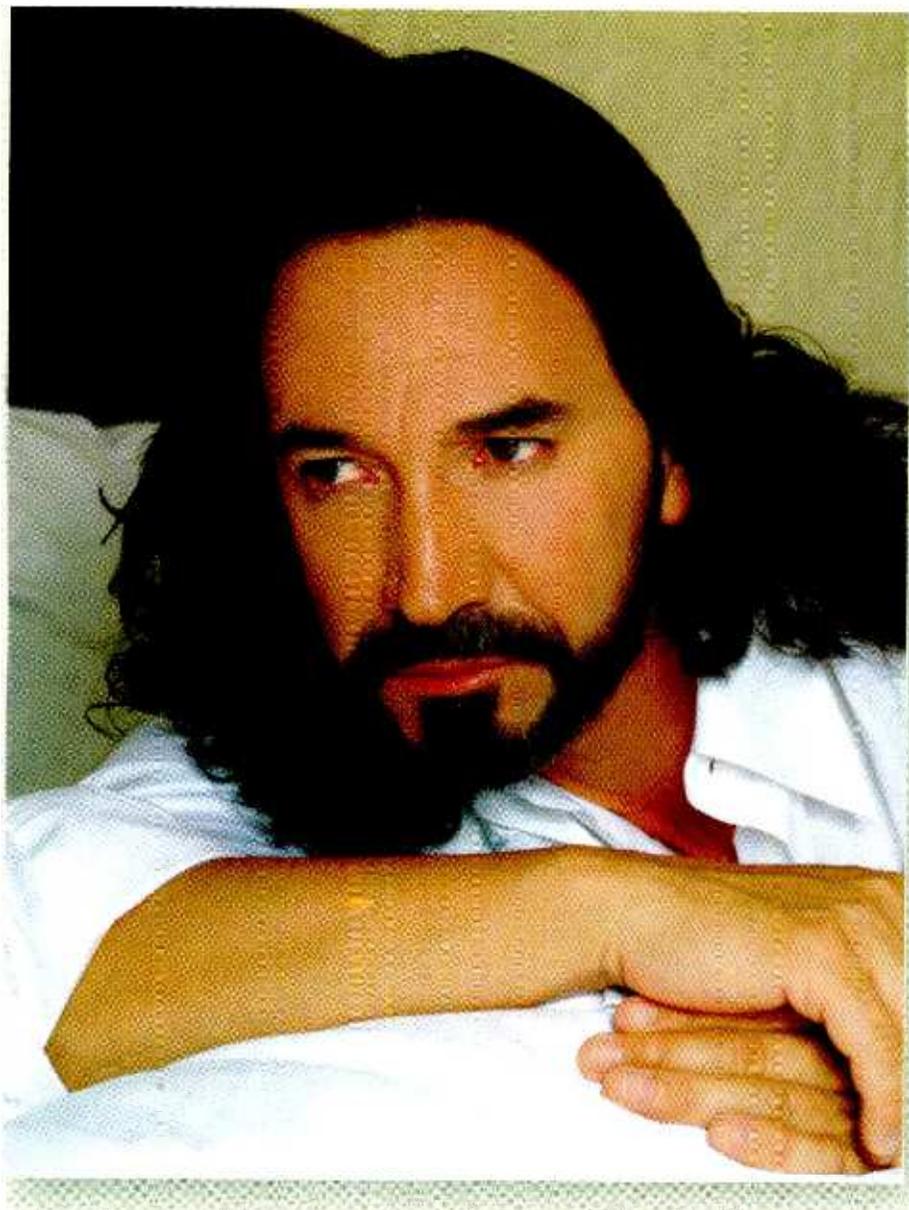




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5, 6, 7, 8... Dance! Billboard's Dance Music Summit, set for Sept. 17-20 in Las Vegas, will highlight the hottest trends in music without missing a beat. For more information and registration, go to billboardevents.com.

TOUR TIME Billboard's third annual Touring Conference & Awards being held Nov. 8-9 at New York's Roosevelt Hotel will honor Elton John will the Legend of Live award. For more information and registration, go to 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. Check it out at jadedinsider.com.

OPINION

EDITORIALS | COMMENTARY | LETTERS

Social Broadcasting

An Essential Focus For The Music Industry

BY RALPH SIMON

Labels and music publishers have come a long way since the introduction of the first commercial ringtones in North America by Yourmobile in 1999. Majors and indies alike have been buoyed by revenue from mobile music applications, but future revenue growth requires an understanding of what is increasingly becoming known as social broadcasting.

Social broadcasting can be loosely defined as a populist distribution via mobile channels of anything available through social networks. The leading sources of material for social broadcasting over the past nine months clearly have been MySpace and YouTube, where music has become the contextual backdrop to communications and communities anchored through social networking.

Social broadcasting is set to grow dramatically over the next year. Creating mobile music applications that fit into the context of other popular social networks like Facebook and Bebo, to name just two, can be a major spur to artist and audience development. Music fans have an increasing appetite to become social broadcasters themselves, driving fast adoption of user-generated content and loyalty to an act's music, which produces new music products and commercial opportunities for music and media executives.

A&R, artist development and business executives need to understand that we should no longer simply see ringtones as an easy licensing vector, but rather as a strategic driver within the context of social community and communications. Executives have to start understanding the basics of how to build, price and promote their music content to social broadcasters for an enthusiastic mobile public that listens to and shares music and artists.

We also must deploy specific strategies to avoid one of the major pitfalls of the European mobile music business in 2006—people “rolling their own ringtones,” which has become startlingly high and a large concern for copyright owners across the pond.

This manifests in two ways: making a social statement (ringtones and ring-backs), and as pure personal entertainment via legal over-the-air downloading and illegal side-loading. Labels have tended to sustain high prices, seeking to

disengage or squeeze out aggregators' margins, which might not be such a good thing. Labels should embrace specialist aggregators that understand how social broadcasting stimulates mobile content sales, including those developing ad-supported content models such as Spiral-Frog and Amobee.

M:Metrics, the industry's specialist mobile research company, finds that hip-hop and rock/pop are still the most popular ringtone genres, but continued growth will come from serving emerging social lifestyles where music is

music-laden mobile soap to land a far wider target than mere mobile. Each participating partner's marketing and advertising ensures a significantly bigger national youth audience than were it simply available through the telco.

Canadian label and management company Nettwerk demonstrates another example of innovative and boundary-breaking social broadcasting by releasing the Pro Tools files of four songs from the new Barenaked Ladies album—enabling fans to mix the tracks from scratch. Downloaders are sure to enhance their

Social broadcasting is a populist distribution via mobile channels of anything available through social networks.



loyalty to the band by becoming social broadcasters for BNL.

Labels and publishers can play an important role in pulling together the various strands of music, video content and issues of social relevance to maximize the extent to which a mobile device connects social broadcasters with artists, genres and multifaceted pieces of content.

It's time for the creative community to take up the reins and accept the challenge of becoming social broadcasters, too. Don't underestimate the value of weaving music into the relevant social fabric of people's lives.

Los Angeles-based Ralph Simon is founder and chairman emeritus of the Mobile Entertainment Forum—Americas.

woven in new ways into social broadcast applications.

A good example of this has been the runaway success of Iconmobile's mobile soap opera, “Mittendrin.” This cross-platform reality soap squirts two episodes a day to mobile subscribers on mobile operator O2, but its reach is widened and “socially broadcast” through AOL (its broadband partner), the two leading German teen magazines, Chica and GoGirl (the print media partners) and McDonald's (the participating retail brand).

The soap follows the lives of a group of young adults in Berlin, including an actor who plays in a Sony BMG band, and music is central to their social context. This approach has allowed an interactive

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Veteran producer
back on track

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**>>> UMG SETS
SIGHTS ON
MYSPACE,
YOUTUBE**

Universal Music Group is stepping up pressure against popular online sites YouTube and MySpace, accusing them of infringing the copyrights of its artists' music videos. "The poster child for [user-generated media] sites are MySpace and YouTube," said Universal chief executive Doug Morris during a Merrill Lynch investors conference speech on Sept. 12. "These new businesses are copyright infringers and owe us tens of millions of dollars. . . . How we deal with these companies will be revealed shortly."

**>>> VERIZON,
LEGEND PARTNER**

Verizon Wireless is partnering again with R&B artist John Legend on a mobile music promotion. Called the Music Mogul program, Verizon will provide 30-second clips of two songs from Legend's new album, "Once Again." Verizon subscribers will vote on which song should next be released to radio. Each voter is then entered into a sweepstakes to win a trip to Europe to see Legend perform live.

**>>> ITUNES TO
SELL MOVIES**

Apple Computer said Sept. 12 that its iTunes Music Store would begin selling movies from Disney, Pixar and Touchstone as the company makes its most aggressive move yet into the digital home. CEO Steve Jobs said newly released movies will cost \$12.99 if pre-ordered or bought during the first week available, while library titles will cost \$9.99. About 75 films are now available for purchase on iTunes, and will take roughly 30 minutes to download via a high-speed Internet connection.

continued on >>p8

UpFront

SEPTEMBER 23, 2006

DIGITAL BY BRIAN GARRITY

LIVING ROOM WAR HEATS UP

Apple's iTV Faces Stiff Competition

Apple Computer made its long-awaited entry into the movie download business earlier this month. The buzz around its film strategy is taking a back seat to the company's announcement that it has its sites set on a digital device for the living room. Apple's set-top box-like living room gadget, which has a working name of iTV, will allow users to transmit music, video, games and pictures from computers to TV sets. It is set to bow in first-quarter 2007 and will retail for \$299. The device is said to look like Apple's smallest computer, the Mac Mini, and will work with Macs and PCs. But Apple faces stiff competition from a number of different companies and industries.

"The war for your living room is getting more heated," says Rich Greenfield, a media analyst with Pali Capital. "Beyond Apple, the [telecommunications companies] are trying to enter video, Microsoft is improving media center, satellite operators are trying to enter broadband, and sooner or later Sony will get PS3 out with next-gen DVD technology built in."

Billboard breaks down the competitive landscape for the digital living room:

APPLE

Pros: The leading retailer of digital music and video has now sold more than 1.5 billion songs worldwide and more than TK million video clips, a mixture of music videos and TV shows.

Apple CEO Steve Jobs says it is selling more than 1 million videos a week and it hopes to be selling movies at a similar rate in less than a year. That's a lot of proprietary digital rights management-protected content that needs an Apple-friendly device for playback. Apple also has a strong history in designing slick, easy-to-use products with well-regarded operating systems.

Cons: Apple's willingness to play well with others could be a big problem. Apple has a history of not allowing its technology to work with other products and devices in favor of its own proprietary ecosystem. Analysts warn that consumers may not be willing to surrender control of their living room to a single company in the same way they do with their computers.

MICROSOFT

Pros: Microsoft's Windows operating system is already an accepted standard on computers, phones and a variety of digital music and video devices. The digital living room is a natural extension of this. Microsoft has a history of collaborating with third parties, and is expected to ramp up its digital living room capabilities with the release of its next operating system, Windows Vista.

Cons: The company's early efforts to create a digital living room device and operating system, the Windows Media Center PCs, have drawn a collective

yawn from mass audiences. Likewise it has tried to position its Xbox gaming system with its Internet connectivity as a Trojan horse in the living room, a strategy that has yet to play out. Ditto living room music solutions from Microsoft-compatible companies like RealNetworks.

**COMCAST,
TIME WARNER**

Pros: The cable industry, led by the likes of Comcast, is already in the living room. And with digital cable, the industry today is offering a growing array of on-demand and customization products through its set-top boxes—no additional hardware or software required. It also has proved it can beat competitors like TiVo at their own game. Cable operators have been the ones to mainstream the digital video recorder business by offering the device to its users at no cost upfront with a low-cost monthly service fee. Another inroad: Internet connectivity through its broadband access business. Cable companies are in a good position to set standards for mass consumption of the digital living room experience.

Cons: While cable companies are great at getting into homes and managing relationships with rights holders, retailing and merchandizing an infinite selection of entertainment products is not a core strength.



**VERIZON,
AT&T**

Pros: Telecommunications companies like Verizon and AT&T are starting to push into TV and video services via their DSL networks in a bid to take on cable operators. If they can get into the living room, telecom companies offer interesting ecosystem capabilities from the couch to the mobile device—especially as convergence between broadband Internet-enabled phones and hand-held entertainment devices continues.

Cons: DSL is facing a costly uphill battle against cable in its bid to provide even basic TV services. With no beachhead in the living room, the industry could find itself on the outside looking in.

**GOOGLE,
YAHOO, AOL**

Pros: While Apple dominates digital entertainment sales, over the long run the likes of Google and Yahoo are in a strong position to play a key role in selling digital media content and services to consumers. That could leave them in an influential position to help define standards for how the digital living room experience will work.

Cons: No strong consumer electronics connection; well behind Apple in content sales.

LEGAL BY SUSAN BUTLER

United Front

At Recording Arts Day On The Hill, Industry Reps Seek Fair Compensation And Overseas Privacy Protection

Voices of the music community cut through all the legal jargon on Capitol Hill during meetings with lawmakers earlier this month. As more than 150 music creators, business representatives and trade-group executives converged in the nation's capital for Recording Arts Day, their requests centered around fair compensation for music and protection from global piracy.

These basic desires are far from simple when it comes to legislation. Lawyers for legislators and trade groups have been in heated negotiations for months over changes to copyright law.

The proposals affect some of the most important aspects of the music business, from compulsory licenses for compositions to the technology used in new listening devices that store music sent from satellite radio. And the fight to control piracy is especially challenging overseas.

Which is why the annual pilgrimage, spearheaded by the

Recording Academy, came at a crucial time for the industry.

"It's a consensus-gathering process to make certain when you're crafting legislation, it doesn't have an unnecessary impact on someone," says Rep. Mark Foley, R-Fla., who was honored by the Recording Academy for supporting industry issues. "That's why we try to get a broad perspective of the voice inside, whether it's the record execs, the trade groups or the talent."

Recording Academy president Neil Portnow says his group's mission on Sept. 6 was to educate lawmakers and show unity as an industry.

"The congressmen and senators never see us in one place at one time as a unified music industry," he says. "They've said, 'We need to see you united. We can't fix all of the issues. You guys have to get together on this because divided nothing will happen.' It makes an incredible statement for all of us to be here unified one day

at least one time a year."

Portnow says that global piracy, especially in China and Russia, is a priority. Indeed, piracy is top of mind with some officials as well.

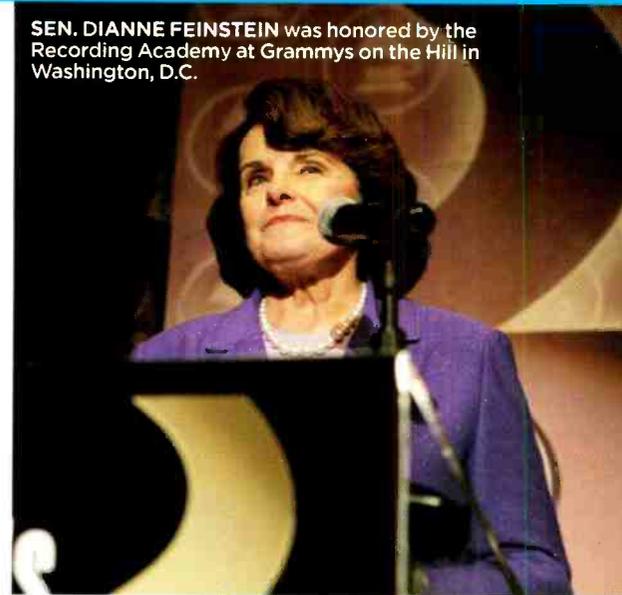
Government sources tell Billboard that there is a good probability the United States will file a legal action this fall with the World Trade Organization against China over the country's insufficient intellectual-property (IP) protection.

Sen. Dianne Feinstein, D-Calif., also honored by the Recording Academy, does not believe a WTO action is necessarily the right way to go.

"The necessary thing is for the [United States Trade Representative] as well as our government to talk with high-level Chinese leaders," she says.

Feinstein explains that in the 1990s, she went directly to then-Chinese president Jiang Zemin and asked about piracy in one of the provinces. Jiang told her that the governor of that province assured him there was

SEN. DIANNE FEINSTEIN was honored by the Recording Academy at Grammys on the Hill in Washington, D.C.



no theft. Then a Chinese person came to Feinstein with a list of 30 pirate companies. She gave the list to the USTR, who was able to close them down.

"You have to develop the contacts," Feinstein says. "The Chinese are increasingly attuned to IP rights. Hong Kong has tried to be very assiduous in cracking down on the sale of pirate goods, but you press in one direction and it pops up in another. So it requires constant attention. Our government isn't giving it the constant, high-level attention."

Earlier this year, Feinstein co-sponsored the Perform Act, which would require satellite, cable and Internet broadcasters to all pay the same royalty rates for the performance or

distribution of digital sound recordings. Some members of the tech and broadcasting communities object to legislating technology. Yet the senator finds a balance for her constituency's interests.

"Intellectual property laws, with copyrights and patents, are the law," Feinstein says. "Songwriters, music producers and movie companies have certain copyright protections. If we let them be invalidated in the entertainment industry, that's the camel's nose under the tent for virtually every other high-tech industry as well. Either you believe that copyright and patent law is important and should be protected across the board or it isn't. I believe it is." ...

GLOBAL BY LARS BRANDLE and RAY WADDELL

Shake-Up At Sanctuary

Executive Exits From Artist Management Unit Imminent, Sources Say

Sanctuary Group's artist management unit, the independent music company's cornerstone asset, is bracing itself for a structural sea change, well-placed sources tell Billboard.

The departure of longtime high-level executive Merck Mercuriadis from the music firm is imminent and will be announced within the next couple of weeks,



sources say. The company's co-founder and worldwide head of artist relations Rod Smallwood may also be on the way out, taking with him the company's oldest management client, Iron Maiden, according to executives close to the situation.

Another key artist manager, Craig Jennings, is understood to be part of the exodus. Jennings currently manages rock acts Funeral for a Friend, Yourcodenameis:Milo, Bullet for My Valentine and Fightstar. A spokesman for Jennings said the artist manager could not comment.

Sanctuary Group CEO Frank Presland could not be reached by press time.

The loss of Iron Maiden would be a severe blow for Sanctuary. The veteran rock act, whose most recent album "A Matter of Life and Death" (Capitol/EMI) opened at the top of Billboard's Top 100 European

MERCK MERCURIADIS, left, with AXL ROSE at the 2006 MTV Video Music Awards. Sources say Mercuriadis will continue to manage Rose.

chart, is understood to have been out of contract with Sanctuary for roughly a year. "Life and Death" entered the top 10 in 19 European countries on its release in early September, topping the charts in nine of those. This week, it enters The Billboard 200 at No. 9 after moving 56,000 units; in Iron Maiden's 30-year history, it's the band's first U.S. top 10 album.

A representative for Iron Maiden Holdings, the London-based corporate entity that co-ordinates the band's activities, declined to comment.

Smallwood and fellow Cambridge University student Andy Taylor founded artist management business Smallwood-Taylor Enterprises—later renamed Sanctuary Group—in 1976. Three years later, the pair signed Iron Maiden to a management contract, beginning a relationship that continued until recent times. As previously reported, Taylor was axed from Sanctuary May 26, following a rocky financial period that nearly sank the com-

pany. Smallwood could not be reached via phone or e-mail for comment. Taylor also declined to comment on the Iron Maiden situation.

A former A&R and marketing director at Virgin Records, Mercuriadis has served with Sanctuary for more than 16 years, most recently as group CEO. According to the publicly traded company's Web site, Mercuriadis is currently listed as an artist manager.

Mercuriadis is expected to join megamanagers Irving Azoff and Howard Kaufman at Front Line Management. Sources say he will continue to manage some of his acts, including Morrissey, Guns 'N Roses and Joss Stone.

One source says the parting between Mercuriadis and Sanctuary is "amicable." In conjunction with Sanctuary, he is also expected to continue working with Elton John, as a co-manager.

Azoff could not be reached for comment at press time. ...

>>>EDONKEY SETTLES

eDonkey's owners are the latest peer-to-peer operators to settle copyright infringement claims with the major labels. In a consent judgment filed Sept. 12, MetaMachine, Sam Yagan and Jed McCaleb agreed to pay \$30 million to the labels. The settlement requires MetaMachine, Yagan and McCaleb to disable and prevent users from copying or sharing any of the labels' music through software, servers or Web sites they own or control. The Web sites are expected to be shut down following entry of the judgment.

>>>LATIN INDIE SHUTS DOWN

Indie Latin label Líderes Entertainment Group has shuttered, at least temporarily. Líderes, based in Miami, is owned jointly by Venevision, Venezuela's Grupo Cisneros and president Rodolfo Rodríguez. Calls to Líderes were not returned by press time. Ole Music, the indie label acquired by Líderes in 2005, plans to continue operations despite Líderes closing. Ole chairman Oscar Llord says he will run Ole but probably from a new location. Universal Music Group Distribution, which distributed Líderes, will continue to distribute Ole.

>>>REALNETWORKS ACQUIRES WIDER THAN

RealNetworks has acquired mobile content technology firm WiderThan for \$350 million, setting the stage for a mobile version of the Rhapsody music subscription service. WiderThan provides solutions to a number of companies, including Verizon, T-Mobile and SK Telekom. According to RealNetworks, a mobile Rhapsody is a "very compelling proposition" and one likely to be explored in the future, but the early motivation behind the acquisition is to expand Real's reach into mobile via games and video-on-demand.

continued on >>>10

TIM MCGRAW FAITH HILL

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>>> **BUCKCHERRY
SUED**

Buckcherry is hitting back at the lawsuit filed Sept. 7 in Los Angeles County Superior Court against the rock band and its labels Warner Music Group and Atlantic Records. The plaintiff in the suit, a minor identified as Jane Doe, alleges she was given alcohol and coerced into exposing herself in the band's "Crazy Bitch" music video, according to reports. In a statement released Sept. 14, the band's lawyer, Skip Miller, said, "The claims in this case are entirely unfounded and without merit."

>>> **'SUPERNOVA'
DISPUTE**

The search for Supernova's frontman came to an end Sept. 13 as rocker Lukas Rossi was named the winning vocalist of the CBS reality show "Rock Star: Supernova." But the legal dispute over the new band's name is far from over. In June, a 1990s punk band that performed as Supernova From Cynot3 and Supernova sued Mark Burnett Productions, CBS and others for infringing the name Supernova. Hours before the Sept. 13 show, a federal judge in California issued a preliminary injunction ordering the show's producers to stop using the name until a full trial or another court order finally decides a trademark dispute.

>>> **NAPSTER
OFFERS FREE MP3
PLAYERS**

Napster is giving away MP3 players. The company launched a promotion Sept. 12 that offers a free 512MB flash-based MP3 player to anyone purchasing a three-month subscription to NapsterToGo, the company's \$14.95-a-month mobile service. Customers can sign up for the deal via Napster's Web site. Additionally, the company also said that its 1GB MP3 player is now available for \$50 with the same three-month service agreement.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leila Cobo, John Ferguson, Chris M. Walsh and Reuters.

UpFront

DIGITAL BY BRIAN GARRITY

MUSIC DIALS UP MOBILE EFFORTS

At Billboard's MECCA Confab, Execs Say Wireless Content Needs A Bigger Marketing Push

Leading label and wireless executives gathered at Billboard's MECCA conference in Los Angeles in mid-September say record companies need to do more to make mobile a standard part of their marketing spend.

"As an industry we're not doing enough," Universal Music Mobile VP/GM Rio Caraëff says. "When we have a new artist, we don't have messages with calls to action for mobile. We're just scratching the surface of driving demand."

For its part, Universal Music Group will roll out a campaign to sell ringtones from Snoop Dogg via premium short message service (SMS). UMG will include shortcodes for buying the rapper's ringtones in all marketing messages promoting the new Snoop album, "The Blue Carpet Treatment," due Nov. 21.

In support of a new Doors boxed set, "Perception," also due Nov. 21, Warner Music Group's Rhino Entertainment is running an ad campaign for Doors ringtones that will air on cable

TV and online later this month.

The commercials—a rare ringtone TV marketing campaign from a major label—will be 15 and 30 seconds in length and run for two weeks starting the third week of September. Rhino is selling the ringtones through a new premium SMS called RhinoTones.

Rhino Entertainment senior VP of new media strategy David Dorn says the label will also run similar TV/online campaigns promoting ringtones from specific genres—'80s and old-school hip-hop—in October.

In a keynote Q&A, the Doors' Ray Manzarek and manager Jeff Jampol told Billboard executive editor/associate publisher Tamara Conniff that the band and Rhino are developing a number of special webisodes and windowed, mobile-only content releases.

Efforts to drive increased mobile content marketing come amid concerns that early adopters of mobile music and ringtone content

are starting to max out.

Multimedia Networks founder Robert Tercek says the issue isn't limited to music. It applies to almost all mobile entertainment content which, he says, has hit a speed bump.

Caraëff adds, "The challenge for us and everyone is to take it to the mainstream."

ELSEWHERE AT MECCA

■ **UMG and MTV Networks** have entered a wide-reaching licensing deal for mobile video content, sources say.

Under the agreement, MTVN gains access to full videos from UMG artists, as well as live performances of UMG acts on MTV shows, for use in its streaming and downloadable video-on-demand services.

MTV will also be able to create original made-for-mobile programming featuring UMG content that it can distribute across services from all carriers. All U.S. wireless video consumers who receive MTVN music-branded services will be



THE DOORS' RAY MANZAREK discusses web and mobile content in keynote Q&A with Billboard's TAMARA CONNIFF.

able to access this content.

The deal covers all of MTVN's brands and wireless sub-brands, including MTV, MTV2, MTV Español, mtvU, VH1, CMT and Logo.

■ **In a theatrical opening keynote**, Sprint VP of business development and product innovation Paul Reddick, right, dressed as the title character from the movie "Talladega

Nights: The Ballad of Ricky Bobby" and tossed loaves of Wonder Bread into the crowd. Sprint is a leading sponsor of the Sony Pictures release and has featured lead actor Will Ferrell in its commercials. Reddick used the address to urge the entertainment industry to take a fresh approach to offering mobile content.

Reddick said that a lack of rights licensing standards is creating a bottleneck in the development of wireless entertainment. He also said that with

more than 5 million downloads sold through its Sprint Music Store in its first year, it's clear that consumers will pay a premium rate (\$2.50 per track) for over-the-air downloads. "We're past the experimental phase of getting people to buy," he said.

■ **Nellymoser and Muze** are promoting a one-stop technology and content solution to media companies and other brand marketers looking to get into wireless commerce.

Under the alliance, the companies will jointly market Nellymoser's mobile technology platform and Muze's metadata and multimedia catalog in a combined offering. Muze's platform includes more than 2 million licensed tracks from major and independent labels in North America, more than 5 million licensed streaming music samples and more than 40,000 movie trailers.



LATIN BY LEILA COBO

Batanga's Online Boost

Latin Music Site Joins Digital Music Store Elatinmusic.com To Offer More Content

Latin music Web site batanga.com and digital music store elatinmusic.com have joined forces in an Internet oper-



ation that merges Batanga's considerable traffic with Elatinmusic's solid digital-sales operation.

Batanga will now offer 26 Internet radio stations, video on demand, news

and the Batanga Music Store, powered by Elatinmusic, under one virtual roof.

The model joins such entities as AOL and Univision in offering Latin music content and sales, but Batanga hopes to distinguish itself from broader media companies with a sharply honed Latin music-only focus.

"People who go to Batanga are there because they want music—nothing else," says Miguel Sierralta, president of Elatinmusic, which launched last year and became the first Latin digital store to strike deals with the majors. "We had the technology, we had the music, now we have an audience that is looking for music."

Launched in 2000, Batanga has seen its traffic and advertising grow exponentially. According to CEO Rafael Urbina, the site had 4.2 million unique users in July, up from 2.5 million in December 2005, and year-to-year adver-

tising revenue has doubled since 2004. Batanga's traffic jumped following the merger last December with Planeta, a video-on-demand service where 80% of its content is music-driven. Unlike univision.com or AOL and Yahoo's Latin sites, which all try to be everything to everyone, Batanga's audience falls mostly in the 18-34 age group, lives in the United States and navigates in two languages. The entire site's content is bilingual.

"The problem with many online stores is access" to traffic, Urbina says. "Our advantage is our prospective buyers are already in the site."

Urbina says Batanga users spend an average of 300 minutes per month on the site. Last month, visitors listened to 95 million tracks and watched 15 million videos.

Adding a digital store was a logical next step. "We realized that the [Batanga]

user also wants to download the music, the ringtone and the lyrics to the songs. We are trying to satisfy all their needs."

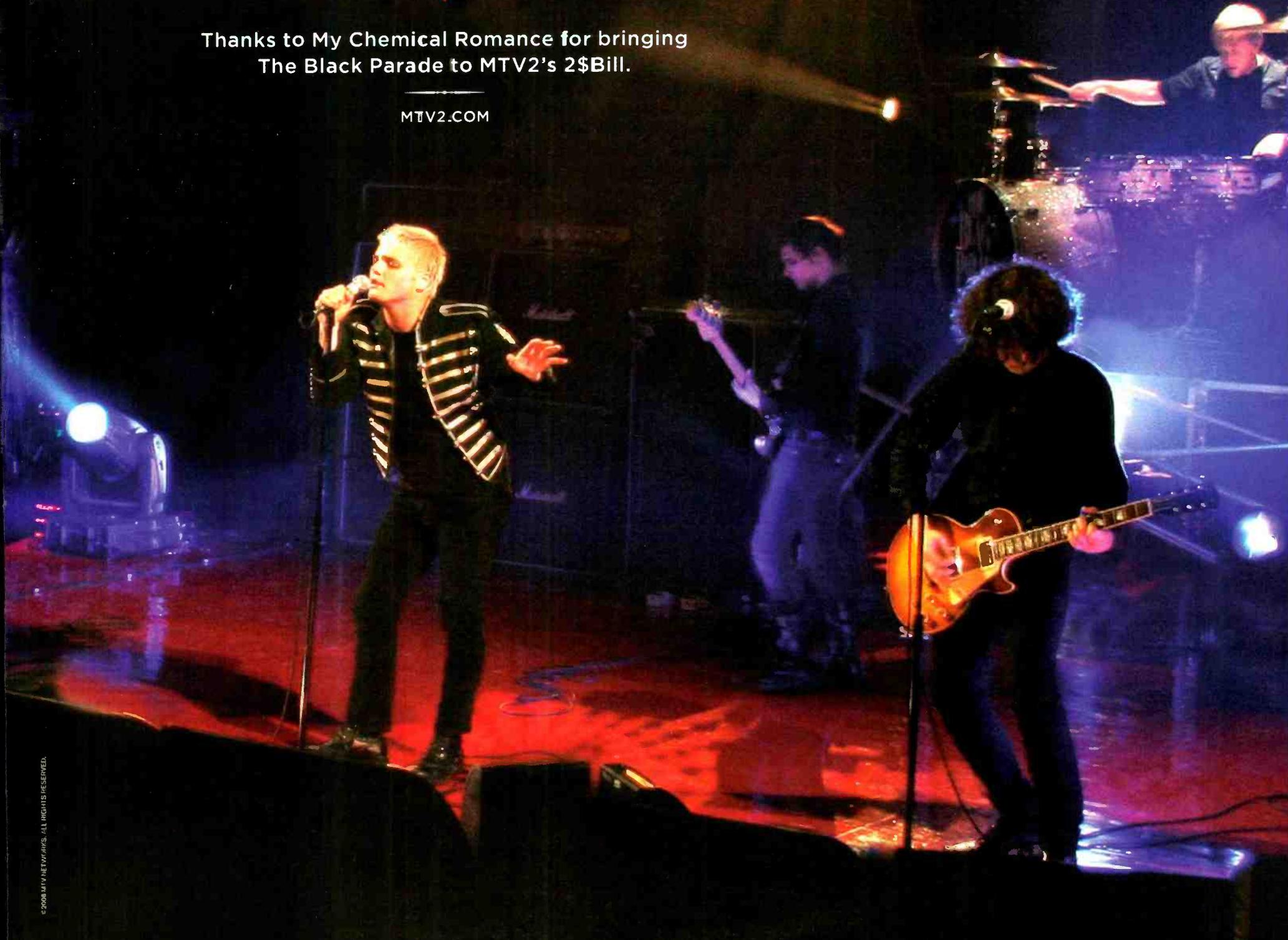
Elatinmusic offers a catalog of approximately 250,000 songs, including catalog from Warner and EMI. Agreements with Universal and Sony are imminent, Sierralta says. Most tracks are Latin or appeal to a Latin lifestyle. The site also supports new and developing acts, and Sierralta plans to develop a digital label. Under the new deal, the site relaunched on Labor Day as the Batanga Music Store under the Batanga banner.

As the year progresses, the Batanga site plans to incorporate social networking and increase promotions. For example, Batanga has teamed with Jeep for a contest in which unsigned artists submit music to create a new radio station. The site will also launch with a General Motors promotion offering free downloads.



Thanks to My Chemical Romance for bringing
The Black Parade to MTV2's 2\$Bill.

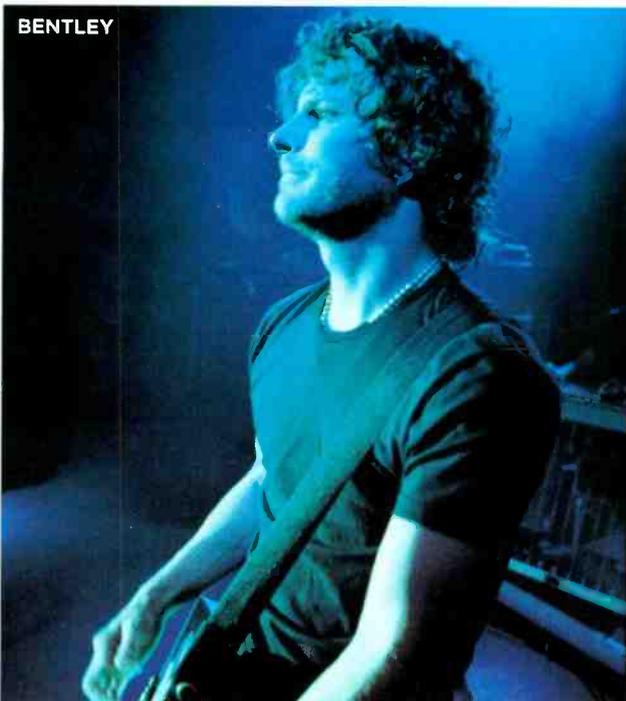
MTV2.COM



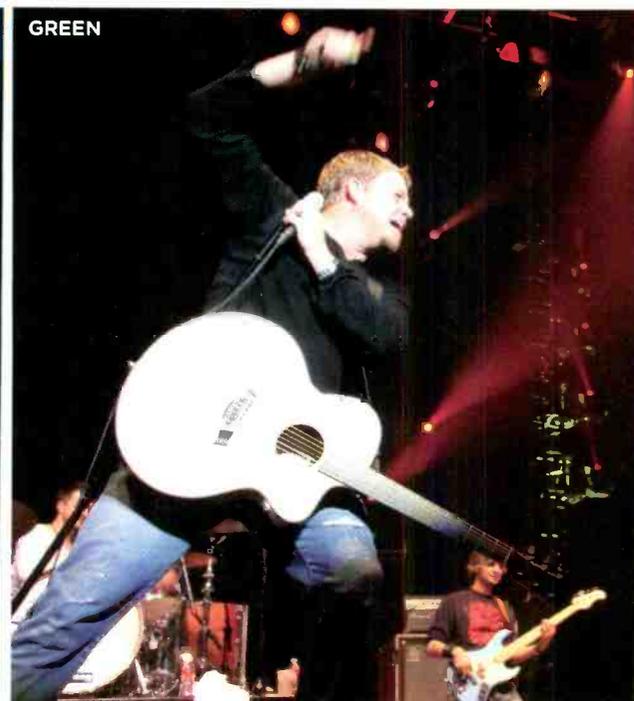


SLIGHTLY STOOPID

TOURING BY MITCHELL PETERS



BENTLEY



GREEN

Raising The Bar

Matching Fan Demographics To Beverages, Beer And Liquor Companies Rev Up Their Tour Sponsorship Involvement

At a time when exposing a national audience to new music is tougher than ever, many artists are heading straight to the bar to get the job done.

Indeed, beer and liquor companies have become increasingly involved in artist sponsorships and for good reason. On the beverage side, a concert setting is the perfect environment to market alcoholic drinks to 21- to 34-year-old adults, says Jay Coleman, founder/CEO of Entertainment Marketing Communications International. "Companies are very interested in that demographic because they're younger, more impressionable [and] can become long-term customers," he says. "They want to put their brand front and center in places of social interaction, and music is always a part of anything social." From the artist's perspective, two things should be considered: Does it make sense financially and is the brand a good match, Coleman says.

Scott Siman, who manages Tim McGraw, says past Bud Light tour sponsorships helped land the

JÄGERMEISTER MUSIC TOUR

Rick Zeiler, director of marketing and brand development for Sydney Frank Importing, is the mastermind behind the annual Jägermeister Music Tour. Since becoming involved in live music sponsorship about five years ago, Jägermeister sales have more than tripled. "This year we'll sell up to 3 million cases," Zeiler says. "We think a lot of it has to do with our music promotions and our band-sponsorship program."



The company has created a nationwide program where it provides about 230 bands with promotional items (T-shirts, lighters, shot glasses, guitar picks) that contain the band's logo, along with the Jägermeister brand. In return, the act helps promote the liquor onstage.

This year's Live Nation-produced Jägermeister Music Tour starts Oct. 19 in Anaheim, Calif., and ends with back-to-back gigs Dec. 8-9 at San Diego's 4th & B. The trek will shift from its usual heavy metal lineup to focus on different genres. "We don't see why we can't sponsor reggae, country, polka bands—you name it, we'll sponsor them," Zeiler says. "As long as they're loyal to drinking Jägermeister, we're interested in working with them." The trek's target demographic is 21- to 35-year-old males, he says.

Matthew Phillips, who manages Jägermeister Music Tour headliners Slightly Stoopid and Pepper, feels the hard-partying fans of the bands are a nice match for the liquor brand. "These two bands both tour a lot, and the feedback from promoters is that they do really good at the bar," the Silverback Management president says.

DIERKS BENTLEY/BUD LIGHT

With the recent announcement of Dierks Bentley's Bud Light-sponsored Locked & Loaded fall headlining trek, Bentley joins George Strait and McGraw as the only country artists to be sponsored by the beer giant. Manager Scott Kernahan couldn't have asked for anything more.



"In our mind . . . Bud Light is the ultimate endorsement," Kernahan says. "What they can do for us in bars and on the street level is amazing."

David Campbell, senior director of entertainment marketing for Anheuser-Busch, agrees. "I think all artists—big and small—look at a partner like Anheuser-Busch as someone who can help generate exposure through marketing that they couldn't otherwise do themselves," he explains.

"That can be on a broad scale through television or a smaller scale through radio, outdoor advertising and retail promotions at bars and grocery stores," Campbell adds.

The Locked & Loaded trek starts Oct. 5 at the Asheville Civic Center in North Carolina and wraps up Dec. 8 at the House of Blues in Las Vegas. Miranda Lambert and the Randy Rogers band will support. The tour marks Bentley's first headlining jaunt outside the ballroom bar circuit.

"We've played every bar in America and outgrown them," Kernahan says.

"In going out on this headlining tour, our costs have definitely escalated by playing these buildings," he says. "The fee Bud Light is paying helps us do this."

country star in several commercials during the Super Bowl and Academy Awards. "Those are advertising opportunities most artists can't afford to be a part of," the RPM Management owner says.

When seeking out potential tours to sponsor, beer and liquor companies look for "buzz" artists who have a strong connection to the audience they're trying to reach, according to Steve Knill, president of Radiate Music and Entertainment. "They try to match the demographics of the artists' [fans] with the consumer they think are going to use their product," he says. Knill's company works closely with record labels, retailers and radio stations to determine which artists sell and get airplay.

Coleman's company has partnered brands with artists for more than 25 years, and he believes it's best if the two parties involved have the same objectives in mind. "If it's done right, it can be a major attribute to an artist," he says.

Here's a look at several alcohol sponsorships that have payed big dividends for artists.

HEINEKEN RED STAR SOUL

Heineken generally steers clear of tour sponsorship deals, says Mike McCann, director of integrated marketing, promotions and sponsorships. Instead, the beer company creates live musical experiences, which allows for total control of the event.



Heineken recently announced the eight-city Heineken Red Star Soul concert series, which begins Sept. 12 at Philadelphia's Theatre of Living Arts and ends Nov. 18 at Atlanta's Center Stage. The free shows will feature such headliners as Angie Stone, Raphael Saadiq, Bilal and Amel Larriex. The aim is to reach African-Americans, who account for about 25% of the beer's consumer base, McCann says, and "are some of our most loyal consumers, so we wanted to broaden our music platform and create an experience from the ground up."

To promote Red Star Soul, Heineken created a Web site for the concert series and has placed advertisements with XXL magazine and AOL's Black Voices. "We also have pretty extensive radio running in the markets," McCann says.

Heineken held its second AmsterJam music festival Aug. 19 in New York, which featured performances by Tom Petty & the Heartbreakers, Foo Fighters, LL Cool J, Busta Rhymes and others. "What we decided to do with AmsterJam was create a festival that spoke to all our different consumer bases," McCann says. "We were the producers and built it from the bottom up."

Approximately 15,000 people attended AmsterJam, which had a ticket cost of about \$70, McCann says. AEG Live was a partner in the festival, which was open only to fans of legal drinking age.

PAT GREEN/MILLER LITE

Miller Lite has been a tour sponsor for Texas-based artist Pat Green for two years. Manager Clarence Spalding says he looks for true sponsorship partners, not a company that's just going to hand over a check. It's more about "what they can do in markets to help generate interest in your act," he says. "In the case of Pat Green, who is a mid-level act, I'm looking to get his name out there in any way I can."



What started as a Texas and Southwest deal with Miller Lite has now expanded into a national sponsorship, which means more support from Miller distributors in cities like Boston, Philadelphia and Chicago. Green, whose schedule has him on the road through December, recently sold out two nights in Chicago, according to Spalding. "We notice that distributors are helping us bring awareness to our act," he says, noting that the beer company has been running promotions in bars and convenience stores.

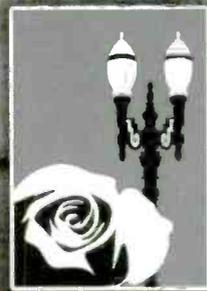
Spalding also manages country heavyweight Brooks & Dunn, who have had past deals with Miller Lite and Coors Light. With larger-scale tours, an alcohol beverage sponsorship helps offset large production costs. "When you're carrying 12-15 trucks on the road, it gives you an opportunity to do things with your show that you couldn't have done without a sponsor," Spalding says. "From a creative level onstage, it gave us the opportunity to push the envelope with our production."

Green's latest album, "Cannonball," was released Aug. 22 via BNA/Sony BMG and debuted at No. 2 on Billboard's Top Country Albums chart.

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DIGITAL BY ANTONY BRUNO

Coming Zune To A Store Near You

Microsoft Bets On A New MP3 Player Experience, But Does The Device Hold Up?

As the holiday sales season approaches, one looming question is whether Microsoft's Zune digital music device and service can successfully stand up to Apple Computer's iPod/iTunes.

But even after Microsoft gave press and analysts an extensive sneak peek at both this past week, the best answer is—maybe. It all depends on whether Microsoft can successfully make it more about the service and less about the device.

The Zune itself, manufactured by partner Toshiba loosely based on its Gigabeat product, proves to be a rather underwhelming affair. It seems like a work-in-progress, similar to the still under-construction campus facility that houses the team developing the project.

The Zune plays music and videos and stores photos. It features a 30GB hard drive and a large, clear color display. It has the standard navigation controls and content organization structure found on most any other MP3 player, with few new features other than the ability to view album art in the navigation pane and the ability to customize the screen background with personal photos.

Physically, the Zune is boxy, bulky, and has a rather cheap look and feel that will prove a significant sales challenge when compared to the sexy, shiny iPod line. Yet Microsoft's goal is to secure a "strong No. 2 position" behind Apple in digital music player market share by June 2007, according to Zune marketing chief Chris Stephenson. To do so, it would have to overtake SanDisk, which today trails only Apple with 10% of the MP3 player market.

Microsoft rests its hopes to achieve this on the only innovation that the Zune brings to the table—Wi-Fi connectivity. With it, Zune owners can connect to other Zune devices and share any music and photos stored on the device, but not yet videos.

But at launch, even that innovation has its limits. The Zune will only be able to connect to one Zune at a time, not to anything else, and only when in range of a Wi-Fi hot spot. In time, other devices will be supported, such as Internet-connected PCs, Xbox 360 videogame consoles and

mobile phones running Windows Mobile technology. Once connected, Zune users can share any song or playlist with other Zune users, but each song can be transferred only once to any individual device. The recipient of the shared song can then play it three times or keep it for three days, whichever comes first, before it disappears.

Users can flag any song that interests them to later download a permanent version, either a la carte or via a subscription plan, once synced with a PC running the Zune software and service.

"We're trying to take away the focus on the device," Stephenson says. "There comes a point when the device becomes less important than the actual service. Overtime, connected entertainment is what changes this category."

The challenge is the simple fact that selling an experience is much more difficult than selling a device, something the company readily acknowledges. Yet the Zune still has a shot at making a real dent.

Apple Computer clearly won round one of the digital music fight; competing with an established market leader



Zune nation: Microsoft's launch plans include an emerging-artist program and yet-to-be-defined promos with labels to better compete with Apple's iPod.



SMALL PACKAGE PACKS FEATURES

iPod competitors are coming out of the woodwork these days. Creative Labs, flush with a \$100 million settlement from a patent dispute with Apple, is at it again with the new Creative Zen V Plus. The V takes the "smaller is better" approach in size but packs plenty of features.

At less than three inches tall and two inches wide, the V plays not only music but also video-clips from a number of sources—such as personal camcorder video, video podcasts and more—using a specially designed video conversion technology. It also allows users to record songs from outside sources (like a CD or MP3 player) as well as a FM radio receiver.

The V is available with storage capacities of 1GB, 2GB and 4GB, priced at \$130, \$170 and \$230, respectively.

—Antony Bruno

on existing attributes rarely works. The fact is, there is little left to innovate with a pure music player. So now the battle shifts to new advancements—mobile connectivity, home entertainment system integration and video services and downloads. In these areas, the playing field is a bit flatter, and it is on this ground that Microsoft is introducing Zune.

Additionally, Microsoft will enjoy the support of the music industry and a massive retail distribution base, both fed up with Apple's heavy-handed tactics.

The Zune effort includes an emerging-artist program and other yet-to-be-defined promotional aspects geared to appeal to music executives and artists alike. The Zune facility, for instance, will include a live performance studio for capturing exclusive performances, and Zune is providing "digital media experts" to artists on tour to help manage their road blogs and capture content for their sites.

Consumer electronics chains like Best Buy and Circuit City have every reason to support an iPod competitor as well. The profit margin on an iPod for these retailers is notoriously low since Apple prefers to sell its devices in its own retail stores. In some cases, retailers claim they even lose money on each sale.

Other manufacturers offer better margins, and therefore retailers support them more by featuring their products in their advertising circulars and in-store displays. Analysts speculate that's how SanDisk managed to come out of nowhere and seize the second-largest market share for MP3 players.

But before the Zune's potential can be fully judged, more information is needed—price, availability, units shipped and accessible content. And in the end, it comes down to making the service more important than the device, and Microsoft will need all the allies it can get to pull this off.

BITS & BRIEFS

SAY MY NAME, PLAY MY GAME

Beyoncé is going to become a mobile game. The pop singer, along with label Sony BMG, has licensed her likeness, music and voice to Starwave Mobile, which is developing a game focusing on the Grammy Award winner. A key focus of the game is Beyoncé's recently launched fashion line House of Dereon, as well as the Dereon juniors line led by Beyoncé's sister, Solange. Game details are not yet available, but Starwave expects it will be released sometime next year. Starwave Mobile is a division of the Walt Disney Internet Group.

VOODOO TEXT MESSAGING

The organizers of the Voodoo Music Experience festival in New Orleans are using mobile text messaging to drive

awareness of the event and sell tickets. Participating acts, such as the Red Hot Chili Peppers, are allowing fans to opt in to the program, called the "Social Ad and Pleasure Club" via their Web sites. Event organizers are using the text messages to announce the show's lineup before releasing it to traditional outlets. Additional mobile and Web-based content will be added in advance of the event, to be held Oct. 28-29 in New Orleans.

QTRAX PICKS FROM THE ORCHARD

QTRAX, an ad-supported peer-to-peer music network, has expanded its music licensing agreements with the addition of the Orchard. The deal makes the Orchard's full catalog of independent and international music available to the QTRAX network. The service has existing licensing agreements with EMI Music Group.

HOT RINGTONES™ SEP 23 2006 Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ORIGINAL ARTIST |
|-----------|-----------|----------------|----------------------------|---|
| 1 | 1 | 8 | #1 SEXY LOVE | NE-YO |
| 2 | 2 | 100 | SUPER MARIO BROTHERS THEME | KUJI KONDO |
| 3 | 3 | 21 | I WRITE SINS NOT TRAGEDIES | PANIC AT THE DISCO |
| 4 | 4 | 18 | RIDIN' RIMS | DEM FRANCHIZE BOYZ |
| 5 | 5 | 27 | MS. NEW BOOTY | BUBBA SPARXXX FEATURING YING YANG TWINS & MR. COLLIPARK |
| 6 | 6 | 3 | FAR AWAY | NICKELBACK |
| 7 | 7 | 100 | HALLOWEEN | JOHN CARPENTER |
| 8 | 7 | 24 | WHAT HURTS THE MOST | RASCAL FLATTS |
| 9 | 11 | 98 | THE PINK PANTHER THEME | HENRY MANCINI |
| 10 | 10 | 52 | MY HUMPS | THE BLACK EYED PEAS |



Excitement over the kickoff of the NFL season and the first week of "Monday Night Football" on ESPN cause Johnny Pearson's "Heavy Action (Theme From Monday Night Football)" to debut at No. 20.

| | | | | |
|----|----|----|---|---------------------------|
| 11 | 8 | 43 | LAFFY TAFFY | D4L |
| 12 | 12 | 38 | GASOLINA | DADDY YANKEE |
| 13 | 13 | 97 | SWEET HOME ALABAMA | LYNYRD SKYNYRD |
| 14 | 14 | 25 | BEST FRIEND | 50 CENT & OLIVIA |
| 15 | 11 | 27 | GIMME THAT | CHRIS BROWN |
| 16 | 16 | 70 | BECAUSE I GOT HIGH | AFROMAN |
| 17 | 19 | 12 | DOWN | RAKIM & KEN-Y |
| 18 | 20 | 83 | CANDY SHOP | 50 CENT FEATURING OLIVIA |
| 19 | 15 | 17 | RIDE WIT ME | NELLY FEATURING CITY SPUD |
| 20 | - | 1 | HEAVY ACTION (THEME FROM MONDAY NIGHT FOOTBALL) | JOHNNY PEARSON |

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Faith West Modtones, Infospace Mobile, MIDIRingtones AG Interactive, XRinger, Zingy and Zango, A Wider Than Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



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Making The Brand

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Brand New World

R&B/Hip-Hop Conference Panelists
See Web Sites As A Great Equalizer

"Advertising is in flux right now because media has changed so much." Valerie Graves, chief creative officer of advertising/marketing agency Vigilante Entertainment, said these words at the onset of the "I'm With the Brand" panel discussion, which kicked off the second day of the seventh annual Billboard R&B/Hip-Hop Conference & Awards.

Such change brings new opportunities, though. Graves said that while the 30-second TV spot is not going away, its role has been diminished by various wireless and digital platforms, as well as by Internet destinations like MySpace and YouTube.

The two Web sites were the most-heard words at the three-day confab (Sept. 6-8), held at the Renaissance Waverly Hotel in Atlanta.

Sites like these allow brands—artists and consumer products—to create brand experiences, noted panelist Brian Feit, founder/president of marketing firm BMF Media Group and a producer of the Lil' Kim reality TV show "Countdown to Lockdown." These experiences, he added, "tie into the lifestyle the brand is trying to create."

To be sure, the Internet has proved to be a great equalizer. "It's possible to become a brand today in a way that was once only possible in a controlled manner—and by somebody else," Graves said. "Now, it's in the consumers' hands."

That said, creating credible and believable partnerships is more important than ever. Music World Entertainment founder/CEO Mathew Knowles, who manages the careers of Destiny's Child and

others, illustrated this by pointing to House of Dereon and its juniors offshoot Dereon. Both fashion lines are helmed by Knowles' wife, Tina, and daughter, Beyoncé.

When Dereon launches in October, "you'll never see Beyoncé alone in the ads," Knowles said. "She'll always be with my other daughter, Solange, the face of Dereon." The reasoning is simple, he noted: "Beyoncé wears \$300, \$400, \$500 pair of jeans. So, it wouldn't be believable to see her in jeans that cost \$50-\$60. We must be careful how we position the brand."

Similarly, the mothership brand, House of Dereon, is about Tina, Knowles said. "As a female [buying the clothes], you don't care that it's Beyoncé's brand. What you care about is the quality of the clothing, which is why [Tina's mother] Agnes [who was a seamstress] is in all the ads."

But for many, it is Beyoncé's very involvement that creates an emotional connection.

Fila relies on such connections to communicate with its audience. During the recent Lollapalooza festival in Chicago, the Italian sports brand was a sponsor of the coinciding ck one Music Lounge at the Hard Rock Chicago Hotel. By participating in this event, Fila was able to personally connect with more than 30 acts that stopped by the lounge. One act, Gnarlz Barkley, then proceeded to wear its Fila gear during its Lollapalooza performance. "As a brand, this is what you hope for," Fila entertainment mar-



Pictured, from left, are 'I'm With the Brand' panelists BMF Media Group's BRIAN FEIT, Vigilante Entertainment's VALERIE GRAVES, Music World Entertainment's MATHEW KNOWLES, Westin Rinehart's ALONZA ROBERTSON, B2 Entertainment's WANDA SHELLY, Fila's JENNIFER YU and Disturbing Tha Peace's CHAKA ZULU.

keting manager Jennifer Yu said. "This one appearance gave our brand multiple impressions around the world."

"You're looking for impressions—traffic—that can be converted to sales," added panelist Alonza Robertson, senior VP of brand strategy firm Westin Rinehart.

Impressions were precisely what B2 Entertainment received with "Being Bobby Brown." As the reality show's producer, B2 could not initially get sponsors to support the show, B2 partner/producer Wanda Shelly said. "We couldn't even get a network," she added. "We took a risk and it paid off."

But Shelly said sponsors are already lining up for a second season of the show, which has yet to be confirmed. In the meantime, she and her B2 colleagues are in the process of partnering with brands to offset production costs of "Being Buju Banton," another controversial figure.

"Being Bobby Brown" was an inadvertent kind of branding, said panelist Chaka Zulu, co-CEO of Disturbing Tha Peace. "It was entertaining but twisted, and full of risks." Pausing, he added, "If you take a risk, it usually pays off."

RICK DIAMOND/WIREIMAGE.COM

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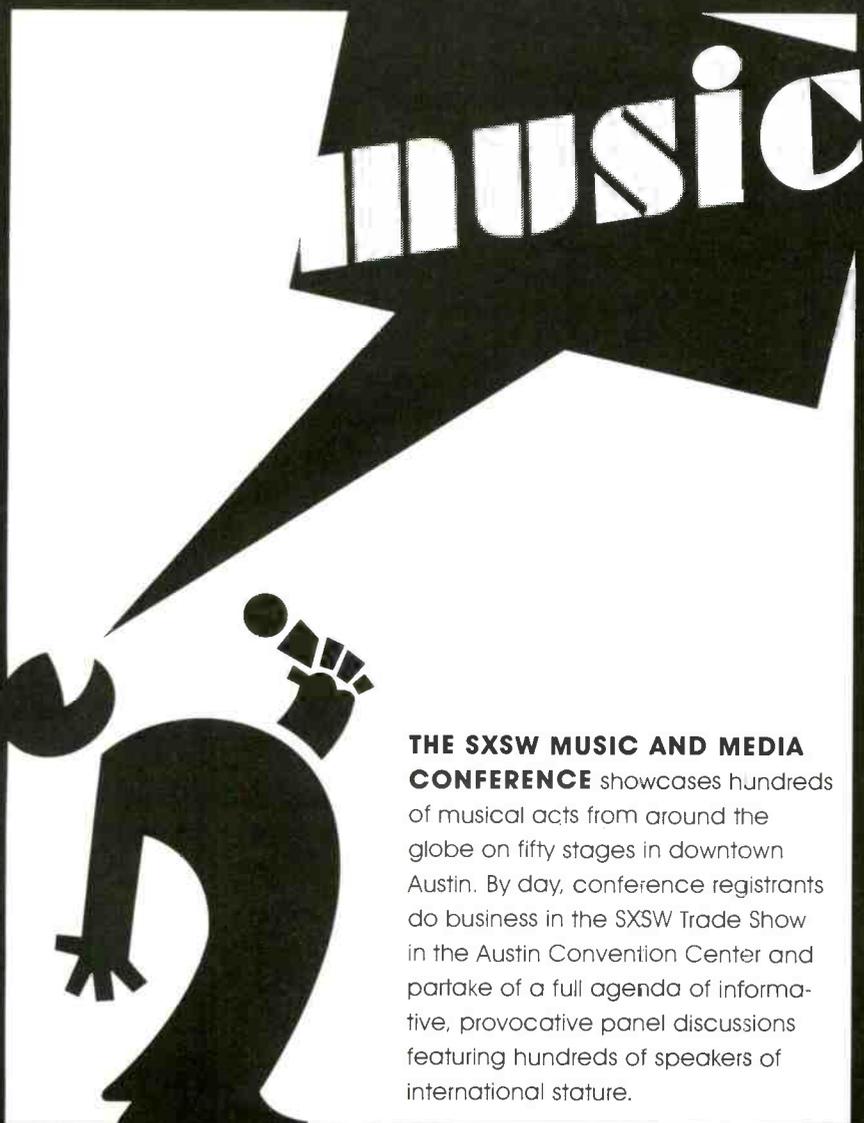
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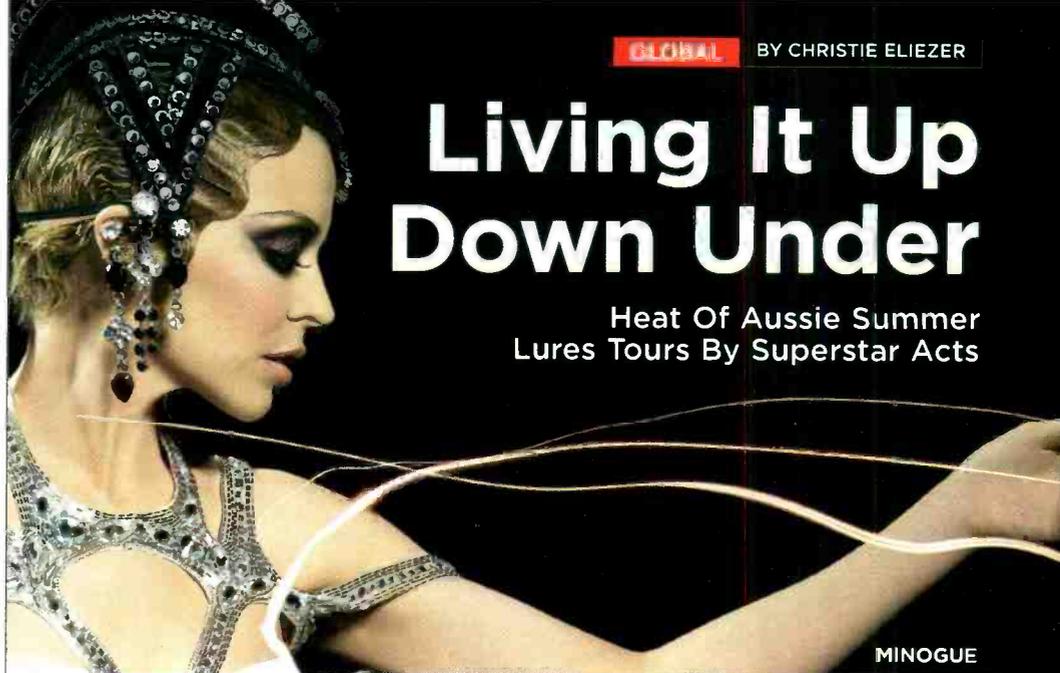
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GLOBAL BY CHRISTIE ELIEZER

Living It Up Down Under

Heat Of Aussie Summer Lures Tours By Superstar Acts



MINOGUE

MELBOURNE, Australia—The coming summer Down Under is gearing up to be a scorcher for Australia's live music sector.

Local promoters reckon the 2006-07 tour season boasts the territory's strongest-ever lineup of superstar acts.

"It's the biggest summer I can remember," says Melbourne-based promoter Michael Gudinski, managing director of Frontier Touring, who has brought international acts to Australia for more than 35 years.

"It's the best it's ever been," confirms another veteran promoter, Sydney-based Michael Chugg. The managing director of Michael Chugg Entertainment says the influx of global stars proves that "Australia is now [confirmed] as part of the international tour circuit."

The global names heading Down Under include Elton John (MCE/Jacobsen Entertainment), with five dates starting Nov. 26, and Billy Joel (Frontier), for seven performances starting Nov. 7.

The promoters say that between them, the two veterans will generate more than 100,000 ticket sales.

Sources hint that Prince, George Michael and the Who will be added to the growing list of those prepping tours, including the Dixie Chicks (five shows/MCE); Live (seven/Michael Coppel Presents); Chris Isaak (20/Andrew McManus Presents); Dwight Yoakam (20/AMP); Diana Ross (four/AMP); Foo Fighters (two/Frontier); Muse (two booked, more to come/Lees & West); Tool (at least two/Lees & West).

But it was a different story five years ago, when international agents saw the Australian market as risky—largely because the Australian dollar was worth only 47 cents. Local promoters were equally cautious, as most overseas acts wanted to be paid in U.S. currency.

The Australian dollar has now risen to a healthier exchange rate of about 76 cents. Promoters and bookers agree that rate has raised the temperature of the touring market Down Under.

"Without a doubt, the strength of the Australian dollar makes touring there more attractive for everyone," says Neil Warnock, CEO of Muse's London-based booker the Agency Group, who will bring in Motörhead, Art Garfunkel, Dolly Parton and U.K. soprano Katherine Jenkins in coming months. "Unless an artist can do really well, they can't go to a market like Australia."

"Over the last year or so [in Australia] there's been a definite recovery across all musical genres," Warnock says, "and there's an older generation of music lovers going out to concerts."

"We've discovered a lot of the over-40 demographic is returning to concerts after a 10-year break," Chugg says. However, he also notes that MCE's research also indicates a much younger demographic demonstrating an appetite for live shows. About "60% of the kids who attended the 2005 'Australian Idol' tour were seeing their first live show," he says.

Among the veteran acts lined up in coming months is Eric Clapton, with his first Australian visit in 17 years. MCP expects his eight-date January tour to shift 90,000 tickets after four shows sold out within nine minutes.

Meanwhile, Carole King undertakes her debut Australian tour with six shows starting Nov. 16. She is close to selling out 60,000 tickets for Melbourne-based AMP. "It's taken me nine years to get her here," AMP managing director Andrew McManus says. "She almost said 'yes' five times."

Warnock suggests that for overseas bookers and man-

agers, Australia's relative richness in terms of having "several great promoters in a small market" is another attraction.

He includes such names as McManus, Chugg, Coppel and Paul Dainty (Dainty Consolidated Entertainment) as among the leading Aussie players.

At present, tickets for front-line international artists typically range from \$100 Australian (\$76) to \$120 Australian (\$92) and local promoters say business is big and brisk.

76¢

Exchange rate of the Australian dollar, up from 47¢ five years ago

Robbie Williams' nine-date tour (Nov. 30-Dec. 18) for MCE sold out with 500,000 tickets in two days, while Red Hot Chili Peppers' nine April shows sold out 120,000 tickets in less than three hours for MCP. The same promoter has sold 130,000 tickets for Pearl Jam's 11 shows in November.

The coming peak Aussie touring season (late October-early April), will also be boosted by the return of U2 and Kylie Minogue for rescheduled shows.

U2's Vertigo tour has sold 600,000 tickets for shows running Nov. 7-19 for MCP, after being postponed from March.

Meanwhile, Minogue's resurrected "Showgirl" tour has shifted 200,000 tickets (Nov. 11-Dec. 17) for Frontier. The tour will mark a homecoming for Minogue, who was diagnosed with breast cancer in May 2005.

"On top of what else is going on," Gudinski says, "those two tours make this season an extraordinary situation."

Additional reporting by Tom Ferguson in London.

GLOBAL BY LARRY LeBLANC

Rock On A Roll

Veteran Producer On Comeback Trail After Metallica Split

TORONTO—Bob Rock says he feels “20 years younger” after his split with Metallica. The Canadian producer parted company with the metal titan earlier this year and is now devoting his energies to other artists and even a return to his own recording career.

According to the 52-year-old Rock, “My life is now about my wife and kids, and recording other bands.”

Currently, those “other bands” are a varied bunch. He’s in Vancouver producing Canadian crooner Michael Bubl —who, like Rock, is managed from that city by Bruce Allen. This fall, he will reunite with Canadian Lava/Atlantic pop/punk act Simple Plan. (He produced the band’s hit 2004 album “Still Not Getting Any.”)

Rock is also heading to the studio with the Offspring for the act’s eighth studio album. “I’m working with [vocalist/

guitarist] Dexter [Holland] and helping him sort out songs,” Rock says.

Rock first teamed with Metallica for its self-titled 1991 album (aka “The Black Album”). The Elektra set debuted at No. 1 on The Billboard 200 and charted for 281 weeks. Rock then helmed Metallica’s subsequent albums on through to 2003’s “St. Anger.”

A behind-the-scenes look at the tumultuous making of that project was featured in the following year’s unflinching documentary “Metallica: Some Kind of Monster.” A petition that some 1,500 fans signed was subsequently posted online calling for Metallica to dump Rock, claiming he had too much influence on the band’s sound.

“The criticism was hurtful for my kids, who read it and don’t understand the circumstances,” Rock says. “Some-times, even with a great coach,

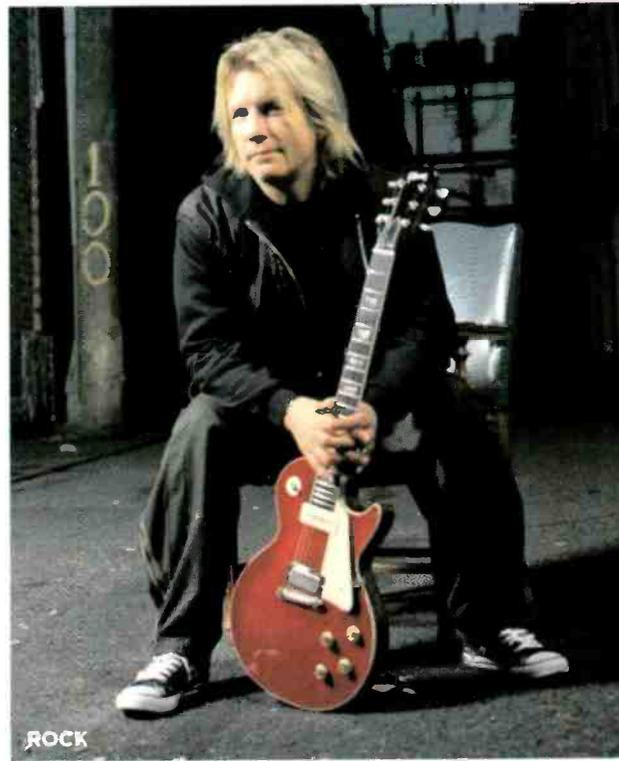
a team keeps losing. You have to get new blood in there.”

However, Metallica co-manager Peter Mensch of Q Prime in New York argues that Rock “nursed Metallica out of almost complete collapse on that record. Bob is one of the five best producers on the planet. But it was time to shake things up.” Rick Rubin is producing the next Metallica album.

Rock made his international reputation in the ’80s while he was an engineer at Vancouver’s Little Mountain Sound, working with late Canadian producer Bruce Fairbairn on multiplatinum albums for Loverboy, Bon Jovi and Aerosmith.

In 1988 he switched to producing with the self-titled debut Polydor album from Kingdom Come, followed quickly by productions for Bon Jovi, M ley Cr e and the Cult.

Since “St. Anger,” Rock has increasingly turned to working



ROCK

with fellow Canadians at his home base, Plantation Studios in Maui, producing Bryan Adams, Our Lady Peace and Simple Plan in recent years.

At Allen’s urging, he also agreed to produce Canada’s most beloved rock band, the

Tragically Hip. The resulting album, “World Container,” is due Oct. 17 via Universal Music Canada, with a U.S. release anticipated for 2007. Rock says working with the Hip was a no-brainer: “I’ve always wanted to make a great Cana-

dian album.”

