202	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
38	36	103	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
39	NEW		LYFE JENNINGS	LYFE 268-192 COLUMBIA 90946/SONY MUSIC (12.98) Ⓢ	■
40	34	55	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFFEN 001041/UME (12.98 CD/DVD) Ⓢ	◆
41	43	24	DAVID BOWIE	BEST OF BOWIE EMI 41929/VIRGIN (18.98 CD)	●
42	38	54	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 46545 (18.98)	■
43	44	150	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
44	46	97	THE KILLERS	HOT FUSS ISLAND 002468*/IDJMG (13.98)	3
45	45	377	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	5
46	47	182	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2
47	40	433	ABBA	GOLD -- GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	6
48	49	120	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	■
49	RE-ENTRY		THE BEATLES	REVOLVER APPLE 46441*/CAPITOL (17.98/11.98)	5
50	RE-ENTRY		SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
1	NEW		#1 CHRISTINA AGUILERA	Back To Basics RCA /RMG	Back To Basics	1	■
2	6	2	SOUNDTRACK	JIVE /ZOMBA	Step Up	6	■
3	RE-ENTRY		SOUNDTRACK	DECAYDANCE /NEW LINE	Snakes On A Plane: The Album	43	■
4	1	2	BREAKING BENJAMIN	HOLLYWOOD	Phobia	12	■
5	5	16	GNARLS BARKLEY	DOWNTOWN/ATLANTIC	St. Elsewhere	11	■
6	NEW		BEN HARPER	VIRGIN	iTunes Originals (iTunes Exclusive)	—	■
7	7	26	THE FRAY	EPIC /SONY MUSIC	How To Save A Life	30	●
8	3	1	G. LOVE	BRUSHFIRE/UNIVERSAL REPUBLIC /JMRG	G. Love's Lemonade	105	■
9	10	34	PANIC! AT THE DISCO	DECAYDANCE /FUELED BY RAMEN	A Fever You Can't Sweat Out	24	■
10	NEW		OBIE TRICE	SHADY /INTERSCOPE	Second Round's On Me	8	■
11	13	13	SNOW PATROL	POLYDOR/A&M /INTERSCOPE Ⓢ	Eyes Open	45	■
12	16	22	NICKELBACK	ROADRUNNER /IDJMG	All The Right Reasons	10	3
13	4	2	RICK ROSS	SLIP-N-SLIDE/DEF JAM /DJMG	Port Of Miami	7	■
14	22	2	SOUNDTRACK	LAKESHORE	The Last Kiss	19	■
15	NEW		LYFE JENNINGS	COLUMBIA /SONY MUSIC	The Phoenix	2	■

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
1	NEW		#1 CHRISTINA AGUILERA	Back To Basics RCA B2639/RMG	Back To Basics	1	■
2	NEW		TRACE ADKINS	CAPITOL NASHVILLE 56731 Ⓢ	Dangerous Man	3	■
3	2	4	TOM PETTY	AMERICAN 44285/WARNER BROS.	Highway Companion	23	■
4	1	15	GNARLS BARKLEY	DOWNTOWN 70003*/ATLANTIC	St. Elsewhere	11	■
5	NEW		A CHANGE OF PACE	IMMORTAL 60026	Prepare The Masses	156	■
6	1	14	DIXIE CHICKS	COLUMBIA 80739/SONY MUSIC	Taking The Long Way	35	■
7	3	1	KIDZ BOP KIDS	RAZOR & TIE 89124	Kidz Bop 10	13	■
8	10	17	MARK KNOPFLER AND EMMYLOU HARRIS	NONESUCH 44154*/WARNER BROS.	All The Roadrunning	134	■
9	11	15	RED HOT CHILI PEPPERS	WARNER BROS. 49996 Ⓢ	Stadium Arcadium	27	■
10	3	3	FIVE FOR FIGHTING	AWARE/COLUMBIA 94471/SONY MUSIC	Two Lights	46	■
11	13	26	ANDREA BOCELLI	SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	Amore	69	■
12	4	1	JOHNNY CASH	AMERICAN V: A Hundred Highways AMERICAN/LOST HIGHWAY 002769*/UMGN	American V: A Hundred Highways	46	●
13	NEW		YANNI	YANNI 3564/IMAGE	Yanni Live! The Concert Event	84	■
14	8	2	BREAKING BENJAMIN	HOLLYWOOD 162607	Phobia	12	■
15	NEW		SOUNDTRACK	WALT DISNEY 861592	The Cheetah Girls 2	5	■

