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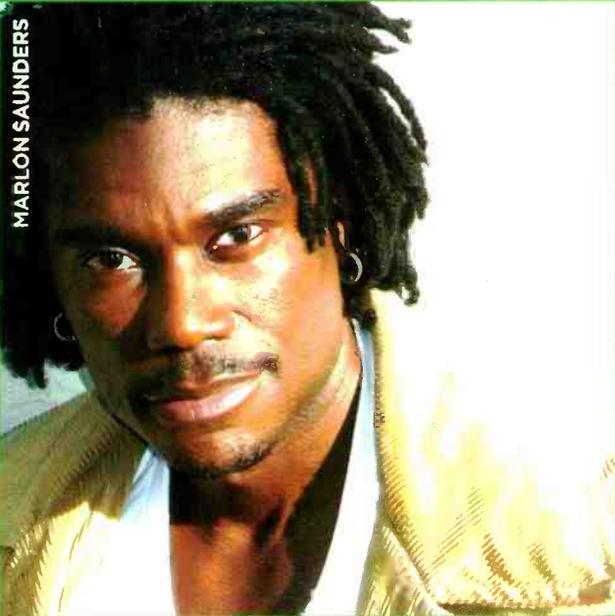
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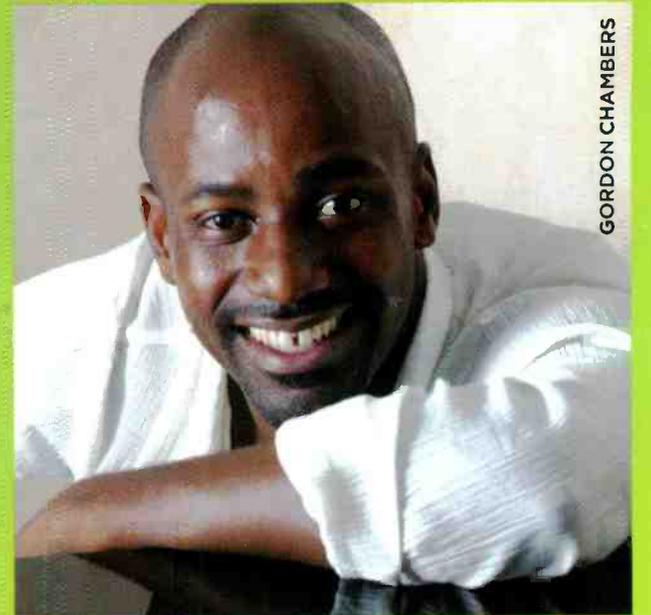
ANGELA JOHNSON



HEAVY

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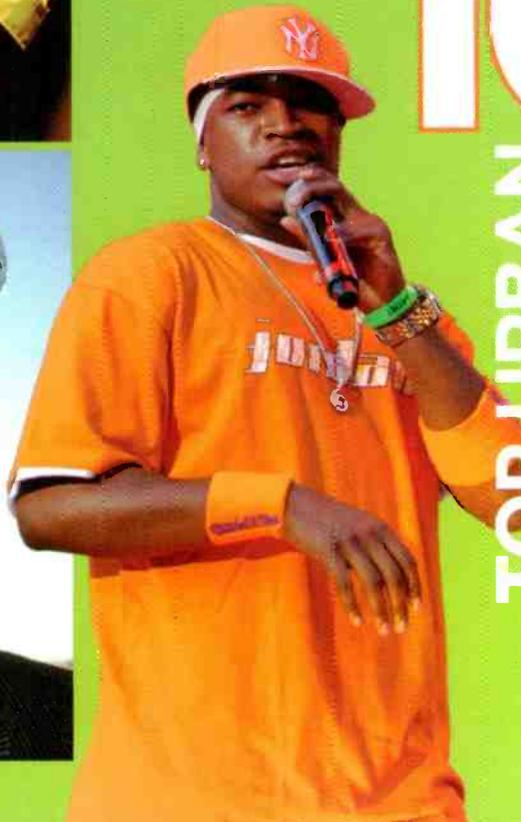


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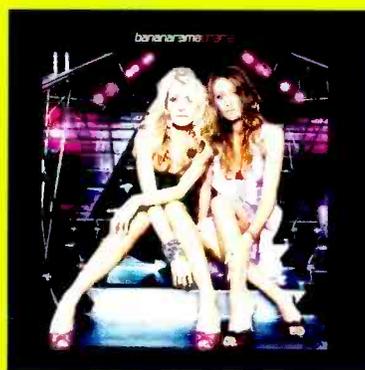
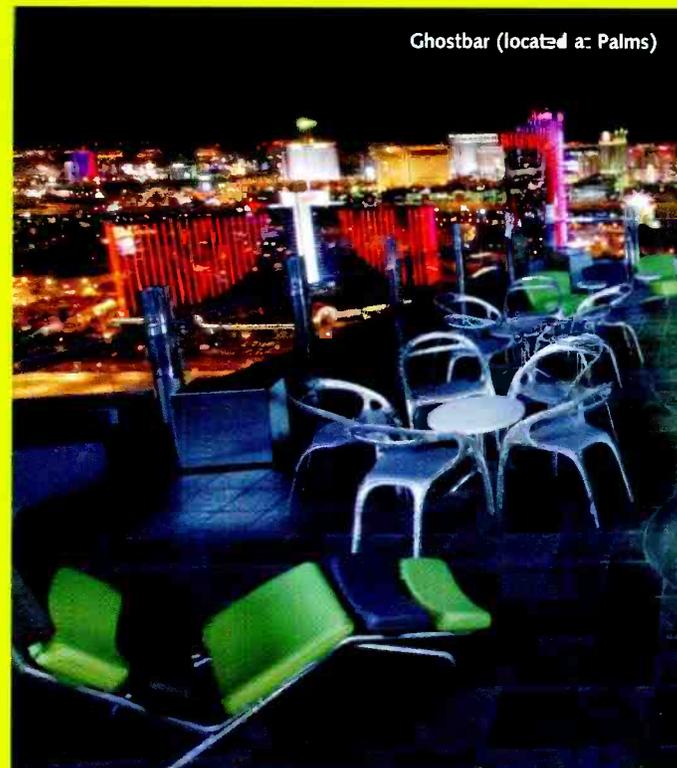


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360 DEGREES OF BILLBOARD

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FOXX IS TOP DOG
Jamie Foxx is the top contender for this year's **Billboard R&B/Hip-Hop Awards**, to be presented Sept. 8 at the close of Billboard's seventh annual R&B/Hip-Hop Conference in Atlanta. Story: Page 10. billboardevents.com

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THE PRO SIDE
Picking a producer is a tough call. Get tips from stars like **Ashlee Simpson** and **Tom Petty** in Billboard's new **Musician's Guide to Touring & Promotion**. musiciansguide.com

Conferences

CON ORGULLO!
Regional Mexican music is big business. Now, Billboard presents the first summit dedicated to the genre, the hottest-selling segment in Latin music. The event debuts Nov. 13-14 in Los Angeles. **Details:** Page 49 billboardevents.com

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NOT SO QUIET
Don't let its name fool you. **The Hush Sound** is anything but demure. Read all about the band online in **Breaking & Entering**. billboard.com

The Record Company Of The Future

BY GERD LEONHARD

In my work as a “music and media futurist,” I often get this question: What should a “next-generation” record company actually look like? Here are my answers.

First of all, the so-called “Record Company of the Future” is not actually a record company at all. Rather, it’s a music company. This may sound trite, but it is a crucial distinction.

While the “Record Labels of the Past” have often served as banks or venture capitalists—and have controlled the gates to global distribution—the RCOF will focus on finding, developing and taking care of promising artists and writers. RCOF guides—but does not imperiously control—careers, and is in charge of many facets of an artist’s branding, marketing and revenue-generating activities.

Does that sound a lot like a manager or an agent? Well, it is, and therefore managers will either be part of RCOFs (or indeed, found them) or work in close conjunction with them.

The RCOF sources music through a vast network of real-life and virtual “stringers”—aka A&R scouts—who watch and gauge a band’s buzz around the world, whether online or offline. New artists will—quite literally—surface in online and mobile forums and in communities where “distributed selection” by the users is the norm. These artists will cut their teeth in clubs and venues around the world, just like they always have and always will, only there will be hundreds of virtual venues available. In the age of Sonicbids, MySpace and YouTube, window-shopping for new bands may be easier than ever!

The RCOF will no longer own the artist’s recordings or compositions, rather, RCOF is appointed to be the warden of the artist’s interests for a certain

period of time. The RCOF makes money not off but along with the artist—somewhere between 15% and 30% of his or her total revenue.

Because it needs to be able to do any and all deals that involve the artist’s activities, such as placements in motion pictures and videos, mobile campaigns, ads, games, etc., the RCOF needs to represent the artist’s compositions as well as his or her master recordings. As a result, the RCOF is likely to only sign artists who either write and perform their own music—or can easily provide both rights.

The RCOF’s revenue streams will be extremely diverse, and smart business-to-business software solutions and asset management systems will handle the bulk of the transactions as well as their administration. The actual sales of “music products” (i.e. downloads, CDs, etc.) will contribute only 30%-40% to the bottom line, but the RCOF will thrive by providing music as a service, and will pursue revenue-sharing deals rather than fixed-fee deals.

Significant new revenue will stem from public performances, such as in terrestrial and digital radio offerings and the use of music in audiovisual works, and RCOF marketing teams will be true masters of getting “net-play.” Other opportunities will include deals that provide for revenue sharing from the many new types of advertising, and from product tie-ins and sponsorships, live concerts and concert recordings, commissioned works, special products and much more.

New artists will be sent out on the road and the Internet to cut their teeth and prove themselves. The artist’s own responsibility will be much greater because the “Rolls Royce or bicycle” paradigm of the past is gone for sure. Now, until an artist has achieved a certain level of exposure and can therefore point to some meaningful revenue opportunities, most

RCOFs will tend to invest a lot less into an artist’s career. Marketing will have to get 750% smarter and 75% cheaper, and therefore the pressure is on the artists to “go DIY” and get attention for themselves as well. The concept of a “label,” however, will survive since signing with a respected RCOF brand will still get attention.



LEONHARD

All in all, RCOFs will generate a lot more revenue—and be a lot more profitable—than the entities formerly known as record companies. But these next-gen operations will be on equal footing with the artists/writers and their managers, and will have to prove themselves, again and again—just like the artists have to every time they get on the stage.

Soon the music industry may, in a way, go back to its roots: providing a service, finding and managing good artists who share the revenue and giving the power back to “the people formerly known as fans.”

Gerd Leonhard is a music and media futurist (mediafuturist.com) and co-author of “The Future of Music” (Berklee Press).

NEW MODELS, NEW GLITCHES

There’s no denying that record companies must change—and are changing. In fact, most labels already consider themselves “music” companies in name and practice.

But how far will these changes go? This week’s guest commentary (above) suggests a world of free-agent artists contracting with next-generation labels primarily for A&R and marketing services. Artists retain ownership of their work and can move it or future projects elsewhere after a specified term.

In this world, managers play a greater role in artist development. Label deals in-

clude publishing, licensing and other revenue streams.

This paradigm will work for some artists. Others may find it a nightmare.

Let’s look first at artist development. Will a label with a short-term investment in an artist be motivated to take a longer view than a company with equity in a signee’s output? It’s unlikely.

Let’s assume an artist plays the field, moving among labels and scattering licensing rights along the way. That hardly seems like a recipe for greater catalog exploitation or increased film or commercial placements.

Managers as labels? In theory, it makes sense for personal handlers to handle more aspects of their artists’ careers. But we like the checks and balances of the current paradigm. And by the way, is it so uncommon to hear of an artist being mishandled by a manager, agent or attorney?

Then there is the matter of funding. If the labels do not fund recording projects, who will? Banks and private investors? We fail to see how this encourages artistry.

So, while there will be no shortage of new label models, each is likely to have its own flaws. When art and commerce meet, utopia rarely follows. —Ken Schlager

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Jamie Foxx
Billboard R&B/Hip-Hop Awards' top finalist



Cottars Divide
Two sets of siblings, one band no more



The Crystal Method
Duo works out a mix for Lano/N ke series



'Seeger Sessions'
Pete Seeger reflects on Springsteen project

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>>> TOWER TO LAUNCH DOWNLOAD STORE

Tower Records will launch a digital download store, tower.com/digital, June 27. The store will offer 1.2 million tracks, all encrypted with Windows Media Audio at a higher bit rate than most online retailers (192 kbps vs. 128 kbps). Tracks typically cost 99 cents while albums retail for \$9.99. The store will be marketed by towerrecords.com and the chain's 89 U.S. locations.

>>> UNIVERSAL BUYS SPANISH INDIE GIANT

Universal Music Iberian Peninsula (Spain & Portugal) has purchased Spain's biggest independent label, Vale Music, from its founder Ricardo Campoy. The development, unveiled June 22, comes just two days after Marcelo Castello Branco's exit as president of Universal Music Iberian Peninsula. The two developments are not directly connected, says Jesús López, Miami-based chairman of Universal Music Latin America & Iberian Peninsula.

>>> BBC PULLS PLUG ON 'POPS'

The BBC's weekly TV chart show "Top of the Pops," one of the longest-running programs in British TV history, has been canceled after 42 years on the air. In a statement the state broadcaster cited "ever-increasing competition" from multimedia outlets that, it says, makes it impossible for the show to continue. "Top of the Pops" first aired Jan. 1, 1964, and featured performances by the Rolling Stones, the Dave Clark 5, the Beatles and others. The last edition will air July 30.

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Upfront

RADIO BY PAUL HEINE

Round Two?

The Majors Have Agreed To Settlements, But According To Spitzer's Lead Investigator, Radio Stations—And Their Festivals—May Be Next

Though all four major-label groups have agreed to monetary settlements and reforms that dramatically alter how they interact with radio stations, the curtain has yet to rise on the second act of New York State Attorney General Eliot Spitzer's sweeping payola probe.

"We're not done," assistant deputy Attorney General Terryl Brown Clemons told Billboard a few days after EMI Music became the fourth major to settle (Billboard, June 24).

Lead investigator Brown Clemons is now pursuing settlements with seven radio companies. An eighth, Entercom Communications, has walked away from negotiations. The state has subsequently sued the company.

In addition to examining radio's role in alleged abuses documented in reams of e-mail correspondence, phase two will also put station festivals under the microscope. "That is something that goes more to the demands made by the radio stations than to the offers made by the labels," Brown Clemons said.

With the industry still smarting from the settlements and subpoenas, Brown Clemons will make a keynote appearance July 15 at the Conclave radio conference in Minneapolis.

How did payola become an issue that crossed your office's radar?

Two reasons. We had a lawyer who has since left the office who

had come from the FCC and was aware of some of these [practices]. And we had complaints about access to the airwaves from mostly independent labels and smaller artists. I think they probably chose our office because of the work they had seen the attorney general do in other areas.

How did you reach the conclusion that an investigation could be fruitful?

As a result of subpoenas we got from a small radio station in upstate New York. Getting their e-mails and going through the documents and seeing the discussions that were being had with major labels—that was the tipping point. That's when we realized, "Oh, all the big guys are in this." People had come to our office and said, "There are problems; payola still continues." We thought they meant bribes to programming directors. But once we subpoenaed their documents, we saw this whole other scheme of providing payments to the radio stations' bottom line and the spin programs and the fraudulent call-in requests and all the things that were being done to move a song up the charts.

The settlement amounts for the four majors were pretty small in terms of any impact to their bottom line. If you had a strong case, why let them off relatively easily?

I don't know that they were let off so easily. You're just looking



TERRYL BROWN CLEMONS from the New York State Attorney General's office says they will continue to look for payola in the music biz.

at dollars. Yes, they should pay a fine or a penalty because they have engaged in these practices, but our goal was getting the industry reforms.

Many in the music industry accuse Spitzer of undertaking the investigation to get some headlines rather than make a real difference in the business. Your thoughts?

It's already had an impact. We haven't had anybody come to us and say, "Those things weren't going on." It's hard to argue with black-and-white evidence. It is a case of sour grapes. You can say that about anything that the attorney general does, that he's doing it to get headlines and

help his gubernatorial campaign. But what is he supposed to do as the attorney general? Is he supposed to sit around and not do cases? That's his job to make sure that people are engaged in practices that are in compliance with the law.

Some say that by instituting bans on independent promoters, radio has shut the door to independent labels that rely on indie promoters to work their music to radio. How do you respond to that?

Labels can still use independent promoters. The ban is on using independent promoters who are passing money to radio stations or independent promoters who

have exclusive relationships with radio stations.

Labels and radio say the investigation has fostered an era of paranoia. How can these two industries remove the chill and work productively together?

There's no reason why they can't work together. Labels can provide items of value—trips, flyaways, money, gift cards, etc.—and radio stations can ask for those same items as long as it is not done in exchange for airplay. They can go off to dinner with the label folks. There's nothing wrong with a label [promoting music to radio]. But they cannot make demands on one another.

DEREK REED/RETNA LTD.

MOBILE BY BRIAN GARRITY

Amp'd Mines The Indies

Mobile Company To Use 'Niche Stuff' To Boost Music Download Store

Independent labels are having a hard time finding prime merchandising space for their acts on the tiny shelves inside mobile music download stores. But one wireless startup is looking to use its selection of indie content as a point of differentiation against larger rivals.

Los Angeles-based Amp'd Mobile has inked deals with a number of leading independent labels and digital distributors in recent weeks in an effort to bulk up its indie content. Recent signings include labels Wind-up Records, Eighteenth Street Lounge, Metal Blade and the Militia Group; and distributors Digital Rights

Agency (DRA) and the Independent Online Distribution Alliance (IODA).

Acts covered under the deal include People in Planes, Breaking Point, Seether, Animal Collective, Antony & the Johnsons, Fall Out Boy, MF Doom, Bebel Gilberto, They Might Be Giants, the Hives, the Wrens, Master P, Seu Jorge, Snoop Dogg and Chingy.

Amp'd now claims an indie label catalog in excess of 500,000 tracks, including repertoire from an existing deal with the Orchard.

"We think there's an opportunity there," Amp'd senior VP of music Larry Mattera says.

"We're looking to be broad enough to reach the mainstream, but narrow enough to lean left in terms of subgenres. And a lot of the niche stuff is independent-oriented."

Mattera says indie-friendly genres like hip-hop, reggaeton, alternative rock, emo and metal particularly match up well with the Amp'd demographic.

To support independent label content, Amp'd offers an indie spotlight slot on the home screen of its music section.

"We want to give them some presence higher up on our deck," Mattera says.

While the mobile space's embrace of independent

music got off to a slow start, efforts to improve indie selection are picking up steam across the board.

Verizon has inked deals with the Orchard, CD Baby, DRA and IODA, and Sprint is in the process of lining up its indie deals.

IODA CEO Kevin Arnold says that even as some wireless players look to improve their selection of independent label music, as well as their discovery and search tools, competition for merchandising positioning remains brutal.

"It's the same old story on the deck," he says. "There's very limited space."

Arnold says independent labels still need to look to marketing opportunities off the phone—like short message service codes—to drive mobile download consumption.

Still, labels and other content providers think mobile virtual network operators like Amp'd—and rivals including Virgin Mobile and Helio, once they start to sell downloads wirelessly—are well positioned to sell independent content because they cater to niche user bases. MVNOs lease wireless airtime from established wireless carriers to offer mobile entertainment, news and other content and services.



>>>SPRINT, INTERSCOPE TEAM
Sprint and Interscope Records launched a mobile music series June 23 with Vagrant/Interscope artist Dashboard Confessional. The promotion, available to PCS Vision and Power Vision subscribers at no extra charge, will offer audio and video recorded exclusively for the wireless carrier. The promotion will run every Friday for nine weeks and will feature other acts including Busta Rhymes and Mobb Deep.

>>>EU, U.S. JOIN FORCES AGAINST PIRACY
The European Union and the United States joined forces June 20 in a new effort to crack down on the massive growth in piracy and counterfeiting of products. The strategy will include closer customs cooperation, joint enforcement, and greater collaboration with the private sector. The focus will initially be on China and Russia. There are also plans to set up a network of diplomats specialized in anti-counterfeiting operations. The number of counterfeit items seized within European borders has increased by more than 1,000% between 1998 and 2004, rising from 10 million in 1998 to more than 103 million in 2004, according to the EU.

>>>GOLDSTUCK HONORED
The City of Hope Cancer Center's Music & Entertainment Industry is bestowing its highest honor, the Spirit of Life Award, on Charles Goldstuck, president/COO of Bertelsmann Music Group (U.S.). Goldstuck will receive the award at a black-tie gala scheduled for Oct. 5 in Los Angeles. The proceeds from the event will go toward City of Hope's cancer and life-threatening disease research, treatment and education programs. The award is presented annually to individuals who have made a notable contribution to their community and profession.

continued on >>p10

GLOBAL BY STEVE MCCLURE

Warner China Dials Up New Market

China Unicom's 130 Million Mobile Users Gain Access To Label's Digital Catalog

TOKYO—As it continues to roll out its international digital strategy, Warner Music has struck a milestone agreement to tap into the world's most populous market.

Warner Music China on June 20 disclosed a deal with China Unicom that gives the mobile operator's 130 million subscribers direct access to the music major's digitized catalog.

Warner claims it is the first of its rivals to enter a direct, catalog-wide content pact in China, a country with an estimated 1.3 billion population.

The major will make available recordings as master ringtones and ringback tones, and will offer artist greetings featuring its acts via China Unicom's CDMA and GSM networks. Content will be drawn from a pool of regional acts, including Stefanie Sun, Tanya Chua, A-Mei and F.I.R. (Taiwan), Wang Jing and Paul Wong (China), Jocie Guo (Singapore), Nicholas Zhang (Malaysia) and Fiona Sit (Hong Kong).

According to a statement from Warner, the artists will re-

ceive "significant marketing support" across China Unicom's network—through short message service marketing, menu listing, a dedicated Warner Music zone and cross-selling links on WAP sites.

Executives at Warner describe the pact as a key step in their global digital plan. "It is totally part of a comprehensive, cohesive strategy," says Alex Zubillaga, executive VP of digital strategy and business development at Warner Music Group (WGM).

In recent months, the music giant has ramped up its digital activities in Asia. On June 6, Warner purchased a minority stake in Tokyo-based mobile-broadcaster and wireless-application developer Front-Media. That followed Warner's May 10 announcement of a joint venture with South Korea's SK Telecom.

Reaction to the new deal within the region has been generally positive. "It makes

sense because it takes away a lot of the doubt of working with a service provider," says Ashley Whitfield, managing director of Hong Kong-based entertainment company Evolution. "It gives [Warner] much greater control of their content. Everyone would love to make this kind of deal."

One industry source notes that, besides giving labels access to millions of mobile subscribers, such label-telecom agreements enable record companies to insist that transparent accounting procedures are followed—which is not always the case in China.

"Warner is, among the majors, the clear market and vision leader in terms of innovation in digital and mobile product mix, creative partnering and deal-making, and focus on Asia," says Rick Myers, Shanghai-based director of strategic entertainment agency Dragonfly Revolution. "The Warner-Unicom deal is going to break real new ground in China."

Sudhanshu Sarronwala, CEO of Singapore-based digital music services provider Soundbuzz, sees the pact as part of a global trend. Similar deals have been "happening around the world for the past two to three years, and specifically in Asia in markets like India, Australia, Hong Kong and Singapore."

Universal Music South East Asia launched a similar but lower-profile On Da Move service in November 2005 with China Mobile, whose 260 million subscribers make it the territory's biggest mobile operator. Industry observers note that, unlike the Warner China-

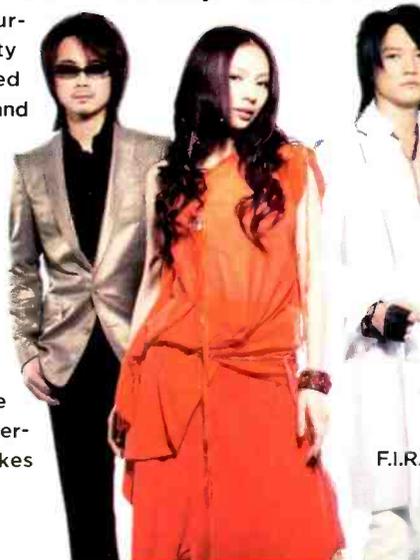
Unicom agreement, the Universal deal involved third parties such as content aggregators.

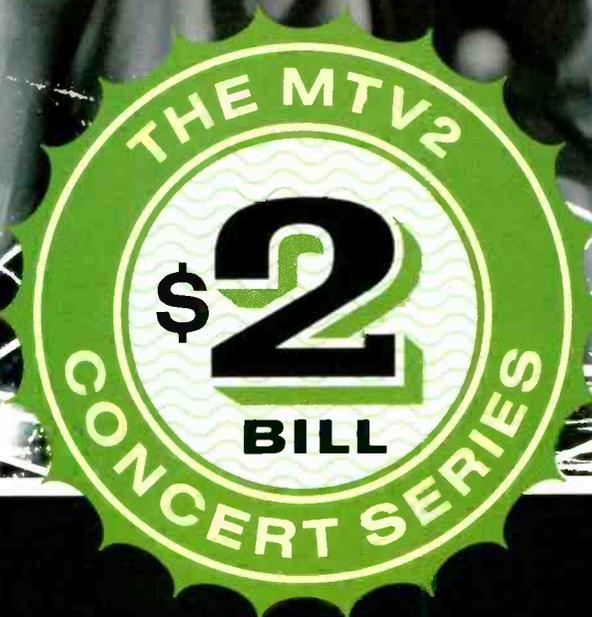
China's digital music business is, like the country's economy, on the move.

The legitimate digital music market in 2004 reached 2.49 billion yuan (\$311.4 million), according to Beijing-based research firm Analysis International. That figure is expected to rise to 14.55 billion yuan (\$1.8 billion) in 2008. In its 2006 Digital Music Report, the IFPI identifies Asia as the mobile music market leader, with the region accounting for half of all mobile subscriptions in 2005.

Zubillaga says that the Edgar Bronfman Jr.-led consortium that took over WGM in 2003 has always been "a big believer" in digital music distribution, "especially in Asia, where we had suffered from both physical and online piracy."

Warner will likely announce similar deals in future, Zubillaga adds. "This is not a cookie-cutter approach," he stresses. "We'll set up deals market by market, depending on local circumstances."