Tragically Hip frontman/lyricist Gord Downie says, “Bob had a lot of enthusiasm in the studio. And we were up for the ideas he had.”

Rock is also planning to record an album with his own band, the Payolas. Fronted by singer Paul Hyde, the pioneering punk band split in 1986 after four albums for A&M Records of Canada and six Canadian Juno Awards.

The Payolas track “At the Angels Feet” appears on the War Child Canada benefit CD “Help: A Day in the Life” (Sony BMG Canada), released Sept. 5. Rock executive-produced the album. To his delight, the Payolas performed Sept. 10 at the One X One child poverty benefit gala in Toronto.

He’s even unfazed by talk of touring. “I’d get to go on a tour bus with my family,” he says. “That sounds like fun.”

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TURNING JAPANESE

Foreign Songwriters Score In The J-Pop Market

TOKYO—If you're a Western songwriter who's strong on melody, it could be time to look eastward.

An increasing number of non-Japanese songwriters are successfully pitching songs to Japanese pop acts, as local labels and publishers spice up their repertoire and overseas writers become savvier about what sells in the world's No. 2 recorded music market.

One successful overseas writer working with "J-pop" acts is Los Angeles-based songwriter Joey Carbone, who estimates he's written at least 1,000 songs for Japanese acts over the past 20 years. Carbone's clients have included boy bands Shonen-tai (signed to the Johnny's Entertainment label) and SMAP (Victor Entertainment), female vocalists Yuki Koyanagi (Warner Music Japan) and Aya Matsuura (Zetima Records) and girl group Max (Avex).

Like other writers and publishers, Carbone emphasizes the crucial importance of crafting the catchy, karaoke-friendly melodies that Japanese like. "They want the 'feeling' of American rock or hip-hop, but it can't conflict with Japanese tastes," Carbone explains. "American songs are very linear—the chorus is only slightly different from the verse. But with a SMAP song, for example, it's climbing Mt. Fuji—it starts low and then builds up."

Carbone and co-writer Lisa Huang topped Japanese music-trade magazine Ori-

con's composers chart in August thanks to boy band Kat-tun's hit version of their song "Signal," which outsold any other writer's compositions that month. According to SoundScan Japan, "Signal" has sold almost 500,000 copies since its July 19 release on the Joy Stem label.

Akira Tsukahara, international producer at Tokyo-based publisher Fujipacific Music, says Japanese A&R staff "are becoming more and more open to collaborations with foreign writers and producers." Tsukahara says Swedish writers have been particularly successful in Japan recently due to their strong pop sensibilities and their skill in adapting American-style R&B pop for the Japanese market. As an example, he mentions Murlyn Music-signed writer/producer JayJay (Jonas Jeberg), who co-wrote/produced Japanese female vocalist Double's recent single, "Emotions," released July 26 on the For Life Entertainment label.

Carol Abe, international director at Tokyo-based publisher Nichion, estimates that 70% of the songs being placed by foreign writers with Japanese acts are by European writers. "They know how to write good, catchy melodies," she says. Carbone recalls that he first visited Japan in 1982 to attend the Tokyo Music Festival. A trip to Kyoto sparked an interest in

Japanese culture, and he says, "I was hooked."

Canadian songwriter/producer Vincert Degiorgio notes that the market is especially good for pop writers.

Degiorgio was an international A&R VP at RCA Records in New York from 1997 until 2002. He says he became interested in writing for Japanese singers in 1999 when he was asked by a TV company to find a vocal coach for successful Warner Music Japan pop vocalist Tomomi Kahala, who was being filmed attempting to establish herself in America as part of Japanese reality TV show "Denpa Shoren."

"I'd always been interested in the Japanese music scene," he recalls. "They seemed to take a lot more chances than in America," Degiorgio says.

His contract with RCA allowed him to write for and produce other artists. After taking a crash course in J-pop—by spending "several hundred dollars" on Japanese CDs—in 2000, Degiorgio pitched his songs to Warner Music Japan.

"I pitched six songs, and two became singles for Kahala," he says. Degiorgio has written songs for other J-pop acts including the Nakano Mori Banc (Imperial/Techiku), female vocalists Satomi (Aozora/Avex) and Mink (Rhythm Zone/Avex).

Mink, who released her first

two albums in 2005, has recorded 10 of Degiorgio's songs. "I've been lucky to have been at the forefront of developing careers like hers," Degiorgio says. "I've learned what's right for her."

"The thing I really like about the Japanese market," he adds, "is that the kid who likes pop music still has a real choice."

Degiorgio, who writes alone, is represented worldwide by BMG Music Publishing. Nozomi Daikuhara, BMG Music Publishing Japan's director of international, describes him as "one of the few enthusiastic writers who has come to absorb the essence and share the excitement of our market."

Carbone, who has his own Los Angeles-based publishing company, Joey Carbone Music, lectures on songwriting during his frequent visits to Japan and says his next project will be to write a book offering other Western writers tips on writing songs for the Japanese market.

Carbone's Japanese clients are supplied with demos featuring him singing his English-language lyrics. "It's easier to remember the melody and harmonies that way," he explains.

However, if a song is accepted, most often a Japanese lyricist will be allocated by the label or publisher. With overseas writers, Carbone says, "all the Japanese are concerned about is melody." ...



DEGIORGIO

Big in Japan: JOEY CARBONE has penned at least 1,000 songs for J-pop acts.



>>>U.K. HOF NAMES NEW INDUCTEES

Brian Wilson, Dusty Springfield, Led Zeppelin and Rod Stewart will be among the acts inducted into the U.K. Music Hall of Fame at the third annual gala, to be held Nov. 14 at London's Alexandra Palace.

Wilson will perform, as will Australian rock trio Wolfmother, which will perform a tribute to Led Zeppelin. Further inductees and performers are still to be announced. Honorees are selected by a steering group of more than 60 artists, journalists, broadcasters and industry executives.

A delayed broadcast will air Nov. 14 on national AC channel BBC Radio 2; U.K. terrestrial TV broadcaster Channel 4 will televise the event Nov. 16. U.S. audiences can catch the ceremony Nov. 25 on VH1. The event is produced by Endemol-owned U.K. TV production division Initial.

—Lars Brandle

>>>RUNGA HEADS NZ NOMS

Singer/songwriter Bic Runga and rock band Elemeno P lead the nominations for the 2006 New Zealand Music Awards with four nods each.

The gala, known as "the Tuis," is organized by the Recording Industry Assn. of New Zealand. This year's event will be held Oct. 18 in Auckland's Aotea Centre and for the first time in its 41-year history, the public will be able to attend the previously industry-only event.

Sony BMG-signed Runga is nominated in the best album, single and female solo artist categories and is also in the running for the people's choice award. The majority of categories are voted on by a panel of radio, print and TV journalists.

Universal Music act Elemeno P is also in the running for best album and people's choice, as well as best group and rock album. A total of 37 artists are nominated across 15 categories.

—Christie Eliezer

>>>WOOLWORTHS GETS T.H.E.

British entertainment and retail giant Woolworths Group has acquired AMP Enterprises, the holding company of Total Home Entertainment Distribution (T.H.E.), for £20 million (\$37 million).

In a Sept. 5 statement issued to the London Stock Exchange, Woolworths says its new asset will bolster the group's existing entertainment wholesale division Entertainment U.K.

T.H.E.'s biggest client is mass merchant/grocer Sainsbury's. In the year to June 3, 2006, AMP Enterprises reported consolidated profits of £3.8 million (\$7 million) on revenue of £302.5 million (\$569 million).

—Lars Brandle

>>>RODGERS, RAMONE LEAD CONFAB

Veteran producers Nile Rodgers and Phil Ramone are among the keynote speakers for Production Magic, a Nov. 11 discussion forum in London focused on the role of producers in the changing recorded-music landscape.

The daylong program at the Magic Circle Headquarters is coordinated by industry event organizer Music Tank in association with the United Kingdom's Music Producers Guild.

Chic co-founder Rodgers will give the opening address and multiple Grammy Award winner Ramone will be the star interviewee. Other scheduled participants in the forum include producers Charlie Rapino and John Leckie as well as Robbie Williams' former collaborator, songwriter/producer Guy Chambers. MPG director Tony Platt says the forum is "about recognizing the role of producers as successful contributors to the industry."

—Juliana Koranteng

>>>EMI TEAMS WITH T-MOBILE

EMI Music and leading mobile operator T-Mobile are testing an advertising-supported mobile video service in the United Kingdom. In a joint statement issued Sept. 11, the companies said the project will offer mobile phone users access to free streamed video content embedded with TV-style advertising. Silicon Valley-based mobile advertising company Rhythm NewMedia is partnering on the initiative.

Exclusive music clips from EMI U.K. acts, including Robbie Williams, Gorillaz and Lilly Allen, will be offered for the trial. EMI had not confirmed the length of the trial at press time. Advertisers include Coca Cola Zero, General Motors, Gillette, Land Rover, Microsoft Mobile, Nike and Toyota.

EMI and Rhythm Media launched a similar trial in April in North America.

—Lars Brandle



Wrangling For Ringtones

Labels Vs. Publishers In A Battle Heading For The Copyright Office

A battle over who gets to license compositions for ringtones and master ringtones is moving to the U.S. Copyright Office. But the issue is broader than simply whether compositions for these uses fall under compulsory license provisions of the Copyright Act.

Important underlying issues are the so-called pass-through license for digital phonorecord delivery (DPD) licenses and the labels' ability to compete with publishers that record their own ringtones.

The Copyright Office will decide whether compositions used for ringtones—monophonic (single melody line) or polyphonic (melody and harmony)—or for master ringtones (taken from a master recording) fall under the compulsory license provisions of section 115. If so, the Copyright Royalty Board would have a rate-setting proceeding. If

not, then publishers would be free to withhold permission to use the compositions unless labels or ringtone providers negotiate a license and a royalty rate. A RIAA brief argues



For labels, a compulsory license means speed and control. For publishers, it could mean no more negotiating uses and rates.

for a compulsory license while the National Music Publishers' Assn. (NMPA), Songwriters Guild of America (SGA) and Nashville Songwriters Assn. International (NSAI) argue against it.

Under section 115, anyone, like a record label, may obtain a mechanical license or a DPD license to record and distribute "phonorecords" of compo-

sitions that were previously recorded and released in the United States.

A phonorecord is a material object in which sounds are fixed and from which sounds

can be perceived, like a CD. Mechanical licenses cover physical goods like CDs; a DPD license covers digital transmissions like downloads. Royalty rates for both licenses are currently set by statute.

But there is a distinction between mechanical and DPD licenses. A label that obtains a mechanical license, and then licenses the recording to an-

other company to use (e.g., a compilation), may not pass rights under the mechanical license on to that third party. The third party must obtain another mechanical license.

A label may pass rights under a DPD license through to a third party, such as Apple Computer for iTunes sales. Apple's payment to the label covers rights for the recording and for the composition; the label is then responsible for paying DPD royalties to the publisher (or its representative, like the Harry Fox Agency).

While this pass-through

right may speed up the licensing process from labels to third parties, publishers sometimes lose their share of the royalties. This is because labels sometimes insist in their contracts with artist/songwriters that labels may keep DPD (and mechanical) royalties to recoup certain advances.

The NMPA, SGA and NSAI in their brief argue, among other points, that compulsory licenses do not permit changes to the fundamental character of a composition or creation of a derivative work. Ringtones fall into these categories because they do not include an entire work. They are also derivative works because they require creative skill and judgment to omit verses, bridges and other portions of the composition.

Also, they argue that compulsory licenses are only for those who intend to make recordings for private use.

Ringtones provide a notification function and are a means of personal expression through choice of ringtone—not for the private enjoyment of music.

The RIAA argues, among other points, that the commercial practice of creating ringtones and master ringtones—copying a portion of the sound recording—lacks sufficient originality to make them derivative works. Also, the labels' group asserts that once publishers license a composition for a ringtone, that portion of the composition becomes subject to a future compulsory license.

This last argument would mean that any publisher recording its own master ringtones would be forced to license that portion of the composition to others for a statutory rate. A decision is expected in October.

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Catching up on some Coolest Songs we've been ignoring while we've been ranting and raving.

Radio Birdman is back and miraculously still intact. Rob Younger, Deniz Tek, Chris Masuak and Pip Hoyle from the original band are joined by Jim Dickson and Russell Hopkinson. "Zeno Beach" is the title track of the album on Yep Roc, and the lads still ride the wild Australian surf.

Teddybears from Stockholm started off as a hardcore punk band and have morphed into a punky electronica demon with a notable guest vocal from Iggy Pop on last week's Coolest Song, "Punkrocker," from the album "Soft Machine" on Big Beat.

And this week's Coolest Song comes from the legendary Woggles from Atlanta. They are one of garage rock's premier live acts out at the moment bringing tears to young girls' eyes coast to coast

as part of the Rolling Rock and Roll Show. "It's Not About What I Want" is from their new one "Rock and Roll Backlash" out on Wicked Cool sometime next month.

In other news, expect never-seen-before footage of John Lennon in the new documentary "The U.S. vs. John Lennon" out any minute.

Two of New York's coolest clubs are scheduled to close over the next few weeks. The Continental may stay open but will have its last music show Sept. 17, and CBGB is scheduled to close Oct. 6. It ain't over till it's over is all I'll say about CB's, but New York is losing a big part of its rock'n'roll soul.

Meanwhile, Bob Dylan not only has his first No. 1 record since "Desire" in 1976, he's got Foo Fighters and the Raconteurs opening for him. File this under local DJ does good.

COOLEST GARAGE SONGS

| TITLE/LABEL | ARTIST |
|--|---|
| 1 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) Wicked Cool <small>COOLEST SONG IN THE WORLD THIS WEEK</small> | THE WOGGLES |
| 2 PUNKROCKER Big Beat | TEDDYBEARS |
| 3 ZENO BEACH Yep Roc | RADIO BIRDMAN |
| 4 DOLLS Columbia | PRIMAL SCREAM |
| 5 SAVING GRACE American Recordings | TOM PETTY |
| 6 HOT GIRLS IN GOOD MOODS Epic | BUTCH WALKER & THE LET'S GO OUT TONITES |
| 7 YOUR LOVE, NOW Slovenly | TH' LOSIN STREAKS |
| 8 PINKERTON'S ASSORTED COLOURS Groove Disques | THE ANDERSON COUNCIL |
| 9 DANCE LIKE A MONKEY Roadrunner | NEW YORK DOLLS |
| 10 IF IT TAKES A LIFE TIME Big 3 Records | CHEAP TRICK |

COOLEST GARAGE ALBUMS

| | |
|---|---|
| 1 HIGHWAY COMPANION American Recordings | TOM PETTY |
| 2 RIOT CITY BLUES Columbia | PRIMAL SCREAM |
| 3 BROKEN BOY SOLDIERS V2 | THE RACONTEURS |
| 4 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner | NEW YORK DOLLS |
| 5 WATERLOO TO ANYWHERE Universal International | DIRTY PRETTY THINGS |
| 6 ROCKFORD Big 3 Records | CHEAP TRICK |
| 7 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic | BUTCH WALKER & THE LET'S GO OUT TONITES |
| 8 SINNER Blackheart | JOAN JETT & THE BLACKHEARTS |
| 9 ZENO BEACH Yep Roc | RADIO BIRDMAN |
| 10 SOUNDS OF VIOLENCE Slovenly | TH' LOSIN STREAKS |

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM.

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Ritmo Latino president **DAVID MASSRY**, second from left, with members of Balboa Records group **KMW**, who performed at the Ritmo Latino convention.

LATIN BY LEILA COBO

Mo Ritmo, Mo Options

Chain Expands With More Stores, More Merchandise

LOS ANGELES—At a time when music retailers are shutting down, Latin retail chain Ritmo Latino keeps expanding. And expanding.

Although sales for Latin music's biggest independent chain were up marginally for the first six months of 2006, Ritmo announced plans to open three new stores before year's end, for a total of 48 stores nationwide, up from 43 the year before.

"My model is keeping overhead low and staying in Latin areas," says Ritmo president David Massry, who opened his first Ritmo Latino store in 1989.

"It is different than the vast majority of our customers in that it is part of a vanishing breed—the independently owned music store chain," says Jim Urie, president/CEO of Universal Music Group Distribution (UMGD). "What makes it unique is that it is so niche-focused on its Latin niche and placed in that community."

Ritmo has kept the Latin focus even as it has changed and diversified its merchandising.

At the annual Ritmo Latino convention, which took place Aug. 29-31 at Los Angeles' Renaissance Hollywood Hotel, music vendors mingled with hawkers of DVDs, books, clothing, accessories and even candy, all new offerings that are increasingly taking up space in Ritmo stores.

But the candy is Latin-themed and includes traditional treats from Mexico along with Thalía's Dulceria Thalía, the singer's Latin candy line with Hershey's.

Overall, Massry says approximately 65% of Ritmo's merchandise is music CDs, while the remaining percentage is everything else, with books and DVDs accounting for the biggest growth.

For example, Maria de Jesús Forero, sales manager for Random House's foreign language division, says that Ritmo's book orders from the publisher have doubled from last year. Currently, the chain is Random House's 20th biggest client, from a list of approximately 3,000 clients.

Ritmo has registered consistent growth for the past several years, averaging an annual 5%-10% sales growth year to year. The highest areas of growth have been DVD and book sales, up 20% compared with last year. First-

quarter 2006 sales, however, were up by only 1%-2%, with the slowdown attributed to a lack of big releases and economic and immigration issues. Massry says he fully expects things to pick up for the second quarter, fueled by major releases in all Latin genres, including albums by Maná, Marco Antonio Solís and Paulina Rubio.

Ritmo clientele is overwhelmingly first-generation Latinos who are still not into downloads but prefer to purchase their music at a retailer where salespeople actually speak the language and know the music. While Ritmo is heavily into in-stores and other promotions, like added values with a CD purchase, it keeps advertising at a minimum, save for its monthly flier and word-of-mouth.

Other Latin retailers, like Prajin in California and Reyes in Florida, also have an excellent Latin music offering and deep catalog, but Ritmo has the national coverage and sheer number of stores. Plus everything else.

"The consumer can find anything they want. And they also find other services in the store, which for Latinos is very convenient," says Nydia Lanner, senior director of Latin sales at UMG. "It's a very welcoming, comfortable atmosphere to shop at."

But this is still very much a music retailer, and label relationships are tantamount. At the Ritmo convention, every major Latin label had a showcase or presentation, and the range of live performing acts included Grupo Montez de Durango, Akwid and Alacranes Musical.

And because Ritmo is still a relatively small operation, it can be flexible with its clients, affording good pricing options and a lot of visibility in the form of price and positioning.

Massry is also willing to experiment, and this year, he is opening small, music-only retail operations inside two Gallo Giro restaurants in Los Angeles.

This will mark Ritmo's first time inside an eatery. Massry is also studying the possibility of opening cafes at some of his stores as well as download music kiosks in the near future.

"We watch our expenses and we try to make as few mistakes as possible," he says.

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Retail Track

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Opening Round

Bids After Deadline Could Prevent Brutal Tower Liquidation

Just because a liquidator appears to be the only bid so far in the Chapter 11 auction of Tower Records doesn't mean the chain will be liquidated. Good thing, because for many in the industry, a Tower liquidation could be devastating. But to be sure, the fact that only a liquidator put in a bid can't be painted as good news either.

At press time (Sept. 12), one of the liquidators—like Gordon Brothers in Boston, Great American in Los Angeles or Hilco Organization in Northbrook, Ill.—was expected to be the only suitor in the opening round of bids for the West Sacramento, Calif.-based chain. This comes after months of Tower Records assuring the vendor community that a private-equity firm is on the verge of signing a letter of intent.

As one bidder pointed out to

intended to send a message to the major vendors.

Since Tower filed for Chapter 11, every newspaper in the land has painted music retail as being completely dead. So if you bid on the chain, you can count on all those papers calling you an idiot for buying a record store in this day and age. Needless to say, that imagery has been reinforced by SpiralFrog and the notion that brick-and-mortar stores will soon have to compete against free.

Even sophisticated institutional investors and private-equity firms would have second thoughts after that initial press onslaught. Meanwhile, the remaining vulture investors—who have thick skins and are seasoned in making money even in a diminishing marketplace—are likely holding back on bidding for Tower because they have to scare the product

the heart of vendors. But not too much. Any new owner has to be one that the major suppliers are comfortable with, and one that will invest in the chain so it becomes financially viable. If that occurs, vendors could be induced to back down from their stance that they have a recovery that makes them happy.

Some vendors are already thinking along those lines. The independent community is collectively owed only about \$15 million, and if nothing is recovered for unsecured creditors, some suppliers will likely be forced out of business. But if Tower is liquidated, the hurt will be even bigger, according to the head of one large independent distributor.

While Tower Records is not the largest account and has an estimated market share of only about 4%, it can account for



'For anybody in the indie rock business the possibility of a Tower liquidation has to be brutal.'

—THE HEAD OF ONE LARGE INDEPENDENT DISTRIBUTOR

Retail Track, it's too early for them to show their hand and what they're willing to pay for the chain. Even though the formalized process has opening bids due by Sept. 12, and final offers with a signed asset purchase agreement due Sept. 26, the reality is that if a qualified bidder decides to forgo those two dates and shows up in court on the Oct. 5 auction date, he will be welcomed with open arms. Yeah, other qualified bidders would squawk, but there's no getting around that cash is king.

While it seemed like there was no potential shortage of bidders when Tower Records filed Chapter 11 on Aug. 20, at least three have indicated to Retail Track that they won't step up to the plate until Sept. 26, if then. That's because things have changed somewhat since Aug. 20 and their non-action is also

suppliers into remembering how much they need the deep inventory superstore chain.

When last heard from, the major suppliers—those secured creditors likely to get whatever's left over after the bank gets the \$78 million it is projected to be owed on Oct. 8—were touting their trump card: namely, that they could sink any new owner by not supplying credit if they are unhappy with whatever recovery they get from the \$82 million they claim to be owed.

With Tower's value declining every day and bidders trying to ensure that the price for the chain remains as low as possible, if the winning bid is only large enough to satisfy the bank's claim, the new owner will still absolutely need vendor support for the chain to become healthy. That's why it's in all the bidders' best interest to put a little fear in

about 30% of sales on rock records from new and developing artists, that executive says.

"For anybody in the indie rock business the possibility of a Tower liquidation has to be brutal," he says. "It would mean a completely different life for companies like us. It would cause us to rethink our staffing and how we market records."

Sure, the majors are more diversified, but even they appreciate the importance of Tower Records in developing rock records and roots music from up-and-coming bands. What's more, a Tower liquidation might put the classical music business on life support until the digital marketplace grows large enough to compensate.

So with stakes that high, count on all kinds of posturing and bluffing along the way until the nail-biting finale of the fate awaiting Tower is determined. ■■■

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COMPETITION  COMMISSION

ANTICIPATED ACQUISITION BY HAMSARD 2768 LTD OF A CONTROLLING INTEREST IN ACADEMY MUSIC HOLDINGS

Competition Commission invites evidence

The Office of Fair Trading (OFT) has referred this anticipated acquisition to the Competition Commission (CC).

The CC has been asked to decide whether the acquisition may be expected to result in a substantial lessening of competition within any market in the UK including the ownership and management of live music services.

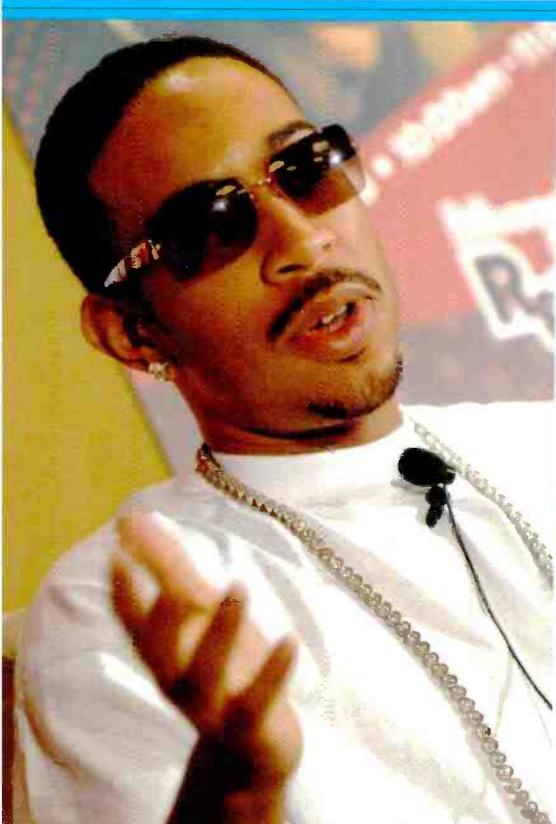
Hamsard 2768 is jointly controlled by Live Nation (Music) UK Ltd and Gaiety Investments Ltd. Hamsard, through its ownership of Mean Fidler Holdings, owns and manages live music venues in London, including the Astoria, Mean Fiddler, Garage, Forum, and the Jazz Cafe. Academy owns the Shepherd's Bush Empire, and Academy venues in Brixton, Islington, Bristol, Birmingham, Liverpool and Glasgow. Live Nation owns venues or rights at the Hammersmith Apollo, Apollo Victoria, the Lyceum, Wembley Arena, and the Dominion Theatre in London; and venues in twenty other cities in the UK.

The parties are also involved in the promotion of live music events and tours.

The CC is expected to report by 2 February 2007.

The CC would like to hear from all interested persons, in writing, by 9 October 2006. To submit evidence, please write to: Nigel Dorling, Inquiry Secretary (Hamac inquiry), Competition Commission, Victoria House, Southampton Row, LONDON WC1B 4AD. Or email: nigel.dorling@cc.gsi.gov.uk

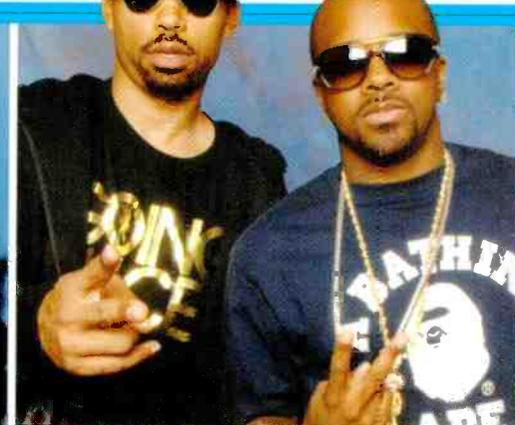
PROMOTING FAIR COMPETITION



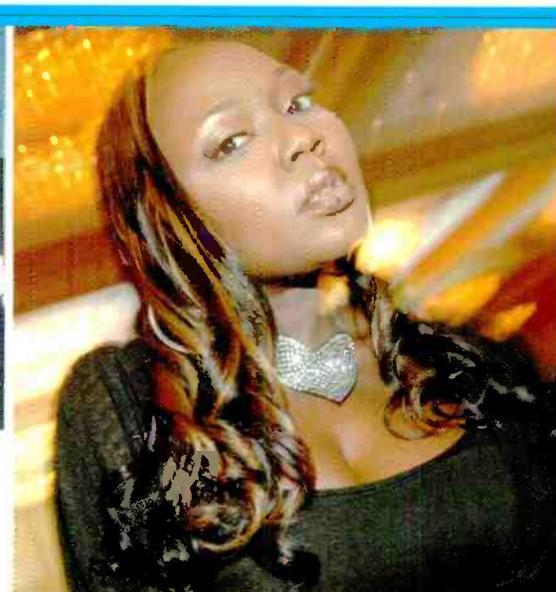
ABOVE: Ludacris during his Q&A with Billboard's Gail Mitchell.



BELOW: Sacramento Kings forward-turned-MC Ron Artest, left, bonding with Billboard's John Kilcullen.



ABOVE: So So Def/Virgin Urban Music's Jermaine Dupri, right, with Virgin artist Johnnta Austin, following his "Happy Hour" showcase performance.



LEFT: During a Sept. 7 artist showcase, Butter Records artist Jascat, with a full band in tow, wowed the crowd with a blue-eyed-soul sensibility.

RIGHT: Xscape's Tosha Scott following her performance at one of the conference's many showcases.

Welcome To Atlanta

Atlanta was the place to be Sept. 6-8, when the Billboard R&B/Hip-Hop Conference & Awards took over the Renaissance Waverly Hotel and the city at large. The seventh annual confab culminated with an awards ceremony, featuring performances by Lyfe Jennings, Shareefa and Ludacris, Lupe Fiasco, Young Dro, Bobby Valentino and Governor. Jermaine Dupri took home the Otis Redding Excellence Award, while Public Enemy was the recipient of the Hip-Hop Founders Award. Other conference highlights included an interview with Ludacris. Throughout the three-day event, buzz words like "MySpace" and "YouTube" were inescapable. "Marketing yourself online is 100% cheaper than marketing yourself offline," said Sumant Sridharan, director of product management at LiveDigital. For additional conference coverage, see Making the Brand (page 16), Rhythm & Blues and Real Talk (page 66).

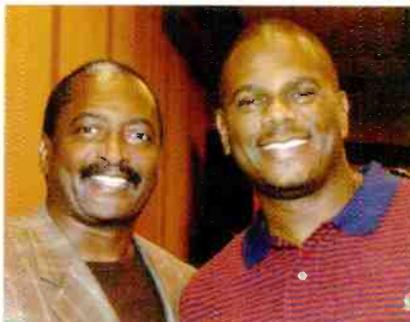
PHOTOS: RICK DIAMOND/WIREIMAGE.COM —Michael Paoletta



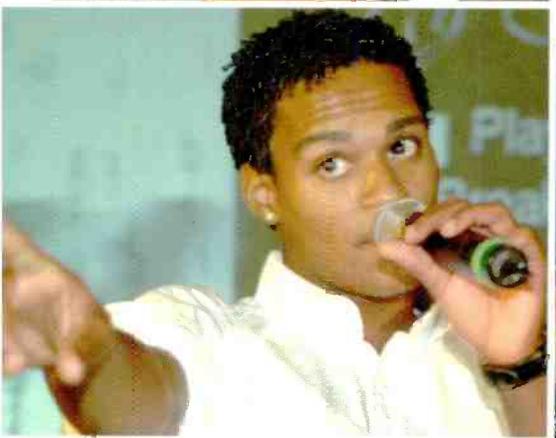
SRC/Universal Records artist Akon, who hosted the awards show.



ABOVE: Grand Hustle/Atlantic Records artist Young Dro steps out on the red carpet prior to his performance at the awards show.



LEFT: Music World Entertainment's Mathew Knowles, left, with EMI Music Publishing's Big Jon Platt.



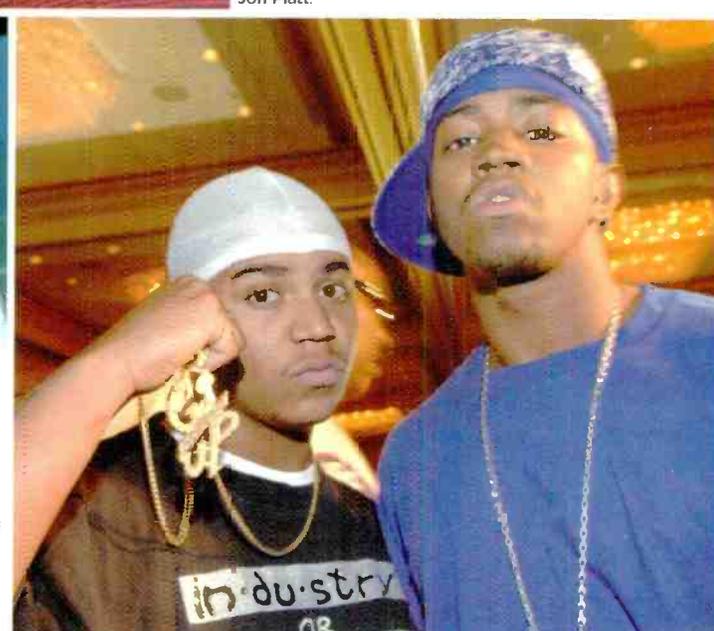
ABOVE: "We Hear the Future" was a live artist showcase and competition held on the first day of the conference. Eight acts battled for No. 1, with Dru, shown, and Ahmir tying for first place.



LEFT: Grand Hustle/Atlantic Records artist Governor performed "Blood, Sweat & Tears" during the awards.

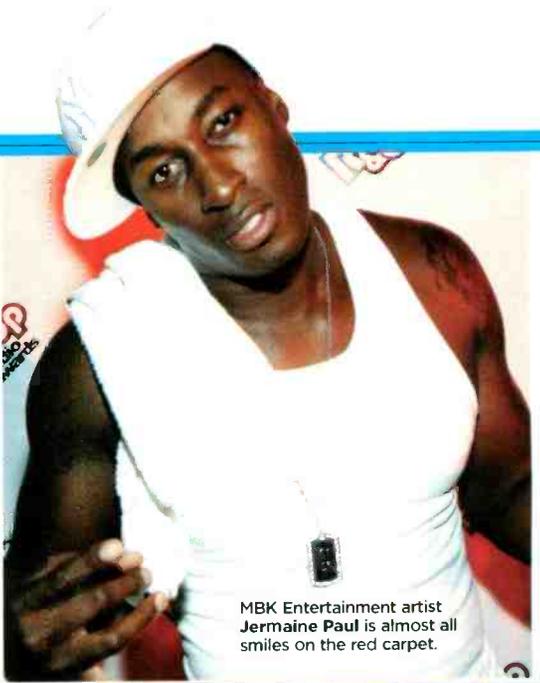
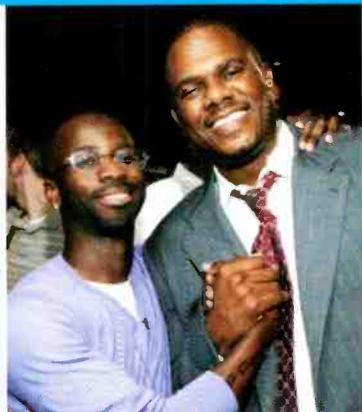
ABOVE: Newcomer Mike Millz proved himself a deft rapper at an artist showcase and cocktail hour sponsored by MBK Entertainment and J Records.

RIGHT: BME/Warner Bros. artists Bohagon, left, and Lil Scrappy.



BELOW: The "What the Bling?: The State of Hip-Hop" panel, presented by the Recording Academy, brought together a who's who of the urban community. Shown, from left, are panelists WVEE Atlanta jock Greg Street, Universal/Motown's Troy Marshall, Joyce Productions' Joyce Wilson, NZone Entertainment's DJ Toomp, Big Oomp Records' DJ Jelly, Krucial Keys' Kerry Brothers, MBK Entertainment's Jeff Robinson and producer Mr. Collipark.





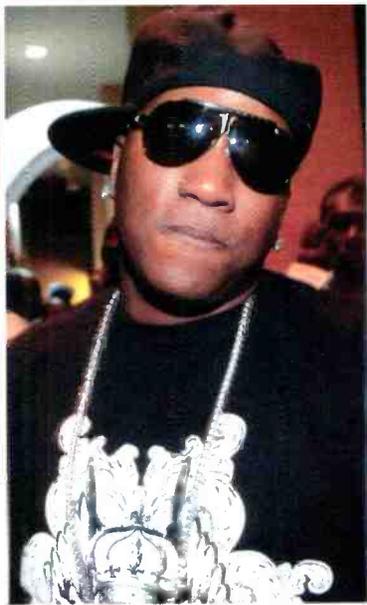
LEFT: First & Fifteenth/Atlantic Records artist **Lupe Fiasco**, left, rattled off "Kick Push" from his upcoming album, "Lupe Fiasco's Food & Liquor."
ABOVE LEFT: Songwriter **Bryan Michael Cox**, left, and EMI Music Publishing's **Jon Platt**.
ABOVE RIGHT: Intaprise/GTT Entertainment sponsored an awards post-party at Atlanta Live. Artist **Khao** is shown here prior to his live performance.

MBK Entertainment artist **Jermaine Paul** is almost all smiles on the red carpet.



LEFT: Columbia/Sony Music artist **Lyfe Jennings** performing the provocative new song "S.E.X." at the awards show.
ABOVE: The Aphilliates/Atlantic Records artist **DJ Drama** was omnipresent during the three-day conference. He's shown here chilling out at the awards show.

LEFT: Disturbing Tha Peace/Def Jam artist **Bobby Valentino** performing "Wreck" at the awards show.
ABOVE: Disturbing Tha Peace/Def Jam artist **Ludacris** stages a surprise performance with his artist **Shareefa** at the awards show.
BELOW: Public Enemy's **Chuck D**, left, and **Flavor Flav** share a backstage moment before accepting the Hip-Hop Founders Award.



ABOVE: **Jermaine Dupri**, right, accepting the Otis Redding Excellence Award. To his immediate left are Redding's widow **Zelma** and other members of the Redding family.
RIGHT: Corporate Thugz Entertainment/DeJ Records artist **Young Jeezy** at the awards.
BELOW: J Records artist **Monica** joined the Billboard family—if only for a photo. Shown, from left, are Billboard's **John Kilcullen** and **Hillary Crosley**; Monica; Billboard's **Michael Paoletta** and **Raphael George**, and J Records' **Nicole Sellers**.



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Old Folkies Home

From A Venerable Chicago Folk Music School,
A Great American Songbook On Disc

After almost 50 years teaching folk traditions in Chicago, the Old Town School of Folk Music is making a bigger move into the world of music retail. The school, which is linked with the city's Bloodshot Records for its Old Town School Recordings, will start advancing beyond the world of kids' music this fall, issuing the first of a multivolume set of songs taken from the school's songbook.

Previously, the school has released CDs in conjunction with its popular children's music program, the Wiggleworms. Bloodshot reissued the two-CD set, "Wiggleworms Love You," toward the end of 2005, and **Bob Medich**, the school's head of marketing, says a first pressing of 10,000 units is nearly sold out, with the bulk of sales coming at the school and through its Web site.

On Oct. 24, Ryko-distributed Bloodshot will issue "The Old Town School of Folk Music Songbook: Vol. 1," a 23-song set designed to provide an overview of the music taught at the school. **Robbie Fulks**, **Dan Zanes**, the Mekons' **Jon Langford** and **Freakwater's Janet Bean** are among the artists who will contribute renditions of traditional songs ("Trouble in My Mind," "Amazing Grace," "Worried Man Blues," among others).

With about 6,000 students per week attending the school, there is a built-in and continually renewing audience for the CD. While it likely won't be the kind of disc that flies off retail shelves, Medich notes the school has some grand plans down the road.

"We manufactured the Wiggleworms ourselves and sold it through our store," Medich says. "It came out so well that it seemed like a shame to just let it trickle out. So we called [Bloodshot co-founder] **Rob Miller**, and said this is the first thing, but there's all this other stuff—there's archival recordings we have and other series ideas."

Medich notes local director **John Anderson**, who filmed **Brian Wilson's "SMiLE"** DVD, works closely with the school. He has brought an assortment of folk recordings from the '70s.

"As a college student at Northwestern, he would haul

his reel-to-reel tape player to the folk clubs," Medich says. "A release is tentatively scheduled for early next summer, and we're looking to do a compilation of some of these concerts. Among these tapes are vintage **Utah Phillips**, **Phil Ochs** and **Steve Goodman**."

And that doesn't even touch on the school's own library. In addition to hosting weekly concerts, musicians are invited to perform workshops at the school. Medich notes that the school has tapes of **Doc Watson**, **Pete Seeger** and many others from their appearances at the school in the 1960s. "Everyone came through here," he says.

More recent recordings include such artists as **Richard Thompson**, **Baaba Maal** and **Ralph Stanley**, and Medich is in the process of contacting representatives for each artist to secure rights. He's also compiling volumes 2-4 of the "Folk Music Songbook" and is looking to do a TV special in 2007.

"All the money goes right back into the school, so it's an easy sell," Medich says. "The time has long passed that we should have been doing this."

ADDED VALUE: Value Music continues its efforts to acquire independent music stores, having recently purchased **Bart's CD Cellar** in Boulder, Colo. **Rob Perkins**, president of the 61-unit, Marietta, Ga.-based Value Music, says he sought out owner **Bart Stinchcomb** and will continue to look for quality indie stores to buy.

Value Music recently acquired Independent Media Stores, which announced the purchase in its weekly industry e-mail.

For Value Music, the acquisition allows the chain to expand with a store that already has some local cachet. Perkins says he has no worries about investing in indie stores in today's tough retail climate.

"We think there's still many consumers out there, collectors who have the same love of music that we do," Perkins says. "We think that many communities can support at least one great music store, and we hope to be that store." ■■■

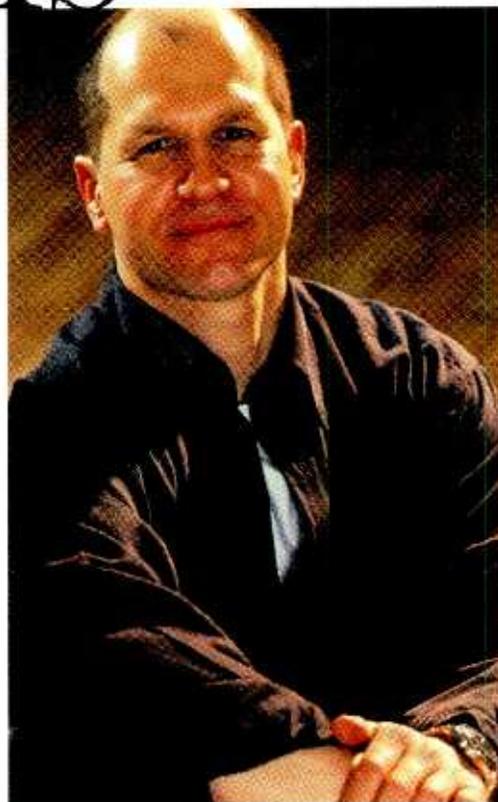
JON LANGFORD is among the artists interpreting traditional folk songs on the Old Town compilation due Oct. 24.



ROBBINS
ENTERTAINMENT
FOUNDER/
PRESIDENT

Cory Robbins

The medium for dance music is changing, from vinyl to download, and so is the genre's sound, which is taking on more rock influences.



For Cory Robbins and his 10-year-old, New York-based label Robbins Entertainment, 2006 was the year of Cascada. The German trio's "Everytime We Touch"—a bouncy, speedy vocal dance-pop track that sounds more Midwest rave than suburban bedroom—became the quintessential modern hit.

The effervescent jam was championed by mainstream top 40 radio, resulting in a top 10 hit on The Billboard Hot 100. With enthusiastic comments on MySpace pages and strong word-of-mouth—not heavy promotion—radio programmers took note. At last count, "Everytime We Touch" had sold close to 1 million downloads (but only 7,000 CD maxi-singles), according to Nielsen SoundScan.

Because of that unlikely success—and despite dwindling compilation sales, shuttered stores and the death of the vinyl medium—Robbins has hope for dance. On the eve of the 13th annual Billboard Dance Music Summit, which takes place Sept. 17-20 at the Palms Casino & Resort in Las Vegas, Billboard sat down with Robbins to discuss all things dance.

How has business been during the last 12 months?

Overall our business is good, but it's really changed. It's shifted from [physical] singles and compilations to virtually no [physical] singles and much less compilations. But legal downloads just keep going. They're an enormous part of our business. The Cascada single is approaching 1 million downloads. We still sell over 10,000 [downloads] a week, and the record is old. It is our biggest seller so far. D.H.T.'s "Listen to Your Heart" is the next-biggest, with over 600,000 [downloads].

We stopped doing 12-inch vinyl singles about a year ago with very few complaints. We were giving away far more than we were selling. On a normal dance record that wasn't a crossover [hit], we were selling 100-150 [copies], and it's getting to that point with CD singles. But we still do [CD maxi-singles] with every release.

Why keep manufacturing maxis then? Is that for DJs?

There are a lot of lesser-known DJs we don't service promotionally, and we want them to be able to get the music to play. So, a lot of the few [physical] sales that there are go to people who really matter. I think they're less well-known, local, mobile DJs who maybe are not in record pools or who are not on our mailing list. Some people simply want a physical CD, so we're still doing it for them as well.

Your label recently released "Trance Party 6" by the Happy Boys, the DJ moniker for you and your label's A&R director, John

Parker. Why do the two of you mix Robbins compilations?

We like doing it, and it works. We might, at some point, have somebody else do them for us. But I don't necessarily see the difference in sales in a lot of these compilations. We're well-known to people in the compilations [market], but we don't play in clubs. With few exceptions, I don't see the compilations of more well-known DJs selling any better. And if they do, maybe it's because they're advertised on TV.

The compilation business has seen better days. Back in 2001 and 2002, almost all of our compilations sold six figures. "Trance Party 1" sold a quarter of a million copies, while "Best of Trance" and "Best of House" did over 100,000 each. Today, nothing does anywhere near that. We haven't had a compilation sell 50,000 in a couple of years.

Why is that happening?

Less record stores. A lot of compilations are impulse buys. People go into a store and they want something to work out to, or they're buying something else and happen to also pick up a dance compilation. With all the retailers that have closed, you have less visibility. If someone wants to buy a Justin Timberlake album, they'll do so in a Kmart or Wal-Mart, places where DJ compilations are generally not sold.

If there are 4,000 less retailers than five years ago and if each one of those stores sold one of my CDs every two weeks—and it was more than that—you're looking at 2,000 CDs a week that we're now not selling of a title.

But downloading has picked up

most of the slack. Our artist albums are doing OK. Between digital and physical sales, D.H.T.'s "Listen to Your Heart" has sold 126,000, and Cascada's "Everytime We Touch" is at 176,000, and it's still going.

How did the single "Everytime We Touch" happen?

We put out a Cascada single, "Miracle," in 2004. It did nothing. We were then offered "Everytime We Touch," and we signed it. We had it for a while, we didn't rush to put it out. But we started to hear noise from Canada. The big radio station in Toronto, [rhythmic/dance] Z103.5 [CIDC], was playing it off an import before we released it. It was a top five requested record for them. We started to get some licensing requests from up there.

I didn't think it would happen in America because it was so different-sounding; it wasn't an obvious crossover record like D.H.T. And while it wasn't instantly embraced by dance radio, all of a sudden it started selling downloads like crazy. It was selling 700 a week, and we didn't know why. Records that were being played on [dance] WKTU [New York] were selling 300, and this one was selling 700. Then it was selling 1,500 and 2,000 downloads a week. We said, "This can't be real. How can this be happening?" We really didn't understand it.

A lot of the hype came from MySpace. Kids were putting it on their page. One kid started it. John and I always say, "The most powerful

person in America is some kid we don't know."

[Top 40] Z100 [WHTZ New York] was very astute. The station paid attention to MySpace and added the song. Within days, it was in power [rotation]. It was one of those magical records. Once it got on Z100, it exploded—and ended up going to No. 10 on The [Billboard] Hot 100, which for a record like this was incredible.

How do you account for its success?

It's a real mystery. But that's one reason why the record business is so great. We're a nine-person company. We don't have power to get radio stations to do anything. We do everything ourselves, except manufacturing and distribution, which Sony BMG handles. When we have a hit record, it's because of the record itself.

Is the gap between dance and pop narrowing? If so, is that good or bad?

Rock-leaning dance records from groups like the Killers and Bodyrockers help bring more people to dance music. That's a good thing. I don't think anyone's made the perfect rock-dance record yet, but someone will, and that will bring even more people to dance music. But the sound of dance music is changing—it's accepting more rock influences.

And there certainly are dance records that nobody calls "dance records." If "SOS" was by an unknown, instead of Rihanna, it would have been labeled a dance record. Soundwise, songwise, the "Tainted Love" sample, it would have been called a dance record—and it would have been less successful. But because of Rihanna's image, nobody thought of it as a dance record.

What's next for Robbins?

We are rereleasing "Miracle" as the next Cascada single. Though we didn't get much response the first time around, we're getting a lot of traction this time. I think the album is full of hits.

We stopped doing 12-inch vinyl singles about a year ago . . . We were giving away far more than we were selling.

Just how meteoric was the Killers' rise?

About three months after they released their debut album, "Hot Fuss," in June 2004, Washington, D.C., promoter Seth Hurwitz of I.M.P. booked the band at his 1,200-capacity 9:30 Club. Just eight months later, he booked them again—at the 16,000-plus-capacity Merriweather Post Pavilion in Columbia, Md. It was par for the course for the Las Vegas band that went from blogosphere darlings to retail domination. "Hot Fuss" scanned more than 3 million copies in the United States, was nominated for five Grammy Awards and spent 53 weeks in the top 50 of The Billboard 200.

The Killers—lead singer Brandon Flowers, guitarist David Keuning, bassist Mark Stoermer and drummer Ronnie Vannucci—were arguably the biggest artist development story last year. But for bands hot enough to make the Everest-like climb from club to arena level on one album cycle, getting there is only half the challenge. On the eve of the Killers' follow-up album, "Sam's Town," due Oct. 3 in North America and a day earlier in the United Kingdom, the group is facing the uphill battle of having to prove itself all over again. The toughest part is staying in the big rooms, avoiding a short shelf life and showing the potential for career longevity. The history of rock is littered with tales of bands that blew up big only to fizzle out.

Early signs are promising for the new album and first single "When You Were Young." The track has built steadily on the Modern Rock chart over its first five weeks and ranks No. 3 on the chart. But label Island Def Jam is discovering that while modern rock radio may be on-board, pop, and the massive, crossover success it breeds, is not an automatic slam-dunk.

"In this day and age, you are starting over with every record," says Rob Stevenson, executive VP of A&R for Island Records. "There is no carryover from record one to record two."

Times change, explains Steve Bartels, president of Island Records and COO of Island Def Jam Music Group (IDJMG)—and labels need to work to keep up. "When they first came out last go round, rock radio had a cume audience of 20 million-plus for a No. 1 record," Bartels says. "Today at the same formats it is less than half of that. To keep focus and continuity, we stayed strong there, had KROQ in Los Angeles present their L.A. secret show, etc. . . . Look at retail. Tower was so active in [the Killers'] first release, and today they are in a different paradigm," he says, referencing the retail chain's fiscal troubles (see Retail Track, page 25).

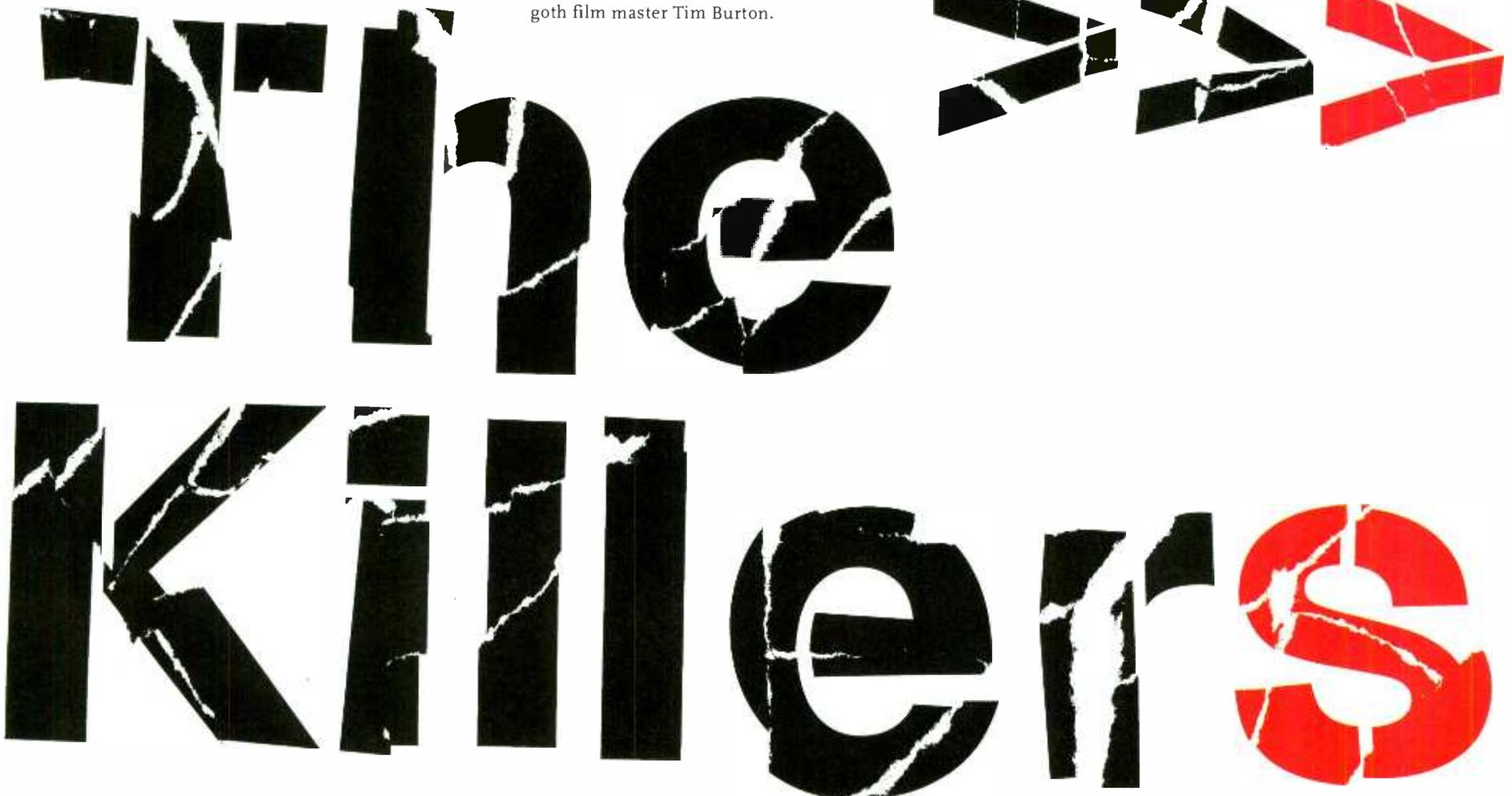
"There are other avenues that open when some close, but the trick is to find them while keeping the band's vision and integrity intact."

The band has high expectations to live up to. Worldwide sales figures for "Hot Fuss" reportedly top 5 million. The album also spawned two substantial radio hits: "Mr. Brightside," which spent more than 40 weeks on Billboard's charts and reached No. 10 on The Billboard Hot 100, and "Somebody Told Me," which spent 30 weeks on the charts and hit No. 3 on the Modern Rock chart. The singles also sold well online, with "Mr. Brightside" moving a little more than 1 million digital downloads and "Somebody Told Me" selling slightly less than a million.

By contrast, "When You Were Young" is proving to be more of a grower—at least in its early days. While modern rock radio has embraced it, the crossover crowd is proving to be a tougher sell. The song spent its first two weeks at No. 29 on the Hot 100, before slipping to No. 41 and No. 49 in its next two weeks on the chart. This issue the song comes in at No. 52. Download sales of the track total a respectable 133,000 so far. On the horizon, single "Bones"—a rock opus that features a video directed by goth film master Tim Burton.

THE BOYS FROM LAS VEGAS TAKE A GAMBLE ON A NEW SOUND AND LOOK. WILL THEY WIN BIG?

BY BRIAN GARRITY and RAY WADDELL
PHOTOGRAPH BY ANTON CORBIJN



THE
KILLERS



And the pop push for “When You Were Young” is just beginning. MTV, a key backer of the band’s success with “Hot Fuss,” has the video for “When You Were Young” in heavy rotation. The network also gave the band the closing slot at the highly rated Video Music Awards on Aug. 31.

“The great thing about ‘When You Were Young’ is the more you listen to it, the more powerful it gets. Unfortunately, that is not completely conducive to today’s climate,” Stevenson says. “The clock seems to tick very quickly these days, and rock bands sometimes take a little longer to sink into the national consciousness.”

“We’re very happy with the single choices we’ve made and the order of singles,” the band’s manager Robert Reynolds says. “As they present themselves and people see it all, we’re cautiously optimistic that the campaign will go as planned and that the right choices are being made.”

Island Def Jam’s top label brass say they are thrilled with the album. “This band completely has a focused and well-delineated vision for themselves,” Bartels says. “There is no such thing as cookie-cutter marketing or delivery for the Killers. We absolutely support what they want for themselves and ultimately their fans.”

“This record is an epic release from a band with incredible talent,” says Antonio “L.A.” Reid, chairman of IDJMG. “With their amazing sense of artistry, the Killers make me excited about the future of rock music. ‘Sam’s Town’ will absolutely stand the test of time.”

In a noteworthy twist, the band is taking some heat in the blogosphere; the Killers got a big boost from fan sites and grassroots Web buzz last time around. Commentary on blogs and message boards is divided over the Bruce Springsteen element evident in “When You Were Young”—an influence not heard in the band’s earlier new wave-rooted material. “It’s not something that overly concerns us,” Reynolds says. “Indie blogs support indie bands, as a band gets bigger and bigger . . . I mean, look at the blogs. How much is about Coldplay and U2?”

At the same time, a comment by Flowers in May that “Sam’s Town” is “one of the best albums in the past 20 years” has received lots of Internet backlash.

Stevenson acknowledges that Flowers put a target on his back with the comment. But he is quick to dismiss the blogosphere response as symptomatic snarkiness that permeates the online early-adopter community.

“I could have predicted what their reaction was going to be no

matter what we put up,” Stevenson says. “Brandon is outspoken and he believes in the music he is making. The band took the courageous approach. They could have done the safe thing and tried to make ‘Hot Fuss 2.’ But they realized that was the record for that time in their lives and in their career, and it was time to move on.”

Stevenson also maintains that the blogs still play an important role in the setup process.

“Even the hate on the blogs this time is better than apathy,” he says.

Reynolds says he has heard Flowers explain the “20 years” comment. “He believes it is,” he says. “That’s not being cocky. He’s just doing the absolute best he can. If you don’t believe you can make something that is really that good, you should be in another career.”

Located off the Strip, Sam’s Town is the most popular local’s casino in Las Vegas. For the Killers, it served as a homing beacon. When “Hot Fuss” took off, the band was jettied all over the world—certainly a distance from home for a group of guys who had previously never ventured far from the desert.

Billboard caught up with the band members in their studio, in an industrial section of Las Vegas, as they rehearsed for their upcoming tour. The studio is a mess—instruments, water bottles, Red Bulls, amps, wires and clothes are strewn everywhere.

The band has come a long way from being thrown out of Las Vegas clubs. The local band scene is straight-ahead rock, Flowers explains. The Killers, especially with Flowers’ androgynous dancing and their theatrical performances, were considered too glam.

“They all thought we were cheesy,” Vannucci says. “We inherited a thirst for glitz from Las Vegas. It’s impossible to shed.”

“Sam’s Town,” produced by Brits Mark Ellis (aka Flood) and Alan Moulder (who also worked on “Hot Fuss”), and recorded in the band’s Las Vegas hometown, has a bigger sound and more intricate arrangements, partially in homage to the group’s idols Oasis and Queen.

Flowers says the members made the music they wanted to make and tried to take their creativity to the next level. Vannucci notes, “We want to be a career band and make the music we believe in.”

Even with the band’s new creative directions, “Sam’s Town” doesn’t stray far from the sound introduced on “Hot Fuss,” with its throbbing bass lines, jagged guitar blasts, vintage synth flourishes and Flowers’ theatrical phrasing. Tracks like “Read My Mind” and “Bones”—slated to be the second and third singles, respectively—are close relatives to the propulsive pop of “Mr. Brightside.” Label executives say those tracks are as good as anything the band has released and represent big opportunities for pop hits.

Meanwhile, the band continues to develop as a touring power. “Hot Fuss” gigs gave it plenty of practice. The Killers toured virtually nonstop in support of their debut to increasingly larger crowds. Demand outstripped supply, but still the Killers proceeded with caution. Hurwitz says the band’s camp seemed to exhibit “intelligent patience” as popularity grew.

“When we wanted them to play Merriweather, they still wanted to play the [9:30] club,” Hurwitz recalls. “I had to talk them into making the jump. They were trying to take it one step at a time.”

Reynolds backs up this notion. “The band has been very cognizant of underplaying—not overplaying—throughout our history. We could have done larger venues. We didn’t seek the huge payday. Even now, if you look at the tour, we’re still not headlining an arena tour yet. We’re pleased with opportunities that present themselves to play the large crowds from time to time when it makes sense.”

And now hopes are high as touring gets under way for the Killers in sup-

port of “Sam’s Town.” Kirk Sommer, the band’s agent at the William Morris Agency, feels like he has a lot to work with. “The songs are bigger and the band is better.”

The Killers will tour North America in October and begin a European jaunt in November. For the first time, the band will be augmented by an extra musician onstage, Las Vegas-based multi-instrumentalist Ted Sablay.

“We started planning this touring cycle as a team prior to the band entering the recording studio to record ‘Sam’s Town,’ and it will be extremely rewarding to see the shows play out,” Sommer continues. “Every time we see them perform live, listen to the songs and see the crowd’s reaction, it affirms what this is all about for me.”

“We strategically created a few select and very special warm-up situations to rehearse some new songs in a live setting for our fans, and we tied them to new and old mediums,” Sommer says. “Secret” shows and radio fests help create a buzz.

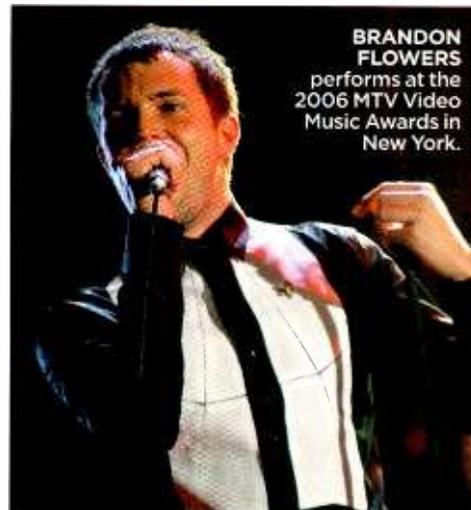
Plans call for the band to continue to break in the new material at key festival bookings. At the Virgin Fest Sept. 23 in Baltimore, the Killers are on a bill with such heavyweights as the Who, Red Hot Chili Peppers and the Flaming Lips. “Everyone felt it would be appropriate to play a large festival one week prior to [the album] release with a number of smaller shows under our belt, and we appreciated the idea of performing in between career artists such as the Flaming Lips and the Who, along with many other great bands,” Sommer says.

The Killers will then embark on an October promotional small-venue run that commences with two nights at the Wiltern in Los Angeles on Oct. 6 and 7, the week of the album’s Oct. 3 release. The brief trek will wrap Oct. 28 in Las Vegas at the Vegoose festival at Sam Boyd Stadium.

“This band has always been a technically proficient band,” Stevenson says. “But the shows that I’ve seen them do early on this time are some of the best shows they’ve ever done. It’s really important they show that growth. This is a record that is very ambitious, and they need to show people they can play it live.”

No one doubts the ambition of the record. And time will tell just how spot-on Flowers was with his “20 years” proclamation.

“We’re not cocky,” Flowers says. “And I don’t mean to sound cocky. We’re just proud of this record. At the end of the day, it’s all in the ear of the beholders. We don’t believe the hype. We believe it’s a good piece of work. I never said we were trying to reinvent the wheel. We just want to keep it rolling.”



BRANDON FLOWERS performs at the 2006 MTV Video Music Awards in New York.

Fast Breaks

The Killers Aren’t Alone In Their Rapid Rise As A Touring Power

The Killers are among a new crop of bands that have enjoyed a rapid emergence as touring powers. “The best way to do it is to move slower, not skip steps and build from smaller clubs to bigger venues,” says Bob McLynn of Crush Management, which saw big touring success with Fall Out Boy earlier this year and is now steering the rise of Panic! at the Disco.

“We realized with Fall Out Boy that we could have sometimes played larger venues, but the goal was to keep playing these markets for many years to come,” McLynn

says. “There is no rush with this mentality. Our shows always sold out in advance and made it a hotter ticket next time the band came to town to a different, larger venue.”

By the time Fall Out Boy released its double-platinum major label debut in 2005, the band members were already road veterans. “They built a fan base for two years,” McLynn says. Fall Out Boy “headlined every venue in every city leading up to arenas, from 300-seaters to 500-seaters, 1,000, 3,000, then the arenas.”

Panic! at the Disco saw a more rapid escalation. “They released their debut record less than a year ago, and we are gearing up to headline arenas in November and December,” McLynn says. “They were an opening band until their first headline tour this summer in 2,000- to 3,000-seaters.”

Washington, D.C., promoter Seth Hurwitz of I.M.P. says that when determining if a band is ready to make a move up in capacity in his market, album sales figures are what he watches most. “I look for sales, No. 1, and longevity in sales,” he says. “There’s just a certain look when it comes time to make that move. Panic! at the Disco has just done it.”

Still, retail power doesn’t always yield box-office muscle. “Tickets are a harder sell than records,” McLynn says. “It usually takes a few years to develop a large enough die-hard fan base to fill [arenas], even for platinum artists.”

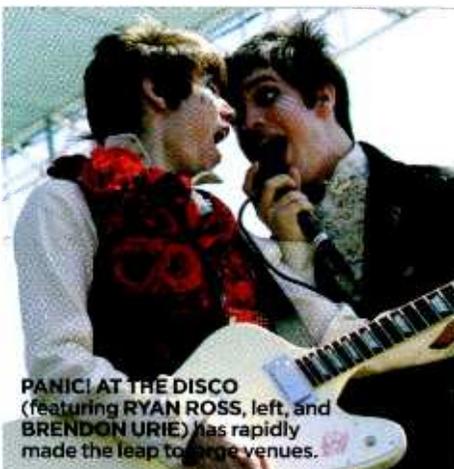
And the top-grossing tours of the year rarely match up with the top album sellers of the year. “Older artists who’ve been touring for a while can many times outsell the younger acts that are currently selling four times the units in stores,” McLynn says.

What’s more, headlining sets are often expected to be at least 90 minutes—a challenge for a band with one album, or 45 minutes of recorded music. “The band needs to be very creative to make a show long enough and interesting enough,” McLynn says.

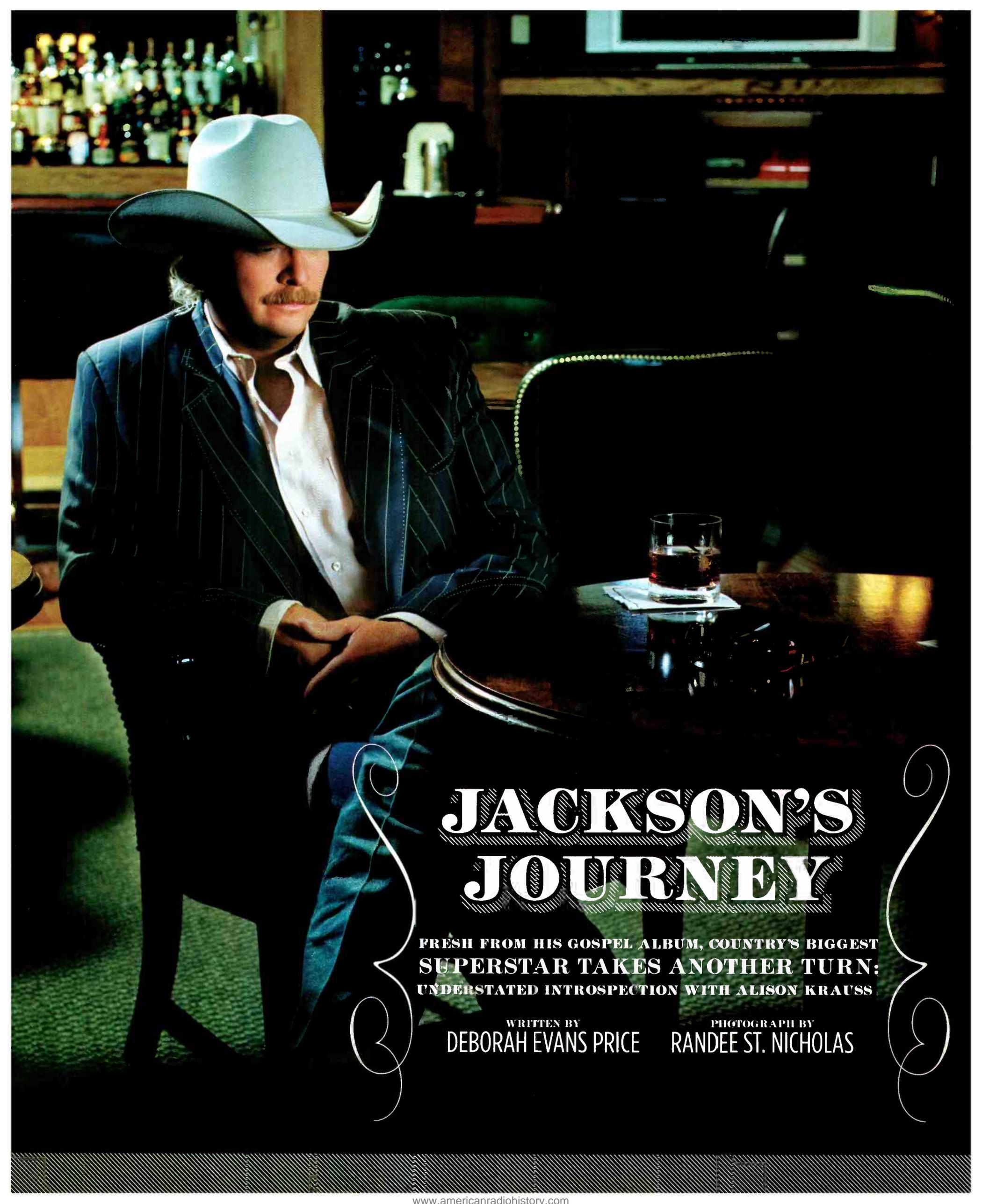
Hurwitz says patience is a virtue not all bands are blessed with when it comes to upward venue mobility. “I get people pushing me to make that jump that are nowhere near ready, and we have to fight back,” he says. “Then, of course, I get labeled as a nonbeliever or difficult.”