TOP NEW AGE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	Title	BB 200 RANKING	CERT
1	1	1	#1 YANNI	YANNI LIVE! THE CONCERT EVENT (YANNI/IMAGE)	Yanni Live! The Concert Event	84	■
2	1	40	ENYA	AMARANTINE (REPRISE/WARNER BROS.)	Amarantine	1	■
3	2	13	JIM BRICKMAN	PURE JIM BRICKMAN (LEGACY/WINDHAM HILL/RCA VICTOR)	Pure Jim Brickman	1	■
4	3	7	VARIOUS ARTISTS	THE ULTIMATE MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE (KINKOU/SLG)	The Ultimate Most Relaxing New Age Music In The Universe	1	■
5	4	66	MANNHEIM STEAMROLLER	ROMANTIC THEMES (AMERICAN GRAMAPHONE)	Romantic Themes	1	■
6	5	3	MYSTERIA	TEMPTING THE MUSE (INTENCITY)	Tempting The Muse	1	■
7	7	46	JIM BRICKMAN	THE DISNEY SONGBOOK (WALT DISNEY)	The Disney Songbook	1	■
8	12	72	VARIOUS ARTISTS	MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE (DENON)	Most Relaxing New Age Music In The Universe	1	■
9	5	3	JON SCHMIDT	HYMNS WITHOUT WORDS (JON SCHMIDT)	Hymns Without Words	1	■
10	11	97	GEORGE WINSTON	MONTANA - A LOVE STORY (DANCING CAT/WINDHAM HILL/RCA VICTOR)	Montana - A Love Story	1	■
11	4	5	LISA GERMANO	IN THE MAYBE WORLD (YOUNG GOD)	In The Maybe World	1	■
12	9	70	JIM BRICKMAN	GRACE (WINDHAM HILL/RCA VICTOR)	Grace	1	■
13	10	51	VARIOUS ARTISTS	MORE OF THE MOST RELAXING NEW AGE MUSIC IN THE UNIVERSE (SAVOY/DENON)	More Of The Most Relaxing New Age Music In The Universe	1	■
14	13	5	ARMIK	MI PASION (BOLERO)	Mi Pasion	1	■
15	14	3	STEVE QUINZI	20 BEST OF PIANO LOVE (MADACY SPECIAL PRODUCTS/MADACY)	20 Best Of Piano Love	1	■



VIDEO



LAUNCH PAD

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2006

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.	RATING
1	NEW	1	#1 INSIDE MAN UNIVERSAL STUDIOS HOME VIDEO 28847 (29.98)	Denzel Washington/Jody Foster	R	A
2	1	2	V FOR VENDETTA WARNER HOME VIDEO 73660 (28.98)	Natalie Portman/Hugo Weaving	R	A
3	NEW	1	BRING IT ON: ALL OR NOTHING UNIVERSAL STUDIOS HOME VIDEO 29100 (29.98)	Solange Knowles/Rihanna	PG-13	A
4	NEW	1	LARRY THE CABLE GUY: HEALTH INSPECTOR PARAMOUNT HOME ENTERTAINMENT 801454 (29.98)	Larry The Cable Guy	PG-13	A
5	2	2	THE SHAGGY DOG WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 70994 (29.98)	Tim Allen/Robert Downey Jr.	PG	A
6	NEW	1	ULTIMATE AVENGERS 2: RISE OF THE PANTHER MARVEL/LIONS GATE HOME ENTERTAINMENT 19662 (19.98)	Animated	PG-13	A
7	3	3	THE BENCHWARMERS SONY PICTURES HOME ENTERTAINMENT 13869 (28.98)	Rob Schneider/David Spade	PG-13	A
8	NEW	1	LAGUNA BEACH: THE COMPLETE SECOND SEASON MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 889054 (49.98)	Kristen Cavalleri	TV	A
9	NEW	1	PRISON BREAK: SEASON ONE 20TH CENTURY FOX 2236082 (59.98)	Wentworth Miller/Dominic Purcell	TV	A
10	4	3	FINAL DESTINATION 3 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10372 (29.98)	Mary Elizabeth Winstead/Ryan Merriman	R	A
11	43	43	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Orlando Bloom	PG-13	A
12	5	4	SHE'S THE MAN PARAMOUNT HOME ENTERTAINMENT 117804 (29.99)	Amanda Bynes/Channing Tatum	PG-13	A
13	7	3	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT HOME ENTERTAINMENT 889074 (24.99)	Dave Chappelle	TV	A
14	RE-ENTRY	1	THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7497 (19.98)	Ryan Gosling/Rachel McAdams	PG-13	A
15	22	12	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	PG	A
16	RE-ENTRY	1	RESERVOIR DOGS ARTISAN HOME ENTERTAINMENT 12050 (14.98)	Harvey Keitel/Tim Roth	R	A
17	RE-ENTRY	1	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 14699 (19.98)	Patrick Swayze/Jennifer Grey	PG-13	A
18	RE-ENTRY	1	PRIDE & PREJUDICE UNIVERSAL STUDIOS HOME VIDEO 28072 (29.98)	Keira Knightley/Matthew MacFadyen	PG	A
19	NEW	1	BRICK FOCUS FEATURES/UNIVERSAL STUDIOS HOME VIDEO 28663 (29.98)	Joseph Gordon-Levitt/Lukas Haas	R	A
20	RE-ENTRY	1	AMERICAN PSYCHO UNIVERSAL STUDIOS HOME VIDEO 17637 (14.98)	Christian Bale	NR	A
21	RE-ENTRY	1	NATIONAL LAMPOON'S VAN WILDER ARTISAN HOME ENTERTAINMENT 12936 (14.98)	Ryan Reynolds/Tara Reid	NR	A
22	RE-ENTRY	1	THE TYLER PERRY COLLECTION: MADEA GOES TO JAIL LIONS GATE HOME ENTERTAINMENT 19330 (19.98)	Tyler Perry/Cheryl "Pepsi" Riley	NR	A
23	26	3	EIGHT BELOW WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50425 (29.98)	Paul Walker/Bruce Greenwood	PG	A
24	NEW	1	THE LOST CITY MAGNOLIA HOME ENTERTAINMENT 10031 (26.98)	Andy Garcia/Dustin Hoffman	R	A
25	RE-ENTRY	1	MEAN GIRLS PARAMOUNT HOME ENTERTAINMENT 34160 (14.98)	Lindsay Lohan/Tina Fey	PG-13	A

TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)
1	NEW	1	#1 LAGUNA BEACH: THE COMPLETE SECOND SEASON MTV/PARAMOUNT 889054 (49.98)
2	NEW	1	PRISON BREAK: SEASON ONE 20TH CENTURY FOX 2236082 (59.98)
3	1	3	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT 889074 (24.98)
4	3	12	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)
5	6	2	INUYASHA: THE MOVIE 4: FIRE ON THE MYSTIC ISLAND VENTURA DISTRIBUTION 23527 (24.98)
6	15	15	THE FIVE PEOPLE YOU MEET IN HEAVEN HALLMARK/LIONS GATE 17093 (14.98)
7	8	4	THE SUITE LIFE OF ZACK & CODY: TAKING OVER THE TIPTON WALT DISNEY/BUENA VISTA 50859 (19.99)
8	2	2	CURB YOUR ENTHUSIASM: THE COMPLETE FIFTH SEASON HBO/WARNER 93215 (39.98)
9	9	15	GREY'S ANATOMY: SEASON ONE TOUCHSTONE/BUENA VISTA 4173503 (29.98)
10	NEW	1	THE FRESH PRINCE OF BEL-AIR: THE COMPLETE FOURTH SEASON WARNER 81790 (29.98)
11	22	3	SATURDAY NIGHT LIVE: THE BEST OF WILL FERRELL NBC/LIONS GATE 08419 (14.98)
12	NEW	1	THE WIRE: THE COMPLETE THIRD SEASON HBO 92776 (99.98)
13	NEW	1	SATURDAY NIGHT LIVE: THE BEST OF CHRIS FARLEY NBC/LIONS GATE 01019 (14.98)
14	10	8	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)
15	RE-ENTRY	1	DUNE: SPECIAL EDITION DIRECTOR'S CUT ARTISAN 012529 (26.98)
16	5	3	THE BOONDOCKS: THE COMPLETE FIRST SEASON SONY PICTURES 14613 (49.98)
17	NEW	1	SATURDAY NIGHT LIVE: THE BEST OF WILL FERRELL VOL. 2 NBC/LIONS GATE 16304 (19.98)
18	NEW	1	WHAT'S NEW SCOOBY-DOO? VOLUME 2: SAFARI, SO GOOD!! WARNER 2388 (9.98)
19	RE-ENTRY	1	SATURDAY NIGHT LIVE: THE BEST OF CHRISTOPHER WALKEN NBC/LIONS GATE 16464 (14.98)
20	4	2	BEAVIS AND BUTT-HEAD: THE MIKE JUDGE COLLECTION VOLUME 3 PARAMOUNT 803994 (49.98)
21	13	3	ANIMANIACS: VOL. 1 WARNER 4049 (44.98)
22	RE-ENTRY	1	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)
23	NEW	1	SATURDAY NIGHT LIVE: THE BEST OF EDDIE MURPHY NBC/LIONS GATE 12741 (14.98)
24	NEW	1	SEALAB 2021: SEASON III CARTOON NETWORK/WARNER 7323 (29.98)
25	NEW	1	SATURDAY NIGHT LIVE: THE BEST OF JOHN BELUSHI NBC/LIONS GATE 16797 (19.98)

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL	RATING
1	NEW	1	#1 INSIDE MAN UNIVERSAL STUDIOS HOME VIDEO	R
2	1	2	V FOR VENDETTA WARNER HOME VIDEO	R
3	2	3	THE BENCHWARMERS SONY PICTURES HOME ENTERTAINMENT	R
4	NEW	1	LARRY THE CABLE GUY: HEALTH INSPECTOR PARAMOUNT HOME ENTERTAINMENT	PG-13
5	3	2	THE SHAGGY DOG WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	PG
6	4	3	FINAL DESTINATION 3 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	R
7	NEW	1	BRING IT ON: ALL OR NOTHING UNIVERSAL STUDIOS HOME VIDEO	PG-13
8	5	4	SHE'S THE MAN PARAMOUNT HOME ENTERTAINMENT	PG-13
9	6	7	FAILURE TO LAUNCH PARAMOUNT HOME ENTERTAINMENT	PG-13
10	7	8	EIGHT BELOW WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	PG

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE MANUFACTURER	RATING
1	1	4	#1 PSP: NCAA FOOTBALL 07 EA SPORTS	E
2	NEW	1	PS2: FLATOUT 2 BUGBEAR/VIVENDI GAMES	E
3	4	4	XBOX: NCAA FOOTBALL 07 EA SPORTS	E
4	2	10	PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES ROCKSTAR GAMES	M
5	3	10	PS2: CARS THQ	E
6	5	4	X360: NCAA FOOTBALL 07 EA SPORTS	E
7	NEW	1	PS2: SUPER DRAGON BALL Z FUNIMATION/ATARI, INC	T
8	NEW	1	XBOX: FLATOUT 2 BUGBEAR/VIVENDI GAMES	T
9	RE-ENTRY	1	PS2: HITMAN: BLOOD MONEY EIDOS	M
10	6	4	X360: PREY HUMAN HEAD STUDIOS/VENOM GAMES/2K GAMES	M