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>>> COKE TO CLOSE U.K. MUSIC DOWNLOAD SITE

Coca-Cola will close its U.K. online music service mycokemusic.com on July 31, after losing market share to Apple Computer's iTunes Music Store. Coke's U.K. site launched in January 2004 and quickly became the biggest online music download service there in brand recognition and sales. But it was overtaken later in the year by iTunes, which launched a dedicated U.K. site in June 2004.

>>> KYLIE TO RESUME TOUR

Kylie Minogue will resume the 20-date Australian leg of her Showgirl tour in November, her promoter Frontier Touring Company said June 22. The London-based, Australian-born singer canceled the trek May 17, 2005, on the eve of her sellout tour Down Under after being diagnosed with breast cancer. Patrons were asked to hold on to their tickets. The rescheduled set of dates, now titled the Showgirl Homecoming tour, begins Nov. 11 at the Sydney Entertainment Centre. The tour will conclude Dec. 17 at Melbourne's Rod Laver Arena.

>>> SEAL LOSES BATTLE WITH EX-MANAGER

British pop star Seal will have to pay his former manager commission of at least 500,000 pounds (\$915,300) on earnings from his first two albums following a June 22 ruling in London's High Court. Justice Charles Gray ruled the Grammy Award-winning singer was contractually obliged to pay the manager's commission more than 10 years after they stopped working together. The judge backed a claim by John Wadlow, who was Seal's manager until 1995, for further payments under management agreements made in 1990 and 1995.

Compiled by Chris M. Walsh. Reporting by Leo Cendrowicz, Christie Eliezer, David Greenwald, Howell Llewellyn, Jill Menze, Paul Sexton and Reuters.

JAMIE FOXX TOPS CONTENDERS FOR R&B/HIP-HOP AWARDS

Jamie Foxx tops the list of finalists for this year's Billboard R&B/Hip-Hop Awards. Foxx, who took home an Academy Award for his portrayal of Ray Charles, is a contender in eight categories including top R&B/hip-hop album and top R&B/hip-hop artist.

Foxx's collaborations with Kanye West on "Gold Digger" and Ludacris on "Unpredictable" are both in the running in two categories including top R&B/hip-hop song.

The awards ceremony will close Billboard's seventh annual R&B/Hip-Hop Conference to be held Sept. 6-8 at the Renaissance Waverly in Atlanta.

West, Mariah Carey and Mary J. Blige are all contenders in seven categories including top R&B/hip-hop album and top R&B/hip-hop album artist.

Young Jeezy will compete in four categories including best rap album for "Let's Get It: Thug Motivation 101." He is also in the running for top new artist alongside Ne-Yo, Keyshia Cole and Chris Brown.

Alicia Keys, last year's top R&B/hip-hop female artist winner, and Destiny's Child, winner of last year's honor for top R&B/hip-hop duo or group, re-

turn as finalists this year in those same categories.

The Black Eyed Peas are in the running for best duo or group and best rap album for "Monkey Business." And T.I. is a finalist in two categories including top male R&B/hip-hop artist.

Top songwriter finalists are Johnta Austin, Robert Kelly,



FOXX

Scott Storch and Jermaine Dupri. Storch and Dupri are also finalists for top producer along with Mr. Collipark and Bryan Michael-Cox.

The Billboard R&B/Hip-Hop Awards are based on sales data for the 12 months ending May 20, 2006, from Nielsen SoundScan and radio airplay information from Nielsen BDS.

A complete list of finalists and updates can be found at billboardevents.com.

—Courtney Lear

RING BY RAY WADDELL

Bonnaroo Busts Boundaries



RADIOHEAD'S THOM YORKE

MANCHESTER, Tenn.—Bonnaroo: It's not just for hippies anymore.

A diverse musical lineup brought 80,000 fans to the fifth annual Bonnaroo at this rural site on a 700-acre field about 60 miles south of Nashville. Nearly 150 acts performed across a dozen stages and tents during the June 15-18 event.

Bonnaroo went clean in advance, with tickets sold only on its Web site, after missing the sellout mark in 2005. With a gross of more than \$15 million, Bonnaroo is the top-grossing event of its kind. Tickets, which covered all four days, ranged from \$169.50 to \$184.50.

With a growing softness in the so-called "jam band" scene in 2005, a shift in the lineup to a more mainstream/indie rock bill seems to have been a calculated risk that paid off for producers Superfly Productions and A.C. Entertainment.

This year, such acts as Radiohead, Beck, Tom Petty & the Heartbreakers and Elvis Costello & the Imposters joined scene mainstays like Phil Lesh & Friends, Blues Traveler and Trey Anastasio.

While the musical direction

has clearly shifted, Bonnaroo producers see the changes more as a natural progression.

A.C. Entertainment president Ashley Capps says, "We've always had this expansive vision of what Bonnaroo could and should be."

Superfly president Jonathan Mayers says Radiohead and Petty, for example, have been on the wish list for a while.

"We started with a certain core, the jam band community, and that still is a big part of our programming," he says. "There is definitely a percentage of new audience here this year, and introducing them to the Bonnaroo experience is cool."

If it was a different audience at Bonnaroo '06, it certainly didn't look much different to veteran observers. "I've never really felt like [Bonnaroo] was just a hippie festival," Capps says. "Anybody that has been camping in a field for three or four days is inevitably going to take on similar characteristics. It goes with the territory."

My Morning Jacket has played the last four Bonnarooos. The band's growth at the fest has been impressive, and this

year a crowd estimated at more than 20,000 enthusiastically caught the act's post-midnight, three-hour performance. That is a tremendous increase over its first appearance when the band drew less than a thousand.

My Morning Jacket has played numerous festivals and has opened for acts as disparate as Foo Fighters, Dave Matthews, Pearl Jam, Guided by Voices and Doves. My Morning Jacket manager Mike Martinovich notes, "And really, there's one festival that is as eclectic as their history and that's Bonnaroo."

From a talent budget Billboard estimates at around \$3 million (the producers don't divulge that information), Mayers says about 20% goes to about 65% of Bonnaroo's acts. At many festivals, the budget is top-heavy, with 10% of the acts taking up as much as 90% of the budget.

Distributing this wealth of talent across many stages and days is a rewarding challenge. "We have a real vision of what the whole experience is about," Mayers says. "We're in the details business, and hopefully that's what makes us a little different and special."

CLASSICAL BY ANASTASIA TSIOLCAS

Classical Execs Swap Batons

In another round of musical chairs in the classical recording industry, key positions at EMI Classics, Deutsche Grammophon and Warner Classics changed hands in recent weeks. In this latest game, however, there is a burning question about the future of Warner Classics.

In the highest-profile move, Costa Pilavachi, who until February was president of London-based Decca Music Group, is headed to EMI Classics as its president. Pilavachi will succeed Richard Lyttleton, who is retiring at the end of July. He will be based in London and report to Alain Levy and David Munns, chairman and vice chairman of EMI Music, respectively.

Meanwhile, Matthew Cosgrove, who had been director of Warner Classics, is taking up the position of VP of A&R at Universal Classics' Deutsche Grammophon label in July, reporting to Michael Lang, the label's GM. Cosgrove replaces Bogdan Roscic, who left Deutsche Grammophon to replace Pilavachi at Decca, with the title of managing director.

Cosgrove's sudden departure and Warner's decision to roll its classical division under the catalog-oriented Rhino U.K. fueled press reports earlier this month that

Warner Classics was shutting its doors to new, front-line releases—and that some 40 ensembles and artists might find themselves without a recording home.

The label's roster includes international stars like conductor/pianist Daniel Barenboim, pianist Pierre-Laurent Aimard, violinists Leila Josefowicz and Daniel Hope and mezzo-soprano Susan Graham.

Warner vigorously denies that Warner Classics is ceasing any current roster activities. It named Stefan Brown, a longtime Warner Classics employee, as its new GM, taking up some of Cosgrove's former duties. Brown reports to Rhino U.K. director Nick Stewart.

In a corporate statement, officials said: "We do not



COSGROVE

expect the changes that have taken place in the U.K. to change the support given to the impressive Warner Classics catalog or the anticipated new releases that are generated by the U.K. repertoire company."

The company says the decision to place Warner Classics under Rhino U.K. was made in order to enhance strategic planning and operations. In addition, Warner Classics points out that Los Angeles-based Rhino has managed the former label's U.S. activities for almost three years. (However, Warner Classics' main A&R center has been based in London under Cosgrove's direction. He was not available for comment by press time.)

James Inverne, editor of Gramophone magazine, which broke the Warner Classics story, finds Warner's moves "rather curious," he says. "In many ways," he notes, "Warner Classics wasn't a 'traditional' major; it operated with a very small staff and had a very small release schedule, which was to their benefit—they really lavished a lot of individual attention on the recordings they did put out, and their releases were garnering a lot of acclaim."

CASH

JOHNNY CASH AMERICAN V: A Hundred Highways Available 4th of July

The Final Recordings of Johnny Cash. Produced by Rick Rubin.



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Task Force Reports Progress Vs. Pirates

Prosecutions Up 98%; Global Battle Intensifies

Fighting intellectual property theft is still high on the agenda of the U.S. Department of Justice. Its Task Force on Intellectual Property, formed in March 2004, has released its first formal progress report.

The DOJ reports that it implemented all the recommendations made in the initial October 2004 report (Billboard, Oct. 30, 2004), which included criminal enforcement, civil enforcement and legislative, antitrust and international efforts to protect intellectual property rights. It has also reached beyond those early goals.

The number of U.S. defendants prosecuted for all types of IP theft has increased by 98%. Among the successful DOJ-led investigations and prosecutions are operations FastLink and Site Down, the two largest international enforcement efforts ever undertaken against organized online piracy.

The operations each involved coordinated law enforcement action among 12 countries. They attacked the highest levels of the criminal groups—known as warez release groups—that act as first-providers of pirated movie, music, software and games to the Internet.

These operations resulted in about 210 searches or arrests worldwide; the seizure of hundreds of thousands of pirated works, conservatively valued at more than \$100 million; the elimination of more than 20 major online distribution centers; and, to date, convictions of 60 individuals on criminal copyright infringement charges.

In addition, the DOJ has increased the number of prosecutors in the field, creating 12 new Computer Hacking and Intellectual Property units in cities throughout the country—seven more than the five first recommended.

Internationally, the department has provided training and technical assistance to more than 2,000 foreign prosecutors, investigators and judges. A new DOJ attaché was assigned in January to the United States Embassy in Bangkok, Thailand. This experienced IP prosecutor, who formerly led the CHIP unit in Northern California, was designated as the Intellectual Property Law Enforcement Coordinator.

Since then, the IPLEC has participated in rights enforcement seminars and meetings in China, Hong Kong, Cambodia, Thailand, Taiwan, the Philippines, Indonesia and Malaysia. Visits are planned for Korea, Japan and Singapore. Participants include foreign judges, prosecutors, investigators and other IP officials, working together to encourage cross-border cooperation.

The bureau has located agents with IP expertise in Bangkok and Budapest to assist newly assigned IPLECs in investigative efforts.

The FBI has also increased its domestic and international training programs for FBI special agents and task force members. During the last 17 months, FBI special agents have traveled to Brazil, Cambodia, China, India, Iceland, Italy and the United Kingdom to train law enforcement officers on IP investigations.

When working with foreign governments, the DOJ has emphasized IP enforcement issues. For example, earlier this month IP enforcement was a primary topic at the annual United States/China Joint Liaison Group on Law Enforcement meeting in Washington, D.C.

U.S. Attorney General Alberto Gonzales raised IP issues directly with his Chinese counterparts during his trip to China last November, with Germany's Minister of Justice in April and with officials in Pakistan, which has aggressively pursued the producers of pirated optical media.

Legislatively, three new laws have passed since the 2004 report. The Intellectual Property Protection and Courts Amendments Act of 2004 expanded a previous law that prohibited trafficking in counterfeit labels for copyrighted works. It prohibits the trafficking in genuine, but unauthorized labels, and allows the government to seize equipment used in producing the counterfeit and illicit labels.

The Family Entertainment and Copyright Act of 2005 amended the law to prohibit the knowing or attempted use of a video camera to make or transmit a copy of a film from a show in a movie theater or similar venue without authorization.

The Stop Counterfeiting in Manufactured Goods Act modified current law; it prohibits trafficking in labels, documents or packaging with counterfeit marks intended for goods or services.



GONZALES

The DOJ is also involved with educational programs. Among them is the National Educational Prevention Teacher Training Initiative, a joint venture with the U.S. Patent & Trademark Office. They are funding a three-year, \$300,000 annual program with three national nonprofit organizations: Street Law, i-Safe and the Constitutional Rights Foundation. They train teachers about IP, the laws protecting it and the responsibilities of citizens to respect it. Teachers take their experience back to the classroom with the curriculum developed by i-Safe.

The DOJ has also partnered with the U.S. Chamber of Commerce's Coalition Against Counterfeiting and Piracy, developing a working group to work with victims of IP theft.

The Pain In Spain

IFPI Confab In Madrid Underscores Local Piracy Plague

On the eve of soccer's World Cup, talk in Madrid's bars focused on the national team's prospects in the competition now under way in Germany.

But while most of Madrid was obsessed with the immediate outlook for the beloved "Furia Roja"—literally, Red Fury—it was the long-term future of the world's record industry that dominated discussions at the city's Meliá Castilla hotel. That was the setting June 7-9 for IFPI's fifth biennial Worldwide Anti-Piracy Enforcement Conference, which

ment and fraud prevention at Spanish labels body Promusicae, suggested the most important view to emerge at the conference was "the need for a single methodology [and] strategy to tackle online piracy; that the battle around the corner is global and must be tackled with a united IFPI with a coordinated global strategy."

Although no formal statements were issued at the end of the conference, Pérez Quintero said "drastic decisions" were taken to fight online piracy globally, by "lobbying

Rasch praised the conference for giving "the opportunity to talk to colleagues [from elsewhere] in small groups to discuss piracy."

The recent Madrid Plus anti-piracy campaign was presented during the conference as an example of coordinated action with police and customs delivering real results.

In his opening speech, Kennedy said local retailers had reported healthy first-quarter sales increases following the November 2005-January 2006 campaign,



PARIS, left, and KENNEDY

62%
Madrid's share of Spain's physical musical piracy, according to the IFPI

attracted 130 representatives from 48 countries.

According to IFPI president John Kennedy, Madrid was picked because of its "frightening" piracy rates. The city accounts for 62% of Spain's physical music piracy, Kennedy said in his opening address.

"As recently as 1999, piracy in Spain was just 4% of the total [market]," Kennedy added. "We now look back on that fondly! It rose to 25% but has dropped to 22%."

Billboard has learned that IFPI's forthcoming Global Piracy report (due June 27) shows, for the third year in succession, that Spain is the only top 10 global market in value terms that is also one of the 10 worst in terms of piracy.

"The big problem now is online piracy," Kennedy said. "Our figures [for Spain] show that illegal downloads in 2005 totaled 508 million, nearly double the 270 million in 2004."

Delegate José Luis Pérez Quintero, director of enforce-

governments and strengthening relations with Internet service providers."

Other key issues discussed, he added, included rapid piracy growth in former Eastern bloc countries, China's commitment to tackle the issue to satisfy World Trade Organization membership demands and "a surprising growth of piracy in Africa."

David Martin, head of BPI's anti-piracy unit, described the biennial conference as a key opportunity for anti-piracy professionals to compare cases of interest or new procedures and to see how national strategies fit in with IFPI's global approach. For Luca Vespigiani, secretary-general of Italian record industry anti-piracy body FPM, a key attraction of the conference was the presentation of operations that could be replicated in Italy.

That view was backed by Germany's Clemens Rasch, managing director of proMedia, which handles anti-piracy activities for IFPI Germany.

which tied together raids on street vendors and increased police presence in Madrid with stepped-up customs vigilance at airports and docks.

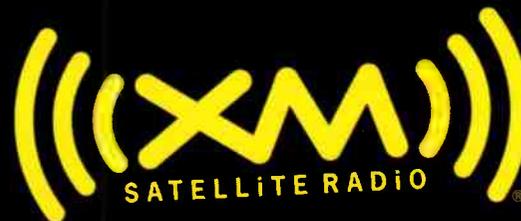
Delegates also heard Warner Spain president Mariano Pérez claim that a similar campaign throughout 2005 in Guadalajara, Mexico, resulted in a 27% annual increase in retail sales in that city. "Guadalajara Plus and Madrid Plus show we can fight back," he said.

Attendees also heard from Warner Music Spain singer/pianist Carmen Paris, who complained that piracy in Spain was causing much harm to "smaller composers" like herself.

Paris warned delegates not to underestimate the difficulty of making the public aware of the importance of the "abstract and ethereal" concept of intellectual property.

Additional reporting by Tom Ferguson in London, Wolfgang Spahr in Hamburg and Mark Worden in Milan.

AN OPEN LETTER FROM XM SATELLITE RADIO TO ARTISTS, MUSICIANS AND SONGWRITERS



June 23, 2006

DEAR ARTIST:

With the recent noise and confusion around ongoing negotiations between XM and the recording industry, we feel that it's important to speak to you directly at this time.

We want to make clear that XM's respect for you is at the core of what we do. We provide artists from all genres with a unique connection to their fans, and unlike many new services in the age of digital music, we built our business from the very beginning on respect for copyrights and compensation for artists.

XM CONNECTS ARTISTS WITH MUSIC LOVERS

XM programs 69 channels of commercial-free music that help our listeners discover new artists and rediscover artists that they know and love. We also create original music programming, like "Artist Confidential," "Artist2Artist" and "Offstage," along with a number of exclusive music shows hosted by some of our greatest living musicians. These are all unique and highly effective ways for artists to connect with their fans from coast to coast and share the music that inspires them. And that connection through XM leads to music purchases.

XM PAYS ARTISTS AND SONGWRITERS TENS OF MILLIONS IN PERFORMANCE ROYALTIES

All artists and songwriters get paid when their music is broadcast over XM. In fact, the satellite radio industry is the single largest contributor of sound recording performance royalties to artists and record labels – royalties that FM has never paid. Plus, we pay millions more annually in performance royalties to songwriters and music publishers. In the coming years, we expect that satellite radio will pay hundreds of millions more in performance royalties to the music industry.

XM'S NEW RADIOS PROVIDE TIME-SHIFTING FUNCTIONALITY – NOT DOWNLOADS

You have probably heard about our new radios – the Inno and Helix. A lot of what's out there is misinformation. Some have characterized these products as download radios – they are not. They simply enable listeners to save songs off the radio for playback later – the 21st century equivalent of a cassette recorder, in the same way that TiVo allows them to save TV shows for later viewing. XM subscribers cannot choose the tracks that XM plays. And unlike download services, XM subscribers never own the programming that they record from XM – it cannot be burned to a CD, transferred to other radios or uploaded to the internet. In addition, XM subscribers can only listen to recorded XM content as long as they keep an active XM subscription.

XM GENERATES STRONG DEMAND FOR MUSIC

Much like how home video recording led to the phenomenal success of DVDs and now, on-demand services, we believe that the XM service and these new radios will generate more interest in, and more sales of your music. XM has partnered with the new, legal Napster online music service to make it easy for our subscribers to purchase and download a permanent copy of songs that they hear on XM and want to own.

In addition, artists receive additional payments from the sale of these new radios. The radio manufacturers pay royalties through a per-radio payment added to each digital recording radio sold in the U.S. under the Audio Home Recording Act (AHRA), established by Congress and fully supported by the music industry.

We are in the midst of a difficult negotiation with the major labels. These disagreements tend to get heated before they get resolved. Please remember: *business is business, but artists are family.*

Again, thank you on behalf of the more than 6.5 million XM music fans who appreciate the passion and innovation that you bring to your craft. If you have questions or comments, please do not hesitate to e-mail me at ericl@xmradio.com. I look forward to continuing and building upon our terrific partnership.

Sincerely,

A handwritten signature in black ink, appearing to read "Eric Logan".

Eric Logan
Executive Vice President, Programming
XM Satellite Radio

GLOBAL NEWSLINE

>>> ITALIANS LOBBY GOVERNMENT

Italy's three key record industry bodies have jointly presented the country's recently elected government with a 10-point action plan. The document's signatories include major labels body FIMI plus independent groups PMI and Audiocoop. Live music organizations including Assomusic (concert promoters), Arci and Superclub (venues) also signed the proposal.

Key points include recorded and live music to be classified as cultural products (thereby qualifying for a lower sales tax), tax incentives for the digitalization of catalog and setting up an Italian music office to boost exports.

The appeal is addressed to the government of Prime Minister Romano Prodi, whose center-left coalition won April's general election. According to FIMI president Enzo Mazza, the bodies hope to present specific legislative proposals to the senate and parliamentary cultural commissions "at some stage in July."

—Mark Worden

>>> CASTELLO BRANCO OUT AT UNI

Universal Music Iberia president Marcelo Castello Branco was dismissed June 20 after more than three years in the Madrid-based post, overseeing the company's operations in Spain and Portugal.

Until a replacement is hired, Miami-based Universal Music Latin America and Iberian Peninsula chairman Jesús López assumes direct responsibility for day-to-day management of the Spanish and Portuguese affiliates.

López reports to Paris-based Universal Music France, Middle East and Mediterranean-South America president Pascal Negre. He also reports to Universal Music Group president/COO Zach Horowitz for activities related to Universal Music Latino and Mexico.

No reason was given for Castello Branco's dismissal. A 24-year company veteran, Brazilian Castello Branco moved to Spain in March 2003. He had been president of Universal Music Brazil/Southern Cone (Argentina, Chile and Uruguay).

—Howell Llewellyn

>>> WARNING FOR EU HOPEFULS

The leaders of European Union member states have warned Romania and Bulgaria they must "step up their efforts to tackle decisively and without delay" action against piracy, organized crime and corruption if they are to join the body next year.

The 25 leaders issued a statement June 16 at the end of a two-day leadership summit in Brussels. It said both countries need to speed up essential reforms over the summer. The EU's executive arm, the European Commission, will give a final recommendation in October on whether the two countries can join on Jan. 1, 2007, as originally scheduled.

Romania and Bulgaria face heavy cross-border trade in pirated materials; officials are concerned their customs agencies are not yet capable of defending what would become the EU's external border.

The leaders' statement said they remained convinced that both countries "can overcome the deficits to reach the envisaged date of accession."

—Leo Cendrowicz

>>> CUBADISCO CUTS BACK

Venezuela will be the guest country at next year's Cubadisco trade fair, due to be held May 19-27 in Havana.

China was this year's guest country at the 10th annual Cubadisco (May 20-28). But according to the event's organizing committee, the Latin music trade fair will downsize and become more regional to focus on Latin American and Caribbean markets.

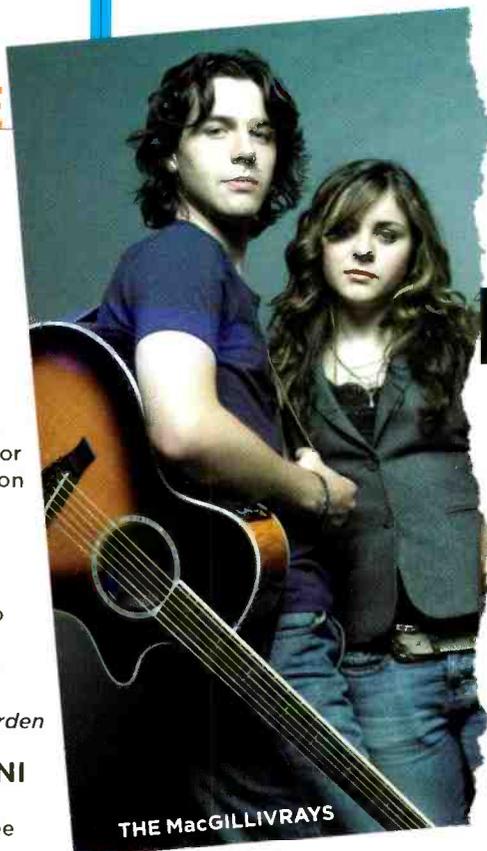
Cubadisco has embraced companies from Europe and Asia since its 1997 launch, but it has become a smaller trade fair in recent years. This year, there were no stands from overseas music companies at the event (Billboard, May 20) and longtime event backer Spanish authors' body SGAE drastically scaled down its involvement.

—Howell Llewellyn

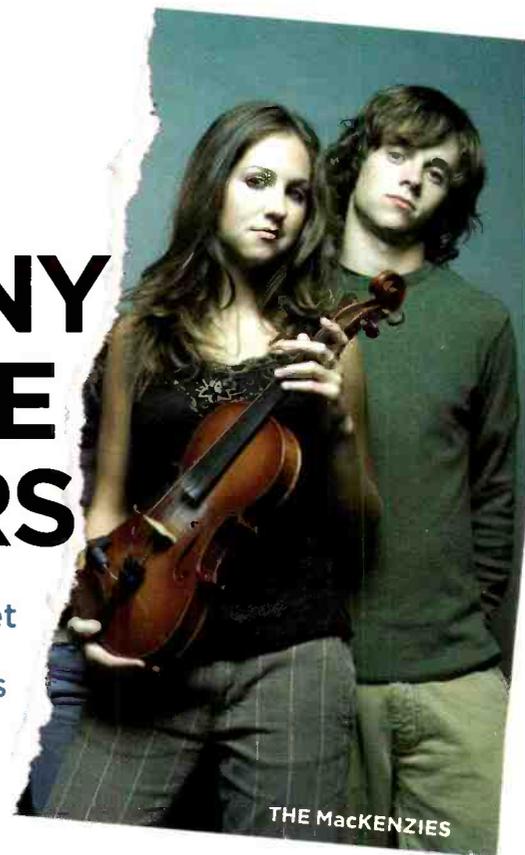
GLOBAL BY LARRY LeBLANC

NO HARMONY FOR THE COTTARS

Cape Breton Quartet Of Two Families' Teen Siblings Splits Unexpectedly



THE MacGILLIVRAYS



THE MacKENZIES

TORONTO—Could the breakup of a group involving two sets of siblings be anything other than a soap opera?

Consider the tale of the Cottars from wind-swept Cape Breton in Nova Scotia—the heartland of Scottish culture in Canada.