A reality check is often in order for band management. “I recommend talking to the promoters that they feel tell them the truth,” Hurwitz says. “And not what they want to hear.”

—RW



PANIC! AT THE DISCO (featuring RYAN ROSS, left, and BRENDON URIE) has rapidly made the leap to large venues.



JACKSON'S JOURNEY

FRESH FROM HIS GOSPEL ALBUM, COUNTRY'S BIGGEST
SUPERSTAR TAKES ANOTHER TURN:
UNDERSTATED INTROSPECTION WITH ALISON KRAUSS

WRITTEN BY
DEBORAH EVANS PRICE

PHOTOGRAPH BY
RANDEE ST. NICHOLAS



WHEN AN ARTIST has scored 22 No. 1 singles, sold more than 33 million albums since Nielsen SoundScan began tracking country sales in 1991 and won a multitude of industry awards, what does he do next? The answer is simple—whatever he wants. Alan Jackson is among those elite performers whose success has earned him the enviable right to experiment and follow his creative muse wherever it leads. ♦ On his new Arista set, “Like Red on a Rose,” due Sept. 26, the country traditionalist teams with bluegrass star Alison Krauss to create a powerful song collection that explores love, commitment, aging and life on the road from a mature, thoughtful perspective. Jackson and Krauss first discussed their collaboration during a show at Carnegie Hall last fall. Though they originally talked about Krauss producing a bluegrass record, the project quickly evolved into something entirely different.

“A couple of weeks later, she said she had this whole other concept she wanted to run by me,” Jackson says. “She said it wasn’t bluegrass. It was reflective, a ‘man looking back’ kind of thing. That’s how it evolved from there. I told my wife and some other people, ‘I’m getting ready to start a new album, and I just feel like I have to do something that’s not the same old thing that everybody expects from me.’ I am getting older and I thought a more mature, kind of reflective album like that was exactly what I wanted to do.”

“Like Red on a Rose” is Jackson’s second album release this year. It follows “Precious Memories,” a collection of gospel songs he recorded as a Christmas gift for his mother. Though Jackson didn’t intend for it to be a commercial release, Joe Galante, chairman of Sony BMG in Nashville, heard the project, loved it and released it. It quickly became a huge hit, debuting at No. 1 on the Top Country Albums chart in the March 18 issue. It also bowed atop the Christian album chart, where it sat for eight weeks, and has yet to drop below the No. 2 spot. It’s been certified platinum and nominated in the album of the year category for the upcoming Country Music Assn. (CMA) Awards, an unprecedented feat for a gospel record.

“A lot of my fans grew up in the South, and I thought they’d want to hear it so I figured we’d sell a few, but I never thought it would do something like this,” says Jackson, who recently celebrated the album’s platinum status surrounded by family, friends and industry folk during a party at Sony BMG’s Nashville headquarters.

“Precious Memories” is just the latest in a string of hit albums for the Georgia native. He debuted in 1990 with “Here in the Real World,” before SoundScan began tracking country sales. Since then, 10 of his 17 albums have hit No. 1 on Billboard’s Top Country Albums chart. Jackson’s “Greatest Hits Volume II and Some Other Stuff” camped out at the summit for 11 weeks. Fifteen Jackson titles have been certified platinum by the RIAA based on shipment figures. (See chart for SoundScan sales totals.) Most are multiplatinum, including the six-times platinum “A Lot About Livin’ (And a Little ‘Bout Love).” “Don’t Rock the Jukebox,” “Who I Am” and “Drive” have each shipped more than 4 million. He’s placed 68 titles on Billboard’s country singles chart, scoring 45 top 10 hits and 22 No. 1 tunes. His poignant Sept. 11, 2001, anthem, “Where Were You (When the World

Stopped Turning)” is among his best-known hits, having topped the chart for five weeks in 2001. He’s won numerous industry awards, including 16 CMA Awards (with three entertainer of the year trophies among those), 14 Academy of Country Music Awards, eight ASCAP honors and one Grammy Award, among other accolades.

Jackson admits that the urge to do something musically different on his new album may have been fueled by a comment Vince Gill made while introducing him at the CMA Awards a couple of years back. “I don’t know if the script writer wrote it, but he said, ‘You always know what you’re going to get from Alan Jackson. It’s like driving through McDonald’s.’” Jackson says. “I think he meant it as a compliment, but it kind of made me feel like ‘Dang, McDonald’s, man! I don’t want to be like every time somebody buys an album, they are getting just another quarter pounder with cheese.’ I think he meant it in a nice way at the time, but it just kind of hit that way.”

Jackson says his goal has been to stretch creatively the way Willie Nelson, Merle Haggard and other veteran country artists have done. “Merle Haggard is one of my favorites, and he’s done every kind of album that you could imagine, from blues to swing albums, and just his songs [range] from hard country to songs with horns on them. I’ve always just loved anything



ALISON KRAUSS first discussed a bluegrass album with Jackson, but the project evolved.

he does. So I’m not afraid to do this. It’s a breath of fresh air to go in and do something a little different. One of my favorite albums of all times is ‘Stardust’ that Willie Nelson did. To me, it has a similar mood to this album, some old songs and real moody stuff, and that was a great album.”

Galante says Jackson teaming with Krauss was like one plus one equaling 14, and he predicts the project will expand Jackson’s audience. “It has a real intimate, sexy quality,” he says. “I think it gives you a glimpse of him like you’ve never seen before. I think that the appeal of this record is much greater than the initial conversation was. I actually was more concerned about a bluegrass record than I was about this. I think what he and Allison did together was spectacular.”

“I find it interesting that he is following up a gospel record, albeit a quite successful one, that was a huge departure for him with yet an even bigger departure, that being the release of an adult record,” says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. “By adult, I mean it is a collection of introspective, poignant songs that, with the exception of one that he wrote, [is] written by other writers.”

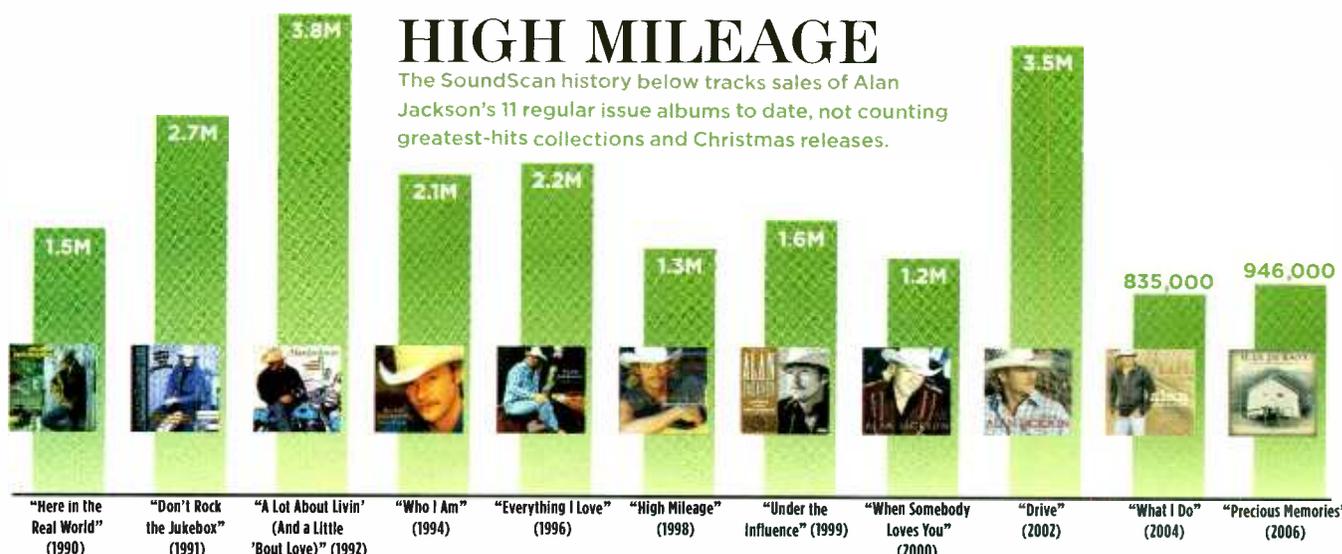
For her part, Krauss says she knew exactly the kind of album she wanted to produce, and she doesn’t consider it a major departure from Jackson’s sound. “Is it really so different for him to do?” Krauss asks. “I hear him as a beautiful singer, and I hear him as a sensitive man, as a family man and a romantic. I hear him say those things on his records, and I hear him say it on this one. I hear ‘Alan.’ I hear an extension of what we’ve already heard. I think he sounds very natural. He’s a great singer, and it’s just another testimony to his ability.”

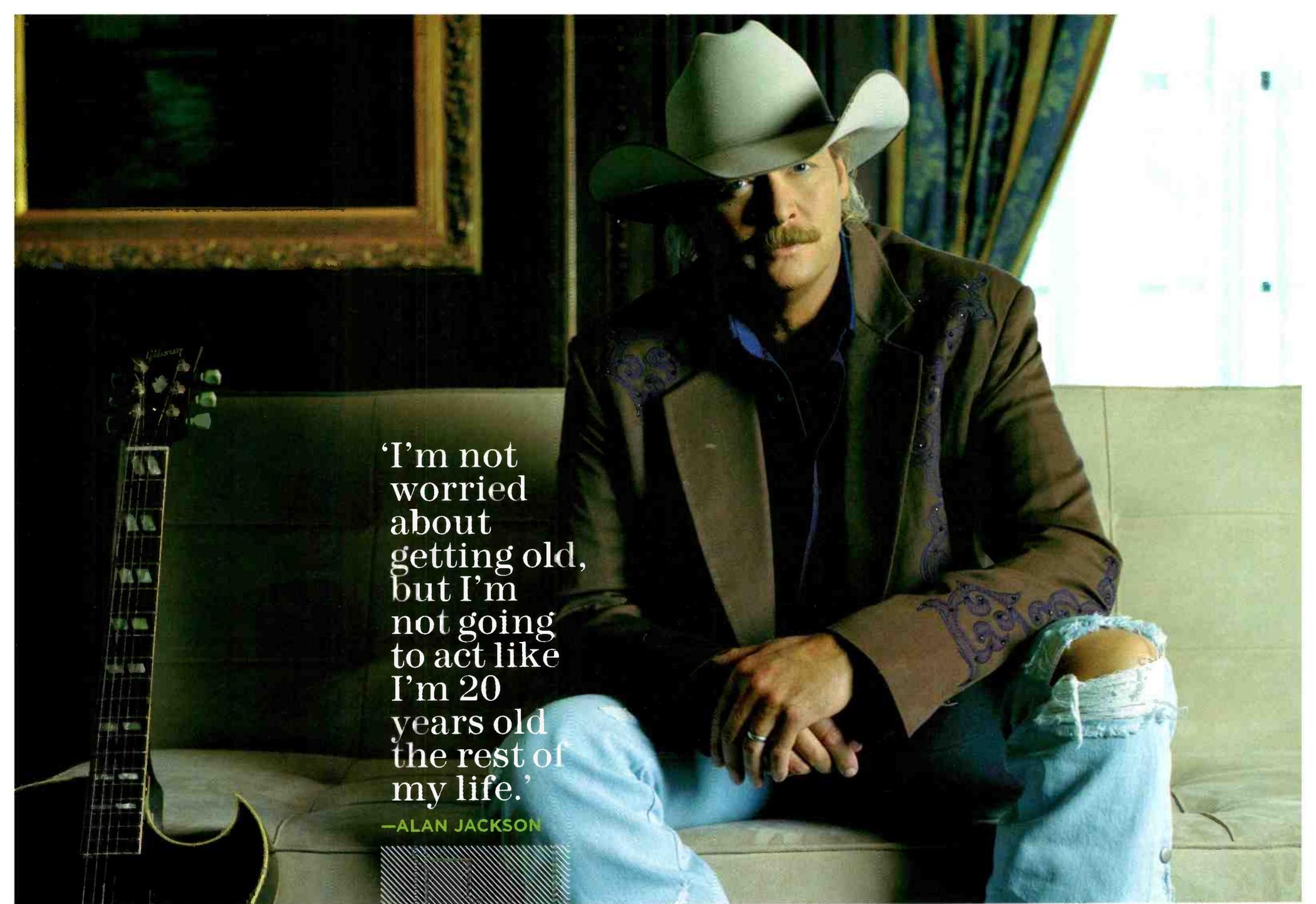
Jackson depended on Krauss to find songs for the album. He contributed one cut, “A Woman’s Love,” but the rest were songs that Krauss had either been hoarding in her stash of favorite tunes or songs she had writers pen specifically for Jackson.

When choosing songs to record, her criteria was simple. “‘What would I want to hear a man say to me?’ That’s what we did,” Krauss says. “If I were sitting across from a man, what would I want to hear him say? That’s the kind of stuff we recorded.”

The first single is the understated ballad “Like Red on a Rose,” which is No. 18 on Billboard’s Hot Country Songs. It was penned by Robert Lee and Melanie Castleman. “The lyrics are so positive and loving, yet it has a real dark melody,” Krauss says. “It’s such an

RON WOLFSON/WIREIMAGE.COM





'I'm not worried about getting old, but I'm not going to act like I'm 20 years old the rest of my life.'

—ALAN JACKSON

emotional combination to have that type of song and [Lee] is a genius at that."

Krauss has recorded several of Castleman's songs, including "The Lucky One." She asked him to write a song specifically for Jackson's project. The result is "The Fire Fly's Song." "I was driving home from a birthday party and [thought], 'We don't have this other subject'... a grown man looking at how you do things when you are younger and how you don't do those things anymore," she says. "You make other choices now that are much wiser choices."

Jackson embraced the song's mature perspective. "I do songs that fit where I'm at, and that's kind of where this whole album started," he says. "I'll be 48 in October. I don't feel older and I'm not worried about getting old, but I'm not going to act like I'm 20 years old the rest of my life."

Overall, the ballad-heavy album leans toward more serious fare and a generally subdued tone. "It is completely void of anything remotely considered 'country' and is certainly missing the trademark uptempo cuts he is most famous for," Smith says. Does Krauss worry that fans might miss lighter, more boisterous tunes such as previous Jackson hits "Chattahoochee," "Mercury Blues," "I Don't Even Know Your Name" or "Don't Rock the Jukebox"?

"I think what ultimately makes his fans happy is hearing him and hearing what he has to say and hearing that voice deliver what he has to say," she says. "His fans love him."

In his typical, laid-back fashion, Jackson is not worried about reaction to the album. "There's going to be critics that love it, and then there's going to be critics that say, 'You need to go back and do what you've been

Since debuting in 1990, **ALAN JACKSON** has topped Billboard's country album chart 10 times.

doing.' I think there will be fans that say the same thing. [There will be] fans that think this is really cool and they are glad to have something a little different, and then there's going to be some that say, 'Man, I wish he'd go back and do "Chattahoochee" or something like that.' It happens with every album."

"I believe critics will see it for what it is and give him good reviews," Smith says, "thereby allowing Alan to not lose his traditional audience but rather gain a new set of fans."

No matter what others say, Jackson is pleased. "I'm very proud of it," he says. "It adds a whole different color chapter to my collection of albums. I think it will be one that people who really like my music would like to have in their collection. I think she did good on it. It was pretty much all her. I can't take a lot of credit. She pretty much had that whole concept and the songs and figured out the production. All I did was go in and sing on them."

"Like Red on a Rose" is the first album Jackson has recorded without his longtime producer Keith Stegall. Jackson enjoyed working with Krauss, calling her approach "easy and organized," but says he's not finished working with Stegall. "I love Keith," he says. "We've made a lot of great music together, there's nothing against him. It started because we wanted to do a bluegrass album, and I asked Alison to do it because Keith isn't really a bluegrass producer... then, of course, it evolved into this. But I'm not abandoning Keith, and I think we'll make some more great country records together."

In the meantime, "Like Red on a Rose" is already generating strong buzz. Jackson is slated to appear twice on NBC's "Today" in support of the album as

well as a street date performance on "The Tonight Show With Jay Leno" and an Oct. 12 appearance on "Late Show With David Letterman." Galante says there are also plans to reach out to other shows such as NPR's "All Things Considered."

Gena Coe, operations manager at Tower Opry Mills in Nashville, predicts the album will be a strong seller. "He always does very well saleswise," Coe says, "and Alison Krauss has gained a huge reputation in the past couple of years with all that she's done. I expect it to do really well."

The label plans to capitalize on Krauss' acclaim. "We are getting some ideas on how to alert Alison's fan base, too," Galante says. "She made this record, and there's a lot of her on this."

"This record will most likely be found in minivans and not in pickup trucks," Smith says. "And depending on its acceptance saleswise, I believe will determine the kind of record he delivers next time. I think it took courage for both Alan and his label to release an album like this at this stage of his career where the younger set seems to be hogging the spotlight."

The label plans to reach beyond the usual suspects for retail support. "We'll probably go to places like Borders and Barnes & Noble making sure we get in-store play at a lot of these places because I think people are going to be surprised at this record," he says. "This is one of those records that could really open up the format, just as ["O Brother, Where Art Thou?"] did years ago. There are lots of people who have a preconceived notion of what country music is. When they hear this from one of the greatest country superstars out there, they'll go, 'Wait a minute. If that's country, I love this.'"



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Year After Year, The Top-Grossing Tours Are Ones That Primarily Play Arenas



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This year **COLDPLAY** grossed more than \$30 million playing arenas.

LESTER COHEN WIREIMAGE.COM

THE GREAT DEBATE

Why Do Some Acts Choose To Play Arenas While Others Tend To Stick To Amphitheaters?

BY RAY WADDELL

Of all the great choices in life—paper or plastic, dogs or cats, boxers or briefs—nothing stirs up controversy in the touring industry as much as the arenas or amphitheaters debate. ■ The indoor/outdoor question arises mostly with major acts capable of playing 15,000- to 20,000-seat venues in the first place. Arenas, with their reserved real estate, generally seem to offer a higher gross potential than a modern-day amphitheater that has two-thirds of its capacity as general admission. Reserved seats simply have a higher market value. ■ Which venue an act chooses depends upon its overall touring strategy. “The economics of the business have changed a bit, and every artist is looking at all of the venue options that are available to them and then making the best financial deal they can,” says Jason Garner, executive VP of amphitheater programming for Live Nation.

Garner adds that the perception that Live Nation has an “amphitheater agenda” as a company is incorrect. “In 2005 we promoted the same number of indoor arena shows as outdoor amphitheaters,” Garner points out. “When we enter into a tour discussion, we’re sitting down with the manager and the artist and having a discussion about what’s the best thing for that particular artist and what they want to accomplish.”

Year after year, the top-grossing tours play primarily arenas, at least in North America. The equation for this is relatively simple—older acts have older fans who often have more discretionary income to pay more for tickets. And older fans like having a seat.

Numbers, at least on the surface, back up that formula.

In 2005, \$477.5 million in ticket sales and 13 million in attendance was reported to Billboard Boxscore from 1,625 amphitheater shows. Per night, that’s an average of \$293,681 in box-office revenue and 7,972 in attendance at the sheds last year. Dollars, at least, seem to be improving this year, with the average gross and attendance at midsummer at \$318,337 and 7,930, respectively.

On the arena side of the equation, last year North American arenas brought in \$1.2 billion and hosted 20 million people at

Acts like **DAVE MATTHEWS**, **TOM PETTY**, **RASCAL FLATTS** and **TOBY KEITH**, from left, continue to make big bucks playing sheds on a regular basis.

2,548 concerts. Per night, that’s an average of \$474,243 in box-office revenue and 7,849 in attendance. And those numbers are up so far for 2006, averaging \$553,731 and 8,306 in gross and attendance, respectively.

As our number crunching shows, per-show attendance at amphitheaters and arenas is close, but the grosses are about \$200,000 higher per show on average from the arena reports.

“The arenas are better facilities to see concerts,” says John Meglen, president of Concerts West, a division of AEG Live, an international promoter that promotes primarily in arenas. “You have more reserved seats, you have climate control, production is better.”

If arenas are so much more conducive to concerts—financially and aesthetically—why would any astute manager book acts through amphitheaters?

Because artists can still make big money playing sheds due to creative deal making by Live Nation, which now operates the majority of amphitheaters.

“Because the business is so competitive, no one’s making bad financial deals anymore. Artists are well-advised, they’ve got [personal] managers and business managers and agents looking closely at deals,” Live Nation’s Garner says. “The mere fact this year that we’ve got 30% more amphitheater shows than last year would indicate that the deals are very competitive, and artists



and fans are choosing both experiences.”

Simply put, grosses aren’t necessarily indicative of what a band will make. “If you look at another figure—not grosses but what the band actually walks away with—that would be a whole different revelation,” says veteran agent Dennis Arfa, president of Artists Group International. “And what the artist walks away with is what really counts.”

The fact that shed talent buyers control virtually all revenue streams—like concessions and parking—gives them more money to play with and is in fact why promoters got into the real estate game in the first place. Some estimates put per-ticket revenue from ancillaries for sheds as high as \$15 a head.

“Amphitheater promoters tend to pay you more because they have all these ancillary rights,” Arfa says. “But [arenas] can offer deals on a similar level because they have all those rights they don’t share with promoters.”

Clearly, many acts have found profitable summer homes at the amphitheaters. Tom Petty & the Heartbreakers, Dave Matthews Band, James Taylor, Jimmy Buffett, Kenny Chesney, Rascal Flatts and Toby Keith are among the acts that rake in millions from shed tours.

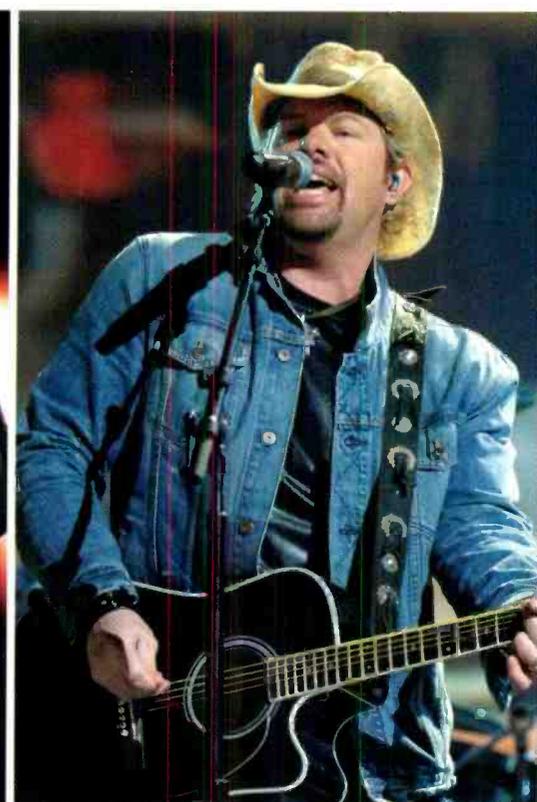
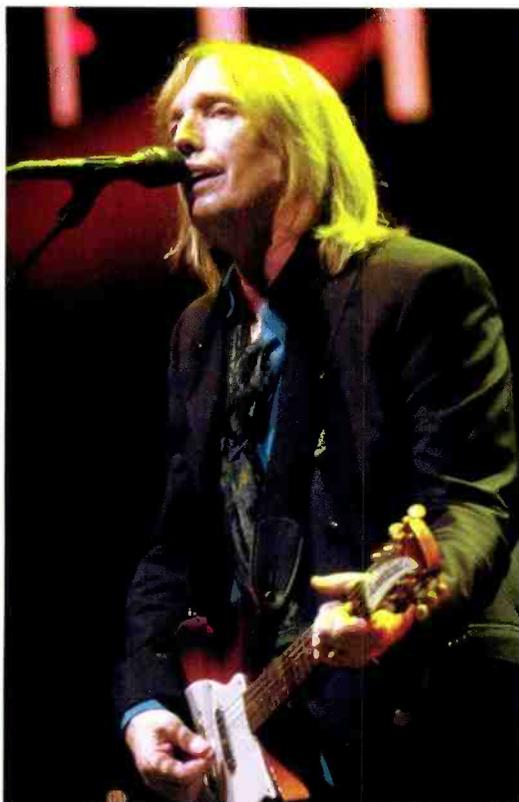
But most of these acts play arena dates as well.

Coldplay is a prime example of a superstar act that tried it both ways. A 2005 amphitheater run grossed \$18.7 million and moved 486,566 tickets to 27 shows, an average of \$692,622 and 18,020 per night.

This year, Coldplay played arenas, grossing \$30.6 million and selling 477,077 tickets to 33 shows. The average attendance dropped to 14,456 per show, but the gross ballooned to \$930,192 per night. That’s an increase of 34.3% per show.

“You have to look at the thought process that went into the planning of that tour,” Garner says. “We **continued on >>p40**

FROM LEFT TO RIGHT: JAMES DEVAINE/WIREIMAGE.COM; DAVE ROSSMAN/WIREIMAGE.COM; © SCOTT D. SMITH / RETNA LTD.; KEVIN MAZUR/WIREIMAGE.COM



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'WHAT THE ARTIST WALKS AWAY WITH IS WHAT REALLY COUNTS.'

—DENNIS ARFA

from >>p38

sat down with band management and came up with an overall touring strategy for that band, and part of that strategy was to go into the summer with a \$30 lawn ticket."

Coldplay manager Dave Holmes says a two-pronged attack was always the plan. "The strategy was to do the shed run first, get big crowds out to see the show with the hope that a lot of those fans would return on the arena run," he says. "This strategy worked, as most of the shed dates sold out quickly, and the reviews were glowing. Consequently, fans who missed the amphitheater dates made sure to catch the arena show, and we gained a lot of new fans."

That arena grosses were more than 30% higher came as no surprise to anyone, Holmes says. "We always knew this was going to be the case, but we felt it was important to play to bigger crowds

on the first run," he says, adding that while merch per caps were about \$3 a head higher in arenas, the higher attendance in sheds made the gross about the same.

Sometimes it's less about what the band gets paid and more about what the fans will pay. The Family Values tour, for example, found tremendous success this summer with a \$10 lawn ticket.

"When you look at the ability to have a very large number of low-priced tickets on the lawn at an amphitheater, that's very advantageous to a band that's growing its fan base. We've been able to develop an economic model that allows that to happen," says Garner, who adds that Live Nation research (and Billboard's, for that matter) indicates that fans make concert decisions based on price.

"If you look across our shows this year and last, you'll see a lot of tickets in the \$20-\$25 range. That's got to be good for a band to look out at the lawn and see it packed with a lot of fans who, quite possibly based on all the research that all of us have, might not have attended the show," Garner says. "So when a fan is deciding whether to buy a videogame or a concert ticket, lots of times that \$20 lawn ticket that costs less than a videogame is more appealing than a \$39.50 arena ticket that costs the same as a videogame."

Meglen says amphitheaters don't have a lock on bargain prices though. "You can scale lower in the upper decks and do the same thing in an arena if that's your choice," he says. "I do feel that there's a very big negative in the amphitheaters when they continue to paper the

lawn as much as they do. That creates a soft ticket situation in a market where people sit around and wait for free tickets instead of buying tickets."

Meglen does admit that not having access to ancillary revenue in arenas can put Concerts West at a competitive disadvantage as a promoter. "We need to probably be a little more aggressive and get the buildings to work with us as much as they can in those situations," he says. "But remember, by [Billboard's] numbers, the arena grosses came out higher on average because you can gross a higher amount in the arena because of the difference in permanent seats and lawn."

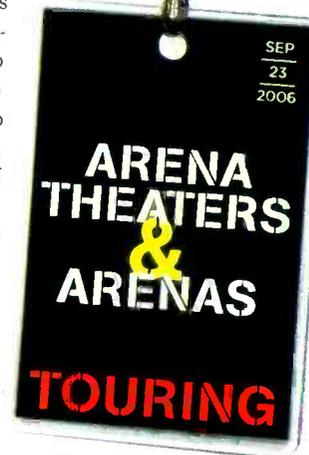
Plus, the amphitheater experience is not for all fans or all bands. "Not every act is a lawn act. Not everybody enjoys sitting on a [general admission] lawn," Arfa says. "If you take an artist that can do 17,000 people, selling the lawn can be a tougher affair. If an artist has enough demand, they can do it, but I'm always concerned about selling the lawn with certain artists. But for other artists, it's perfect."

This year alone, Live Nation is promoting primarily shed tours by Brooks & Dunn, Rascal Flatts, Black Crowes/Robert Randolph, Poison/Cinderella, Styx/Foreigner, Aerosmith/Mötley Crüe, John Mayer/Sheryl Crow, the Dave Matthews Band, Ozzfest, Counting Crows/Goo Goo Dolls, Def Leppard/Journey, John Fogerty/Willie Nelson, Chicago/Huey Lewis, Earth, Wind & Fire/Chris Botti, Fiona Apple/Damien Rice, Gretchen Wilson, Lynyrd Skynyrd/3 Doors Down and Sammy Hagar.

"Every week I see numbers that say thousands of fans are walking up and buying a lawn ticket," Garner says. "And in today's world where people have so many choices, that has got to be an indication that people like that outdoor experience."

Meglen counters, "Of course there are some shows that probably work better outdoors."

However, Garner doesn't see this ongoing debate as a competition between venues. "I don't think it's about amphitheater versus arena," he says. "I think today's artists are smart, the managers are strategic about the decisions they're making, and we just want to be a thought partner in that process and help come up with the best touring options for that artist. Sometimes it's outdoors, sometimes it's indoors."



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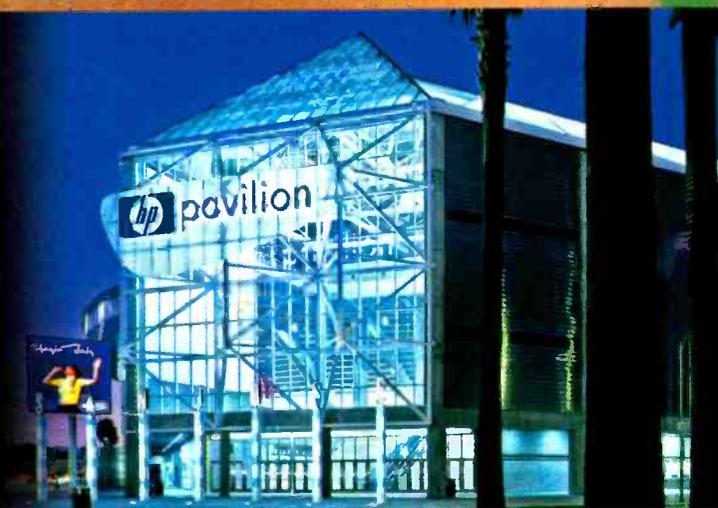
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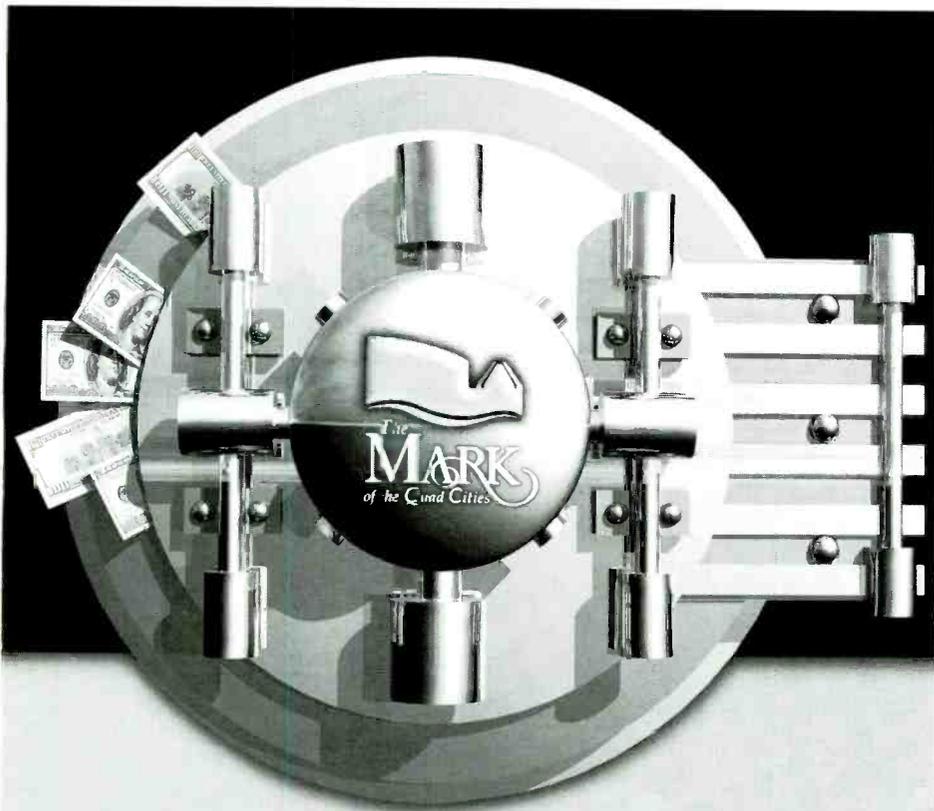


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A VOICE IN THE INDUSTRY

With The Help Of The Arena Network, Indie Venues Are Getting A Fair Shot

After eight years, the Arena Network is still doing what it does best—networking. An alliance of independent arenas, Arena Network has grown to include 46 venues since it formed in May 1998. It provides strength in numbers for its members, and a one-stop shop for agents and promoters seeking to reach the markets the network represents from coast to coast.

For those eight years, industry vet Brad Parsons has served as executive director of Arena Network, overseeing a Los Angeles-based staff of four.

"We are first and foremost an information society," Parsons says. "Our job, my job, is to help these building guys get through the minefield of finding out what shows are out there and how to get to them, and help [with] the lobbying process."

Arena Network debuted with the aim to provide information to its members and strengthen networking among them to collectively boost bookings.

"We've matured in that when we started people didn't know what we were, and I'm not sure we knew exactly what we were," Parsons says. "It has evolved to the point where we have sig-

nificant influence on getting people to play indoors first and then to play our buildings when the tour is indoors."

Arena tours have dominated the Billboard Boxscore chart in recent years, and Parsons says Arena Network buildings are well-represented on those tours.

"We're very successful in terms of getting more acts to play arenas than were [playing them] seven years ago," he says. "Frankly, nobody else is even close in terms of the mass volume. We are, in essence, accomplishing what we set out to do."

Arena Network membership includes major-market venues like MCI Center in Washington, D.C.; Staples Center in Los Angeles; Philips Arena in Atlanta; and American Airlines Center in Dallas.

Brad Mayne, president/CEO of Center Operating Co., which runs the American Airlines Center, says Arena Network has become a great asset to his operations in Dallas.

"Not only do we receive timely info on touring shows, but we have also had opportunities to purchase complete tours like Dolly Parton and U.S.A. Gymnastics," Mayne says, adding that the network gives members a voice in the industry. "It gives us the best of all worlds, to be able to choose the direction that is most important to me as an individual facility, but [also] gives me leverage as most of the time we are [more than 40] venues speaking as one."

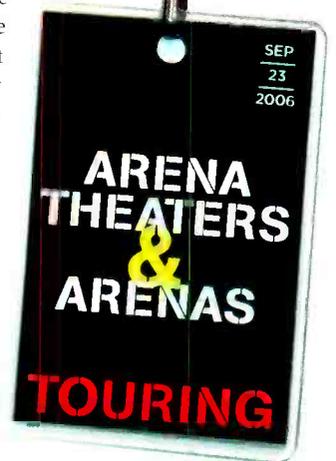
The group also represents such smaller-market venues as Pan American Center in Las Cruces, N.M.; Resch Center in Green Bay, Wis.; Birmingham (Ala.) Jefferson Civic Center; Qwest Center in Omaha, Neb.; and the Spokane (Wash.) Arena.

"Information has value and is worth the price of the membership," says Kevin Twohig, GM of the Spokane Arena. "Knowing who is touring and where they are routing and having someone at the Arena Network office tracking this info and watching out for us is a significant value."

That information sharing is still a top priority, above and beyond touring issues. "We do more than booking events," Mayne says. "We discuss operational issues and work together in purchasing services that create discounts and lower our operating costs."

Arena Network also seeks to streamline the booking process for agents and venues. The member arenas tout such services as research, marketing, database sales and creative deal making. A major function is face time with agents and promoters.

For example, at the annual Billboard Touring Conference in New York, **continued on >>p44**



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from >>p42

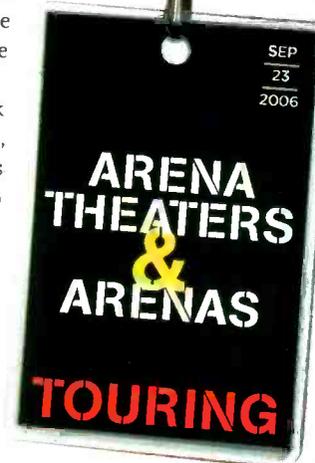
"we'll have a day where we invite the New York agencies—Artists Group International, William Morris Agency, Creative Artists Agency—to come meet with us separately before the conference starts, and, frankly, it helps a lot," Parsons says.

John Huie of CAA's Nashville offices notes that Arena Network has been very helpful to the agency as well. "Brad does a great job, and I love their avails grid," Huie says. "I still think they can be more aggressive in their lobbying efforts."

Adam Kornfeld of AGI adds, "Brad Parsons and the Arena Network have always been a great help when putting together a tour. Brad is a tireless campaigner for all of the venues involved in the organization."

In addition, the network meets with the promoters, too. "Our common theme is real simple: We just want to do more business with everyone," Parsons says.

Today's tour producers and promoters rely more than ever on what arenas can bring to the table in marketing clout. "We put our marketing managers together and create a force in this industry that is second to none," Mayne says. "Many of our facilities are professional agencies with purchasing power and databases that are unique to our own communities. The resources we offer are better than many promotions companies."



The criteria for membership in Arena Network is straightforward. In addition to paying an annual fee, members must not compete with other members and must have a minimum of 10,000 seats, the willingness to promote shows in-house and the ability to risk capital.

That last stipulation can be tricky, particularly for municipal buildings that often run at a deficit. If a date loses money, Arena Network is not there for a financial bailout.

But the network does provide valuable information to make a profitable date more likely. Likewise, the agents know what Arena Network buildings have to offer in terms of availabilities.

"Our job is to talk as many people into playing arenas as we possibly can, and then getting them to play our arenas," Parsons notes. "I have no doubt that we've been highly successful on both counts."

Recent successes for the alliance include tours by Bruce Springsteen, Dolly Parton, Boom Boom Huck Jam and Gymnastics Champions. As for new business, "There are a few things we're working on, but nothing I can talk about publicly because we're not quite there yet," Parson says. "Next year looks like a much better year touring-wise than this year."

Because of this ongoing potential, Spokane Arena's Twohig notes that "it is a good investment for us. The industry has gone from everybody wanting to play amphitheaters back to arenas being a very viable alternative. Some of the credit goes to Arena Network."

—Ray Waddell

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| ATLANTA Philips Arena, 20,000* | LAS VEGAS Thomas & Mack Center, 19,354* | SACRAMENTO, CALIF. ARCO Arena, 17,236* |
| BIRMINGHAM, ALA. BJCC Arena, 17,500* | LITTLE ROCK, ARK. Alltel Arena, 18,000* | SALT LAKE CITY Delta Center, 19,688* |
| BRIDGEPORT, CONN. Arena at Harbor Yard, 10,000* | LOS ANGELES Staples Center, 20,000 | SAN JOSE, CALIF. HP Pavilion at San Jose, 18,373* |
| BUFFALO, N.Y. HSBC Arena, 19,426 | LOUISVILLE, KY. Freedom Hall, 19,169 | SPOKANE, WASH. Spokane Arena, 12,638* |
| CHAMPAIGN, ILL. U of I Assembly Hall, 17,439* | MEMPHIS FedEx Forum, 18,500* | ST. LOUIS Savvis Center, 20,003* |
| CHARLOTTE, N.C. Charlotte Bobcats Arena, 19,000* | MIAMI American Airlines Arena, 19,094* | ST. PAUL, MINN. Xcel Energy Center, 18,200* |
| CLEVELAND Quicken Loans Arena, 20,500* | MOLINE, ILL. The Mark of the Quad Cities, 12,000* | STATE COLLEGE, PENN. Bryce Jordan Center, 16,325* |
| COLORADO SPRINGS, COLO. World Arena, 9,120* | MONTERREY, MEXICO Arena Monterrey, 15,000 | TACOMA, WASH. Tacoma Dome, 22,500 |
| COLUMBUS, OHIO Schottenstein Center, 19,500* | NASHVILLE Gaylord Entertainment Center, 20,000* | TALLAHASSEE, FLA. Tallahassee-Leon County Civic Center, 12,508* |
| DALLAS American Airlines Center, 18,713 | NORFOLK, VA. Scope Arena, 12,779* | TORONTO Air Canada Centre, 21,000* |
| DETROIT Joe Louis Arena, 20,790 | OMAHA, NEB. Qwest Center Omaha, 19,000* | WASHINGTON, D.C. MCI Center, 20,200 |
| EAST RUTHERFORD, N.J. Continental Airlines Arena, 21,000* | ORLANDO, FLA. TD Waterhouse Centre, 17,500 | WINSTON-SALEM, N.C. LJVM Coliseum Complex, 15,272* |
| GREEN BAY, WIS. Resch Center, 10,000* | PHOENIX America West Arena, 16,910 | |
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Arena Theaters Come Into Their Own And Avoid The 'Cut-Down' Curse

Most arenas boast capacities of more than 15,000, but the magic number in touring these days is about 5,000-6,000. ■ Theaters in arenas aren't just an innovative marketing concept anymore. For many, they are now mainstream venues.

"Now we get a call from an agent asking, 'Hey, can you cut this arena down?' Whereas a few years ago if you brought up the term 'cut-down' the immediate reaction was, 'OK, what can I look at next?'" says Mike Evans, senior VP of sports and entertainment for SMG, the Philadelphia-based venue management firm. "Now it's become a normal part of the business."

The Arena Network, a consortium of 46 arenas that seeks to create content opportunities for member venues, has done well with a subgroup, the Arena Network Theater Group.

"We're always picking up rocks and trying to find new things to do," Arena Network executive director Brad Parsons says. "We've had a lot of success in our theater mode, but we haven't had as much as I'd like."

The fact that arena theaters are even necessary is "kind of a good news/bad news story," Parsons admits. "The good news is there are more theater shows for us. The bad news, if that's the right term, is there aren't enough 15,000-seat shows out there to go around. The only reason we have these setups is because there are more 5,000-seat shows out there than there are 15,000-seat shows."

According to Parsons, 32 Arena Network members have arena theater configurations. "And some of the ones that don't have obvious reasons why they don't," Parsons points out. "Like Joe Louis Arena in Detroit also runs the

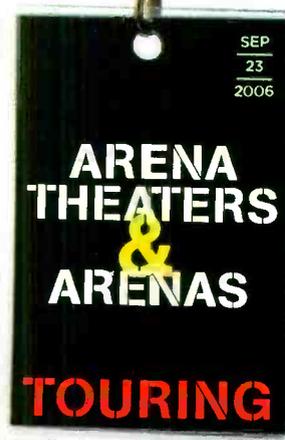
Fox Theatre, so they already have a 5,000-seater."

John Page, COO of Global Spectrum, another Philadelphia-based facility management firm, says four Global buildings have pure theater configurations and several more have curtaining systems.

"If you can strategically go into it, depending on what your market has to offer, you can really give yourself an opportunity to do additional business because of that reduced capacity," Page says.

The ante is high for an arena to be in the theater loop. The investment to bring a theater capacity to an arena ranges from about \$400,000 for a curtaining system to up to \$1 million for an elaborate, self-contained theater look and feel.

"Many of our facilities have invested in creating the theater setup and have made a comfortable return on their investment," says Brad Mayne, president of Center Operating Co., which runs the American Airlines Center in Dallas. "At the American Airlines Center, we have found a way to be part of the [Arena Network Theater Group] while using rented equipment. We are pleased with the results we have experienced with the **continued on >>p48**



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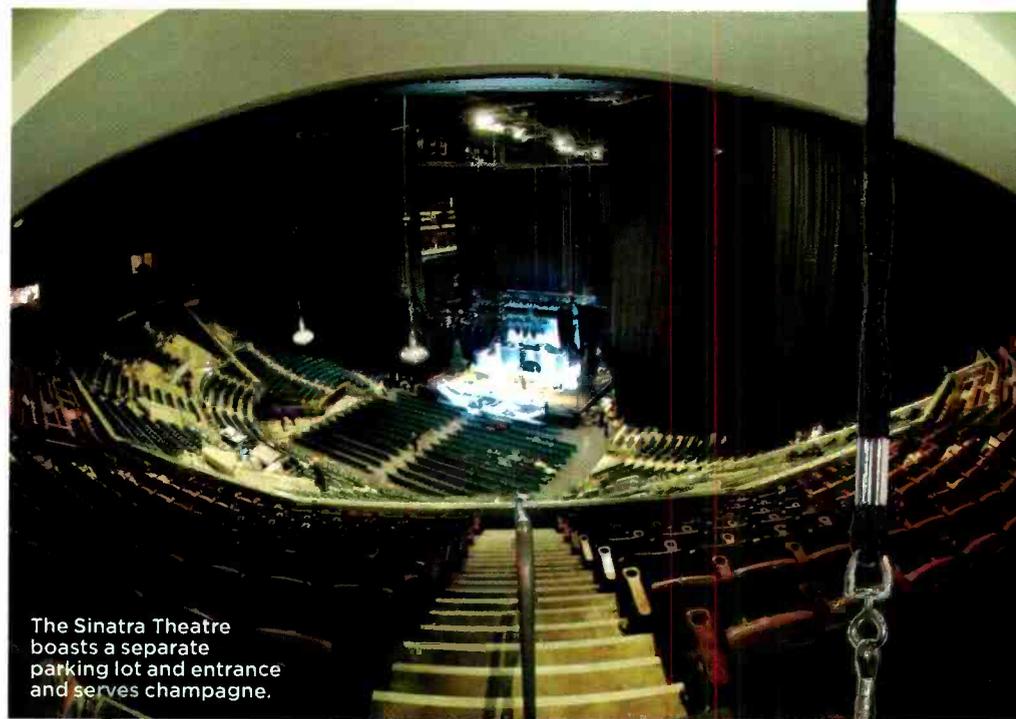
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The Sinatra Theatre boasts a separate parking lot and entrance and serves champagne.

from >>p46

shows we have hosted."

SMG's Evans says that about three years ago the firm suggested to all its arena clients that they should consider some sort of smaller-capacity configuration. "You could see where the business was going," Evans says. "The days of every act being able to sell 17,000-18,000 seats were coming to an end, and the business was in the 5,000- to 8,000-seat range."

Evans says SMG came up with several options for arenas. "They could either retrofit the building with a curtaining system or, in the case of new buildings like John Paul Jones Arena in Charlottesville [Va.], put a cut-down configuration right in the design plan," Evans says. "Every building we have under construction right now has that capability."

Evans describes the Sovereign Center in Reading, Pa., as an arena that has reconfigured optimally. "They have a curtaining system that goes floor to ceiling, it's angled, and when there's a show in the reduced capacity, it's called the Reading Eagle Theatre," he explains.

"But by far the best of all the buildings I've seen is the Sinatra Theatre in the Bank Atlantic Center in Fort Lauderdale [Fla.]."

Evans continues. "You have no clue you're even in an arena when you're in the Sinatra Theatre. It has a separate entrance, you park in a separate place, you're handed champagne and canapes when you come in. The days of just being able to hang a curtain are gone; you have to be able to create special amenities."

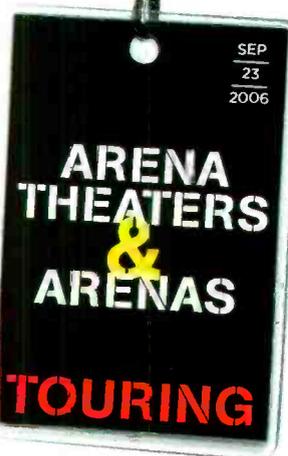
Most agree that those arenas with theater configurations have gone a long way toward winning the perception battle once present with agents and managers—that reduced capacities are a safety valve for weak-selling shows.

Still, the "cut-down" phrase remains prevalent, though not with the same stigma. "Nobody likes to use the word 'cut-down,' but in reality that's what you're doing," Evans says. "Theoretically,

no one wants to play a cut-down. A lot depends on your ability to reduce your capacity and not make it look like a cut-down."

SMG has a theater/performing arts division and management contracts with about 20 arenas that have an active reduced-capacity situation.

"[There is a] book that's sent to agents and promoters with all the theaters and traditional performing arts centers," Evans says.



'THE DAYS OF JUST BEING ABLE TO HANG A CURTAIN ARE GONE; YOU HAVE TO BE ABLE TO CREATE SPECIAL AMENITIES.'

—MIKE EVANS, SMG

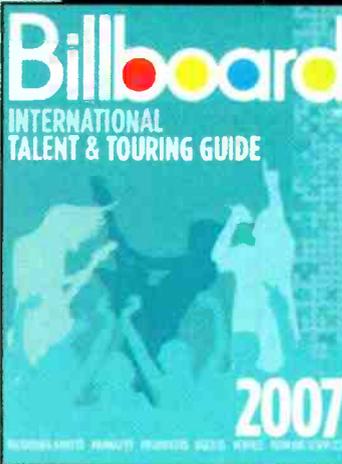
"What we did in the last edition, and we will do much more elaborately in the next one, is tell the arenas, 'If you have a dedicated cut-down-type facility, then we'll put you in the book.' The next edition this fall, most of the buildings will participate."

Page agrees that it's about working relationships with industry players, adding that it helps if the theater configuration can brand the concept or have a

sponsorship concept within it.

"That really gets into that mind-set that you're not just curtaining off the arena because you can't sell the tickets," Page says. "With the success in Portland [Ore.] with Theatre of the Clouds at the Rose Garden, the acts and the management aren't viewing it when they go in as a scaled-down arena, they know they are going in to play the Theatre of the Clouds."

Parsons agrees that the theater setups should have their own identity. "We've been trying to set up a venue within a venue, so when somebody plays the theater setup and sells it out, then it's a sellout; it isn't like they weren't good enough to sell out an arena," Parsons says. "That's not the point and it never was."



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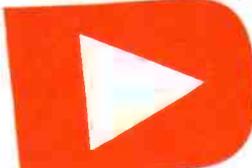


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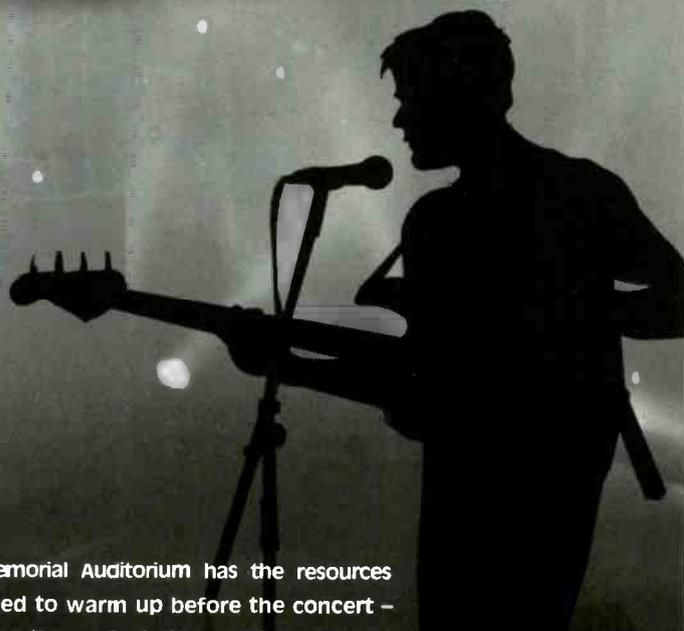
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BANDING TOGETHER

Venues Look Toward The Gridiron Stadium Network For Concert Guidance

BY MITCHELL PETERS

Stadium-level tours may be few and far between these days, but that hasn't discouraged the folks at the Gridiron Stadium Network. In fact, business has been good for some of the 11 stadiums involved with the nonprofit organization, which launched last year.

Take Seattle's Qwest Field and Detroit's Ford Field. Prior to joining the network, the two stadiums hadn't put on concerts since 2003 (when Qwest Field had Metallica and Ford Field had Eminem). This summer, though, both hosted Kenny Chesney.

Ford Field, home of the Detroit Lions, welcomed Chesney Aug. 26. The concert grossed \$3.4 million and attracted a sellout crowd of 44,836. Meanwhile, Qwest Field's June 24 Chesney date drew approximately 44,500 fans and grossed \$2.8 million. Plus, in mid-October, the

Meetings have covered everything from how stadiums can utilize their massive e-mail databases to sharing past experiences about putting on concerts.

"Some of them haven't had as much experience as others, so a question about a facility maintenance fee or a production is something we can work out as a group," says Gridiron Stadium Network director Pamela Fallon, who is leaving the organization next month.

Since joining the organization, Urquhart says many stadium reps are now aggressively pursuing concerts, whereas before they were sitting around waiting for the phone to ring. "We kind of just waited for Clear Channel to bring shows," she says.

When the network launched in April 2005, the intent was to bring stadium representatives together to share information and resources. The group's aim was also to get stadiums back on the radar with agents, promoters and managers. In addition, Fallon says, the members wanted to find ways to bring in concerts, festivals, trade shows, rodeos and sporting events when the stadiums weren't being used for football.

"Our main goal for the first year was to get a couple events, to get our name out there and to introduce ourselves to people and make them aware us," she explains. "I think we've been successful at that."

Future prospects include possible offers for Rascal Flatts stadium shows in 2007, and perhaps working with Live Nation or AEG to create an event that can be brought into stadiums



A summer concert by KENNY CHESNEY, above, at Qwest Field (inset) grossed \$2.8 million.



Seattle stadium will welcome the Rolling Stones with support from the Dave Matthews Band.

"I think Gridiron Stadium Network has brought people back to thinking about using stadiums," notes Kelly Urquhart, senior director of major events at Ford Field. "Before they wouldn't even consider routing dates through a stadium. Now a lot of agents and promoters are thinking about us."

The Gridiron Stadium Network has nine NFL stadium members: Qwest Field, Ford Field, Heinz Field (Pittsburgh), Invesco Field at Mile High (Denver), Lincoln Financial Field (Philadelphia), Dolphins Stadium (Miami), Reliant Stadium (Houston), Paul Brown Stadium (Cincinnati) and Ralph Wilson Stadium (Buffalo, N.Y.). Plus, the network just announced the inclusion of two Major League Soccer stadiums: Bridgeview, Ill.'s Toyota Park and Carson, Calif.'s Home Depot Center.

The members primarily communicate through conference calls once or twice a month, and sometimes meet in person if necessary, Urquhart says.

each year, Fallon adds.

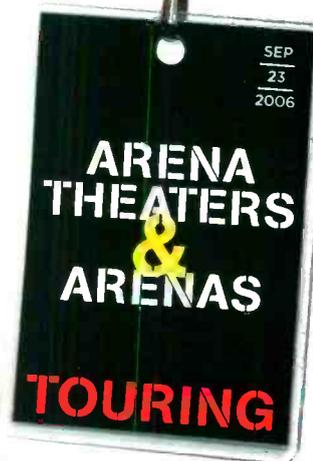
Another goal is to create new opportunities in a challenging touring environment.

"Right now, there aren't that many acts that can play stadiums," Fallon says. "It's our job to become creative and see what we can package together, and work with agents and managers."

"It's been a good way to network," adds the Messina Group's Louis Messina, who formerly worked as a consultant to the group. "[These stadiums] want to be in the entertainment business, so it makes my job easier as a tour producer."

In fact, some of the network's venues may soon be getting a call from Morris Management Group's Clint Higham, who co-manages Chesney along with Dale Morris. "He is going to be doing six stadiums next year," says Higham, who couldn't give specific dates or locations.

But Urquhart points out that football and soccer still comes first for all the stadiums. "We're not looking to compete with the arenas and have 10 shows per year," she says. "We're just looking for a couple good shows every year."



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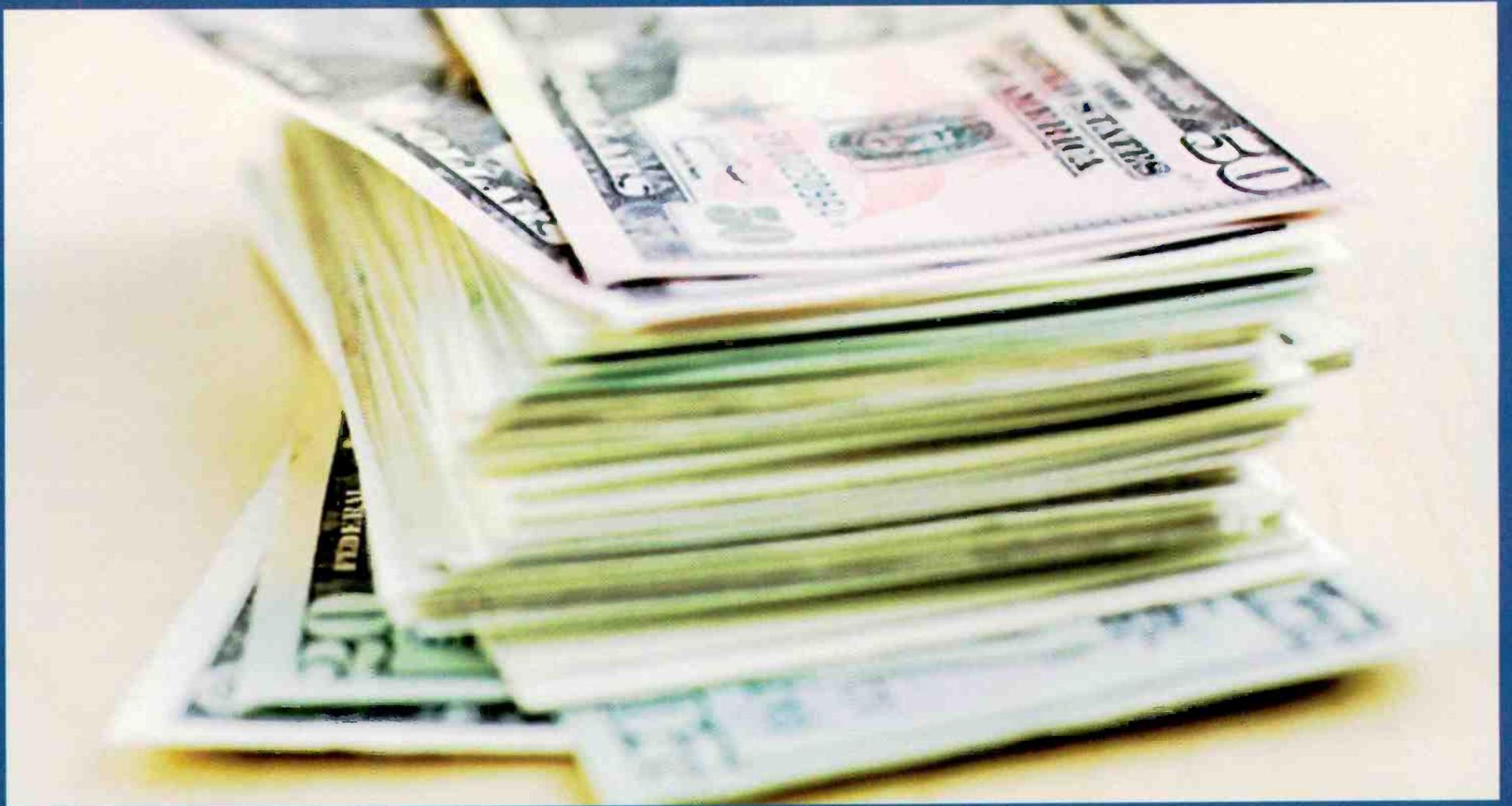
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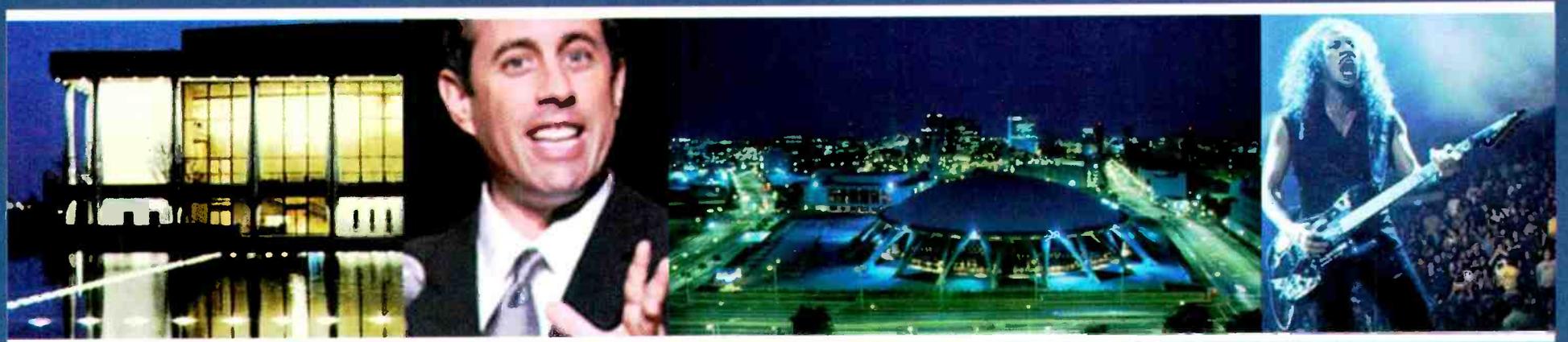
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BACK IN THE GAME

Venue Shakes Post-Katrina Blues With Southern Rock Concert

They may not have been completely ready or able, but the folks of Biloxi, Miss., were certainly willing to welcome live music again when Lynyrd Skynyrd and 3 Doors Down reopened the Katrina-ravaged Mississippi Coast Coliseum on July 22.

The date, which was promoted by Red Mountain Entertainment and Blue Deuce Entertainment, went on sale April 29 and sold out more than 10,000 seats in a week. But by the time the date rolled around, the \$25 million MCC restoration was still a work in progress.

"We totally weren't ready," says Matthew McDonnell, assistant GM at the MCC. "We had delays in getting materials like everyone else in this part of the country. Our dressing rooms weren't up, we didn't have any windows or doors in the building, and we were still installing new seats. But the folks here in south Mississippi wanted cold beer and Southern rock'n'roll, and we served up the menu just like they wanted it."

McDonnell says 3 Doors Down, whose members hail from nearby Escatawpa, were stoked to be the first band to return to the arena. "We were honored to have them," he says, adding, "As we got closer, our biggest concern was making sure we had restrooms and seats."

The building had both kinds of seats in place by the time the show rolled in. "However, we did have a little problem with one of our restrooms, forcing us to go the unisex method, which was enjoyed by not all but most," McDonnell notes.

Remarkably, the event rang up \$23 a head in concessions and merch sales, a building record (Billboard, Sept. 9). More than anything, according to McDonnell, it was rewarding to hear live music rocking the MCC again.

"It was great to see smiles on people's faces anxiously awaiting us to take the tarps off our doors," he recalls. "It was great seeing folks visiting with one another before the show, dancing in the back of the hall, having a great time. Those are things you take for granted when you do show after show, but when you've been down for almost a year, and some days there's not a lot of hope of getting back up, those are great memories to relive."

Hank Williams Jr. played the venue Aug. 26, and New Orleans-based Beaver Productions is

bringing Stain'd Sept. 23 for a general-admission show expected to draw a capacity crowd. Then AEG Live will promote the CMT tour with Trace Adkins, Jason Aldean and Billy Currington Oct. 28, and Live Nation is inquiring about dates in November, McDonnell says.

Shows beyond that, though, are a lot like "an airport managing traffic that wants to land," McDonnell says. "A lot of shows want to try and get in here, and we just have to manage it where we can leave enough room where everyone can get out with a nice payday. I've had several promoters tell me we may be the hottest market that not's known about in all of North America."



LYNYRD SKYNYRD and 3 DOORS DOWN, above, were the first to play the MCC, which wasn't quite ready for them yet (inset).

REPORT! The time is nigh. Stand up and be counted. Agents, managers, promoters and venues need to report all their numbers by Sept. 30 so they can be included in the data for the Billboard Touring Awards, set for Nov. 9 at the Roosevelt Hotel in New York.

The time period covered by the awards is Dec. 1, 2005, through Sept. 30, 2006. Awards are given for a wide range of tours, based on grosses and attendance, as well as recognition for agencies, managers, venues and promoters. They are based on actual box-office achievement.

How well did you do? Report all box-office data to Billboard Boxscore manager Bob Allen at ballen@billboard.com.