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	NEW	1	THE PANIC CHANNEL CAPITOL 35318 (18.98)	(One)	
2	6	27	RAKIM & KEN-Y CAPITOL 35318 (18.98)	Masterpiece: Nuestra Obra Maestra	
3	2	11	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
4	NEW	1	A CHANGE OF PACE IMMORTAL 60026 (13.98)	Prepare The Masses	
5	2	2	UNDER THE INFLUENCE OF GIANTS ISLAND 006982/IDJMG (11.98)	Under The Influence Of Giants	
6	NEW	1	SARAH KELLY GOTEE 72942 (12.98)	Where The Past Meets Today	
7	7	9	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
8	3	4	MICHAEL FRANTI AND SPEARHEAD BOD BOD WAX/ANTI- 86807/EPITAPH (16.98)	Yell Fire!	
9	NEW	1	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
10	12	3	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	
11	10	29	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
12	15	19	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
13	13	50	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
14	9	7	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	
15	11	42	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
16	39	2	LECREAE REACH 30021/CROSS MOVEMENT (13.98)	After The Music Stops	
17	19	19	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	
18	5	2	MASTA KILLA NATURE SOUNDS 126* (15.98)	Made In Brooklyn	
19	23	10	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
20	26	21	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	
21	34	1	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
22	20	11	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	
23	NEW	1	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado	
24	16	8	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos	
25	NEW	1	LEIGH NASH ONE SON 36011/NETTWERK (15.98)	Blue On Blue	
26	31	17	MARK HARRIS IND/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	
27	24	26	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
28	29	4	OK GO CAPITOL 78800 (18.98)	Oh No	
29	8	2	DIRTY PRETTY THINGS INTERSCOPE 007235 (9.98)	Waterloo To Anywhere	
30	43	3	PARAMORE FUELED BY RAMEN 076 (13.98)	All We Know Is Falling	
31	NEW	1	JOANNA Geffen 006804/INTERSCOPE (9.98)	This Crazy Life	
32	18	8	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	
33	20	20	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
34	35	54	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
35	47	11	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas	
36	RE-ENTRY	1	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
37	33	4	STELLAR KART WORD-CURB 86526/WARNER BROS. (13.98)	We Can't Stand Sitting Down	
38	14	3	JEANNIE ORTEGA HOLLYWOOD 162532 (18.98)	No Place Like Bklyn	
39	16	10	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
40	40	23	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	
41	RE-ENTRY	1	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	
42	RE-ENTRY	1	BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
43	32	4	CHELO SONY BMG NORTE 79145 (15.98)	360 Degrees	
44	17	8	WAYMAN TISDALE RENDEZVOUS 5118 (17.98)	Way Up!	
45	34	1	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme	
46	48	10	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	
47	36	16	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand	
48	RE-ENTRY	1	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo	
49	44	7	NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen	
50	RE-ENTRY	1	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria	

BREAKING & ENTERING

THIS WEEK ON .com
Dane Navarro and two other former Jane's Addiction members come together as the Panic Channel on "(One)," which enters Top Heatseekers at No. 1. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

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NOTICES/ANNOUNCEMENTS

Trivia... What Do

Joe Jackson (Jackson 5), Andre Crouch, Wayne Warner, Doug "Cosmo" Clifford (Creedence Clearwater Revisited), Larry Hoppen (Orleans), Phil Greene (Eng. New Kids), Holly Stell (duet w/ Andrea Bocelli), J-Henry, Sharif, Shaunya Hartley (Stylist for Usher), Raistalla (Madonna's, Dancer), Jonzun Crew, & Don Smith (Eng. Stones, Petty)

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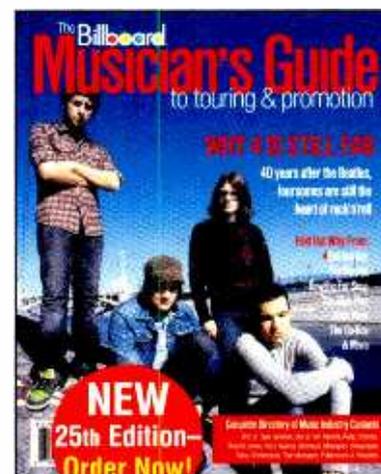
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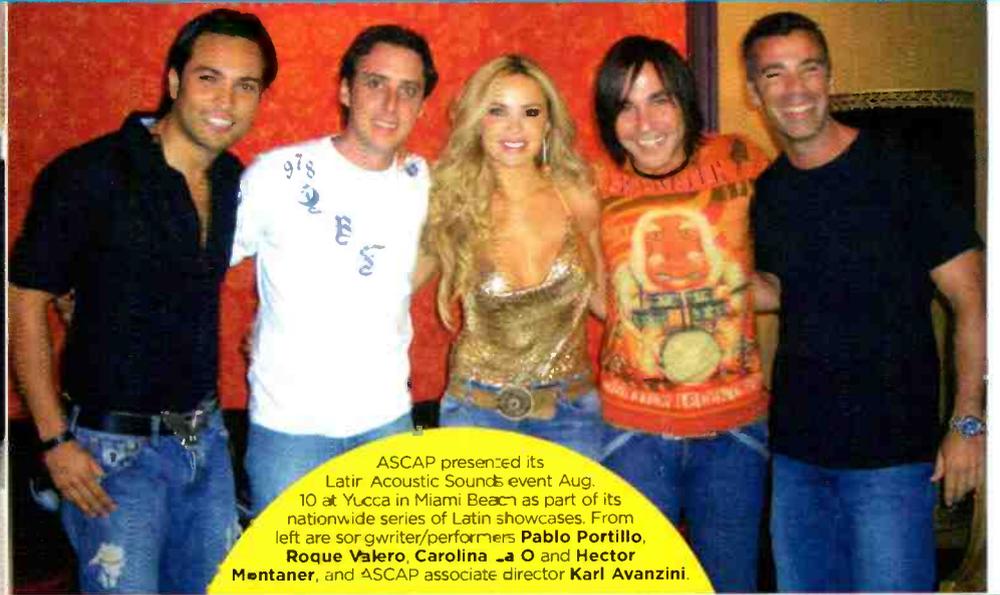
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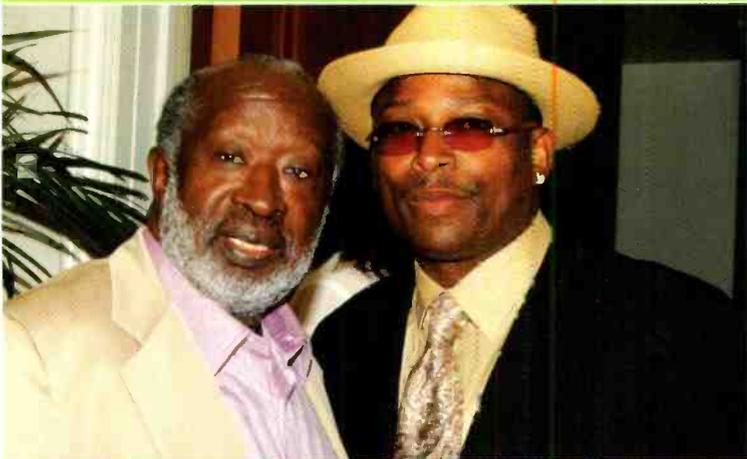