Among the cast of characters: four talented teen musicians; a folklorist father guiding the band's musical direction; and frustrated U.S.-based management struggling to keep two family factions together.

The plot line has the Cottars splitting within months of releasing their acclaimed Rounder Records debut, "Forerunner," and only weeks after a high-profile 23-date North American tour with the Chieftains.

It's a situation the band's exasperated manager Pam McDermott describes as "absolutely crazy."

The two sets of teenage siblings in the Cottars are vocalist Fiona MacGillivray, 16, and keyboardist/guitarist Ciarán MacGillivray, 18, plus fiddler Roseanne MacKenzie, 16, and guitarist Jimmy MacKenzie, 18. All grew up immersed in traditional Cape Breton music.

When they signed to Rounder in November 2005, label co-founder Ken Irwin predicted success for the Cottars, noting that the company had also signed Alison Krauss, Jerry Douglas and Mark O'Connor as teenagers.

Such hopes were dashed when the MacGillivrays' mother, Beverly, notified McDermott by letter that the act was disbanding.

"The four kids have been unhappy in the last while," she wrote, adding, "for Ciarán and Fiona, any future this band could have is not inducement enough to endure any more antagonism or stress. We feel our responsibility here is as parents first—and as band personnel second."

The move came as a blow to the

MacKenzies. "Jimmy and I are devastated," Roseanne MacKenzie says. "We haven't been able to talk to Fiona or Ciarán. We are going to miss playing music with them."

Boston-based McDermott Entertainment has managed the Cottars since 2002. McDermott says she and the label have been vainly trying to halt the breakup since receiving MacGillivray's letter on April 24.

According to McDermott, nine months of bookings in North America, followed by European dates in 2007 and a 10-week Australian tour in 2008, had been planned. But the Cottars will complete only eight North American festival dates this summer before disbanding.

"What's wrong with this story?" McDermott angrily says. "Six months ago, we were sitting at a conference room table celebrating signing with Rounder. Now, the MacGillivrays want the band to disband."

Puzzled, she asks, "Why would the MacGillivrays agree to sign with Rounder if this had been in the works?"

Beverly and Allister MacGillivray declined to comment and the MacKenzies' parents could not be reached.

Once a child performer himself, Cape Breton-born Allister MacGillivray played in the 1960s and 1970s as a guitarist with Canadian/Irish act Ryan's Fancy and Irish duo Tommy Makem & Liam Clancy. In the 1980s, he returned to Cape Breton to concentrate on songwriting and writing books about the island's musical culture.

Insiders say the MacGillivrays controlled the day-to-day operations of the band. Allister chose its material and co-produced/arranged its albums while his wife supervised the act on the road.

"Beverly and Allister ran this group with an iron fist," Canadian folk singer and family friend John McDermott says, "but I don't think they understood what an

amazing position the group was in." Sources suggest that a growing international schedule coupled with outside pressures on the teenagers while on the road may have been beyond what the MacGillivrays could deal with—or wanted their children to cope with.

"The guts of the issue is that the MacGillivrays were losing control [of the act]," Pam McDermott says.

With the Cottars' career ending, Roseanne MacKenzie is currently playing in John McDermott's band. The singer (no relation to Pam McDermott) financed the Cottars' 2002 debut, "Made in Cape Breton," and released it in Canada on his own Bunnygee Music label. According to Nielsen Entertainment Canada, the album has sold 15,000 units in Canada; 2004 follow-up "On Fire!" on the band's own Sea-Cape Music label has sold 5,000 units.

"Forerunner" has scanned 2,000 units in Canada and 5,000 units in the United States since its Jan. 10 release. However, sources say the act enjoys substantially higher sales through non-Nielsen outlets in Canada for which figures are not available.

Rounder first tapped Cape Breton's folk heritage in the 1970s, signing regional names like Buddy MacMaster and the Beaton Family. Cape Breton fiddler Natalie MacMaster is also signed to Rounder. The Cottars—whose name derives from an archaic Scottish word for peasant—were expected to surpass such acts' sales during their multi-album deal.

"We felt we had something with the Cottars," Irwin says. "For the most part, Celtic vocals have not gotten to a wider audience. We felt the Cottars were the group to do that."

"When signing any act, we try to get a feel for the stability of the band," Irwin adds. "But it's often difficult to see problems, especially if you don't see a band that often—or if the members make an effort to hide their difficulties." ●●●

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On The Road

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Fresh Air Helps Bush Keep Growing

Bluegrass Innovator Thrives In Festival Season

Mandolin virtuoso **Sam Bush** will cover some serious mileage this summer in support of his new Sugar Hill album, "Laps in Seven."

Bush is playing a range of clubs, theaters, outdoor venues and festivals with the emphasis on the last of the four. The string guru's festival schedule alone is indicative of this flourishing scene with some 25 fests of varying styles and sizes booked between April and September.

"Once we start playing at Merlefest in April [in Wilkesboro, N.C.] it starts up the whole season," Bush says on the phone from Telluride, Colo., where he was booked at the Telluride Bluegrass Festival. "I play all year, but once the festival season starts that's for me the greatest time because I love playing outdoors."

The scene has become more diverse over the years, encompassing many types of music. "When we first started out, I was in a situation where it was either a bluegrass festival or a country rock festival," Bush says. "And now it seems to have homogenized over the years to where the audience loves bluegrass, but they also love rock'n'roll, country rock or whatever."

Bush says that's particularly the case in Tel-

luride. "They call it the Telluride Bluegrass Festival, but it's really a wide-open thing with all types of music," he says. "Those have always been the kinds of places that appeal to me the most, even as a listener."

During the last decade, the jam band scene has become increasingly intertwined with bluegrass and acoustic music, a positive development, Bush believes.

"I think it makes for probably a younger listening audience for acoustic music, and that's really important because if you don't have a young audience, you really don't have an audience," he says. "Now we have generations that can dig this acoustic kind of scene because it doesn't revolve around trends or fads."

Bush, 54, started playing professionally right out of high school with his **New Grass Revival** revolutionizing the scene in the 1970s. "In this kind of acoustic world some

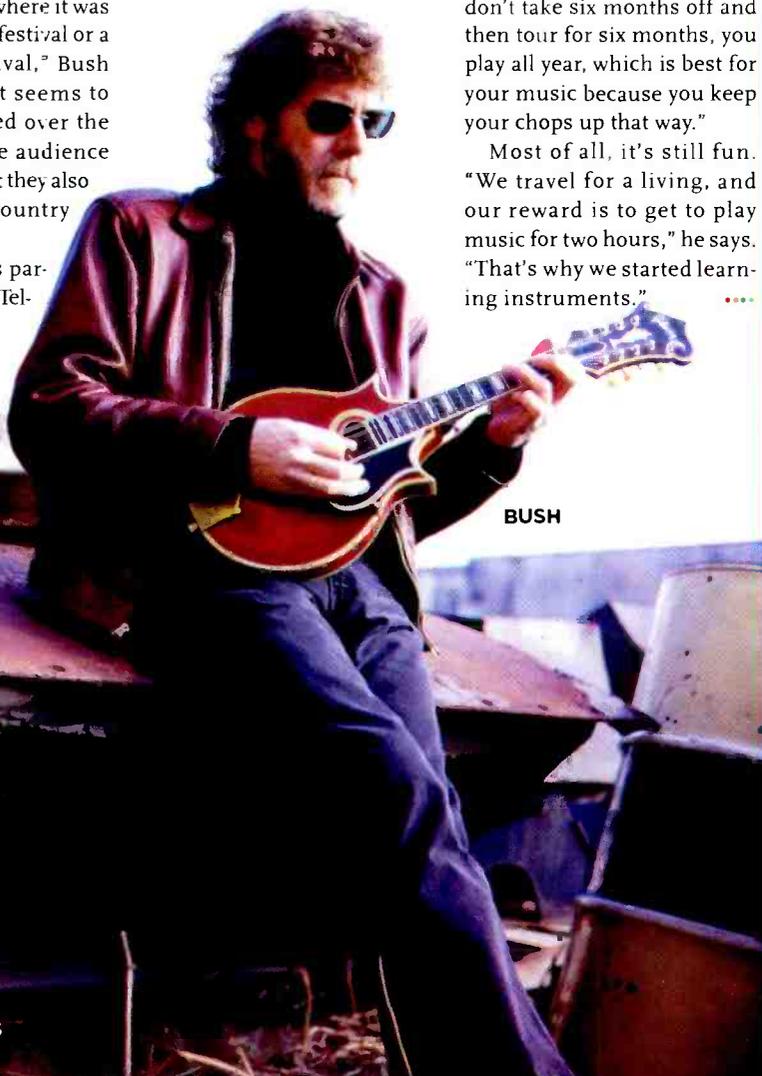
of the originators of the style are still alive and still out there doing it," he says. "You can see really young bands and then people like **Ralph Stanley** and **Doc Watson**."

Bush, who is booked by **Baron Ruth** at Skyline Music, says he has a lot of input into his live dates. "I have to be really careful where I play because if it's a really 'old time' sort of scene, I probably shouldn't be there because my band is sort of like an acoustic rock'n'roll, reggae, bluegrass band," he explains. "In my situation, I love those audiences that are up for anything."

That's what he found when he made his debut at Telluride in 1975. "That's when I discovered there were people that wanted to hear all kinds of stuff at the same show," he says.

Bush and his band consistently play about 140 dates a year. "Where I come from in the world of bluegrass and acoustic music, you don't just tour, you play," he says. "You don't take six months off and then tour for six months, you play all year, which is best for your music because you keep your chops up that way."

Most of all, it's still fun. "We travel for a living, and our reward is to get to play music for two hours," he says. "That's why we started learning instruments." ■■■■



BUSH

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,489,043 (€3,661,575) \$3,329/ \$79.75/\$70.89/\$62.03	BON JOVI, NICKELBACK National Bowl, Milton Keynes, England, June 10-11	85,112 two sellouts	Marshall Arts, Concerts West/AEG Live
2	\$6,414,434 (€5,481,953) \$394.19/ \$89.52/\$71.96	BON JOVI, NICKELBACK Croke Park, Dublin, May 20	81,327 sellout	MCD Productions, Concerts West/AEG Live
3	\$4,622,221 (€3,910,463) \$70.92/ \$67.37/\$54.37	EON JOVI, NICKELBACK Olympiastadion, Munich, May 28	71,467 sellout	Wizard Promotions, Concerts West/AEG Live
4	\$3,919,235 \$162/\$127/\$87/ \$37	HOT 97 SUMMER JAM: MARY J. BLIGE, BUSTA RHYMES & OTHERS Gants Stadium, East Rutherford, N.J., June 4	52,916 sellout	Hot 97
5	\$3,744,610 (€2,122,973) \$79.75/ \$66.46/\$62.03/\$57.60	BON JOVI, NICKELBACK City of Manchester Stadium, Manchester, England, June 4	58,698 sellout	Marshall Arts, Concerts West/AEG Live
6	\$3,654,201 (€1,090,058) \$74.50/ \$59.13/\$56.17	BON JOVI, NICKELBACK Cannstatter Wasen, Stuttgart, Germany, May 27	63,020 sellout	Wizard Promotions, Concerts West/AEG Live
7	\$3,354,198 (4,078,705 francs) \$110.02/\$94.57/\$78.13	BON JOVI, NICKELBACK Stade de Suisse, Bern Switzerland, May 21	38,762 sellout	Foxtissimo, Concerts West/AEG Live
8	\$3,325,809 (€2,598,288) \$76.80/\$72.96/\$64	BON JOVI, NICKELBACK Luz Arera, Gusseltort, Germany, May 13	47,862 sellout	Wizard Promotions, Concerts West/AEG Live
9	\$2,853,220 (€1,609,988) \$88.61/ \$79.75/\$70.89/\$57.60	BON JOVI, NICKELBACK Hampden Park, Glasgow Scotland, June 5	42,488 sellout	Marshall Arts, Concerts West/AEG Live
10	\$2,594,671 (€2,163,060) \$112.76/ \$76.77/\$64.78	BON JOVI, NICKELBACK Goffertpark, Nijmegen The Netherlands, May 25	39,815 sellout	Mojo Concerts, Concerts West/AEG Live
11	\$2,520,208 \$225/\$175/\$127.50/ \$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, June 7-11	18,573 20,740 five shows two sellouts	Concerts West/AEG Live
12	\$2,518,631 \$525/\$35	ANDREA BOCELLI Hollywood Bowl, Hollywood, June 11	16,944 sellout	Andrew Hewitt Co./Elli Silva Presents, Classic Enterprises
13	\$2,365,643 (€1,334,863) \$88.61/ \$79.75/\$66.46/\$62.03	BON JOVI, NICKELBACK St. Mary's Stadium Southampton, England, June 9	34,783 sellout	Marshall Arts, Concerts West/AEG Live
14	\$2,300,799 (€1,298,273) \$88.61/ \$79.75/\$70.89/\$57.60	BON JOVI, NICKELBACK Ricoch Arena, Coventry, England, June 7	36,293 sellout	Marshall Arts, Concerts West/AEG Live
15	\$2,063,255 (€1,762,661) \$93.64/ \$58.53/\$50.33	BON JOVI, NICKELBACK Sugil Stadion, Linz, Austria, May 15	32,002 sellout	Rock & More, Concerts West/AEG Live
16	\$2,006,748 \$51	PEARL JAM, MY MORNING JACKET Continental Airlines Arena, East Rutherford, N.J., June 1-3	40,647 two sellouts	Live Nation
17	\$1,954,680 (€2,177,941 Canadian) \$112.19/\$62.38	CIRQUE DU SOLEIL'S DELIRIUM Bell Centre, Montreal, June 16-18	26,306 33,799 three shows	Live Nation, Cirque du Soleil
18	\$1,937,545 \$275/\$195/\$125/ \$75	ANDREA BOCELLI Atlantic City Boardwalk Hall, Atlantic City, N.J., June 17	13,858 sellout	Trump Entertainment & Resorts, Classic Enterprises
19	\$1,859,765 \$55/\$35.50	DAVE MATTHEWS BAND, G. LOVE & SPECIAL SAUCE Verizon Wireless Music Center, Noblesville, Ind., June 2-5	45,929 49,722 two shows one sellout	Live Nation
20	\$1,734,771 (€1,355,290) \$102.40/ \$64/\$55.04	BON JOVI, NICKELBACK Olympiaworld Innsbruck, Austria, May 30	25,660 sellout	Rock & More, Concerts West/AEG Live
21	\$1,626,543 \$275.25/\$55.25	ANDREA BOCELLI ARCO Arena, Sacramento Calif., June 9	12,369 sellout	Fresno Grand Opera, Classic Enterprises
22	\$1,579,140 (€1,315,950) \$55.20	BON JOVI, NICKELBACK Festtag-Arena, Bessisch Lichtental, Germany, May 24	29,007 sellout	Wizard Promotions, Concerts West/AEG Live
23	\$1,524,278 (€1,280,438) \$72.61/ \$59.52/\$57.14	BON JOVI, NICKELBACK Schlossplatz, Koblenz, Germany, May 17	26,509 sellout	Wizard Promotions, Concerts West/AEG Live
24	\$1,354,623 \$122.50/\$32.50	JIMMY BUFFETT Verizon Wireless Amphitheater, Charlotte, N.C., June 4	18,752 sellout	Live Nation
25	\$1,148,418 \$49/\$39	FASCAL FLATTS, GARY ALLAN, THE WRECKERS Pizza Hut Fair, Frisco, Texas, June 16	22,185 sellout	Moore Entertainment Group/AEG Live
26	\$1,072,074 \$86/\$66/\$46	TIM MCGRAW & FAITH HILL Pepsi Arena, Albany, N.Y., June 13	13,569 14,444	Magic City Productions
27	\$975,028 \$54/\$25	FASCAL FLATTS, GARY ALLAN, THE WRECKERS First Midwest Bank Amphitheatre, Tinley Park, Ill., June 10	25,580 sellout	Live Nation
28	\$942,983 \$86.50/\$66.50	TIM MCGRAW & FAITH HILL Blue Cross Arena, Rochester, N.Y., June 12	11,077 sellout	Magic City Productions
29	\$850,358 \$56/\$36.50	DAVE MATTHEWS BAND, G. LOVE & SPECIAL SAUCE Germain Amphitheater, Columbus, Ohio, June 7	20,102 20,504	Live Nation
30	\$792,081 \$54/\$25	FASCAL FLATTS, GARY ALLAN, THE WRECKERS Palace of Auburn Hills, Auburn Hills, Mich., June 9	15,125 sellout	Live Nation
31	\$779,195 \$34/\$25	FASCAL FLATTS, GARY ALLAN, THE WRECKERS Quicken Loans Arena, Cleveland, June 11	14,983 sellout	Live Nation
32	\$643,441 \$49/\$25	FASCAL FLATTS, GARY ALLAN, THE WRECKERS C.W. Mitchell Pavilion, The Woodlands, Texas, June 18	16,504 sellout	Live Nation
33	\$601,493 \$49/\$25	FASCAL FLATTS, GARY ALLAN, THE WRECKERS Verizon Wireless Amphitheater, Selma, Texas, June 17	15,746 17,000	Live Nation
34	\$472,397 \$55/\$45/\$38	ANDRE PIEU, JOHANN STRAUSS ORCHESTRA Atlantic City Boardwalk Hall, Atlantic City, N.J., June 19	10,949 sellout	Andre Rieu Productions
35	\$444,337 \$39.50/\$64.50/ \$4.50/\$49.50	COLUMBA SIN MINAS: JUANES, ALEJANDRO SANZ & OTHERS Gibson Amphitheatre Universal City, Calif., May 24	5,856 5,976	House of Blues Concerts, Conejo Valley Foundation

TOURING BY RAY WADDELL

CMA Fest Is A Downtown Hit

Six years after shifting to downtown Nashville, the CMA Music Festival has removed doubts that the move was a good one.

The Country Music Assn., which produces the annual country music pilgrimage, says it set an attendance record this year with 161,590 attending the four-day event, June 8-11.

The figure represents "aggregate" attendance for the four days. The actual number of individual attendees—approximated by dividing that figure by four—was in the 40,000 range. Tickets cost between \$86 and \$286.

That's almost twice the 21,600 attendees the CMA reported for 2000, the final year the event—then known as Fan Fair—was held at the Tennessee State Fairgrounds.

Perhaps more important than the attendance totals was the CMA Fest's success at shepherding fans to and from a diverse slate of venues that included the Nashville Convention Center, the city's Riverfront Park, the newly named LP Field stadium across the Cumberland River (site of the festival's nightly headlining concerts) and various parking lots, street stages, concourses and green spaces.

Also full of music and various fan-club gatherings for the entire week were the Ryman Auditorium and several Nashville nightspots.

The event has "finally taken on a life of its own," says Tony Conway, executive producer of

the CMA Fest. "This is the sixth year since we moved it downtown, and it ran like a well-oiled machine. The security was excellent, the vendors were all thrilled and way up, and we had a record-breaking year on merch sales."

The event also rang up record sponsor participation, valued at about \$2.5 million. "Without the sponsors, we couldn't do the festival," Conway says.

Single-day concert tickets, priced at \$14, at the Greased Lightning Daytime Stages at Riverfront Park and the nightly concerts, priced at \$30, at LP Field were up 8% from 2005, according to the CMA. The upper level of LP Field was opened for the second year, doubling the amount of seating to accommodate the demand for single-night concert tickets. CMA also experienced a 6% increase in the sale of four-day ticket packages. Gross ticket sales figures are not released.

A total of 33 acts performed at LP Field, including Gary Allan, Dierks Bentley, Brooks & Dunn, Sara Evans, Pat Green, Lynyrd Skynyrd, Hank Williams Jr., Trace Adkins, Kenny Chesney, Montgomery Gentry, Trisha Yearwood, Wynonna, Billy Ray Cyrus, Martina McBride, Brad Paisley, Carrie Underwood, Clint Black, LeAnn Rimes, Los Lonely Boys and Sugarland.

Another 86 acts performed on the dual stages at Riverfront Park. Additionally, a total

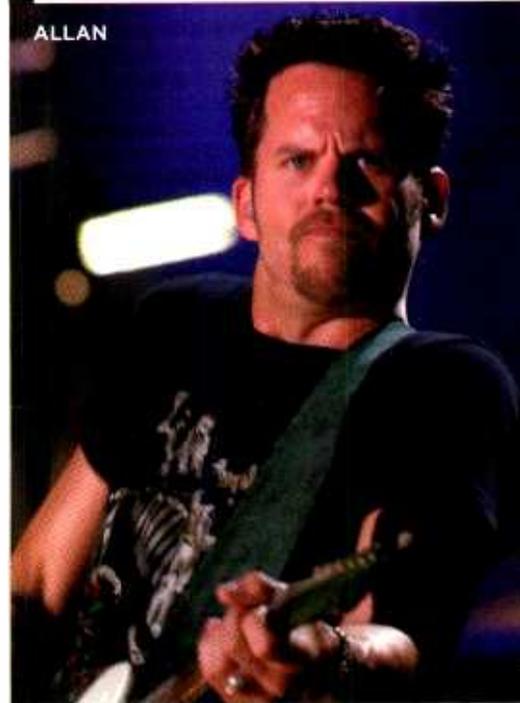
of 326 artists and celebrities appeared in the Wrangler Fan Fair at the Nashville Convention Center for the autograph and photo sessions. Exhibit booths sold out with 115 exhibitors.

Conway says he is pleased with the level of star power at this year's event. "I'm always amazed when certain press says, 'You didn't have Tim McGraw, you didn't have Toby Keith, you didn't have Faith Hill,'" Conway says. "Tell me any other genre of music where I can have 98%-99% of the biggest acts in the genre [perform], and I'll kiss your ass."

CMA Fest hosted 14 of the top 25 artists represented in Billboard's Top Country Albums chart and seven of the top 10 artists represented in the Hot Country Songs chart for the June 4 issue. And having every act every year is not a goal, Conway adds. "Alan Jackson has played this festival 11 years in a row," he says. "He loves to play it, but he asked if he could have this year off, and we said, 'Sure, man.'"

The CMA Fest has an advantage over almost any other festival in that it showcases a lineup worth \$7 million-\$8 million without having to pay the artists.

In a tradition dating back to the festival's early-1970s Fan Fair days, acts play for free, in part because the CMA donates half the fest's net proceeds to music education on their behalf. To date the CMA has donated more than \$800,000



to worthy causes.

"That's one reason they do it," Conway says. "The second reason they do it is for the fans."

And with more than 500 credentialed media from around the world and a two-hour prime-time ABC special to air July 27, acts also play CMA Fest for the media exposure, Conway notes.

The CMA Fest seems to be on a roll. Tickets for the 2007 event, June 7-10, went on sale during this year's CMA Fest, and Gold Circle four-day ticket packages sold out in a record two hours. Total advance sales increased 41% over sales during the same period in 2005. ...

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INTERNET BY ANTONY BRUNO

Human Touch: Sites Tap Friends For Music

Social Networking Links Those With Similar Tastes

Several new online services have emerged with their own takes on digital music discovery.

These services take the form of social networking sites, music blogs, search engines and more. They are largely a response to the perceived lack of quality recommendation tools utilized by the larger digital music services, such as iTunes, Yahoo and AOL.

"The iTunes store is not a discovery tool," says David Hyman, CEO of MOG, one of the notable newcomers.

Launched June 20, MOG is a social networking site designed to give music fans a forum to express their musical interests and find others with a similar bent. Whereas MySpace member profiles can include virtually anything, MOG profiles are focused on the users' musical inclinations—favorite artists, albums, concerts, etc.

According to Hyman, former CEO of music recognition firm Gracenote, the goal is to bring word-of-mouth music recommendations to the digital space.

"Where do most of my music decisions come from?" he says. "It's my friends. Trusted voices."

Most algorithm-based recommendation engines make suggestions based on similar genres or purchases. But these are not always accurate. Just because a user once listened to a song by Kanye West does not mean he will also like Ice Cube even though they are both hip-hop acts.



HYMAN

Instead, MOG reads the music files stored on users' hard drives and analyzes which have been played the most, either on the computer or a portable MP3 player. It then posts this information in users' profiles. Members can then examine not only the contents of their friends' music libraries, but also what they have been listening to lately.

And here is where the discovery part comes in: Members can sample 30-second clips of each song. Soon, MOG will incorporate links to the free trial versions of Rhapsody and Napster for the full song as well.

Another music discovery service growing in popularity is Pandora.com. Visitors to the site submit a song they like, and the service will build an entire playlist of similar music.

But rather than link songs based on genre or user recommendations, the service re-

lies on the Music Genome Project, a system built by dozens of musicians and music analysts who listen to every song and create a profile for each tune based on 400 musical attributes. These profiles are then organized into a database, which provides the recommendations based on matching profiles.

Despite the ability to expose new music, neither service operates a digital store. Instead they link to iTunes or Amazon and take a small cut of any resulting sale.

For these services, ad sales provide the primary revenue stream. While selling music could result in additional revenue, MOG's Hyman says the thin profit margins are simply not worth the effort.

"You can be a much bigger company today with an ad-based model than you can with a sales model," he says.

Additionally, according to Pandora's founder Tim Westergren, it is simply too difficult to negotiate all the necessary licensing rights with record labels even with the assistance of such back-end providers as MusicNet.

"There's just different core competencies needed to create a decent music discovery system and a decent music store," he says.

At some point, the worlds of music discovery and music acquisition will merge, and the winners will be those that can most efficiently blend the two.

"One of the best ways to use

the Internet to market music would be to tap into [the] discoverers and recommenders and help them spread the word directly to their friends," Jupiter Research analyst David Card wrote in a May report.

A similar report from Gartner G2 analyst Michael McGuire forecasts that by 2010, 25% of online music transactions will be driven by consumer-to-consumer "taste sharing" applications either built into music stores or on external sites with links to stores.

Digital music services should hope that such sites do not eventually develop their own stores. The Jupiter report found that even though music services like AOL and Yahoo have such social networking features, MySpace is by far the most effective channel for promoting music.

Right now the main impediment preventing MySpace from launching a serious challenge to iTunes is that it can't sell music compatible with the iPod.

Digital music retailers, particularly subscription services, would do well to model their marketing and services closer to those of the music-centric social networking sites than continue with the "all-you-can-eat" transactional marketing message that has failed to resonate with consumers to date.

Like any other nascent market, the solution may be consolidation. Sites like MOG or Pandora could become prime acquisition targets for a subscription service looking to make that jump.