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| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue, Date | Attendance Capacity | Promoter |
|----|---|--|--|---|
| 1 | \$11,783,254 (€9,206,374) \$125.43/\$84.47 | MADONNA, PAUL OAKENFOLD Amsterdam Arena, Amsterdam, Sept. 3-4 | 102,330 two sellouts | The Next Adventure |
| 2 | \$11,435,199 (66,709,800 Danish kroner) \$94.26/\$19.14 | MADONNA, PAUL OAKENFOLD Horsens Forum Outdoor, Horsens, Denmark, Aug. 24 | 85,232 sellout | The Next Adventure |
| 3 | \$9,145,832 (€7,145,730) \$206.06/\$78.07 | MADONNA Palais Omnisports Bercy, Paris, Aug. 27-28, 30-31 | 67,758 four sellouts | The Next Adventure |
| 4 | \$5,861,668 (29,308,403 Czech koruny) \$227.11/\$55.53 | MADONNA Sazka Arena, Prague, Sept. 6-7 | 37,666 38,342 two shows | The Next Adventure |
| 5 | \$5,218,985 (€4,077,645) \$211.18/\$83.19 | MADONNA, PAUL OAKENFOLD Niedersachsenstadion, Hannover, Germany, Aug. 22 | 39,871 sellout | The Next Adventure |
| 6 | \$2,541,386 \$225/\$175/\$127.50/ \$87.50 | CELINE DION Colosseum at Caesars Palace, Las Vegas, Sept. 6-10 | 19,016 20,740 five shows one sellout | Concerts West/AEG Live |
| 7 | \$2,387,707 \$125/\$69.50 | CIRQUE DU SOLEIL'S 'DELIRIUM' Pepsi Center, Denver, Aug. 31- Sept. 3 | 25,523 31,064 four shows | Live Nation, Cirque du Soleil |
| 8 | \$2,000,533 \$225/\$175/\$127.50/ \$87.50 | CELINE DION Colosseum at Caesars Palace, Las Vegas, Aug. 31-Sept. 3 | 15,152 16,592 four shows two sellouts | Concerts West/AEG Live |
| 9 | \$1,359,971 \$49.29 | RED HOT CHILI PEPPERS, THE MARS VOLTA Oakland Arena, Oakland, Calif., Aug. 24-25 | 27,287 29,127 two shows one sellout | Live Nation, Another Planet Entertainment |
| 10 | \$1,142,602 \$158.60/\$19.50 | SHAKIRA, WYCLEF JEAN United Center, Chicago, Aug. 25 | 15,460 sellout | Live Nation |
| 11 | \$1,114,515 \$98/\$19.50 | SHAKIRA, WYCLEF JEAN Verizon Center, Washington, D.C., Aug. 29 | 14,379 sellout | Live Nation |
| 12 | \$1,106,798 (€871,810) \$190.43/\$63.48 | ANDREA BOCELLI Nowlan Park, Kilkenny, Ireland, July 23 | 9,772 10,000 | Aiken Promotions |
| 13 | \$1,063,464 (\$1175,008 Canadian) \$85.98/\$58.83 | OSHEAGA FESTIVAL: BEN HARPER, FLAMING LIPS & OTHERS Parc Jean-Drapeau, Montreal, Sept. 2-3 | 24,737 50,000 two shows | Gillett Entertainment Group |
| 14 | \$877,404 \$49.50 | DAVE MATTHEWS BAND, PAT GREEN HiFi Buys Amphitheatre, Atlanta, Aug. 15 | 18,530 sellout | House of Blues Concerts |
| 15 | \$866,197 \$63.50/\$59.50 | RED HOT CHILI PEPPERS, THE MARS VOLTA The Forum, Inglewood, Calif., Aug. 31 | 13,440 sellout | Live Nation, Goldenvoice/AEG Live |
| 16 | \$856,607 \$49/\$25 | RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Nissan Pavilion, Bristow, Va., Sept. 9 | 24,891 sellout | Live Nation |
| 17 | \$835,845 \$89.50/\$32.50 | DEF LEPPARD, JOURNEY, STOLL VAUGHAN White River Amphitheatre, Auburn, Wash., Aug. 31 | 16,779 19,532 | Live Nation |
| 18 | \$823,736 (€650,650) \$189.90/\$63.30 | ANDREA BOCELLI Pearse Stadium, Galway, Ireland, July 22 | 6,499 8,500 | Aiken Promotions |
| 19 | \$819,054 \$49/\$25 | RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Tweeter Center, Mansfield, Mass., Sept. 10 | 19,312 sellout | Live Nation |
| 20 | \$772,208 \$56/\$36 | DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Verizon Wireless Amphitheater, Irvine, Calif., Aug. 25 | 16,013 16,085 | Live Nation |
| 21 | \$712,602 \$52/\$47 | TOBY KEITH, JOE NICHOLS New York State Fair, Syracuse, N.Y., Aug. 29 | 14,897 16,400 | New York State Fair |
| 22 | \$693,629 \$76/\$25 | JOHN MAYER, SHERYL CROW Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 30 | 12,381 13,855 | Live Nation |
| 23 | \$680,394 \$72.50/\$38.50 | AMERICAN IDOLS LIVE Staples Center, Los Angeles, Aug. 26 | 13,427 14,115 | AEG Live |
| 24 | \$678,120 \$70/\$38.50 | AMERICAN IDOLS LIVE ARCO Arena, Sacramento, Calif., Aug. 29 | 12,666 13,200 | AEG Live |
| 25 | \$675,515 \$68.50/\$38.50 | AMERICAN IDOLS LIVE Gaylord Entertainment Center, Nashville, Aug. 10 | 12,889 14,345 | AEG Live |
| 26 | \$674,043 \$70/\$38.50 | AMERICAN IDOLS LIVE HP Pavilion, San Jose, Calif., Aug. 30 | 12,802 13,524 | AEG Live |
| 27 | \$669,506 \$89.25/\$47.25 | DEF LEPPARD, JOURNEY, STOLL VAUGHAN Mandalay Bay Events Center, Las Vegas, Aug. 18 | 8,948 sellout | Live Nation, in-house |
| 28 | \$664,867 \$54.50 | RED HOT CHILI PEPPERS, THE MARS VOLTA ipayOne Center, San Diego, Aug. 22 | 11,734 sellout | Live Nation |
| 29 | \$657,118 \$70/\$38.50 | AMERICAN IDOLS LIVE Schottenstein Center, Columbus, Ohio, Aug. 11 | 12,641 13,299 | AEG Live, Jam Productions |
| 30 | \$654,534 \$157.50/\$37.50 | MARIAH CAREY, SEAN PAUL Nikon Jones Beach Theater, Wantagh, N.Y., Sept. 3 | 11,725 13,855 | Live Nation |
| 31 | \$642,245 \$72.50/\$38.50 | AMERICAN IDOLS LIVE Arrowhead Pond, Anaheim, Calif., Aug. 27 | 11,522 12,217 | AEG Live |
| 32 | \$637,918 \$75/\$20 | KTU BEATSTOCK 2006 Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 20 | 13,409 13,855 | Live Nation |
| 33 | \$637,069 \$95/\$29.50 | DEF LEPPARD, JOURNEY, STOLL VAUGHAN Amphitheater in Clark County, Ridgely, Wash., Aug. 30 | 13,746 17,646 | Live Nation |
| 34 | \$631,857 \$69.50/\$39.50 | AMERICAN IDOLS LIVE Bradley Center, Milwaukee, Aug. 12 | 11,746 13,151 | AEG Live |
| 35 | \$626,483 \$64.50 | COUNTING CROWS, GOO GOO DOLLS First Midwest Bank Amphitheater, Tinley Park, Ill., Aug. 18 | 19,405 28,625 | Live Nation |

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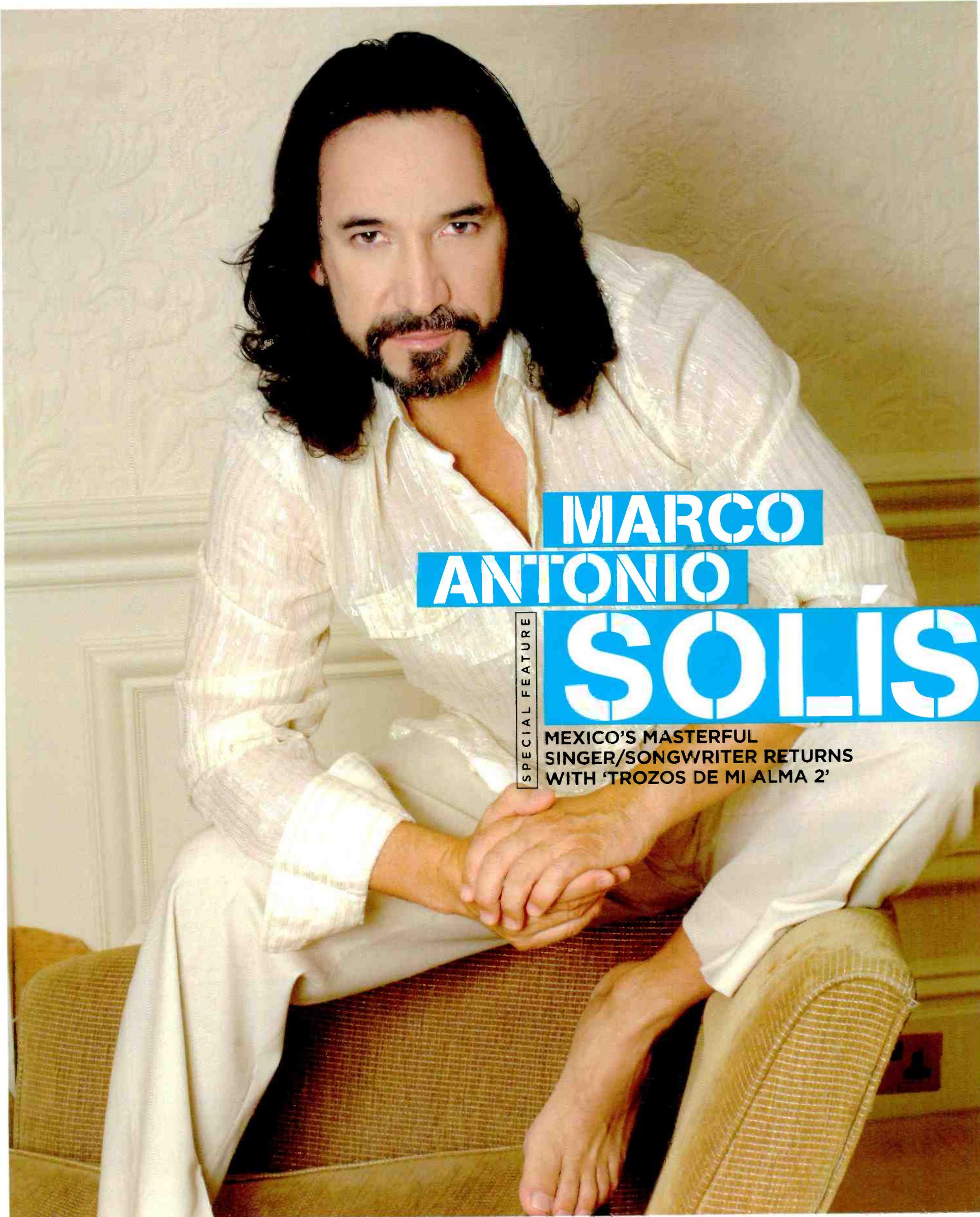
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**MARCO
ANTONIO
SOLÍS**

SPECIAL FEATURE

**MEXICO'S MASTERFUL
SINGER/SONGWRITER RETURNS
WITH 'TROZOS DE MI ALMA 2'**

MARCO ANTONIO SOLÍS has achieved international success as a performer, songwriter and producer.



SEARCHING FOR THE BEST SONG

BY LEILA COBO

SOLÍS REFLECTS ON A LIFE WELL-LIVED

It is hard to explain the measure of Marco Antonio Solís' appeal.

Listen to his music, and it is unabashedly wear-your-heart-on-your-sleeve romantic, earnest and plaintive. The melodies are luscious, the words entreaty. If you want to court a girl over a candlelight dinner, this is the soundtrack.

See Solís live, and, with his flowing hair and peaceful demeanor, he looks more like a preacher than an entertainer. Standing before a crowd of 60,000, he appears bemused, then merely raises a hand and all hell breaks loose in the audience, even before he pours it out, effortlessly, into the microphone.

And then, there is the voice; that plaintive tenor that begs you to listen. Although Solís once said there were many singers better than he, the late producer Bebu Silveti begs to differ.

"If he says that, he's mistaken," Silveti told *Billboard* in 2000. "A great singer is someone who has expression. [Solís] opens his mouth, and every word—not every sentence, mind you—every word, acquires a meaning. We're talking about a man who's reached millions and millions of people with his voice. That's a great singer."

An astounding degree of international success as a touring performer, an extraordinarily prolific author and a top-selling record-

ing artist makes Solís possibly one of the top five Latin artists in the world. The success straddles his first career as the lead singer of Los Bukis, Mexico's top-selling romantic grupo in the 1970s and 1980s, and as a solo regional Mexican/pop performer who regularly tops charts throughout Latin America.

Solís' venture into pop, 1999's "Trozos de Mi Alma," was certified platinum the United States and sold more than 1 million copies in Mexico as well. This does not even include the album's success throughout Latin America.

"Trozos" set the highest standard for the potential of popular Mexican acts in the pop market and opened the doors for traditional Mexican acts to be heard around the world, a phenomenon akin to Luis Miguel's recording of traditional boleros 10 years before.

"Marco is a singer/songwriter who, through his music and lyrics, is able to connect to the masses," says José Behar, president/CEO of Univision Music Group, which owns Fonovisa. "He's been able to do it from a regional label, as the leader of Los Bukis, to an international label as a solo artist."

In the United States alone, Solís has landed 13 titles on *Billboard*'s Top Latin Albums chart, including four compilations, since

1995. Five of those titles reached No. 1, four have been certified gold by the RIAA and one was certified platinum.

As a producer, he has taken home *Billboard*'s Latin producer of the year award on several occasions for work on his own albums and for other artists.

As a songwriter, Solís has had more No. 1s (67) on *Billboard*'s Hot Latin Songs chart than any other composer. Recognizing the value of his songs early on, Solís created his own publishing companies: Marco Musical in Mexico and Crisma in the United States. He is affiliated with ASCAP, but his publishing remains self-administered.

Onstage and off, Solís is the same man: Soft-spoken and low key, he shuns the spotlight, holding himself leagues beyond the glam and pretentiousness one could associate with 30 years of stardom. You could call him an accidental star, except that this was no accident but a painstaking, hard-earned career whose first hit can be traced back to 1976.

On Sept. 26, Solís will release "Trozos de Mi Alma 2," a pop sequel to his 1999 album. On the eve of that release, Solís spoke with *Billboard* to reflect on a life well-lived and a craft beautifully executed that continues to delight and surprise us.

What is the first memory you have of making music?

It started when I was very young. I remember the early years, my first influences. We were talking about it just recently, when we went to Mexico to celebrate my mother's [80th] birthday. We were listening to old songs and recalling that those were precisely the songs that I learned first.

They were Spanish versions of rock'n'roll hits. Paul Anka songs performed by Cesar Costa. Beatles songs performed by Los Hooligans or Los Locos del Ritmo. Many groups from the '60s. And, well, Marco Antonio Muñoz and Raphael. That was the music that struck me. I think that's where I discovered everything, because I began to pay attention to the words, the phrases. Not so much the music or the rhythm, but what was said. I think that was my basic musical influence. And then I began to sing. I began singing in public when I was 8 or 9.

Was anyone else a musician in your house?

My father sang and played guitar, but for fun. He was an entertainer, and he enjoyed a good party. In fact, to date, he continues to sing and he dreams of us doing something together. I told him, "OK, let's do it." My dad is 85. He said, "Let's do a song before I die." I've been thinking about that, and it struck me because the idea was his. It's his wish. So, of course, we'll do it.

So, when did you begin to sing and write professionally?

In the town fairs. I met a cousin of mine who also sang, Joel Solís, and who eventually became the guitarist for Los Bukis. People liked us, because we not only sang but also played the guitar. We had a [duo] called Los Hermanitos Solís. Even though we were distant relatives, we considered ourselves brothers.

And I wrote a song for my town [Airo de Rosales], titled "Mi Pueblito." It was very simple.

That's a lot of love for your town.

It's a magical place. I told my father, "The air here is different." I don't know why. I arrive here and the air feels different, it's so fresh.

Perhaps it's the smell of the soil. Because my town is in a cold climate, there is a lot of pine and avocado, and all that perhaps gives it a special aroma. I go other places, and it doesn't smell the same. But aside from all that, I grew up there, and I had a happy childhood. And all of that comes together in bringing very beautiful memories and a very special affection for that place.

You recorded a first album in 1973 under the name El Duetto Los Bukis. It was only several years later that you became Los Bukis, which made you so famous. Where did the name come from?

At the label, they saw we were very young, and they asked us what we wanted to be called: Los Niños ["the boys"], Los Chavos [slang for "boys"] or Los Bukis. We asked what "buki" meant, and it turns out it's the word for "boy" in the Yaki dialect, from the Yaki Indians in Northern Mexico.

Los Bukis came to be known as Mexico's top romantic grupo. How did you arrive at your trademark sound?

It evolved. The first song that worked was called "Falso Amor," and I wrote it thinking Los Babys, a very famous group at the time, would record it. But when we had the opportunity to record with Los Bukis, there were only three songs of mine, and "Falso Amor" was one of them. We recorded the entire album in six hours, from 11 p.m. to 5 a.m. And that album was **continued on >>p60**



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MARCO ANTONIO SOLIS

SOLIS

from >>p58

blessed, because "Falso Amor" became a huge hit. It was even No. 1 in Argentina that year. When the royalty statements came in, we had sold around 300,000 copies of that album.

What else was on that first album?

Covers. By Camilo Sesto, by other acts. But it so happened that "Falso Amor" worked very well. I can't explain what I felt at the time. We were playing gigs at this little place, and I would take one of these small radios to hear myself when the song was played. I would put it up to the microphone and tell the audience: "Hey, this is us!" With that song, we were able to go to bigger places to play.

And from then on, we began playing the big events, the big dances. And we continued recording, and by the second album, all the songs were mine. The label now trusted me as a composer, and things became easier. We are talking 30 years ago. Because 1976 was the year that first song really went on the air and became a hit. That was the real beginning. Everything else was knocking on doors.

You are one of the most prolific songwriters in the market. When you began doing this, what did you want to be, a composer or a performer?

I liked composing better. Even now, I am always searching for that best song, which I haven't found yet. I'm trying to write it. That is far more interesting to me, because I enjoy it greatly, and I enjoy it alone. Silence says a lot to me.

What I feel at the moment, that trance I fall in when I'm able to capture a precise emotion, is magical for me. It's divine. It's a connection with something else. With God, I think.

At that point, I begin to write. It's a very, very magical moment, and a very personal moment and it's very satisfying. Singing before a big crowd



MARCO ANTONIO SOLÍS accepted the Lifetime Achievement Award at last year's Billboard Latin Music Awards in Miami.

'What I feel at the moment when I'm able to capture a precise emotion is magical for me. It's divine.'

is a shared experience. But I enjoy both.

Among all the songs, there must be a couple that are special for some reason.

Yes. There are two or three I particularly like. One is called "Tú Eres Mi Lugar," and the other is "Necesita de Tí." I wrote them both a long time ago, in different periods of my life, but, I don't know, they tell me something. There is a great empathy with what they say: The cadence, the melodies, the phrases have a lot to do with me. Among my recent compositions, "Dónde Estará Mi Primavera" is a song that moves me greatly.

Why?

At my age, it's a song that talks to me more. I feel it more deeply. I wrote it some nine years ago, so it wasn't the same back then. I feel we change every day. I never feel the same, and I always perceive things in a different way. So, songs I wrote years ago are now truly mine.

You are extremely successful. Do you feel you need to have angst and suffering to write well?

Suffering is always there. I don't know anyone who doesn't suffer. Part of life itself is suffering, and many things go wrong. I don't believe in total happiness. If we aren't able to truly feel the difficult times, if we're unable to collect a bit of sorrow, we can't live fully. I'm always very aware of what happens around me. There is always suffering and yearning. All those things. Even if you're doing well.

I enjoy the moments in which I'm fine and happy, but there are other moments. My wife calls me a masochist because I suffer through so much. But that's the only way to find other things and to enjoy moments with intensity.

You have your own publishing, and it is very cov-

eted. Did you establish it from the onset of your career, and have you considered giving it to someone else to administer?

People have approached me, but I don't know. It's something I'm dedicating far more time to, because it's my legacy. It's handled here out of Los Angeles, and we have moved it enormously.

In the very beginning, I gave it to Rimo, the publishing company of our label at the time. Later, I began rescuing those tracks little by little. I bought some, others I negotiated as part of my recording deals, and I rescued most of them. There are some still lying around that I can no longer rescue because they have another value. In fact, there are several that I want to record again. Songs that an entire generation doesn't know because they weren't around.

With all you have accomplished, what is left?

I'm writing a book. Of anecdotes and positive messages. I want to convey a message of optimism, faith and confidence.

What did you do in particular in that regard?

I had a lot of faith. A lot of confidence. I'm not a born-again Christian, but I consider myself a man of much faith. And I respect people. I like to talk to them, to dig deep, and I learn a lot. It's not something that amuses but something I enjoy greatly.

And musically, what would you like to do?

Perhaps a musical, or film scores. Something that has a different dimension.

Although you write about everything, you are a romantic at heart. What is the secret to speaking about romance and sounding truthful, as opposed to hokey?

You have to be in love. If you're in love, nothing is hokey.

JOHN PARRA/WIREIMAGE.COM

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A close-up portrait of Marco Antonio Solis, a man with long dark hair and a beard, looking directly at the camera. The background is dark and textured, possibly a wall with ornate scrollwork.

ASCAP Salutes

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AÑOS
DE EXITOS

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ROMANCING THE STAGE

BY RAY WADDELL

SOLÍS RIDES RISING POPULARITY OF LATIN CONCERTS

As a concert performer, Marco Antonio Solís “exemplifies romance, peace and love like no other artist,” says Latin music promoter Jorge Naranjo, president of Cardenes Marketing Network.

Solís has successfully toured for more than three decades, first with his former group Los Bukis, then as a solo artist, with such performers as Ana Gabriel and Joan Sebastian, and most recently on a triple bill with Marc Anthony and Laura Pausini on the Juntos en Concierto tour.

The summer tour sets up Solís’ Sept. 26 release of “Trozos de Mi Alma 2” (Fonovisa).

“Marco Antonio is at peace with himself as a man and as an artist, and this is reflected in his attitude towards his craft,” says Kate Ramos, Live Nation senior VP of Latin music. “Working with Marco was a special experience.”

Hector Villalobos has worked with Solís live since 1982, first as a promoter of Los Bukis and, since 1995, overseeing Solís’ touring interests as a solo artist. He represents Solís in every market except Mexico, but not in the traditional booking agency role.

“I function more as a promoter rep, where I represent his interests in touring, set up co-promotions or buyouts of dates, depending on the circumstances,” Villalobos explains. “I co-promote or sell off the show, depending on the relationship they want to establish and the needs of the buyer or the artist. He may say, ‘I don’t want [a] percentage, I want a buyout,’ so it will vary.”

The second Juntos en Concierto tour rode a wave of increasing popularity for live Latin music in North America. Produced by Live Nation and sponsored by the ING Group, the 20-city tour began in July at the Shoreline Amphitheater in Mountain View, Calif., and played large major-market venues through August.

Ramos says Solís has been one of the most popular and enduring artists in Mexico for more than 30 years. “His 30 years in the business have provided him with a maturity and confidence that is unique,” she says. “I have no doubt that the success of our tour was due in part to Marco’s leadership and ease to work so closely with other artists.”

While Latin tours by such acts as RBD and Juan Gabriel play developing North American Latin markets, Juntos was “definitely a Hispanic tour with a Spanish-speaking audience,” Ramos says. “And we do many tours, so we know the markets that welcome [Latin] concerts and tours, and usually it’s the highest-populated cities.”

The concerts were promoted primarily through Latin media. “However, we recognize that

many Latinos are bilingual, so there [was] some advertising in English mediums,” Ramos says.

Solís was “a bit apprehensive going into [Juntos], because he had never toured 20 cities in 30 days with three artists sharing the stage like that,” Villalobos adds. “He walked away with an incredible experience. I think he shared the same emotion all of us did—while it looked long at the beginning, it was way too short of a trip. There was a genuine love between the artists.”

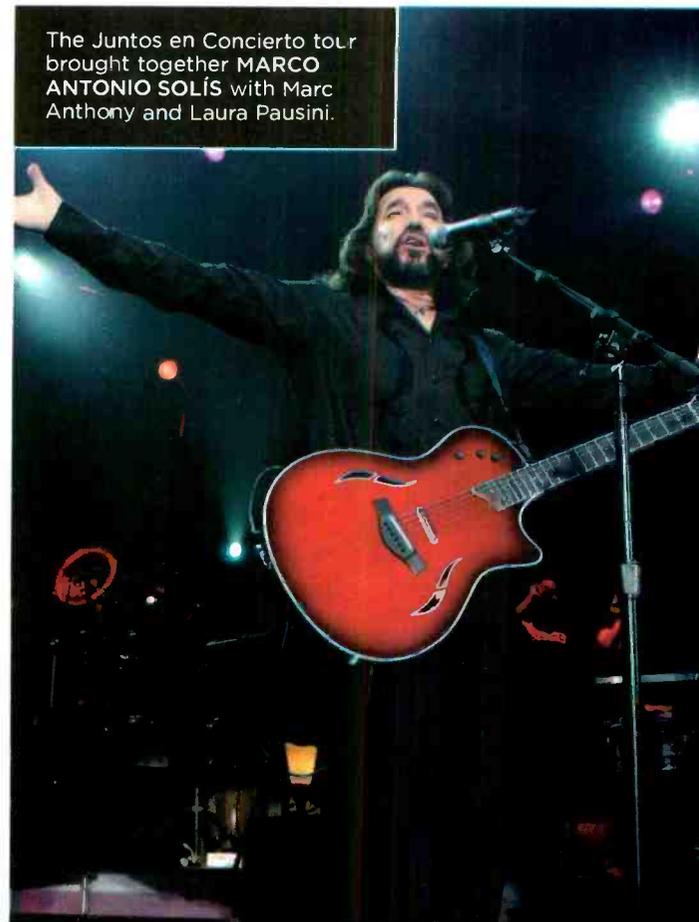
In North America, Naranjo says Solís is “very strong” in California, the Midwest and in East Coast markets. His best North American markets are Los Angeles, Chicago, New York and Miami. “In California and the Midwest, he appeals to a wide demographic,” Naranjo explains. “On the East Coast he appeals to an older audience, 30-plus.”

Of course, south of the border, the sky is the limit. “In Mexico he is huge, and in Latin America, like the U.S.A., he has certain markets that work very well for him,” says Naranjo, citing Chile, Colombia, Venezuela and all of Central America as Solís strongholds.

“I think right now his strongest market is Chile, the Dominican Republic and the United States,” Villalobos observes. “Not so much in the number of concerts but in the extent of demand and fan base. His average concert in Chile is 20,000-30,000 people.”

Villalobos says Solís continues to break into new live markets. “Every year he is building new markets. We went to Canada last year and did tremendous business in Toronto,” he says. “We’re now looking at [new markets in] South America, Europe. He’s a Marco Polo discovering new worlds.”

The Juntos en Concierto tour brought together MARCO ANTONIO SOLÍS with Marc Anthony and Laura Pausini.



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THE PERSONAL TOUCH

BY AYALA BEN-YEHUDA

PROMOTION OF SOLÍS' NEW CD BANKS ON HIS CREDIBILITY

Even with a career that spans three decades, several continents and millions of albums sold throughout the Spanish-speaking world, Marco Antonio Solís' success still relies on one thing: a personal connection with his audience.

That bond is reflected in the marketing plans for "Trozos de Mi Alma 2," which arrives Sept. 26 from Fonovisa. With that title, the label hopes to repeat the success of "Trozos de Mi Alma," the 1999 album that transformed Solís from a favorite in his native Mexico to a worldwide Latin pop star.

Solís' new collection of simple tales of love and longing features songs he composed that were first recorded by others, but now are performed by the author, producer and composer himself.

Promotion of the disc relies on "Marco's value as a person and as an artist," says Alfonso Larriva, VP/GM of Univision Music Group Mexico and Fonovisa Records USA. "He takes people into his heart. When he sings, you believe it, because he wrote it himself."

For the publicity-shy Solís, touring is an important aspect in maintaining his connection with fans. This year, he toured solo and on a triple bill with Marc Anthony and Laura Pausini on the Juntos en Concierto tour.

Alberto Uribe, head buyer for the Ritmo Latino chain, says Solís' touring has brought customers into stores asking for "Trozos 2" in advance of its sale date. "It's one of the hottest releases of the year," says Uribe, whose chain usually reserves special visibility and pricing for Solís' new albums.

Live shows are an opportunity for fans to get close to Solís, as is the DVD that will be packaged with the "Trozos 2" CD. Special features include footage of Solís recording with a string section at London's Abbey Road Studios in addition to his commentary on each song.

The DVD also contains the video for the first single, "Antes de Que Te Vayas," which went to radio July 24. The song is the theme for new Televisa telenovela "Mundo de Fieras." The soap opera features actress/singer Laura Flores, who originally recorded the Solís song more than a decade ago. The single has impacted Latin pop and regional Mexican radio.

Solís' radio strength reaches back to his co-founding of duo Los Bukis more than 30 years ago. Los Bukis released its first album, "Falso Amor," in 1976 on Fonovisa.

"We keep playing Los Bukis as well as his solo songs," says Carlos Alvarez, afternoon host at Univision's AC KLVE (107.5) Los Angeles. Citing the widespread appeal of Solís' romantic ballads, Alvarez notes, "There are few [Mexican] artists who can capture the attention and liking of a Latino who is not Mexican."

Initial shipments of "Trozos 2" will total 500,000 copies in the United States, Mexico, Central and South America, according to Solís' label.

In a first for Solís, customers who buy the album online can obtain an exclusive, free bonus track. On iTunes, fans can download a dance mix of midtempo classic "Si No Te Hubieras Ido," and Wal-Mart's music site will offer a club mix of "O Me Voy O Te Vas." Fans can also download most of Solís' and Los Bukis' catalog from the sites.

Napo Sanchez, who programs Entravision's La Tricolor regional Mexican network, says the older Los Bukis songs remain popular with his listeners. "The lyrics are the everyday vocabulary of these people," Sanchez says.

For Fonovisa, Solís' success is as much a product of the humanity he projects as his versatility as a composer, producer, lyricist and singer. "And you can't get that with any marketing," Larriva says.

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SOLÍS' TOP ALBUMS

The titles on this chart are in order of peak position on Billboard's Top Latin Albums chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or the top 40, depending on where the title peaked.

—Compiled by Keith Caulfield

| Rank | Title | Peak Position | Debut Date | Label |
|------|---------------------------------------|--------------------|---------------|-----------|
| 1 | "La Historia Continua . . ." | No. 1 (five weeks) | Nov. 15, 2003 | Fonovisa |
| 2 | "Mas de Mi Alma" | 1 (four) | June 16, 2001 | Fonovisa |
| 3 | "Trozos de Mi Alma" | 1 | Feb. 13, 1999 | Fonovisa |
| 4 | "Tu Amor O Tu Desprecio" | 1 | May 24, 2003 | Fonovisa |
| 5 | "Razon de Sobra" | 1 | Nov. 20, 2004 | Fonovisa |
| 6 | "Dos Grandes" | 2 | July 10, 2004 | Fonovisa* |
| 7 | "La Historia Continua . . . Parte II" | 2 | June 11, 2005 | Fonovisa |
| 8 | "En Pleno Vuelo" | 3 | Aug. 10, 1996 | Fonovisa |
| 9 | "Marco" | 3 | Oct. 25, 1997 | Fonovisa |
| 10 | "En Vivo" | 6 | Nov. 18, 2000 | Fonovisa |

*Album is a split CD of recordings by Marco Antonio Solís and Joan Sebastian.



Fey's Lift
'90s Mexican teen starlet grows up



The Shadow Knows
Underground DJ icon pumps up the hyphy



Mercury's Orbit
Nominees for U.K. trophy hit pay dirt



He Wears It Well
Rod Stewart remakes rock standards



Ornette Working
Free jazz trailblazer back with his sax

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SEPTEMBER 23, 2006

MUSIC



ably ever, if I really look at it." Most of the set was self-produced, a Seger first, in Nashville with session musicians. Seger says he likes the relative proximity to Michigan—he can fly down in the morning, be back to his family at night and never switch time zones. Nashville also reminds him of Ann Arbor, where he grew up. Plus, "a lot of guys I used to play with are down there."

One Michigan native who shows up on the record is Seger's friend and fellow longtime-local-star-turned-national-success Kid Rock, also managed by Punch. Patty Loveless, who Seger calls "my favorite country singer of all time," makes an appearance, too. And Seger says he even "made friends with the Nashville string community," which led to the string-section solo in the Iraq War protest track "No More." The new album's first single, "Wait for Me," has chalked up some CMT and country radio play, though "it wasn't by design," the Punch rep insists. Capitol Records VP of marketing Rick Camino agrees: "We're not chasing country." In fact, the crossover embrace is nothing new—Seger's version of Rodney Crowell's "Shame On the Moon," for instance, peaked at No. 15 on the country chart in 1983.

But Seger's primary constituency remains tuned to classic-rock radio, the Punch rep says, adding that the format is "playing more new stuff, because so many of the classic rock artists are putting out new material." WCSX Detroit even spun the "Face the Promise" album in its entirety. And younger audiences seem to be discovering Seger, too. "When you're selling [almost] 8 million copies of your 'Greatest Hits,' you're always pulling in new people," the rep says. "Week to week, year to year, his sales are consistent."

"There's just so much good will in the marketplace for this guy," Camino says. And now the team also expects iTunes sales, even though Seger says he doesn't have an iPod himself. "Wait for Me" is the first Seger song available via download, and as of Sept. 5, fans can finally buy tracks from 1976's "Night Moves" as well. Seger's camp was a longtime holdout download-wise "because of a contractual thing they put in in 1910," Seger jokes. But even now, they're taking it slow. "The usual M.O. is for artists to put their entire catalog up in one day," the Punch rep says. "But our feeling is that's asking too much of the fans to shell out so much money all at once."

Meanwhile, Seger practices with his band up to six days a week, warming up his voice daily, which he says is necessary when one's 61. "Joni Mitchell told me my voice is just gonna keep getting lower and lower," he says. When you get older, he points out, "everything sinks a little bit."

ROCK BY CHUCK EDDY

Old-Timer Rock'n'Roll

Still The Same After An Album-Less Decade, Bob Seger Returns To The Charts He Never Left

Bob Seger hasn't made an album for 11 years, but reacquainting him with audiences shouldn't be tough: Truth is, he never went away. The Rock and Roll Hall of Famer's previous collection of new material, "It's a Mystery," entered The Billboard 200 at No. 27 in November 1995. Since then, it's sold just 537,000 copies. But his 1994 "Greatest Hits" with the Silver Bullet Band has been camped out on Billboard's Top Pop Catalog chart for 616 weeks now; SoundScan has it at 7.7 million and counting. And now there's "Face the Promise," out Sept. 12.

Seger lives in Orchard Lake, Mich., in suburban Oakland County, where he says more people reside now than in Detroit itself. His two kids just started a new year of middle school; parts of the new album, he says, are inspired by them: "I always end up slipping a little advice to the kids like Mike Brady." Seger

says they'll join him on weekends if he hits the road. And he sounds eager to go—by November, he hopes.

"It's definitely a possibility," a representative from Seger's Birmingham, Mich.-based management company Punch Enterprises says of a tour. "He's doing what he needs to do to get ready for it, and we are, too." Punch Enterprises is headed by Punch Andrews, who more than four decades ago ran a series of Detroit-area teen clubs called the Hideouts; he put out Seger's first single, the local hit "East Side Story," in 1965 and has managed the artist since.

Fans who only know Seger's music since he finally broke out of Detroit in the late '70s, and especially his ballad-heavy '80s and '90s albums, may well be surprised by "Face the Promise," which he says might rock as hard as any album he's made "prob-



>>>R.E.M.

TOGETHER AGAIN
R.E.M.'s original four members hit the studio with producer David Barbe this week in Athens, Ga., to record a song for an as-yet-unannounced purpose. The session preceded Michael Stipe, Peter Buck and Mike Mills' three-song performance Sept. 16 with drummer Bill Berry as part of the band's induction into the Georgia Music Hall of Fame. Berry retired from R.E.M. in 1997 and has made only a few live appearances with the group since.

—Jonathan Cohen

>>>GROBAN GETS A LIFT

Dave Matthews, Herbie Hancock, Ladysmith Black Mambazo, Five for Fighting's John Ondrasik and Imogen Heap lend a hand on Josh Groban's new album, "Awake," due Nov. 7 via Reprise. Groban also tapped producers like Marius DeVries, Guy Sigsworth, Glen Ballard and David Foster for his follow-up to 2003's "Closer," which has scanned 5 million copies in the United States.

—Katie Hasty

>>>TAKE IT TO THE BRIDGE

Pearl Jam, Nine Inch Nails' Trent Reznor, Brian Wilson, Death Cab for Cutie, Devendra Banhart and others will perform alongside Neil Young at the 20th anniversary Bridge School Benefit, to be held Oct. 21-22 at Shoreline Amphitheatre outside San Francisco. The event benefits the Bridge School for children with severe speech and physical disabilities.

—Jonathan Cohen

>>>HEY 'CHICKEN'

"Chicken Noodle Soup" by Webstar & Young B featuring the Voice of Harlem, which spurred a frenzy of homemade dance videos, jumps 51-24 this issue on Hot R&B/Hip-Hop Songs. The song has been circulating in Harlem since spring, but really took off when DJ Enuff played it on New York station WQHT. There are more than 800 clips on YouTube of people performing the dance associated with the track.

—Hillary Crosley

Standing Room Only

Well-Attended R&B/Hip-Hop Conference Illuminates Burgeoning Urban Music Issues

I always get the hostess jitters each time Billboard's R&B/Hip-Hop Conference rolls around. You know the drill. Despite the best-laid plans, the unthinkable still lurks in the back of your mind: What if no one comes?

Thankfully, this year—as in years past—those jitters have been unfounded. Billboard's seventh annual excursion (Sept. 6-8 at Atlanta's Renaissance Waverly Hotel) brought together a strong contingent of major league music/radio executives and rising entrepreneurs (singer/songwriters, publishers, indie label heads, producers, retailers) who had more than partying on the brain.

"I want to send an enormous thanks," noted one industry vet in a post-conference e-mail. "Pertinent information (not fluff) flowed versus cookie-cutter posturing. Most of the

sessions were informative even for someone who has been around the block."

Standing-room-only morning sessions like Michael Paolletta's branding panel (see story, page 16) and Elroy Smith's much-lauded Friday-morning radio panel (see Hillary Crosley's column, below) showed how far Billboard's R&B/Hip-Hop Conference has come since its 2000 launch.

Back then, in partnership with BET, Billboard was just getting its feet wet in the urban conference waters. And while negated staging such drawing cards as the label presidents panel that year, this year's conference illuminated other burgeoning sectors within urban music—notably the international marketplace and indie R&B—while laying the foundation for a promising future.

In terms of indie R&B, EDClectic Entertainment president Kevin Harewood declared that "traditional record labels are dying. The indies are picking up the momentum once owned by major record labels. Look at punk and hip-hop in the early days—both came out of indie labels and/or indie distribution. This whole atmosphere is making the R&B/soul scene more vital than ever."

Lamonda Williams, Music Choice director of urban programming, concurred. "People are saying no to the major-label industry standard. You're seeing more artists take chances on their own thing. Between wireless, digital and online possibilities, there are so many ways for artists and their content to be heard and seen."

Eric Roberson, a thriving indie R&B singer/songwriter/producer who operates the

Blue Erro Soul label, advised aspiring artists not to wait for a deal with a major: "It's a guarantee for nothing."

Playing devil's advocate, Soul Thought Entertainment president Craig Bowers wondered whether the increased number of outlets for indie R&B artists like BET J, MySpace and YouTube might instead marginalize the music. "Can this music ever be mainstream again?" asked Bowers, whose artist roster includes former Motown artist Donnie.

Roberson countered that while the question was legitimate, it was almost beside the point. The bottom line, he noted, is for artists "to stay focused on your game, make the music you want and don't forget it's also about understanding the business."

These and other dialogues, showcases, the keynote Q&A

and awards shows (including Billboard and Radio & Records' first-ever urban radio awards) couldn't have happened without key sponsors and supporters. Thanks to Warner Bros., Virgin and Jermaine Dupri, MBK Entertainment, J Records, Atlantic and Grand Hustle, Clear Channel, Remix magazine, Armed Forces Entertainment, the Recording Academy, Butter Music, Bentley, ASCAP, SESAC, the RIAA, Atlanta Live and Intaprise/GTT Entertainment, among others. Also a special thanks to Ludacris, Chaka Zulu and their Disturbing The Peace staff.

Last but not least, a shout-out to Billboard's event and sales teams plus my two partners on the R&B/hip-hop beat, Raphael George and Hillary. I couldn't do it without you.



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Radio Recipe

Panelists In Atlanta Discuss What It Takes To Get Your Song On The Air

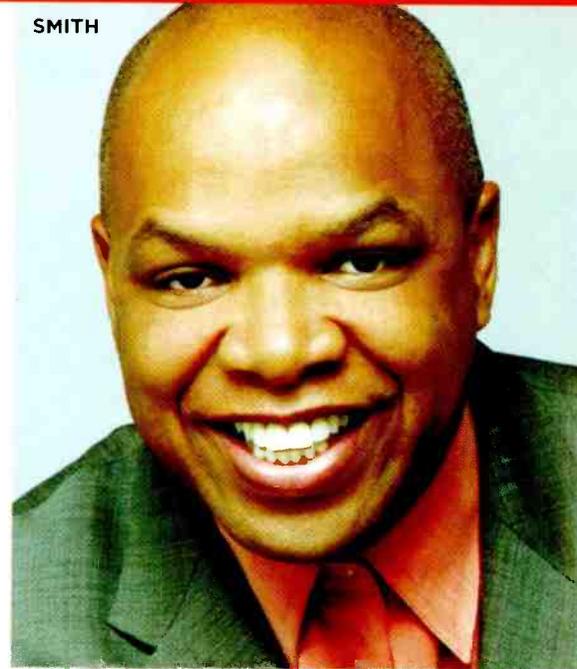
Among the key decision-makers hashing out top industry trends at Billboard's R&B/Hip-Hop Conference at Atlanta's Renaissance Waverly Hotel, one panel stood out. "Everything You Wanted to Know About Radio, but Were Afraid to Ask," hosted by legendary Clear Channel WGCI Chicago OM Elroy Smith, included trendsetters like WQHT New York PD John Dimick and APD Ebro Darden, Cox Radio/Miami OM Tony Fields, Clear Channel/Philadelphia OM Thea Mitchem, CBS Radio WPEG Charlotte, N.C., OM Terri Avery and Clear Channel/Norfolk, Va., OM Eric Mychaels.

Smith's slide presentation, complete with cinematic "Mission: Impossible" sound effects, explored a gamut of issues: When should radio move a record out of rotation? Should PDs act as A&R people? Do label reps make a difference in adding a record? Where is the good air talent?

But perhaps the most instructive portion featured Smith plucking a random independent artist from the audience

and playing his CD for the PD panel. Sitting the artist in front of the panel, Smith coached him through pitching music to a PD. He suggested that in addition to having a prepared pitch, new artists need to know and share how many spins their track is getting locally, whose mix tapes they're on and what clubs are playing the track. He also emphasized that, for an introductory track, the chorus should come through in the first 30 seconds, unless the lyrics are completely unique. Most important, Smith insisted, if a PD has to play the entire song, it's a not a good thing.

After the music was played, each PD gave a critique. Mitchem noted that most artists don't realize that she often won't have a slot for a new song for weeks. New songs usually take that long to rise in rotation, and Mitchem's choice is often between a new artist and an established MC like Philadelphia favorite Beanie Sigel. In a radio battle where familiarity breeds success, a new, independent, poorly produced and unfamiliar song loses every time. So while persistence can pay off, if a PD offers



SMITH

suggestions on the hook, the beat or the lyrics, it's in an artist's best interest to take the advice and run with it.

Compounding the sometimes tenuous relationship among record promotional executives, PDs and MDs, services like Nielsen BDS have made quantitative record information extremely accessible. So even major label executives must pitch the same information as new indie artists shopping their records to someone like WPEG's Avery. Mitchem also denied that multi-station companies like Clear Channel have a national playlist that programmers must adhere to, saying, "It really comes down to playing the best music

for your market."

On the creative promotional side, Cox Radio's Fields discussed labels putting their artists' songs in radio commercials. This non-traditional radio exposure increases audience aware-

ness with the song, so when it's time to research the track, the results can frequently force a station to add the song. Darden stated that he doesn't add a new song until every one of his DJs agrees that it's a go. And WQHT's Dimick pointed out that his station burns through almost 30 hip-hop songs per week.

Radio procedures differ from station to station, but the main lesson was that record executives or indie artists just getting started need to bring their "A" game. Professionalism, research numbers, market spins and a hook that grabs the ear early can breed radio recognition.



Fey's New Phase

A One-Time Mexican Teen-Popper Returns To The Spotlight

In the mid-1990s, a newcomer called Fey took the Mexican market by storm with a self-titled album geared toward the teen market.

Like so many teen acts, Fey had her moment of fame, sold millions of copies, then went on hiatus.

Now a second successful album as an adult act highlights the possibility of life after teen stardom in the Latin realm.

This is not as easy as it sounds.

The Latin musical landscape is awash with former kid singers who have gone on to adult careers. Their ranks most famously include Ricky Martin, Luis Miguel, Christian Castro, Lucero and Pedro Fernandez, all of whom can be found in decades-old videos as pint-size performers.

But performers who bypassed the kiddie circuit to launch careers in their teens seem a whole other story. Without the childhood fan base, they go through a much tougher transition to adult careers.

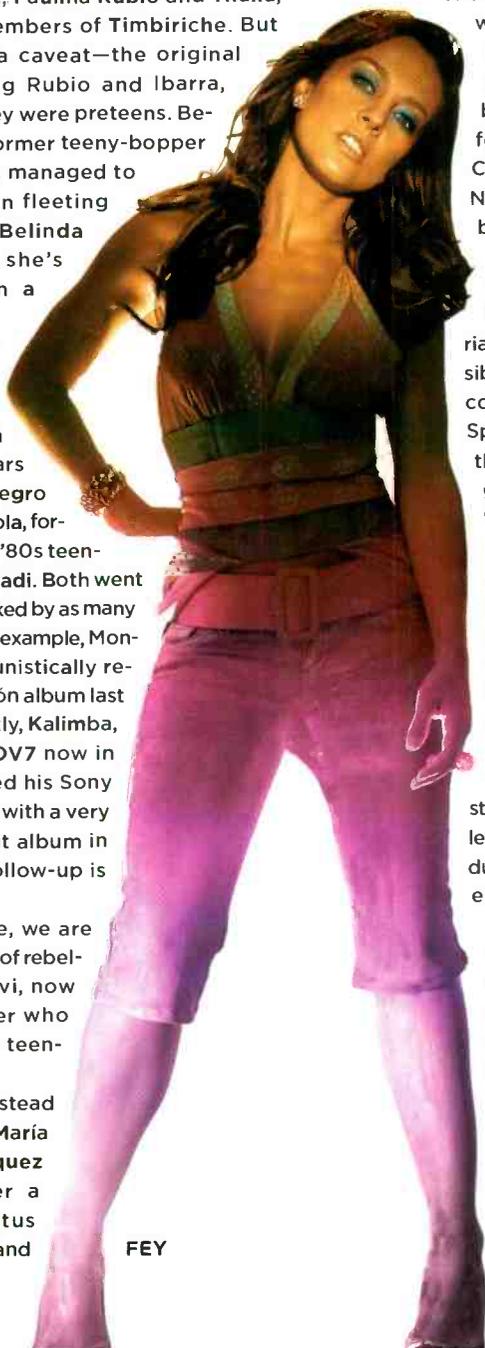
In Mexico, land of youth-aimed groups created with TV in mind (think RBD), the biggest names to graduate from the teen-pop scene are Benny Ibarra, Paulina Rubio and Thalía, who were all members of Timbiriche. But that band had a caveat—the original lineup, including Rubio and Ibarra, started when they were preteens. Beyond them, no former teeny-bopper artist of late has managed to attain more than fleeting adult stardom. Belinda doesn't count; she's still very much a teenager.

Among the few teen-turned-adult acts that come to mind in the past few years are Pilar Montenegro and Patty Manterola, former members of '80s teen-pop group Gariblandi. Both went on to careers marked by as many downs as ups. For example, Montenegro opportunistically released a reggaetón album last year. Most recently, Kalimba, an alumnus of OV7 now in his 20s, launched his Sony BMG solo career with a very successful debut album in Mexico, and a follow-up is on the way.

And of course, we are seeing the return of rebellious Gloria Trevi, now a mature mother who still acts like a teenager onstage.

But witness instead Fey (real name María Fernanda Blázquez Gil), who after a four-year hiatus from recording and

FEY



touring has reappeared not as a wannabe, erstwhile teenager, but as an adult artist with a defined, sustainable appeal that doesn't rely on the flavor of the month. Her recently released album, "Faltan Lunas" (EMI Televisa), is a European-sounding blend of electronica, dance and pop that retains the roots of her original albums but sounds infinitely more grown-up—think Latin pop meets Ibiza. It's a mix that already served Fey well in her 2005 comeback, "La Fuerza del Destino."

"It was like a renovation, like closing a door," says Fey, who as a teen artist was signed to Sony BMG. "It's a new story for me, and it gives you a new push."

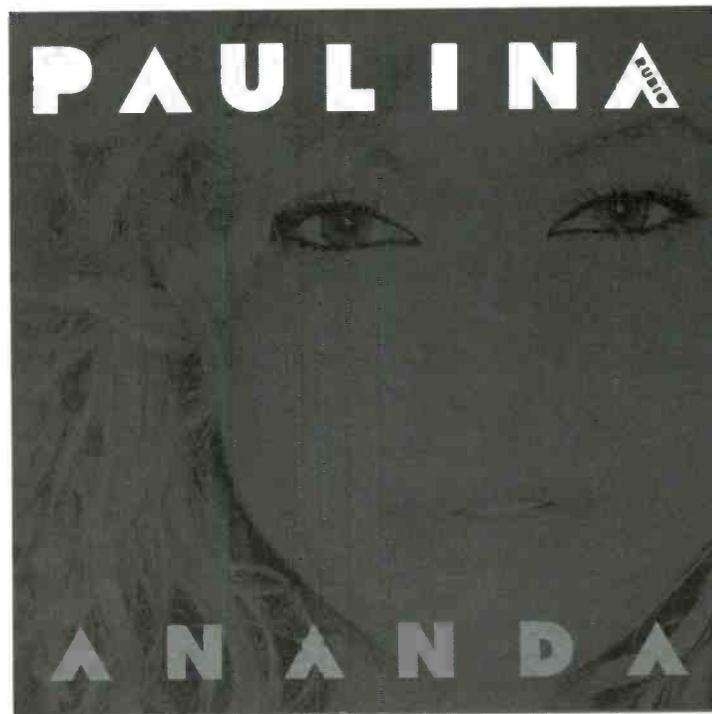
And with that new story comes a new attitude. "Your ego is what's hit hardest, because we always want to be the biggest," Fey says about her switch from center-of-the-universe teen act to adult act fighting for record sales. "On the other hand, it's far more healthy and real to appeal to an audience for your musical work and not just your image. That's when you realize this is actually better."

Fey's first career stage yielded four albums and close to 2 million copies sold worldwide, according to published reports. At her height, she set the record for number of consecutive shows (10) for a female artist at Mexico City's prime venue, Auditorio Nacional. (That record would be broken by Belinda in 2004.)

Returning after such a track record was a risky move. But in looking for new material, Fey stumbled upon the possibility of recording an album of covers by Mecano, the '80s Spanish trio often regarded as the most successful Latin pop group in the past two decades. "La Fuerza del Destino" was produced by Carlos Jean, who gave it an ethereal, European sound, and the album was an unexpected hit, selling well in Mexico, Spain and the United States, and effectively restarting a career.

Fey suddenly became a credible adult act with a new story to tell. "Faltan Lunas," a collection of all-new tracks also produced by Jean, solidifies her re-entry into the market.

"When you're the center of attention, that's when [the media] attack you the most," says Fey, who in her heyday was hammered by the tabloids. "It's a weird aggression. But since the last album, it's the other way round. People are talking about my career, which is something they would have never done before." ...



The most important female Latin pop artist Paulina Rubio returns with all her power in this new album entitled "ANANDA". This album will once again take her to the heights of success.



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>>> FLEET FOXES

Seattle's Fleet Foxes haven't played a gig outside the Pacific Northwest, but that hasn't stopped the quintet from pricking the ears of major-label A&R men, one of whom has already flown out to Seattle to see the Foxes live. The band is barely a year old, yet it never seems to have enough copies of its self-released debut EP to satisfy local demand.

The smoky '60s sound of Love and the amiable jangle of the Shins are clear touchstones, but the group strikes gold on cleverly constructed tracks like "Anyone Who's Anyone," "She Got Dressed" and "In the Hot Hot Rays," where the vocal and guitar melodies keep one-upping each other in a battle to see which can be catchier.

For now, frontman Robin Pecknold and his brother are silk-screening each EP themselves in their parents' basement and employing their sister, Aja, as their manager. But the band has benefited greatly from tapping into a supportive network of local record stores and radio

stations, including the three-store Sonic Boom chain.

"We haven't had any [copies of the EP] in for a while because they sell so many at their shows, and they're always out," Sonic Boom co-owner Nabil Ayers says. "But people ask us for it literally every day."

Triple-A station KEXP Seattle-Tacoma has also been an early admirer, and InSound.com has offered national distribution for the EP. "Anything this catchy, well-written and -played deserves airplay immediately," says John Richards, who hosts KEXP's morning show.

Pecknold is thrilled with how quickly Fleet Foxes have caught on, but is primarily concerned about making the band's first album this fall. The Foxes have about 20 songs in consideration for the set and are hoping to reteam in the studio with Phil Ek (Built to Spill, Modest Mouse), who mixed the EP.

"I've been writing a lot of songs lately, which isn't always the case," says 20-year-old Pecknold, who has known guitarist Skyler Skjelse since seventh grade but only began playing with him late last year. "The record is going to be a little more cohesive than the EP and much more adventurous. Whether a label wants to license it or we put it out ourselves, it's more about the record and less about how it gets out there."

Contact: Aja Pecknold, aja@tartpr.com

—Jonathan Cohen

>>> THE EPOCHS

In 2005, fledgling Seattle label DC3 moved the Epochs cross-country and housed them in an abandoned, three-story building. Inspired by their digs, the New York band found more than enough material to work with. "There was a big, open foyer, tiny rooms, hallways, a lot of diversity to get sounds," vocalist/songwriter Ryan Holladay says. And the Epochs love sounds. Smart

songwriting; shy, sexy falsetto vocals; and a mix of unplugged and electric instruments—Holladay and his brother Hays sing and play guitar and piano—gives the Epochs' rock/electronica a warm touch. When DC3 shifted focus and an amicable split was reached, the Epochs, including bassist Kevin Smith and drummer/programmer Kotchy, returned home. Since then, the act recorded its self-titled debut, and will release it Sept. 15 via download on theepochs.com. The band is also a finalist in this fall's Diesel-U-Music Shortlist International Music Contest, of which Billboard is a sponsor.

Contact: The Epochs, theepochs@gmail.com

—Molly Brown

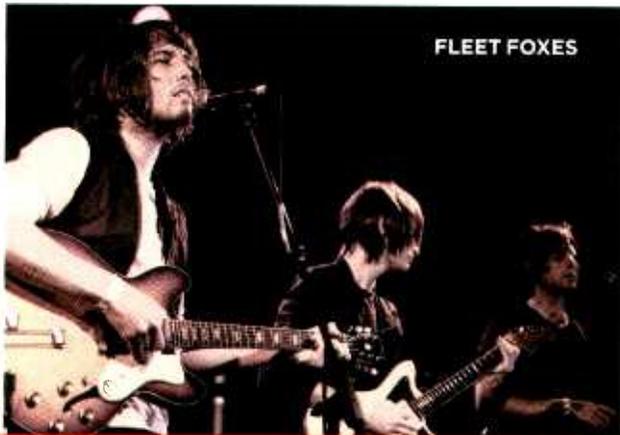
>>> BISHOP ALLEN

New York-based pop band Bishop Allen has released a four-song EP for every month this year. So far, the still-unsigned band has made it through "July," and lead singer Justin Rice says the act is committed to finishing the project. Thanks to a straightforward, breezy style that recalls early Death Cab for Cutie and the Fruit Bats, the EPs are selling. With a run of about 2,000 copies each, some months are close to selling out. "The earlier months are pretty much gone," Rice says. Lest anyone be overwhelmed by the multiple recordings, the act will compile the best material from the yearlong series and hopes to release it next year. Rice will also spread the word by performing and starring in the fall film "Mutual Appreciation," the latest from indie director Andrew Bujalski ("Funny Ha Ha"). Rice apparently didn't have to stretch too much for the film—he plays the semi-autobiographical role of a New York musician.

Contact: Justin Rice, contact@bishopallen.com

—David Greenwald

EDITED BY TODD MARTENS tmartens@billboard.com



HIP-HOP BY JONATHAN COHEN

Shadow In The Spotlight

An Underground Hip-Hop Hero Aims For Wide Radio Appeal

In April, DJ Shadow unveiled the first taste of music from "The Outsider," his first album in four years, and some longtime fans scratched their heads. The track "3 Freaks" found Shadow flanked by hyphy stars Keak Da Sneak and Turf Talk for a banging hip-hop track—far removed from the cinematic instrumentals of his past work.

And while "The Outsider," due Sept. 19 via Universal, does not abandon Shadow's musical roots, it is by far the most hip-hop-focused record of his career. Other guest rappers on the project include Q-Tip, the Federation, David Banner, E-40 and longtime collaborator Lateef.

Bay Area native Shadow (real name: Josh Davis) became enamored with hyphy in early 2003 while listening to local radio during car trips from his house to his studio. But it wasn't until the middle of last year that he started creating his own hyphy beats and reaching out to local artists to join him in the process.

"Until January, hyphy was

largely regimented in a 20-square-mile radius in the world," Shadow says. "I went to New York in October last year to tell people this album was coming, and everybody said, 'Hyphy? Who? What?' Four months later, they were like, 'Oh, we love hyphy. We get it.'"

Still, that didn't prevent friends and label personnel from discouraging Shadow to release an album combining commercial hip-hop with rock ("You Made It"), mind-expanding instrumentals ("Artifact," "Triplicate") and psychedelic folk ("What Have I Done").

"Some of the feedback I was getting was, 'Well, why don't you do a whole rap album, and then a rock album after that?' But for me, I don't just listen to rap for six months and then rock for six months," Shadow says. "I wanted to make a record that reflects entirely and completely what inspires me, and where I feel like my interest is musically right now."

Thus, preparing to market "The Outsider" has been a company-wide initiative for Univer-

sal, according to director of marketing Billy Zarro. "This is the first time I'd worked with our mix-show department, and they got [Shadow] in front of 150 DJs at a mix-show convention," he says. "All the departments had to work together to make sure this music was going to get heard."

Universal has a three-pronged radio strategy for "The Outsider," which began when "You Made It" was serviced in early August to modern rock and triple-A stations. The song is performing well at such rock outlets as KCRW Santa Monica, Calif., and WXPB Philadelphia, but has also been an unlikely audience favorite at AC station KLLC Oakland, Calif., where it edged out Gnarls Barkley's "Gone Daddy Done" in a recent listener-voted contest.

Simultaneously, hyphy track "Turf Dancin'" was serviced to clubs and mix shows on vinyl and was, as expected, quickly picked up by Bay Area stations like KMEL. Zarro says its ongoing performance in the

rest of the country will help the label decide whether to service it as a proper second single. Meanwhile, R&B/hip-hop and crossover radio will get "Enuff" Sept. 19.

On his fall tour, Shadow's shows will feature live rapping from a rotating cast of guests. At least one in-store event is in the works for the album's street date, as are more intimate appearances during the tour where Shadow will field questions from fans.

"I think a common misconception among some in my fan base, and maybe even at my own label, is that I'm happy in my own little box and I don't really want to sell a lot of records and I don't want radio play," Shadow says. "Of course I do. Anybody who makes music, whether they admit it or not, wants to be successful with what they do. I don't consider myself the type of artist who will ever be in the top five, but what I do can work with a lot of people." ...

Additional reporting by Evie Nagy in New York

DJ SHADOW



GLOBAL BY MARK SUTHERLAND

Mercury Rising

Arctic Monkeys Take British Prize As Others Rack Up Sales

LONDON—Arctic Monkeys may have been awarded the prestigious 2006 Nationwide Mercury Prize, but the real winners in terms of increased sales and profile come from within the ranks of the 11 “losers” on the list.

Winning album “Whatever People Say I Am, That’s What I’m Not” (Domino) saw an immediate sales spike in the two days after its victory, with sales up 52% week-on-week in market-leading retailer HMV’s stores. But as the album had already sold more than 1 million units (according to chart compiler the Official U.K. Charts Co. [COO]), the Monkeys had less to gain than previous winners, who include Franz Ferdinand, Gomez and Antony & the Johnsons.

Monkeys frontman Alex Turner’s first words when picking up the British and Irish album of the year award at the Sept. 5 ceremony at London’s Grosvenor House Hotel were: “Somebody call 999—Richard Hawley’s been robbed!” But in fact, Sheffield-based singer/songwriter Hawley has proved to be the main beneficiary of the spotlight afforded by a place on the Mercury shortlist.

HMV says sales of Hawley’s critically acclaimed “Cole’s Corner” (Mute) have rocketed since the album appeared on the list July 18, with a 336% rise during the nomination period and a massive 492% increase in the two days following the ceremony, with a further boost likely to come from the Sept. 8 broadcast of the ceremony on national TV channel BBC 2.

Hawley’s manager Graham Wrench, of Sheffield-based Electric Canyon Management, says the nomination effectively rejuvenated an album that celebrated a year on the shelves on the day of the 2006 ceremony.

“If we hadn’t got the Mercurys, the album wouldn’t still be on the shelves at Christmas,” he says.

The Sept. 4 release of a fourth U.K. single from the album, “Hotel Room,” directly prompted by the Mercury nomination, has proved crucial, with the song peaking as the third most-played song at national AC station BBC Radio 2, which boasts a formidable weekly reach of more than 13 million listeners. High-profile TV slots on “Newsnight Review” (BBC2) and “The Sharon Osbourne Show” (ITV1) followed.

During the nomination window, Hawley appeared on the front cover of national broadsheet The Independent On Sunday’s ABC Magazine (circulation: 216,175) and in debut interview pieces in national tabloids The Sun, Daily Mirror and Daily Mail, which have a combined daily circulation in excess of 7 million copies.

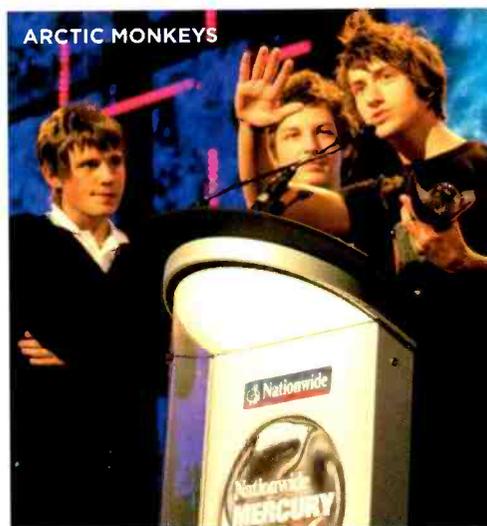
Mute marketing director Howard Corner says he hopes the album will reach gold (100,000 units shipped) by Christmas, from sales of 55,897 before the ceremony, according to the OCC.

The award has also sparked overseas interest. Mute international marketing and promotions manager Francesca Skirvin cites the recent release of the album in India as a direct result of the Mercury nomination. Hawley will also play the Jack Daniel’s JD Set event Oct. 6 in Lynchburg, Tenn.

Ticket sales are also buoyant at home. “We took a big chance and booked his next hometown

show [Dec. 12] into the City Hall, where the capacity is 2,200,” Wrench says. “He’s only played the Leadmill [capacity 850] before, but we did 750 tickets in two weeks with no advertising.”

Other new artists on the list have rapidly signaled their intent to capitalize on the Mercury effect. Dance act Hot Chip, which saw sales of its debut set “The Warning” (EMI) rise by 189% in HMV stores in the two days after the ceremony, will rerelease the single “Over and Over,” which the band played live at the ceremony, on Oct. 9. EMI plans new U.K. TV advertising support for the album.



Quirky pop act Guillemots’ “Through the Windowpane” album saw sales rise from 14,650 to 48,805 during the nominations period, according to the OCC. But label Polydor will not rest there, using the Universal Music UK Conference Sept. 7 in London to announce a target of 150,000 sales for the album by Christmas.

Nominees without major label backing value the award even more highly. Jazz pianist Zoe Rahman, short-listed for “Melting Pot” on her own Manushi label, won praise for her Mercury performance from Muse and Thom Yorke—and saw a 480% rise in HMV sales in the ceremony’s immediate aftermath. Rahman handles every aspect of her career herself, apart from distribution, which is through Bognor Regis-based the Woods Distribution.

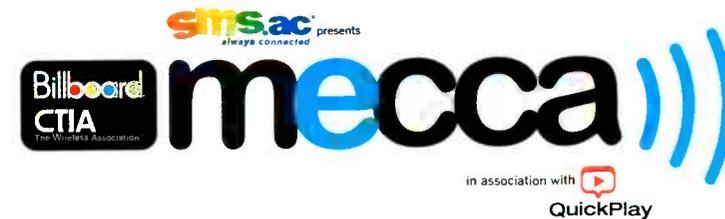
“Within five minutes of the shortlist being announced, HMV, Virgin and Amazon were on the phone placing orders,” Rahman says. “I’d only printed 1,000 copies before the announcement but have printed 4,000 since.”

The OCC sales for Rahman still registered less than 1,000 immediately before the ceremony but Rahman sells many of her records direct to fans at her gigs, and with the total cost of the album coming in at under £4,500 (\$8,370), the artist says the Mercury attention has put her comfortably into profit.

Despite the increased profile afforded by pieces in The Guardian (daily circulation: 362,844) and The Independent (254,854) and slots on BBC Radio 4 and Five Live, Rahman intends to keep her operation low-key.

“I’m talking to managers and booking agents now,” she says. “But instrumental jazz is a tricky business proposition for people and, anyway, I like doing things myself.”

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6 QUESTIONS

with ROD STEWART

by KATIE HASTY

Time was when Rod Stewart's songwriting chops regularly helped him crown Billboard charts. Today, the singer sells his millions by interpreting the songs of others, most notably in the four, highly successful volumes of his "Great American Songbook" series. As J/Arista Records GM Tom Corson says, this era in Stewart's career is "defined by the repertoire." The tradition continues as Stewart releases "Still the Same: Great Rock Classics of Our Time" on Oct. 10 via J Records.

With covers of Bob Dylan, Badfinger and John Fogerty ("Have You Ever Seen the Rain," the album's first single), Stewart is returning, somewhat, to the form and genre that first made him famous. Produced by longtime cohort Clive Davis and Grammy Award winner John Shanks, "Still the Same" will be supported with a full tour starting in early 2007, with much of the same band that backed Stewart during the "Great American Songbook" stint.

Was it difficult narrowing down which songs you would keep on the album?

We definitely knew that we didn't want to do "Stairway to Heaven" or "Brown Sugar" or songs like that. They didn't need redoing. We felt, Clive and myself, that these songs were the ones that are due for a revisit and blend together as a single piece of work. We cut out an Eric Clapton track, "Lay Down Sally," and an incredible version of "Me and Bobby McGee."

How did you decide which ones would blend?

Most of the songs, apart from two, were recorded in the '70s and all sung by great singers like Bob Seger, Bob Dylan, Bonnie Tyler, [John] Fogerty. . . The attitude that I took from doing the "American Songbook" is that I'm standing on the shoulders of giants and that I just wanted to bring something else to the table—a twist and turn of the phrase, things like that.



STEWART

Was it your choice or Davis' to make this album?

I originally went to Clive with the idea of doing a blue-eyed soul collection, singing soul hits from the '60s. He said, "No, we're going to do a '70s album of rock hits." The sort of thing that's so close to people's hearts. So each release we've done is a little him, a little you. It's a very good relationship. I've been thinking next of doing a country hits album, so we'll see. We're a long time from then.

Do you expect to win over new fans with this collection?

Well, we can't consciously make efforts to sell this to 16 year olds. I can't write songs like "Hot Legs" anymore. I record what pleases me and what pleases Clive. I don't really know who [the album] is for, it's generally for people who will enjoy these songs.

You made an appearance in the last season of "American Idol," helping out the finalists choose and perform their songs. What was that like?

It was so much fun. I'm going to do [similar U.K. show] "The X Factor" in a couple of months. Those kids have got some guts. I'm used to big crowds, but even when I do TV shows, I'm on edge.

When was the last time you wrote your own song?

I think it's been about four years. There's not many songwriters at my age still trying to release albums of their own music, and I'm not planning on it myself. Paul Simon, Elton John, the Rolling Stones have all penned their new records, and all the critics loved them, but they just didn't sell. When you get too old, people don't want to play your songs on the radio, so you have to go about it in a different way. . . I love doing these concept records. Love it. There's not many like me. . .



KING BRITT



BeatBox

KERRI MASON kmason@billboard.com

Takes On Techno

King Britt, Mouse On Mars Return; Bongo Rock Resurfaces; Two Dance Icons Mourned

Like many dance artists, Philadelphia producer/DJ King Britt has recorded and performed under his own name and a host of others—Scuba, Sylk 130, Oba Funke, E-Culture (with mentor Josh Wink)—and as DJ for Grammy Award-winning scat-hop band Digable Planets.

Each moniker allowed him to toe the line among styles, flirting with soul, jazz, hip-hop and house, and create some classic tracks and remixes in the process. But his latest incarnation, *Nova Dream Sequence*, is in another vein entirely.

"I've always been a fan of all the techno stuff," the affable Britt says. "I've known [techno godfathers] Carl Craig and Kevin Saunderson for years, and I've been going to Germany, listening to [German underground techno label] Kompakt Records, being a fan and seeing it infiltrate the mainstream. I wanted to put my own take on techno. Mine's a little deeper, a little headier."

Nova album "Interpretations," out Sept. 19 on Germany's Compost Records (distributed in the United States by Caroline), is 15 tracks of vintage-sounding, throbbing techno that—in a refreshing twist—could not be mistaken for today's sound du jour: blippy electro.

STAYING IN GERMANY: Dusseldorf-based duo Mouse

on Mars has been making obscure electronic music since the early '90s and is one of the only survivors of that decade's indie boom. The act's latest, the dense, unyielding "Varcharz" (Ipecac), "displays the restless side of the band; our interest in extreme music like metal, grindcore, free jazz, noise, breakcore, 8-bit," co-founder Jan St. Werner says. "The motivation to do such a record derives from the longing for anarchy and freedom of expression." How very 1994.

SUMMER PICK: Our last summer 2006 song is actually from summer 1973. The Incredible Bongo Band's cover of the Shadows instrumental "Apache" is the stuff of modern musical legend, widely regarded as one of the most sampled tracks of all time, and the primary tool of the hip-hop/breakbeat revolution. It's getting a proper rerelease on "Bongo Rock: The Story of the Incredible Bongo Band" (Mr. Bongo), a collection of two original Bongo Band albums.

"I've been playing 'Apache' regularly for the 20-plus years of my DJ'ing career," globe-trotting house jock Dimitri From Paris says. "Whether it was the original, a cut-up mix or one of my edits, it always sent a variety of crowds though the roof, wherever in the world that roof was. It's quite an amazing record."

ICONS MOURNED: The dance world lost two bright stars well before their times this month. Willi Ninja, godfather of the vogue style of dance popularized by Madonna, died Sept. 3 of AIDS-related heart failure. He was 45.

Ninja was familiar to collegians, fashionistas and clubbers alike: He appeared in much-studied 1990 documentary "Paris Is Burning," schooled Naomi Campbell and Paris Hilton on how to appropriately strut, and performed until very recently in nightclubs all over the world.

DJ/producer/writer Adam Goldstone died Aug. 29 of an apparent heart condition, which presented itself after a fall in the shower. He was 37. Goldstone produced under his own name and as Cultural Mambo and Tiny Trendies. He also served as clubs editor at Time Out New York, and helped Francois K. launch his Wave Music imprint.