ASCAP presented its Latin Acoustic Sounds event Aug. 10 at Yucca in Miami Beach as part of its nationwide series of Latin showcases. From left are songwriter/performers Pablo Portillo, Roque Valero, Carolina La O and Hector Montaner, and ASCAP associate director Karl Avanzini.

T.J. MARTELL FOUNDATION LIFETIME ARTISTIC ACHIEVEMENT AWARD:

BELOW: Music industry legend Clarence Avant, left, and R&B producer Terry Lewis were in attendance at the Peninsula Hotel in Beverly Hills, Calif., for a breakfast celebrating Avant's recognition by the T.J. Martell Foundation with its Lifetime Artistic Achievement Award. The honor will be presented to Avant Oct. 10 at the foundation's 31st annual awards gala in New York. For ticket information, visit tjmartellfoundation.org. PHOTO: ANNAMARIA DISANTO

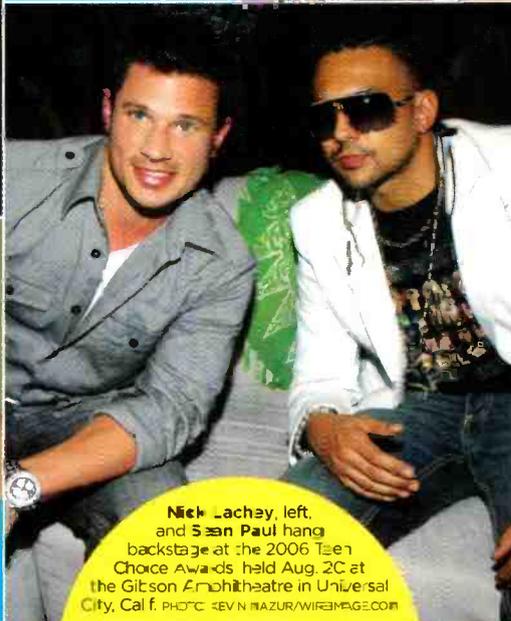
ABOVE: Celebrating Avant's award recognition at the Peninsula Hotel are, from left, Avant; his daughter, Nicole; wife Jacqueline; Quincy Jones; and Avant's son Alex. PHOTO: ANNAMARIA DISANTO



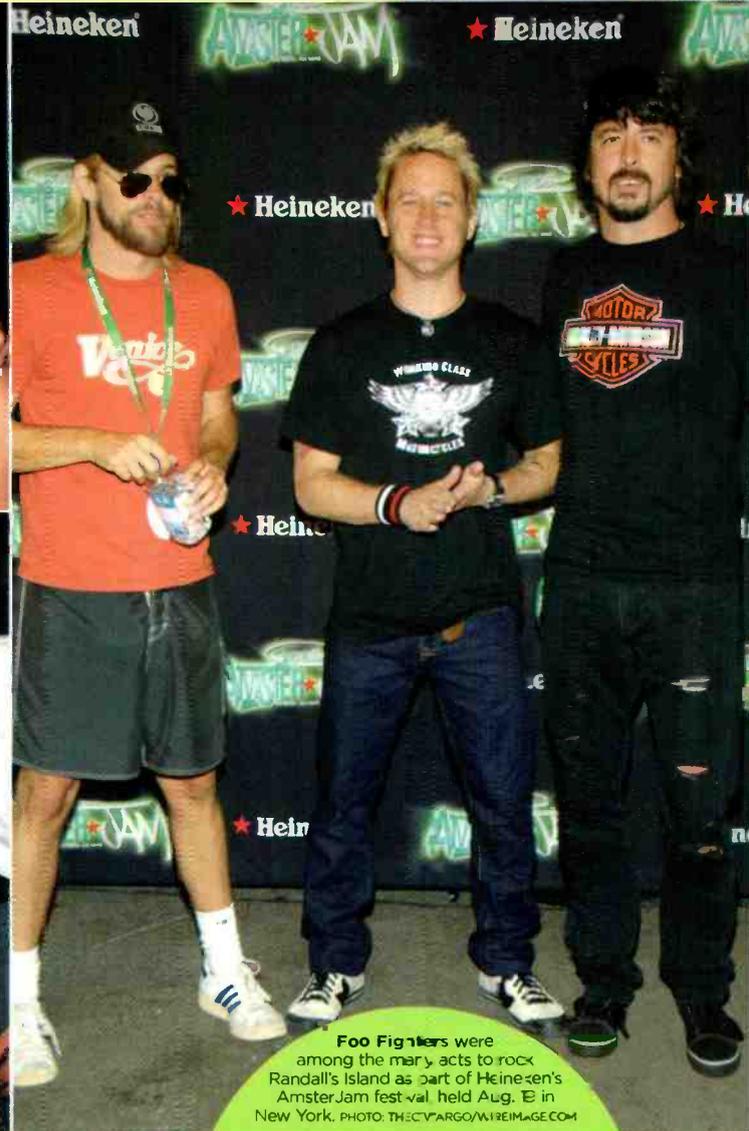
Celebrating a No. 1 single with Fergie's "London Bridge" are producer Polow and Universal Music Publishing Group VP of urban music Ethiopia Habtemariam. PHOTO: COURTESY OF UNIVERSAL