BITS & BRIEFS

GETTING THEIR KICKS

Chalk up another indie/unsigned artist digital music distribution service. Fizzkicks.com is a new online music service that gives participating artists prepaid music cards that they can either sell or give away to fans. The cards are good only for that artist's music. Fizzkicks is positioning the service as a cheap alternative to duplicating multiple CDs at performances or giving them away to promoters. Fizzkicks will print out an unlimited number of cards for artists, for an annual subscription fee of \$150. Artists can create their own card design, post band news, bios, videos and photos to their Fizzkicks profile and access reports on how often their songs are being downloaded.

MAKING A MUEVEE

Jason Mraz is inviting fans to contribute footage to his music video for "Geek in the Pink" via his Web site. Fans can upload their photos and videos to his Web site, and then use online video-editing software from partner Muevee

to edit their footage into the video. All posts are viewable on the site, from which fans and Atlantic Records will select the five finalists. Mraz himself will choose the winner. The grand prize is a 27-inch flatscreen TV, camcorder and video iPod with home TV dock.

BARENAKED FAN MIX

The Barenaked Ladies are allowing fans to remix various songs from their upcoming album, "Barenaked Ladies Are Me," that will be compiled into a separate EP released later this year. Between now and the album release date, the group will post five songs on its Web site in full 16-track format open for remixing for \$2.50 each. A free, four-track version of each will be available on its MySpace page. Fans can then download, remix the song and upload their finished product to the site. The band will then pick the five best remixes and compile them into the remix EP. All proceeds from the EP will be donated to various charities. The first single, "Easy," is available now.

HOT RINGTONES™ JUL 1 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	88	#1 SUPER MARIO BROTHERS THEME	KOJI KONDO
2	2	15	MS. NEW BOOTY	BUBBA SPARKXX FEATURING YING YANG TWINS & MR. COLLIPARK
3	4	4	RIDIN' RIMS	DEM FRANCHIZE BOY
4	3	12	WHAT HURT	RASCAL FLATTS
5	5	1	MISSION-IMPOSSIBLE	LALO SCHIFRIN
6	8	40	MY HUMPS	THE BLACK EYED PEAS
7	10	26	GASOLINA	DADDY YANKEE
8	9	86	THE PINK PANTHER THEME	HENRY MANCINI
9	11	13	BEST FRIEND	50 CENT & OLIVIA
10	7	31	LAFFY TAFF	D4L
11	12	4	WHERE'D YOU GO	FORT MINOR FEATURING HOLLY BROOK
12	13	47	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
13	11	21	GRILLZ	NELLY FEATURING JUL WALL, ALI & GIPP
14	14	88	HALLOWEEN	JOHN CARPENTER
15	15	5	RIDE WITH ME	NELLY FEATURING TYPHO SPUD
16	24	9	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO
17	16	15	GIMME THAT	CHRIS BROWN
18	18	71	CANDY SHIP	50 CENT FEATURING OLIVIA
19	21	20	SO SICK	NE-YO
20	17	13	GIRL	DESTINY'S CHILD

Based on polyphonic ringtones data provided by Faith+West, ModTones, Infospace Mobile, MIDW, Zingy and Zango, A WiderThan Company, CTIA Wireless Association, and Mobile Entertainment Forum. In alphabetical order: 99quared, gones/AG Interactive, XRinger, and endorsed by CTIA - The Mobile Industry Association.

SOMETHING TO STREAM ABOUT

Mobile music phones just keep getting cooler. The Fusic phone from LG raises the bar even higher. In a first for mobile phones and portable MP3 players of any type, the Fusic features a built-in FM transmitter so users may stream music played on the device through a car stereo or other FM radio.

FM transmitters are common products, and for many they are the only solution for playing music stored on an MP3 player through car stereos without a tape deck.

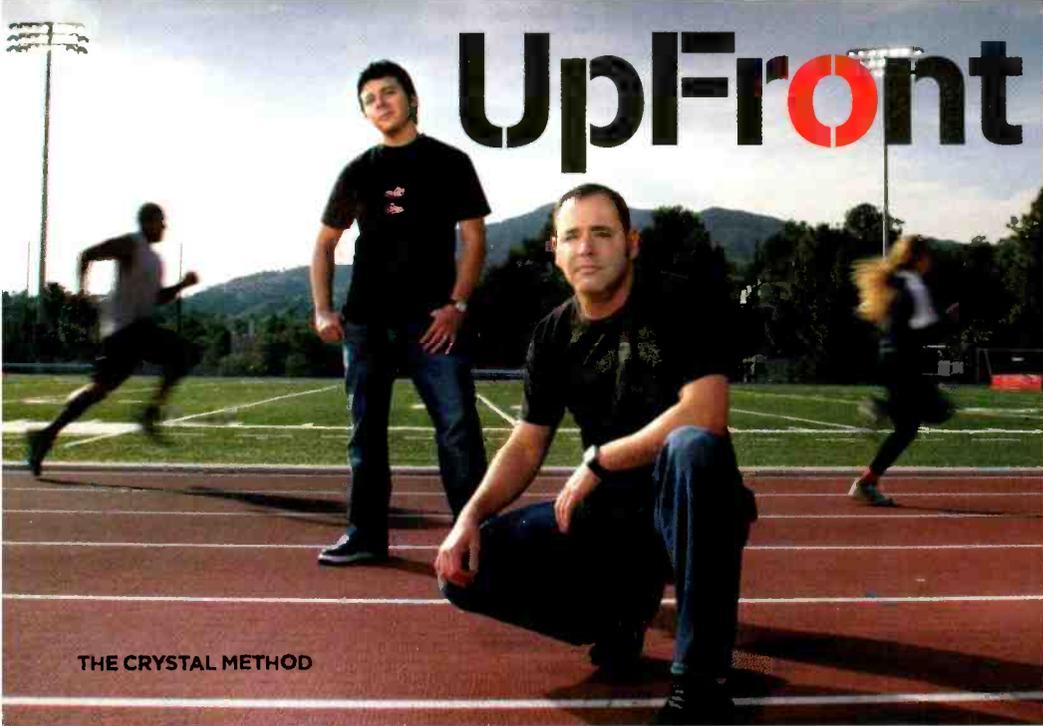
The Fusic, available from Sprint, also features Bluetooth stereo support, stereo headphones and an external memory card slot for up to 1GB of storage. It also features built-in support for Sprint's mobile music download service.

The device costs \$330, or \$180 if purchased with a two-year service agreement for Sprint.



—Antony Bruno

UpFront



THE CRYSTAL METHOD

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Crystal Method Gives Nike A Run For The \$

Duo Creates Soundtrack For Nano/Sneaker Series

The Crystal Method creates fast and furious beats. Live, the electronic duo's rhythmic shifts and mood swings have been known to raise heart rates.

TCM masterminds **Ken Jordan** and **Scott Kirkland** surely did not create their three studio albums and two DJ mixes with the gym in mind. But that has not prevented fitness buffs—or Nike, for that matter—from embracing the duo's tough and sturdy sounds.

The fitness apparel company recently joined forces with Apple Computer to create the iPod nano-compatible Nike Air Zoom Moire running shoe (billboard.biz, May 26). And Nike tapped TCM to create the first original workout mix for this new initiative.

The 45-minute, 10-track mix, "Drive," is the first volume in the Nike+ Original Run series. It will be available as early as June 28 on iTunes' new Nike+ Sport Music section. TCM is also featured on the nikeplus.com Web site.

Priced at \$9.99, the nonstop mix intertwines new, original TCM tracks and new remixes, including the **Rogue Element** mix of "Bad Ass" and the original dub of "Roadhouse Blues" by the **Doors** vs. the Crystal Method. A bonus nonmixed version of the entire collection, minus the Doors track, comes with purchase.

"We found it interesting to go in and create a mix of goal-oriented tracks for this

purpose," Kirkland says.

Goal-oriented or not, the tracks retain the moodiness of the duo's recordings and live sets. In other words, longtime fans of TCM's signature musical breakdowns and buildups should not be disappointed.

Jordan acknowledges that devising a mix for runners offered some challenges. "We weren't quite sure how our breakdowns and builds would play to runners," he says. "But we tested the tracks on a few of our runner friends, and they especially liked those moments."

Additionally, Jordan says he and Kirkland were very conscious of that gray area where "workout music" becomes "too poppy and too cheesy."

Kirkland adds, "With runners, there's that grit and determination where they have a goal set and that moment when you need a little extra oomph. People need that burst of energy, that kick-in-the-ass moment that gives them the motivation to keep going."

Indeed. When Nike was asking runners for examples of artists who create music that carries them through their run, TCM was consistently mentioned, Nike global director of media digital content **Stefan Olander** says.

Nike desired an act that could create a continuous track with great rhythm that provides runners with energy and motivation during a 40-minute

run—"without becoming repetitive or overwhelming," Olander adds.

In addition to TCM's "Drive," the Nike+ Sport Music section on iTunes will offer other workout mixes created from licensed material and featuring voice-overs from such coaches as **Alberto Salazar**.

For TCM, the Nike partnership comes between studio albums and on the heels of two Hollywood projects. Late last year, the duo scored its first feature film, "London." Prior to that, Jordan and Kirkland composed the theme for the Fox series "Bones."

Like their contemporaries in electronic music (**Gorillaz**, **BT**, **Paul Oakenfold** and others), TCM fully understands the importance of thinking beyond the dancefloor.

Each time TCM ventures outside clubland, "a new audience learns about them," says TCM manager **SuzAnn Brantner** of 3 Artist Management. "This is yet another way to reach another audience."

Kirkland seconds her words and says, "We look at our career much differently today than when we put out our first album [1997's 'Vegas']. These days, it's about touring and albums—and TV, films and videogames."

Pausing, he smiles and adds, "But this Nike project is totally off the wall. And in a way, it's setting the bar for our next album." ...



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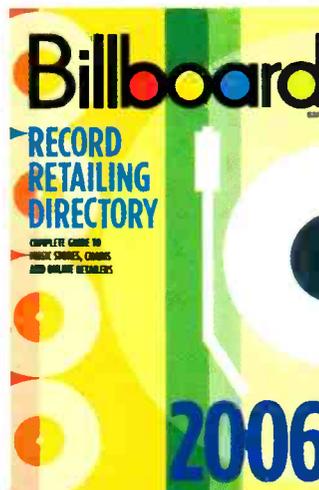
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Punknews Makes News

Push Is On For Chicago Band Ryan's Hope

When popular music Web site punknews.org launched a label last year, some may have worried that the company's own bands would start to take center stage. But the opposite has been true as the site's founders want to keep any accusations of favoritism to a minimum.

The label's most recent signing, however, has certainly given site and label founder Aubin Paul something to brag about should he be so inclined. Suburban Chicago act **Ryan's Hope** has released its second album, "Apocalypse in Increments," through Punknews Records. It's a fine collection of anthemic pop-punk, with trace elements of the band's hardcore roots. (The group's debut was released on Mike Felumlee's Double Zero Records.)

The album was released in April, but only recently did the band receive a punknews.org interview. "We try to keep the two things rather separate, which is probably why you're not seeing tons of promotion," Paul says. "We treat our bands with the same neutral stance that we treat other bands with on the site."

Punknews Records has a production and distribution deal with Epitaph Records, which in turn works with Warner Music Group's Alternative Distribution Alliance. Paul, who graduated from the University of Toronto in August 2005, says he used to chat with Epitaph two or three times per week, but that's been thinned down to every couple of weeks.

Paul says a number of bands the site championed eventually signed with Epitaph including **Matchbook Romance** and **Motion City Soundtrack**.

The Epitaph deal does not include upstreaming, Paul says. "The band is signed to us, and what they do after they're done with us is up to them. We have a lawyer and he gave us a pretty standard, reasonable contract."

WORLDLY LABEL: Jacob Edgar left his gig as VP of A&R at Putumayo to try his hand at something the noted world music label was unable to ac-

complish: making the switch from releasing compilations to individual artist albums. Edgar recently launched his Cumbancha label in Charlotte, Vt.

Edgar will continue to work closely with his former company. He says Putumayo president **Dan Storper** provided funding for Cumbancha, and Edgar will be drawing from artists on Putumayo's theme-based world music sets for some of his initial signings. First up is London-based ensemble **Ska Cubano**, which has appeared on three Putumayo releases.

Edgar notes that Putumayo has tried over the years to release individual artists, such as

was most certainly the résumés of its founders.

Chime was launched by songwriter/producer **Marc Tanner** (Aerosmith, Madonna) and former top Elektra and Geffen executive **Mel Posner**. The two reached an upstreaming agreement with WMG under which successful acts can be moved to WMG's Atlantic label at Chime's discretion, Posner says.

Other industry vets involved with Chime include head of creative **Rob Coro**, who has held similar posts at Columbia and Elektra; head of promotion and marketing **Bob Catania**, who has worked in



SKA CUBANO

Malian guitarist **Habib Koite**, but it's a different type of market and one the label was never able to crack. By striking out on his own, Edgar hopes to be able to take the kinds of risks the larger label tended to avoid.

Cumbancha will be distributed through Putumayo, whose staff will also help with some marketing and sales initiatives, at least in the early going, Edgar says. Putumayo's releases are handled by Koch Entertainment Distribution.

RINGING ADA: Los Angeles-based Chime Entertainment has linked with Warner Music Group's Alternative Distribution Alliance, and will begin the difficult task of breaking indie pop artists. What attracted WMG to Chime

the promo departments at Elektra and Geffen; and head of music publishing **Ken Hauptman**, a former creative director at peermusic.

First release is urban act **Jupiter Rising**, whose music Tanner says has already been licensed to Chevy and Major League Baseball. The act's debut will be available at retail this fall, but will be officially released online much sooner.

AT RANDOM: Polyvinyl Records in Champaign, Ill., has signed indie pop act **Someone Still Loves You Boris Yeltsin**. While the band has not written a song as good as its name yet, the Shins-like act is certainly worth keeping an eye on and has already landed a song on "The OC." ●●●



RETAIL BY ED CHRISTMAN

Residents' Latest CDs Go Blank

Package Contains Code To Burn Group's 'Crime' Series

Cult band the Residents and the Cordless e-label have teamed up to create something that is either a unique multimedia experience that will link the physical, digital and mobile worlds—or is just plain wacky.

On June 13, Cordless issued the Residents' "River of Crime"—a 1940s-style, dramatic, episodic radio serial with a band-composed musical score—in a cardboard double-CD package with artwork that reinforces the band's trademark eyeball for \$14.99.

The catch? It contains two blank CDs so that the five episodes, which will be released sequentially during a 10-week period, can be burned after the last one becomes available. A unique code for each package allows users to unlock the subscription at riverofcrime.com.

The package is exclusively available at Virgin Megastore locations in the brick-and-mortar world and idealcop.com in cyberspace. A prerecorded version of the project is planned for wider release next year.

The episodes can also be in-

dividually downloaded as they are released at all digital music stores. Each episode is priced at \$1.99.

Cordless and the Residents created a unique vehicle to issue "River of Crime" because they wanted to make it available on an episodic, subscription basis. Most digital retailers don't monetize podcasts—the channel the band and label would have liked to use to issue the product.

"It is a bit wacky, but so are the Residents," Cordless president Jason Fiber says. "The Residents are always pushing the limits, whether it's music, art or technology."

Customers purchasing the limited-edition digital subscription will also receive digital extras like ringtones and mobile wallpaper as well as materials that can be burned onto the blank CD-Rs, including alternate versions of the "River of Crime" artwork, scripts and instrumental soundtrack elements.

And Fiber asks, "How can a digital-only release be [positioned] as a collectible? Resident fans are collectors, and

this gives them something tangible to add to their collection."

The effort allows Cordless, Warner Music Group's e-label, to help brick-and-mortar stores sell digital product in physical form.

"Brick-and-mortar merchants work to get customers to check out their online stores," says Stephanie Ford, a product manager with Virgin Entertainment Group, which runs the Virgin Megastore chain. "The Residents release creates a synergy

that works in two directions. Cordless drives customers to the store and then we in turn drive them back online."

"It is an experiment, but we think it is some-

thing that is relatively easy to understand," Fiber says. The package comes with a red sticker on the cover, warning that it contains blank media and telling buyers not to burn "River of Crime" until all episodes are retrieved. The inside includes an instruction card.

On the other hand, Fiber says it may also be confusing. If the helpline rings off the hook, he says he'll know the effort was too ambitious. ●●●



Retail Track

ED CHRISTMAN echristman@billboard.com



ADA In The U.K.

Group's British Offices To Help Move Titles In Europe

The Alternative Distribution Alliance's new independent distribution division in the United Kingdom is up and running.

Susan Rush, formerly GM of Pinnacle Records, has been named managing director of ADA U.K. and will report to ADA president Andy Allen.

The new division, which was announced at ADA's June 14-16 convention in Philadelphia, is an obvious first step in Europe. Allen notes the music that ADA historically distributes—alternative rock—"travels well."

Allen says ADA was motivated to look beyond the United States by the labels it distributes here. Those labels say they often experience difficulties with deals abroad, particularly with obtaining sales information, which is "often spotty or incomplete," Allen says.

Also, he cites "the importance of the U.K. market and the symbiotic cross-pollination that has always existed between the U.K. and the U.S." makes the launch of ADA U.K. the next logical step.

So far ADA U.K. has signed four U.K.-based labels: London's Ear Candy Records, TuneTribe Records and Because Music as well as Earache Records in Nottingham. It has also inked a deal with Bieler Bros. Records in Miami.

The first release arrived in April from Mohair. ADA U.K. is also working two Warner Music Group (WGM) albums, M Craft on 679 Recordings and the Field on Black Lab Recordings.

ADA U.K. started building its front-end from scratch in February, putting together contracts, label statements and other nuts and bolts, Rush reports. The Entertainment Network, owned by Cinram, will handle manufacturing, pick, pack and ship services and other functions.

In addition to Rush, ADA U.K. has hired Nick Roden, formerly head of labels at TuneTribe, as repertoire manager; Lisa Bardsley as label manager; and Ian Harmon as business manager. Like Rush, the latter two came from Pinnacle Records.

At the convention, Allen also announced that ADA now offers its label partners "a global digital distribution



ALLEN

solution" by leveraging WGM's existing agreements with leading online and wireless carriers around the world.

Allen also addressed the "paradox of a major owning an independent distribution company," in his closing address. "It's a relationship that many have viewed with skepticism," he noted. "But the reality is rather than be a threat to independence, the relationship with Warner Music has been a boon to it, opening up resources that would be simply unavailable otherwise."

WGM doesn't strip mine acts or force-feed services. It respects and supports the independent spirit, he explained. "[WGM] is, after all, a company [originally] founded by independent music

entrepreneurs several of whom—legends like Ahmet Ertegun, Seymour Stein and Jac Holzman—can still be found working there every single day."

Allen notes that the recent acquisition of Ryko, which is "working side by side with ADA but independently of each other" while both are backed by WGM's resources, allows the company to provide even more services to a wider range of indie labels.

UAV RAYS: UAV Corp., the music and video racking, manufacturing and content company based in Fort Mills, S.C., is up on the high wire.

Industry sources say the company is flirting with a Chapter 11 filing, although a company spokesman says the rumors are wrong.

On June 20, UAV announced that it shuttered its wholesale operation, laying off almost 300 employees.

The company, which had about \$100 million in revenue in its most recent fiscal year, continues operation with about 40 staffers for its content business and manufacturing operation.

UAV had been trying to sell its content division, which licenses budget product for distribution in convenience stores, drug stores, gas stations and discount department stores. But a sale of that business fell through; an earlier effort to sell the racking division also failed.

The company said in a statement, "The sale of the content division was critical to the company as UAV has been operating for several months under increasing financial stress. Without this sale in place, the company no longer had sufficient funds to operate and therefore reluctantly closed its distribution division while it continued to seek a buyer for the entire company." ■■■■

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BY LEO SACKS

(Pete Seeger)

Like a train in a Woody Guthrie song, Pete Seeger just can't stop. Activist and pacifist, preacher and congregant, teacher and student, Seeger, 87, still believes that a song can change the course of humankind.

Billboard recently visited Seeger in Beacon, N.Y., to get his reaction to Bruce Springsteen's "We Shall Overcome: The Seeger Sessions." The album features songs that Seeger popularized over dozens—and decades—of albums, mostly for Folkways, Vanguard and Columbia.

Seeger hopes the album will inspire other popular performers to explore the great American songbook. Of music with a message, he says: "There aren't hundreds of songs—there are thousands. You don't have to reinvent them. Just sing them the best you can."

Gazing out at the mighty Hudson River over cantaloupe and croissants at the home of his dear friends and neighbors—Connie Hogarth and Art Kamell, founders of the Connie Hogarth Center for Social Action at Manhattanville College in Purchase, N.Y.—Seeger was positively Pete. He had hiked from his mountaintop home a mile away, tall and trim in a schooner's cap damp from a gentle rain.

In a strong and hopeful voice, Seeger also discussed what happens when parents ignore their children; greed, consumerism and narcissism; anti-Semitism in the American workers' movement; indigenous peoples and the world's 4,000 languages; faith, friendship and Toshi Ohta, his wife and companion of 63 years; African melodies and a pressing need for U.S. copyright reform; planting forsythias; and the lesson of Noah's Ark: "God gave Noah the rainbow sign/No more water, fire next time."

Q: Tell us about "The Seeger Sessions."

A: Three weeks before it came out, Bruce phoned me to say the project was being released. I was honored, but I would have suggested another title. I didn't pick the songs or craft the arrangements. [For a couple of songs] I only added lines—"Jacob's Ladder" and "We Shall Overcome." And, good heavens, I don't need the publicity.

Q: Springsteen says he's attracted to your work because it represents the scope of the American experience.

A: Bruce once said, and I never forgot this, "A rock singer can last as long as he can look down in the crowd and see his own face looking back." I liked that.

Q: What about the songs he selected? Some critics wished for a more political slant, like "Bring Them Home," "Waist Deep in the Big Muddy" or "King Henry."

A: The one I wished for was "Walking Down Death Row." It's a wake-up call to the human race. It goes: "If we could learn to love each other's lives, we'd not be sitting here!/And if only this we could believe/We still might, we might still be reprieved."

Q: Did you see any of the shows on Springsteen's current tour?

A: Had I found a disguise to wear, I would have.

Q: Springsteen put on a particularly powerful performance at the Jazz & Heritage Festival in New Orleans this year. He restored an old verse to "The Saints": "Some say this world of trouble is the only world we'll ever see/But I'm waiting for that morning when the new world is revealed."

A: I sang those words with the Weavers in 1950!

Q: How do you see protest music affecting a new generation?

A: Protest music has been around for thousands of years. It just leaks out every so often. When did the leak start this time? [Smiles]

Q: Why aren't more recording artists speaking out against the war? Surveillance of American citizens? The dangers of a warming climate?

A: [Long pause] I will duck the question.

Q: Because?

A: I've implied the answer.

Q: Do popular performers, through their enormous influence, have a

social responsibility to speak out?

A: Does Billboard cover the coffeehouse circuit? Thousands of people are making up songs about war and peace. We just don't hear them on the radio.

Q: What would Woody Guthrie sing about today?

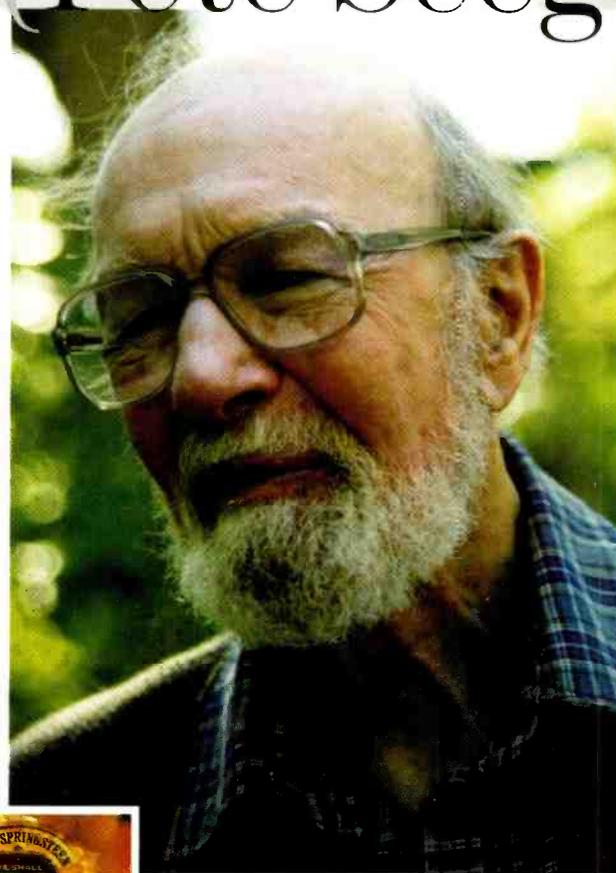
A: He'd say, "Reach the kids!" You never heard "This Land Is Your Land" on radio or television so how come everyone knew it? It got into the schools!

Q: In the new forward to your autobiography, "Where Have All the Flowers Gone" (Sing Out Press), you refer to folk music as "the folk process."

A: My father, Charles, taught me that the folk process is tens of thousands of years old; it's a part of every field and every walk of life. Cooks rearrange old recipes for new stomachs. Lawyers rearrange old laws for new citizens.

Q: What makes the folk process so rewarding?

A: Honesty. John Henry was a steel-driving man. Pretty Polly was a murder victim. A girl went



astray in the House of the Rising Sun—those are honest songs.

Q: Honest, like "If I Had a Hammer" and "Turn! Turn! Turn!"

A: During the Great Depression, Yip Harburg wrote, "Brother, can you spare a dime?" Bing Crosby sang, "Wrap your troubles in dreams/And dream your troubles away." Was that really honest?

Q: Do you hear honest music today?

A: Ten thousand, 20,000 years ago, each tribe had sacred songs. They never changed. The men knew the paddling songs. The women knew the corn-pounding songs and the lullabies. A folk singer today is someone who stands in front of a microphone.

Q: Isn't that dismissive?

A: Honest songs aren't written for money.

Q: How has the Internet affected the ability to organize and demonstrate?

A: Change comes through small organizations. You divide up the jobs: Some people sing bass, some sing soprano. Some copy the sheet music, others drive and pick up those who ride the subway. You take small steps until you're in a position to act.