"He was a brilliant DJ, very brave, and would play the most bonkers and unlikely things and often would clear the dancefloor in the process. He would also play the most bonkers and brilliant records and have people running up to the booth to find out what the hell they were," DJ historian/author Bill Brewster says. "He was a singular person, in manners and dress and everything else."

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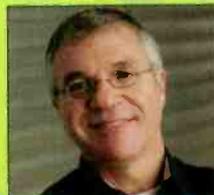
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REMIX



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Still The Shape Of Jazz

Coleman's New Album Explores The Composition Vs. Improvisation Puzzle

When jazz iconoclast Ornette Coleman records a new album, it's always a newsworthy event. That's certainly the case with the captivating "Sound Grammar," the 76-year-old alto saxophonist's first disc in more than a decade and arguably his most accessible. Released Sept. 12 on his new homespun Sound Grammar label, the album's musical syntax is spirited, whimsical, playful and, in the case of the sober tune "Sleep Talking," wistfully lyrical.

The recipient of such prestigious awards as the MacArthur "Genius" Grant in 1994 and the Dorothy and Lillian Gish Prize in 2004, Coleman has been singularly grooving to a different beat since the late '50s, when he trailblazed the free jazz movement in reaction to the confines of bebop. Not to be confused with freewheeling avant blowing that he helped spawn, his "shape of jazz to come" formed a delicate balance of reflection and turbulence, structure and license.

Nearly a half-century later, Coleman continues to confront the mystery of music. "What I'm trying to do is solve the problem between composition and improvisation," he says. "I'm trying to figure out how to free up ideas to make them pleasurable in the moment. It's not easy, but it works."

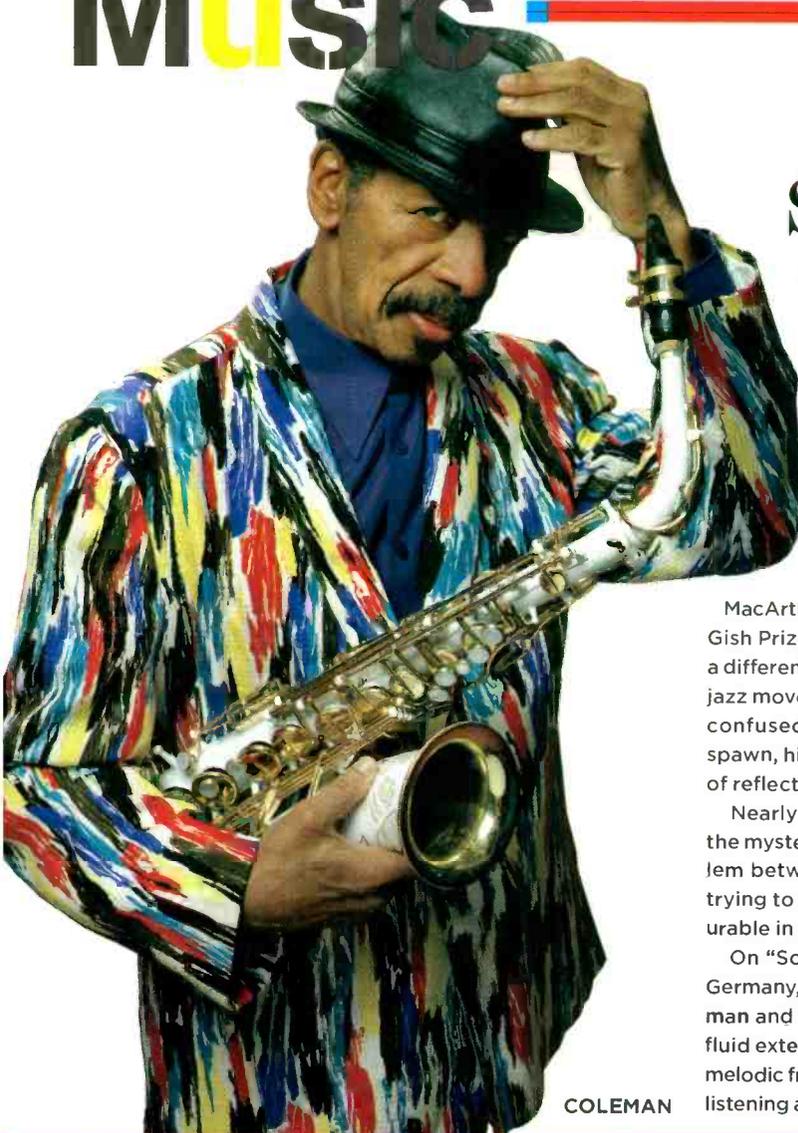
On "Sound Grammar," recorded live in concert last year in Germany, Coleman and his band (drummer/son Denardo Coleman and bassists Greg Cohen and Tony Falanga) launch into fluid extemporaneous action spurred by the leader's indelibly melodic framework. The passionate playing is informed by acute listening and responding as the foursome negotiates the twists

and turns of seven new originals and two Coleman classics.

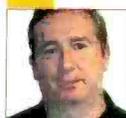
"Composing is not hard, not easy. It's like cooking. You have to know how to use the ingredients," says Coleman, who continues to actively write new material. Coleman maintains sole control of his Sound Grammar label. The CD is distributed in North America by Harmonia Mundi; iTunes handles the exclusive worldwide digital distribution rights.

HILL HOMAGE: When guitarist Nels Cline set out to record "New Monastery," a compelling interpretation of pianist Andrew Hill's compositions, his only motivation was to honor "a criminally overlooked" musician from the '60s. "I didn't realize that Andrew was experiencing a resurgence, that he was recording a new Blue Note album or that he was ill," Cline says, in reference to Hill's fight against lung cancer. "But as I relistened to his tunes, I wanted to celebrate his music. It's free, but it's structured. It swings, then it doesn't. It's modal but not modal."

Cline, who currently fills the lead guitar seat in Wilco, says he "runs the risk of being a pretentious idiot" in interpreting Hill's music on "New Monastery," due Sept. 26 on Cryptogramophone. He hastens to note that his goal was to be sincere and honorable throughout. Yet, he says, his band—a sextet comprising clarinetist Ben Goldberg, keyboardist Andrea Parkins, cornetist Bobby Bradford, bassist Devin Hoff and drummer Scott Amendola—does take liberties. "We opened the tunes up, so that it's more of a free jazz approach... There's electricity and electronics that you don't hear in Andrew's music, but is natural to us."



COLEMAN



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Hallyday In The Sun

A French Legend Finds New Home; Funky Nashville Finds Denmark

After 43 years with Universal Music and its predecessor companies, French rock veteran Johnny Hallyday has released his first album at his new home, Warner Music France.

The 28 songs on the double live CD "Flashback Tour" were recorded in June at the Palais de Sports in Paris as Hallyday launched his 120-date "greatest hits" tour of France, Belgium and Switzerland. Warner released the album simultaneously in these markets Sept. 4, with Canada and Italy to follow in November. The tour, booked through Paris-based Camus et Camus Productions, runs through February 2007.

A DVD version of the album is scheduled for release Oct. 2 in France, two days after a live broadcast of Hallyday's Paris-Bercy concert on French TV channel TF1. Warner Music France CEO Thierry Chassagne says "Flashback Tour" initially shipped 230,000 units in France, with DVD orders at 200,000. "The release of this album is the event of the year for us," he adds.

Hallyday's first studio project for Warner will be a blues album, due in late 2007. He is published by his own Pimiento Music. —Aymeric Pichevin

DANISH COUNTRY: Funky Nashville's name suggests a genre collision in America's South, but the band actually hails from 4,500 miles north-east of Tennessee—in Jutland, Denmark. The quirky Americana-influenced trio is managed and booked by Manfred Zahringer, CEO of Copenhagen-based Iceberg Records, which released the act's debut album "A Good Day to Drive" in October 2003 in Denmark.

"Their sound has a lot of 'desert' in it," Zahringer says. "It's music a la Quentin Tarantino."

Second set "Hitch a Ride" followed in April, and regional distributor Bonnier is rolling it out in Scandinavia. An October German release through Net Music Zone/Rough Trade will follow. Moorestown, N.J.-based label 215 Records released the album

July 11 in North America, distributed by IDN (United States) and Universal Music (Canada).

The U.S. label reports that the album's title track has been picked up by triple-A station WRLT Nashville, similarly formatted satellite channel XM Cafe, several college radio outlets and other stations in California and North Carolina.

Zahringer says he is now seeking U.S. co-management for the band and notes that a tie-in with mobile phone manufacturer Samsung will see the "Hitch a Ride" single preloaded on a new model issued in Europe in early fall. The band is published by Iceberg Publishing in Denmark and subpublished globally by EMI Music Publishing. —Charles Ferro

SONG MEN: In the 1980s, Neil Murray could be found sniping at fellow singer/songwriter Shane Howard in the Australian press when their respective former outfits the Warumpi Band and Goanna

were domestic chart rivals.

Goanna's single "Solid Rock" (Warner Music) reached No. 1 on the Australian Recording Industry Assn. chart in 1982; Warumpi's "My Island Home" (Parole/Festival) was a chart-topper in 1987. Murray's beef back then was that Goanna was getting more media attention than his own band. However, the pair have now been close friends for some 15 years.

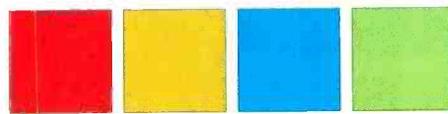
They finally teamed up as the 2 Song Men for a 16-date club/festival tour (Aug. 3-27) to a positive public and media reaction, which Murray's Melbourne-based manager Paul Minshull admits "took us by surprise."

Minshull says the duo is now weighing offers to play Australian festivals over the coming summer and plan a live album in early 2007. Murray has his own MGM-distributed label Goanna Arts, and his publishing is with Universal Music. Howard is signed to Shock Records and published by Mushroom Music. —Christie Eliezer

HALLYDAY



REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

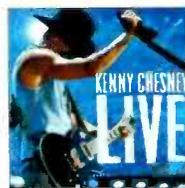
ALBUMS



ELTON JOHN The Captain and the Kid

Producers: Gus Dudgeon, Greg Penny
Rocket/Interscope
Release Date: Sept. 19

For all the hype that John's "Peachtree Road" was a return to his organic roots (it wasn't), if only the label had waited until now. "The Captain and the Kid" could have been recorded 25 years ago, during El and songwriting partner Bernie Taupin's golden days. Thanks to organic, piano-driven production, stellar storytelling and Sir's rededication to his vocal craft, this is a triumph. The concept album that serves as a bookend to 1975's "Captain Fantastic and the Brown Dirt Cowboy" is packed with new classics. First single "The Bridge" (his 66th AC chart entry, the highest total of any artist) is a class act, as is the lovely ode to New York, "Wouldn't Have It Any Other Way." Also great: "And the House Fell Down" (reminiscent of "Honky Cat") and the countrified, autobiographical title track. A master at his finest.—*CT*



KENNY CHESNEY Live (Live Those Songs Again)

Producer: none listed
BNA
Release Date: Sept. 19

A host of songs on this cross-country concert collection documents Chesney's nostalgia for days of frat parties and football fields and classic-rock oldies he heard there. Most of the rest are about drinking on the beach, both excellent themes for crowd singalongs, especially when the audible audience members all have female voices.

Hits get stretched out with plenty of power chords and occasional '80s pop-synth fills; the riff in "Don't Happen Twice" might even inspire Men Without Hats flashbacks. The majority of tracks come from either "No Shoes No Shirt No Problems" or "When the Sun Goes Down," Chesney's two best albums, though the show ends with his earlier fan-pleasers "How Forever Feels" and "She Thinks My Tractor's Sexy." Beginning to end, Chesney couldn't sound like a warmer guy; just listening might give you a suntan.—*CE*



DJ SHADOW The Outsider

Producer: DJ Shadow
Universal Motown
Release Date: Sept. 19

The ever-mutating DJ Shadow tries his hand with hyphy on "The Outsider," an album likely to confuse some longtime followers while simultaneously introducing him to hip-hop fans with more mainstream tastes. Hyphy heavyweights like Keak Da Sneak, Turf Talk and E-40 are all here, while Q-Tip and Lateef grace the keyboard-driven club banger "Enuff," the most commercial-sounding rap track Shadow has ever released. Elsewhere, David Banner breathes fire on "Seein' Thangs," which lambastes President Bush's response to Hurricane Katrina, and Chris Martin vocal doppelgänger Chris James emotes effectively on the soaring "You Made It." The sequence is a bit puzzling, with most of the rap songs either at the very beginning or very end, and fans craving the dark instrumentalism of "Endroducing" are mostly out of luck. But more often than not, even Shadow's most extreme sonic detours hit home.—*JC*

SPOTLIGHTS



CHRISTINA AGUILERA Hurt (4:03)

Producer: Linda Perry
Writers: C. Aguilera, L. Perry, M. Ronson
Publishers: various
RCA

Christina Aguilera's "Ain't No Other Man," in all its incarnations—single release to chart-topping club remixes—was a triple-play triumph of talent reaching its prime, melodic potency and sheer star power (awesome video, too). Follow-up ballad "Hurt" dramatically shifts gears from sass to sad, further giving testament to Aguilera's stupefying gifts as an emotive, mature powerhouse singer. The force of her vocal as she relates the pain of moving past a relationship in ruins is daunting, with a melody and lush production that carries this potential Grammy Award contender into the clouds. "Hurt" reunites C'tina with Linda Perry, who also helmed the victorious ballad "Beautiful," which hit No. 2 in 2003. We predict one better this time out.—*CT*



NAOMI STRIEMER Cars (4:30)

Producer: Narada Michael Walden
Writer: N. Striemer
Publisher: S Records
S Records

Remember the first time you heard Whitney, Mariah or Celine and recognized a star was born? Naomi Striemer will—must—propel beyond her foray at AC and become the commanding diva of the decade. This Canadian beauty possesses so many novel traits—exalting vocals, distinctive phrasing, masterful songwriting—that 10 notes into heartbreaking first single "Cars," stares will aim toward speakers. Initially signed to an ultimately botched deal with Epic, she is now the driving mission of entrepreneur Steven Nowack, who is persuading PDs on a grass-roots level that Striemer is inevitable. Grammy Award-winning contributors Carlos Santana (guitar) and Narada Michael Walden are convinced. The year's most promising melodic debut. A standing ovation of an endorsement.—*CT*

JAZZ

DIANA KRALL From This Moment On Producers: Diana Krall, Tommy LiPuma *Verve*

Release Date: Sept. 19

▶ On 2004's "The Girl in the Other Room," Krall gambled that she would not alienate her standards-adoring fans by offering self-composed songs for the first time. The album triumphed, creatively and commercially, but on "From This Moment On," Krall abstains from originals and returns to the well, delivering a remarkably rendered collection of tunes penned by the likes of Cole Porter, Irving Berlin and the Gershwins. Singing with impeccable phrasing, displaying top-tier piano prowess and enlisting the lush support of the Clayton/Hamilton Jazz Orchestra for eight of the 11 numbers, Krall exudes spunk and romance. Among the noteworthy tracks are a samba-inflected "How Insensitive" and a lusciously wistful take on "Little Girl Blue." This, her 10th release, marks Krall's finest hour to date and firmly establishes her status as jazz's premier female song stylist.—*DO*

ROCK

THE RAPTURE Pieces of the People We Love

Producers: various
Universal Motown

Release Date: Sept. 12

★ The Rapture led a dance-rock resurgence with club hit "House of Jealous Lovers," a nifty Gang of Four update that also brought production duo the DFA to prominence. DFA is M.I.A. for this new disc, but the Rapture proves that its initial success, and sound, was no fluke. Production team Ewan Pearson and Paul "Phones" Epworth plus a pre-Gnarls Barkley Danger Mouse capture the quartet at its danceable best. The 10 cohesive tracks launch with a sort of "Suite for Cowbell and Guitar": five epic workouts (including first single "Get Myself Into It" and the title track) melding raw

percussion, spiky guitars and urgent vocals. The propulsive beat slows into psychedelia on "The Devil" and "Live in Sunshine," but the album never loses steam. By refocusing on the dancefloor, the Rapture remains a step ahead.—*JMC*

JOSEPH ARTHUR Nuclear Daydream

Producer: Joseph Arthur
Lonely Astronaut

Release Date: Sept. 19

★ On his fifth full-length album, singer/songwriter Arthur explores a new minimalism that reaches back to David Bowie and the Stones, armed with his distinctive vocal arrangements and just a handful of chords. Released on Arthur's own label, the set is a collection of sparse, acoustic guitar-based songs about love, death and the lingering pain of bruised relationships. Simply structured, but rich in texture, standouts like the synth-drenched "Automatic Situation" and the majestic "Black Lexus" are gloriously melancholic pop songs: introspective, anthemic and always laid-back. Most of the action happens in the chorus when Arthur, stacking harmonies like angry Lego bricks, builds a haunting wall-of-vocals that can veer from a Bee Gees meltdown ("Slide Away") to an icy trembling ("Electrical Storm"). The title track offers his own answer to the Stones' "Wild Horses," closing a mature effort that shines with nakedness and clarity.—*SP*

THE MARS VOLTA Amputecture

Producer: Omar Rodriguez-Lopez
Universal

Release Date: Sept. 12

▶ Like a lot of bands, the Mars Volta does not want its music compartmentalized. But there is no denying that "Amputecture" is a long, woozy prog party where the instruments repeatedly careen into each other in a drunken cacophony. "Day of the Baphomets" is one spot where the revelry gets loud enough to wake the neighborhood, because Latin percussion, erratic horns and scratchy

guitar are duking it out with an undertone of Primus. The heavily textured album could be mistaken for one long song if it were not for quieter jolts like "Vermicide" and the Spanish-flavored "Asilos Magdalena." This record isn't for casual listening, so those checking out the Mars Volta for the first time should take it slow to prevent a sonic hangover.—*CLT*

POP

JESSE McCARTNEY Right Where You Want Me

Producers: various
Hollywood

Release Date: Sept. 19

▶ Following up a solid debut like "Beautiful Soul" is no easy feat, so Jesse McCartney's sophomore set, "Right Where You Want Me," has a lot riding on it. By blending his soulful style with suggestive lyrics, songs like "Blow Your Mind" and the title track unveil a more mature sound. Unfortunately though, the 19-year-old heartthrob gets caught in a midtemp rut. That is not to say there aren't some stellar tracks hidden among the masses ("Tell Her," "Feelin' You," "Invincible"). But McCartney is at his best on the playful pop romp "Daddy's Little Girl." With lyrics boasting of how "daddy's little girl is now my baby," it's obvious that McCartney is ready to shed his nice guy image.—*KK*

HIP-HOP

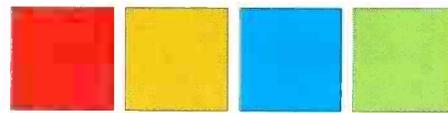
CHINGY Hoodstar

Producers: various
Slot-A-Lot/Capitol

Release Date: Sept. 19

▶ Aside from a few catchy club tracks, there is nothing all that exciting about Chingy's third album. As with his previous effort, "Powerballin'," the St. Louis rapper stays within his stale comfort zone, keeping his lyricism as basic as ever (although he does show off a speedy flow on a couple of songs). The first few cuts, notably "Hands Up" and "Nike Airs & Crispy Tees," are worthy of playlisting but the latter is **continued on >>p74**

REVIEWS



SINGLES

from >>p73

an outdated makeover of Nelly's "Air Force Ones" and Dem Franchize Boyz' "White Tees." While lead single "Pullin' Me Back" featuring Tyrese finds Chingy sincere and a bit vulnerable, the same cannot be said for songs like "Bounce That" and "Ass N Da Aurr," dooming "Hoodstar" to be just a middle-of-the-road rap record.—CH

DAN THE AUTOMATOR Dan the Automator Presents 2K7

Producer: Dan Nakamura
Decon
Release Date: Sept. 19
For this videogame soundtrack, the erstwhile Automator hosts a veritable "Theme Time Radio Hour" on basketball, filling his bench with a smartly assembled roster that includes Ghostface, Mos Def, Lupe Fiasco and Jurassic 5's Chali 2na. Automator's tried-and-true beats rock the appropriate level of house throughout (especially the Mos-helmed "Here Comes the Champ," with its great halftime-band horns), though there is something anesthetizing about hearing basketball metaphors bricked off the rim so often. That said, Chali 2na, with his great "Lion King" voice, breaks the mold on coolly simmering "Anchor Man," and his declared intent to "night ride like the great David Hasselhoff" is almost worth the price of admission. But on the whole, this collection is more solid than stellar; more Marbury than Lebron.—JV

CLASSICAL

LEON FLEISHER The Journey

Producer: Grace Row
Artemis Classics
Release Date: Sept. 19
★ Pianist Leon Fleisher's last release, 2004's

"Two Hands," chronicled his return to full playing after losing use of his right hand for nearly 40 years to the neurological condition called focal dystonia. As with that album, the 78-year-old Fleisher continues to prove what a true master of the keyboard he is, and what audiences have been missing all these many years. As ever, he approaches each work with the utmost thoughtfulness, drawing out its individual characteristics rather than imposing his own personality upon them. The inner lines sing in Bach's Capriccio in B-Flat Major "On the Departure of a Brother," BWV 992; the wit of Stravinsky's "Serenade in A" shines gleamingly; and Fleisher dispatches the melodies in Mozart's E-flat Major Sonata, K. 282, with admirable understatement and authority.—AT

CHRISTIAN

BEBO NORMAN Between the Dreaming and the Coming True

Producers: Jason Ingram,
Bebo Norman, Glenn
Rosenstein
Essential Records
Release Date: Sept. 19

★ Hope and turmoil are two very different forces, yet they beautifully co-exist and poignantly intertwine on this stunning collection of songs. Norman, with co-producer/co-writer Ingram, has crafted an album that explores hope and heartache. He sings of peace and comfort on the gorgeous string-laden ballad "I Know Now," yet he's not afraid to write about the turbulent road and trials encountered on the way. Musically, Norman takes it up several notches on his fifth studio set, venturing away from his signature acoustic sound to

deliver a sonic feast replete with strings and horns. The highlights are many, among them "Be My Covering," "Sunday" and "Now That You're Gone." In a warm and strong voice, Norman admits life ain't easy, but listening to this album will make you feel better about the journey.—DEP

VITAL REISSUES

LOU REED Coney Island Baby

Producers: various
RCA/Legacy
Release Date: Sept. 19
At a low point after the misbegotten, misunderstood "Metal Machine Music," Reed bounced back in 1976 with one of his most tuneful solo albums. "Coney" features a powerful, focused band and a handful of seductive songs. An uncharacteristic burst of happiness surges through the campy opener "Crazy Feeling" (dig those church bells): "You are such a queen/and I know because I've made the same scene." Reed visits the wild side on "Kicks," a six-minute audio verité party scene rife with drugs and intimations of violence, and on "A Gift," his deadpan sarcasm has rarely sounded as withering. Five bonus tracks, including the infrequently heard "Downtown Dirt," are diamonds in the rough, and both versions of the title song are worth hearing, different angles on the pathos of the outsider who insists he really did want to "play football for the coach."—WR

POP

JESSICA SIMPSON I Belong to Me (3:41)

Producer: Stargate
Writer: D. Warren
Publisher: RealSongs,
ASCAP
Epic

▶ So much for restoring a much-needed pop luster to the airwaves. Despite Jessica Simpson's idealicious "A Public Affair" and heaps of cross-promotion from Epic, top 40 turned a relatively cold shoulder on a badly needed elixir to the format's relentless loop of dark, non-melodic fare. Second single "I Belong to Me," from Jess' fourth album, revisits the self-empowerment theme of her 2004 top 20 "With You," a la, "I don't need somebody to complete me/I belong to me." Simple R&B-lite production allows Simpson's lovely vocal to hold the reins, making for a song (written by the incomparable Diane Warren) that is a thematic bull's-eye for her female teen target. This track was originally destined as a Wal-Mart-only bonus, but fans overwhelmingly voted it a favorite, so it is now being stripped on to all versions of her new disc. With that in hand with a top five album debut last issue, let's see if programmers make this release more of the public affair it deserves to be.—CT

DANIEL POWTER Jimmy (2:52)

Producers: Michael Froom,
Jeff Dawson
Writer: D. Powter
Publisher: Song 6, BMI
Warner Bros.
Daniel Powter is suffering from Duncan Sheik syndrome: Debut with a killer song that radio simply doesn't want to let go of, despite the label's aim to move forward (there are perhaps worse fates). Granted, nothing on Powter's current self-titled launch is as compelling as "Bad Day," but at this point, the guy deserves another chance. Second single "High" arrived DOA at radio, and now "Jimmy" has the trappings of another appealing song that may never reach the masses. Adult top 40 could groom the artist into a staple—but do programmers care about artist development in 2006?

Sadly, this could be the final chapter in a thin volume on U.S. Radio 101.—CT

R&B

KELLY PRICE Healing (3:48)

Producers: Kelly Price,
H.R. Crump
Writer: K. Price
Publisher: Write Price,
ASCAP
Zomba Gospel

★ R&B veteran Kelly Price—who could forget 1998's Grammy Award-nominated No. 1 R&B smash "Friend of Mine"?—returns with the project she was born to record. The forthcoming "This Is Who I Am" pays homage to the slimmed-down diva's church roots, but this is far from the clichéd black-girl-who-sang-in-the-choir story. Price is the daughter of a reverend father and an evangelist mother, and she literally grew up in her parents' church in Queens, N.Y. First single "Healing" is certainly not a stretch for adult R&B radio, with its richly produced, beautifully harmonized call for a higher power to take charge of a new direction. Price's voice remains a celestial gift, hand-waving in its potency and deep-rooted passion. God is smiling.—CT

KELIS Blindfold Me (3:48)

Producer: Polow Da Don
Writers: S. Garrett, J. Jones
Publisher: not listed
Jive
A squealing, panting and pleading Kelis leaves less to the imagination than usual on her second single "Blindfold Me," from fourth album "Kelis Was Here." With its thumping drums and tick-tock percussion, the half-rapping/half-singing affair is apt for the night scene. But like lead single "Bossy," it is hard to see it getting much airplay outside the sweaty confines of the clubs. Another version of the song finds Kelis' hubby Nas supplying his own kinky quips—and possibly forcing unwanted images of their real-life relationship. "Blindfold Me" is fun and fancy but unfortunately for Kelis, every single she releases will be compared to the superb "Milkshake," which only further serves to show that song's genius.—CH

ROCK

LENNON Where Do I Fit In (4:06)

Producer: Tony Battaglia
Writer: L. Murphy
Publisher: John Galt Music,
ASCAP
John Galt Entertainment
You know when you're mired in the fog of a breakup and you subject yourself to one-night stands and dialing the ex's voicemail to hear his voice? "Where Do I Fit In" is the song you hear that's playing in your head. Lennon revamps this torch number from her 2001 Arista debut, "5:30 Saturday Morning," by ditching the grandiose metal production and toning down the strings. Now it's an uptempo rocker that trades on her strong voice. Instead of strictly taking the angry route and mimicking Alanis Morissette's "You Oughta Know," Lennon also conveys pain and hopelessness in her throaty wails. If you don't have any other options left but to wallow in your misery, set this track to repeat on your iPod.—CLT

DANCE

DEENA JONES & THE DREAMS One Night Only (4:06)

Producers: Underdogs
Writers: T. Eyen, H. Krieger
Publishers: Dreamgirls/
Universal, ASCAP
Remixer: Richie Jones
Sony Urban/Columbia
▶ Beyoncé's "B'Day" aside, there's another party in full force on dancefloors. This festive remix of "One Night Only" revives a staple that every dancing queen vividly remembers from the original Tony Award-winning "Dreamgirls" cast on Broadway some 25 years ago. Roaring up the club chart, this is the Beyoncé—credited here as Deena Jones, her character in the movie—that many would prefer to hear, sans the hyped hip-pop production that often overpowers her talent. Helmed by the Underdogs and beat to perfection by Dan Mitzell, this is truly the stuff that melodic dreams are made of. This "One Night" is forever.—CT

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THIS WEEK ON
.com

ADDITIONAL
REVIEWS:
• Buju Banton,
"Too Bad"
(Gargamel Music)
• Los
Abandoned,
"Mix Tape"
(Vapor/Sanctuary)
• Lucero,
"Rebels,
Rogues and
Sworn
Brothers"
(Liberty & Lament)

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Jonathan Cohen, Hillary Crosley,
Chuck Eddy, Clover Hope, Katy Kroll, Dan Ouellette, Sven
Philipp, Deborah Evans Price, Wayne Robins, Chuck
Taylor, Christa L. Titus, Anastasia Tsioulcas, Jeff Vrabel

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

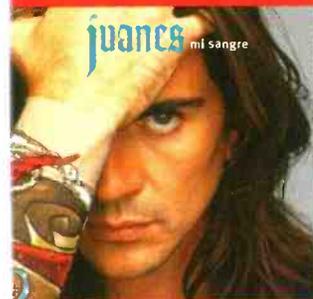


IRONCLAD

>> Veteran band Iron Maiden finally claims its first top 10 album. "A Matter of Life and Death" enters The Billboard 200 at No. 9 on its best-yet Nielsen SoundScan week, 56,000. The British metal act first charted in 1981; its prior peak was at No. 11 in 1986 for "Somewhere in Time."

10 TO ONE

>> Red Hot Chili Peppers score their 10th No. 1 on Modern Rock with "Tell Me Baby," extending its record for that chart's most toppers. U2 and Green Day are tied for second with eight each. "Baby" is the Peppers' second straight No. 1 from "Stadium Arcadium," following "Dani California."



MARATHON MAN

>> Juanes' "Mi Sangre" celebrates its 102nd week on Top Latin Albums as it nears its second anniversary of release. His last set, 2002's "Un Dia Normal," spent 104 weeks on the tally.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Beyoncé makes news on more than one chart, as her album "B'Day" debuts at No. 1 on The Billboard 200 and second single "Ring the Alarm" bows at No. 12 on The Billboard Hot 100, high enough to tie for the second-highest new entry of the calendar year.

>> Fred Bronson also reports on Janet Jackson scoring her 15th No. 1 on Hot R&B/Hip-Hop Songs. "Call On Me" reaches the summit some five years after her last No. 1, "All for You." That's the biggest gap between chart-toppers since Jackson earned her first No. 1 single in 1986.

>> Chart Beat also covers chart feats by Iron Maiden, Red Hot Chili Peppers and Steve Holy.

Billboard

CHARTS

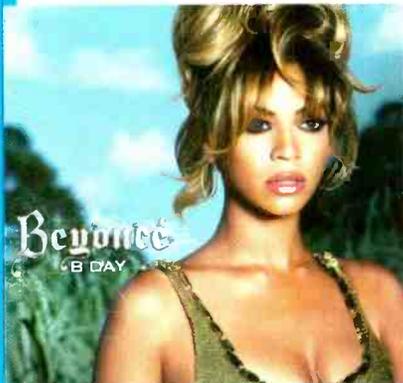


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Beyoncé's Big Start Paces Rare Comp-Week Gain

Turns out Beyoncé's birthday is not just a celebration for the singer, but for the whole music industry. The No. 1 bow by her second solo album, "B'Day," also signals the first time in four months that album sales beat those of the comparable 2005 sales week.



Released Sept. 5, the day after her 25th birthday, it opens with 541,000 copies, 59% more than the 317,000 first-week sales that greeted her first solo album, "Dangerously in Love," in 2003.

There was only one frame in the seven-album career of her group, Destiny's Child, when she had a larger sales week: Third set "Survivor" began at 663,000 in May 2001.

The improvement over her first solo

album's start is no surprise. With this record arriving just a few months before her starring role in "Dreamgirls" hits screens in December, Beyoncé's celebrity has never been greater, fetching beaucoup ink in magazines and newspapers.

Her Aug. 31 performance at MTV's Video Music Awards set the stage for "B'Day." The video for second single "Ring the Alarm" was MTV's most-played clip during release week (29 plays) and also was among the 10 most-played videos at BET and VH1 Soul. The song enters The Billboard Hot 100 at No. 12, her highest debut either solo or with Destiny's Child.

Beyoncé's opening sum is the best Nielsen SoundScan week by any solo artist this year. It is the third-largest total by any 2006 album, exceeded only by Rascal Flatts' "Me and My Gang" (722,000) and Tool's "10,000 Days" (564,000).

"B'Day" is the fifth album in 2006 to start in the half-million-plus club, compared with four during the first 36 sales weeks of 2005.

RISING TIDE: Beyoncé's "B'Day" becomes the 25th album to bow at No. 1 on The Billboard 200 in 2006, but it manages a feat few of those have accomplished. Namely, it paces a gain over last

year's same-week album sales (see Market Watch, below).

Mind you, it's a slim gain of less than 1%, but a victory, nonetheless.

This signals the first uptick over comparable-week 2005 album volume since May and the first since April that wasn't triggered by a holiday shift.

The Mother's Day spike of 7.9% posted in the week that ended May 14 was a mirage, as the gift-giving occasion happened a week later in 2006 than it did in 2005. Similarly, the 20% advance reported for the week ending April 16, compared this year's Easter frame to a non-holiday week.

The two weeks leading up to Easter were the last occasions before now when album volume rose without the benefit of a calendar quirk.

In the one that ended April 2, when rapper T.I. bowed at No. 1 with a 522,000-unit start for "King," album sales were up by 4% over the same 2005 frame. A week later, the 700,000-plus start for the aforementioned Rascal Flatts album led a 15% rise in album volume.

Those advances were the first ones posted since the very first stanza of 2006, a rally that followed consecutive gains in the tracking weeks that ended with Christmas and New Year's Day.

So, now that a crowded list of A-level talent is dropping albums in the last four months of the year, can the industry cut the 5% gap from last year's album pace? Not a safe bet, because the last four months of any year are chock-full of new superstar albums.

In the last trimester of 2003, a September-December rally that included new releases from the likes of OutKast, Alicia Keys, Toby Keith, the Beatles and Clay Aiken cut the prior-year album gap from 8.5% at the end of August to a more digestible 3.6% deficit by year's end.

But, in 2004, almost all of the 7.2% gain over prior-year sales built during the first eight months got coughed up, slimming to a mere 1.3% lead by the year's 52nd week, despite a high-profile parade during the last four months that included new albums from U2, Shania Twain, Green Day and Ray Charles.

The gap in prior-year album sales increased slightly during the last four months of 2001 and 2002, but narrowed during the last trimester of 2005.

This year's march continues next week with Justin Timberlake's "FutureSex/LoveSounds," which like "B'Day" had an initial ship of 1.3 million, and is projected to start at around 600,000.

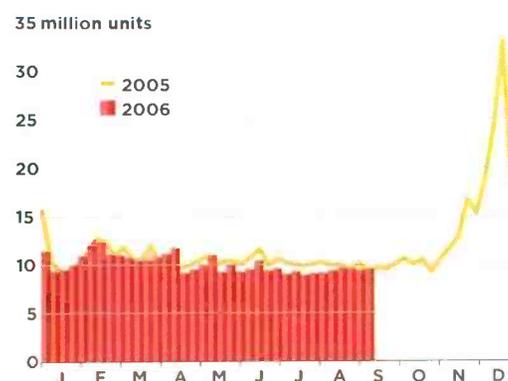
Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

| | ALBUMS | STORE SINGLES | DIGITAL TRACKS |
|---------------------|-----------|---------------|----------------|
| This Week | 9,522,000 | 62,000 | 10,349,000 |
| Last Week | 9,398,000 | 55,000 | 10,782,000 |
| Change | 1.3% | 12.7% | -4.0% |
| This Week Last Year | 9,500,000 | 96,000 | 6,340,000 |
| Change | 0.2% | -35.4% | 63.2% |

Weekly Album Sales



Year-To-Date

| | 2005 | 2006 | CHANGE |
|---------------------------|--------------------|--------------------|--------------|
| OVERALL UNIT SALES | | | |
| Albums | 384,673,000 | 363,529,000 | -5.5% |
| Digital Tracks | 223,726,000 | 386,081,000 | 72.6% |
| Store Singles | 3,873,000 | 2,788,000 | -28.0% |
| Total | 612,272,000 | 752,398,000 | 22.9% |
| Albums w/TEA* | 407,045,600 | 402,137,100 | -1.2% |

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



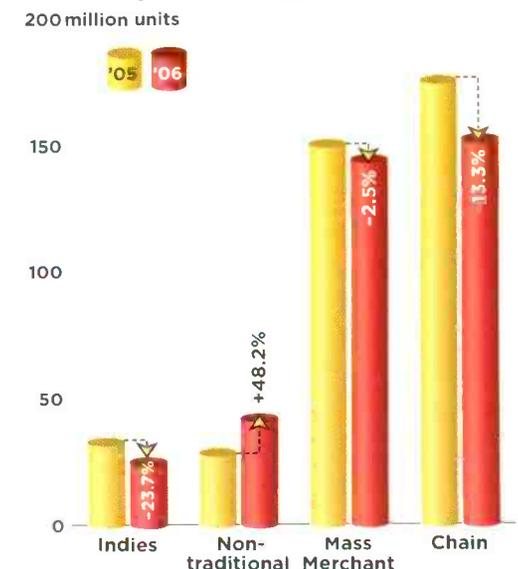
SALES BY ALBUM FORMAT

| | 2005 | 2006 | CHANGE |
|----------|-------------|-------------|--------|
| CD | 372,500,000 | 341,691,000 | -8.3% |
| Digital | 9,461,000 | 20,338,000 | 115.0% |
| Cassette | 1,918,000 | 868,000 | -54.7% |
| Other | 794,000 | 632,000 | -20.4% |

For week ending Sept. 10, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Year-To-Date Album Sales By Store Type



THE Billboard 200

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--------------------------------|-------|---------------|
| 1 | 1 | 1 | BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98) | B'Day | 1 | 1 |
| 2 | NEW | 1 | AUDIOSLAVE INTERSCOPE/EPIC 97728/SONY MUSIC (18.98) | Revelations | | 1 |
| 3 | 1 | 2 | BOB DYLAN COLUMBIA 87606*/SONY MUSIC (18.98) | Modern Times | | 1 |
| 4 | 2 | 3 | DANITY KANE BAD BOY 83989*/AG (18.98) | Danity Kane | | 1 |
| 5 | 6 | 5 | SOUNDTRACK WALT DISNEY 861592 (18.98) | The Cheetah Girls 2 | | 1 |
| 6 | 4 | 3 | CHRISTINA AGUILERA RCA 82639/RMG (22.98) | Back To Basics | | 1 |
| 7 | 5 | 2 | JESSICA SIMPSON EPIC 83215/SONY MUSIC (18.98) | A Public Affair | | 5 |
| 8 | 10 | 12 | NICKELBACK ROADRUNNER 618300/IDJMG (18.98) | All The Right Reasons | 3 | 1 |
| 9 | NEW | 1 | IRON MAIDEN SANCTUARY 84768 (18.98) | A Matter Of Life And Death | | 9 |
| 10 | 12 | 18 | GREATEST GAINER HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98) | Extreme Behavior | 10 | 10 |
| 11 | 11 | 7 | VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98) | NOW 22 | | 1 |
| 12 | 7 | 2 | OUTKAST LAFACE 75791*/ZOMBA (18.98) | Idlewild (Soundtrack) | | 1 |
| 13 | 3 | 2 | YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98) | Best Thang Smokin' | | 3 |
| 14 | 13 | 11 | RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98) | Port Of Miami | | 1 |
| 15 | 21 | 28 | PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98) | A Fever You Can't Sweat Out | | 13 |
| 16 | 18 | 23 | RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98) | Me And My Gang | 2 | 1 |
| 17 | 16 | 21 | THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98) | PCD | | 1 |
| 18 | 15 | 17 | GNARLS BARKLEY DOWNTOWN 70903*/ATLANTIC (13.98) | St. Elsewhere | | 1 |
| 19 | 19 | 4 | MANA WARNER LATINA 63661 (18.98) | Amar Es Combatir | | 4 |
| 20 | 23 | 19 | SOUNDTRACK WALT DISNEY 861426 (12.98) | High School Musical | 3 | 1 |
| 21 | 25 | 23 | JOSH TURNER MCA NASHVILLE 804744/UMGN (13.98) | Your Man | | 2 |
| 22 | 8 | 2 | METHOD MAN DEF JAM 006986*/IDJMG (13.98) | 4:21... The Day After | | 8 |
| 23 | 27 | 27 | THE FRAY EPIC 93931/SONY MUSIC (18.98) | How To Save A Life | | 19 |
| 24 | 26 | 15 | CHERISH SHOWBUFF 54077/CAPITOL (12.98) | Unappreciated | | 15 |
| 25 | 20 | 13 | LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98) | The Phoenix | | 2 |
| 26 | 22 | 14 | TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) | Dangerous Man | | 3 |
| 27 | 17 | 59 | JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98) | Back To Bedlam | 2 | 2 |
| 28 | 29 | 26 | YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98) | New Joc City | | 3 |
| 29 | 24 | 16 | SOUNDTRACK JIVE 88063/ZOMBA (18.98) | Step Up | | 1 |
| 30 | 37 | 38 | CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98) | Some Hearts | 3 | 2 |
| 31 | 35 | 32 | RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) | Stadium Arcadium | | 1 |
| 32 | 9 | 2 | THE ROOTS DEF JAM 007222*/IDJMG (13.98) | Game Theory | | 9 |
| 33 | 32 | 25 | KIDZ BOP KIDS RAZOR & TIE 89124 (18.98) | Kidz Bop 10 | | 1 |
| 34 | 34 | 24 | BREAKING BENJAMIN HOLLYWOOD 162607 (18.98) | Phobia | | 2 |
| 35 | 36 | 2 | SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98) | Broken Bridges | | 35 |
| 36 | 41 | 45 | SNOW PATROL POLYDOR A&M 006675/INTERSCOPE (13.98) | Eyes Open | | 34 |
| 37 | 40 | 41 | BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98) | Foiled | | 29 |
| 38 | 44 | 29 | LETOYA CAPITOL 97136 (12.98) | LeToya | | 1 |
| 39 | 45 | 39 | TIM MCGRAW CURB 78891 (18.98) | Greatest Hits Vol 2: Reflected | | 2 |
| 40 | 38 | 31 | RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98) | A Girl Like Me | | 5 |
| 41 | 42 | 37 | CORINNE BAILEY RAE CAPITOL 66361 (12.98) | Corinne Bailey Rae | | 37 |
| 42 | 53 | 43 | THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) | Stand Still, Look Pretty | | 14 |
| 43 | 49 | 34 | NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98) | Loose | | 1 |
| 44 | 48 | 44 | DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) | Taking The Long Way | | 1 |
| 45 | 51 | 35 | NE-YO DEF JAM 004934*/IDJMG (13.98) | In My Own Words | | 1 |
| 46 | 46 | 36 | STONE SOUR ROADRUNNER 618073/IDJMG (18.98) | Come What(ever) May | | 4 |
| 47 | 14 | 2 | TOO SHORT SHORT JIVE 83501/ZOMBA (18.98) | Blow The Whistle | | 14 |
| 48 | 39 | 9 | LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98) | The Ultimate Luther Vandross | | 9 |
| 49 | 33 | 6 | PARIS HILTON WARNER BROS. 44138 (18.98) | Paris | | 8 |
| 50 | 59 | 60 | 30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98) | A Beautiful Lie | | 1 |

A 142,000-unit debut is great, but 2005's "Out of Exile" began at No. 1 (263,000).

Expanded edition of "The Cheetah Girls 2" soundtrack (No. 5), with bonus tracks and a DVD, arrives Nov. 7.

As if the guests for Tom Petty's tour couldn't get cooler (No. 63), Jackson Browne joins him next month for two California shows.

Jars of Clay start with 15,000 (No. 58) and land at No. 3 on Christian Albums. Last set entered big chart at No. 71.

With 3.2 million and counting, it has the Billboard 200's second-most chart weeks. His new set drops Nov. 7.

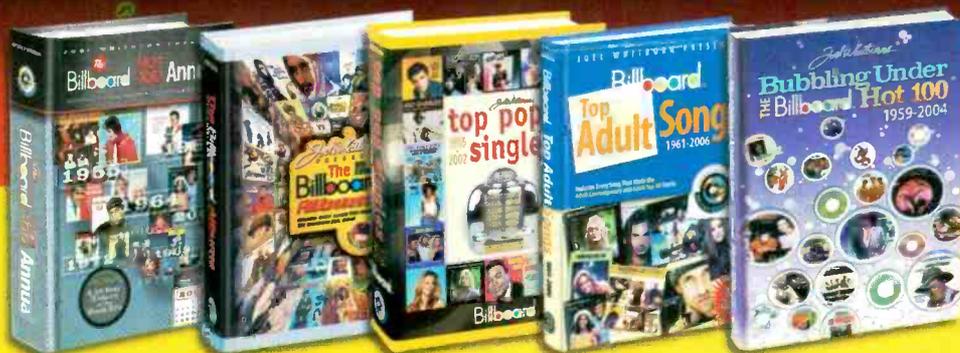
| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 51 | 62 | 69 | ALAN JACKSON ACR ARISTA NASHVILLE 80251/SBN (18.98) | Precious Memories | | 4 |
| 52 | 61 | 50 | KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98) | Eye To The Telescope | | 33 |
| 53 | 83 | 80 | MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98) | The Breakthrough | 2 | 1 |
| 54 | 56 | 19 | JEREMY CAMP BEC 98615 (17.98) | Restored | | 45 |
| 55 | 28 | 2 | RAY LAMONTAGNE RCA 83328/RMG (18.98) | Till The Sun Turns Black | | 28 |
| 56 | 67 | 75 | THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98) | Move Along | | 6 |
| 57 | 57 | 33 | CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98) | Cassie | | 4 |
| 58 | NEW | 1 | JARS OF CLAY ESSENTIAL 10820 (17.98) | Good Monsters | | 58 |
| 59 | 72 | 52 | INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98) | Testimony: Vol. 1, Life & Relationship | | 1 |
| 60 | 30 | 2 | CROSSFADE COLUMBIA 84238/SONY MUSIC (18.98) | Falling Away | | 30 |
| 61 | 60 | 47 | RODNEY ATKINS CURB 78945 (13.98) | If You're Going Through Hell | | 3 |
| 62 | 63 | 51 | AFI TINY EVIL 006854*/INTERSCOPE (13.98) | Decemberunderground | | 1 |
| 63 | 55 | 42 | TOM PETTY AMERICAN 44265 WARNER BROS. (18.98) | Highway Companion | | 4 |
| 64 | 58 | 10 | KELIS JIVE 83258/ZOMBA (18.98) | Kelis Was Here | | 10 |
| 65 | 73 | 58 | TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98) | White Trash With Money | | 2 |
| 66 | 52 | 40 | CRAZY FROG NEXT PLATEAU/UNIVERSAL REPUBLIC 007149/UMRG (13.98) | More Crazy Hits | | 40 |
| 67 | 47 | 8 | LAMB OF GOD PROSTHETIC EPIC 87804/SONY MUSIC (18.98) | Sacrament | | 8 |
| 68 | 68 | 55 | SOUNDTRACK WALT DISNEY 861349 (18.98) | Cars | | 6 |
| 69 | 118 | 190 | PACE HEATSEEKER SETTER GRADUATE OK GO CAPITOL 78800 (18.98) | Oh No | | 69 |
| 70 | 74 | 66 | SHAKIRA EPIC 81585/SONY MUSIC (18.98) | Oral Fixation Vol. 2 | | 1 |
| 71 | 71 | 54 | BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98) | 15 | | 41 |
| 72 | 66 | 46 | PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98) | In My Mind | | 3 |
| 73 | 76 | 68 | CHRIS BROWN JIVE 82876/ZOMBA (18.98) | Chris Brown | | 2 |
| 74 | 86 | 2 | VARIOUS ARTISTS WORD-CURB 86582 WARNER BROS. (18.98) | Three Wooden Crosses | | 74 |
| 75 | 31 | 2 | HATEBREED ROADRUNNER 818054/IDJMG (18.98) | Supremacy | | 31 |
| 76 | 75 | 53 | STEVE HOLY CURB 78758 (13.98) | Brand New Girlfriend | | 19 |
| 77 | 77 | 70 | THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98) | Don't You Fake It | | 26 |
| 78 | 89 | 89 | T.I. GRAND HUSTLE/ATLANTIC 83600*/AG (18.98) | King | | 1 |
| 79 | 79 | 64 | KENNY CHESNEY BNA 72960/SBN (18.98) | The Road And The Radio | | 2 |
| 80 | 81 | 65 | LITTLE BIG TOWN EQUITY 3010 (13.98) | The Road To Here | | 51 |
| 81 | 78 | 71 | GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98) | Greatest Hits | | 3 |
| 82 | 85 | 78 | RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98) | Feels Like Today | | 4 |
| 83 | 84 | 72 | JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005286/UME (13.98) | The Legend Of Johnny Cash | | 2 |
| 84 | 69 | 48 | VARIOUS ARTISTS TVT 2508 (18.98) | Crunk Hits Vol. 2 | | 48 |
| 85 | 82 | 74 | MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) | It's Time | | 7 |
| 86 | 88 | 81 | TOOL TOOL DISSECTION/VOLCANO 81991/ZOMBA (18.98) | 10,000 Days | | 1 |
| 87 | 64 | 30 | OBIE TRICE SHADY 006845*/INTERSCOPE (13.98) | Second Round's On Me | | 8 |
| 88 | 99 | 116 | THE RACONTEURS THIRD MAN 27306*/V2 (16.98) | Broken Boy Soldiers | | 7 |
| 89 | 87 | 67 | ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98) | Amore | | 1 |
| 90 | 91 | 82 | THREE DAYS GRACE JIVE 83504/ZOMBA (18.98) | One - X | | 5 |
| 91 | 80 | 49 | DMX COLUMBIA 80742/SONY MUSIC (18.98) | Year Of The Dog...Again | | 2 |
| 92 | 94 | 85 | BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98) | Hillbilly Deluxe | | 3 |
| 93 | 93 | 76 | BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98) | The Big Bang | | 1 |
| 94 | 101 | 90 | DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) | Retaliation | | 4 |
| 95 | 98 | 77 | VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98) | NOW 21 | | 2 |
| 96 | 96 | 93 | BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98) | Time Well Wasted | | 2 |
| 97 | 92 | 56 | JOHNNY CASH AMERICAN LOST HIGHWAY 002769*/UMGN (13.98) | American V: A Hundred Highways | | 1 |
| 98 | 95 | 83 | KEITH URBAN CAPITOL NASHVILLE 77489 (18.98) | Be Here | | 3 |
| 99 | 70 | 20 | PAT GREEN BNA 84583/SBN (18.98) | Cannonball | | 20 |
| 100 | 97 | 84 | FLYLEAF OCTONE 50005 (9.98) | Flyleaf | | 60 |

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SEP 23 2006 HOT 100 Billboard

AIRPLAY MONITORED BY SALES DATA COMPILED BY
 Nielsen Broadcast Data Systems Nielsen SoundScan

HOT 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|-----------------------------------|--|
| 1 | 4 | 13 | #1 PULLIN' ME BACK | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) |
| 2 | 2 | 13 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) |
| 3 | 3 | 10 | SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) |
| 4 | 1 | 16 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) |
| 5 | 5 | 14 | BUTTONS | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) |
| 6 | 6 | 22 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) |
| 7 | 8 | 17 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE) |
| 8 | 7 | 18 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN) |
| 9 | 10 | 11 | I KNOW YOU SEE IT | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 10 | 9 | 16 | SHOULDER LEAN | YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC) |
| 11 | 12 | 9 | GET UP | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) |
| 12 | 14 | 8 | LONDON BRIDGE | FERGIE (WILL I AM/A&M/INTERSCOPE) |
| 13 | 11 | 15 | CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) |
| 14 | 19 | 6 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) |
| 15 | 17 | 7 | FAR AWAY | NICKELBACK (ROADRUNNER/IDJMG) |
| 16 | 22 | 4 | SAY GOODBYE | CHRIS BROWN (JIVE/ZOMBA) |
| 17 | 15 | 19 | DO IT TO IT | CHERISH (SHO NUFF/CAPITOL) |
| 18 | 13 | 15 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/LAVA) |
| 19 | 23 | 9 | S.E.X. | LYFE JENNINGS (COLUMBIA) |
| 20 | 16 | 21 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) |
| 21 | 21 | 15 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA (RCA/RMG) |
| 22 | 18 | 26 | SNAP YO FINGERS | LIL JON (BME/TVT) |
| 23 | 25 | 13 | CALL ON ME | JANET & NELLY (VIRGIN) |
| 24 | 20 | 25 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 25 | 27 | 6 | TOO LITTLE TOO LATE | JDJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN) |

ADULT TOP 40

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|--|--|
| 26 | 34 | 19 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) |
| 27 | 31 | 9 | GIVE IT AWAY | GEORGE STRAIT (MCA NASHVILLE) |
| 28 | 43 | 4 | LIPS OF AN ANGEL | HINDER (UNIVERSAL REPUBLIC) |
| 29 | 39 | 5 | CHAIN HANG LOW | JIBBS (GEFFEN) |
| 30 | 30 | 11 | BRAND NEW GIRLFRIEND | STEVE HOLY (CURB) |
| 31 | 24 | 27 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) |
| 32 | 36 | 7 | THAT GIRL | FRANKIE J (COLUMBIA) |
| 33 | 32 | 38 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 34 | 35 | 35 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET) |
| 35 | 40 | 9 | WOULD YOU GO WITH ME | JOSH TURNER (MCA NASHVILLE) |
| 36 | 44 | 6 | EVERYTIME THA BEAT DROP | MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG) |
| 37 | 29 | 13 | LEAVE THE PIECES | THE WRECKERS (MAVERICK/WARNER BROS.) |
| 38 | 33 | 17 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN) |
| 39 | 48 | 4 | CHASING CARS | SNOW PATROL (POLYDOR/A&M/INTERSCOPE) |
| 40 | 37 | 8 | I CALL IT LOVE | LIONEL RICHIE (ISLAND/IDJMG) |
| 41 | 42 | 10 | BUILDING BRIDGES | BROOKS & DUNN WITH SHERYL CROW & VINCE GILL (ARISTA NASHVILLE) |
| 42 | 38 | 17 | IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) | RODNEY ATKINS (CURB) |
| 43 | 28 | 17 | BOSSY | KELIS FEAT. TOO SHORT (JIVE/ZOMBA) |
| 44 | 26 | 13 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA) |
| 45 | 45 | 20 | MOVE ALONG | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 46 | 63 | 2 | MY LOVE | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA) |
| 47 | 55 | 4 | CALL ME WHEN YOU'RE SOBER | EVANESCENCE (WIND-UP) |
| 48 | 46 | 29 | BAD DAY | DANIEL POWTER (WARNER BROS.) |
| 49 | 70 | 2 | RING THE ALARM | BEYONCE (COLUMBIA) |
| 50 | 52 | 4 | I LOVED HER FIRST | HEARTLAND (LOFTON CREEK) |

ADULT CONTEMPORARY

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|--------------------------------|---|
| 1 | 1 | 17 | #1 CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) |
| 2 | 2 | 45 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) |
| 3 | 4 | 12 | WAITING ON THE WORLD TO CHANGE | JOHN MAYER (AWARE/COLUMBIA) |
| 4 | 7 | 14 | FAR AWAY | NICKELBACK (ROADRUNNER/IDJMG) |
| 5 | 3 | 33 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN) |
| 6 | 5 | 19 | MOVE ALONG | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 7 | 8 | 40 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 8 | 6 | 31 | SAVIN' ME | NICKELBACK (ROADRUNNER/IDJMG) |
| 9 | 10 | 18 | THE RIDDLE | FIVE FOR FIGHTING (AWARE/COLUMBIA) |
| 10 | 9 | 21 | DANI CALIFORNIA | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 11 | 15 | 14 | CHASING CARS | SNOW PATROL (POLYDOR/A&M/INTERSCOPE) |
| 12 | 12 | 11 | PUT YOUR RECORDS ON | CORINNE BAILEY RAE (CAPITOL) |
| 13 | 14 | 15 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET/HOLLYWOOD) |
| 14 | 11 | 36 | WALK AWAY | KEITH CLARKSON (RCA/RMG) |
| 15 | 17 | 13 | HOW TO SAVE A LIFE | THE FRAY (EPIC) |
| 16 | 16 | 20 | HATE ME | BLUE OCTOBER (UNIVERSAL MOTOWN) |
| 17 | 18 | 6 | CALL ME WHEN YOU'RE SOBER | EVANESCENCE (WIND-UP) |
| 18 | 19 | 15 | IS IT ANY WONDER? | KEANE (INTERSCOPE) |
| 19 | 21 | 11 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/LAVA) |
| 20 | 23 | 7 | LIPS OF AN ANGEL | HINDER (UNIVERSAL REPUBLIC) |
| 21 | 22 | 20 | NOTHING LEFT TO LOSE | MAT KEARNEY (AWARE/COLUMBIA) |
| 22 | 20 | 13 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA (RCA/RMG) |
| 23 | 24 | 14 | BOSTON | AUGUSTANA (EPIC) |
| 24 | 26 | 8 | STEADY, AS SHE GOES | THE RACONTEURS (THIRD MAN/V2) |
| 25 | 25 | 20 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) |

MODERN ROCK

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------|-------------------------------------|---|
| 1 | 1 | 28 | #1 UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 2 | 2 | 37 | BAD DAY | DANIEL POWTER (WARNER BROS.) |
| 3 | 3 | 25 | WHAT'S LEFT OF ME | NICK LACHEY (JIVE/ZOMBA) |
| 4 | 5 | 57 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD ATLANTIC) |
| 5 | 4 | 39 | EVER THE SAME | ROB THOMAS (MEL/SMA ATLANTIC) |
| 6 | 7 | 48 | BECAUSE OF YOU | KELLY CLARKSON (RCA/RMG) |
| 7 | 6 | 19 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN) |
| 8 | 9 | 64 | YOU AND ME | LIFEHOUSE (GEFFEN) |
| 9 | 8 | 31 | WHO SAYS YOU CAN'T GO HOME | BON JOVI (ISLAND/IDJMG) |
| 10 | 11 | 17 | THE RIDDLE | FIVE FOR FIGHTING (AWARE/COLUMBIA) |
| 11 | 12 | 20 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET/HOLLYWOOD) |
| 12 | 10 | 31 | WHEN DID YOU FALL (IN LOVE WITH ME) | CHRIS RICE (INO/COLUMBIA) |
| 13 | 15 | 23 | CRAZY IN LOVE | NICOL SPONBERG (CURB) |
| 14 | 14 | 37 | MAKING MEMORIES OF US | KEITH URBAN (CAPITOL NASHVILLE/BLG) |
| 15 | 13 | 35 | SAVE THE LAST DANCE FOR ME | MICHAEL BUBLE (143 REPRISE) |
| 16 | 16 | 8 | WHEN THE STARS GO BLUE | TIM MCGRAW (CURB/REPRISE) |
| 17 | 19 | 7 | CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) |
| 18 | 17 | 13 | I CALL IT LOVE | LIONEL RICHIE (ISLAND/IDJMG) |
| 19 | 18 | 21 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) |
| 20 | 20 | 9 | WAIT FOR ME | BOB SEGER (HIDEOUT/CAPITOL) |
| 21 | 22 | 12 | PUT YOUR RECORDS ON | CORINNE BAILEY RAE (CAPITOL) |
| 22 | 24 | 3 | HAVE YOU EVER SEEN THE RAIN | ROD STEWART (J/RMG) |
| 23 | 23 | 13 | FREE | JON SECADA (BIG3) |
| 24 | 26 | 4 | THE BRIDGE | ELTON JOHN (ROCKET/INTERSCOPE) |
| 25 | 25 | 18 | UPSIDE DOWN | JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |

1034 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.

HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|-----------------------------------|---|-------|
| 1 | 1 | 3 | #1 SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) | |
| 2 | 2 | 7 | LONDON BRIDGE | FERGIE (WILL I AM/A&M/INTERSCOPE) | |
| 3 | 4 | 17 | CHASING CARS | SNOW PATROL (POLYDOR/A&M/INTERSCOPE) | |
| 4 | 3 | 18 | CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) | |
| 5 | 10 | 8 | LIPS OF AN ANGEL | HINDER (UNIVERSAL MOTOWN) | |
| 6 | 11 | 22 | HOW TO SAVE A LIFE | THE FRAY (EPIC) | |
| 7 | - | 1 | RING THE ALARM | BEYONCE (COLUMBIA) | |
| 8 | 9 | 6 | CHAIN HANG LOW | JIBBS (GEFFEN) | |
| 9 | 6 | 8 | FAR AWAY | NICKELBACK (ROADRUNNER/IDJMG) | |
| 10 | 5 | 4 | CALL ME WHEN YOU'RE SOBER | EVANESCENCE (WIND-UP) | |
| 11 | 7 | 18 | BUTTONS | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) | |
| 12 | 15 | 28 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/LAVA) | |
| 13 | - | 1 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) | |
| 14 | 8 | 4 | SHOW STOPPER | DANITY KANE (BAD BOY) | |
| 15 | - | 1 | COME TO ME | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) | |
| 16 | 14 | 19 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN) | |
| 17 | 13 | 14 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA (RCA/RMG) | |
| 18 | 57 | 2 | HERE IT GOES AGAIN | OK GO (CAPITOL) | |
| 19 | 16 | 33 | MOVE ALONG | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) | |
| 20 | 19 | 16 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) | |
| 21 | 12 | 10 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) | |
| 22 | 21 | 11 | SHOULDER LEAN | YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC) | |
| 23 | 18 | 28 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) | |
| 24 | 26 | 8 | I KNOW YOU SEE IT | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | |
| 25 | 27 | 19 | HATE ME | BLUE OCTOBER (UNIVERSAL MOTOWN) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|--------------------------------|--|-------|
| 26 | 29 | 9 | WAITING ON THE WORLD TO CHANGE | JOHN MAYER (AWARE/COLUMBIA) | |
| 27 | 17 | 11 | A PUBLIC AFFAIR | JESSICA SIMPSON (EPIC) | |
| 28 | 23 | 23 | DANI CALIFORNIA | RED HOT CHILI PEPPERS (WARNER BROS.) | |
| 29 | 24 | 12 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE) | |
| 30 | 25 | 10 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) | |
| 31 | 22 | 17 | BOSSY | KELIS FEAT. TOO SHORT (JIVE/ZOMBA) | |
| 32 | 37 | 7 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA) | |
| 33 | 20 | 5 | GET UP | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) | |
| 34 | 34 | 5 | WHEN YOU WERE YOUNG | THE KILLERS (ISLAND/IDJMG) | |
| 35 | 28 | 17 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) | |
| 36 | 32 | 15 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | |
| 37 | 43 | 6 | STEADY, AS SHE GOES | THE RACONTEURS (THIRD MAN/V2) | |
| 38 | 31 | 14 | DO IT TO IT | CHERISH (SHO NUFF/CAPITOL) | |
| 39 | 38 | 28 | RIDIN' | CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN) | |
| 40 | 35 | 4 | TELL ME BABY | RED HOT CHILI PEPPERS (WARNER BROS.) | |
| 41 | 36 | 19 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN) | |
| 42 | 39 | 19 | SNAP YO FINGERS | LIL JON (BME/TVT) | |
| 43 | 44 | 23 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET) | |
| 44 | 68 | 2 | NUMB | LINKIN PARK (WARNER BROS.) | |
| 45 | 41 | 26 | SAVIN' ME | NICKELBACK (ROADRUNNER/IDJMG) | |
| 46 | 49 | 4 | I LOVED HER FIRST | HEARTLAND (LOFTON CREEK) | |
| 47 | 73 | 2 | IN THE END | LINKIN PARK (WARNER BROS.) | |
| 48 | 42 | 20 | SOS | RIHANNA (SRP/DEF JAM/IDJMG) | |
| 49 | 55 | 17 | MISS MURDER | AFI (TINY EVIL/INTERSCOPE) | |
| 50 | 45 | 15 | LIFE IS A HIGHWAY | RASCAL FLATTS (WALT DISNEY) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|---------------------------|---|-------|
| 51 | - | 1 | RIGHT WHERE YOU WANT ME | JESSE MCCARTNEY (HOLLYWOOD) | |
| 52 | 40 | 2 | VANS | THE PACK (HIP ALL NITE/JIVE/ZOMBA) | |
| 53 | 63 | 4 | THE KILL (BURY ME) | DANI CALIFORNIA (WARNER BROS.) | |
| 54 | 46 | 31 | BAD DAY | DANIEL POWTER (WARNER BROS.) | |
| 55 | 47 | 13 | CRAZY BITCH | BUCKCHERRY (ELEVEN SEVEN/LAVA) | |
| 56 | 33 | 12 | STARS ARE BLIND | PARIS HILTON (WARNER BROS.) | |
| 57 | 52 | 16 | LEAVE THE PIECES | THE WRECKERS (MAVERICK/WARNER BROS. NASHVILLE/WRN) | |
| 58 | 51 | 6 | ABOUT US | BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE) | |
| 59 | - | 1 | ONCE IN A LIFETIME | KEITH URBAN (CAPITOL NASHVILLE) | |
| 60 | 59 | 4 | GALLERY | MARIO VAZQUEZ (ARISTA/RMG) | |
| 61 | 48 | 6 | BRING ME TO LIFE | EVANESCENCE FEAT. PAUL MCCOY (WIND-UP) | |
| 62 | 50 | 20 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) | |
| 63 | 62 | 7 | PULLIN' ME BACK | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) | |
| 64 | 58 | 9 | BRAND NEW GIRLFRIEND | STEVE HOLY (CURB) | |
| 65 | 61 | 8 | FACE DOWN | THE RED JUMPSUIT APPARATUS (VIRGIN) | |
| 66 | 30 | 3 | STRUT | THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD) | |
| 67 | 56 | 6 | THE RIDDLE | FIVE FOR FIGHTING (AWARE/COLUMBIA) | |
| 68 | 70 | 9 | SUDDENLY I SEE | KT TUNSTALL (RELENTLESS/VIRGIN) | |
| 69 | 65 | 42 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD ATLANTIC) | |
| 70 | 69 | 5 | WOULD YOU GO WITH ME | JOSH TURNER (MCA NASHVILLE) | |
| 71 | 66 | 20 | NOT READY TO MAKE NICE | DIXIE CHICKS (COLUMBIA) | |
| 72 | 67 | 42 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) | |
| 73 | 53 | 4 | SHOW ME THE MONEY | PETTY PABLO (JIVE/ZOMBA) | |
| 74 | - | 1 | BUT IT'S BETTER IF YOU DO | PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/LAVA) | |
| 75 | 71 | 4 | SAY GOODBYE | CHRIS BROWN (JIVE/ZOMBA) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|---------------|-----------|------------------------------------|-------------|
| 1 | 2 | 12 | #1 | | |

BROADCAST DATA SYSTEMS

Announcing This Month's Recipients of

BDS Certified

SPIN AWARDS



TO EVERY SPIN AWARD WINNER
CONGRATULATIONS

BDS Certified Spin Awards August 2000 recipients:

700,000 SPINS

Yeah/ **Usher Feat. Ludacris & Lil Jon** /LAFACE/ZOMBA

600,000 SPINS

Drift Away/ **Uncle Kracker** /LAVA
Sex & Candy/ **Marcy Playground** /CAPITOL

500,000 SPINS

Breakaway/ **Kelly Clarkson** /WALT DISNEY/HOLLYWOOD
Beautiful/ **Christina Aguilera** /RCA
That's The Way It Is/ **Celine Dion** /550
You Make Me Wanna/ **Usher** /LAFACE

400,000 SPINS

Because Of You/ **Kelly Clarkson** /RCA/RMG
Gold Digger/ **Kanye West** /ROC-A-FELLA/DEF JAM/IDJMG
Let Me Go/ **3 Doors Down** /UNIVERSAL REPUBLIC
Little Bitty/ **Alan Jackson** /ARISTA NASHVILLE
Don't Know Why/ **Norah Jones** /BLUE NOTE/BLG

300,000 SPINS

Bad Day/ **Daniel Powter** /WARNER BROS.
Sugar, We're Goin' Down/ **Fall Out Boy** /FUELED BY RAMEN/ISLAND/IDJMG
Daughters/ **John Mayer** /COLUMBIA
I Can Only Imagine/ **Mercy Me** /INO/CURB
These Days/ **Rascal Flatts** /LYRIC STREET
I'm A Believer/ **Smash Mouth** /INTERSCOPE/DREAMWORKS
Somebody Told Me/ **Killers** /ISLAND
Lady Marmalade/ **Christina Aguilera, Lil' Kim, Mya & Pink** /INTERSCOPE

200,000 SPINS

Me & You/ **Cassie** /NEXTSELECTION/BAD BOY/ATLANTIC
Over My Head (Cable Car)/ **Fray** /EPIC
Promiscuous/ **Nelly Furtado** /MOSLEY/GEFFEN
Lean Wit It, Rock Wit It/ **Dem Franchize Boyz** /SO SO DEF/VIRGIN
Dirty Little Secret/ **All-American Rejects** /DOGHOUSE/INTERSCOPE
Snap Yo Fingers/ **Lil Jon Feat. E-40 & Sean Paul** /BME/TVT
It's Goin' Down/ **Yung Joc** /BLOCK/BAD BOY SOUTH/ATLANTIC
Ms. New Booty/ **Bubba Sparxxx Feat. Ying Yang Twins** /NEW SOUTH/PURPLE RIBBON/VIRG
Little Moments/ **Brad Paisley** /ARISTA NASHVILLE
Sugar (Gimme Some)/ **Trick Daddy Feat. Lil' Kim & Ludacris** /SLIP N SLIDE/ATLANT
Mud On The Tires/ **Brad Paisley** /ARISTA NASHVILLE

100,000 SPINS

I Write Sins Not Tragedies/ **Panic! At the Disco** /DECAYDANCE/FUELED BY RAMEN/LA
Buttons/ **Pussycat Dolls** /A&M/INTERSCOPE
The World/ **Brad Paisley** /ARISTA NASHVILLE
U And Dat/ **E-40 Feat. T. Pain & Kandi Girl** /SICK WID' IT/BME/WARNER BROS.
Summertime/ **Kenny Chesney** /BNA
Hate Me/ **Blue October** /UNIVERSAL MOTOWN
If You're Going Through Hell (Before The Devil Even Knows)/ **Rodney Atkins** /CURB
Last Day Of My Life/ **Phil Vassar** /ARISTA NASHVILLE
(When You Gonna) Give It Up To Me/ **Sean Paul Feat. Keyshia Cole** /VP/ATLANTIC
Bossy/ **Kelis** /JIVE/ZOMBA
Don't Forget To Remember Me/ **Carrie Underwood** /ARISTA/ARISTA NASHVILLE
When The Stars Go Blue/ **Tim McGraw** /CURB
Get Drunk And Be Somebody/ **Toby Keith** /SHOW DOG NASHVILLE
Every Time I Hear Your Name/ **Keith Anderson** /ARISTA NASHVILLE
Torn/ **LeToya** /CAPITOL
Only/ **Nine Inch Nails** /NOTHING/INTERSCOPE
Ain't No Other Man/ **Christina Aguilera** /RCA/RMG
Better Now/ **Collective Soul** /EL
Why You Wanna/ **T.I.** /GRAND HUSTLE/ATLANTIC
You're Like Comin' Home/ **Lonestar** /BNA
Shoulder Lean/ **Young Dro Feat. T.I.** /GRAND HUSTLE/ATLANTIC
Unbreakable (Unplugged)/ **Alicia Keys** /J/RMG

50,000 SPINS

Sexy Love/ **Ne-Yo** /DEF JAM/IDJMG
Pullin' Me Back/ **Chingy** /SLOT-A-LOT/CAPITOL
Leave The Pieces/ **Wreckers** /MAVERICK/WARNER BROS./WRN
SexyBack/ **Justin Timberlake** /JIVE/ZOMBA
Brand New Girlfriend/ **Steve Holy** /CURB
Class Reunion (That Used To Be Us)/ **Lonestar** /BNA
I Smoke, I Drank/ **Body Head Bangerz** /BODY SOUTH/UNIVERSAL
Call On Me/ **Janet Jackson W/ Nelly** /VIRGIN
Far Away/ **Nickelback** /ROADRUNNER/IDJMG
Would You Go With Me/ **Josh Turner** /MCA NASHVILLE
If You Were Mine/ **Marcos Hernandez** /ULTRAX/TVT
Praise You In This Storm/ **Casting Crowns** /BEACH STREET/REUNION/PLG
Woman/ **Wolfmother** /MODULAR/INTERSCOPE
Building Bridges/ **Brooks & Dunn** /ARISTA NASHVILLE
I Know You See It/ **Yung Joc** /BLOCK/BAD BOY SOUTH/ATLANTIC
Save The Last Dance For Me/ **Michael Buble** /REPRISE
London Bridge/ **Fergie** /WILL.I.AM/A&M/INTERSCOPE
I Can't Unlove You/ **Kenny Rogers** /CAPITOL NASHVILLE
Dare/ **Gorillaz** /PARLOPHONE/VIRGIN
Stillborn/ **Black Label Society** /SPITFIRE
Clarity/ **John Mayer** /AWARE/COLUMBIA
Just Stop/ **Disturbed** /REPRISE
Miss Murder/ **AFI** /INTERSCOPE
Yee Haw/ **Jake Owen** /RCA
Tru Love/ **Faith Evans** /CAPITOL
Strong Tower/ **Kutless** /BEC

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Nielsen
Broadcast Data
Systems

POP 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|-----------------------------------|---|
| 1 | 1 | 10 | #1 SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) |
| 2 | 2 | 9 | LONDON BRIDGE | FERGIE (WILL.I.AM/A&M/INTERSCOPE) |
| 3 | 3 | 22 | BUTTONS | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) |
| 4 | 6 | 32 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA) |
| 5 | 7 | 11 | FAR AWAY | NICKELBACK (ROADRUNNER/IDJMG) |
| 6 | 4 | 19 | CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) |
| 7 | 5 | 20 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN) |
| 8 | 10 | 17 | CHASING CARS | SNOW PATROL (POLYDOR/A&M/INTERSCOPE) |
| 9 | 15 | 10 | LIPS OF AN ANGEL | HINDER (UNIVERSAL REPUBLIC) |
| 10 | 9 | 15 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA (RCA/RMG) |
| 11 | 8 | 16 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) |
| 12 | 12 | 32 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) |
| 13 | 11 | 22 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) |
| 14 | 13 | 16 | DO IT TO IT | CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWNUFF/CAPITOL) |
| 15 | 16 | 12 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) |
| 16 | 18 | 6 | CHAIN HANG LOW | JIBBS (GEFFEN) |
| 17 | 22 | 25 | HOW TO SAVE A LIFE | THE FRAY (EPIC) |
| 18 | 14 | 5 | CALL ME WHEN YOU'RE SOBER | EVANESCENCE (WIND-UP) |
| 19 | 17 | 14 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE) |
| 20 | - | 1 | RING THE ALARM | BEYONCE (COLUMBIA) |
| 21 | 19 | 33 | MOVE ALONG | THE ALL-AMERICAN JECKS (DOGHOUSE/INTERSCOPE) |
| 22 | 21 | 29 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) |
| 23 | 23 | 7 | TOO LITTLE TOO LATE | JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN) |
| 24 | 24 | 22 | HATE ME | BLUE OCTOBER (UNIVERSAL MOTOWN) |
| 25 | 20 | 4 | SHOW STOPPER | DANITY KANE (BAD BOY/ATLANTIC) |
| 26 | - | 1 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) |
| 27 | - | 1 | COME TO ME | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) |
| 28 | 30 | 14 | GALLERY | MARIO VAZQUEZ (ARISTA/RMG) |
| 29 | 35 | 11 | PULLIN' ME BACK | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) |
| 30 | 26 | 5 | GET UP | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) |
| 31 | 25 | 19 | BOSSY | KELIS FEAT. TOO SHORT (JIVE/ZOMBA) |
| 32 | 29 | 21 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) |
| 33 | 27 | 9 | RIDIN' | CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN) |
| 34 | 65 | 2 | HERE IT GOES AGAIN | OK GO (CAPITOL) |
| 35 | 31 | 22 | DANI CALIFORNIA | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 36 | 33 | 11 | SHOULDER LEAN | YOUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 37 | 28 | 26 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN/EMI) |
| 38 | 43 | 11 | THAT GIRL | FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA) |
| 39 | 37 | 8 | I KNOW YOU SEE IT | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 40 | 32 | 25 | SAVIN' ME | NICKELBACK (ROADRUNNER/IDJMG) |
| 41 | 39 | 22 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET) |
| 42 | 38 | 15 | SNAP YO FINGERS | LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT) |
| 43 | 36 | 12 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 44 | - | 9 | WAITING ON THE WORLD TO CHANGE | JOHN MAYER (AWARE/COLUMBIA) |
| 45 | 34 | 12 | A PUBLIC AFFAIR | JESSICA SIMPSON (EPIC) |
| 46 | 42 | 12 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA) |
| 47 | 89 | 2 | RIGHT WHERE YOU WANT ME | JESSE MCCARTNEY (HOLLYWOOD) |
| 48 | 55 | 2 | MY LOVE | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA) |
| 49 | 46 | 22 | WHERE'D YOU GO | FORT MINOR (MACHINE SHOP/WARNER BROS.) |
| 50 | 47 | 5 | WHEN YOU WERE YOUNG | THE KILLERS (ISLAND/IDJMG) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|---|
| 51 | 56 | 6 | I CAN'T HATE YOU ANYMORE | NICK LACHEY (JIVE/ZOMBA) |
| 52 | 52 | 19 | STEADY, AS SHE GOES | THE RACONTEURS (THIRD MAN/V2) |
| 53 | 48 | 6 | ABOUT US | BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE) |
| 54 | 51 | 29 | WHAT'S LEFT OF ME | NICK LACHEY (JIVE/ZOMBA) |
| 55 | 50 | 4 | TELL ME BABY | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 56 | 63 | 4 | MANEATER | NELLY FURTADO (MOSLEY/GEFFEN) |
| 57 | 53 | 15 | LIFE IS A HIGHWAY | RASCAL FLATTS (WALT DISNEY/LYRIC STREET) |
| 58 | 58 | 20 | MISS MURDER | AFI (TINY EVIL/INTERSCOPE) |
| 59 | 49 | 3 | VANS | THE PACK (UP ALL NITE/JIVE/ZOMBA) |
| 60 | 57 | 5 | I LOVED HER FIRST | HEARTLAND (LOFTON CREEK) |
| 61 | 41 | 14 | STARS ARE BLIND | PARIS HILTON (WARNER BROS.) |
| 62 | - | 10 | CALL ON ME | JANET & NELLY (VIRGIN) |
| 63 | 66 | 10 | THE KILL (BURY ME) | 30 SECONDS TO MARS (IMMORTAL/VIRGIN) |
| 64 | 54 | 22 | CRAZY BITCH | BUCKCHERRY (ELEVEN SEVEN/LAVA) |
| 65 | 76 | 10 | REMEMBER THE NAME | FORT MINOR (MACHINE SHOP/WARNER BROS.) |
| 66 | 59 | 6 | MIRACLE | CASCADA (ROBBINS) |
| 67 | 60 | 16 | LEAVE THE PIECES | THE WRECKERS (MAVERICK/WARNER BROS. NASHVILLE/WRN) |
| 68 | - | 1 | ONCE IN A LIFETIME | KEITH URBAN (CAPITOL NASHVILLE) |
| 69 | 67 | 10 | BRAND NEW GIRLFRIEND | STEVE HOLY (CURB) |
| 70 | 69 | 5 | SAY GOODBYE | CHRIS BROWN (JIVE/ZOMBA) |
| 71 | 70 | 9 | FACE DOWN | THE RED JUMPSUIT APPARATUS (VIRGIN) |
| 72 | 44 | 4 | STRUT | THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD) |
| 73 | 64 | 7 | THE RIDDLE | FIVE FORT FIGHTING (AWARE/COLUMBIA/SONY BMG) |
| 74 | 73 | 9 | SUDDENLY I SEE | KT TUNSTALL (RELENTLESS/VIRGIN/EMI) |
| 75 | 75 | 21 | CROWDED | JEANNIE ORTEGA FEAT. PAPERDOLL (HOLLYWOOD) |
| 76 | 71 | 20 | NOT READY TO MAKE NICE | DIXIE CHICKS (COLUMBIA) |
| 77 | 79 | 5 | THE QUEEN AND I | GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA) |
| 78 | 74 | 9 | WOULD YOU GO WITH ME | JOSH TURNER (MCA NASHVILLE) |
| 79 | 72 | 20 | SO WHAT | FIELD MOB FEAT. CIARA (DTP/GEFFEN) |
| 80 | 61 | 4 | SHOW ME THE MONEY | PETEY PABLO (JIVE/ZOMBA) |
| 81 | 81 | 3 | BUT IT'S BETTER IF YOU DO | PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA) |
| 82 | 77 | 22 | STAY WITH YOU | GOO GOO DOLLS (WARNER BROS.) |
| 83 | 78 | 11 | IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) | RODNEY ATKINS (CURB) |
| 84 | - | 1 | TIM MCGRAW | TAYLOR SWIFT (BIG MACHINE) |
| 85 | 82 | 16 | ANIMAL I HAVE BECOME | THREE DAYS GRACE (JIVE/ZOMBA) |
| 86 | 88 | 47 | BREATHE (2 AM) | ANNA NALICK (COLUMBIA) |
| 87 | 91 | 11 | PUT YOUR RECORDS ON | CORINNE BAILEY RAE (CAPITOL) |
| 88 | 86 | 6 | THROUGH GLASS | STONE SOUR (ROADRUNNER/IDJMG) |
| 89 | - | 1 | NOTHING IN THIS WORLD | PARIS HILTON (WARNER BROS.) |
| 90 | 90 | 7 | HONESTLY | CARTEL (THE MILITIA GROUP/EPIC) |
| 91 | 85 | 23 | GIMME THAT | CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA) |
| 92 | 96 | 7 | THE DIARY OF JANE | BREAKING BENJAMIN (HOLLYWOOD) |
| 93 | 99 | 30 | MS. NEW BOOTY | BUBBA SPARKS (NEW SOUTH/PURPLE RIBBON/VIRGIN) |
| 94 | - | 9 | IS IT ANY WONDER? | KEANE (INTERSCOPE) |
| 95 | - | 1 | YOU SPIN ME ROUND (LIKE A RECORD) | JESSICA SIMPSON (EPIC) |
| 96 | - | 1 | BEFORE HE CHEATS | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE) |
| 97 | 62 | 4 | THE PARTY'S JUST BEGUN | THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD) |
| 98 | - | 1 | SOMEDAY BABY | BOB DYLAN (COLUMBIA) |
| 99 | - | 1 | I BELONG TO ME | JESSICA SIMPSON (EPIC) |
| 100 | - | 1 | YOU SAVE ME | KENNY CHESNEY (BNA) |

POP 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICTOR |
|-----------|-----------|----------------|-----------------------------------|--|---------------|
| 1 | 1 | 10 | #1 SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) | |
| 2 | 2 | 17 | BUTTONS | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) | |
| 3 | 3 | 18 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA) | ☆ |
| 4 | 4 | 20 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN) | |
| 5 | 8 | 9 | FAR AWAY | NICKELBACK (ROADRUNNER/IDJMG) | ☆ |
| 6 | 7 | 9 | LONDON BRIDGE | FERGIE (WILL.I.AM/A&M/INTERSCOPE) | |
| 7 | 6 | 16 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) | |
| 8 | 12 | 9 | TOO LITTLE TOO LATE | JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN) | ☆ |
| 9 | 10 | 15 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA (RCA/RMG) | ☆ |
| 10 | 5 | 23 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) | |
| 11 | 9 | 14 | DO IT TO IT | CHERISH (SHOWNUFF/CAPITOL) | |
| 12 | 11 | 25 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) | |
| 13 | 13 | 14 | CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) | |
| 14 | 14 | 10 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) | |
| 15 | 15 | 11 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE) | |
| 16 | 20 | 5 | LIPS OF AN ANGEL | HINDER (UNIVERSAL REPUBLIC/UNIVERSAL) | |
| 17 | 16 | 13 | GALLERY | MARIO VAZQUEZ (ARISTA/RMG) | |
| 18 | 22 | 12 | THAT GIRL | FRANKIE J (COLUMBIA) | |
| 19 | 27 | 2 | MY LOVE | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA) | ☆ |
| 20 | 17 | 26 | MOVE ALONG | THE ALL-AMERICAN JECKS (DOGHOUSE/INTERSCOPE) | ☆ |
| 21 | 24 | 5 | PULLIN' ME BACK | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) | |
| 22 | 19 | 22 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 23 | 23 | 7 | CHASING CARS | SNOW PATROL (POLYDOR/A&M/INTERSCOPE) | |
| 24 | 18 | 30 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) | ☆ |
| 25 | 25 | 11 | HATE ME | BLUE OCTOBER (UNIVERSAL MOTOWN) | |

*17 main stream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICTOR |
|-----------|-----------|----------------|-------------------------------|--|---------------|
| 26 | 21 | 23 | RIDIN' | CHAMILLIONAIRE (UNIVERSAL MOTOWN) | |
| 27 | 31 | 6 | CALL ME WHEN YOU'RE SOBER | EVANESCENCE (WIND-UP) | ☆ |
| 28 | 32 | 7 | GET UP | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) | |
| 29 | 29 | 24 | WHERE'D YOU GO | FORT MINOR (MACHINE SHOP/WARNER BROS.) | |
| 30 | 26 | 16 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN) | |
| 31 | 30 | 13 | BOSSY | KELIS FEAT. TOO SHORT (JIVE/ZOMBA) | |
| 32 | 28 | 29 | SAVIN' ME | NICKELBACK (ROADRUNNER/IDJMG) | ☆ |
| 33 | 39 | 7 | I CAN'T HATE YOU ANYMORE | NICK LACHEY (JIVE/ZOMBA) | ☆ |
| 34 | 35 | 8 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET/HOLLYWOOD) | ☆ |
| 35 | 33 | 30 | WHAT'S LEFT OF ME | NICK LACHEY (JIVE/ZOMBA) | ☆ |
| 36 | 36 | 16 | SNAP YO FINGERS | LIL JON (BME/TVT) | |
| 37 | 37 | 21 | CROWDED | JEANNIE ORTEGA FEAT. PAPERDOLL (HOLLYWOOD) | |
| 38 | 40 | 3 | MANEATER | NELLY FURTADO (MOSLEY/GEFFEN) | |
| 39 | 34 | 4 | RIGHT WHERE YOU WANT ME | JESSE MCCARTNEY (HOLLYWOOD) | |
| 40 | 38 | 3 | MIRACLE | CASCADA (ROBBINS) | ☆ |
| 41 | 41 | 12 | DANI CALIFORNIA | RED HOT CHILI PEPPERS (WARNER BROS.) | |
| 42 | 42 | 5 | THE QUEEN AND I | GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA) | |
| 43 | 43 | 22 | SO WHAT | FIELD MOB FEAT. CIARA (DTP/GEFFEN) | |
| 44 | - | 1 | CHAIN HANG LOW | JIBBS (GEFFEN) | |
| 45 | 46 | 3 | ABOUT US | BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE) | |
| 46 | - | 1 | SHOW STOPPER | DANITY KANE (BAD BOY/ATLANTIC) | ☆ |
| 47 | 44 | 15 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | |
| 48 | - | 1 | HOW TO SAVE A LIFE | THE FRAY (EPIC) | ☆ |
| 49 | - | 1 | NOTHING IN THIS WORLD | PARIS HILTON (WARNER BROS.) | |
| 50 | 48 | 2 | SUPERMAN | BROWN BOY (STREET NOIZ/JAME) | |

HOT SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|---|
| 1 | 22 | 4 | #1 CALL ON ME | JANET & NELLY (VIRGIN) |
| 2 | 1 | 4 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA) |
| 3 | 2 | 14 | DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS | TAYLOR HICKS (ARISTA/RMG) |
| 4 | 3 | 11 | SOMEWHERE OVER THE RAINBOW/MY DESTINY | KATHARINE MCPHEE (RCA/RMG) |
| 5 | 25 | 5 | SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) |
| 6 | 4 | 17 | BUTTONS | THE PUSSYCAT DOLLS (A&M/INTERSCOPE) |
| 7 | - | 1 | SOPHIA | THE CRUXSHADOWS (DANCING FERRET) |
| 8 | 7 | 3 | CHAIN HANG LOW | JIBBS (GEFFEN) |
| 9 | 37 | 2 | COME TO ME | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) |
| 10 | 6 | 19 | ROCKY TOP | THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE) |
| 11 | 8 | 18 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) |
| 12 | 11 | 23 | EVERY DAY IS EXACTLY THE SAME | NINE INCH NAILS (NOTHING/INTERSCOPE) |
| 13 | 10 | 7 | UNTIL THE END OF TIME | FREDDIE JACKSON (ORPHEUS) |
| 14 | 13 | 7 | KOOL AID | LIL' BASS FEAT. JT MONEY (PIPELINE) |
| 15 | 15 | 17 | DO IT TO IT | CHERISH (SHOWNUFF/CAPITOL) |
| 16 | 39 | 6 | PHONE TALK | ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP) |
| 17 | 21 | 19 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 18 | 16 | 11 | GOOD VIBRATIONS | THE BEACH BOYS (CAPITOL) |
| 19 | 9 | 9 | DOWN HOME GIRL | OLD CROW MEDICINE SHOW (NETTWERK) |
| 20 | 19 | 11 | SHOULDER LEAN | YOUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 21 | 20 | 15 | GET TOGETHER | MADONNA (WARNER BROS.) |
| 22 | 17 | 6 | PUT 'EM UP KNUCK BUCK | DA KASHMERE (B.I.T.A.) |
| 23 | 12 | 8 | STARS ARE BLIND | PARIS HILTON (WARNER BROS.) |
| 24 | 36 | 4 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) |
| 25 | 18 | 17 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN) |

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

| ARTIST/Title (Score) | Chart Rank |
|--|------------|
| POP 100 AIRPLAY | |
| ☆ JUSTIN TIMBERLAKE FEAT. T.I. My Love ZOMBA (67.0) | 19 |
| EVANESCENCE Call Me When You're Sober WIND-UP (74.5) | 27 |
| NICK LACHEY I Can't Hate You Anymore ZOMBA (68.1) | 33 |
| RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7) | 34 |
| DANITY KANE Show Stopper ATLANTIC (78.8) | 16 |
| THE FRAY How To Save A Life EPIC (65.1) | 18 |
| RIHANNA We Ride IDJMG (65.7) | - |
| TEDDY GEIGER These Walls COLUMBIA (66.3) | - |
| FORT MINOR Remember The Name WARNER BROS. (69.3) | - |
| ADULT TOP 40 | |
| EVANESCENCE Call Me When You're Sober WIND-UP (68.7) | 17 |
| ☆ PANIC! AT THE DISCO I Write Sins Not Tragedies LAVA (65.2) | 49 |
| ☆ AUGUSTANA Boston EPIC (67.0) | 23 |
| KT TUNSTALL Suddenly I See VIRGIN (66.9) | 26 |
| ☆ JUSTIN TIMBERLAKE SexyBack ZOMBA (65.0) | 34 |
| ADULT CONTEMPORARY | |
| GNARLS BARKLEY Crazy LAVA (66.5) | 17 |
| BOB SEGER Walt For Me CAPITOL (80.6) | 20 |
| CORINNE BAILEY RAE Put Your Records On CAPITOL (65.5) | 21 |
| ROD STEWART Have You Ever Seen The Rain BMG (66.8) | 22 |
| ☆ NICKELBACK Far Away IDJMG (78.4) | 26 |
| MODERN ROCK | |
| TOOL The Pot ZOMBA (72.0) | 16 |
| THE RED JUMPSUIT APPARATUS Face Down VIRGIN (71.4) | 22 |
| DISTURBED Land Of Confusion REPRISE (66.2) | 23 |
| ANGELS AND AIRWAVES Do It For Me Now GEFFEN (73.8) | 24 |
| SNOW PATROL Chasing Cars INTERSCOPE (69.3) | 26 |
| OK GO Here It Goes Again CAPITOL (65.1) | 30 |
| BULLET FOR MY VALENTINE Tears Don't Fall ZOMBA (80.8) | 33 |
| ☆ WOLFMOTHER Joker And The Thief INTERSCOPE (69.6) | 36 |
| ☆ FLYLEAP Fully Alive RMG (62.8) | 38 |
| AVENGED SEVENFOLD Seize The Day WARNER BROS. (72.0) | - |
| ☆ AFI Love Like Winter INTERSCOPE (49.4) | - |

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.

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

SEP 23 2006

TOP R&B/HIP-HOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 1 | 1 | 1 | #1 GREATEST GAINER BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98) | B'Day | | 1 |
| 2 | 2 | 3 | DANITY KANE BAD BOY 83989/AG (18.98) | Danity Kane | | 2 |
| 3 | 3 | 2 | YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98) | Best Thang Smokin' | | 1 |
| 4 | 5 | 6 | RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98) | Port Of Miami | | 1 |
| 5 | 1 | 3 | OUTKAST LAFACE 75791*/ZOMBA (18.98) | Idlewild (Soundtrack) | | 1 |
| 6 | 4 | 4 | LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98) | The Phoenix | | 1 |
| 7 | 11 | 7 | CHERISH SHO'NUFF 54077/CAPITOL (12.98) | Unappreciated | | 4 |
| 8 | 1 | 9 | LETOYA CAPITOL 97136 (12.98) | LeToya | | 1 |
| 9 | 4 | 2 | METHOD MAN DEF JAM 006986*/IDJMG (13.98) | 4:21... The Day After | | 4 |
| 10 | 5 | 4 | CHRISTINA AGUILERA RCA 82639/RMG (22.98) | Back To Basics | | 2 |
| 11 | 12 | 14 | YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98) | New Joc City | | 1 |
| 12 | 5 | 2 | THE ROOTS DEF JAM 007222*/IDJMG (13.98) | Game Theory | | 1 |
| 13 | 7 | 2 | TOO SHORT SHORT/JIVE 83501/ZOMBA (18.98) | Blow The Whistle | | 1 |
| 14 | 14 | 3 | LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98) | The Ultimate Luther Vandross | | 3 |
| 15 | 15 | 11 | INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98) | Testimony: Vol. 1, Life & Relationship | | 1 |
| 16 | 15 | 11 | NE-YO DEF JAM 004934*/IDJMG (13.98) | In My Own Words | | 1 |
| 17 | 6 | 3 | KELIS JIVE 83258/ZOMBA (18.98) | Kelis Was Here | | 6 |
| 18 | 15 | 13 | GNARLS BARKLEY ODWINTOWN 70003*/ATLANTIC (13.98) | St. Elsewhere | | 4 |
| 19 | 12 | 2 | BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98) | Undisputed | | 12 |
| 20 | 24 | 20 | CORINNE BAILEY RAE CAPITOL 66361 (12.98) | Corinne Bailey Rae | | 15 |
| 21 | 26 | 28 | MARY J. BLIGE MTRARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98) | The Breakthrough | | 2 |
| 22 | 23 | 24 | CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓢ | Chris Brown | | 1 |
| 23 | 18 | 14 | SOUNDTRACK JIVE 88063/ZOMBA (18.98) | Step Up | | 1 |
| 24 | 20 | 15 | PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98) | In My Mind | | 2 |
| 25 | 25 | 22 | BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98) | The Big Bang | | 1 |
| 26 | 21 | 16 | CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98) | Cassie | | 2 |
| 27 | 30 | 32 | T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) Ⓢ | King | | 1 |
| 28 | 23 | 20 | RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98) | A Girl Like Me | | 1 |
| 29 | 19 | 6 | DMX COLUMBIA 80742/SONY MUSIC (18.98) Ⓢ | Year Of The Dog...Again | | 1 |
| 30 | 22 | 12 | OBIE TRICE SHADY 006845*/INTERSCOPE (13.98) | Second Round's On Me | | 1 |
| 31 | 37 | 34 | DONELL JONES LAFACE 52138/ZOMBA (18.98) | Journey Of A Gemini | | 1 |
| 32 | 29 | 14 | ICE CUBE LENCH MOB 65939 (18.98) | Laugh Now, Cry Later | | 1 |
| 33 | 31 | 30 | E-40 SICK WID IT/BME 49963/WARNER BROS. (18.98) | My Ghetto Report Card | | 1 |
| 34 | 36 | 25 | CHAM MADHOUSE/ATLANTIC 83975*/AG (15.98) | Ghetto Story | | 11 |
| 35 | 35 | 26 | VARIOUS ARTISTS TVT 2508 (18.98) | Crunk Hits Vol. 2 | | 26 |
| 36 | 38 | 40 | MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98) | Mary Mary | | 1 |
| 37 | 33 | 29 | PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98) | Pimpalation | | 1 |
| 38 | 32 | 33 | THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSIC/DEF JAM 004812*/IDJMG (13.98) | Baby Makin' Music | | 1 |
| 39 | 34 | 17 | DJ KAYSLAY & GREG STREET DEJA 34 5815/KOCH (17.98) | The Champions: The North Meets The South | | 1 |
| 40 | 51 | 39 | HEATHER HEADLEY RCA 64492/RMG (18.98) Ⓢ | In My Mind | | 1 |
| 41 | 41 | 43 | LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98) | Tha Carter II | | 1 |
| 42 | 44 | 50 | CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98) | The Sound Of Revenge | | 2 |
| 43 | 40 | 42 | AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98) | Director | | 1 |
| 44 | 39 | 41 | MIKE WATTS WATTS 0005 (15.98) | Pandoras Box | | 39 |
| 45 | 42 | 37 | SEAN PAUL VP/ATLANTIC 83788*/AG (18.98) | The Trinity | | 4 |
| 46 | 46 | 44 | KIRK FRANKLIN FO YO SOUL/GOSP/CENTRIC 71019/ZOMBA (18.98) | Hero | | 4 |
| 47 | 43 | 38 | KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98) | The Way It Is | | 2 |
| 48 | 59 | 49 | ANTHONY HAMILTON SD SO DEF 74278/ZOMBA (18.98) | Ain't Nobody Worryin' | | 4 |
| 49 | 56 | 62 | MARIAH CAREY ISLAND 005784*/IDJMG (13.98) Ⓢ | The Emancipation Of Mimi | | 1 |
| 50 | 52 | 53 | JAMIE FOXX J 71779*/RMG (18.98) Ⓢ | Unpredictable | | 2 |
| 51 | 45 | 31 | PRINCE WARNER BROS. 73381 (25.98) | Ultimate | | 31 |
| 52 | 48 | 47 | SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98) | Block Music | | 3 |
| 53 | 49 | 45 | BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98) | Greatest Hits | | 30 |
| 54 | 55 | 30 | THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) Ⓢ | Most Known Unknown | | 1 |
| 55 | 53 | 36 | YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98) | Let's Get It: Thug Motivation 101 | | 1 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--------------------------------------|-------|---------------|
| 56 | 63 | 55 | SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98) | Tyler Perry's Madea's Family Reunion | | 4 |
| 57 | 53 | 54 | URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98) | Ghetto Revelations: II | | 28 |
| 58 | 64 | 51 | RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98) | The Love Experience | | 1 |
| 59 | 57 | 48 | FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98) | Light Poles And Pine Trees | | 2 |
| 60 | 65 | 66 | THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98) | Monkey Business | | 3 |
| 61 | 83 | 89 | #1's PACE SETTER DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) Ⓢ | #1's | | 1 |
| 62 | 62 | 43 | TRAE G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98) | Restless | | 16 |
| 63 | 60 | 76 | EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98) | Curtain Call: The Hits | | 2 |
| 64 | 62 | 51 | CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98) | Killa Season | | 1 |
| 65 | 77 | 69 | KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) Ⓢ | Album II | | 1 |
| 66 | 60 | 59 | TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98) | Sapphire | | 1 |
| 67 | 75 | 21 | DAVE HOLLISTER HIP-D 006310/UME (13.98) | The Definitive Collection | | 1 |
| 68 | 56 | 58 | DJ KHALED TERROR SQUAD 4118*/KOCH (17.98) | Listennn: The Album | | 1 |
| 69 | 85 | 93 | FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) Ⓢ | The Rising Tied | | 26 |
| 70 | RE-ENTRY | 61 | DESTINY'S CHILD COLUMBIA 92595/SONY MUSIC (18.98) Ⓢ | Destiny Fulfilled | | 3 |
| 71 | 69 | 72 | TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98) | Changed! | | 54 |
| 72 | 74 | 52 | CHARLIE WILSON JIVE 69429/ZOMBA (18.98) | Charlie, Last Name Wilson | | 1 |
| 73 | 78 | 65 | YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98) | Back 2 Da Basics | | 6 |
| 74 | 86 | 97 | JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓢ | Get Lifted | | 1 |
| 75 | 73 | 77 | THA DOGG POUND DOGGYSTYLE 5919*/KOCH (17.98) | Cali Iz Active | | 5 |

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|--|-------|---------------|
| 1 | 2 | 27 | #1 JAMES HUNTER GO 612187/ROUNDER | People Gonna Talk | | 1 |
| 2 | 1 | 13 | KEB' MO' ONE HAVEN/EPIC 77621/RED INK | Suitcase | | 1 |
| 3 | 3 | 3 | THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC | Songlines | | 1 |
| 4 | NEW | NEW | TONY JOE WHITE SWAMP 7707243/EMERGENT | Uncovered | | 1 |
| 5 | 5 | 35 | ETTA JAMES HIP-O/CHRONICLES 004010/UME | The Definitive Collection | | 1 |
| 6 | 10 | 3 | MARIA MULDAUR TELARC BLUES 83643/TELARC | Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan | | 1 |
| 7 | 6 | 14 | JOE BONAMASSA PREMIER ARTISTS 60282 | You & Me | | 1 |
| 8 | 7 | 78 | B.B. KING GEFFEN/CHRONICLES 003854/UME | The Ultimate Collection | | 1 |
| 9 | 9 | 48 | SUSAN TEDESCHI VERVE FORECAST 005111/VE | Hope And Desire | | 1 |
| 10 | 2 | 15 | GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039 | The Hard Stuff | | 1 |
| 11 | 4 | 4 | ANTHONY GOMES ADRENALINE 40023 | Music Is The Medicine | | 1 |
| 12 | RE-ENTRY | RE-ENTRY | VARIOUS ARTISTS NACACY 50799 | Best Of Blues: 50 Hits | | 1 |
| 13 | 3 | 46 | EDDY GUY SILVERTONE 72426/ZOMBA | Bring 'Em In | | 1 |
| 14 | RE-ENTRY | RE-ENTRY | FELLY JOE PHELPS ROUNDER 613249 | Tunesmith Retrofit | | 1 |
| 15 | RE-ENTRY | RE-ENTRY | CELBERT MCCLINTON N-W WEST 6079 | Cost Of Living | | 1 |

BETWEEN THE BULLETS rgeorge@billboard.com

MILES DAVIS STILL 'COOL'

With the fourth charting release this year to bear his name, Miles Davis' "Cool & Collected" "The Complete Jack Johnson Sessions" started at No. 4 in 2003. This release includes standards like "Round 10 since 2003.

Coming in the 80th year since his birth and following his recent Rock and Roll Hall of Fame induction, this latest "best of" package is his 19th top 10 since his death in 1991 and his best launch since



Miles Cool & Collected

Midnight" and "Stella by Starlight," plus his versions of Cyndi Lauper's "Time After Time" and Michael Jackson's "Human Nature." Carlos Santana lends his guitar talents to a remix of "It's About That Time." —Raphael George

SEP 23 2006 R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY SALES DATA COMPILED BY



| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|-----------------------------------|--|-------------|
| 1 | 1 | 17 | #1 PULLIN' ME BACK | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) | ☆ |
| 2 | 2 | 16 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) | ☆ |
| 3 | 3 | 24 | SHOULDER LEAN | YOUNG ORG FEAT. T.I. (GRAND HUSTLE/ATLANTIC) | ☆ |
| 4 | 4 | 14 | I KNOW YOU SEE IT | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | ☆ |
| 5 | 5 | 15 | S.E.X. | LYFE JENNINGS (COLUMBIA/SUM) | ☆ |
| 6 | 6 | 13 | CALL ON ME | JANET & NELLY (VIRGIN) | ☆ |
| 7 | 7 | 8 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) | ☆ |
| 8 | 7 | 18 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) | ☆ |
| 9 | 9 | 6 | SAY GOODBYE | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 10 | 12 | 11 | GET UP | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) | ☆ |
| 11 | 11 | 16 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.) | ☆ |
| 12 | 8 | 14 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM) | ☆ |
| 13 | 23 | 1 | RING THE ALARM | BEYONCE (COLUMBIA/SUM) | ☆ |
| 14 | 16 | 1 | EVERYTIME THA BEAT DROP | MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG) | ☆ |
| 15 | 13 | 19 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) | ☆ |
| 17 | 12 | 12 | STUNTIN' LIKE MY DADDY | BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | ☆ |
| 18 | 21 | 7 | TAKE ME AS I AM | MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE) | ☆ |
| 19 | 29 | 8 | SHE DON'T | LETOYA (CAPITOL) | ☆ |
| 20 | 26 | 46 | I CALL IT LOVE | LIONEL RICHIE (ISLAND/IDJMG) | ☆ |
| 21 | 15 | 20 | BE WITHOUT YOU | MARY J. BLIGE (GEFFEN/INTERSCOPE) | ☆ |
| 22 | 24 | 11 | GHETTO STORY CHAPTER 2 | CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC) | ☆ |
| 23 | 14 | 37 | SNAP YO FINGERS | LIL JON (BME/TVT) | ☆ |
| 24 | 19 | 25 | SO WHAT | FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE) | ☆ |
| 25 | 36 | 7 | CHAIN HANG LOW | JIBBS (GEFFEN/INTERSCOPE) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|-----------------------|--|-------------|
| 26 | 20 | 28 | TORN | LETOYA (CAPITOL) | ☆ |
| 27 | 30 | 8 | COME TO ME | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) | ☆ |
| 28 | 34 | 8 | WALK IT OUT | UNK (BIG OOMP/KOCH) | ☆ |
| 29 | 18 | 32 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | ☆ |
| 30 | 46 | 52 | LOOKING FOR YOU | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | ☆ |
| 31 | 32 | 26 | ENOUGH CRYIN | MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE) | ☆ |
| 32 | 35 | 46 | CAN'T LET GO | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | ☆ |
| 33 | 37 | 5 | PUSH IT | RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) | ☆ |
| 34 | 33 | 8 | HANDS UP | LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE) | ☆ |
| 35 | 28 | 29 | FLY LIKE A BIRD | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 36 | 25 | 13 | ENTOURAGE | OMARION (T.U.G./EPIC/SUM) | ☆ |
| 37 | 27 | 20 | BOSSY | KELIS FEAT. TOD SHORT (JIVE/ZOMBA) | ☆ |
| 38 | 39 | 8 | DUTTY WINE | TONY MATTERHORN (VP) | ☆ |
| 39 | 45 | 16 | ME TIME | HEATHER HEADLEY (RCA/RMG) | ☆ |
| 40 | 38 | 10 | YOU SHOULD BE MY GIRL | SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY) | ☆ |
| 41 | 31 | 25 | WHY YOU WANNA | T.I. (GRAND HUSTLE/ATLANTIC) | ☆ |
| 42 | 47 | 9 | THERE'S HOPE | INDIA.ARIE (UNIVERSAL MOTOWN) | ☆ |
| 43 | 41 | 33 | FIND MYSELF IN YOU | BRIAN MCKNIGHT (UNIVERSAL MOTOWN) | ☆ |
| 44 | 54 | 3 | SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) | ☆ |
| 45 | 40 | 15 | SHINE | LUTHER VANDROSS (J/RMG) | ☆ |
| 46 | 48 | 6 | IT'S OKAY (ONE BLOOD) | THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE) | ☆ |
| 47 | 57 | 12 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 48 | 49 | 6 | CHANGE ME | RUBEN STUDDARD (J/RMG) | ☆ |
| 49 | 44 | 11 | PEANUT BUTTER & JELLY | CADILLAC DON & J-MONEY (SOUTHERN BOY/35*35/ASYLUM) | ☆ |
| 50 | 43 | 14 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------|--|-------------|
| 1 | 2 | 14 | #1 I CALL IT LOVE | LIONEL RICHIE (ISLAND/IDJMG) | ☆ |
| 2 | 1 | 27 | FLY LIKE A BIRD | MARIAH CAREY (ISLAND/IDJMG) | ☆ |
| 3 | 3 | 35 | FIND MYSELF IN YOU | BRIAN MCKNIGHT (UNIVERSAL MOTOWN) | ☆ |
| 4 | 4 | 41 | CAN'T LET GO | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | ☆ |
| 5 | 7 | 19 | ME TIME | HEATHER HEADLEY (RCA/RMG) | ☆ |
| 6 | 5 | 15 | SHINE | LUTHER VANDROSS (J/RMG) | ☆ |
| 7 | 6 | 43 | BE WITHOUT YOU | MARY J. BLIGE (GEFFEN/INTERSCOPE) | ☆ |
| 8 | 8 | 11 | THERE'S HOPE | INDIA.ARIE (UNIVERSAL MOTOWN) | ☆ |
| 9 | 10 | 23 | ENOUGH CRYIN | MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE) | ☆ |
| 10 | 11 | 7 | CHANGE ME | RUBEN STUDDARD (J/RMG) | ☆ |
| 11 | 9 | 24 | YESTERDAY | MARY MARY (MY BLOCK/COLUMBIA/SUM) | ☆ |
| 12 | 13 | 35 | JUST CAME HERE TO CHILL | THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG) | ☆ |
| 13 | 18 | 7 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) | ☆ |
| 14 | 14 | 29 | OOH WEE | TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN) | ☆ |
| 15 | 12 | 52 | LOOKING FOR YOU | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | ☆ |
| 16 | 15 | 12 | CALL ON ME | JANET & NELLY (VIRGIN) | ☆ |
| 17 | 21 | 13 | UNTIL THE END OF TIME | FREDDIE JACKSON (ORPHEUS) | ☆ |
| 18 | 18 | 18 | SISTA BIG BONES | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | ☆ |
| 19 | 19 | 18 | THE FACT IS (I NEED YOU) | JILL SCOTT (EPIC/HIDDEN BEACH) | ☆ |
| 20 | 26 | 3 | GOT YOU HOME | LUTHER VANDROSS (J/RMG) | ☆ |
| 21 | 24 | 12 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM) | ☆ |
| 22 | 23 | 9 | IMAGINE ME | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | ☆ |
| 23 | 22 | 7 | DAY DREAMING | HATILIE COLE (VERVE) | ☆ |
| 24 | 27 | 4 | YOUR PORTRAIT | URBAN MYSTIC (SOBE/WARNER BROS.) | ☆ |
| 25 | 30 | 4 | TAKE ME AS I AM | MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|-------------------------------|--|-------------|
| 1 | 24 | 5 | #1 CALL ON ME | JANET & NELLY (VIRGIN) | ☆ |
| 2 | 1 | 4 | DEJA VU | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM) | ☆ |
| 3 | 10 | 6 | PHONE TALK | ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP) | ☆ |
| 4 | 4 | 3 | CHAIN HANG LOW | JIBBS (GEFFEN/INTERSCOPE) | ☆ |
| 5 | 3 | 7 | UNTIL THE END OF TIME | FREDDIE JACKSON (ORPHEUS) | ☆ |
| 6 | 5 | 6 | PUT 'EM UP KNUCK BUCK | DA KASHMERE (B.I.T.T.A.) | ☆ |
| 7 | 9 | 3 | DO OR DIE | BEAR (PORT CITY) | ☆ |
| 8 | 6 | 8 | KOOL AID | LIL BASS FEAT. JT MONEY (PIPELINE) | ☆ |
| 9 | 6 | 3 | I'M COMING OVER | DUNN DEAL FEAT. P. DUB (LOCK'EM DOWN) | ☆ |
| 10 | 12 | 6 | CONVERSATION (CAN I TALK 2 U) | K-CI (HEAD START) | ☆ |
| 11 | 14 | 16 | REGRETS | HEAVEN DAVIS (WILDCHILD DAVIS) | ☆ |
| 12 | 13 | 16 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) | ☆ |
| 13 | 16 | 1 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) | ☆ |
| 14 | 14 | 1 | SWING LOW | SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING) | ☆ |
| 15 | 11 | 1 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.) | ☆ |
| 16 | 40 | 1 | OH | KAYO FEAT. ALEXANDRIA HEARD (MALDUF) | ☆ |
| 17 | 20 | 3 | SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) | ☆ |
| 18 | 22 | 12 | SYMPHONY OF BROTHERHOOD | MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE) | ☆ |
| 19 | 18 | 1 | SOLDIER SONG | SAPD (TEE-N-TEE) | ☆ |
| 20 | 6 | 1 | DUMP TRUCK | J-MIZZ (T2/STREET PRIDE) | ☆ |
| 21 | 32 | 3 | HANDS UP | LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE) | ☆ |
| 22 | 15 | 2 | COME TO ME | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) | ☆ |
| 23 | 17 | 11 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE) | ☆ |
| 24 | 2 | 3 | SHE BI | ICE MIZZLE (OARLSYDE/PCH) | ☆ |
| 25 | 15 | 1 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | ☆ |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|-----------------------------------|--|-------------|
| 1 | 1 | 13 | #1 PULLIN' ME BACK | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) | ☆ |
| 2 | 2 | 15 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) | ☆ |
| 3 | 3 | 14 | SEXY LOVE | NE-YO (DEF JAM/IDJMG) | ☆ |
| 4 | 6 | 10 | I KNOW YOU SEE IT | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | ☆ |
| 5 | 4 | 10 | BUTTONS | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) | ☆ |
| 6 | 7 | 13 | SHOULDER LEAN | YOUNG ORG FEAT. T.I. (GRAND HUSTLE/ATLANTIC) | ☆ |
| 7 | 5 | 20 | ME & U | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) | ☆ |
| 8 | 9 | 9 | SEXYBACK | JUSTIN TIMBERLAKE (JIVE/ZOMBA) | ☆ |
| 9 | 11 | 11 | GET UP | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) | ☆ |
| 10 | 8 | 24 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.) | ☆ |
| 11 | 13 | 7 | MONEY MAKER | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG) | ☆ |
| 12 | 10 | 18 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE) | ☆ |
| 13 | 17 | 4 | SAY GOODBYE | CHRIS BROWN (JIVE/ZOMBA) | ☆ |
| 14 | 12 | 27 | SNAP YO FINGERS | LIL JON (BME/TVT) | ☆ |
| 15 | 15 | 8 | LONDON BRIDGE | FERGIE (WILL.I.AM/A&M/INTERSCOPE) | ☆ |
| 16 | 13 | 6 | CHAIN HANG LOW | JIBBS (GEFFEN/INTERSCOPE) | ☆ |
| 17 | 15 | 21 | DO IT TO IT | CHERISH (SHO'NUFF/CAPITOL) | ☆ |
| 18 | 14 | 23 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) | ☆ |
| 19 | 18 | 11 | THAT GIRL | FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM) | ☆ |
| 20 | 20 | 7 | EVERYTIME THA BEAT DROP | MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG) | ☆ |
| 21 | 28 | 2 | SHOW STOPPER | DANITY KANE (BAD BOY/ATLANTIC) | ☆ |
| 22 | 24 | 5 | COME TO ME | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC) | ☆ |
| 23 | 22 | 9 | ABOUT US | BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE) | ☆ |
| 24 | 23 | 11 | SUPERMAN | BROWN BOY (STREET NOIZE/AME) | ☆ |
| 25 | 6 | 1 | S.E.X. | LYFE JENNINGS (COLUMBIA/SUM) | ☆ |

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 |
|--|------------|
| R&B/HIP-HOP AIRPLAY | |
| CHRIS BROWN Say Goodbye ZOMBA (84.1) | 9 |
| CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8) | 10 |
| ☆ BEYONCE Ring The Alarm sum (83.6) | 13 |
| MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6) | 14 |
| MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3) | 17 |
| LETOYA She Don't CAPITOL (87.4) | 18 |
| SH-AREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0) | 22 |
| JIBBS Chain Hang Low INTERSCOPE (81.9) | 25 |
| DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3) | 27 |
| UNK Walk It Out KOCH (78.7) | 28 |
| SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7) | 40 |
| RUBEN STUDDARD Change Me RMG (72.3) | 48 |
| BUSTA RHYMES In The Ghetto INTERSCOPE (65.8) | 51 |
| JHNTA JUSTIN Turn It Up VIRGIN (86.4) | 61 |
| BOBBY VALENTINO Turn The Page IDJMG (85.8) | 71 |
| ☆ MIC LITTLE Put It In A Letter IDJMG (70.0) | - |
| RHYTHMIC AIRPLAY | |
| CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4) | 9 |
| LUDACRIS FEAT. PHARRELL Money Maker IDJMG (67.9) | 11 |
| CHRIS BROWN Say Goodbye ZOMBA (86.0) | 13 |
| FERGIE London Bridge INTERSCOPE (71.8) | 15 |
| JIBBS Chain Hang Low GEFFEN (83.7) | 16 |
| FRANKIE J That Girl sum (65.1) | 19 |
| MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (79.1) | 20 |
| DANITY KANE Show Stopper ATLANTIC (78.8) | 21 |
| DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7) | 22 |
| BROOKE HOGAN FEAT. PAUL WALL About Us WARNER BROS. (82.7) | 23 |
| BROWN BOY Superman AME (65.4) | 24 |
| LYFE JENNINGS S.E.X. sum (90.4) | 25 |
| PAULA DEANDA Walk Away RMG (72.3) | 27 |
| R HANNA We Ride IDJMG (87.3) | 32 |
| CASSIE Long Way 2 Go ATLANTIC (65.5) | 36 |
| ☆ JUSTIN TIMBERLAKE My Love ZOMBA (82.8) | 37 |
| CHERISH Unappreciated CAPITOL (73.9) | 39 |
| ☆ BEYONCE Ring The Alarm sum (86.0) | - |

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 | WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION |
|------|-----------|----------------|---|---|-------|---------------|------|-----------|----------------|---|--|-------|---------------|
| 1 | 2 | 36 | #1 BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAN, J. STEELE) | Steve Holy CURB | 1 | 1 | 31 | 29 | 15 | CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT) | Gretchen Wilson COLUMBIA | 25 | 25 |
| 2 | 3 | 12 | GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON) | George Strait MCA NASHVILLE | 2 | 2 | 32 | 36 | 14 | ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON) | Trent Tomlinson LYRIC STREET | 32 | 32 |
| 3 | 7 | 21 | LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN) | The Wreckers MAVERICK/WARNER BROS./WRN | 3 | 3 | 33 | 39 | 6 | LITTLE BIT OF LIFE K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS) | Craig Morgan BROKEN BOW | 33 | 33 |
| 4 | 8 | 21 | WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. SHERRILL) | Josh Turner MCA NASHVILLE | 4 | 4 | 34 | 35 | 21 | GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT) | Carolina Rain EQUITY | 34 | 34 |
| 5 | 6 | 17 | BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY) | Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE | 5 | 5 | 35 | 37 | 10 | IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN) | Jo Dee Messina CURB | 35 | 35 |
| 6 | 4 | 36 | IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG) | Rodney Atkins CURB | 6 | 6 | 36 | 40 | 3 | SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY) | Brad Paisley ARISTA NASHVILLE | 36 | 36 |
| 7 | 5 | 33 | BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK) | Little Big Town EQUITY | 7 | 7 | 37 | 4 | 4 | TWO PINK LINES J. JOYCE (E. CHURCH, V. SHAW) | Eric Church CAPITOL NASHVILLE | 37 | 37 |
| 8 | 7 | 15 | SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY) | Faith Hill WARNER BROS./WRN | 8 | 8 | 38 | 44 | 6 | I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON) | Joe Nichols UNIVERSAL SOUTH | 38 | 38 |
| 9 | 9 | 12 | I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK) | Heartland LOFTON CREEK | 9 | 9 | 39 | 47 | 6 | THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR) | Phil Vassar ARISTA NASHVILLE | 39 | 39 |
| 10 | 11 | 1 | EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD) | Dierks Bentley CAPITOL NASHVILLE | 10 | 10 | 40 | 43 | 6 | FINDING MY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN) | Lee Ann Womack MERCURY | 40 | 40 |
| 11 | 10 | 16 | ONCE IN A LIFETIME D. HUFF, K. URBAN (J. SHANKS, K. URBAN) | Keith Urban CAPITOL NASHVILLE | 11 | 11 | 41 | 49 | 6 | SOME PEOPLE D. HUFF (D. MATKOSKY, O. BROWN, J. COTTEN) | LeAnn Rimes ASYLUM-CURB | 41 | 41 |
| 12 | 15 | 6 | GREATEST YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES) | Kenny Chesney BNA | 12 | 12 | 42 | 38 | 18 | NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY) | Darryl Worley 903 MUSIC | 42 | 42 |
| 13 | 3 | 14 | FEELS JUST LIKE IT SHOULD D. GEHMAN, J. POLLARD (P. GREEN, B. JAMES, J. POLLARD) | Pat Green BNA | 13 | 13 | 43 | 46 | 4 | YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO) | Sara Evans RCA | 43 | 43 |
| 14 | 6 | 18 | WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON) | Sugarland MERCURY | 14 | 14 | 44 | 48 | 7 | INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN) | Sarah Buxton LYRIC STREET | 44 | 44 |
| 15 | 8 | 28 | AIR POWER BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR) | Carrie Underwood ARISTA/ARISTA NASHVILLE | 15 | 15 | 45 | 5 | 7 | THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON) | Vince Gill MCA NASHVILLE | 45 | 45 |
| 16 | 7 | 19 | FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL) | Danielle Peck BIG MACHINE | 16 | 16 | 46 | 45 | 11 | KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS) | The Randy Rogers Band MERCURY | 46 | 46 |
| 17 | 23 | 5 | MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE) | Rascal Flatts LYRIC STREET | 17 | 17 | 47 | 34 | 17 | IN TERMS OF LOVE J. SHANKS (K. OSBORN, O. SCHLITZ) | SheDaisy LYRIC STREET | 47 | 47 |
| 18 | 10 | 3 | LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN) | Alan Jackson ARISTA NASHVILLE | 18 | 18 | 48 | 42 | 19 | UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSGNES, G. NICHOLS) | Gary Nichols MERCURY | 48 | 48 |
| 19 | 9 | 13 | LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (I. COCHRANE) | Rascal Flatts WALT DISNEY/LYRIC STREET | 19 | 19 | 49 | 53 | 9 | I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW) | Tim McGraw CURB | 49 | 49 |
| 20 | 21 | 17 | 8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH) | Big & Rich WARNER BROS./WRN | 20 | 20 | 50 | 51 | 7 | WHY ME B. CHANCEY (S. NIELSON, J. HINSON) | The Lost Trailers BNA | 50 | 50 |
| 21 | 27 | 31 | MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW) | Tim McGraw CURB | 21 | 21 | 51 | 54 | 4 | DRINKIN' ME LONELY B. CANNON (C. YOUNG, L. W. CLARK) | Chris Young RCA | 51 | 51 |
| 22 | 22 | 13 | MOUNTAINS M. BRIGHT (R. McDONALD, L. BOONE, P. NELSON) | Lonestar BNA | 22 | 22 | 52 | 52 | 5 | WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN) | Pat Green BNA | 52 | 52 |
| 23 | 24 | 11 | SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER) | Montgomery Gentry COLUMBIA | 23 | 23 | 53 | 60 | 4 | PODUNK J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE) | Keith Anderson ARISTA NASHVILLE | 53 | 53 |
| 24 | 25 | 15 | LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR) | Jack Ingram BIG MACHINE | 24 | 24 | 54 | 57 | 1 | LOVE IS T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER) | Katrina Elam UNIVERSAL SOUTH | 54 | 54 |
| 25 | 25 | 30 | I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZY, L. TURNER) | Blaine Larsen GIANT SLAYER/BNA | 25 | 25 | 55 | 56 | 6 | YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER) | Steve Azar DANG/MIDAS/NEW REVOLUTION | 55 | 55 |
| 26 | 30 | 5 | CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH) | Toby Keith SHOW DOG NASHVILLE | 26 | 26 | 56 | 1 | 1 | MY, OH MY P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH) | The Wreckers MAVERICK/WARNER BROS./WRN | 56 | 56 |
| 27 | 31 | 13 | TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE) | Taylor Swift BIG MACHINE | 27 | 27 | 57 | 1 | 7 | CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGES) | Tracy Byrd BLIND MULE/NEW REVOLUTION | 57 | 57 |
| 28 | 32 | 14 | AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY) | Jason Aldean BROKEN BOW | 28 | 28 | 58 | 59 | 2 | FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL) | Tracy Lawrence ROCKY COMFORT/CO5 | 58 | 58 |
| 29 | 33 | 34 | A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW) | Emerson Drive MIDAS/NEW REVOLUTION | 29 | 29 | 59 | 1 | 1 | LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD) | Trace Adkins CAPITOL NASHVILLE | 59 | 59 |
| 30 | 28 | 19 | SWING F. ROGERS (C. STAPLETON, F. ROGERS) | Trace Adkins CAPITOL NASHVILLE | 30 | 30 | 60 | 1 | 1 | I DON'T WANT TO M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE) | Ashley Monroe With Ronnie Dunn COLUMBIA | 60 | 60 |

Up 3.4 million impressions, singer gets his sixth top 10 in just four weeks; single is youngest title in top 30.



With 16.4 million impressions, fourth single from "Some Hearts" achieves Airpower with spins at 133 stations.



Second single from "Stand Still, Look Pretty" takes the Hot Shot Debut with 921,000 impressions at 38 stations.

HITPREDICTOR

DATA PROVIDED BY



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 | | PAT GREEN Feels Just Like It Should BNA (78.5) | 13 | TOBY KEITH Crash Here Tonight SHOW DOG (92.3) | 26 |
| GEORGE STRAIT Give It Away MCA NASHVILLE (95.5) | 2 | SUGARLAND Want To MERCURY (93.2) | 14 | TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1) | 27 |
| JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5) | 4 | RASCAL FLATTS My Wish LYRIC STREET (91.9) | 17 | JASON ALDEAN Amarillo Sky BROKEN BOW (81.0) | 28 |
| BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9) | 5 | ALAN JACKSON Like Red On A Rose ARISTA (77.4) | 18 | TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4) | 32 |
| FAITH HILL Sunshine And Summertime WARNER BROS. (75.7) | 8 | RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9) | 19 | BRAD PAISLEY She's Everything ARISTA (84.9) | 36 |
| HEARTLAND I Loved Her First LOFTON CREEK (82.6) | 9 | TIM MCGRAW My Little Girl CURB (88.3) | 21 | JOE NICHOLS I'll Wait For You UNIVERSAL (91.5) | 38 |
| DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2) | 10 | LONESTAR Mountains BNA (89.6) | 22 | PHIL VASSAR The Woman In My Life ARISTA (94.4) | 39 |
| KEITH URBAN Once In A Lifetime CAPITOL (80.5) | 11 | MONTGOMERY GENTRY Some People Change COLUMBIA (83.7) | 23 | SARA EVANS You'll Always Be My Baby RCA (89.5) | 43 |
| KENNY CHESNEY You Save Me BNA (92.5) | 12 | BLAINE LARSEN I Don't Know What She Said BNA (75.1) | 25 | TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4) | 59 |

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HOT COUNTRY SONGS: 133 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

HOLY'S 'GIRLFRIEND' GOES ALL THE WAY

Steve Holy collects his second No. 1 after being absent from the chart's upper reaches for almost five years.

Up 1.9 million, Holy's "Brand New Girlfriend" makes 34.1 million audience impressions during the tracking week, with spins detected at each of the 133 stations monitored for chart tabulation. His only previous No. 1—and his other lone top 10 single—was "Good Morning Beautiful," which ruled for five straight weeks in 2002. That song ap-



peared on Holy's 2000 "Blue Moon" album and the 2001 "Angel Eyes" soundtrack.

The new song's chart feat is particularly savory for Holy, who garnered initial radio buzz by hand delivering white-label copies of the track to select stations. "Brand New" made its chart debut in January, but didn't crack the top 40 until its 16th chart week (April 28). It reigns in its 36th chart week, interrupting a two-week stand atop the chart by the Wreckers' "Leave the Pieces."
—Wade Jessen

SEP 23 2006 **LATIN Billboard**

HOT LATIN SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|----------------|---|---|---------------|
| 1 | 1 | 8 | #1 LABIOS COMPARTIDOS F. OLIVERA, A. GONZALEZ (F. OLIVERA) | Mana WARNER LATINA | 1 |
| 2 | 2 | 4 | NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN) | Paulina Rubio UNIVERSAL LATINO | 2 |
| 3 | 8 | 8 | GREATEST GAINER 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 | 3 |
| 4 | 3 | 15 | MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN) | Joan Sebastian MUSART / BALBOA | 3 |
| 5 | 5 | 13 | PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS) | Wisin & Yandel MACHETE | 5 |
| 6 | 4 | 27 | DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES) | Rakim & Ken-Y PINA / UNIVERSAL LATINO | 1 |
| 7 | 9 | 10 | DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA) | Alegres De La Sierra VIVA / UNIVERSAL LATINO | 7 |
| 8 | 13 | 17 | TE MANDO FLORES B. OSSA (J. F. FONSECA) | Fonseca EMI TELEVISION | 8 |
| 9 | 7 | 32 | ALIADO DEL TIEMPO M. BARBA (M. BARBA) | Mariano Barba THREE SOUND | 6 |
| 10 | 6 | 7 | HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R. O. ALFANNO, L. PARKER) | Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE | 1 |
| 11 | 10 | 9 | CAILE LUNY TUNES, TINY (TITO EL BAMBINO) | Tito El Bambino EMI TELEVISION | 2 |
| 12 | 15 | 26 | EL TELEFONO LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE) | Wisin & Yandel & Hector "El Father" Bambino ROC-LA-FAMILIA/MACHETE/DEF JAM / DJMGM | 12 |
| 13 | 27 | 21 | ANGELITO W. O. LANDRON (W. O. LANDRON, E. LIND) | Don Omar VI/MACHETE | 1 |
| 14 | 11 | 7 | LOS MATE NESTY, NALDO (T. CALOERON, E. PADILLA, A. CANTORAL GARCIA, R. CANTORAL) | Tego Calderon JIGGIRI / ATLANTIC | 11 |
| 15 | 21 | 6 | ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS) | Marco Antonio Solis FONOVISA | 15 |
| 16 | 19 | 16 | LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS) | Aventura PREMIUM LATIN | 16 |
| 17 | 28 | 25 | FLOW NATURAL TINY, LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. OAVIS) | Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISION | 17 |
| 18 | 12 | 13 | NO, NO, NO A. PENA (A. SANTOS) | Thalia Featuring Anthony "Romeo" Santos EMI TELEVISION | 4 |
| 19 | 23 | 18 | A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA) | Ricardo Arjona SONY BMG NORTE | 14 |
| 20 | 18 | 22 | DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS) | Yahir WARNER LATINA | 18 |
| 21 | 29 | 2 | QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER) | David Bisbal VALE / UNIVERSAL LATINO | 21 |
| 22 | 14 | 20 | QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS) | Marc Anthony SONY BMG NORTE | 14 |
| 23 | 16 | 13 | SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB) | Don Omar VI/MACHETE | 13 |
| 24 | 25 | 31 | NO SE POR QUE G. ARENAS, J. DIAZ (J.L. PILOTO, C. BRANT) | Chayanne SONY BMG NORTE | 24 |
| 25 | 17 | 14 | LA BOTELLA G. COUSIN (M. MACHORE) | Mach & Daddy UNIVERSAL LATINO | 8 |

Former Aventura member scores his first solo No. 1 on Latin Rhythm Airplay. Enters Heatseekers at No. 46.

Group's fifth charting single is its first No. 1 on Regional Mexican Airplay.

Rakim & Ken-Y, at No. 6 and No. 33, return to No. 1 on Heatseekers for a third time. Album is also that chart's Greatest Gainer (up 15%).