On Aug. 21 **SheDaisy** stopped by the Academy of Country Music offices in Burbank, Calif., for an acoustic performance and lunch. The **Osborn** sisters are touring to support their latest Lyric Street Records release, "Fortune-teller's Melody." Youngest sister Kerli is touring with the group while Kelsi is on maternity leave. From left are Kerli Osborn, ACM executive director Bob Romeo and Cassidy and Kristyn Osborn. PHOTO: COURTESY OF THE ACADEMY OF COUNTRY MUSIC



Nick Lachey, left, and Sean Paul hang backstage at the 2006 Teen Choice Awards held Aug. 20 at the Gibson Amphitheatre in Universal City, Calif. PHOTO: KEVIN MAZUR/WIREIMAGE.COM

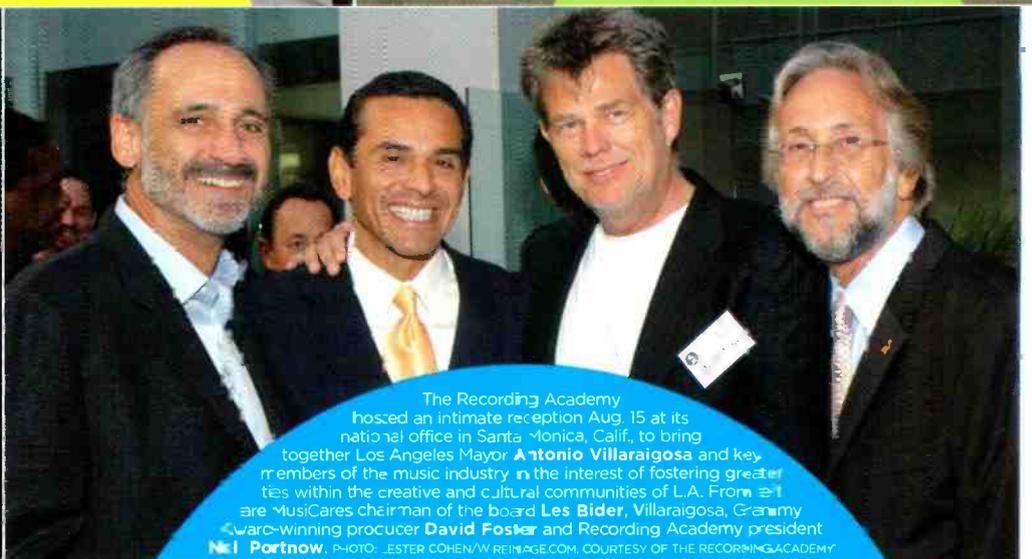


Foo Fighters were among the many acts to rock Randall's Island as part of Heineken's AmsterJam festival held Aug. 18 in New York. PHOTO: THEY'ARGO/WIREIMAGE.COM



BILLBOARD UNDERGROUND:

At a recent Billboard Underground event, musical jack-of-all-trades Akil Dasan treated the audience to an array of hip-hop, rap and beatbox styles. Like all Underground artists, Dasan was hand-picked by Billboard staff to perform at one of the magazine's private showcases. PHOTO: COURTESY OF RICK SILBERT/SKYHOOK ENTERTAINMENT



The Recording Academy hosted an intimate reception Aug. 15 at its national office in Santa Monica, Calif., to bring together Los Angeles Mayor Antonio Villaraigosa and key members of the music industry in the interest of fostering greater ties within the creative and cultural communities of L.A. From left are Musicares chairman of the board Les Bider, Villaraigosa, Grammy Award-winning producer David Foster and Recording Academy president Neil Portnow. PHOTO: LESTER COHEN/WIREIMAGE.COM, COURTESY OF THE RECORDING ACADEMY

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more **INSIDE TRACK** go to www.billboard.biz

CHEF'S CHALLENGE

In the fall of 2004, in-demand producer Dan "the Automator" Nakamura excitedly told Billboard.com about his solo debut, "Omakase," which was to feature everyone from Busta Rhymes and Damon Albarn to Mos Def and Beck. But two years have passed, and Nakamura now tells *Track* the album is no closer to release. What happened?

It seems "Omakase" wound up a casualty of MCA's 2003 merger with Geffen, which cost a number of artists their record deals and ultimately led the Roots to bolt for Def Jam.

"It ended up being this two-year stalemate," Nakamura says. "I delivered the record, but nothing happened, and I couldn't get off the label. Before you know it, years have passed by, and the lawyers are getting involved."