Q: Do you use the Internet?

A: I don't. It's a family joke. But I plan to.

Q: Where is the first place to work for change?

A: Right where you are.

Q: Think globally, act locally.

A: Being generous of spirit is a wonderful way to live. Maybe

you can bring cheer to a hospice or build a colorful playground for toddlers. The last thing to change will be the corporations. But what can they do about little projects everywhere, like the 800 community gardens in New York City? Developers can't bulldoze them away!

Q: Tell us about the courage it took for you to appear before the House Un-American Activities Committee in 1955.

A: The real meaning of courage was the personal sacrifice of Rosa Parks and Martin Luther King.

Q: Are you writing any new songs?

A: Sometimes a new melody will bubble up. Then I realize it's my subconscious singing, "Enjoy yourself, enjoy yourself/It's later than you think."

Q: Your greatest hope?

A: That scientists will know how, and when, to keep a secret.

Q: Would you share a fond memory?

A: When a half million people sang, "All we are saying/Is give peace a chance," at the Washington Monument in November 1969. Parents swayed with children on their shoulders. Everyone moved like a gigantic ballet.

Q: What inspires you?

A: Singing for children. Seeing their smiling faces. It reminds me that millions of children, tens of millions of children, can save our world.

Q: A benediction, please.

A: If there's something wrong, speak up!

Leo Sacks is co-producer of "Sing Me Back Home" by the New Orleans Social Club (Honey Darling/Burgundy/Sony BMG). The project was recorded shortly after Hurricane Katrina.

INFORMATION SERVICES &

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Ciao Ragazzi,

Kaiser George Miller's day job, the Kaisers, have kept the Mersey Beat sound of the Beatles in Hamburg and the Cavern Club alive for years, and his latest delivers once again.

This time out it's a marriage of Scottish Beat and New York garage as he teams up with Rochester's Hi-Risers to create "Transatlantic Dynamite!," an album of nonstop fun.

The Who is going to release a six-part edited version of the mini-opera portion of its new album July 10 with the album to follow in October.

And, as if brick-and-mortar retail didn't have enough to think about with downloading, don't be surprised to see the Who make the same move Prince made by including the album in the ticket price and "selling" a record to everybody who comes to the live show.

As the distance between the few big live bands left and radio airplay becomes the Grand Canyon, record sales keep dropping but ticket sales keep increasing (everybody thinking every tour could be the last) so it makes some sense.

If the practice becomes a trend, look for retail to take a whole new interest in up-and-coming bands.

And speaking of bombing, Green Day was probably responsible for saving somebody's life when a 12-year-old girl in Halifax found a round metal object in her garden and because of her "American Idiot" T-shirt, recognized it as a hand grenade. It was safely detonated by authorities. How cool is that!

See you next week.

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

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 I'D RATHER BE WITH YOU <small>Spinout</small>	KAISER GEORGE & THE HI-RISERS
2 COUNTRY GIRL <small>Columbia Records UK</small>	PRIMAL SCREAM
3 IF IT TAKES A LIFETIME <small>Big 3 Records</small>	CHEAP TRICK
4 EVERYONE KNOWS <small>Blackheart</small>	JOAN JETT & THE BLACKHEARTS
5 HANDS <small>V2</small>	THE RACONTEURS
6 LIFE WASTED <small>J Records</small>	PEARL JAM
7 KING OF THE FREAKS <small>Screaming Apple</small>	THE MAGGOTS
8 AFTER THE GARDEN <small>Reprise</small>	NEIL YOUNG
9 NOTHING TERRIBLY NEW <small>Universal</small>	THE HELLACOPTERS
10 ARE YOU READY FOR IT? <small>Teenacide</small>	THE HOLOGRAMS

COOLEST GARAGE ALBUMS

1 ROCKFORD <small>Big 3 Records</small>	CHEAP TRICK
2 BROKEN BOY SOLDIERS <small>V2</small>	THE RACONTEURS
3 PEARL JAM <small>J Records</small>	PEARL JAM
4 LIVING WITH WAR <small>Reprise</small>	NEIL YOUNG
5 FIRST IMPRESSIONS OF EARTH <small>RCA</small>	THE STROKES
6 SINNER <small>Blackheart</small>	JOAN JETT & THE BLACKHEARTS
7 FLAT-PACK PHILOSOPHY <small>Cooking Vinyl</small>	BUZZCOCKS
8 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT <small>Domino</small>	ARCTIC MONKEYS
9 RIOT CITY BLUES <small>Columbia Records UK</small>	PRIMAL SCREAM
10 TRANSATLANTIC DYNAMITE! <small>Spinout</small>	KAISER GEORGE & THE HI-RISERS

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

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DATA FROM SOME leading research firms indicate that peer-to-peer (P2P) consumption is still on the rise—but don't tell that to the major labels and the RIAA. A year after its win over Grokster in the Supreme Court, the music industry is pushing hard on the message that illegal file swapping of songs, while by no means dead, is flattening out.

The RIAA has been advising anyone who will listen that statistics suggesting digital piracy is growing substantially are, at best, misconstrued.

RIAA chairman/CEO Mitch Bainwol helped set up the argument in January when he wrote a guest editorial for *Billboard* taking the P2P growth numbers to task.

"The next time you hear some sky-is-falling funky number about the explosion of P2P activity, make sure it reflects domestic (not global) active (not passive) downloading of music (not movies, porn, software or games), excluding spoofs. If you measure something else, the picture gets badly distorted," he wrote.

Six months later, Bainwol remains on message.

"I don't mean to suggest that we're happy with the current level of P2P—far from it," he says. "But we have a sober perspective of what's doable. Just as we've managed to find a way to make it work with physical piracy, there is a level of Internet piracy we can survive.

"We're going to continue to drive down digital piracy," Bainwol continues. "But my fundamental point has been that over the last couple of years digital piracy has stabilized when it comes to users."

So has digital piracy really stopped growing at a significant rate?

The mixed signals coming from P2P trackers not sourced by the RIAA have fired up a debate over which data providers offer the best information about piracy rates—and how their data should be interpreted.

When it comes to hard numbers that can be related to online piracy, the two most-quoted sources for P2P data are NPD, a Port Washington, N.Y.-based research firm that has long conducted consumer studies on behalf of the music industry, and Beverly Hills, Calif.-based BigChampagne, a specialist in tracking online buzz that monitors music usage on P2P networks and other nontraditional outlets.

They are not alone in monitoring P2P, but they represent the leading schools of methodology for

tracking it. Cambridge, England-based CacheLogic and Los Gatos, Calif.-based BayTSP also track piracy levels based on P2P network usage and yield results similar to BigChampagne. Other research firms traffic in usage-behavior data relating to piracy—including Peter D. Hart, PEW, ComScore Media Metrix, Ipsos-Reid, Forrester Research—but they do not offer stats about the number of P2P downloaders or the unauthorized tracks being shared.

BigChampagne CEO Eric Garland likens the debate over the validity of P2P statistics to the parable of the blind men and the elephant: There is no consensus because each group is observing a different part of the same thing.

The agendas of those using or refuting the data also play a big part in the debate.

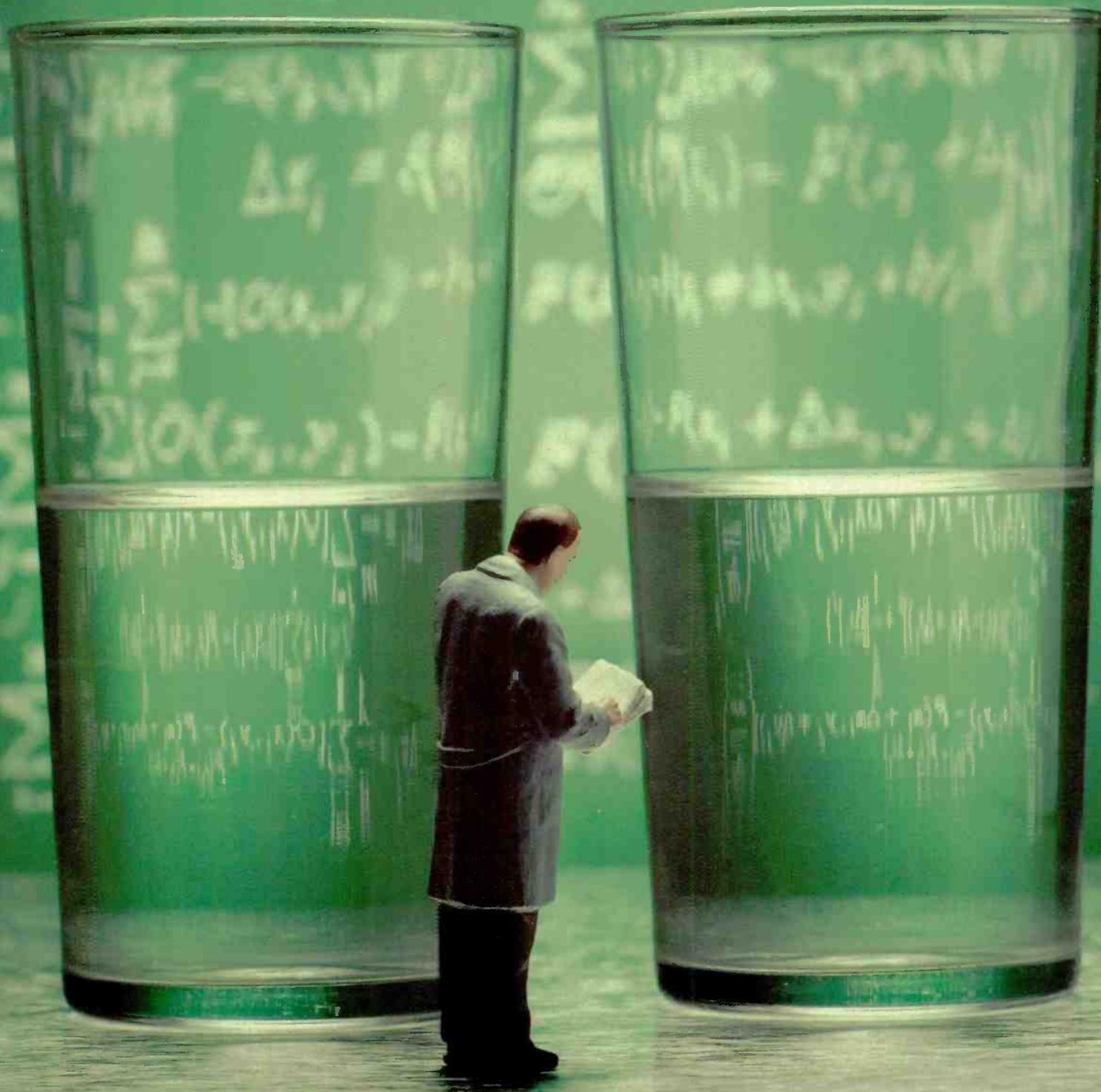
"You've got all of these different camps. There is a factionalization that's not unlike a Democrat or Republican talking about an election," says Russ Crupnick, president of NPD's music and movies division, the RIAA's current favored source for P2P data. "Among the factions, if we have a number they like, we're golden; if they don't like it, we're viewed as black magic."

NPD collects data by monitoring a panel of computer users, in much the same way Nielsen Media Research tracks TV viewership. A volunteer group of 12,000 Internet users allow NPD to keep tabs on everything they do online. In the process, NPD tracks downloading behaviors of users in commercial and unauthorized file-sharing environments and then projects its findings to create an estimate of Internet users at large. The company has the ability to track usage by region and file type as well as monitor post-download playback trends. NPD also does usage-behavior surveys to relate consumer attitudes to its tracking data.

By contrast, BigChampagne monitors usage on the network level, using propriety technology to track the number of users logged into a file-sharing network at any given time. The company tracks the two basic activities that can be monitored on P2P networks: "queries" (searches) and "acquisitions" (downloads). Then they match a computer's IP address to its ZIP code, creating a map of P2P activity.

Garland says BigChampagne's technology can isolate the use of any form of copyrighted material, from music, feature films, software and videogames to instructional manuals or TV episodes.

**IS P2P GROWTH
SLOWING?
DEPENDS WHOM
YOU ASK**



**BY BRIAN GARRITY
ILLUSTRATION BY
STEPHEN WEBSTER**

FILE TRADING TRENDS

Are the number of P2P households growing or stabilizing? NPD and BigChampagne differ on the pace of adoption during the last two years, in part because they use different methodology. NPD (*below left*) measures active downloaders based on a sample of 12,000 Internet users, while BigChampagne (*below right*) monitors average simultaneous users of P2P networks.

The company, which has been in business since 2000, sells the data to record labels, marketers and other entertainment companies. But Garland maintains BigChampagne's mission is to help determine the popularity of songs online—not to track piracy.

From these very different measurement approaches come very different snapshots of the pirate market. Both firms agree that P2P usage continues to climb. But they differ on the pace of adoption.

Direct comparison of NPD and BigChampagne data is problematic.

NPD reports that the number of U.S. households actively downloading music from P2P sites has grown 14.8% over the last two years, rising from an estimated 6 million households in April 2004 to 6.9 million in April 2006.

But as a percentage of the overall Internet population, P2P growth has slowed dramatically, according to NPD. It estimates that active P2P households represent 10.2% of the current U.S. Internet population, an increase of just one percentage point over the 9.1% of active P2P households in 2004. Over the same period, NPD notes, the percentage of homes connecting to the Internet has more than doubled, the amount of storage space on PCs has grown markedly and the number of iPods and other MP3 players has exploded.

In terms of music use, what is growing significantly, NPD says, is the number of files being traded. More than 333 million files were swapped in April 2006, up 54% from an estimated 216 million files in April 2004. That stat suggests an entrenched group of hardcore users increasing their consumption.

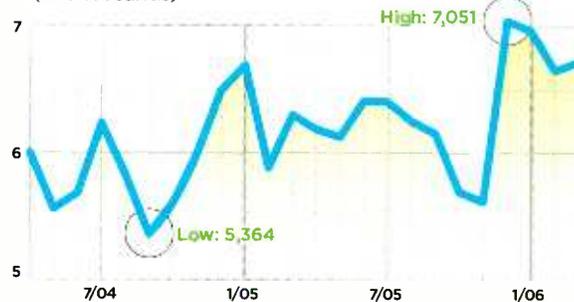
BigChampagne claims that growth rates for P2P users are much higher. It estimates that the average number of simultaneous P2P users in March 2006 was 7 million, up 49% from the 4.6 million users in April 2004. It also says that about 1.5 billion songs, 70% of the files offered through P2P networks, are available for download at any given time—although it does not project the actual number of downloads.

Stan Liebowitz, a professor of economics at the University of Texas at Dallas' School of Management, has been closely monitoring the reports of P2P tracking firms. He says that each data source, regardless of methodology, suffers from one or more deficiencies.

In an April 2006 study titled "File-Sharing: Creative Destruction or Just Plain Destruction?" Liebowitz breaks down the flaws of the data trackers. Panel-based data sources like NPD might underrepresent the population of people actively

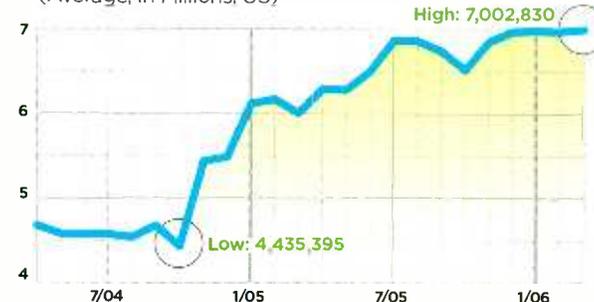
HOUSEHOLDS USING P2P

(In Thousands)



SIMULTANEOUS P2P USERS

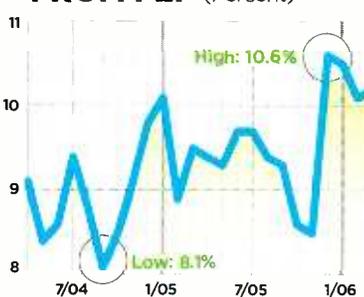
(Average, In Millions, US)



Below: NPD reports that the percentage of Internet households using P2P has grown minimally between April 2004 and April 2006. But active users of P2P are downloading more music than ever before.

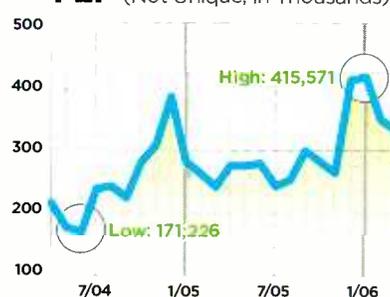
INTERNET USERS DOWNLOADING FROM P2P

(Percent)



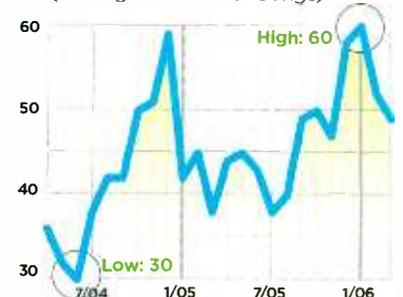
NUMBER OF SONGS DOWNLOADED FROM P2P

(Not Unique, In Thousands)



P2P DOWNLOADS PER HOUSEHOLD

(Average Number of Songs)



SOURCE: BigChampagne (Simultaneous P2P Users); NPD (4)

engaged in file sharing, Liebowitz argues. He says the most active users may be "particularly reluctant" to have their computers monitored by third-party software. (Crupnick counters that the NPD panel includes heavy downloaders.)

As for BigChampagne's method, Liebowitz says metrics based on the number of users alone might fail to capture increases or decreases in the number of files exchanged per user. He also argues that by tracking simultaneous users, BigChampagne may be double-counting some who are logged onto P2P networks for long stretches of time. (Garland says BigChampagne weeds out repeat individual users when determining its figures.)

So NPD or BigChampagne? The answer hinges on a second question: What's actually growing, the number of files being traded or the number of users trading files?

Therein lies the disparity between NPD data, which indicates

file growth, and BigChampagne data, which says P2P households are expanding.

"We're in agreement there is a lot of P2P activity," Crupnick says. "But BigChampagne suggests the cancer is growing and growing. We don't think that's the right diagnosis. We believe ours is a more accurate diagnosis of what the disease is."

Regardless of who is painting the more accurate picture, the RIAA says the rise in adoption of legitimate offerings like iTunes and mobile music is proof that digital piracy is at a more manageable level.

"Our focus is on whether or not digital piracy is so rampant it's taking the oxygen out of the legal marketplace, and what we are seeing is that's not the case," Bainwol says. "We're moving in the right direction and that's a function of the stabilization of users on the P2P side."

P2P BY THE BOOK

Private researchers are not the only ones trying to make sense of P2P piracy. Academia is also exploring the P2P phenomenon, with a particular eye toward the behavior's effect—if any—on sales. Billboard offers some quick takes from the leading studies on file sharing.—BG

2004

Authors: Felix Oberholzer, Harvard Business School; and Koleman Strumpf, University of North Carolina-Chapel Hill

Study: "The Effect of File Sharing on Record Sales: An Empirical Analysis"

Bottom Line: "Downloads have an effect on sales, which is statistically indistinguishable from zero despite rather precise estimates. Moreover, these estimates are of moderate economic significance and are inconsistent with claims that file sharing is the primary reason for the recent decline in music sales."

2004

Author: David Blackburn, Harvard University

Study: "On-line Piracy and Recorded Music Sales"

Bottom Line: "File sharing reduces sales for well-known artists relative to unknown artists . . . Lawsuits brought by the RIAA have resulted in an increase in album sales of approximately 2.9% during the 23-week period after the lawsuit strategy was publicly announced. Furthermore, if files available online were reduced across the board by 30%, industry sales would have been approximately 10% higher in 2003."

2005

Author: Norbert Michel, Nicholls State University

Study: "A Theoretical and Empirical Analysis of the Impact of the Digital Age on the Music Industry"

Bottom Line: "Despite major labels' advantage in large-scale distribution, we argue that digital downloading has the potential to radically alter the current industry structure, and that artists would be unable to sell their music in such an environment without enforceable copyrights . . . We hypothesize that Internet file-sharing has been undertaken by both consumers who were previously not in the market, and by those who decided to copy rather than buy."

2006

Authors: Thomas Karagiannis, University of California, Riverside; Andre Broido, Nevil Brownlee and KC Claffy, Cooperative Assn. for Internet Data Analysis—CAIDA San Diego Supercomputer Center, University of California, San Diego; and Michalis Faloutsos, University of California, Riverside

Study: "Is P2P Dying or Just Hiding?"

Bottom Line: "Recent reports in the popular media suggest a significant decrease in peer-to-peer (P2P) file-sharing traffic, attributed to the public's response to legal threats. If measured accurately, P2P traffic has never declined; indeed we have never seen the proportion of P2P traffic decrease over time (any change is an increase) in any of our data sources."

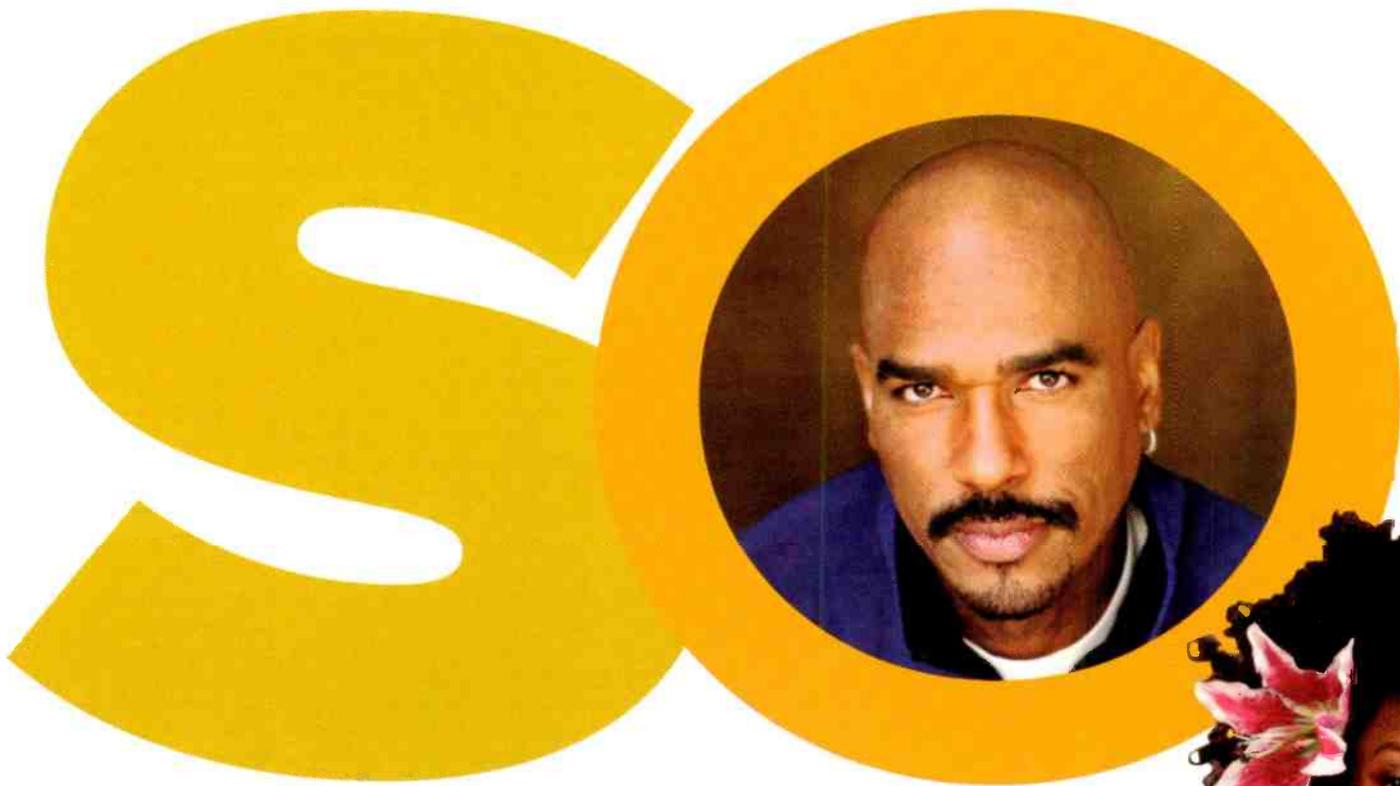
2006

Author: Stan J. Liebowitz, University of Texas at Dallas, School of Management

Study: "File-Sharing: Creative Destruction or Just Plain Destruction?"

Bottom Line: "Although file-sharing has been imperfectly and inconsistently measured, [information] nevertheless appears to reveal a fairly close linkage between changes in file-sharing and changes in record sales. Explanations, other than file-sharing, for the recent decline in record sales seem to have little or no support."

THE NEXT



SURVIVORS

IT'S THE NEW OLD SOUND FROM THE UNDERGROUND—BUT PLEASE, DON'T CALL THEM NEO-SOUL

BY GAIL MITCHELL

It is 11:15 p.m. on a Wednesday evening, better-known in urban working-class parlance as “hump night.” The opening act’s set has just wrapped at the Little Temple Bar, a bamboo-walled, candle-lit hipster haunt on the eastern fringes of Hollywood. Chilling and refueling with drink and talk, the mostly African-American crowd politely jockeys for what little elbow room is available on the floor. As the anticipatory buzz builds to just this side of impatience, the headliner takes the stage. From the moment he does, he has the audience eating out of his hand. Women shout his name and toss out song requests. Males and females sing along word for word as the tight six-piece backing combo feeds off the audience’s vibe.

Judging by this scenario, you might think a superstar was getting busy onstage. But the performer is none other than singer/songwriter Eric Roberson.

For fans of the independent soul scene, Roberson—who has four releases out through his Blue Erro Soul label—is every bit a high-profile crowd pleaser as a Prince, Usher or Mary J. Blige.

Roberson is not alone in his secret stardom. This Little Temple Bar scene is repeated weekly at venues across the country. Sy Smith, Fertile Ground, P.J. Morton, Anthony David, Rebirth, Angela Johnson, Frank McComb and Gordon Chambers are just a few of the artists powering this new soul train.