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | PEAK POSITION |
|-----------|-----------|----------------|---|---|---------------|
| 26 | 22 | 21 | TE COMPRO O.I. TRIVINO, D. LOPEZ JR. (E. PAZ) | Duelo UNIVISION | 11 |
| 27 | 31 | 24 | SE FUE PAGUIAR (FATO) | Pepe Aguilar EMI TELEVISION | 24 |
| 28 | 1 | 9 | (WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFF, R. FAIR, K. COLE) | Sean Paul Featuring Keyshia Cole VP / ATLANTIC | 13 |
| 29 | 30 | 30 | TU PEOR ERROR A. AVILA (A. AVILA, A. REYERD, PONTES) | La 5A Estacion SONY BMG NORTE | 29 |
| 30 | 34 | 1 | ABRIENDO CAMINOS D. TORRES (D. TORRES, L. CARDOZO) | Diego Torres Featuring Juan Luis Guerra SONY BMG NORTE | 30 |
| 31 | NEW | 1 | SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS) | Obie Bermudez EMI TELEVISION | 31 |
| 32 | 35 | 38 | ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA) | Intocable EMI TELEVISION | 17 |
| 33 | 49 | 33 | ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES) | Rakim & Ken-Y PINA / UNIVERSAL LATINO | 33 |
| 34 | 26 | 15 | DIGANLE J. GUILLEN (J. GARCIA) | Conjunto Primavera FONOVISA | 6 |
| 35 | 42 | 5 | AHORA QUE NO ESTAS A. BAQUEIRO (A. BAQUEIRO, S. RIZO) | Ose MELODY / FONOVISA | 35 |
| 36 | 45 | 9 | NO QUIERE NOVIO NELY (NELY, J. DE LA CRUZ, T. CALOERON) | Nely Featuring Tego Calderon FLOW / UNIVERSAL LATINO | 35 |
| 37 | 33 | 29 | NO ES UNA NOVELA M. DELEON (D. CRUZ, SANCHEZ) | Monchy & Alexandra J&R | 29 |
| 38 | NEW | 1 | CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO) | A. B. Quintanilla III Presents Kumbia All Starz EMI TELEVISION | 38 |
| 39 | 20 | 2 | QUE NO EXISTA NADA G. FLORES (G. FLORES, AMERIKA) | Zaino FONOVISA | 20 |
| 40 | 31 | 4 | NUNCA JEEVE (L. ASCENCIO, J. CEJA, JEEVE) | Rigo Luna MACHETE | 36 |
| 41 | 31 | 27 | CHA CHA JEEVE (JEEVE, J. O. MEJIA, N. SEROUSSI) | Chelo SONY BMG NORTE | 16 |
| 42 | 41 | 39 | PROMISCUOUS TIMBALAND, DANJA (N. FURTAO, T. V. MOSLEY, N. HILLS, T. CLAYTON) | Nelly Furtado Featuring Timbaland MOSLEY / GEFEN | 36 |
| 43 | 37 | 34 | DEJALE CAER TO' EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES, NALDO) | Yomo Featuring Hector "El Father" GOLD STAR / MACHETE | 33 |
| 44 | 40 | 3 | QUE VUELVA J.L. TERRAZAS (M. A. SOLIS) | Grupo Montez De Durango DISA | 44 |
| 45 | 39 | 45 | SIN TI NOT LISTED (NOT LISTED) | Los Inquietos Del Norte EAGLE | 39 |
| 46 | 38 | 10 | LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. ORTIZ ARVELO, F. CRUZ MORA, J. J. ALVAREZ SOTD MAJOR) | Noriega Featuring Angel & Khriz & Divino LA CALLE / UNIVISION | 20 |
| 47 | NEW | 1 | LA GRAN PACHANGA BANDA EL RECODO (L. HERNANDEZ) | Banda El Recodo FONOVISA | 47 |
| 48 | NEW | 1 | MALDITA SUERTE NOT LISTED (C. BRANT, N. SCHAHRIS) | Victor Manuelle Featuring Sin Bandera SONY BMG NORTE | 48 |
| 49 | RE-ENTRY | 7 | DETRAS DE LA PUERTA E. PEREZ (A. CEJUDO) | El Chapo De Sinaloa DISA | 47 |
| 50 | 46 | 2 | REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL) | Los Tigres Del Norte FONOVISA | 46 |

TOP LATIN ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|---|-----------------------------------|---------------|
| 1 | 1 | 3 | #1 MANA WARNER LATINA 63661 (18.98) | Amar Es Combatir | 1 |
| 2 | 2 | 2 | TEGO CALDERON JIGGIRI/ATLANTIC 94122*/AG (15.98) | The Underdog / El Subestimado | 2 |
| 3 | 3 | 2 | DON OMAR VI 006662/MACHETE (15.98) | King Of Kings | 2 |
| 4 | NEW | 1 | HOT SHOT DEBUT JAVIER SOLIS SONY BMG NORTE 88292 (14.98) | La Historia De Javier Solis | 4 |
| 5 | 5 | 30 | GREATEST GAINER RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98) | Masterpiece: Nuestra Obra Maestra | 2 |
| 6 | 8 | 5 | WISIN & YANDEL MACHETE 561402 (15.98) | Pa'l Mundo | 1 |
| 7 | 4 | 9 | MARC ANTHONY SONY BMG NORTE 81251 (18.98) | Sigo Siendo Yo | 1 |
| 8 | 6 | 2 | CONJUNTO PRIMAVERA FONOVISA 352602/UG (10.98) | Para Ti...Nuestra Historia | 4 |
| 9 | 9 | 39 | DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) | Barrio Fino: En Directo | 1 |
| 10 | 10 | 8 | LOS BUKIS FONOVISA 352638/UG (11.98) | 30 Recuerdos | 6 |
| 11 | 12 | 11 | CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98) | Calle 13 | 6 |
| 12 | 13 | 7 | AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) | God's Project | 5 |
| 13 | 14 | 10 | VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL ZIONA/SONY BMG NORTE 72405/SONY BMG STRATEGIC MARKETING GROUP (18.98) | NOW Latino | 1 |
| 14 | 11 | 9 | LOS TIGRES DEL NORTE FONOVISA 352631/UG (11.98 CD/DVD) | La Banda Del Carro Rojo | 8 |
| 15 | 7 | 2 | REGGAETON NINOS EMI TELEVISION 72807 (14.98) | Ninos Vol. 2 | 7 |
| 16 | 22 | 19 | PEPE AGUILAR EMI TELEVISION 55790 (14.98) | Enamorado | 16 |
| 17 | 0 | 15 | RICARDO ARJONA SONY BMG NORTE 67549 (18.98) | Adentro | 3 |
| 18 | 18 | 23 | JUAN GABRIEL SONY BMG NORTE 81079 (15.98) | La Historia Del Divo | 4 |
| 19 | 17 | 11 | VARIOUS ARTISTS Hector "El Father" Bambino Present: Los Rompe Discotekas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/DJMGM (13.98) | Los Rompe Discotekas | 1 |
| 20 | 15 | 14 | VARIOUS ARTISTS VI 007314/MACHETE (14.98) | Gargolas The Next Generation | 6 |
| 21 | 16 | 13 | LA 5A ESTACION SONY BMG NORTE 80713 (15.98) | El Mundo Se Equivoca | 13 |
| 22 | 21 | 21 | MONCHY & ALEXANDRA J&M 50078/SONY BMG NORTE (16.98) | Exitos Y Mas | 9 |
| 23 | 23 | 49 | RBD EMI TELEVISION 35902 (14.98) | Nuestro Amor | 1 |
| 24 | 13 | 7 | BRAZEROS MUSICAL DE DURANGO DISA 720908 (10.98) | Rosas Rojas | 7 |
| 25 | 27 | 28 | MACH & DADDY UNIVERSAL LATINO 005717 (12.98) | Desde Abajo | 25 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|---|--|---------------|
| 26 | 25 | 24 | ANA GABRIEL SONY BMG NORTE 95902 (15.98) | Historia De Una Reina | 5 |
| 27 | 26 | 20 | DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98) | Las No. 1 De La Reina | 4 |
| 28 | 23 | 2 | BANDA EL RECODO FONOVISA 352628/UG (13.98) | Mas Fuerte Que Nunca | 23 |
| 29 | 34 | 17 | GRUPO EXTERMINADOR FONOVISA 352781/UG (10.98) | Para Ti...Nuestra Historia | 17 |
| 30 | 31 | 22 | EMMANUEL SONY BMG NORTE 84971 (15.98) | Historias De Toda La Vida...Los Exitos | 11 |
| 31 | 28 | 19 | GRUPO MONTEZ DE DURANGO DISA 720799 (11.98) | Borron Y Cuenta Nueva | 19 |
| 32 | 32 | 29 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98) | Antologia De Un Rey Vol. 2 | 29 |
| 33 | NEW | 1 | JOSE FELICIANO SONY BMG NORTE 88291 (14.98) | La Historia De Jose Feliciano | 33 |
| 34 | 31 | 28 | ANDREA BOCELLI SUGAR VENEZUELA 006144/UNIVERSAL LATINO (18.98) | Amor | 2 |
| 35 | NEW | 1 | TOBY LOVE SONY BMG NORTE 75376 (14.98) | Toby Love | 35 |
| 36 | 43 | 46 | GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD) | La Trayectoria | 29 |
| 37 | 36 | 34 | ROCIO DURCAL SONY BMG NORTE 77124 (15.98) | Amor Eterno: Los Exitos | 2 |
| 38 | 38 | 13 | JOAN SEBASTIAN MUSART 3771/BALBOA (13.98) | Mas Alla Del Sol | 7 |
| 39 | 35 | 42 | ANA GABRIEL EMI TELEVISION 46956 (15.98) | Dos Amores Un Amante | 22 |
| 40 | 37 | 30 | BRONCO: EL GIGANTE DE AMERICA FONOVISA 352561/UG (13.98) | Huella Digital | 30 |
| 41 | 44 | 33 | JULIETA VENEGAS SONY BMG NORTE 83420 (14.98) | Limon Y Sal | 8 |
| 42 | 59 | 2 | PACE SETTER LUNY TUNES MAS FLOW 653134/MACHETE (16.98) | Mas Flow 2.5 | 42 |
| 43 | 45 | 32 | DUERO UNIVISION 310724/UG (12.98) | Relaciones Conflictivas | 7 |
| 44 | 33 | 37 | SHAKIRA EPIC 93700/SONY MUSIC (18.98) | Fijacion Oral Vol. 1 | 1 |
| 45 | 47 | 41 | ALACRANES MUSICAL UNIVISION 310839/UG (13.98) | A Paso Firme | 3 |
| 46 | 46 | 40 | DON OMAR VI/MACHETE 005850/UMRG (13.98) | Da Hitman Presents Reggaeton Latino | 1 |
| 47 | 41 | 39 | LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98) | En Vivo - Siempre Contigo | 23 |
| 48 | 48 | 43 | RBD EMI TELEVISION 58122 (13.98) | RBD: Live In Hollywood | 6 |
| 49 | 42 | 36 | LOS CAMINANTES SONY BMG NORTE 95637 (9.98) | Tesoros De Coleccion: Lo Romantico De Los Caminantes | 22 |
| 50 | 39 | 35 | VARIOUS ARTISTS DISA 720876 (11.98) | Alfredo Ramirez Corral: Libres | 7 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|----------------|---|--------------------------------------|---------------|
| 51 | 60 | 61 | LOS BUKIS FONOVISA 352697/UG (5.98) | Linea De Oro | 51 |
| 52 | 4 | 45 | LOS ACOSTA FONOVISA 352675/UG (10.98) | Para Ti...Nuestra Historia | 26 |
| 53 | NEW | 1 | LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98) | Linea De Oro | 53 |
| 54 | 50 | 48 | LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98) | 20 Nortenas Famosas | 1 |
| 55 | 40 | 26 | VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98) | The Living Legend | 1 |
| 56 | 57 | 55 | TITO EL BAMBINO EMI TELEVISION 49552 (13.98) | Top Of The Line | 3 |
| 57 | 54 | 49 | LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98) | Mas Flow 2 | 2 |
| 58 | 24 | 31 | LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98) | La Historia De La Mafia...Los Exitos | 24 |
| 59 | 52 | 28 | BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (13.98) | 30 Historias De Un Gigante | 17 |
| 60 | 52 | 44 | LOS CADETES DE LINARES BCI 41181 (6.98) | Las Mas Canonas | 33 |
| 61 | 55 | 51 | LOS ANGELES DE CHARLY FONOVISA 352622/UG (10.98) | Para Ti...Nuestra Historia | 28 |
| 62 | 56 | 50 | JUANES SURCO 003475/UNIVERSAL LATINO (17.98) | Mi Sangre | 1 |
| 63 | 62 | 73 | LOS INVASORES DE NUEVO LEON BCI 41181 (6.98) | 20 Exitos | 32 |
| 64 | 61 | 57 | LOS TIGRES DEL NORTE FONOVISA 352290/UG (14.98) | Historias Que Contar | 2 |
| 65 | 72 | 65 | RIGO TOVAR FONOVISA 351939/UG (14.98) | La Historia De Un Idolo | 17 |
| 66 | 51 | 47 | MARIANO BARBA THREE SOUND 10423 (15.98) | Aliado Del Tiempo | 47 |
| 67 | 65 | 64 | MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) | La Historia Continua... Parte II | 2 |
| 68 | 63 | 56 | GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98) | 30 Recuerdos | 17 |
| 69 | 64 | 53 | JOSE JOSE SONY BMG NORTE 77517 (15.98) | La Historia Del Principe | 12 |
| 70 | 68 | 54 | PATRULLA 81 DISA 720852 (11.98) | Tierra Extran | 3 |
| 71 | 66 | 20 | LA MAFIA SONY BMG NORTE 94090 (9.98) | Tesoros De Coleccion | 44 |
| 72 | 69 | 62 | GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98) | Corazon Romantico: Los Exitos | 20 |
| 73 | 58 | 7 | PEDRO FERNANDEZ UNIVERSAL LATINO 743602 (13.98) | Escuchame | 68 |
| 74 | 71 | 69 | VICTOR MANUELLE SONY BMG NORTE 76390 (16.98) | Decision Unanime | 6 |
| 75 | RE-ENTRY | 4 | TIERRA CALI LIBERES 950829 (13.98) | Tierra Cali | 59 |

LATIN

LATIN AIRPLAY

POP

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|-----------------------|---|
| 1 | 1 | LABIOS COMPARTIDOS | MANA (WARNER LATINA) |
| 2 | 2 | NI UNA SOLA PALABRA | PAULINA RUBIO (UNIVERSAL LATINO) |
| 3 | 3 | DETALLES | YAHIR (WARNER LATINA) |
| 4 | 4 | A TI | RICARDO ARJONA (SONY BMG NORTE) |
| 5 | 9 | TE MANDO FLORES | FONSECA (EMI TELEVISIA) |
| 6 | 5 | NO SE POR QUE | CHAYANNE (SONY BMG NORTE) |
| 7 | 6 | TU PEOR ERROR | LA SA ESTACION (SONY BMG NORTE) |
| 8 | 10 | SE FUE | PEPE AGUILAR (EMI TELEVISIA) |
| 9 | 1 | ABIRIENDO CAMINOS | DIEGO TORRES FEAT. JUAN LUIS GUERRA (SONY BMG NORTE) |
| 10 | 3 | HIPS DON'T LIE | SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE) |
| 11 | 7 | NO, NO, NO | THALIA FEATURING ANTHONY "ROMED" SANTOS (EMI TELEVISIA) |
| 12 | 13 | LO QUE SON LAS COSAS | AMAS (UNIVISION) |
| 13 | 12 | VOLVERTE A AMAR | ALEJANDRA GUZMAN (SONY BMG NORTE) |
| 14 | 15 | ANTES DE QUE TE VAYAS | MARCO ANTONIO SOLIS (FONOVISA) |
| 15 | 19 | QUIEN ME IBA A DECIR | DAVID BISBAL (VALE/UNIVERSAL LATINO) |

RHYTHM

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|-----------------------------------|--|
| 1 | 3 | TENGO UN AMOR | TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE) |
| 2 | 1 | PAM PAM | WISIN & YANDEL (MACHETE) |
| 3 | 4 | LOS MATE | TEGO CALDERON (JIGGIRI/ATLANTIC) |
| 4 | 5 | EL TELEFONO | WISIN & YANDEL & HECTOR "EL FATHER" BAMBINO (ROC-LA-FAMILIA/MACHETE/DEF JAM/UMG) |
| 5 | 2 | DOWN | RAKIM & KEN-Y (PINA/UNIVERSAL LATINO) |
| 6 | 18 | ANGELITO | DON OMAR (VI/MACHETE) |
| 7 | 7 | SALIO EL SOL | DON OMAR (VI/MACHETE) |
| 8 | 6 | CAILE | TITO EL BAMBINO (EMI TELEVISIA) |
| 9 | 8 | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEATURING KEYSHA COLE (VP/ATLANTIC) |
| 10 | 9 | FLOW NATURAL | TITO EL BAMBINO FEAT. BEENIE MAN & INES (EMI TELEVISIA) |
| 11 | 10 | LOS INFIELES | AVENTURA (PREMIUM LATIN) |
| 12 | 15 | ME MATAS | RAKIM & KEN-Y (PINA/UNIVERSAL LATINO) |
| 13 | 14 | UN BESO | AVENTURA (PREMIUM LATIN) |
| 14 | 11 | LAS NOCHES SON TRISTES | NORIEGA FEAT. ANGEL & KHRIZ & DIVINO (LA CALLE/UNIVISION) |
| 15 | 13 | NUNCA | RIGO LUNA (MACHETE) |

REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|------------------------------|--|
| 1 | 2 | DE RODILLAS TE PIDO | ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO) |
| 2 | 1 | MAS ALLA DEL SOL | JOAN SEBASTIAN (MUSART/BALBOA) |
| 3 | 3 | ALIADO DEL TIEMPO | MARIANO BARBA (THREE SOUND) |
| 4 | 4 | TE COMPRO | QUELO (UNIVISION) |
| 5 | 5 | ALGUIEN TE VA A HACER LLORAR | INTOCABLE (EMI TELEVISIA) |
| 6 | 6 | DIGANLE | CONJUNTO PRIMAVERA (FONOVISA) |
| 7 | 7 | QUE NO EXISTA NADA | ZAINO (FONOVISA) |
| 8 | 8 | QUE VUELVA | GRUPO MONTEZ DE DURANGO (DISA) |
| 9 | 9 | SIN TI | LOS INQUIETOS DEL NORTE (EAGLE) |
| 10 | 10 | LA GRAN PACHANGA | BANDA EL RECODO (FONOVISA) |
| 11 | 11 | DETRAS DE LA PUERTA | EL CHAPO DE SINALOA (DISA) |
| 12 | 12 | REGALO CARO | LOS TIGRES DEL NORTE (FONOVISA) |
| 13 | 13 | FUE MENTIRA | LOS HURACANES DEL NORTE (UNIVISION) |
| 14 | 14 | REENCUENTRO | BANDA PEQUENOS MUSICAL (FONOVISA) |
| 15 | 15 | TE QUIERO ASI | VALENTIN ELIZALDE (UNIVERSAL LATINO) |

LATIN ALBUMS

POP

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|-----------------|--|
| 1 | 1 | MANA | AMAR ES COMBATIR (WARNER LATINA) |
| 2 | 2 | VARIOUS ARTISTS | NEW LATIN (THE EM GROUP/UNIVERSAL/UMG/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP) |
| 3 | 3 | RICARDO ARJONA | A DENTRO (SONY BMG NORTE) |
| 4 | 4 | JUAN GABRIEL | LA HISTORIA DEL DIVO (SONY BMG NORTE) |
| 5 | 5 | LA SA ESTACION | EL MUNDO SE EQUIVOCA (SONY BMG NORTE) |
| 6 | 6 | RBD | NUUESTRO AMOR (EMI TELEVISIA) |
| 7 | 7 | ANA GABRIEL | HISTORIA DE UNA REINA (SONY BMG NORTE) |
| 8 | 8 | EMMANUEL | HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE) |
| 9 | 9 | JOSE FELICIANO | LA HISTORIA DE JOSE FELICIANO (SONY BMG NORTE) |
| 10 | 10 | ANDREA BOCELLI | AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO) |
| 11 | 11 | GLORIA TREVI | LA TRAYECTORIA (UNIVISION/UG) |
| 12 | 12 | ROCIO DURCAL | AMOR ETERNO: LOS EXITOS (SONY BMG NORTE) |
| 13 | 13 | ANA GABRIEL | DOS AMORES UN AMANTE (EMI TELEVISIA) |
| 14 | 14 | JULIETA VENEGAS | LIMON Y SAL (SONY BMG NORTE) |
| 15 | 15 | SHAKIRA | FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC) |

RHYTHM

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|-------------------------|---|
| 1 | 1 | TEGO CALDERON | THE UNDERDOG / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG) |
| 2 | 2 | DON OMAR | KING OF KINGS (VI/MACHETE) |
| 3 | 3 | RAKIM & KEN-Y | MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO) |
| 4 | 4 | WISIN & YANDEL | PAL MUNDO (MACHETE) |
| 5 | 5 | DADDY YANKEE | BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE) |
| 6 | 6 | CALLE 13 | CALLE 13 (WHITE LION/SONY BMG NORTE) |
| 7 | 7 | REGGAETON NINOS | NINOS VOL. 2 (EMI TELEVISIA) |
| 8 | 8 | VARIOUS ARTISTS | VECTOR EL FATHER BAMBINO PRESENTA LOS ROMPE DISCOTERAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/UMG) |
| 9 | 9 | VARIOUS ARTISTS | GARGOLAS THE NEXT GENERATION (VI/MACHETE) |
| 10 | 10 | MACH & DADDY | DESDE ABAJO (UNIVERSAL LATINO) |
| 11 | 11 | TOBY LOVE | TOBY LOVE (SONY BMG NORTE) |
| 12 | 12 | LUNY TUNES | MAS FLOW 2.5 (MAS FLOW/MACHETE) |
| 13 | 13 | DON OMAR | DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMG) |
| 14 | 14 | TITO EL BAMBINO | TOP OF THE LINE (EMI TELEVISIA) |
| 15 | 15 | LUNY TUNES & BABY RANKS | MAS FLOW 2 (MAS FLOW/MACHETE) |

REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|------------------------------------|--|
| 1 | 1 | JAVIER SOLIS | LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE) |
| 2 | 2 | CONJUNTO PRIMAVERA | PARA TI...NUESTRA HISTORIA (FONOVISA/UG) |
| 3 | 3 | LOS BUKIS | 30 RECUERDOS (FONOVISA/UG) |
| 4 | 4 | LOS TIGRES DEL NORTE | LA BANDA DEL CARRO ROJO (FONOVISA/UG) |
| 5 | 5 | PEPE AGUILAR | ENAMORADO (EMI TELEVISIA) |
| 6 | 6 | BRAZeros MUSICAL DE DURANGO | ROSAS ROJAS (DISA) |
| 7 | 7 | DIANA REYES | LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO) |
| 8 | 8 | BANDA EL RECODO | MAS FUERTE QUE NUNCA (FONOVISA/UG) |
| 9 | 9 | GRUPO EXTERMINADOR | PARA TI...NUESTRA HISTORIA (FONOVISA/UG) |
| 10 | 10 | GRUPO MONTEZ DE DURANGO | BORRON Y CUENTA NUEVA (DISA) |
| 11 | 11 | RAMON AYALA Y SUS BRAVOS DEL NORTE | ANTOLOGIA DE UN REY VOL. 2 (FREDDIE) |
| 12 | 12 | JOAN SEBASTIAN | MAS ALLA DEL SOL (MUSART/BALBOA) |
| 13 | 13 | BRONCO: EL GIGANTE DE AMERICA | HUELLA DIGITAL (FONOVISA/UG) |
| 14 | 14 | DUELO | RELACIONES CONFLICTIVAS (UNIVISION/UG) |
| 15 | 15 | ALACRANES MUSICAL | A PASO FIRME (UNIVISION/UG) |

Billboard DANCE

SEP 23 2006

HOT DANCE CLUB PLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT & NUMBER / PROMOTION LABEL) |
|-----------|-----------|----------------|--|--|
| 1 | 2 | 8 | #1 TURN IT UP (OAKENFOLD/DJ DAMI P. RAUHOFFER MIXES) | PARIS HILTON WARNER BROS. 42902 |
| 2 | 3 | 7 | BUTTONS (D. AUDE MIXES) | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE |
| 3 | 1 | 1 | AIN'T NO OTHER MAN (VASQUEZ SHAPELOU/OSPINNA & SULLIVAN MIXES) | CHRISTINA AGUILERA RCA PROMO/RMG |
| 4 | 4 | 7 | CALL ON ME | JANET & NELLY VIRGIN PROMO |
| 5 | 5 | 7 | A PUBLIC AFFAIR | JESSICA SIMPSON EPIC PROMO |
| 6 | 8 | 9 | FREE YOUR MIND | DHSHA KAI ACT 2 012/MUSIC PLANT |
| 7 | 11 | 5 | IS IT LOVE? | IID MADE 022 |
| 8 | 12 | 6 | I'M WITH STUPID | PET SHOP BOYS RHINO PROMO |
| 9 | 14 | 8 | DEJA VU (FREEMASONS/M. JOSHUA MIXES) | BEYONCE FEATURING JAY-Z COLUMBIA 89684 |
| 10 | 14 | 8 | I CALL IT LOVE | LIONEL RICHIE ISLAND PROMO/IDJMG |
| 11 | 6 | 10 | THE GLAMOROUS LIFE | T-FUNK FEAT. INAYA DAY MINISTRY OF SOUND/SILVER LABEL 2506/TOMMY BOY |
| 12 | 9 | 10 | LOST | ROGER SANCHEZ STEALTH 1438/ULTRA |
| 13 | 7 | 10 | MOVIN ON | DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM |
| 14 | 28 | 3 | SEXYBACK | JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA |
| 15 | 5 | 5 | BE STILL | KASKADE ULTRA 1436 |
| 16 | 13 | 8 | MAS QUE NADA | REGGAEON NINOS FEAT. THE BLACK EYED PEAS FEAR PROMO/CONCORD |
| 17 | 27 | 5 | FLY ME AWAY | GOLDFRAPP MUTE PROMO |
| 18 | 22 | 4 | ONE NIGHT ONLY | DEENA JONES AND THE DREAMS COLUMBIA PROMO |
| 19 | 15 | 11 | LET ME HEAR THE MUSIC | L.E.X. FEATURING NIKI HARIS 3MP PROMO |
| 20 | 24 | 6 | CHELSEA | STEFY WIND-UP PROMO |
| 21 | 26 | 5 | MOVE IN MY DIRECTION | BANANARAMA THE LAB IMPORT/FUEL 2000 |
| 22 | 16 | 13 | JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE) | INDIA 92Z PROMO/UNIVISION |
| 23 | 23 | 4 | DESTINATION | JACINTA CHUNKY PROMO |
| 24 | 32 | 2 | SHINE (FREEMASONS MIXES) | LUTHER VANDROSS J 700047/RMG |
| 25 | 34 | 4 | POWER PICK | SUN JH PROMO |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT & NUMBER / PROMOTION LABEL) |
|-----------|-----------|--|---|---|
| 26 | 20 | 11 | UNDERGROUND BABY | ADAM FREEMER TWISTED 50056 |
| 27 | 17 | 6 | I FEEL FOR YOU | JOHN KANO PROJECT FEAT. GIA 7 LIVE 011/MUSIC PLANT |
| 28 | 18 | 5 | COMMON GROUND | DAVE AUD & TALL PAUL FEAT. SISELY TREASURE AUDACIOUS PROMO/NOCH |
| 29 | 25 | 7 | BOSSY | KELIS FEATURING TOO SHORT JIVE PROMO/ZOMBA |
| 30 | 36 | 4 | MY NUMBER ONE | HELENA PAPAIOANU MODA 7001/MUSIC PLANT |
| 31 | 10 | 13 | STARS ARE BLIND | PARIS HILTON WARNER BROS. 42967 |
| 32 | 21 | 1 | HE'S A PIRATE (TIESTO/FRISICA & LAMBOY MIXES) | KLAUS BADEL WALT DISNEY PROMO |
| 33 | 33 | 10 | SOMEBODY | RICHARD VISION FEAT. STRANGER DAYS SOLMATIC 1079/SYSTEM |
| 34 | 29 | 9 | MY FREEDOM | CHRIS WILLIS PEACE BISQUIT PROMO/CURVE |
| 35 | 30 | 12 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN |
| 36 | 43 | 2 | IS IT ANY WONDER? (TALL PAUL MIXES) | KEANE INTERSCOPE PROMO |
| 37 | 41 | 4 | 100 STORIES | ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC |
| 38 | 42 | 3 | HEAD OVER HEELS | EMELEE BARAK PROMO |
| 39 | 35 | 11 | CRAZY | GNARLS BARKLEY DOWNTOWN 70002/LAVA |
| 40 | 40 | 1 | HARD | AFRICANISM ALL STARS YELLOW/SILVER LABEL PROMO/TOMMY BOY |
| 41 | 39 | 7 | JOHN THE REVEALER | DEPECHE MODE SIRE/MUTE PROMO/REPRISE |
| 42 | 47 | 2 | SENSITIVITY | SHAPE: UK ULTRA PROMO |
| 43 | 46 | 2 | SO DEEP | WALKER ELICIT IMPORT |
| 44 | 31 | 14 | C'EST LA VIE | KIM ENGLISH NERVOUS PROMO |
| 45 | NEW | F*CKING BOYFRIEND | THE BIRD AND THE BEE METRO BLUE PROMO/BLUE NOTE | |
| 46 | 45 | 7 | PRIDE (IN YOUR SOUL) | ALKEBULAN FWE 001 |
| 47 | NEW | SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES) | CERRONE MALLIGATOR IMPORT | |
| 48 | NEW | FLOW | VINNY TRDIA PRESENTS JAIDENE VEOA CURVEV PROMO | |
| 49 | 38 | 15 | FACE THE MUSIC | CONJURE ONE NETWORK PROMO |
| 50 | 40 | 13 | HIGHER | SANNY X FEATURING TINA CHARLES WIZARD 0066 |

HOT DANCE SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|----------------|--------------------------------------|---|
| 1 | 1 | 14 | #1 AIN'T NO OTHER MAN | CHRISTINA AGUILERA RCA/RMG |
| 2 | 3 | 9 | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 3 | 2 | 1 | PROMISCUOUS | NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN |
| 4 | 5 | 5 | BUTTONS | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE |
| 5 | 7 | 7 | WHAT A FEELING | PETER DINKlage & DOMINICO NERVOUS |
| 6 | 8 | 8 | IT'S TOO LATE | DIRTY SOUTH VS. EVERMORE ULTRA |
| 7 | 7 | 12 | UNFAITHFUL | RIHANNA SRP/DEF JAM/IDJMG |
| 8 | 13 | 2 | LOVE DON'T LET ME GO (WALKING AWAY) | DAVID GUETTA VS. THE EGG ULTRA |
| 9 | 10 | 10 | CUT | PLUMB CURB |
| 10 | 3 | 5 | ROCK THIS PARTY | BOB SINCLAR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL/TOMMY BOY |
| 11 | 5 | 14 | CRAZY | GNARLS BARKLEY DOWNTOWN/LAVA |
| 12 | 14 | 6 | SATELLITES | SEPTEMBER ROBBINS |
| 13 | 11 | 8 | LOOK ON THE FLOOR (HYPNOTIC TANGO) | BANANARAMA THE LAB/FUEL 2000 |
| 14 | 17 | 6 | WORLD, HOLD ON (CHILDREN OF THE SKY) | BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY |
| 15 | 12 | 1 | A PUBLIC AFFAIR | JESSICA SIMPSON EPIC |
| 16 | 15 | 2 | GET TOGETHER | MADONNA WARNER BROS. |
| 17 | 22 | 2 | ABOUT US | BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE |
| 18 | 25 | 2 | TELL ME WHY | SUPERMODE ULTRA |
| 19 | 23 | 2 | IS IT LOVE? | IID MADE |
| 20 | 24 | 3 | MANEATER | NELLY FURTADO MOSLEY/GEFFEN |
| 21 | 13 | 8 | TRACKING TREASURE DOWN | GABRIEL & DRESDEN ORGANIZED NATURE |
| 22 | 23 | 8 | WHAT'S LEFT OF ME | NICK LACHEY JIVE/ZOMBA |
| 23 | 13 | 9 | CALL ON ME | JANET & NELLY VIRGIN |
| 24 | RE-ENTRY | HIPS DON'T LIE | SHAKIRA FEATURING WYCLEF JEAN EPIC | |
| 25 | NEW | TURN IT UP | PARIS HILTON WARNER BROS. | |

HOT DANCE AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--------------------------------------|---|
| 1 | 1 | 14 | #1 AIN'T NO OTHER MAN | CHRISTINA AGUILERA RCA/RMG |
| 2 | 3 | 9 | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 3 | 2 | 1 | PROMISCUOUS | NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN |
| 4 | 5 | 5 | BUTTONS | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE |
| 5 | 7 | 7 | WHAT A FEELING | PETER DINKlage & DOMINICO NERVOUS |
| 6 | 8 | 8 | IT'S TOO LATE | DIRTY SOUTH VS. EVERMORE ULTRA |
| 7 | 7 | 12 | UNFAITHFUL | RIHANNA SRP/DEF JAM/IDJMG |
| 8 | 13 | 2 | LOVE DON'T LET ME GO (WALKING AWAY) | DAVID GUETTA VS. THE EGG ULTRA |
| 9 | 10 | 10 | CUT | PLUMB CURB |
| 10 | 3 | 5 | ROCK THIS PARTY | BOB SINCLAR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL/TOMMY BOY |
| 11 | 5 | 14 | CRAZY | GNARLS BARKLEY DOWNTOWN/LAVA |
| 12 | 14 | 6 | SATELLITES | SEPTEMBER ROBBINS |
| 13 | 11 | 8 | LOOK ON THE FLOOR (HYPNOTIC TANGO) | BANANARAMA THE LAB/FUEL 2000 |
| 14 | 17 | 6 | WORLD, HOLD ON (CHILDREN OF THE SKY) | BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY |
| 15 | 12 | 1 | A PUBLIC AFFAIR | JESSICA SIMPSON EPIC |
| 16 | 15 | 2 | GET TOGETHER | MADONNA WARNER BROS. |
| 17 | 22 | 2 | ABOUT US | BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE |
| 18 | 25 | 2 | TELL ME WHY | SUPERMODE ULTRA |
| 19 | 23 | 2 | IS IT LOVE? | IID MADE |
| 20 | | | | |

SEP
23
2006

HITS OF THE WORLD THE Billboard

| THIS WEEK | | LAST WEEK | | (SOUNDCAN JAPAN) SEPTEMBER 12, 2006 | |
|-----------|-----|-----------|-----|-------------------------------------|--|
| 1 | NEW | 1 | NEW | YUKI | WAVE (FIRST LTD EDITION) EPIC |
| 2 | 1 | 2 | 1 | SHONAN NO KAZE | SHONAN NO KAZE - RIDERS HIGH TCY'S FACTORY |
| 3 | 3 | 3 | 3 | BEYONCE KNOWLES | B'DAY SONY |
| 4 | NEW | 4 | NEW | SUGASHIKAO | PARADE (FIRST LTD EDITION CD/DV3) BMG FUNHOUSE |
| 5 | 2 | 5 | 2 | AIKO | KANOJO PONY CANYON |
| 6 | 4 | 6 | 4 | VARIOUS ARTISTS | BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER |
| 7 | NEW | 7 | NEW | YUKI | WAVE EPIC |
| 8 | 7 | 8 | 7 | HIDEAKI TOKUNAGA | VOCALIST2 UNIVERSAL |
| 9 | NEW | 9 | NEW | VARIOUS ARTISTS | THE VERY BEST OF PIZZA OF DEATH PIZZA OF DEATH |
| 10 | NEW | 10 | NEW | VARIOUS ARTISTS | WHAT'S UP? R&B GREATEST HITS UNIVERSAL |

| THIS WEEK | | LAST WEEK | | (THE OFFICIAL UK CHARTS CD.) SEPTEMBER 10, 2006 | |
|-----------|-----|-----------|-----|---|--|
| 1 | 2 | 1 | 2 | SNOW PATROL | EYES OPEN FICTION/POLYDOR |
| 2 | 1 | 2 | 1 | KASABIAN | EMPIRE COLUMBIA |
| 3 | NEW | 3 | NEW | BEYONCE KNOWLES | B'DAY COLUMBIA |
| 4 | 7 | 4 | 7 | THE FEELING | TWELVE STOPS AND HOME ISLAND |
| 5 | 3 | 5 | 3 | BOB DYLAN | MODERN TIMES COLUMBIA |
| 6 | NEW | 6 | NEW | FREDDIE MERCURY | THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE |
| 7 | NEW | 7 | NEW | MISSY 'MISDEMEANOR' ELLIOTT | RESPECT M.E ATLANTIC |
| 8 | 9 | 8 | 9 | NELLY FURTADO | LOOSE MOSLEY/GEFFEN |
| 9 | 8 | 9 | 8 | MUSE | BLACK HOLES AND REVELATIONS HELIUM 3 |
| 10 | 11 | 10 | 11 | PINK | I'M NOT DEAD LAFACE/ZOMBA |

| THIS WEEK | | LAST WEEK | | (MEDIA CDNTROL) SEPTEMBER 12, 2006 | |
|-----------|-----|-----------|-----|------------------------------------|---------------------------------------|
| 1 | NEW | 1 | NEW | PUR | ES IST WIE ES IST CAPITOL |
| 2 | NEW | 2 | NEW | BUSHIDO | VON DER SKYLINE ZUM BORDSTEIN CAPITOL |
| 3 | 2 | 3 | 2 | BOB DYLAN | MODERN TIMES COLUMBIA |
| 4 | NEW | 4 | NEW | BLIND GUARDIAN | A TWIST IN THE MYTH NUCLEAR BLAST |
| 5 | NEW | 5 | NEW | BEYONCE KNOWLES | B'DAY COLUMBIA |
| 6 | 1 | 6 | 1 | IRON MAIDEN | A MATTER OF LIFE AND DEATH CAPITOL |
| 7 | 3 | 7 | 3 | MANDO DIAO | ODE TO OCHRASY MUTE |
| 8 | NEW | 8 | NEW | AUDIOSLAVE | REVELATIONS EPIC |
| 9 | 5 | 9 | 5 | NELLY FURTADO | LOOSE MOSLEY/GEFFEN |
| 10 | 9 | 10 | 9 | BILLY TALENT | BILLY TALENT II ATLANTIC |

| THIS WEEK | | LAST WEEK | | (NIELSEN SOUNDCAN INTERNATIONAL) SEPTEMBER 23, 2006 | |
|-----------|-----|-----------|-----|---|---|
| 1 | 1 | 1 | 1 | I DON'T FEEL LIKE DANCIN' | SCISSOR SISTERS POLYDOR |
| 2 | 2 | 2 | 2 | SEXYBACK (MAIN EXPLICIT VERSION) | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 3 | NEW | 3 | NEW | WHEN YOU WERE YOUNG | THE KILLERS ISLAND |
| 4 | 3 | 4 | 3 | CHASING CARS | SNOW PATROL POLYDOR/A&M/INTERSCOPE |
| 5 | 4 | 5 | 4 | PROMISCUOUS (ALBUM VERSION) | NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN |
| 6 | 6 | 6 | 6 | RUDEBOX (RADIO EDIT) | ROBBIE WILLIAMS CHRYSALIS |
| 7 | 12 | 7 | 12 | NEVER BE LONELY | THE FEELING ISLAND |
| 8 | 5 | 8 | 5 | HIPS DON'T LIE | SHAKIRA FT. WYCLEF JEAN EPIC |
| 9 | 7 | 9 | 7 | DEJA VU (ALBUM VERSION) | BEYONCE FT. JAY-Z COLUMBIA |
| 10 | NEW | 10 | NEW | LONDON BRIDGE (RADIO EDIT) | FERGIE WILL I AM/A&M/INTERSCOPE |
| 11 | 13 | 11 | 13 | CHELSEA DAGGER | THE FRATELLIS FALLOUT |
| 12 | 9 | 12 | 9 | UNFAITHFUL | RIHANNA SRP/DEF JAM |
| 13 | 8 | 13 | 8 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA RCA |
| 14 | 10 | 14 | 10 | LOVE DON'T LET ME GO (WALKING AWAY) | DAVID GUETTA VS. THE EGG GUSTO |
| 15 | 14 | 15 | 14 | CRAZY (SINGLE VERSION) | GNARLS BARKLEY DOWNTOWN/ATLANTIC |
| 16 | 11 | 16 | 11 | YOU GIVE ME SOMETHING | JAMES MORRISON POLYDOR |
| 17 | 15 | 17 | 15 | U + UR HAND | PINK LAFACE/ZOMBA |
| 18 | NEW | 18 | NEW | STARLIGHT | MUSE ATLANTIC |
| 19 | 16 | 19 | 16 | MANEATER (ALBUM VERSION) | NELLY FURTADO MOSLEY/GEFFEN |
| 20 | 19 | 20 | 19 | SOMETHING ABOUT YOU (SINGLE EDIT) | JAMELIA PARLOPHONE |

| THIS WEEK | | LAST WEEK | | (SNEP/IFDP/TITE-LIVE) SEPTEMBER 12, 2006 | |
|-----------|-----|-----------|-----|--|------------------------------------|
| 1 | NEW | 1 | NEW | JOHNNY HALLYDAY | FLASHBACK TOUR JOHNNY HALLYDAY |
| 2 | 1 | 2 | 1 | CHARLOTTE GAINSBORG | 5:55 BECAUSE |
| 3 | 2 | 3 | 2 | LAURENT VOULZY | LA SEPTIEME VAGUE RCA |
| 4 | 4 | 4 | 4 | VARIOUS ARTISTS | RAINB FEVER/VOL. 2 COLUMBIA |
| 5 | 3 | 5 | 3 | OLIVIA RUIZ | LA FEMME CHOCOLAT UNIVERSAL |
| 6 | 6 | 6 | 6 | RAPHAEL | CARAVANE CAPITOL |
| 7 | 7 | 7 | 7 | BENABAR | REPRISE DES NEGOCIATIONS JIVE |
| 8 | 11 | 8 | 11 | DIAM'S | DANS MA BULLE CAPITOL |
| 9 | 5 | 9 | 5 | IRON MAIDEN | A MATTER OF LIFE AND DEATH CAPITOL |
| 10 | 8 | 10 | 8 | MIOSSEC | L'ETREINTE PIAS |

| THIS WEEK | | LAST WEEK | | (ARIA) SEPTEMBER 10, 2006 | |
|-----------|-----|-----------|-----|---------------------------|-----------------------------------|
| 1 | NEW | 1 | NEW | AUDIOSLAVE | REVELATIONS EPIC |
| 2 | 3 | 2 | 3 | PINK | I'M NOT DEAD LAFACE/ZOMBA |
| 3 | 2 | 3 | 2 | KASEY CHAMBERS | CARNIVAL CAPITOL |
| 4 | 1 | 4 | 1 | BOB DYLAN | MODERN TIMES COLUMBIA |
| 5 | 4 | 5 | 4 | RED HOT CHILI PEPPERS | STADIUM ARCADIUM WARNER BROS. |
| 6 | 6 | 6 | 6 | CHRIS ISAAK | BEST OF: STANDARD EDITION WARNER |
| 7 | 5 | 7 | 5 | CHRISTINA AGUILERA | BACK TO BASICS RCA |
| 8 | NEW | 8 | NEW | BEYONCE KNOWLES | B'DAY COLUMBIA |
| 9 | 9 | 9 | 9 | ESKIMO JOE | BLACKFINGERNAILS, RED WINE WARNER |
| 10 | 7 | 10 | 7 | NELLY FURTADO | LOOSE MOSLEY/GEFFEN |

| THIS WEEK | | LAST WEEK | | (SOUNDCAN) SEPTEMBER 13, 2006 | |
|-----------|-----|-----------|-----|-------------------------------|---|
| 1 | NEW | 1 | NEW | AUDIOSLAVE | REVELATIONS INTERSCOPE/EPIC/SONY BMG |
| 2 | NEW | 2 | NEW | IRON MAIDEN | A MATTER OF LIFE AND DEATH EMI |
| 3 | NEW | 3 | NEW | BEYONCE | B'DAY MUSIC WORLD/COLUMBIA/SONY BMG |
| 4 | 1 | 4 | 1 | BOB DYLAN | MODERN TIMES COLUMBIA/SDNY BMG |
| 5 | NEW | 5 | NEW | LES TROIS ACCORDS | GRAND CHAMPION INTL. DE COURSE INDICA |
| 6 | 4 | 6 | 4 | JAMES BLUNT | BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER |
| 7 | 2 | 7 | 2 | CHANTAL KREVIASZUK | GHOST STORIES COLUMBIA/SONY BMG |
| 8 | 8 | 8 | 8 | VARIOUS ARTISTS | NDW THAT'S WHAT I CALL MUSIC! 11 EMI |
| 9 | 3 | 9 | 3 | ALEXISONFIRE | CRISIS DISTORT/EMI |
| 10 | 5 | 10 | 5 | CRAZY FROG | MORE CRAZY HITS NEXT PLATEAU/UNIVERSAL REPUBLIC/UNIVERSAL |

| THIS WEEK | | LAST WEEK | | (FIMI/NIELSEN) SEPTEMBER 11, 2006 | |
|-----------|-----|-----------|-----|-----------------------------------|--|
| 1 | NEW | 1 | NEW | FREDDIE MERCURY | THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE |
| 2 | NEW | 2 | NEW | BOB DYLAN | MODERN TIMES COLUMBIA |
| 3 | 1 | 3 | 1 | IRON MAIDEN | A MATTER OF LIFE AND DEATH CAPITOL |
| 4 | 2 | 4 | 2 | GIANNA NANNINI | GRAZIE POLYDOR |
| 5 | 3 | 5 | 3 | TIZIANO FERRO | NESSUNO E SOLO CAPITOL |
| 6 | NEW | 6 | NEW | AYO | JOYFUL POLYDOR |
| 7 | NEW | 7 | NEW | BANDABARDO' | FUORI ORARIO ONE THE ROAD MUSIC |
| 8 | 4 | 8 | 4 | CHRISTINA AGUILERA | BACK TO BASICS RCA |
| 9 | 5 | 9 | 5 | LIGABUE | NOME E COGNOME WARNER BROS. |
| 10 | NEW | 10 | NEW | BEYONCE KNOWLES | B'DAY COLUMBIA |

| THIS WEEK | | LAST WEEK | | (PRDMUSICAE/MEDIA) SEPTEMBER 13, 2006 | |
|-----------|-----|-----------|-----|---------------------------------------|--|
| 1 | 1 | 1 | 1 | MANA | AMAR ES COMBATIR WARNER |
| 2 | 2 | 2 | 2 | RBD | REBELDE VIRGIN |
| 3 | 3 | 3 | 3 | MARC ANTHONY | SIGO SIENDO YO SONY BMG |
| 4 | NEW | 4 | NEW | MANUEL CARRASCO | TERCERA PARADA VALE |
| 5 | NEW | 5 | NEW | BEYONCE KNOWLES | B'DAY COLUMBIA |
| 6 | NEW | 6 | NEW | FREDDIE MERCURY | THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE |
| 7 | 4 | 7 | 4 | IRON MAIDEN | A MATTER OF LIFE AND DEATH CAPITOL |
| 8 | 7 | 8 | 7 | LA OREJA DE VAN GOGH | GUAPA SONY BMG |
| 9 | 6 | 9 | 6 | AMARAL | PAJAROS EN LA CABEZA VIRGIN |
| 10 | 10 | 10 | 10 | JULIETA VENEGAS | LIMON Y SAL SONY BMG |

| THIS WEEK | | LAST WEEK | | (SUCESSO MAGAZINE) SEPTEMBER 13, 2006 | |
|-----------|-----|-----------|-----|---------------------------------------|--|
| 1 | 1 | 1 | 1 | CAIO MESQUITA | JDEM BRAZILIDADE EMI |
| 2 | 2 | 2 | 2 | SOUNDTRACK | PAGINA DA VIDA-NACIONAL SOM LIVRE |
| 3 | 4 | 3 | 4 | SOUNDTRACK | HIGH SCHOOL MUSICAL UNIVERSAL |
| 4 | 3 | 4 | 3 | BRUNO/MARRONE | AO VIVO EM GOIANIA SONY BMG |
| 5 | 6 | 5 | 6 | MAYCK & LYAN | DEFENDENDO A TRADICAO LUAR |
| 6 | NEW | 6 | NEW | IRON MAIDEN | A MATTER OF LIFE AND DEATH CAPITOL |
| 7 | 7 | 7 | 7 | MILTON NASCIMENTO | PERFIL SOM LIVRE |
| 8 | 8 | 8 | 8 | CALCINHA PRETA | VOL. 15 - SE QUISER E ASSIM: ME AME MAS MD |
| 9 | 15 | 9 | 15 | GRUPO REVELACAO | VELOCIDADE DA LUZ DECKDISC |
| 10 | 11 | 10 | 11 | NELSON GONCALVES | DUETOS SOM LIVRE |

| THIS WEEK | | LAST WEEK | | (PROMUVI) SEPTEMBER 13, 2006 | |
|-----------|----|-----------|----|---------------------------------------|---|
| 1 | 1 | 1 | 1 | LIEF KLEIN KONIJNTJE | HENKIE BERK MUSIC |
| 2 | 3 | 2 | 3 | ROCK THIS PARTY (EVERYBODY DANCE NOW) | BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION |
| 3 | 2 | 3 | 2 | ROOD | MARCO BORSATO POLYDOR |
| 4 | 23 | 4 | 23 | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 5 | 5 | 5 | 5 | ALIVE | KATE RYAN 2BRAINS |

| THIS WEEK | | LAST WEEK | | (GLF) SEPTEMBER 8, 2006 | |
|-----------|-----|-----------|-----|-------------------------------------|------------------------------|
| 1 | 2 | 1 | 2 | EVERYTIME WE TOUCH | CASCADA ZOOLAND |
| 2 | RE | 2 | RE | THE REINCARNATION OF BENJAMIN BREEG | IRON MAIDEN CAPITOL |
| 3 | 3 | 3 | 3 | BOTEN ANNA | BASSHUNTER WARNER |
| 4 | NEW | 4 | NEW | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 5 | NEW | 5 | NEW | ADIOS AMIGOS | COSMO 4 LIONHEART |

| THIS WEEK | | LAST WEEK | | (IRMA/CHART TRACK) SEPTEMBER 8, 2006 | |
|-----------|----|-----------|----|--------------------------------------|---|
| 1 | 1 | 1 | 1 | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 2 | 2 | 2 | 2 | EVERYTIME WE TOUCH | CASCADA ZOOLAND |
| 3 | 11 | 3 | 11 | I DON'T FEEL LIKE DANCING | SCISSOR SISTERS POLYDOR |
| 4 | 3 | 4 | 3 | RIDIN' | CHAMILLIONAIRE FT. KRAYZIE BONE UNIVERSAL |
| 5 | 18 | 5 | 18 | PROMISCUOUS | NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN |

| THIS WEEK | | LAST WEEK | | (RECORD PUBLICATIONS LTD.) SEPTEMBER 13, 2006 | |
|-----------|----|-----------|----|---|--|
| 1 | 1 | 1 | 1 | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA |
| 2 | 2 | 2 | 2 | RIDIN' | CHAMILLIONAIRE FT. KRAYZIE BONE UNIVERSAL |
| 3 | 3 | 3 | 3 | PROMISCUOUS | NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN |
| 4 | 6 | 4 | 6 | DO IT TO IT | CHERISH FT. SEAN PAUL CAPITOL |
| 5 | 12 | 5 | 12 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO DECADE/DANCE/FULLED BY RAMEN |

| THIS WEEK | | LAST WEEK | | (CAPIF) SEPTEMBER 4, 2006 | |
|-----------|-----|-----------|-----|---------------------------|---------------------------------|
| 1 | 4 | 1 | 4 | SOUNDTRACK | HIGH SCHOOL MUSICAL UNIVERSAL |
| 2 | NEW | 2 | NEW | MANA | AMAR ES COMBATIR WARNER |
| 3 | 1 | 3 | 1 | DIEGO TORRES | ANDANDO SONY BMG |
| 4 | 2 | 4 | 2 | LA BARRA | DELIVERY EGEN |
| 5 | 6 | 5 | 6 | VARIOUS ARTISTS | CALAMARO QUERIDO I SONY BMG |
| 6 | 7 | 6 | 7 | VARIOUS ARTISTS | CALAMARO QUERIDO II SONY BMG |
| 7 | 10 | 7 | 10 | VARIOUS ARTISTS | JAZZ AND 90'S PMB/MUSIC BROKERS |
| 8 | 3 | 8 | 3 | DAVID BOLZONI | MONTECRISTO LEADER |
| 9 | 9 | 9 | 9 | RICARDO ARJONA | AENTRO SONY BMG |
| 10 | NEW | 10 | NEW | JULIETA VENEGAS | LIMON Y SAL SONY BMG |

| THIS WEEK | | LAST WEEK | | (IRMA/CHART TRACK) SEPTEMBER 8, 2006 | |
|-----------|-----|-----------|-----|--------------------------------------|-----------------------------|
| 1 | 2 | 1 | 2 | SNOW PATROL | EYES OPEN FICTION/POLYDOR |
| 2 | 1 | 2 | 1 | BOB DYLAN | MODERN TIMES COLUMBIA |
| 3 | NEW | 3 | NEW | BEYONCE KNOWLES | B'DAY COLUMBIA |
| 4 | 6 | 4 | 6 | KOOKS | INSIDE IN/INSIDE OUT VIRGIN |
| 5 | 7 | 5 | 7 | JAMES MORRISON | UNDISCOVERED POLYDOR |

| THIS WEEK | | LAST WEEK | | (RECORD PUBLICATIONS LTD.) SEPTEMBER 13, 2006 | |
|-----------|-----|-----------|-----|---|-----------------------------|
| 1 | NEW | 1 | NEW | AUDIOSLAVE | REVELATIONS EPIC |
| 2 | 1 | 2 | 1 | BOB DYLAN | MODERN TIMES COLUMBIA |
| 3 | 2 | 3 | 2 | SOUNDTRACK | HIGH SCHOOL MUSICAL EMI |
| 4 | 6 | 4 | 6 | EYES OPEN | SNOW PATROL FICTION/POLYDOR |
| 5 | 3 | 5 | 3 | THE BLACK SEEDS | INTO THE DJOJ CAPITOL |

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 13, 2006

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|---------------------------------------|---|--------------------|
| 1 | 1 | 1 | SEXYBACK | JUSTIN TIMBERLAKE JIVE/ZOMBA | |
| 2 | 83 | 1 | RUDEBOX | ROBBIE WILLIAMS CHRYSALIS | |
| 3 | 2 | 1 | UNFAITHFUL | RIHANNA SRP/DEF JAM | |
| 4 | 15 | 1 | I DON'T FEEL LIKE DANCING | SCISSOR SISTERS POLYDOR | |
| 5 | 18 | 1 | PROMISCUOUS | NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN | |
| 6 | 4 | 1 | DEJA VU | BEYONCE KNOWLES FT. JAY-Z COLUMBIA | |
| 7 | 3 | 1 | HIPS DON'T LIE | SHAKIRA FT. WYCLEF JEAN EPIC | |
| 8 | 6 | 1 | FACON SEX | TRIBAL KING ULM | |
| 9 | 9 | 1 | ROCK THIS PARTY (EVERYBODY DANCE NOW) | BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION | |
| 10 | 7 | 1 | COUP DE BOULE | LA PLAGE UP MUSIC | |
| 11 | 5 | 1 | CRAZY | GNARLS BARKLEY DOWNTOWN/LAVA | |
| 12 | 8 | 1 | DER LETZTE TAG | TOKIO HOTEL ISLAND | |
| 13 | 12 | 1 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA RCA | |
| 14 | 20 | 1 | LE TITOU | TITOU LE LAPINO MY LABEL | |
| 15 | 14 | 1 | LOVE DON'T LET ME GO (WALKING AWAY) | DAVID GUETTA VS THE EGG GUSTO | |

ALBUMS

SEPTEMBER 13, 2006

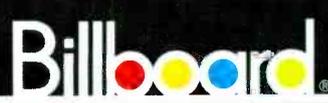
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|--------------------|--|--------------------|
| 1 | 2 | 1 | BOB DYLAN | MODERN TIMES COLUMBIA | |
| 2 | 1 | 1 | IRON MAIDEN | A MATTER OF LIFE AND DEATH CAPITOL | |
| 3 | NEW | 1 | BEYONCE KNOWLES | B'DAY COLUMBIA | |
| 4 | 3 | 1 | CHRISTINA AGUILERA | BACK TO BASICS RCA | |
| 5 | NEW | 1 | FREDDIE MERCURY | THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE | |
| 6 | NEW | 1 | AUDIOSLAVE | REVELATIONS EPIC | |
| 7 | 6 | 1 | SNOW PATROL | EYES OPEN FICTION/POLYDOR | |
| 8 | 4 | 1 | NELLY FURTADO | LOOSE MOSLEY/GEFFEN | |
| 9 | NEW | 1 | PUR | ES IST WIE ES IST CAPITOL | |
| 10 | 5 | 1 | KASABIAN | EMPIRE COLUMBIA | |
| 11 | NEW | 1 | BLIND GUARDIAN | A TWIST IN THE MYTH NUCLEAR BLAST | |
| 12 | NEW | 1 | BUSHIDO | VON DER SKYLINE ZUM BORSTEIN CAPITOL | |
| 13 | 9 | 1 | MUSE | BLACK HOLES AND REVELATIONS HELIUM 3 | |
| 14 | NEW | 1 | JOHNNY HALLYDAY | FLASHBACK TOUR JOHNNY HALLYDAY | |
| 15 | 29 | 1 | THE FEELING | TWELVE STOPS AND HOME ISLAND | |

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 13, 2006

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|---------------------------|---|--------------------|
| 1 | 1 | 1 | CRAZY | GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 2 | 3 | 1 | UNFAITHFUL | RIHANNA SRP/DEF JAM | |
| 3 | 2 | 1 | HIPS DON'T LIE | SHAKIRA FT. WYCLEF JEAN EPIC | |
| 4 | 4 | 1 | AIN'T NO OTHER MAN | CHRISTINA AGUILERA RCA | |
| 5 | 7 | 1 | DEJA VU | BEYONCE FT. JAY-Z COLUMBIA | |
| 6 | 6 | 1 | I DON'T FEEL LIKE DANCIN' | SCISSOR SISTERS POLYDOR | |
| 7 | 5 | 1 | WHO KNEW | PINK LAFACE/ZOMBA | |
| 8 | 8 | 1 | SMILE | LILY ALLEN REGAL/PARLOPHONE | |
| 9 | 9 | 1 | LOVE DON'T LET ME GO | DAVID GUETTA VS. THE EGG GUSTO | |
| 10 | 15 | 1 | PROMISCUOUS | NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN | |
| 11 | 11 | 1 | SEXYBLACK | JUSTIN TIMBERLAKE JIVE/ZOMBA | |
| 12 | 10 | 1 | MANEATER | NELLY FURTADO MOSLEY/GEFFEN | |
| 13 | 13 | 1 | ROCK THIS PARTY | BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION | |
| 14 | 12 | 1 | ME & U | CASSIE BAD BOY | |
| 15 | 17 | 1 | BREAKAWAY | KELLY CLARKSON RCA | |

SALES DATA COMPILED BY



ALBUMS

SEP
23
2006

TCP CHRISTIAN

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|----------------------|--|--------------------|
| 1 | 2 | 28 | ALAN JACKSON | PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY | |
| 2 | 1 | 95 | JEREMY CAMP | RESTORED BEC 8615/EMI CMG | |
| 3 | 3 | 1 | JARS OF CLAY | GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY | |
| 4 | 3 | 2 | GREATEST GAINER | VARIOUS ARTISTS THREE WOODEN CROSSES WORD-CURB 86582 | |
| 5 | 4 | 37 | FLYLEAF | FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY | |
| 6 | 5 | 54 | CASTING CROWNS | LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY | |
| 7 | 6 | 5 | SELAH | BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB | |
| 8 | 7 | 12 | UNDEROATH | DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG | |
| 9 | 8 | 7 | VARIOUS ARTISTS | RELIVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY | |
| 10 | 9 | 49 | KIRK FRANKLIN | HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY | |
| 11 | 10 | 60 | MARY MARY | MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY | |
| 12 | 14 | 50 | BARLOWGIRL | ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB | |
| 13 | 11 | 23 | VARIOUS ARTISTS | WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY | |
| 14 | 12 | 20 | MERCYME | COMING UP TO BREATHE IND 3872/PROVIDENT-INTEGRITY | |
| 15 | 16 | 24 | AARON SHUST | ANYTHING WORTH SAYING BRASH 0017/WORD-CURB | |
| 16 | 13 | 45 | THIRD DAY | WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY | |
| 17 | 15 | 105 | CHRIS TOMLIN | ARRIVING SIXSTEPS/SPARROW 4243/EMI CMG | |
| 18 | 18 | 1 | HILLSONG | MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY | |
| 19 | 26 | 8 | BILL GAITHER | BILL GAITHER REMEMBERS HOMECOMING HEROES GAITHER MUSIC GROUP 2641/EMI CMG | |
| 20 | 19 | 21 | MAT KEARNEY | NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG | |
| 21 | 28 | 7 | BILL GAITHER | BILL GAITHER REMEMBERS OLD FRIENDS GAITHER MUSIC GROUP 2607/EMI CMG | |
| 22 | 22 | 49 | VARIOUS ARTISTS | WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG | |
| 23 | 21 | 6 | AUDIO ADRENALINE | ADIOS: THE GREATEST HITS FOREFRONT 5086/EMI CMG | |
| 24 | 24 | 4 | LEELAND | SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY | |
| 25 | 20 | 23 | PASSION WORSHIP BAND | PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMI CMG | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|--------------------|--|--------------------|
| 26 | 30 | 44 | VARIOUS ARTISTS | OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY | |
| 27 | 27 | 19 | VARIOUS ARTISTS | I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY | |
| 28 | 27 | 19 | BRIAN LITTELL | WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY | |
| 29 | 48 | 43 | SELAH | GREATEST HYMNS CURB 78890/WORD-CURB | |
| 30 | 40 | 18 | NICOLE C. MULLEN | REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569 | |
| 31 | 29 | 5 | LECRAE | AFTER THE MUSIC STOPS REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY | |
| 32 | 23 | 77 | NATALIE GRANT | AWAKEN CURB 78660/WORD-CURB | |
| 33 | 44 | 7 | STELLAR KART | WE CAN'T STAND SITTING DOWN WORD-CURB 86991 | |
| 34 | 18 | 23 | GAITHER VOCAL BAND | GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG | |
| 35 | 32 | 25 | KUTLESS | HEARTS OF THE INNOCENT BEC 3906/EMI CMG | |
| 36 | 33 | 11 | JACI VELASQUEZ | ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568 | |
| 37 | 33 | 11 | KIERRA KIKI SHEARD | THIS IS ME EMI GOSPEL 2483/EMI CMG | |
| 38 | 37 | 14 | RED | END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY | |
| 39 | 25 | 2 | SALVADOR | DISMISS THE MYSTERY WORD-CURB 86512 | |
| 40 | 31 | 22 | MARK HARRIS | THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY | |
| 41 | 35 | 23 | HAWK NELSON | SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG | |
| 42 | 36 | 23 | HILLSONG | UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY | |
| 43 | 34 | 79 | KUTLESS | STRONG TOWER BEC 5391/EMI CMG | |
| 44 | 42 | 45 | ISRAEL & NEW BREED | ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY | |
| 45 | 39 | 97 | RELIENT K | MMHMM GOTEE/CAPITOL 2953/EMI CMG | |
| 46 | 46 | 1 | CECE WINANS | PURIFIED PURESPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY | |
| 47 | 47 | 1 | VARIOUS ARTISTS | WORSHIP: THE ULTIMATE COLLECTION SPARROW 5098/EMI CMG | |
| 48 | 48 | 1 | VARIOUS ARTISTS | HERE I AM TO WORSHIP 3 WORSHIP TOGETHER 5993/EMI CMG | |
| 49 | 49 | 24 | MARTHA MUNIZZI | NO LIMITS...LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY | |
| 50 | 50 | 1 | AVALON | STAND SPARROW 4733/EMI CMG | |

GOSPEL

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|---|---|--------------------|
| 1 | 2 | 5 | GREATEST GAINER | VICKIE WINANS WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA | |
| 2 | 1 | 50 | KIRK FRANKLIN | HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA | |
| 3 | 3 | 60 | MARY MARY | MARY MARY MY BLOCK/COLUMBIA 7773/SONY MUSIC | |
| 4 | 4 | 16 | TYE TRIBBETT & G.A. | VICTORY LIVE! COLUMBIA 77526/SONY MUSIC | |
| 5 | 5 | 35 | JUANITA BYNUM | A PIECE OF MY PASSION FLOW 9301 | |
| 6 | 6 | 33 | VARIOUS ARTISTS | WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA | |
| 7 | 7 | 1 | CARAVANS | PAVED THE WAY MALACO 4542 | |
| 8 | 10 | 24 | BISHOP G.E. PATTERSON & CONGREGATION | SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 | |
| 9 | 12 | 18 | NICOLE C. MULLEN | REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. | |
| 10 | 7 | 5 | LECRAE | AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT | |
| 11 | 5 | 11 | KIERRA KIKI SHEARD | THIS IS ME EMI GOSPEL 32483 | |
| 12 | 13 | 17 | NORMAN HUTCHINS | WHERE I LONG TO BE DJI 1270 | |
| 13 | 9 | 54 | YOLANDA ADAMS | DAY BY DAY ELEKTRA/ATLANTIC 83789/AG | |
| 14 | 11 | 41 | BYRON CAGE | AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA | |
| 15 | 14 | 47 | ISRAEL & NEW BREED | ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC | |
| 16 | 22 | 52 | CECE WINANS | PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC | |
| 17 | 16 | 26 | MARTHA MUNIZZI | NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC | |
| 18 | 30 | 9 | DARIUS BROOKS | MY SOUL JMG 1000/KOCH | |
| 19 | 19 | 73 | BISHOP G.E. PATTERSON & CONGREGATION | SINGING THE OLD TIME WAY PODIUM 2504 | |
| 20 | 15 | 50 | SOUNDTRACK | THE GOSPEL VERITY 71620/ZOMBA | |
| 21 | 21 | 76 | DONNIE MCCLURKIN | PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA | |
| 22 | NEW | 1 | ANTWAUN STANLEY | I CAN DO ANYTHING BAJADA 54755/LIGHTYEAR | |
| 23 | 20 | 7 | MEN OF STANDARD | SURROUNDED COLUMBIA 80880/SONY MUSIC | |
| 24 | 17 | 89 | SHEKINAH GLORY MINISTRY | LIVE KINGDOM 1011/BOOKWORLD | |
| 25 | 25 | 23 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS | FINALE: ACT ONE EMI GOSPEL 33345 | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | DISTRIBUTING LABEL |
|-----------|-----------|---------------|---|--|--------------------|
| 26 | 28 | 8 | 21:03 | TWENTY ONE O THREE PAJAM/GOSPO CENTRIC/VERITY 71621/ZOMBA | |
| 27 | 23 | 8 | LEE WILLIAMS AND THE SPIRITUAL QC'S | SOULFUL HEALING MCG 7042 | |
| 28 | 26 | 23 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS | FINALE: ACT TWO EMI GOSPEL 54835 | |
| 29 | 29 | 6 | THE SINGING PASTORS OF PISCATAWAY | DOWN THROUGH THE YEARS GAME 5260 | |
| 30 | 27 | 101 | SMOKIE NORFUL | NOTHING WITHOUT YOU EMI GOSPEL 77795 | |
| 31 | 40 | 5 | REV. ANDREW CHEAIRS & THE SONGBIRDS | MAKE UP YOUR MIND EMANUEL 3723 | |
| 32 | 31 | 16 | IZZY | IN AWE OF YOU VGR/JEG 5908/KOCH | |
| 33 | 32 | 50 | HEZEKIAH WALKER & LFC | 20185 THE EXPERIENCE VERITY 62829/ZOMBA | |
| 34 | 33 | 13 | VARIOUS ARTISTS | THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA | |
| 35 | 35 | 4 | VARIOUS ARTISTS | HIP HOPE HITS 2007 GOTEE 47744 | |
| 36 | 36 | 15 | JUDITH CHRISTIE MCALLISTER | IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL | |
| 37 | 37 | 17 | TONY TERRY | CHANGED! STUDIO 25/JEG 5912/KOCH | |
| 38 | 39 | 86 | VARIOUS ARTISTS | WOW GOSPEL 2005 WORD-CURB/EMI CMG/VERITY 65344/ZOMBA | |
| 39 | 24 | 3 | VALERIE BOYD | VICTORY SHEKINAH INTERNATIONAL 6002 | |
| 40 | 38 | 3 | THE CROSS MOVEMENT | CHRONICLES (GREATEST HITS, VOL. 1) CROSS MOVEMENT 30023 | |
| 41 | 45 | 50 | VARIOUS ARTISTS | GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC | |
| 42 | RE-ENTRY | 1 | PETTIDEE | THUG LOVE BEATMART 44011 | |
| 43 | 44 | 12 | VIRTUE | TESTIMONY DARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC | |
| 44 | 46 | 53 | SHIRLEY CAESAR | I KNOW THE TRUTH ARTEMIS GOSPEL 51635 | |
| 45 | 43 | 15 | ANDRAE CROUCH | MIGHTY WIND SLAVE/VERITY 73645/ZOMBA | |
| 46 | 49 | 82 | VARIOUS ARTISTS | GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA | |
| 47 | 34 | 23 | MARK ST. JOHN | GOING AROUND THE WORLD CHIL 76523 | |
| 48 | RE-ENTRY | 1 | RAMSEY LEWIS | WITH ONE VOICE NARAOA JAZZ 80699/BLG | |
| 49 | RE-ENTRY | 1 | VICKI YOHE | HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL | |
| 50 | RE-ENTRY | 1 | YOUTH FOR CHRIST | THE STRUGGLE IS OVER ENTRO GOSPEL 931512 | |

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SEP
23
2006

ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

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 GG Where included, this award indicates the title with the chart's largest unit increase.