Nakamura is now free of Geffen, "but the record is old to me, so I have to revamp it." He's also unsure where to take the project. "There's been a couple offers, and they're good, but I'm a little afraid of it. When I do other records independently, the financial end is much better. On the other hand, you can't get a really big record off independently."

For the time being, Nakamura is staying busy crafting the soundtrack to upcoming videogame "NBA 2K7," which is due next month and features Ghostface Killah, Mos Def, Slim Thug, E-40, Fabolous, Rhymefest and Lupe Fiasco, among others.

CRAZY FILA FASHIONS

Track hears that Gnarls Barkley bandmates Cee-Lo and Danger Mouse have asked the design team at Fila to create something special for them to wear to the Grammy Awards. This would make perfect sense, especially since the duo was dressed in Fila tennis gear during its Aug. 5 Lollapalooza performance at Chicago's Grant Park.

OOH LA LA

Hennessy's music experience, Hennessy Artistry, touches down Oct. 17 in New York. Dubbed "the global art of mixing," the invite-only event brings together Kanye West, the Strokes, Goldfrapp and DJ Carl Cox.

'HOPE & FEAR' IN AMERICA

An expert blend of storytelling and music has always been a hallmark of NPR program "This American Life." Well, this sensibility is on full display on the two-disc set "This American Life: Stories of Hope & Fear," due Nov. 7 via Shout Factory. The 11 complete tales, including David Sedaris' "So a Chipmunk and a Squirrel Walk Into a Bar" and John Hodgeman's "Slingshot," are set to music from the likes of Sonic Youth's Thurston Moore, Wu-Tang Clan mastermind the RZA, Tortoise (as remixed by Tom Ze), Carly Simon, Calexico and Morcheeba. "This American Life" host Ira Glass penned the liner notes, while artist Divya Srinivasan, who designed the cover for Sufjan Stevens' "Illinois," created the artwork. In related news, "This American Life" will premiere a new weekly show on Showtime in January.

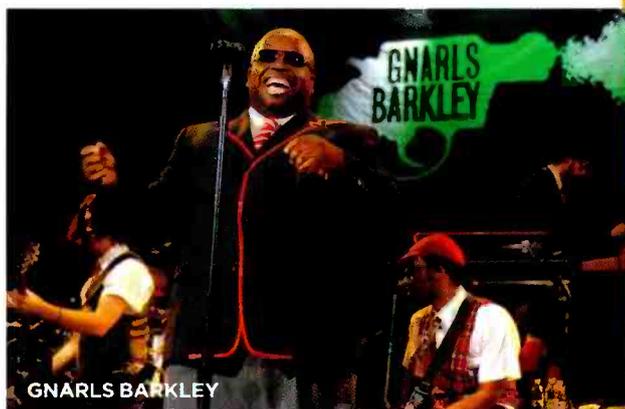
THE POLITICS OF DANCING

International DJ/producer Paul van Dyk recently treated fans to two outdoor concerts (Aug. 18-19) at New York's Central Park SummerStage. While van Dyk's loyal legion of fans from around the world flew in for these shows, *Track* hears that some of them couldn't justify the airplane ticket or simply couldn't get in (the second show sold out after word spread of van Dyk's killer set the previous night). So, for those who didn't make it—as well as for those who did, but can't seem to remember every ecstatic detail—Sirius Satellite Radio comes to the rescue.

On Aug. 25, Sirius' trance and progressive house channel, Area 33 (channel 33), will broadcast van Dyk's Central Park gigs as part of a special 10-hour programming block. This precedes van Dyk's very own weekly Sirius show, "Paul van Dyk's Vonyc Sessions," which premieres Aug. 31.



MASON



GNARLS BARKLEY

A GATHERING IN SIN CITY

Heading to Las Vegas Labor Day Weekend? If so, stop by the Palms Casino & Resort for the Global Gathering music fest. Presented by Bacardi and Live2Net, the three-day event features Papa Roach, Tommy Lee, Tiësto and others. The artists will perform solo sets as well as "jam" with the others in creative bursts of spontaneity. That is, if all goes as planned. Fingers crossed that it does, as *Track* lives to see Lee and Tiësto making happy (music) together.

POST-HIGH SCHOOL MUSICAL

Have you heard about "Johnny Postal," the feature film with rockers Deborah Harry and David Johansen and dance/electronic DJ/producer Roger Sanchez? Well, *Track* now hears that Dave Mason has been added to this colorful cast of characters. In addition to appearing in the dark romantic comedy, Harry, Johansen, Sanchez and Mason are scheduled to contribute new music to the accompanying soundtrack. *Track* also hears that "Johnny" director Frank M. Calo is in the process of bringing additional club DJ/producers into the film. Names being bandied about include Ivano Bellini, DJ Irene and George Acosta. How cool is that? (Hello, Rachael Ray!)

MUSIC FROM THE HEART

Miami Performing Arts Center be gone! In its place is the Carnival Center for the Performing Arts, which is preparing for its four-day grand opening celebration (Oct. 5-8). Music veteran and South Miami resident Emilio Estefan Jr. is producing the opening night celebration, dubbed the Concert for Miami. Gloria Estefan (surprise, surprise) is confirmed to lead a colorful lineup that includes Bernadette Peters, Jose Carreras, Andy Garcia and Quincy Jones.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Universal Motown Records in New York promotes [Shirrona Sweet](#) to senior director of media relations. She was director. Universal Motown Records also taps [Kimberly Harris](#) as director of publicity. She was manager of media relations at Atlantic Records.

Cooking Vinyl USA in New York appoints [Sue Drew](#) to A&R consultant. She was a consultant to Capitol Records and Hollywood Records.