It’s a train still rumbling beneath the mainstream, but it is steadily gathering steam. Smaller venues (200- to 1,000-capacity) dedicated to showcasing underground soul acts are teeming with patrons in the large urban markets. Numerous online sites devoted to the scene have cropped up during the last several years, with traffic growing exponentially.

All of these developments have meshed into a budding coast-to-coast network of independent promoters, retailers, marketers, radio DJs and artists who are connecting the dots and spreading the word. Soul music’s creative legacy—as personified by Donny Hathaway, Marvin Gaye, Curtis Mayfield, Aretha Franklin and others—is alive and thriving.

This modern incarnation of the genre should not be confused with the polished commercial R&B/hip-hop dominating the Billboard charts and commercial radio from the likes of Jamie Foxx, Chris Brown and Ne-Yo. No, this soul music is more about heartfelt expression than a particular sound.

Today’s emerging soul artists give a nod to early soul music’s basic tenets: strong lyrics that tell stories instead of repeating cute hooks; emotional nuances molded by an acoustic foundation (guitars, drums, bass, horns, piano and organ) and impassioned delivery instead of an over-reliance on computer technology and slick vocals; and performers who get off on live shows instead of track dates and staged dance routines.

Some of these artists are signed to indie labels, but most self-release their records. Many define themselves as much by what they are not as by what they are. In an industry dominated by

radio narrowcasting and carefully labeled formats, they are wary of being typecast—a wariness underscored by recent history.

After notching several No. 1 R&B singles in the late ’90s, singer/songwriter Erykah Badu was crowned the poster child for neo-soul, the industry’s new catchall term for what was simply a fresh take on ’60s and ’70s music. Wanting to cash in on that success, major labels ultimately ran the style into the ground. By signing and promoting sound-alikes, they failed to play up or develop the diverse talent that was available.

“When neo-soul came, labels put soul in a box and said, ‘This is what soul music sounds like,’ ” Atlanta-based singer/songwriter Morton recalls.

Ish, owner of retail outlet Bondy’s in New York, adds, “Artists like Maxwell, Musiq and Jill Scott were able to make hits, but the industry took a flavor-of-the-month approach. They got what they wanted out of them, and that’s it.”

Roberson contends that a soul pioneer like Gaye could not release “What’s Going On” through a major today. “Now the business is made to sell music like cheeseburgers: It all tastes the same,” he says. “People are starving for good music. We’ve got to keep feeding this community.”

ON A DIFFERENT TRACK

To that end, soul music practitioners have turned elsewhere to spread their sound. The popular community site myspace.com, satellite and cable radio, online retailers like CD Baby and various artist sites have given soul fans sources to plug into. Word-of-mouth has gone digital.

Craig Bowers provides a link to this relatively unknown world through his Los Angeles-based SoulThought Entertainment, a multifaceted concern whose divisions include a record label, artist management, marketing and a Web site, soulthought.com, which Bowers estimates averages 30,000 unique visitors per month.

“People—particularly at radio—say to me that there are no good artists out here,” Bowers laments. “That’s frustrating, because I can list at least 25 artists you’ve never heard of who are more than just good.”

His enterprise is just one in an expanding number of way stations that are popping up along the indie soul circuit.

Online compatriot SoulTracks.com is a soul music encyclopedia/electronic magazine that focuses on new soul releases. Founder Chris Rizik launched the portal in 2003, with the belief that soul fans “didn’t want to be stuck just listening to oldies stations.”

The site’s growth is proof that this underserved generation of consumers is still an active segment. Initially targeting the 35-55 demo, the site is skewing a little younger now, Rizik says. The site averages 100,000 unique visitors per month and was ranked last year by Web traffic tracker site alexa.com as the No. 1 soul music site on the Web.

Elsewhere, Frances Jaye’s neosoulcafe.com reports 10,000 unique visitors per month. Chafing under the restrictive structure of commercial radio during her 10 years as a Dallas R&B personality, Jaye took her show to the Web, where she proudly tags her Internet station as “anti-radio.”

While juggling her day job—selling advertising for Verizon—Jaye has since expanded her 4-year-old Web site to include a weekly show that airs on the Dish network and other pay TV entities, a newsletter and a podcast. She also hosts Soul Therapy, a special Monday-night event at Dallas club Tryst for soul fans that has grown from 30 people to 300-400.

From his base in Springfield, Mass., 90 miles west of Boston, James Lewis operates 3-year-old retail outlet Reflections Emporium, which ties into his long-running “Reflections” radio show on community station WTCC. He also hosts Gumbo Live, a weekly showcase series featuring indie soul acts.

Lewis, who helps program WTCC, estimates that indie soul comprises almost 70% of his store’s sales. He believes that CD Baby’s decision in May to provide in-store retail distribution for independent musicians in association with wholesaler Super D is a major step forward (Billboard, May 27).

“This is another door that can help indie stores like mine,” Lewis says. “A lot of my problem has been getting inventory. Many of these artists don’t want to send their material to indie stores, because it can turn out to be too much work.” The top sellers for Lewis include Roberson, Fertile Ground, Gary Taylor and Marlon Saunders.

Alex Steininger, CD Baby VP of marketing and business relations, says the online retailer’s decision to provide in-store retail distribution for independent musicians creates 2,400 new brick-and-mortar outlets for the acts. “It will definitely be a boon to all indie artists,” he says. But he adds that how well an act sells “depends on the artists and their diligence in promoting and marketing themselves.”

Other key players in the indie soul scene’s de facto national network include Terry Bello’s syndicated radio show “The Soul Lounge”; retailers Dusty Groove America in Chicago, Mood’s Music in Atlanta, Serious Sounds in Houston and Kemp Mill in Washington, D.C.; other Web sites (soul-patrol.com, soul-music.com, projectvibe.net, rhythmflow.net); college and public radio stations, including KCRW Los Angeles and WCLK Atlanta; commercial stations (KOKY Little Rock, Ark., and WHUR Washington, D.C.); and local clubs across the country,

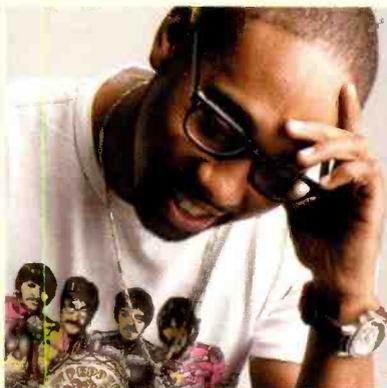
10 TO GO

Looking for a ticket to ride on the underground soul train? Here are some singer/songwriters, each on their own labels or signed with an indie, you should schedule into your itinerary.



ERIC ROBERSON

Home base: Franklin Park, N.J.
His thing: Smooth baritone tenor weaving life stories over multilayered grooves.
Connection: ericrobersonmusic.com



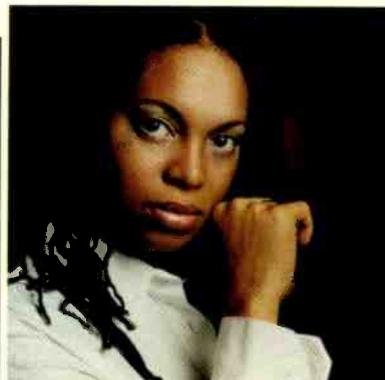
P.J. MORTON

Home base: Atlanta
His thing: Gospel-bred singer sounding off on acoustic-based mix of soul, jazz and folk.
Connection: pjmortonline.com



J'DAVEY

Home base: Los Angeles
Their thing: Fusion of soul, electronica; think Prince, Erykah Badu and Grace Jones all in one.
Connection: jdaveybaby.com



ANGELA JOHNSON

Home base: New York
Her thing: Bright-voiced singer whose musicianship recalls Patrice Rushen.
Connection: angelajohnson.com



ANTHONY DAVID

Home base: Atlanta
His thing: Southern baritone balances old and new school.
Connection: anthonydavidmusic.com

such as S.O.B.'s and Joe's Pub in New York, the Black Cat and Bar None in Washington, D.C., and the Red Cat Café in Houston. On cable there are Music Choice and the new BET J—the revamped BET Jazz, which is focusing more on adult-oriented musical fare.

"There's a network out here that we wish more of the majors would look at as a means of exploiting their own soul artists like a Leela James or a Van Hunt in addition to having indie acts open for them," Cleveland-based concert promoter Myron Ruffin of Unlimited Wealth Entertainment says. "We've all been putting things together that are starting to develop and come to fruition."

One idea being explored is putting together a tour package of several indie soul acts. In fact, Roberson, Morton and keyboardist/singer Frank McComb tested the idea with a successful appearance in Atlanta in January tagged as the Kings of Underground Soul. The event attracted some 800 people. However, it is a challenge to find sponsors to back a group of relative unknowns; of course, the relative unknowns cannot shake that moniker without the sponsorship dollars to pay for their exposure. To help improve these artists' visibility, Ruffin recently negotiated a deal with Ryko to release soul music compilations twice per year.

'People are starving for good music. We've got to keep feeding this community.'

—ERIC ROBERSON, SINGER/SONGWRITER

When they are not performing, many indie soul artists are paying the bills by writing and producing for other acts. Morton, for instance, is signed to Famous Music Publishing and has worked as an in-house writer/producer with Jermaine Dupri. Through his publishing deal with EMI Music, Roberson has had his songs covered by Dwele, Musiq, Vivian Green and Will Downing.

Like many of his indie peers, he also operates his own recording studio. Reached through a mailing list that numbers in the thousands, Roberson's ERF (Eric Roberson Family) Web devotees are known to travel substantial distances to see him in concert. At his Little Temple Bar show, a female fan came in from Chicago. Another drove from South Carolina to attend a D.C. show.

"I pretty much stay on the road doing between eight and 11 shows a month," says Roberson, who handles his own booking. "You do the best show you can, and then you stay out there, sign CDs, hug everyone you can and thank them."

Roberson estimates that after factoring in sales from shows, his Web site and CD Baby, he has sold 40,000-60,000 CDs at \$12 each. Coming this month is a live-performance DVD filmed at the Black Cat, followed by a new album later this year, both on his own label.

"We [indie artists] don't have big budgets, but we're making more pure records," says Roberson, who notes that he does most of his projects through the barter system; he will write or pro-

duce songs for an artist in exchange for that person doing something on his project. "We don't have to sell as much as the majors do to make money."

After 13 years in the business and a couple of major-label flirtations, Roberson says he has no desire to re-sign with a major. But Oakland, Calif., soul fixture Ledisi is trading 10 years on the indie circuit for a run at the big time. Signed to Verve, the singer/songwriter—who generated a buzz with her performance on the Luther Vandross tribute album "For Ever, for Always, for Luther"—is due to release her debut early next year.

"It was a hard decision," admits Ledisi, who still operates her label LeSun Music and owns her masters. "It's not about selling out. Verve is giving me the visibility and opportunity to let more people know who I am. For a real indie artist, that's hard to do. It takes a team to make a record happen."

Verve president Ron Goldstein says he signed Ledisi based on her strong understanding of what the urban marketplace will bear. "She is an aggressive, smart artist with a built-in audience already in three key markets—Oakland, D.C. and Atlanta," Goldstein says. "From what I've heard so far, I'm confident we'll have a radio record to build on nationally from there."

He is not alone. "We're definitely interested in these acts, wanting to invest more in the collective resurgence of soul music," Warner Bros. VP of A&R Naim Ali says. "This form of music is definitely coming back into the mainstream. Having someone like a Joss Stone singing covers of traditional black music has kind of opened up people's eyes."

Among those Ali would consider signing are P.J. Morton and Anthony David. "I love the music they're making," Ali says. "A lot of this music is coming from the South and the church. These kids are making music that isn't beat machines. They can really play."

Ali's prediction: "This music will come back into the mainstream, and people will eat it up. It's happening now. Within the next 12-24 months, you're going to see it just as equally represented as rap."

So, with some at the majors watching closely and a strong indie soul network taking shape, the scene is definitely on the upswing, Drake Phifer says. He operates 5-year-old Detroit-based Urban Organic Lifestyle Marketing and regularly stays in contact with fellow promoters like Ruffin in Cleveland and Mark Power in D.C.

"I am one of many counterparts in other cities wearing different hats to help indie and emerging major-label soul artists connect with an audience that has to scrape a little harder below the surface to find them," Phifer says. "I don't like to call it 'the chitlin' circuit,' but it's something similar to that. The 'neo-soul' term was a fad, but the lifestyle isn't. There's a craving for this type of artist and definitely some money to be made." ♦♦♦

BUY HAIR CARE, GET SOUL

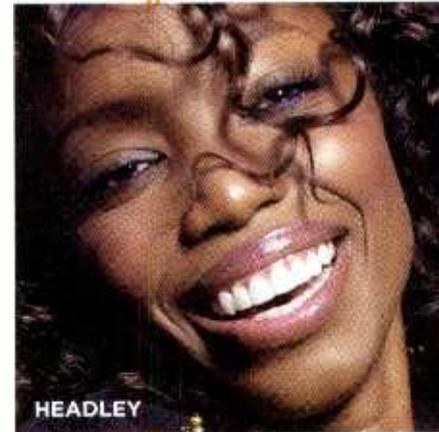
Exposure is a crucial component to success for any independent artist, but it is often elusive. Getting down to the root of the matter on behalf of indie soul artists is hair-care company Pro-Line International.

Its Soft & Beautiful division released the inaugural "Soft & Beautiful" soul compilation June 15. The four-song mini-CD is being inserted into 400,000 packages within two hair-relaxer lines, Classic and Botanical. The artist lineup includes one A-lister, RCA's Heather Headley, and three indie soul stalwarts: Atlanta's Anthony David, Dallas' Geno Young and Los Angeles' Yolanda Johnson.

The musical project is getting a major promotional push via commercials airing on ABC Radio Networks personality Michael Baisden's show through August. The show is syndicated in 40 markets, including New York and Los Angeles. Additionally, the mini-CD will be advertised during an August TV show on cable outlet TV One, marking the 25th anniversary of its radio sibling Radio One.

Pro-Line brand manager Tiffanie Jones worked with neosoulcafe.com's Frances Jaye to compile the disc. Jones notes that plans are in motion for a new collection next year and to feature these and other indie soul artists on the company's Web site.

"This is a great way to give our consumers a high-value impact offer that they can't get anywhere else and to push this deserving music," Jones says. ♦♦♦



LEDISI

Home base: Oakland, Calif.
Her thing: Gut-wrenching lows, Minnie Riperton highs abetted by flavorful scatting.
Connection: myspace.com/ledisi



CONYA DOSS

Home base: Cleveland
Her thing: Engaging voice whose slight rasp adds to her organic vibe.
Connection: conyadoss.com



THE REBIRTH

Home base: Los Angeles
Their thing: Album-oriented soul à la Earth, Wind & Fire.
Connection: therebirthlive.com



HEAVY

Home base: New York
Their thing: Reminiscent of Groove Theory and the Brand New Heavies.
Connection: heavymusic.net



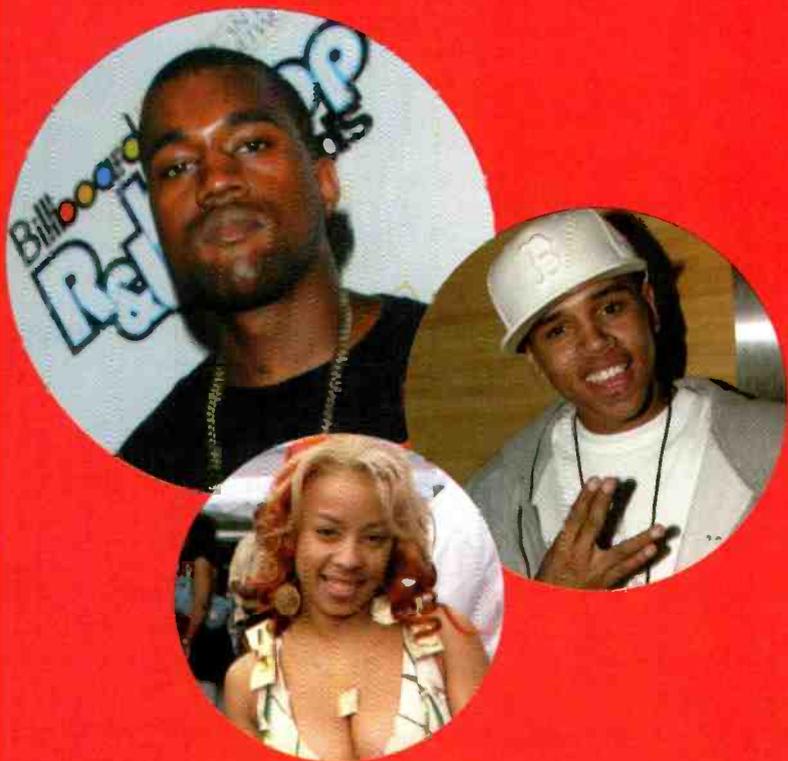
FERTILE GROUND

Home base: Baltimore
Their thing: Well-oiled soul machine pumping warm vocals, drum grooves.
Connection: blackoutstudios.com

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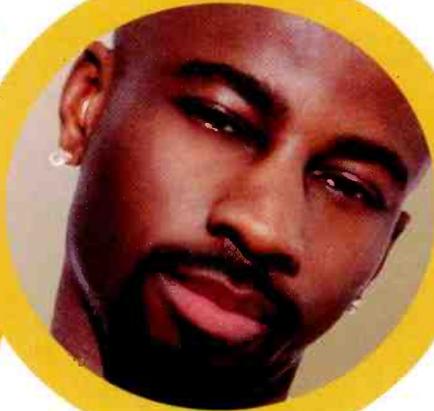
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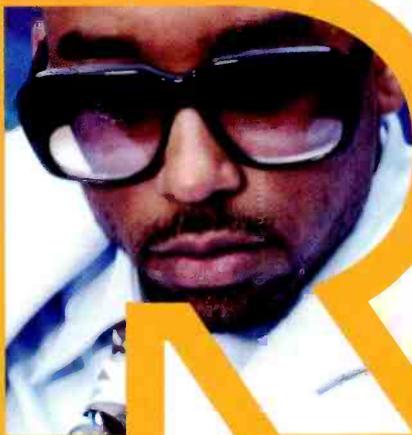
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TOP URBAN

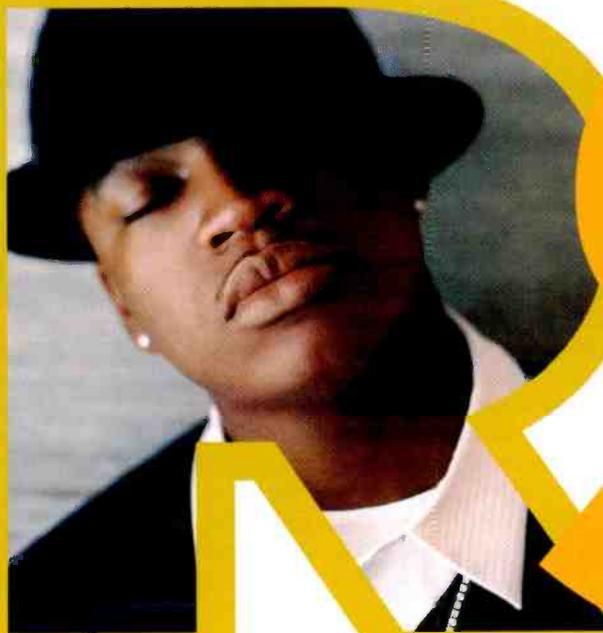
SONG



WHAT



ENRS



TO WATCH

BRYAN MICHAEL-COX, JOHNTA AUSTIN and NE-YO all make the list. To see who else is on it, just turn the page.

THE 'IT' LIST

Up-And-Coming Songwriters Steal The Spotlight With New Wave Of Urban Hits

It has been said many times before but bears repeating: It all starts with the song. ■ This is not meant to take anything away from the talent of Mariah Carey, Usher, John Legend, Beyoncé or Mary J. Blige. Their vocal interpretations certainly brought a unique shine to such hits as “We Belong Together,” “Burn,” “Ordinary People,” “Me, Myself & I” and “Be Without You,” respectively. But the bottom line is that these songs are strong enough to stand on their own with timeless melodies and relatable lyrics. That’s the hallmark of a great song. ■ When it comes to classic songs in the world of R&B/hip-hop music, songwriter/producers like Stevie Wonder, Bill Withers, Jimmy Jam & Terry Lewis, Gamble & Huff, L.A. Reid and Babyface immediately come to mind. That cycle has evolved to include names like Rodney Jerkins and Scott Storch. So who’s next? ■ To get a gauge on some of the genre’s up-and-coming songwriting talents, Billboard canvassed key publishing executives and our own chart gurus to come up with 10 songwriters to watch.

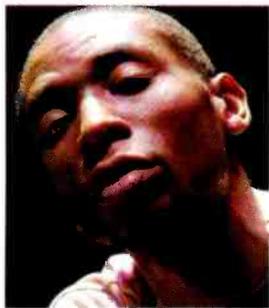
— Gail Mitchell

9TH WONDER

9th Wonder has made a name for himself in the backpacker and baller hip-hop sets.

The Durham, N.C., native jump-started his buzz in 2003 with the threesome Little Brother and has since produced songs for acts like Destiny’s Child (“Girl”), Jay-Z (“Threats”) and Mary J. Blige (“Good Woman Down”).

He still keeps his underground roots firmly planted by producing albums



for Murs and Brooklyn, N.Y.’s Buckshot. He also has tracks on upcoming albums by Obie Trice, Lloyd Banks, Tru Life and Boot Camp Click.

9th Wonder continues to build his brand with the release of his second solo album, “The Dream Merchant, Vol. 2” (6th Hole), as well as preparing his nostalgia-driven company True School, which focuses on bringing back the styles and sounds of the golden era of hip-hop.

“You know how [syndicated radio host] Tom Joyner is to his generation?” 9th Wonder asks. “I want to bring that to my generation.”

JOHNTA AUSTIN

Johnta Austin’s songwriting career took off after RCA dropped him as an artist in 1995. Then his



pen proved to be as mighty as his vocal chords. The precocious Atlanta native got his first break at 16 when he wrote Tyrese’s 1998 hit “Sweet Lady.” In addition to penning songs for such artists as Ginuwine and Mario, Austin has also proved to be adept at writing from a woman’s perspective—he created such songs as Aaliyah’s “Miss You” and Toni Braxton’s “Just Be a Man (About It).”

The Jermaine Dupri protégé also co-wrote Mary J. Blige’s “Be Without You” and Mariah Carey’s “We Belong Together” with Dupri and Manuel Seal. The latter won the song of the year honor at ASCAP’s 2006 Pop Music Awards, tying with Green Day’s “Boulevard of Broken Dreams.”

Austin’s debut album, “Ocean Drive” (So So Def/Virgin), due in August, will showcase his writing and singing talents.

COOL & DRE

Often pegged as the next Neptunes, Cool & Dre are quickly becoming one of the most in-demand producing/songwriting teams in hip-hop.

Up until last year, though, the Miami-based duo was relatively unknown in the industry, although it had been quietly producing songs for Fat Joe and the Terror Squad. Those affiliations led the pair to a string of hits, including the Game’s “Love It or Hate It” featuring 50 Cent

and Ja Rule’s “New York.” Cool & Dre also produced Christina Milian’s latest album, “So Amazin’,” and co-wrote several tracks.

In addition to working with LL Cool J, Kelis and Busta Rhymes, the pair is also contributing to Sean “Diddy” Combs’ new solo effort.

Dre, who has sung background on a number of songs—including Terror Squad’s “Take You Home”—will flex his vocal skills with the release of his upcoming solo album, “The Trunk,” due this fall via Cool & Dre’s Epidemic Music/Jive imprint.

DRE of Cool & Dre is ready to move into the spotlight with his debut album ‘The Trunk.’



DRE & VIDAL

Their given names are Andre Harris and Vidal Davis, but this Philadelphia writing/production team is better-known as Dre & Vidal.

Signed to Universal Music Publishing in 2002, the pair attracted considerable attention by way of co-writing/producing Michael Jackson's "Butterflies," as well as penning Glenn Lewis' "Don't You Forget It" and fellow Philadelphian Jill Scott's "Getting in the Way."

Fast forward to 2006. Dre & Vidal picked up two awards at the annual ASCAP Pop Awards for Ciara's "Oh" and Usher's "Caught Up." Referring to working with Usher on this and a couple of other songs from the "Confessions" album, Dre told VH1.com that he and Vidal "really focused in on showing [Usher's] vocal ability."

Recently, Mario ("How Could You") and Chris Brown ("Yo [Excuse Me Miss]") have enlisted Dre & Vidal's services. And the credits list keeps growing. The twosome are currently collaborating with Trey Songz, Ludacris, the Game, Beenie Sigel, Usher, Bobby Valentino and Ciara.

SEAN GARRETT

Few urban songwriters have come on the scene so quickly and dramatically as Sean Garrett.

Since co-writing Usher's monster hit "Yeah!"—which BMI named its 2005 urban song of the year and was swiftly followed on the charts by Ciara's "Goodies" and Destiny's Child's "Lose My Breath" and "Soldier"—the Atlanta native has become a virtual hitmaking machine.

Indeed, earlier this year his tunesmithing accounted for the top three songs on The Billboard

Hot 100 (Nelly's "Grillz," Chris Brown's "Run It!" and Beyoncé's "Check on It").

He has worked with such luminaries as Kanye West, Jennifer Lopez and Janet Jackson, and is currently involved in projects for Beyoncé and One Chance, a group signed to Usher's US Records.

A singer himself, Garrett looks to eventually record his own material. Until then, he continues his charitable activities for organizations like the Boys & Girls Clubs of America. He also plans to join forces with a pen company and tour schools to encourage students to express themselves through writing. After all, he has been christened "the Pen" by none other than Jay-Z.

HAROLD LILLY JR.

From warehouse employee to Grammy Award winner in six years, Harold Lilly Jr. was singing made-up songs while working in Richmond, Va., when he had an epiphany: Music could be more than just a hobby.

Having played keyboards and piano since he was 12, Lilly began recording demos. A duet with Missy Elliott protégé Nicole Wray eventually led to Lilly signing with EMI Music Publishing. Since then, he has written for the late Luther Vandross ("Take You Out"), Angie Stone ("Brotha"), Mario ("Braid My Hair"), Brandy ("Talk About Our **continued on >>p34**



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

RAISE YOUR PENS, LADIES

It is still a man's world when it comes to writing urban music, but there are several women who are ready—and able—to change that.