PACE 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/CERTIFICATION LEVELS

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). Numerical 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 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum 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 INDEPENDENT | | ARTIST | TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL) | CERT |
|-----------------|----------|--------------------------------------|---|------|
| 1 | NEW | IRON MAIDEN | A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) Ⓛ | |
| 2 | NEW | JARS OF CLAY | GOOD MONSTERS ESSENTIAL 10820 (17.98) | |
| 3 | 2 | LITTLE BIG TOWN | THE ROAD TO HERE EQUITY 3010 (13.98) | |
| 4 | 1 | VARIOUS ARTISTS | CRUNK HITS VOL. 2 TVT 2508 (18.98) | |
| 5 | 3 | DANE COOK | RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓛ | |
| 6 | 4 | HELLOGOODBYE | ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98) | |
| 7 | 10 | GREATEST GAINER | SOUNDTRACK THE LAST KISS LAKESHORE 33869 (18.98) | |
| 8 | 8 | JASON ALDEAN | JASON ALDEAN BROKEN BOW 7657 (12.98) | |
| 9 | 5 | THOM YORKE | THE ERASER XL 200/BEGGARS GROUP (16.98) | |
| 10 | NEW | AARON TIPPIN | AARON TIPPIN: NOW & THEN NIPPIT 11701/RUST (15.98) | |
| 11 | 6 | SOUNDTRACK | SNAKES ON A PLANE: THE ALBUM DECAVDANCE 39069/NEW LINE (16.98) | |
| 12 | 9 | DJ KAYSLAY & GREG STREET | THE CHAMPIONS: THE NORTH MEETS THE SOUTH DEJA 34 5815/KOCH (17.98) | |
| 13 | 12 | BONE THUGS-N-HARMONY | GREATEST HITS RUTHLESS 25423 (18.98) | |
| 14 | 16 | BULLET FOR MY VALENTINE | THE POISON TRUSTKILL 74 (13.98) | |
| 15 | 1 | M. WARD | POST-WAR MERGE 260* (15.98) | |
| 16 | 23 | AARON SHUST | ANYTHING WORTH SAYING BRASH 0017 (13.98) | |
| 17 | 11 | GOVT MULE | HIGH & MIGHTY ATO 21555 (18.98) | |
| 18 | 14 | UNEARTH | III: IN THE EYES OF FIRE METAL BLADE 14574 (13.98) Ⓛ | |
| 19 | 18 | YANNI | YANNI LIVE! THE CONCERT EVENT YANNI 3564/IMAGE (16.98) | |
| 20 | 13 | ANI DIFRANCO | REPRIEVE RIGHTeous BABE 052 (15.98) | |
| 21 | NEW | BLIND GUARDIAN | TWIST IN THE MYTH NUCLEAR BLAST 1515 (15.98) | |
| 22 | 22 | DRAGONFORCE | INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98) | |
| 23 | 24 | JUANITA BINYUM | A PIECE OF MY PASSION FLOW 9301 (17.98) | |
| 24 | 26 | BT | THIS BINARY UNIVERSE DTS 1140 (17.98 CD/DVD) Ⓛ | |
| 25 | 15 | J DILLA AKA JAY DEE | THE SHINING BBE 076* (15.98) | |
| 26 | 21 | LINDA RONSTADT ANN SAVOY | ADIEU FALSE HEART VANGUARD 79808/WELK (17.98) | |
| 27 | 19 | CURSIVE | HAPPY HOLLOW SADDLE CREEK 94* (13.98) | |
| 28 | NEW | CARAVANS | PAVED THE WAY MALACD 4542 (16.98) | |
| 29 | NEW | BILLY GILMAN | BILLY GILMAN IMAGE 3300 (15.98) | |
| 30 | NEW | STRIKE ANYWHERE | DEAD FM FAT WRECK CHORUS 706* (13.98) | |
| 31 | 25 | MR. CAPONE-E | DON'T GET IT TWISTED SMC 150 (16.98) | |
| 32 | 27 | DJ KHALED | LISTENNN: THE ALBUM TERROR SQUAD 4118*/KOCH (17.98) | |
| 33 | 30 | FLOGGING MOLLY | WHISKEY ON A SUNDAY SIDEDONEDUMMY 1287 (18.98 CD/DVD) Ⓛ | |
| 34 | RE-ENTRY | BISHOP G.E. PATTERSON & CONGREGATION | SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98) | |
| 35 | 29 | MICHAEL FRANTI AND SPEARHEAD | YELL FIRE! 800 500 WAX/ANTI- 86807/EPI/TAP (16.98) | |
| 36 | 37 | RAMON AYALA Y SUS BRAVOS DEL NORTE | ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98) | |
| 37 | 34 | THE EARLY NOVEMBER | THE MOTHER, THE MECHANIC, AND THE PATH DRIVE-THRU 83630 (18.98) | |
| 38 | 43 | ARCTIC MONKEYS | WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98) | |
| 39 | 17 | GWAR | BEYOND HELL DIRT 441 (15.98) Ⓛ | |
| 40 | 28 | VARIOUS ARTISTS | ROGUE'S GALLERY: PIRATE BALLADS, SEA SONGS & CHANTEYS ANTI- 86817/EPI/TAP (22.98) | |
| 41 | 33 | VARIOUS ARTISTS | VANS WARPED TOUR 2006 COMPILATION SIDEDONEDUMMY 1291 (9.98) | |
| 42 | 49 | JOAN SEBASTIAN | MAS ALLA DEL SOL MUSART 3771/BALBOA (13.98) | |
| 43 | 39 | HAWTHORNE HEIGHTS | IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓛ | |
| 44 | 40 | RATATAT | CLASSICS XL 198*/BEGGARS GROUP (15.98) | |
| 45 | NEW | WAYMAN TISDALE | WAY UP! RENDEZVOUS 5118 (17.98) | |
| 46 | 35 | THA DOGG POUND | CALI IZ ACTIVE DOGGYSTYLE 5919*/KOCH (17.98) | |
| 47 | NEW | RED | END OF SILENCE ESSENTIAL 10807 (12.98) | |
| 48 | 42 | SOUNDTRACK | LITTLE MISS SUNSHINE LAKESHORE 33865 (18.98) | |
| 49 | 20 | MOTORHEAD | KISS OF DEATH SANCTUARY 84784 (18.98) | |
| 50 | 41 | THE DIPLOMATS PRESENTS JR WRITER | HISTORY IN THE MAKING DIPLOMATIC MAN 5839/KOCH (17.98) | |

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to [Billboard.com](http://billboard.com)'s web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

| TASTEMAKERS | | ARTIST | TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL) | CERT |
|-------------|-----|--------------------|---|------|
| 1 | 1 | BOB DYLAN | MODERN TIMES COLUMBIA 87606*/SONY MUSIC Ⓛ | |
| 2 | NEW | BEYONCE | B'DAY COLUMBIA 90920*/SONY MUSIC | |
| 3 | NEW | AUDIOSLAVE | REVELATIONS INTERSCOPE/EPIC 97728/SONY MUSIC | |
| 4 | NEW | IRON MAIDEN | A MATTER OF LIFE AND DEATH SANCTUARY 84768 Ⓛ | |
| 5 | 2 | THE ROOTS | GAME THEORY DEF JAM 007222*/IDJMG | |
| 6 | 1 | OUTKAST | IDLEWILD (SOUNDTRACK) LAFACE 75791*/ZOMBA | |
| 7 | 1 | RAY LAMONTAGNE | TILL THE SUN TURNS BLACK RCA 83328/RMG | |
| 8 | 3 | YOUNG DRO | BEST THANG SMOKIN' GRAND HUSTLE/ATLANTIC 83949*/JAG | |
| 9 | 10 | RICK ROSS | PORT OF MIAMI SLIP-N-SLIDE/DEF JAM 006984*/IDJMG | |
| 10 | 6 | METHOD MAN | 4.21... THE DAY AFTER DEF JAM 006986*/IDJMG | |
| 11 | 9 | DANITY KANE | DANITY KANE BAD BOY 83989/AG | |
| 12 | 14 | CHRISTINA AGUILERA | BACK TO BASICS RCA 82639/RMG | |
| 13 | 8 | TOO SHORT | BLOW THE WHISTLE SHORT/GIVE 83501/ZOMBA | |
| 14 | NEW | LAMB OF GOD | SACRAMENT PROSTHETIC/EPIC 87804/SONY MUSIC Ⓛ | |
| 15 | 7 | PETE YORN | NIGHTCRAWLER COLUMBIA 92892/RED INK | |

| TOP WORLD | | ARTIST | TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL) | CERT |
|-----------|----------|------------------|---|------|
| 1 | 1 | CELTIC WOMAN | CELTIC WOMAN MANHATTAN 60233/BLG | |
| 2 | 2 | ALI FARKA TOURE | SAVANE NONESUCH 79965/WARNER BROS. | |
| 3 | 1 | GOTAN PROJECT | LUNATICO XL 195*/BEGGARS GROUP | |
| 4 | 8 | Gaelic Storm | BRING YER WELLIES LOST AGAIN 20061 | |
| 5 | 4 | AMY HANAIALI' | GENERATION HAWAII HANAIALI' 8556 | |
| 6 | 5 | VARIOUS ARTISTS | PUTUMAYO PRESENTS: PARIS PUTUMAYO 249 | |
| 7 | 7 | SEU JORGE | THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576 | |
| 8 | 6 | CIRQUE DU SOLEIL | KA CIRQUE DU SOLEIL 20024 | |
| 9 | 14 | VARIOUS ARTISTS | PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234 | |
| 10 | NEW | AZAM ALI | ELYSIUM FOR THE BRAVE SIX DEGREES 361130 | |
| 11 | RE-ENTRY | LILA DOWNS | LA CANTINA NARADA 34248/BLG | |
| 12 | NEW | VARIOUS ARTISTS | CELTIC LADIES MADACY SPECIAL PRODUCTS 52168/MADACY | |
| 13 | 15 | VARIOUS ARTISTS | PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251 | |
| 14 | NEW | VARIOUS ARTISTS | PUTUMAYO PRESENTS: ACOUSTIC AFRICA PUTUMAYO 254 | |
| 15 | RE-ENTRY | KEALI' REICHEL | KAMAHIWA: THE KEALI' REICHEL COLLECTION PUNAHOLE 11128 | |

| HOT GOSPEL SONGS | | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|------------------|----|-------------------------|---|
| 1 | 2 | VICTORY | TYE TRIBETT & G.A. (INTEGRITY GOSPEL/COLUMBIA/SUM) |
| 2 | 1 | THE BLESSING OF ABRAHAM | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS (EMI GOSPEL) |
| 3 | 4 | IT'S ALRIGHT | VICKIE WINANS (VERITY/ZOMBA) |
| 4 | 3 | BORN BLESSED | JIMMY HICKS & THE VOICES OF INTEGRITY (WORLD WIDE GOSPEL) |
| 5 | 26 | CHURCH MEDLEY | DONNIE MCLURKIN (VERITY/ZOMBA) |
| 6 | 7 | THE STRUGGLE IS OVER | YOUTH FOR CHRIST (EMTRO GOSPEL) |
| 7 | 42 | I WILL BLESS THE LORD | BYRON CAGE (GOSPO CENTRIC/ZOMBA) |
| 8 | 14 | I MADE IT | KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES (WORLDWIDE/VERITY/ZOMBA) |
| 9 | 19 | THANK YA JESUS | DARREL PETTIES & STRENGTH IN PRAISE (EMI GOSPEL) |
| 10 | 10 | IMAGINE ME | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) |
| 11 | 12 | WHY ME? | KIERRA KIKI SHEARD (EMI GOSPEL) |
| 12 | 8 | SET ME FREE | MYRON BUTLER & LEVI (EMI GOSPEL) |
| 13 | 11 | HEALING | KELLY PRICE (GOSPO CENTRIC/ZOMBA) |
| 14 | 16 | FOLLOW ME | VIRTUE (DARKCHILD GOSPEL/INTEGRITY GOSPEL/SUM) |
| 15 | 15 | LIFT HIM UP | HEZEKIAH WALKER (VERITY/ZOMBA) |

MUSIC VIDEO

LAUNCH PAD

TOP MUSIC VIDEOS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Principal Performers | ARTIST |
|-----------|-----------|----------------|---|---|--------|
| 1 | 2 | 15 | #1 PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 5-71 (24.98) | Pink Floyd | |
| 2 | 3 | 94 | GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD) | Creed | |
| 3 | 4 | 7 | CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 80458 (19.98 CD/DVD) | Chris Botti | |
| 4 | 1 | 2 | SCORE: 20TH ANNIVERSARY WORLD TOUR LIVE RHINO HOME VIDEO 71619 (24.98) | Dream Theater With The Octavarium Orchestra | |
| 5 | 5 | 30 | WE ARE... THE LAURIE BERKNER BAND HEARST/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD) | The Laurie Berkner Band | |
| 6 | 7 | 10 | PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (14.98 CD/DVD) | Rob Zombie | |
| 7 | 10 | 6 | ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD) | Elvis Presley | |
| 8 | 6 | 6 | LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD) | Jimmy Buffett | |
| 9 | 14 | 6 | ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD) | Elvis Presley | |
| 10 | 13 | 66 | FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD) | Eagles | |
| 11 | 12 | 13 | THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD) | John Fogerty | |
| 12 | 23 | 6 | THIS BINARY UNIVERSE DTS 1140 (17.98 CD/DVD) | BT | |
| 13 | 21 | 28 | DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD) | Destiny's Child | |
| 14 | 8 | 6 | ONE COLD NIGHT WIND-UP VIDEO/SONY BMG VIDEO 13121 (18.98 CD/DVD) | Seether | |
| 15 | 19 | 6 | BILL GAITHER REMEMBERS HOMECOMING HEROES SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44691 (19.98 DVD) | Bill & Gloria Gaither | |
| 16 | 22 | 6 | BILL GAITHER REMEMBERS OLD FRIENDS SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44615 (19.98) | Bill & Gloria Gaither | |
| 17 | 16 | 148 | LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD) | AC/DC | |
| 18 | 11 | 6 | CHASING TIME: THE BEDLAM SESSIONS CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 83990 (14.98 DVD) | James Blunt | |
| 19 | 17 | 133 | THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD) | Pantera | |
| 20 | 15 | 6 | BONNIE RAITT & FRIENDS CAPITOL/EMM MUSIC VIDEO 70588 (25.98 CD/DVD) | Bonnie Raitt | |
| 21 | 18 | 6 | WHISKEY ON A SUNDAY SIDEONE/DUMMYY 71287 (18.98 CD/DVD) | Flogging Molly | |
| 22 | 25 | 53 | LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD) | Jimi Hendrix | |
| 23 | 9 | 6 | GIVE IT AWAY GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44723 (19.98 DVD) | Gaither Vocal Band | |
| 24 | 20 | 6 | THE EUROPEAN INVASION: DOOM TROOPIN' LIVE EAGLE VISION/EAGLE ROCK 30156 (19.98 DVD) | Black Label Society | |
| 25 | 29 | 53 | ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD) | Evanescence | |

TOP HEATSEEKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CENT. |
|-----------|-----------------------|----------------|--|---|-------|
| 1 | 4 | 30 | GREATEST GAINER RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98) | Masterpiece: Nuestra Obra Maestra | |
| 2 | 5 | 14 | CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98) | Chroma | |
| 3 | 2 | 2 | OLD CROW MEDICINE SHOW NETTWERK 30431 (17.98) | Big Iron World | |
| 4 | 7 | 22 | BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) | The Poison | |
| 5 | 3 | 3 | M. WARD MERGE 280* (15.98) | Post-War | |
| 6 | 15 | 23 | AARON SHUST BRASH 0017 (13.98) | Anything Worth Saying | |
| 7 | 8 | 6 | LOS BUKIS FONOUSA 352638/UG (11.98) | 30 Recuerdos | |
| 8 | HOT SHOT DEBUT | | JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98) | Voice Of The Violin | |
| 9 | 12 | 32 | CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98) | Calle 13 | |
| 10 | NEW | | HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98) | Mighty To Save: Live | |
| 11 | 12 | 53 | AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98) | God's Project | |
| 12 | 1 | 5 | UNDER THE INFLUENCE OF GIANTS ISLAND 006982/IDJMG (11.98) | Under The Influence Of Giants | |
| 13 | NEW | | BLIND GUARDIAN NUCLEAR BLAST 1515 (15.98) | Twist In The Myth | |
| 14 | 14 | 12 | DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98) | Inhuman Rampage | |
| 15 | 6 | 2 | REGGAETON NINOS EMI TELEVISA 72807 (14.98) | Ninos Vol. 2 | |
| 16 | 3 | 4 | PEPE AGUILAR EMI TELEVISA 58790 (14.98) | Enamorado | |
| 17 | 19 | 2 | BT DTS 1140 (17.98 CD/DVD) | This Binary Universe | |
| 18 | 17 | 12 | MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98) | Nothing Left To Lose | |
| 19 | 22 | 3 | LA SA ESTACION SONY BMG NORTE 80713 (15.98) | El Mundo Se Equivoca | |
| 20 | 28 | 13 | REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98) | Begin To Hope | |
| 21 | NEW | | CARAVANS MALACO 4542 (16.98) | Paved The Way | |
| 22 | 27 | 4 | LEELAND ESSENTIAL 10812 (13.98) | Sound Of Melodies | |
| 23 | 38 | 24 | MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) | Exitos Y Mas | |
| 24 | NEW | | STRIKE ANYWHERE FAT WRECK CHORDS 706* (13.98) | Dead FM | |
| 25 | 25 | 3 | BRAZEROS MUSICAL DE DURANGO DISA 720908 (10.98) | Rosas Rojas | |
| 26 | 39 | 5 | MACH & DADDY UNIVERSAL LATINO 005717 (12.98) | Desde Abajo | |
| 27 | 24 | 45 | IMOGEN HEAP RCA VICTOR 72532 (11.98) | Speak For Yourself | |
| 28 | 26 | 14 | DANIELLE PECK BIG MACHINE 010160 (11.98) | Danielle Peck | |
| 29 | 35 | 57 | ANA GABRIEL SONY BMG NORTE 95902 (15.98) | Historia De Una Reina | |
| 30 | 2 | 51 | RAY LAMONTAGNE RCA 63459/RMG (11.98) | Trouble | |
| 31 | 18 | 2 | MR. CAPONE-E SMC 150 (16.98) | Don't Get It Twisted | |
| 32 | 38 | 10 | DIANA REYES MUSICMEX 708502/UNIVERSAL LATINO (13.98) | Las No. 1 De La Reina | |
| 33 | 34 | 2 | BANDA EL RECODO FONOUSA 352628/UG (13.98) | Mas Fuerte Que Nunca | |
| 34 | 46 | 3 | GRUPO EXTERMINADOR FONOUSA 352781/UG (10.98) | Para Ti...Nuestra Historia | |
| 35 | 4 | 11 | EMMANUEL SONY BMG NORTE 84971 (15.98) | Historias De Toda La Vida...Los Exitos | |
| 36 | 48 | 29 | EVANS BLUE THE PCKET 162585/HOLLYWOOD (11.98) | The Melody And The Energetic Nature Of Volume | |
| 37 | NEW | | BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98) | Singing The Old Time Way Volume 2 | |
| 38 | 28 | 7 | MICHAEL FRANTI AND SPEARHEAD BOO BOO WAX/ANTI- 86007/EPITAPH (16.98) | Yell Fire! | |
| 39 | NEW | | NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. (14.98) | Redeemer: The Best Of Nicole C. Mullen | |
| 40 | 43 | 23 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98) | Antologia De Un Rey Vol. 2 | |
| 41 | 37 | 37 | THE ACADEMY IS... FUELED BY RAMEN 071 (11.98) | Almost Here | |
| 42 | 45 | 5 | LECRAE REACH 30021/CROSS MOVEMENT (13.98) | After The Music Stops | |
| 43 | 47 | 2 | JAMES HUNTER GO 612187/ROUNDER (17.98) | People Gonna Talk | |
| 44 | NEW | | KID CONNECTION FERVENT/WORD-CURB 86565/WARNER BROS. (7.98) | Absolute Smash Hits For Kids 2 | |
| 45 | 25 | 66 | NATALIE GRANT CURB 78860 (17.98) | Awaken | |
| 46 | NEW | | TOBY LOVE SONY BMG NORTE 75376 (14.98) | Toby Love | |
| 47 | NEW | | THE PANIC CHANNEL CAPITOL 3531B (18.98) | (ONE) | |
| 48 | NEW | | GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD) | La Trayectoria | |
| 49 | NEW | | STELLAR KART WORD-CURB 86526/WARNER BROS. (13.98) | We Can't Stand Sitting Down | |
| 50 | 49 | 5 | PARAMORE FUELED BY RAMEN 076 (13.98) | All We Know Is Falling | |

HOT VIDEOCLIPS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------------|----------------|--|------------------------------------|
| 1 | 1 | 6 | #1 RING THE ALARM BEYONCE COLUMBIA | |
| 2 | 4 | 2 | HERE IT GOES AGAIN OK GO CAPITOL | |
| 3 | 3 | 6 | MONEY MAKER LUDACRIS FEATURING PHARRELL DTP/DEF JAM/IDJMG | |
| 4 | 2 | 6 | SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA | |
| 5 | 12 | 12 | PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL | |
| 6 | 13 | 4 | TELL ME BABY RED HOT CHILI PEPPERS WARNER BROS. | |
| 7 | 7 | 6 | I KNOW YOU SEE IT YOUNG JOC FEAT. BRANDY MS. B. HAMBROCK BLOCK/BAD BOY SOUTHLANTIC | |
| 8 | 9 | 6 | CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP | |
| 9 | 11 | 6 | WHEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG | |
| 10 | 5 | 6 | LONDON BRIDGE FERGIE WILL I AM/A&M/INTERSCOPE | |
| 11 | 24 | 4 | COME TO ME DIDDY FEATURING NICOLE SCHERZINGER BAD BOY/ATLANTIC | |
| 12 | 8 | 12 | AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG | |
| 13 | 6 | 2 | GHETTO STORY CHAPTER 2 CHAM FEATURING ALICIA KEYS MADHOUSE/ATLANTIC | |
| 14 | RE-ENTRY | | SHOW STOPPER DANITY KANE BAD BOY/ATLANTIC | |
| 15 | 16 | 6 | MORRIS BROWN OUTKAST FEAT. SCAR & SLEEPY BROWN LAFACE/ZOMBA | |
| 16 | 20 | 6 | GET UP CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA | |
| 17 | NEW | | IT ENDS TONIGHT THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE | |
| 18 | NEW | | LIVE IN THE SKY T.I. FEATURING JAMIE FOXX GRAND HUSTLE/ATLANTIC | |
| 19 | 22 | 7 | SEXY LOVE NE-YO DEF JAM/IDJMG | |
| 20 | NEW | | SHE DON'T LETOYA CAPITOL | |
| 21 | 15 | 6 | SAY GOODBYE CHRIS BROWN JIVE/ZOMBA | |
| 22 | NEW | | NEED A BOSS SHAREEFA FEATURING LUDACRIS DTP/DEF CON II | |
| 23 | NEW | | FAR AWAY NICKELBACK ROADRUNNER/IDJMG | |
| 24 | 21 | 2 | STEADY, AS SHE GOES THE RACONTEURS THIRD MAN/V2 | |
| 25 | 25 | 13 | BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE | |

VIDEO MONITOR

| THIS WEEK | ARTIST | TITLE |
|-----------|-----------------------|---------------------------|
| 1 | BEYONCE | RING THE ALARM |
| 2 | JUSTIN TIMBERLAKE | SEXYBACK |
| 3 | DANITY KANE | SHOW STOPPER |
| 4 | RED HOT CHILI PEPPERS | TELL ME BABY |
| 5 | THE KILLERS | WHEN YOU WERE YOUNG |
| 6 | LUDACRIS | MONEY MAKER |
| 7 | OK GO | HERE IT GOES AGAIN |
| 8 | NE-YO | SEXY LOVE |
| 9 | RACONTEURS | STEADY, AS SHE GOES |
| 10 | EVANESCENCE | CALL ME WHEN YOU'RE SOBER |

| THIS WEEK | ARTIST | TITLE |
|-----------|-----------------------|---------------------------|
| 1 | BEYONCE | RING THE ALARM |
| 2 | JUSTIN TIMBERLAKE | SEXYBACK |
| 3 | DANITY KANE | SHOW STOPPER |
| 4 | RED HOT CHILI PEPPERS | TELL ME BABY |
| 5 | THE KILLERS | WHEN YOU WERE YOUNG |
| 6 | LUDACRIS | MONEY MAKER |
| 7 | OK GO | HERE IT GOES AGAIN |
| 8 | NE-YO | SEXY LOVE |
| 9 | RACONTEURS | STEADY, AS SHE GOES |
| 10 | EVANESCENCE | CALL ME WHEN YOU'RE SOBER |

VH1 COUNTRY

| THIS WEEK | ARTIST | TITLE |
|-----------|-----------------|-----------------------------|
| 1 | CHRIS YOUNG | DRINKIN' ME LONELY |
| 2 | TRENT TOMLINSON | ONE WING IN THE FIRE |
| 3 | JACK INGRAM | LOVE YOU |
| 4 | RHONDA VINCENT | HEARTBREAKER'S ALIBI |
| 5 | TRACE ADKINS | SWING |
| 6 | DIERKS BENTLEY | EVERY MILE A MEMORY |
| 7 | RODNEY ATKINS | IF YOU'RE GOING THROUGH HEL |
| 8 | TAYLOR SWIFT | TIM MCGRAW |
| 9 | GRETCHEN WILSON | CALIFORNIA GIRLS |
| 10 | TOBY KEITH | CRASH HERE TONIGHT |

MuchMusic Canada

| THIS WEEK | ARTIST | TITLE |
|-----------|--------------------|-------------------------------------|
| 1 | FERGIE | LONDON BRIDGE |
| 2 | JUSTIN TIMBERLAKE | SEXYBACK |
| 3 | THE KILLERS | WHEN YOU WERE YOUNG |
| 4 | HEDLEY | GUNNIN' |
| 5 | ALEXISONFIRE | THIS COULD BE ANYWHERE IN THE WORLD |
| 6 | BILLY TALENT | RED FLAG |
| 7 | AUDIOSLAVE | ORIGINAL FIRE |
| 8 | BEDOUIN SOUNDCLASH | GYASI WENT HOME |
| 9 | EVANESCENCE | CALL ME WHEN YOU'RE SOBER |
| 10 | HINDER | LIPS OF AN ANGEL |

BREAKING & ENTERING THIS WEEK ON **.com**
Toby Love, former singer for Latin tropical group Aventura, launches his solo career with his self-titled debut, which lands at No. 46 on Top Heatseekers. Discover developing artists making their Inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

SINGLES & TRACKS

SONG INDEX



SEP
23
2006

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

8TH OF NOVEMBER (Big Love Music, BM/WB, ASCAP/Rich Texan Music, ASCAP), WBM, CS 20

A

ABOUT US (Cecile Barker Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingsdom Publishing, ASCAP/Scott Step Music, ASCAP/TVT Music), WBM, H100 23, POP 85
ABRIENDO CAMINOS (Not Listed) LT 30
AHORA QUE NO ESTAS (WB, ASCAP/Brava Songs, ASCAP), LT 35
AINT'N GON' LET UP (Da Get, ASCAP) RBH 88
AINT NO OTHER MAN (Xtina Music, BMI/Careers-BMG, BMI/Giffed Pearl Music, ASCAP/Works Of Mar, ASCAP/K-Stuff, BMI/VariHouse, BMI/Fra Sounds Music, ASCAP/Iza Music, BMI/The Clyde Otis Music Group, ASCAP), WBM, H100 23; POP 10
ALJUNEN TE VA A HACER LLORAR (Ser-Ca, BMI) LT 16
ALDO OEL TEMPL (Three Sound, BMI) LT 9
AMARILLO SKY (Rich Texan Music, ASCAP/Bound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BMI/Car Vincent And Associates, SESAC/Gunnin' Girl Music, BMI/Bar Two Beat One Music, ASCAP), WBM, CS 28
ANGELITO (Town P, BMI/Sebastian, BMI) LT 13
ANIMAL I HAVE BECOME (EMI Blackwood, BMI) ASCAP/3 Days Of Sin Music, ASCAP/Noises For Everyone, SOCAN/EMI Blackwood, BMI/Blast The Scene, BMI), HL, H100 76, POP 85
ANTES DE QUE TE VAYAS (Peartunes, SESAC) LT 15
AYOI (Gifted Source, ASCAP/EMI April Music, ASCAP/Ami Music, BMI/Adri Kool Music, ASCAP/WB, ASCAP), HL/WBM, RBH 70

B

BAD DAY (Song 6 Music, BMI) H100 49
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 15; H100 78, POP 98
BE WITHOUT YOU (Sony/ATV Cross Keys, ASCAP/Universal-MCA, ASCAP/WB Music, SESAC/Babyboys Little Publishing Company, SESAC/Noonline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, BMI), WBM, H100 78, POP 87
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 41, POP 37
BORN AND RAISED (Trac-N-Field Entertainment, BMI) RBH 86
BOSSY (Issy & Nemo Tunes, ASCAP/Leverage Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BMI/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI/EMI Blackwood, BMI/Lost Paper Music, BMI/Soundtrun Tunes, BMI/Jasper Cameron Ostaf Sons, BMI), HL/WBM, H100 35, POP 31; RBH 38
BRAND NEW GIRLFRIEND (EMI Blackwood, BMI/Share Music, BMI/Cross Keys, BMI/Songs Of Windswept Pacific, BMI/Jeffrey Steele, BMI), HL, CS 1, H100 43, POP 69
BREATHE (2 AM) (AnniBonnMusic, ASCAP) POP 86
BRING IT ON HOME (Warner-Tamerlane, BMI/Sell The Cow, BMI/ASCAP/Black, ASCAP/Bloom), ASCAP), WBM, CS 7; H100 69
BUILDING BRIDGES (Drunk Monkey, BMI/Big, BMI/WB, ASCAP/Grantie, ASCAP/Goldline, ASCAP/Orion, ASCAP), WBM, CS 5; H100 68
BUT IT'S BETTER IF YOU DO (Sweet Chin Music, ASCAP/EMI April Music, BMI), HL, POP 81
BUTTONS (Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Zone 4, ASCAP/Sne Rights Music, BMI/My Own Chill Music, BMI/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 3; POP 3

C

CALE (Sony/ATV Discos, ASCAP) LT 11
THE CAKE (Placed Sons Publishing, ASCAP/Lloyd Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP/Edison Accord, BMI/Windswept Pacific, BMI), HL, RBH 8
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoosierdrama, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP), HL/WBM, CS 31
CALL ME WHEN YOU'RE SOBER (Professor Screw-eye Publishing, BMI/Dwight Five Music, BMI/506 Music, BMI), ASCAP) H100 21, POP 17
CALL ON ME (Samantha Cornett Music, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basamba Music, ASCAP/Jackie Frost, ASCAP/RMG Songs, ASCAP/Hyte Tunes, ASCAP/Avanti Garde, ASCAP/Universal Music Corporation, ASCAP/Control Music, ASCAP), HL, H100 37, POP 62; RBH 8

CANT LET GO (Songs Of Universal, BMI/Tappy Whyte's Music, BMI/Bal Future Music, BMI), HL, RBH 34

CHA CHA (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Musigheo, BMI/Maximo Aguirre, BMI/Unker, BMI), HL, RBH 8

CHAIN HANG LOW (Big Big Kid, ASCAP/LLI D, ASCAP/Reace And Tyreace, ASCAP) H100 11; POP 16; RBH 18

CHANGE ME (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Orange Note Music, ASCAP/Underdogs Music, ASCAP/Almo Music, ASCAP/Bank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Music, ASCAP/Copyright Control), HL/WBM, RBH 49

CHASING RARS (Big Life, BMI) H100 6; POP 8
CHEAPEST MOTEL (Sixteen Stars, BMI/Bele Glade, BMI/Key Brothers Music, BMI/Fro Music, BMI), CS 57

CHICKEN NOODLE SOUP (Not Listed) H100 92; RBH 52

CHIQUILLA (Loco De Amor, BMI/Universal-Musica Uca, BMI/Lozano, BMI/Warner-Tamerlane, BMI) LT 38

CHUNK UP THE DEUCE (Commission Publishing, BMI/Paul Wall, ASCAP/2 Playas Publishing, BMI/Modactor Publishing, BMI/Pmp My Pen International, ASCAP) RBH 74

COME TO ME (VMI Publishing, BMI/Janine Combs Publishing, BMI/EMI Blackwood, BMI/Justin Combs Publishing, ASCAP/EMI April Music, ASCAP/Baby Mike Music Publishing, ASCAP/Christian Control Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finishing Wail Music Publishing, BMI/Shay Wizzy Publishing, SESAC/She Rights Music, BMI/Songs Of Universal, BMI/2Xs Publishing, BMI), HL, H100 25; POP 27; RBH 8

CONVERSATION (CAN I TALK 2 U) (M Smoov Music, ASCAP/Toke Da Smoke Music, ASCAP/Dwaine Corbin Publishing, ASCAP) RBH 91

CRASH HERE TONIGHT (Tokoku Tunes, BMI) CS 26

CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BMI/BMG Record Music, Publishing, ASCAP/ATM Atmosphere Music, SPA/BMG Zoning Productions, SPA), WBM, H100 4, POP 6; RBH 94

CRAZY BITCH (Famous, ASCAP), HL, H100 17, POP 64

CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 75

DANI CALIFORNIA (Moebetolame, BMI) H100 36; POP 35

DEJALE CAER TO EL PESO (Universal-Musica Uca, BMI/Universal Music, ASCAP/Songs Of Peer, ASCAP/Sangre Nueva, ASCAP) LT 43

DEJA VU (EMI Blackwood, BMI/Hito Music, BMI/2590 Music, ASCAP/Right Bank Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou Music, ASCAP), HL, H100 87, POP 51

DON'T WANT TO LET YOU GO (Create Real, ASCAP) Want To Hold Your Songs, BMI/Major Bob, ASCAP), WBM, CS 25

DON'T WANT TO LET YOU GO (EMI Blackwood, BMI/Blue Lamp, ASCAP/Reynson, BMI/Ayden, BMI/Wrensong, BMI), HL, CS 60

DO IT TO IT (Publishing Designee, BMI) LT 7

DETTRAS DE LA PUERTA (Arga, BMI) LT 49

THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 39; POP 92

DIGANLE (San Antonio, BMI) LT 34

DO IT TO IT (Publishing Designee, BMI/Rags II Ricardo Music, BMI/Archie Music, ASCAP/How Ya Liv Dat Music, ASCAP/Nothing Dale, ASCAP) H100 27; POP 14

DO OR DIE (Burnse Way Music, BMI) RBH 82

DRINKIN' ME LONELY (Runnin' Behind Publishing, BMI/Georgioid Music, ASCAP/Words & Music, ASCAP), RBH 96

OUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 35

E

ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 91

ENTOURAGE (Mr. Grandberry O's Music, SESAC/E-Huco Music, BMI/Warner-Tamerlane, BMI/Dire 78 Publishing, SESAC/EMI April Music, BMI/Foray Music, SESAC), WBM, H100 36; RBH 37

EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Brett Beavers Publishing Designee, BMI/Ensign Music, BMI/Rancho Papa Music, BMI), H100 73

EVERYTIME THE BEAT DROPS (Shariah Byrdone, ASCAP/EMI April Music, ASCAP/Basamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) H100 64; RBH 13

F

FACE DOWN (The Hed Jumpsuit Apparatus Publishing Designee) H100 94; POP 71

THE FACT IS I NEED YOU (Universal Music Corporation, ASCAP/Jarica, ASCAP/Bue's Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 77

FAR AWAY (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Rider Music, SOCAN), WBM, H100 8; POP 5

FAVORITE GIRL (Notting Hill Songs, SESAC/Put It Down Music, SESAC/Dire 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 86

FEELS JUST LIKE IT SHOULD (EMI Blackwood, BMI/Enthorse Music, BMI/Comat, ASCAP/Drum Groove, SESAC), HL, CS 13; H100 91

FEELS SO GOOD (Remynise Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grid, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI), WBM, RBH 54

FINDIN' A GOOD MAN (Husky And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/West Moraine, ASCAP/Wek, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WBM, CS 16

FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/RMG Songs, ASCAP/50 Cent Music, ASCAP/Ducas, HL, CS 40

FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 44

FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acit Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG, BMI), CS 58

FLOATING (Dry Rain Publishing, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/Embassy Music Corporation, BMI/Dickelbird Music And Publishing Corporation, BMI/Art Phillips Publishing, BMI/Claudio Talbot Music And Publishing, BMI) RBH 65

FLOW NATURAL (Sony Discos, ASCAP/Copyright Control), HL, RBH 36

FLY LIKE A BIRD (Rye Songs, BMI/Songs Of Universal, BMI/EMI April Music, ASCAP/Minnneapolis Guy Music, ASCAP/JJ Branda Music Works, ASCAP), HL, RBH 36

G

GALLERY (Super Sayin Publishing, BMI/Zomba Songs, BMI), ASCAP/ATV Tunes, BMI/EMI April Music, ASCAP), HL, WBM, H100 59; POP 28

GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixation, ASCAP) CS 34

GET UP (Bubba Gee Music, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 22; POP 30; RBH 11

GHETTO STORY CHAPTER 2 (EMI Blackwood, BMI/Medhouse, BMI) H100 83; RBH 21

GIMMIE THAT (Scott Storch Music, ASCAP/TVT Music, ASCAP/Team S Dot Publishing, BMI/Zomba Music, BMI/Songs Of Windswept Pacific, BMI) POP 91

GIVE IT AWAY (Run Slow Music, ASCAP/JCG, ASCAP/Sony/ATV Tree, BMI/Mr. Bubba, BMI/EMI Blackwood, BMI), HL, CS 2; H100 73

A GOOD MAN (Nidas Music, ASCAP/Animal Planet, SESAC), CS 29

GOT YOU HOME (WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonline South, SESAC/Say What! Say Hun? Phenom Music, BMI/Unce Bobb's Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 75

H

HANDS UP (Shroom Shady Music, BMI/Next World Music, ASCAP/Sydney B & 700 Music Club, ASCAP/Lloyd Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL, H100 83; RBH 32

HATE ME (Sony On Paper Publishing, ASCAP) H100 34; POP 25

HERE IT GOES AGAIN (OK Go Publishing, BMI) H100 38; POP 34

HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/18-Bass Music, BMI/The Caramei House, BMI/Ensign Music, BMI/Lantern Music, ASCAP/Samalas Songs, ASCAP/Nelia Music, ASCAP/JNR Music Publishing, ASCAP), HL, H100 29; LT 10; POP 22

HONESTLY (Cosmos Music, ASCAP) POP 90

HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April Music, ASCAP), HL, H100 16; POP 17

I

I BELONG TO ME (Realsongs, ASCAP) POP 99

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP/Wahe Music Publishing, ASCAP), HL, H100 75; RBH 20

I CAN'T HATE YOU ANYMORE (Kenarot Music, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/MV Getaway Driver Music, ASCAP/Right Bank Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou Music, ASCAP), HL, H100 87, POP 51

I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP) Want To Hold Your Songs, BMI/Major Bob, ASCAP), WBM, CS 25

I DON'T WANT TO LET YOU GO (EMI Blackwood, BMI/Blue Lamp, ASCAP/Reynson, BMI/Ayden, BMI/Wrensong, BMI), HL, CS 60

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravtron, SESAC/Whad-dayahey, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/Herbman, ASCAP) CS 6; H100 56; POP 83

I GOTCHA (Hey! Hi Chill Music, BMI/Heavy As Heaven Music, BMI/Careers-BMG, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, RBH 89

I KNOW U WANT THAT (T-Town Music Publishing, ASCAP/Charmilly Camp Music, ASCAP/Universal Music Corporation, ASCAP/Play N Sell Music, ASCAP/Skizz For Skizz And Play Music, ASCAP/EMI April Music, ASCAP), HL, RBH 96

I KNOW YOU SEE IT (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malik-Mekhi Music, BMI/Basement Full, ASCAP/Basement Funk South, ASCAP/Damocut Flowless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BMI/Azuria Music, BMI/Master Mind Music, ASCAP/EMI April Music, ASCAP), HL, H100 19; POP 39; RBH 5

ILL WAIT FOR YOU (Coburn, BMI/Harley Allen Music, BMI), CS 39

I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL, CS 9; H100 45; POP 60

IMAGINE ME (Zomba Songs, BMI/Kerion, BMI/Lilly Mack, BMI), WBM, RBH 64

I'M COMING OVER (It's A Dunder Music, ASCAP/Young Knoll Music, ASCAP) RBH 92

LOS INFIEMES (Sony/ATV Cross Keys, ASCAP/We're Going To Maui, BMI/Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Berlinian, ASCAP/Inn-Sonic, ASCAP), HL, WBM, CS 44

IN TERMS OF LOVE (Fernando, ASCAP/Gettin' Music, ASCAP/Carol Vincent And Associates, SESAC) CS 47

IN THE GHETTO (Jobete Music, ASCAP) RBH 51

IS IT ANY WONDER? (BMG, PRS) H100 98; POP 15

IT'S GOIN' DOWN (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malik-Mekhi Music, BMI/Heagins Son Music, ASCAP/Slide That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 30; POP 47; RBH 12

IT'S OKAY (ONE BLOOD) (BabyGame, BMI/Fro Pro Publishing, BMI/Black, ASCAP) RBH 239

IT'S TOO LATE TO WORRY (Sony/ATV Tree, BMI/Songs Of Universal, BMI/Works To Music, ASCAP/PG, ASCAP/Harbinson.com, SESAC), HL, CS 46

I'VE GOT FRIENDS THAT DO (Sony/ATV Tree, BMI/Le Des Autiers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 49

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 14; POP 4

K

THE KILL (BURY ME) (Apocraphex Music, ASCAP) H100 65; POP 63

KISS ME IN THE DARK (Universal-PolyGram International, ASCAP/Spanker Songs, ASCAP/Ducas, HL), CS 46

KOOL AID (Lil' Bass Music, ASCAP/Money Man, BMI/Drop Music, BMI) RBH 90

L

LABIOS COMPARTIDOS (WB, ASCAP/Juliett, BMI), CS 59

LA BOTELLA (BMG Songs, ASCAP) LT 25

LADIES LOVE COUNTRY BOYS (EMI Blackwood, BMI/House Of Full Circle, BMI/Full Circle, ASCAP/Universal Music Corporation, ASCAP/Membership, ASCAP) HL, CS 59

LA GRAN PACHANGA (LGA, BMI/Edimial, BMI) LT 46

LAS NOCHES SON TRISTES (Venbailato, ASCAP) LT 46

LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acit Rose, BMI/Songs Of R. Joseph, ASCAP), HL/WBM, CS 2; H100 47; POP 67

LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/EMG Songs, ASCAP), WBM, CS 19; H100 60; POP 57

LIKE RED ON A ROSE (Farm Use Only, BMI/Cas-samel, ASCAP), CS 18

LIPS OF AN ANGEL (Hinder Music, BMI/EMI Blackwood, BMI/High Back Publishing, BMI/EMI April Music, ASCAP), HL, H100 89; POP 9

LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP/Songs Of Spring-fing, BMI/Gimme Them Gimme Them Songs, BMI), CS 39

LONDON BRIDGE (Headphone Junkie Publishing, ASCAP/EMI April Music, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hito Music, BMI/Mr. Hammet Publishing, BMI), HL, H100 2; POP 2; RBH 50

LOOK AT HER (Miwakee Villain, ASCAP/All Of A Diston, ASCAP/EMI April Music, ASCAP/Thru My Music, ASCAP/Rye Love Music, ASCAP/Thru My Music, ASCAP/Chobi Music, ASCAP/Music Of Windswept, ASCAP/One Change, ASCAP/Copyright Control/Perry Home Music, ASCAP), HL, RBH 63

LOOKING FOR YOU (Zomba Songs, BMI/Lilly Mack, BMI/Baby Himes, ASCAP/EMI April Music, ASCAP/Red, ASCAP/Dodie Dee, BMI), WBM, RBH 30

LOVE IS (Warner-Tamerlane, BMI/Universal Music Corporation, ASCAP/Annabelle's Farm Music, ASCAP), HL/WBM, CS 54

LOVE SONG (EMI Blackwood, BMI/Shanica Jones Publishing Designee, BMI/Dolsho Music, BMI), HL, H100 83; RBH 32

LOVE YOU (EMI Blackwood, BMI/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BMI/Forrest Hills Music, BMI), HL, CS 24

M

MALDITA SUERTE (Maximo Aguirre, BMI/Sony/ATV Discos, ASCAP) LT 48

MANEATER (Nelstar Publishing, SOCAN/Virginia Beach, ASCAP/WB M Music, ASCAP/Danahandz Music, SESAC/Millennium Kid Music Publishing, ASCAP), WBM, POP 56

MAS ALLA DEL SOL (Edimusa, ASCAP) LT 4

LOS MATE (Malino, ASCAP/Ernesto F. Padilla, BMI/Peer International, BMI) LT 14

ME MATAS (Maler, ASCAP) LT 33

ME TIME (ECAF Music, BMI/Tom's Kid Music, BMI/Hypekeez Muzik, ASCAP) RBH 39

ME & U (Next Selection Publishing, ASCAP/Mortola Music, ASCAP) H100 20; POP 13; RBH 15

MIRACLE (Rocks, ASCAP/Edison La Castella X-It Media, GMBH/Hanseatic Musikverlag), GEMA) POP 66

MISS MURDER (Ex Noctem Nacimur Music, BMI) H100 63; POP 58

MONEY IN THE BANK (Prince Of Crunk Publishing, BMI/8th Grade Music Publishing, BMI/Swizole Music, BMI/EMI Blackwood, BMI/Isaac Hayes III Music, BMI/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 53

MONEY MAKER (Tomtongues, BMI/Sony/ATV Tree, BMI/100 15; POP 26; RBH 8

MOUNTAINS (Loremore Music, BMI/Black To Black Songs, BMI/Patrick Stuart Music, BMI/Lyrical Mile Music, BMI), CS 22

MOVE ALONG (Smells Like Phyx Ed, ASCAP/BMG Songs, ASCAP), HL, H100 28; POP 2

MR. ME TOO (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/GeMar, ASCAP/Teradome, ASCAP/EMI April Music, ASCAP), HL, RBH 97

MS. NEW BOY (Sogar Loser Music, BMI/Da Crippler Music, BMI/WB Music, BMI), HL, POP 83

MY LITTLE GIRL (Tomtongues, BMI/Sony/ATV Tree, BMI/Le Des Autiers, ASCAP/Fox Film, BMI) CS 21

MY LOVE (Jenman Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, BMI/WB, ASCAP/Warner-Tamerlane, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Royalty Rights, ASCAP), WBM, H100 89; POP 48

MY OH MY (Warner-Tamerlane, BMI/Sell The Cow, BMI/Barefoot And Stary Eyes Music, BMI/Sony/ATV Songs, BMI/Tm Still With The Band, BMI), HL/WBM, CS 56

MY WISH (V2 Music Publishing, BMI/Diver Dann, ASCAP/Jeffrey Steele, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 17; H100 99

N

NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BMI/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Music Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/Rodney Jerkins Productions, BMI), HL, H100 85; RBH 23

NI UNA SOLA PALABRA (Sony/ATV Discos, ASCAP) LT 17

NO ES UNA NOVELA (Juan & Nelson, ASCAP) LT 37

NO, NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP) LT 18

NO QUIERE NOVIO (Universal-Musica Uca, BMI/EMI Abayante, ASCAP) LT 36

NO SE POR QUE (Piloti, ASCAP/Universal Music Corporation, ASCAP/Branunes, ASCAP/Maximo Aguirre, BMI) LT 24

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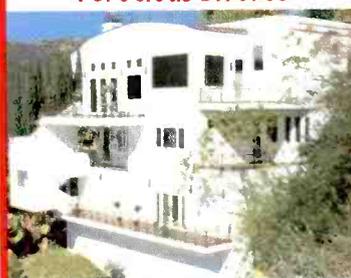
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DEATHS Lou Wills, 72, due to complications from a stroke, Aug. 25 in Los Angeles. He was West Coast regional promotional manager for two major labels. Wills began his career in 1968 at CBS. He left in 1972 to become a member of Warner Bros.' first R&B department, where he helped build a lineup of such superstar acts as Larry Graham, Al Jarreau, Chaka Khan, George Benson, Richard Pryor, Dionne Warwick, Funkadelic and Prince.

Patricia Baird, 59, after a long fight with cancer, Aug. 21 in New York. She was BMI's assistant VP of corporate relations. Baird's music industry career lasted more than 35 years, beginning as a publicist for music producer Jimmy Ienner, with whom she helped launch the careers of Isaac Hayes, Donny Hathaway, Three Dog Night and Grand Funk Railroad. Baird joined trade publication Record World in 1974 as assistant editor and seven years later became East Coast professional manager at Arista/Interworld Music Publishing Group. Baird joined BMI in 1987, heading its media relations department. She was promoted to assistant VP in 1993. She also served as senior editor of BMI's Music World. As a writer, Baird frequently contributed to music publications, and to biographies about Johnny Ace, Tim and Jeff Buckley, and Brian Wilson. A celebration in Baird's memory for her family, friends and colleagues in the industry is being planned for early fall in New York.

David Nives, 52, Aug. 20 in Bayside, N.Y. Nives died suddenly in his sleep; his cause of death has not been announced. He spent the last 11 years at Koch Records, ultimately as the label's VP of production and catalog. Nives began his career working at Skippy White's store in the early 1970s and did a radio show on soul, R&B and blues while attending Boston University. After college, he moved to the independent label and distribution sector, beginning with Yazoo Records, one of the first independent labels to reissue historical and classic blues from the 1920s. Soon Nives joined the music industry sales ranks, first as a sales representative for the Record People and then for the Record Depot, two indie distributors. Nives then went to Rounder and ran its New York sales office for 17 years, until joining Koch. Donations can be made to the David Nives Memorial Fund, c/o Koch Entertainment, 22 Harbor Park Drive, Port Washington, N.Y. 11050-4617.

Oscar Fernando Medina, 20, of injuries sustained in a car crash, Aug. 16 in Durango, Mexico. The son of Patrulla 81 director/lead singer

José Angel Medina, he was slated to become the newest member of Patrulla 81 in only two weeks.

One of the top-selling groups in the duranguense subgenre of regional Mexican music, Patrulla 81 won the 2006 regional Mexican airplay song of the year, male group award at the Billboard Latin Music Awards for its hit "Eres Divina."

Arthur Lee, 61, of leukemia, Aug. 3, at the Methodist University Hospital in Memphis. He was the singer/guitarist for pioneering psychedelic rock band Love. Lee formed Love in Los Angeles in 1965 and recorded three albums with the group's original lineup, including 1968's psychedelic classic "Forever Changes," frequently voted one of the greatest albums of all time. But the group soon disbanded, and Lee struggled to find success as a solo artist. Love's early material proved perennially influential. Famously unpredictable offstage, Lee served six years in a California jail for firing a pistol into the air in 1995. Upon his release, he put together a new version of Love and toured extensively. Lee was diagnosed with acute myeloid leukemia earlier this year and underwent bone marrow transplant surgery in May. Several benefit concerts were held to help him with his medical bills, with former Led Zeppelin frontman Robert Plant headlining a show at New York's Beacon Theater in June.

Rufus Harley, 70, of prostate cancer, July 31 at Albert Einstein Medical Center in Philadelphia. A saxophonist and flutist, Harley is best-known as the world's first jazz bagpipe player. Born in 1936 in Raleigh, N.C., Harley spent the bulk of his life living in Philadelphia. From 1965 to 1970 he recorded several albums for Atlantic, including the critically acclaimed "Scotch & Soul" in 1966. From then into the '70s, he also played with Herbie Mann, Sonny Stitt and Sonny Rollins.

Bill Meehan, 63, of kidney failure and other complications, July 23 in Los Angeles. He was a lifelong music industry sales and marketing executive. Meehan began his career with Decca Records in 1967 and worked for a number of labels, including working as a regional sales manager at A&M and as VP of sales and marketing for Island Records in Canada from 1984 to 1989. After leaving Island, his last label job was with Chameleon Records until 1992, when he then embarked on a 10-year career as a sales and marketing consultant for many indie labels before retiring in 2002. He is survived by his son Todd, who is Tower Records' Los Angeles marketing director.

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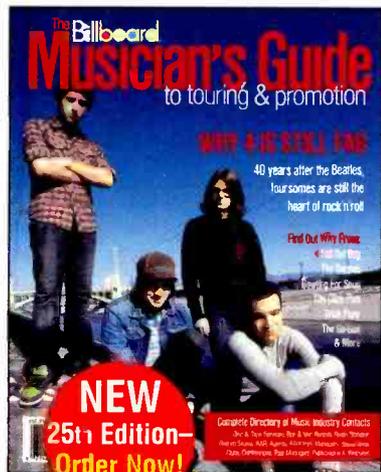
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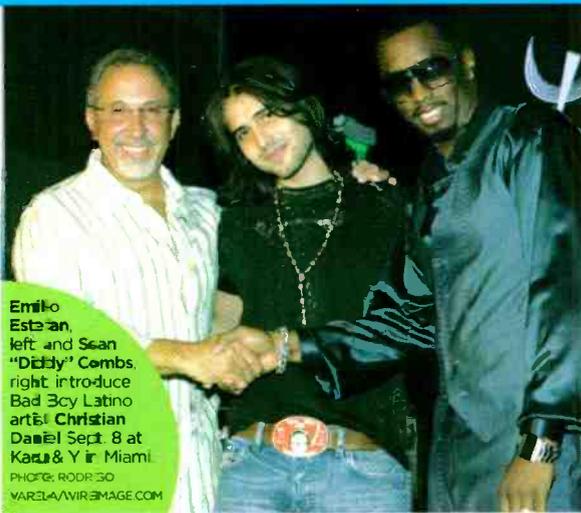


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EDITED BY KRISTINA TUNZI



Emilio Estefan, left, and Sean "Diddy" Combs, right, introduce Bad Boy Latino artist Christian Daniel Sept. 8 at K&Y in Miami. PHOTO: RODRIGO MARZLA/WIREIMAGE.COM



CMT rolled out the red carpet Sept. 7 at Nashville's Ryman Auditorium for the premiere of its first film, "Broken Bridges," starring Toby Keith and Kelly Preston. Here, Keith, center, celebrates at the after-party at Tootsie's with his wife, Tricia, and Randy Scruggs, who served as producer with Keith on the film's soundtrack. PHOTO: COURTESY OF JIM HAGANS/CMT



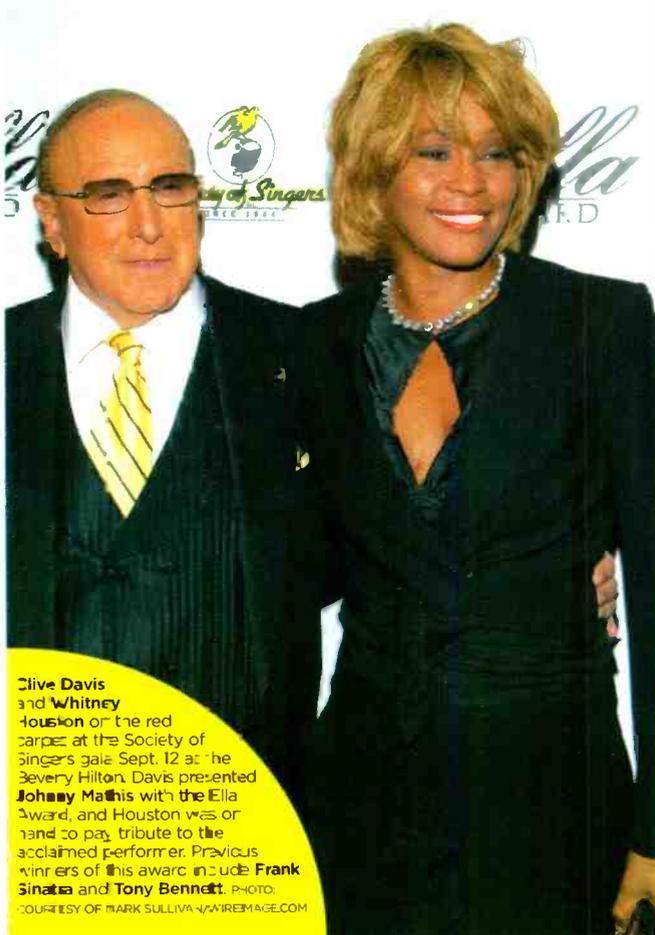
Natasha Bedingfield, right, and KT Tunstall joined the festivities at Guess' 25th-anniversary party, held Sept. 5 at Capitale in New York. PHOTO: COURTESY OF MARCIN CURTIS/STAR TRACKS



Papa Roach and Xzibit performed a collaborative tour-song set at the Bacardi Global Gathering, which took place during the Labor Day weekend at the Palms in Las Vegas. The event was organized by Bacardi and Live! Now. Pictured here before their Sept. 2 performance with a couple of Bacardi Girls are, from left, Papa Roach's Tobin Esperance and Dave Buckner, Xzibit, and Papa Roach's Coby Dick and Jerry Horton. PHOTO: COURTESY OF TONY CORDILL



Kanye West, left, celebrates his inclusion on the 67th annual International Best-Dressed List Sept. 11 at New York club Butter with producer Scott Storch. PHOTO: JOHNNY NUNNEZ/WIREIMAGE.COM



Clive Davis and Whitney Houston on the red carpet at the Society of Singers gala Sept. 12 at the Beverly Hilton. Davis presented Johnny Mathis with the Ella Award, and Houston was honored to pay tribute to the acclaimed performer. Previous winners of this award include Frank Sinatra and Tony Bennett. PHOTO: COURTESY OF MARK SULLIVAN/WIREIMAGE.COM



Elton John, left, celebrated with birth-day boy BabyJaddy of Scissor Sisters Sept. 6 at Morgan's Bar in New York. PHOTO: COURTESY OF KEVIN TACHMAN



Billboard staffers catch up with country stars Taylor Swift, whose single "Tim McGraw" is No. 27 on Billboard's Hot Country Songs chart, and Jimmy Wayne. From left, are Billboard's Brian Kennedy, Ray Waddell and Tamarie Conniff, Swift; Big Machine president/CEO Scott Borchetta; and Wayne.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

SOLID AS A ROCK

Forty-two years after their eyes met, the husband-and-wife team of Nickolas Ashford and Valerie Simpson are still making happy music together. The chemistry was in full effect Sept. 12 at the opening night of "Ain't Nothing Like the Real Thing: An Evening with Ashford & Simpson" at New York nightclub Feinstein's at the Regency. The emotionally charged show, which runs through Sept. 23, shines the light on two singer/songwriters who are the proud owners of a musically rich catalog.

"This room is so intimate. You can't hide from yourself," said a visibly nervous Ashford early in the set. But once he and Simpson sang their second song, 1978 R&B hit "Is It Still Good to Ya," all signs of anxiousness had disappeared. From that point on, the duo and audience remained closely linked, sharing in the many highlights of the pair's illustrious career.

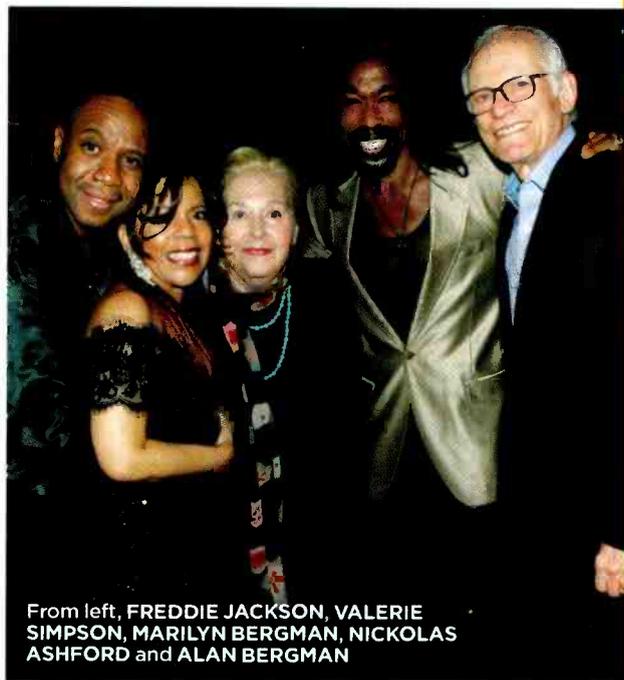
In addition to performing its own hits (including "Solid"), the couple delivered renditions of songs it wrote for others, including "I'm Every Woman," "Let's Go Get Stoned" and "Ain't No Mountain High Enough."

Throughout, hardcore fans of the duo—including songwriting couple Marilyn and Alan Bergman, singer Freddie Jackson and songwriter Allee Willis—could be seen singing along to nearly every song.

Jackson even joined the couple onstage for "Ain't Nothing Like the Real Thing." After a few bars, though, not wanting the spotlight to remain on him for too long, Simpson turned to Ashford and jokingly said, "Take the mic from him, honey." With a big grin, Jackson returned to his seat.

Also included in the set were three potential showstoppers from the Broadway-bound "Invisible Life," a musical composed by the couple and based on the best-selling novel by E. Lynn Harris.

For their encore, Ashford & Simpson delivered a poignant version of "Reach Out and Touch (Somebody's Hand)." Glancing over at Warner Bros. Records VP Liz Rosenberg, who worked with the couple during its WB days, Track couldn't help but notice a teary twinkle in her eye. Touched, indeed.



From left, FREDDIE JACKSON, VALERIE SIMPSON, MARILYN BERGMAN, NICKOLAS ASHFORD and ALAN BERGMAN

HIS TIME IS NOW

You may have heard that Hasbro is issuing a new version of its popular board game Monopoly called Monopoly Here and Now—complete with new branded properties. But did you know that "American Idol" graduate Bo Bice is the "voice" of the game's accompanying ad campaign? For his part, Bice has recorded a rockin' cover of the Chambers Brothers' "Time Has Come Today." Track hears the song will soon be available at iTunes.

LUTHER, THE SEQUEL

A second Luther Vandross tribute CD is on its way. "Forever, for Always, for Luther, Vol. 2" is due Nov. 20 via Universal-distributed Rendezvous. The collection is produced by two of the guiding lights behind 2004's first volume: Rex Rideout and Bud Harner. This time out, the lineup includes Kirk Whalum (making a return appearance), Patti Austin, Jonathan Butler, Jeff Lorber, Wayman Tisdale, Gerald Albright, Will Downing, Maysa (of Incognito fame) and Nor-

man Brown. A portion of the CD's proceeds will benefit the American Heart Assn. Track hears a U.S. tour is being planned for the spring.

Also arriving Nov. 20 from Rendezvous is a disc from Patti Austin, who brings her unique touch to Gershwin.

THE FRENCH KNIGHT IS RED

Track is happy to report that Belgian singer Axelle Red was awarded with a knighthood in the Order of Arts and Literature by France's culture minister Renaud Donnedieu de Vabres. The ceremony took place in Paris.

Signed to Virgin France, Red is considered one of the most successful Belgian artists abroad. She released her first album "Sans Plus Attendre" in 1993. In the ensuing years, she has released four albums and a live retrospective, amassing sales of more than 2.5 million units.

Red's new album "Jardin Secret" (due Oct. 2 in Belgium, Canada, France and Switzerland) was recorded at Willie Mitchell's Royal Studios in Memphis, with strings and horns arranged by Lester Snell.

DANCING WITH THE STARS

Dance music fans are advised to circle Oct. 12 on their calendars. On that evening, Urban Dance Experience launches with a live concert at the Supper Club in New York. UDE places the spotlight firmly on dance music vocalists—those talented ones who often get overlooked or lost in the DJ/producer-as-superstar shuffle.

For this kickoff concert, artists Helen Bruner & Terry Jones (aka All Rize), Dawn Tallman, Godwin, Michelle Weeks and Pepper MaShay will perform their hits with a live band.

Producer/keyboardist Fred McFarland is the event's musical director. Adult R&B WRKS New York air personality Ruben Toro will DJ the preshow music, while his station colleague Barry Mason and singer Lynn Lockamy will co-host.

On the UDE horizon is a newsletter and dedicated Web site.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Warner Music International in London names **Maria Osherova** VP of human resources. She was global human resources manager for a division of Shell International Petroleum.

Universal Music Enterprises in Santa Monica, Calif., promotes **Don Terbush** to VP of film and TV music. He was senior director.

Red House Records in St. Paul, Minn., names **Luke Welsh** director of marketing. He was director of radio publicity at Ruf Records.

PUBLISHING: Universal Music Publishing Group in Los Angeles elevates **Jordan Lowy** to mechanical licensing supervisor. He was mechanical licensing coordinator.



TOURING: The Kirby Organization in Los Angeles names **Tom Hoppa** as agent. He was a talent buyer at Live Nation in Phoenix.

Red Entertainment in New York names **Mitch Blackman** managing director of urban touring. He was an agent at Wenig-LaMonica Associates.

RELATED FIELDS: Creative Artists Agency in Los Angeles promotes **Michael Mand** to head of corporate communications. He was a member of the agency's corporate communications team.

Send submissions to exec@billboard.com.

GOODWORKS



RICHIE GIVES BACK

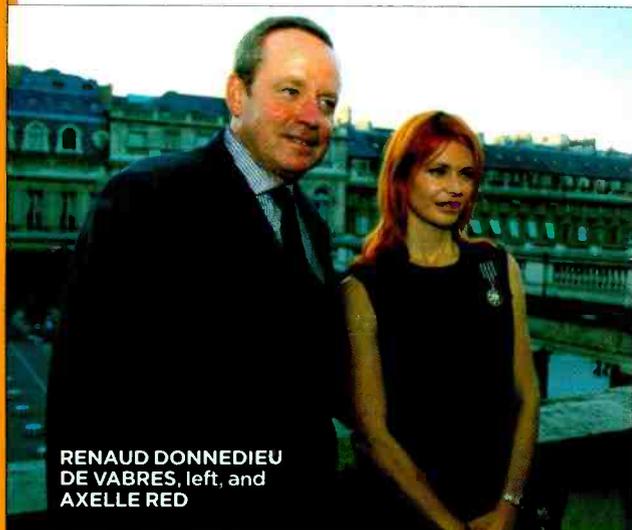
Ticketsforcharity.com and Lionel Richie have launched a presale campaign to benefit United Way. During the presale period, which ends Sept. 22, fans can purchase premium seats and VIP packages for every show on Richie's 16-city Coming Home tour. The trek commences Oct. 27 in Detroit and ends Nov. 25 in Oakland, Calif.

LENDING A HELPING HAND

Guitarists Joe Satriani and Steve Vai are hosting a benefit concert for industry vet and Koch Records VP of A&R Cliff Cultreri, who suffers from auto-immune and connective tissue disorders. The Cliff Show will be held Sept. 30 at the House of Blues in Los Angeles; it will feature performances by Satriani and Vai as well as special guests. Funds raised will help Cultreri and his family's financial needs.

MOTORCYCLES AND MUSIC FOR THE KIDS

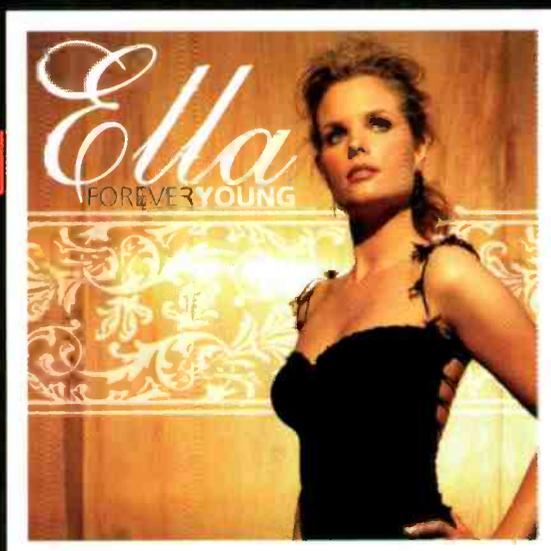
Capitol Records Nashville artist Dierks Bentley is hosting his inaugural Miles & Music for Kids benefit Oct. 8 in Nashville. Part celebrity motorcycle ride and part concert, the event will raise awareness and funds for Nashville's Vanderbilt Children's Hospital. The concert, held at the Music City Motorplex at the Tennessee State Fairgrounds, will feature full sets from Bentley and comedian Jeff Foxworthy—with special guest appearances by Montgomery Gentry, Miranda Lambert, the Randy Rogers Band and others. For more info, log on to dbmilesandmusic.com.



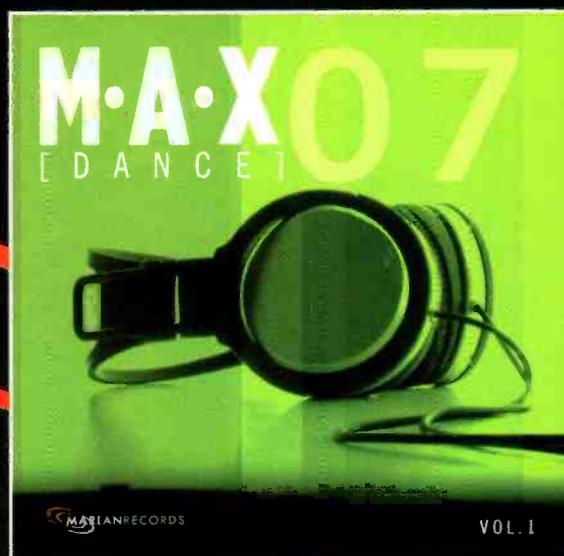
RENAUD DONNEDIEU DE VABRES, left, and AXELLE RED

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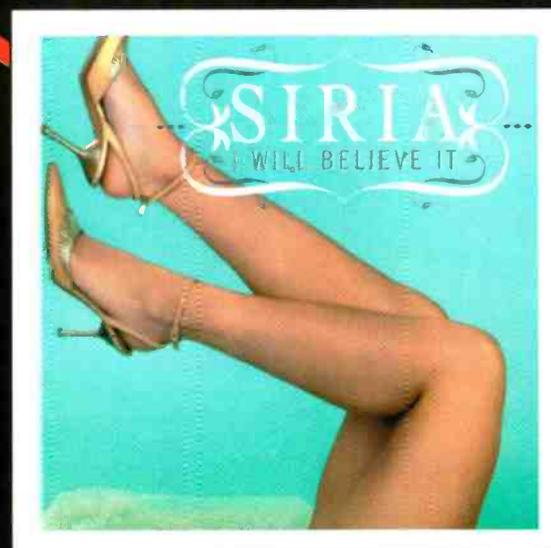
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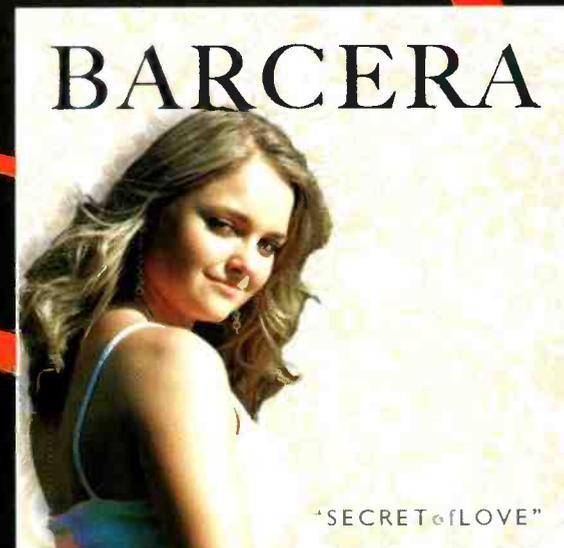
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(Featuring 4 Mixes)



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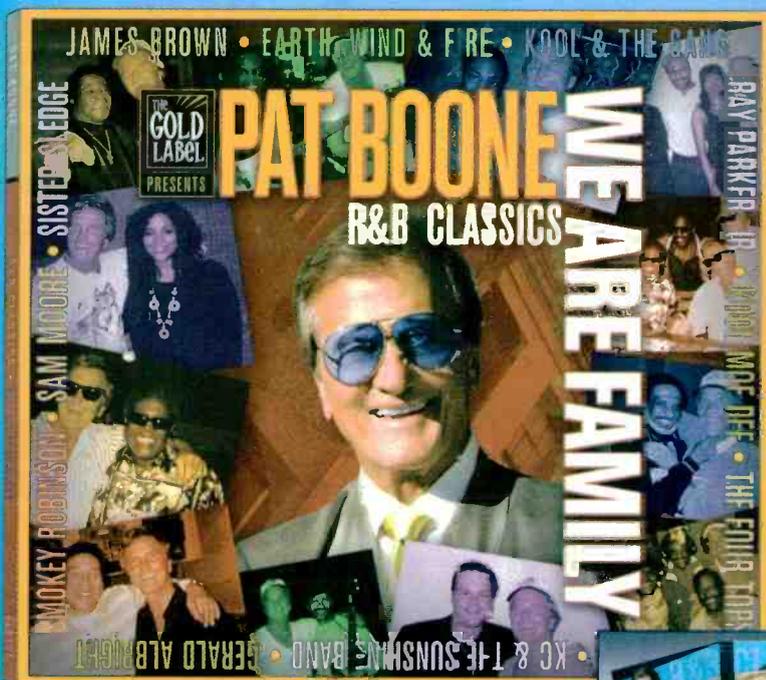
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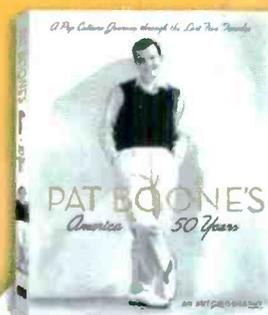
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