Deutsche Grammophon in Hamburg promotes [Michael Lang](#) to president. He was GM.

DISTRIBUTION: Universal Music Group Distribution in Universal City, Calif., names [Alan Voss](#) executive VP of sales and marketing. He was executive VP/GM of WEA.



TOURING: Monterey International in Carmel, Calif., names [Brian Swanson](#) as agent. He was an agent at Monterey Peninsula Artists/Paradigm.

DIGITAL: RealNetworks in New York names [Gabriel Levy](#) GM of label relations. He was head of music at RealNetworks' European subscription-based venture, RealMusic.

RELATED FIELDS: The Recording Academy promotes [David Konjoyan](#) to VP of creative services. He was senior director.

Send submissions to exec@billboard.com.

GOODWORKS

RAISE FUNDS, MEMORIAL TO FOLLOW

Lynyrd Skynyrd and Big & Rich have teamed with two country radio stations in Atlanta, WKHX and WYAY, for an Oct. 7 benefit concert at the HiFi Buys Amphitheatre in Atlanta. All profits from the show will go to the building fund for the 173rd Airborne Brigade National Memorial in Fort Benning, Ga. Also confirmed to perform are the Lost Trailers, Cowboy Troy and John Anderson.

TWO ARTISTS AID ALL THESE PEOPLE

Harry Connick Jr. is raising money via sales of his new single "All These People" for the New Orleans Habitat Musicians' Village. A duet with gospel singer Kim Burrell, the song will be available Aug. 29 at the iTunes Music Store. "All These People" is the lead single from Connick's new Columbia album, "Oh My Nola," due this fall.

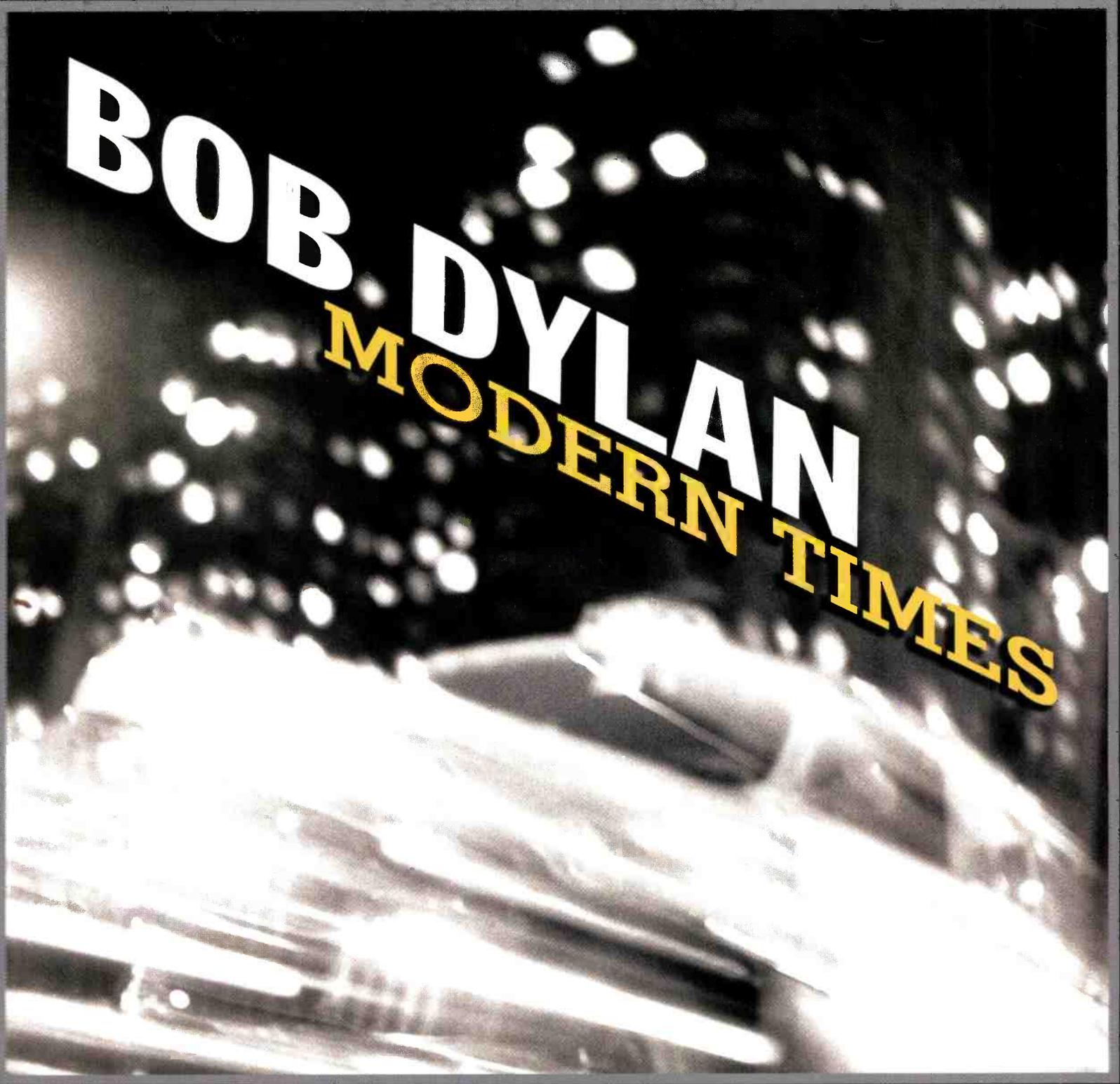


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