Where My Girls At?" ■ Former Motown female group 702 asked that question on the 1999 R&B/pop hit co-penned by Missy Elliott. Nearly 10 years later, that same question can be applied to the songwriting end of urban music.

I'm not talking about singer/songwriters like Alicia Keys, Beyoncé and Mary J. Blige. They're writing songs, but primarily for their own use. Exclude that group from the mix, however, and the ranks are woefully thin when it comes to female writers being tapped to pen songs for other R&B/hip-hop acts.

Aiming to alter that pattern are such fresh voices as Makeba and Freckles.

Makeba is in the enviable position of having co-written "Déjà Vu," the first single from Beyoncé's hotly anticipated "B'Day" album. In addition to writing with Beyoncé, the EMI Music Publishing/Bad Boy Publishing writer has logged credits on albums by B2K, Toni Braxton, Avant and Rihanna. Along the way, the Baltimore-bred talent honed her skills by working with such producers as Scott Storch, Rodney Jerkins and Norway's Stargate (Ne-Yo).

Freckles' skill set is equally impressive. The Chicago native's songwriting mentors include R. Kelly and Babyface. Based in Los Angeles and signed to Famous Music Publishing, she has collaborated with producers Lil Jon, Bryan Michael-Cox and 7 Aurelius. She has since been tapped to work on upcoming albums by Omarion, Marques Houston, Brooke Valentine and Paris Hilton.

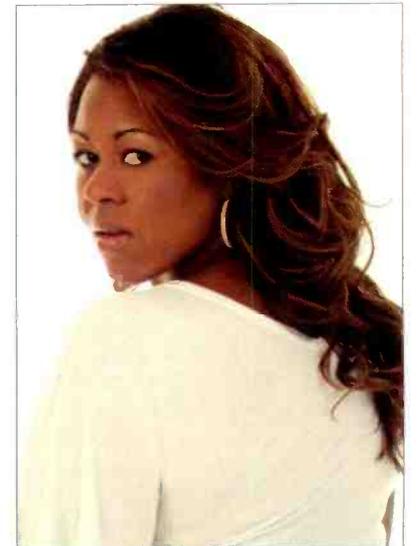
Other female songwriters to keep an ear out for include the Clutch members Keri Hilson and Candice Nelson (see story, page 36) plus new EMI Music Publishing signee Kristal Oliver.

Makeba attributes the lack of female songwriters to their being intimidated by the industry rat race. "We're just as brilliant and talented as the male writers out here," declares the bicoastal writer, who recently worked with Jessica Simpson. "But you need to have a certain level of tenacity to compete with all the males and stay on top. I think some females shy away from that tenacity."

One who hasn't shied away is Air Control/EMI Music's K. Willis. The writer of Aretha Franklin's 2003 Grammy Award-winning song "So Damn Happy" has stood her ground at the risk of being blackballed.

"It's happened twice where I've written a song and the artist or his rep wants 5% and a writer's credit for inserting one word into my song," recalls Willis, who has also written for Luther Vandross and Charlie Wilson. "I refused and was called every name in the book. But guys doing this are called assertive and aggressive."

Besides society's—and by osmosis, the industry's—gender and age biases, the 34-year-old Willis cites computer



MAKEBA'S 'tenacity' has helped her pen songs for Beyoncé and Rihanna.

technology as another factor.

"The edge many guys have is that they're both musicians and gadget freaks who have learned to incorporate machines into their musicianship. Very few women are able to do that in addition to writing melodies and lyrics."

That isn't stopping Willis from pushing forward. A producer and musician as well, the Atlantan has formed a R&B band with a small group of musicians and released an indie album, "K. Willis & the Collection," on Willisongs (kwillisandthecollection.com).

"It all goes hand in hand," says Willis, who offers up former writing client Kandi Burruss as an example. Burruss, who first made a name for herself as a member of Xscape, later co-penned "Bills, Bills, Bills" (Destiny's Child) and "No Scrubs" (TLC). The latter song led to a Grammy win and Burruss' becoming the first woman to receive ASCAP's Rhythm & Soul songwriter of the year award.

"We [female writers] just need to take matters into our own hands," Willis says. "If we stick with it, it will happen." ■■■

BET HONORS ARTISTS

Annual Awards Show Celebrates R&B/Hip-Hop's Success

The BET Awards roll back into Los Angeles June 27 at a new venue with a new host.

Now in its sixth year, the ceremony shifts from the Kodak Theatre to the Shrine Auditorium. The first-time host is comedian/actor Damon Wayans.

Actor/singer Jamie Foxx has the most nominations with five, including double nominations in the best duet/collaboration category: with Kanye West for "Gold Digger" and with Ludacris for "Unpredictable."

Tied at four nominations each are Mary J. Blige, Missy Elliott and Busta Rhymes. Additional multiple nominees include West, Mariah Carey, Chris Brown, Keyshia Cole and Ne-Yo.

A new award has been added to celebrate the relaunch of adult-oriented sister network BET J (formerly BET Jazz). The BET J Cool Like That Award's inaugural nominees are U.K. newcomer Corinne Bailey Rae, Eric Benét, Anthony Hamilton, Heather Headley and Kin-dred the Family Soul.

Receiving special recognition this year are Chaka Khan (Lifetime Achievement) and Harry Belafonte (Humanitarian Award).

At the press conference announcing this year's nominees, Wayans said of his first-time hosting

gig, "I was honored when I was asked to do this. I don't know what I'm going to do, but that's when I'm at my best—when I'm unpredictable."

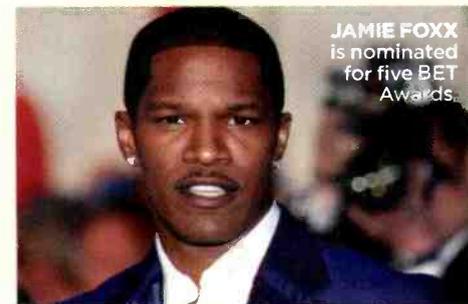
And being unpredictable is a BET Awards hallmark.

Last year, hosts Will Smith and Jada Pinkett Smith introduced a surprise Fugees reunion performance. Other past "wow" moments include plus-size comedian Mo'Nique's faithful imitation of Beyoncé's booty-shaking routine in the "Crazy in Love" video and Michael Jackson catching the audience and James Brown off guard when he stepped onstage to pay tribute to the Lifetime Achievement honoree.

This year the network is already touting performances by T.I., Blige, Carey and West.

"It's truly a celebration of talent," Wayans said of the show. "It's always entertaining, fun and has amazing talent." ■■■

—Gail Mitchell



JAMIE FOXX is nominated for five BET Awards.

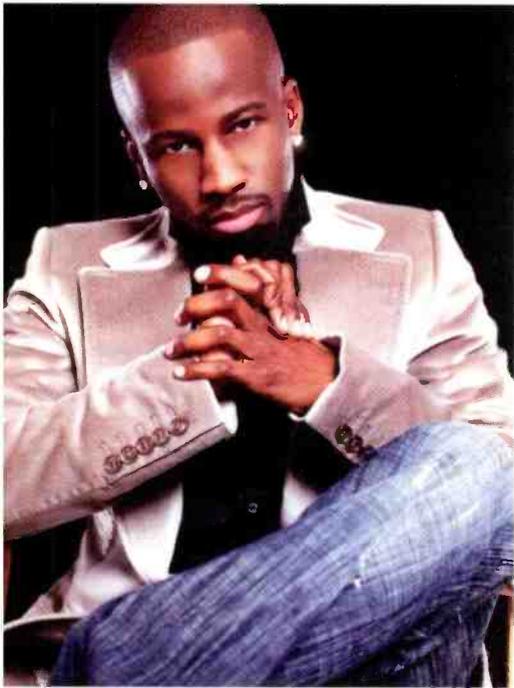
from >>p33

Love") and Fantasia ("Baby Mama").

The songwriter/producer also picked up his first Grammy for best R&B song last year for co-writing Alicia Keys' "You Don't Know My Name." Lilly's recent projects include Atlantic newcomer Trey Songz's "Just Gotta Make It" and collaborations with Monica, Mario, Ruben Studdard and Akon.

BRYAN MICHAEL-COX

Everyone recalls Mariah Carey's No. 1 chart-topper "Don't Forget About Us," especially Bryan Michael-Cox. He wrote it.



The former Houstonite moved to Atlanta in 1997, where he linked up with Jermaine Dupri and wrote Usher's "U Got It Bad" and "Burn." He even attended high school with Beyoncé and Letoya Luckett, both of whom he has written with.

But Mary J. Blige's recent hit "Be Without You" put Cox on the map and identified him as an R&B force to be reckoned with. Now with songs by Whitney Houston, Jessica Simpson, Usher and Carey in the works, Cox is bringing R&B back into the spotlight.

"Several years ago, nobody was trying to feel me when I said I was doing R&B," Cox recalls. "But this current hip-hop generation is growing up and finding there's nothing wrong with some R&B in your life."

NE-YO

Few singers can honestly say that they are writing because that's what they would rather do. But not-so-newcomer Ne-Yo enjoys both, and he penned Mario's "Let Me Love You" after his first solo deal fell apart.

Now that the 23-year-old Las Vegas native has dropped his own album, "In My Own Words," which sits at No. 8 on the Top R&B/Hip-Hop Albums chart after 16 weeks, everyone is asking him for a few phrases.

Ne-Yo wrote Rihanna's current single, "Unfaithful," and has written for Teiarra Mari, Omarion, Beyoncé, Ruben Studdard, Christina Milian, Mario, Mario Vasquez, Heather Headley and Mary J. Blige.

"I hate songs that don't talk about anything," Ne-Yo says. "As elaborate as the English language is, you're going to do a song about nothing? Or the chorus is, 'I love you,' and then the verse is, 'Look at your booty'? Cut it out."

THE CLUTCH

The Clutch is a newly formed collective comprising songwriter/producer Patrick "J. Que" Smith (Usher's "Yeah!"), songwriter/producer/arranger Ezekiel "Zeke" Lewis (Kevin Lytle's "Ya Kiss"), songwriter Balewa Muhammad (Ciara's "Oh"), songwriter Candice Nelson (Alicia Keys' "Heartburn") and songwriter/singer Keri Hilson (Toni Braxton's "Supposed to Be").

The quintet formally joined forces last October after sitting down for the first time after the MTV Awards. One of the Clutch's first full songwriting/production efforts is the new Jagged Edge single "Stunnas."

Other recent collaborations involving the Clutch—all of whom plan to be based in Atlanta by September—include Avant ("4 Minutes"), Chris Brown ("Young Love") and Mary J. Blige ("Take Me As I Am").

Upcoming projects on the group's docket include Kelly Rowland and Tyrese, as well as newcomers Bayje (Atlantic), Keisha Chante (Sony) and Cristal Cue (Atlantic).

Smith notes of the writers' decision to come together, "A brand will last longer than any one of us."

TIM & BOB

Known for fusing R&B, pop, techno and gospel, Tim Kelley and Bob Robinson (aka Tim & Bob) pull double duty as producers and songwriters.

In the mid-'90s, the Grammy Award-nominated duo from Peoria, Ill., started working closely with its mentor—famed Atlanta producer Dallas Austin—for a variety of acts, including TLC, Monica and 112.

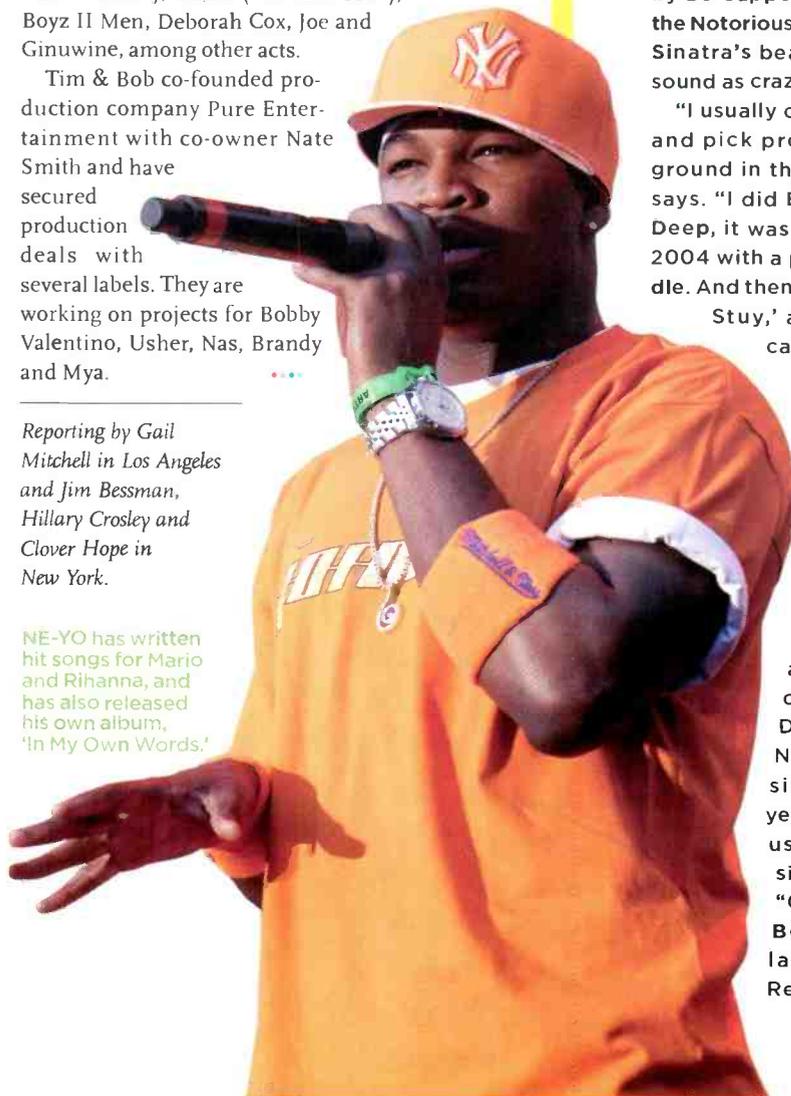
Tim & Bob play various instruments, but while Tim was raised on R&B and influenced by pop, Bob's musical roots lie in the church.

The pair first made an impact on the pop scene with Sisqó's 2000 summer hit "Thong Song." Since then, it has penned songs for Jon B ("They Don't Know"), Tamia ("So Into You"), Boyz II Men, Deborah Cox, Joe and Ginuwine, among other acts.

Tim & Bob co-founded production company Pure Entertainment with co-owner Nate Smith and have secured production deals with several labels. They are working on projects for Bobby Valentino, Usher, Nas, Brandy and Mya.

Reporting by Gail Mitchell in Los Angeles and Jim Bessman, Hillary Crosley and Clover Hope in New York.

NE-YO has written hit songs for Mario and Rihanna, and has also released his own album, "In My Own Words."



Real Talk

HILLARY CROSLY hcrosley@billboard.com

MASHING UP 'PURPLE RAIN'

Diplomats, Bangers join mix-tape frenzy and unleash fresh new tunes using Prince's classic soundtrack

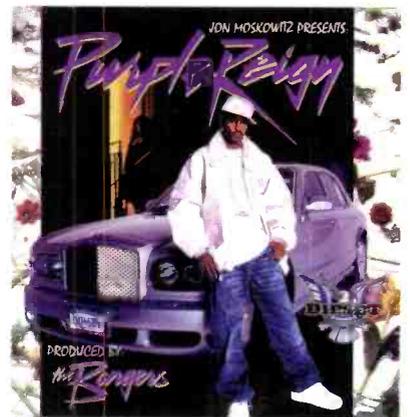
We all know that mash-ups have been the hip thing to do. After the Jay-Z and Linkin Park performance at the 2006 Grammy Awards with Paul McCartney, it's officially mainstream. The blending of Jay-Z's "Encore" with Linkin Park's "Numb" and the Beatles' "Yesterday" may conceptually sound far-fetched, but sonically it's not.

If it's adventure you seek from your mashes, check out "Jon Moskowitz Presents: Purple Reign." The mix tape is exactly what the name promises: a combination of the core MCs from the Diplomats—Jim Jones, Juel Santana and Cam'Ron—mashed up with the "Purple Rain" soundtrack and audio clips.

Jon Moskowitz has made a run from these mash-ups, or combination mix tapes. He's also the father of "Blue Eyes in Bed-Stuy," a mix tape produced by DJ Cappel & Smitty, mashing up the Notorious B.I.G.'s lyrics with Frank Sinatra's beats in 2005. It doesn't sound as crazy as you might think.

"I usually come up with the ideas and pick producers with a background in the format," Moskowitz says. "I did Bob Marley and Mobb Deep, it was called 'Bobb Deep' in 2004 with a producer named Swindle. And then I did 'Blue Eyes in Bed-Stuy,' and that's when it all came together."

Moskowitz doesn't call his mix tapes "mash-ups"—after all, the term is passé—but rather, "remixes with a theme." And the Bangers, the production duo behind "Purple Reign," agree. Comprising Nik@Nite and Rok One, the pair of native New York club DJs are in their late 20s. Nik has been spinning since he was about 14 years old, while Rok, who used to MC, released a single in the '90s called "Certified Superior" on Bobbito Garcia's old label, Fondle 'Em Records. The guys now



have a residency at Savalas bar in the Williamsburg neighborhood of Brooklyn, and plan to get into original production.

"We didn't want it to be a gimmick album," Rok says. "It is, but we wanted it to be musically good at the same time. I met up with Jon and asked him to keep us in mind when he put this one together, because I know Prince's whole catalog back to front. No one knows Prince like I know Prince."

And though the guys put together a fresh approach to Harlem cult king Cam'ron, not everyone's excited.

"There's a couple of Prince sites that hate it," Rok says. "And some like it. But this is just an experiment. We were just combining two elements that you can't see together."

Unfortunately, another mix-tape group, the Tapemasters Inc. & John Shotti, allegedly heard about the impending Bangers project and tried to corner the market. Shotti's "A Prince in Harlem," featuring Cam'ron, Jones, Santana, Big Pun, N.O.R.E and the Lox, hit in April, just before the Bangers' "Purple Reign" dropped in May.

"Moskowitz actually ran into the guy in a club, and he admitted that he stole the idea," Rok says. "And he told Moskowitz that he should just try putting 'Purple Reign' out before they did. His project isn't worth talking about. He brutalized Prince."

We have not tracked down "A Prince in Harlem" yet, so we can't judge the competition. But we will say this: The combination of Cam'ron's "What Means the World to You" sliced over Prince's "When Doves Cry" on "Purple Reign" is a pure, refreshing delight.

SPECIAL FEATURE

SEAN

STARS

SONGWRITER/
PRODUCER
BREAKS OUT HIS
PEN AND THE HITS
START FLOWING

GARRRETT

ZACH WOLF



A childhood in Europe as an 'army brat' gave SEAN GARRETT a unique perspective on American pop music.

PROVING THE POWER OF 'THE PEN'

BY JIM BESSMAN

GARRETT EARNS PRAISE AS A FAST, VERSATILE COMPOSER-TURNED-PRODUCER WITH SUPERSTAR CLIENTS APLENTY

His name is Sean Garrett, but to none other than Jay-Z, he's simply "the Pen." ■ And for good reason. The 27-year-old songwriter/producer from Atlanta has emerged as a creative powerhouse with a hot streak that's undeniable. ■ During the past three years, Garrett has co-written 16 songs that have scaled the Hot 100, including four that hit No. 1. Among those is Usher's monster single "Yeah!," which held down the No. 1 spot on the Hot 100 and the Hot R&B/Hip-Hop Songs chart for several weeks in early 2004.

Garrett's Hot 100 streak also has included the chart-toppers "Run It!," cut by Chris Brown, "Check on It" from Beyoncé and "Grillz" by Nelly.

This spring, Garrett has been a force as five tracks he's co-written debuted on the Hot 100 during April and May alone. They were Mary J. Blige and Brook-lyn's "Enough Cryin'," Chris Brown and Lil' Wayne's "Gimme That," Jamie Foxx and Twista's "DJ Play a Love Song," Kelis and Too \$hort's "Bossy" and the Pussycat Dolls and Snoop Dogg's "Buttons."

Along with the artists who have performed his songs, Garrett shares writer credits with fellow writer/producers, including Scott Storch, Jermaine Dupri, Rodney Jerkins and others.

Now increasingly in demand for his producer's touch as well as his songwriting talent, Garrett also has several compositions and co-production credits on Beyoncé's forthcoming album. He has a hand in upcoming recordings from the likes of Lionel Richie, Britney

Spears and Fergie of the Black Eyed Peas.

And his past credits have graced projects by a who's who of contemporary pop: Kanye West, Jennifer Lopez, Ciara, Fantasia, Bon Jovi, Janet Jackson, 112, Mario Winans, Donnell Jones and Christina Milian.

No wonder that stories about Garrett often quote Jay-Z's accolade: "The ink never dries in the Pen."

Or as Interscope Geffen A&M Records chairman Jimmy Iovine notes, "He's a real songwriter, one who can cross into these different worlds, and he's really quick: He wrote a song on the Fergie record over the phone. Every now and then one of these writers comes along, but it's really, really rare."

Larry Jackson, VP of A&R for RCA Music Group, observes that Garrett is a "very, very versatile young man who really has an innate gift for melody and an instinct for the pulse of what's going on [expressed in his] edgy lyrics. And he can come up with something right on the spot. It's crazy, but he comes up with a melody right there in my office—and it's always something strong. It's a very short list of people in that league."

Garrett's attorney, Peter Lopez, of Kleinberg Lopez Lang Cuddy Edel & Klein, explains his client's achievement this way: "His success is in large part due to his incredible energy and work ethic—and an interesting background from having spent his childhood in Germany and being influenced by all kinds of music. And he recorded as an artist himself, so he has a unique perspective as an artist and songwriter as well as producer,

which gives him special insight into the maximum potential for artistry."

Garrett recalls his musical childhood.

"I was always very creative, singing and doing talent shows," he says, recalling his "military brat" upbringing in Europe. "My dad was a sergeant major in the army—definitely a drill sergeant, but a good guy who was always supportive in giving us the opportunities to do what we wanted to do in life. I was a little rebellious: Everything that had to do with music, I was always about."

His mother came from Atlanta and his father from Philadelphia. Garrett grew up with an intuitive grasp of urban rhythm and melodies tempered, perhaps, by his European perspective on American pop music.

He was always writing songs though it would be awhile before he would admit to being a songwriter. Among the influences he credits are Rod Temperton, Diane Warren, Michael Jackson, Quincy Jones, Babyface, L.A. Reid, R. Kelly, Barry White, Lenny Kravitz and Jermaine Dupri. And he is a "very huge fan" of rap.

"What makes my style so much different than most songwriters is that I incorporate hip-hop and R&B and pop music," Garrett continues. "I'm not just an R&B songwriter—I write country songs, too."

After signing a recording contract in Germany **continued on >>p38**

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ZACH WOLF

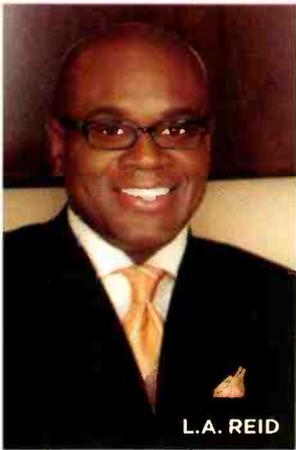


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L.A. REID

from >>p36

with Ariola/BMG as a teen, Garrett returned to the United States. At 21, he was set to record as a solo artist for Warner Bros., but that deal fell through.

Soured by the experience, he fulfilled his mother's wish and went to college. He also found gainful employment as a mortgage broker. But he never lost the creative bug, and this part of his career, thankfully, was short-lived.

Living in South Carolina, Garrett began writing and recording songs on his own. Some of his tracks received local radio play and Garrett then moved to Atlanta and sought a publishing deal. He found it with L.A. Reid's Hitco Music, a joint venture with Windswept Publishing.

"It was one of the luckiest days of my life," says Reid, now chairman of Island Def Jam Music Group, reflecting on his chance meeting with Garrett. "I happened to be in Atlanta at Hitco Studios, and Sean was in doing demos, and I heard him from outside and went, 'Oh, my God. Who's that?' He was amazing, and I was immediately taken. My God, how could I get so lucky? I walked into this guy, and from there he started to write songs for me for various artists—and the next thing you know, he's one of the biggest writers in the country."

One of those songs, of course, was "Yeah!"

"I knew that Usher was almost finished with his album ["Confessions"]," Garrett says. "L.A. Reid called me and said, 'We need a first single.' We spoke a little bit about it, and I went to the studio. Since all the other songs on the album were very hot and R&B-ish, I wanted to give him something out-of-the-box that was more creative and dynamic.

"So we went in and cut a demo and took it to L.A., and we sat and talked about it for quite a while. He thought it was very interesting, but he asked me a lot of questions in reference to how it worked for Usher and said he wanted a change or two. So I went in, and the rest is history—and the beginning of this beautiful run."

That run has included tracks that Garrett singles out as creative milestones, including Usher's "Red Light,"

Ciara's "Goodies" and "Ooh Baby," Teairra Mari's "Make Her Feel Good," Destiny's Child's "Lose My Breath" and "Soldier," Chris Brown's "Run It!" and "Gimme That," Mary J. Blige's "Enough Cryin'," Jamie Foxx's "DJ Play a Love Song" and the Pussycat Dolls' "Buttons."

As for Usher's "Yeah!," Reid remembers that "it was an amazing song, but the lyrics needed more depth and needed to be a story. So Sean turned it into a story."

Usher lauds Garrett for his knack for "identifying how to pull high energy and great vocal ability out of the artist." He also offers credence to Garrett's declaration that he specially crafts songs for individual artists.

"His style sounds so much like Michael Jackson, but

'I heard Sean doing demos and I was immediately taken. He was amazing.'

—ANTONIO 'L.A.' REID

once I got working with him it became Usher," Usher says. "He really created greatness—and a sound that we can massage again in future projects and some of the writing he does for other artists."

Lopez attributes his client's achievements to a "sincere love and passion" for music. "He sits there humming and constantly generating music—incredible hooks and songwriting ideas—in his mind."

Garrett's triumphs stem from his being "a fan of the artist, for one," says Mark Pitts, senior VP A&R with the Zomba Label Group. "He's also a singer, and he has traveled around the world—so his vision is more broad. And he's the first person I've worked with

where we have a synergy—I'm in A&R, but I'm emotional and dramatic and animated, and he brings my thoughts to life all the time. He can tell what type of energy I want for a record, and he brings it home to me every time."

Garrett is also "pushing and bettering himself as a writer," Usher adds. "One hit record can make a career, but he's not just celebrating the hits of the past but thinking about the next great projects to get in the future."

Echoing Usher, Reid notes that while Garrett is consistently good, "you can push and challenge him," as was the situation with "Yeah!" He cites "Let Go," which Garrett wrote for new Def Jam artist Megan Rochelle, as an example.

"It's absolutely the best song he's ever written," Reid says. "He's best-known for his more rhythmic-leaning commercial records, but this one has a lot more depth and character. It's a heartfelt, emotional record."

Garrett's songwriting/producing plate would appear to be full, if not overflowing.

"After one big hit, my man got so busy I can barely get him on the phone," Usher laments. "But we eventually did hook up for other projects."

One such project, he adds, is his own US Records R&B quintet One Chance, with whom Garrett is now working. And Garrett has hinted that he will at some point give his own recording career another go.

Amid his songwriting and production projects, however, Garrett also is notably involved in numerous efforts to guide young people who are exploring careers in the music business or elsewhere.

"I remember when I was young, before we went to Europe, and my mom used to take me to the Boys Club," he reflects. "I remember having the best time there trying to figure out what I wanted to be in life. So I try to support those kinds of things that helped bring me up—little things that are really big for kids—and try to give something back in every possible way I can."

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GARRETT AIMS TO DELIVER HITS,
STAY SUCCESSFUL AND AVOID THE HYPE

Sean Garrett talks in exclamations, a verbal style that conveys the energy that this songwriter/producer has brought to hit records by an ever-increasing number of artists. ■ With co-songwriting credits on 16 hits on The Billboard Hot 100 during the past three years, Garrett is now establishing himself as a producer on projects including Beyoncé's next album. He recently took time to reflect on his career with Billboard contributor Jim Bessman.

You've achieved so much success, and so quickly. It does seem like it's been overnight. But I'm so very blessed to have had the opportunity to work with so many artists who have let me be a part of their career, and get so much love back from the public. If it wasn't for them, there definitely wouldn't be a me.

And what about Jay-Z calling you "the Pen"?

That's the biggest compliment I could get from anyone. He's a living legend and in my opinion, the best rapper alive. And I have so much respect for him as a businessman as well as a creative guy. Being in the studio with him is amazing. I don't think the world understands just how gifted he is: When you see someone who comes from the Marcy [public housing] projects in Brooklyn to the top of the music world and then to Wall Street, that's history.

What kind of effect does that have on you?

He's just given me so much confidence, and the belief that anything is possible. To carry the weight of the entire rap world on his back for so many years—and to be able to take a shoe and sell more Reeboks than they ever sold of one [kind of] shoe—it is absolutely ridiculous. So to have someone of that stature pay me that kind of compliment is incredible.

So how did you become "the Pen"?

I always wrote songs, but I never looked at myself as a songwriter. I figured, you're not a songwriter until people buy your songs. But I was in a group when I was 21 and was about to sign a solo deal with Warner Bros., and then they fired everyone in the black music department and I lost the deal. So I started writing songs and tried to secure another solo deal. I was

living in South Carolina, and recorded some songs and got them to some radio PDs, and they started playing them.

Then people said I should write for other people as well. But I said I wasn't a songwriter, but an artist. So I moved to Atlanta and wound up putting four songs on a CD as a demo, and started shopping a publishing deal.

Why did you sign to Hitco Music in Atlanta [the joint venture with Windswept Publishing]?

I got four offers, but decided to go with Hitco/Windswept because I had so much respect for L.A. Reid and Babyface and the type of music they were delivering, and I wanted to be part of a situation where I knew they knew real good music. So I did a publishing deal with them, and six months later I wrote "Yeah!" and it's been incredible ever since.

What brought you to Atlanta?

That's where my mom was from. I lost her almost four years ago. It was very traumatic. We were so close.

Did she have an effect on *continued on >>p42*

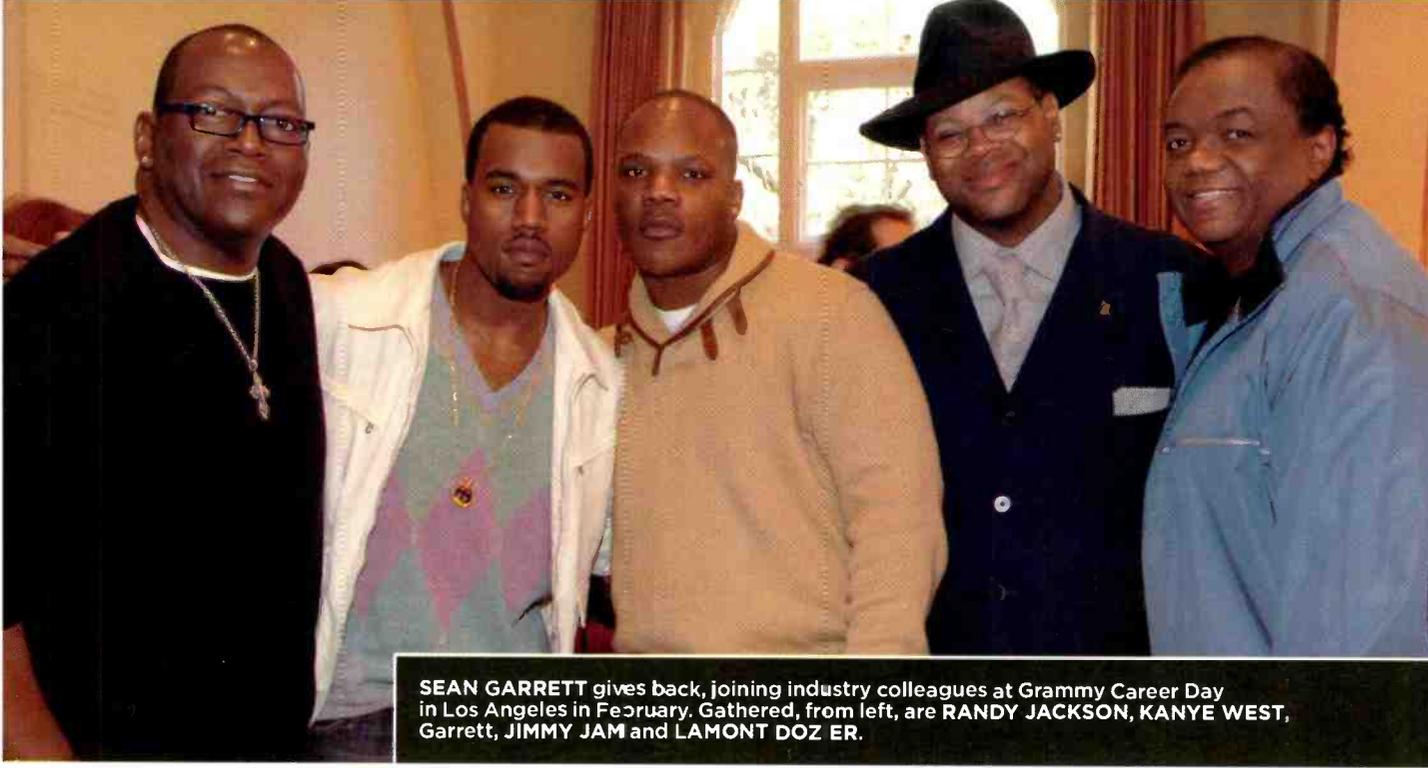


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SEAN GARRETT gives back, joining industry colleagues at Grammy Career Day in Los Angeles in February. Gathered, from left, are RANDY JACKSON, KANYE WEST, Garrett, JIMMY JAM and LAMONT DOZ ER.

from >>p40
your career?

She had this tremendous strength, which she passed down to me. Basically, I had a choice: I could give up, or keep moving and make something of myself. I know she wanted me to keep it going, and losing her was really the force behind me making history, which is what I set out to do.

Making history as a songwriter and producer?

By avoiding all the pitfalls and mistakes that have been made by those who came before me. I want to continue for years to always be a person that can deliver and stay successful, and not get caught up in

all the hype, which is what can happen. And I want to be able to handle the success, not have success handle me and go to my head.

So I wanted to make history and show a positive side to working behind the scenes, to continue to work very hard and take every project very seriously and do 150% in everything and stay around for awhile without getting to a point where I start becoming irrational and disrespectful to people.

How do you go about your business, then?

I work very hard every day to do what I'm here to do, and one thing I can say is that it comes from God, absolutely. I hardly ever write songs in my free time:

Basically, I just go in the studio to work, and it really is a God-given talent, and I'm so appreciative of it and try not to take it for granted.

Do you write with specific artists in mind?

I never just write, but I custom-make songs and records for whoever the artist is, otherwise they're not really true. Like for Chris Brown, those records were cut and pasted and shaped and formed just for him—his personality, his vibe, his feel, his tone. So that's Chris Brown, [I'm] creating his vibe. Not to take anything away from him—he's like my little brother and a super, super talent—or any of the artists I work with. But we all go hand in hand, and the artists definitely do a lot for my songs as well.

Do you ever write for yourself?

I don't write music for me. If I wrote music for me I'd be looking for entirely different stuff. I write my lyrics for the kids and sometimes it's a little edgy, but kids who are 17 are like [they were] 24 back in the day. You don't want to hide anything from them, but be clear about it. They'll respect you more if you're being real with them. But they'll find out about everything later, and then if they do they'll make their own decisions rather than listen to yours because you're hiding it in the first place.

How do you feel about the state of the music business as it relates to you as a songwriter and producer?

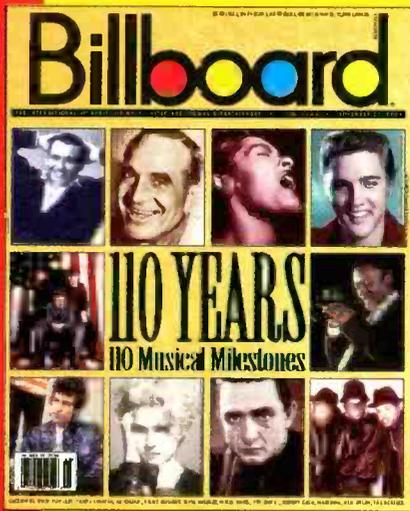
I feel there's a lot going on for those of us who are songwriters and producers. There's a very big business in what we do. The issue of digital downloading is very, very tough on us, and the aspect of having so much access to music in computers and downloading without paying is really tough on our survival.

This is our living: It's not a game we're playing around with, but how we feed our kids. So it's important that people respect **continued on >>p44**

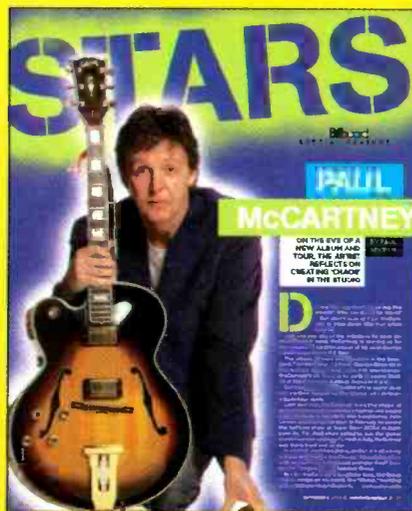
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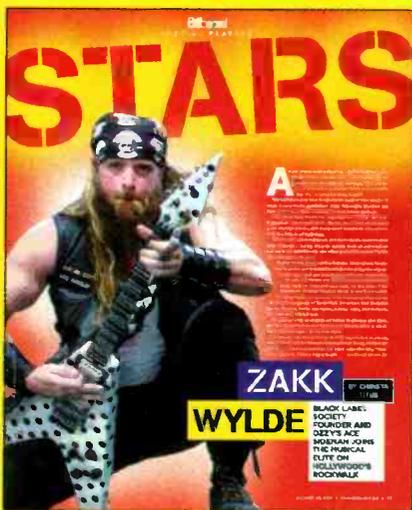
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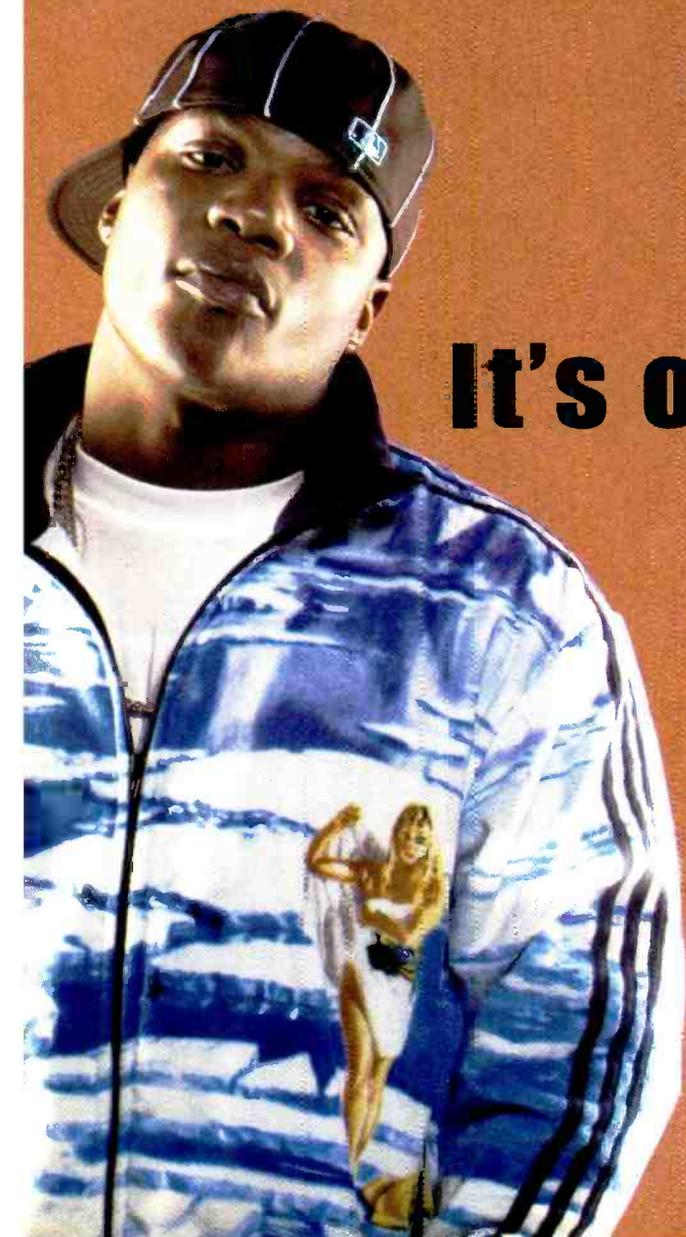
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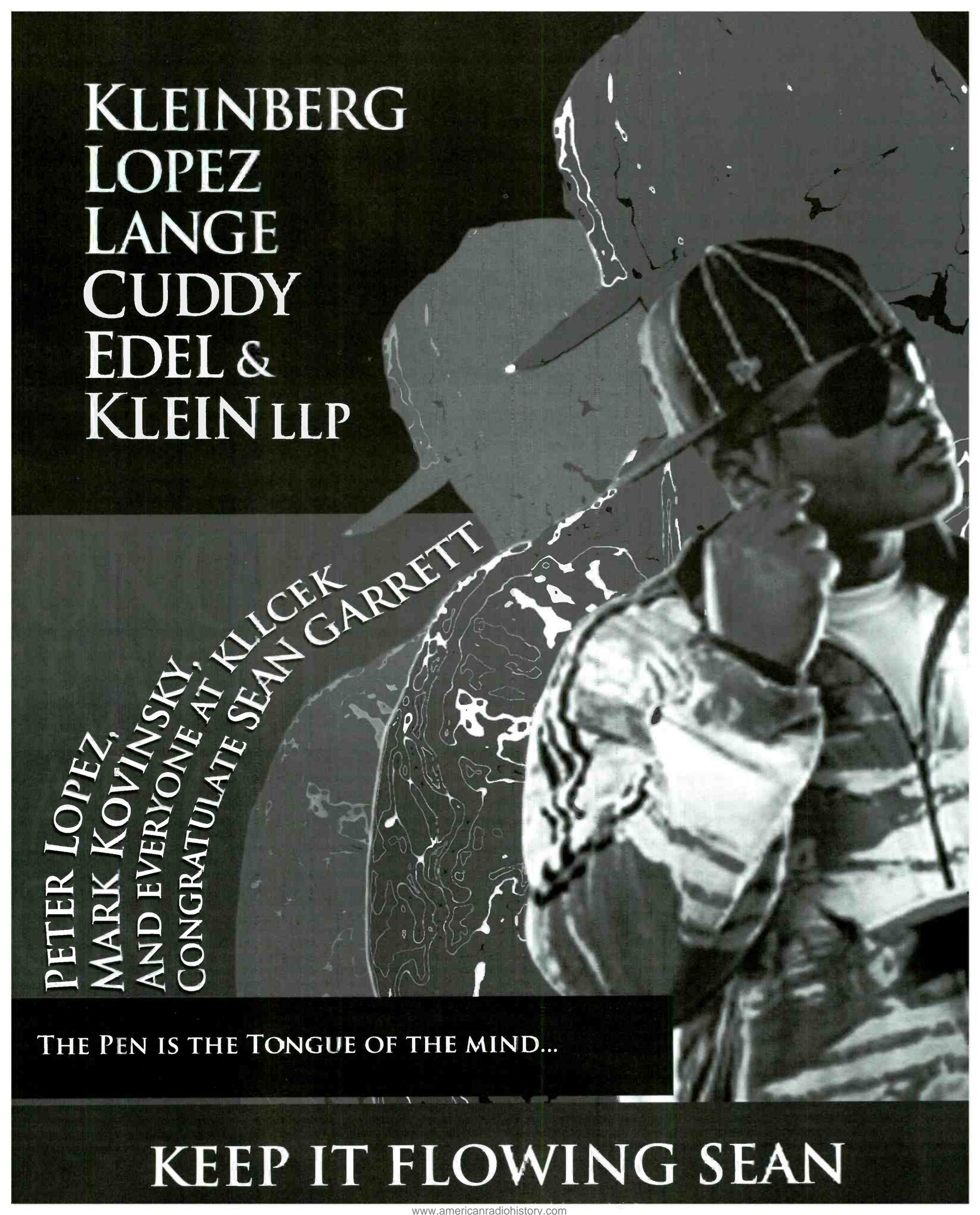
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Annie Lennox works on a new album

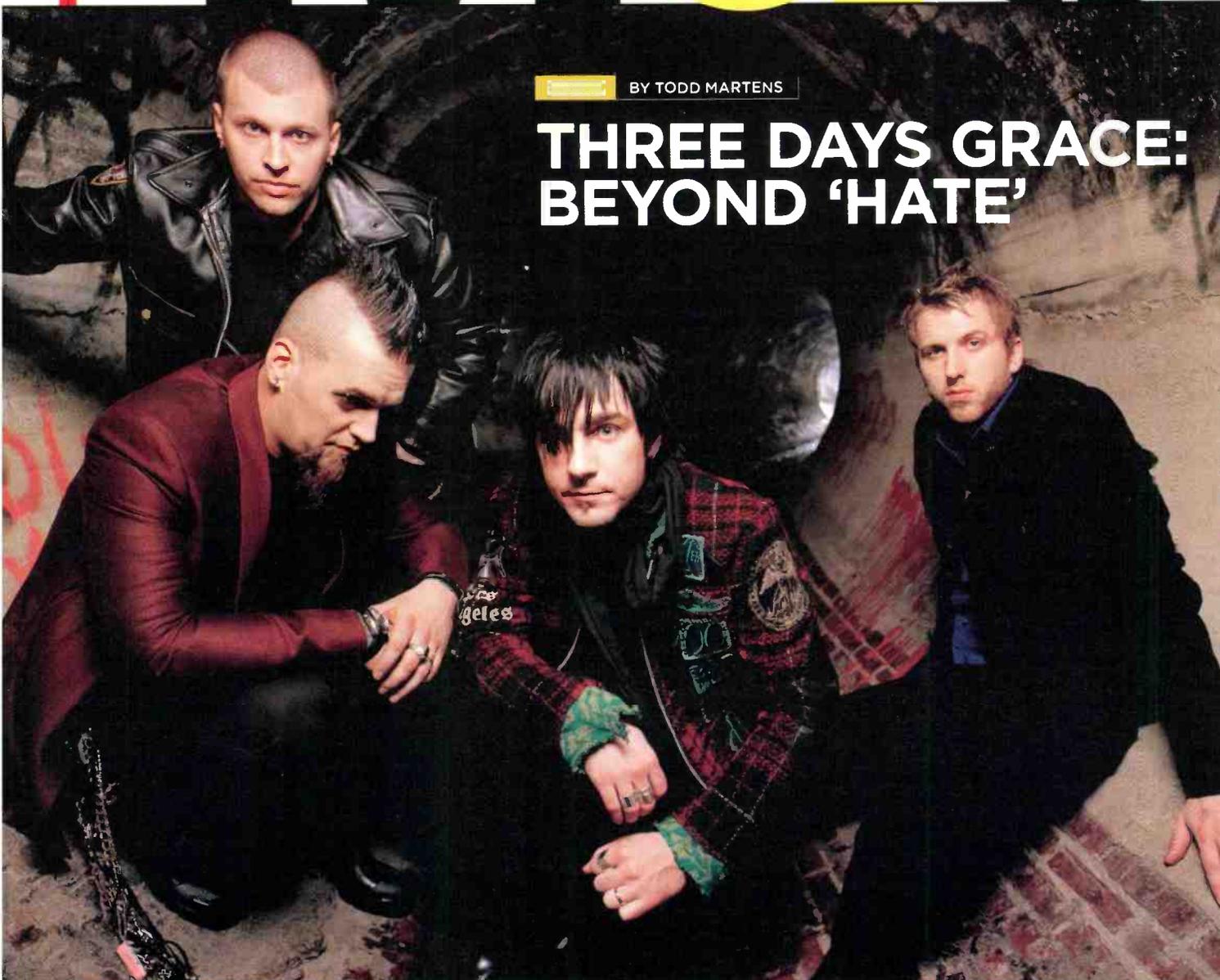
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JULY 1, 2006

MUSIC

BY TODD MARTENS

THREE DAYS GRACE: BEYOND 'HATE'



The 2003 self-titled debut from Three Days Grace arrived just as the band's single "(I Hate) Everything About You" was taking off at radio. With a song that would eventually peak at No. 28 on Billboard's Mainstream Top 40 chart, the heretofore-unknown Canadian rock act faced a problem many a band would be happy to have—spending the next two years on the road proving that it had more up its sleeve than one mass-appeal hit.

First-week sales numbers of its sophomore effort, "One-X," should silence any remaining doubters. The album arrived at No. 5 on The Billboard 200 with 78,000 units sold, according to Nielsen SoundScan. That slightly exceeds Jive/Zomba's initial projection of 75,000, and more than satisfies the label's goal of a top 10 debut, Zomba Label Group senior VP of national sales Bob Anderson says.

The new album adds some ominous textures to Three Days Grace's anthemic grunge-inspired rock. The gloomy undercurrent was directly influenced by the band's experience on the road, which drummer Neil Sanderson says nearly caused the group to drift apart. "It's the phenomenon of urban isolation," he says. "I think a lot of people can relate to being alone in a crowd."

Anderson says the label shipped 250,000 copies for street date. Jive/Zomba strategically targeted the June 13 release date because it fell right before Father's Day in the United States.

"We think that releasing the week of Father's Day was crucial," Anderson says. "We know there are a lot of male shoppers that week."

Previously, Three Days Grace's best week was during Christmas 2003, when its debut sold 34,000 units. To date, the album

has topped 1.2 million units and peaked at No. 69 on The Billboard 200.

The band's debut spawned three top 10 hits on Billboard's Modern Rock chart, but none had the crossover appeal of "(I Hate) Everything About You," which also reached No. 55 on The Billboard Hot 100.

But the other Modern Rock hits did lead to "the audience discover[ing] it wasn't a band that just had one great song," Jive/Zomba VP of A&R Michael Tedesco says. "That cemented the group in terms of being legitimate."

The act's new single, "Animal I Have Become," is giving retailers and promoters hope that the Howard Benson-produced "One-X" can also become a consistent seller. The single is No. 7 in its 11th week on the Modern Rock tally.

Rock KUPD Phoenix PD Larry McFeelie says, "The audience has been phenomenal. As of the first few times we played it, we started getting a lot of phone calls."

Prior to street date, the band toured with Staind. At select venues, Jive/Zomba sold the new single for \$2, which also acted as a ticket to an after-show autograph session/meet-and-greet as well as a \$2 coupon for the new album at FYE outlets. Anderson says about 1,000 copies were sold.

Also boosting awareness at retail was a set of nine trading cards, which were given away as a value-add at the chain and indie level.

Jive/Zomba senior VP/head of marketing Julia Lipari-Kadarusman says the trading cards were part of a strategic effort to put a face to the band. "They had so much success at rock radio, but they were always known as the band with the 'I Hate' song," she says.

The card promotion also had an online component, where fans could gain access to an acoustic version of the new single by sending e-cards to

their friends. "In order to get the next card, you had to send one to a friend," says Jami Stigliano, manager of new media at the label. "They have a fan base, but it's not a rabid fan base that can do all the work for us. So we have to sort of empower them."

"Thus far, everything is going as planned for the label. But these days, retailers practice caution even when they witness the most optimistic of results.

"We've had a few people say good things about it," says Chris Glover, a manager at Hastings' Galveston, Texas, location. "It's been selling well, but it won't be until the second or third week until we know if it's something that's going to hit once and go away or something that will stay for a long time."

Additional reporting by Courtney Lear in Los Angeles.

>>>MATHIS TO RECEIVE ELLA AWARD

Johnny Mathis, who is celebrating his 50th year in show business, will receive the 15th annual ELLA Award from the Society of Singers Sept. 12 at the Beverly Hilton Hotel in Los Angeles. SOS is a nonprofit organization that offers financial assistance to professional singers worldwide. Named after its first recipient, Ella Fitzgerald, the award is presented to singers for their musical as well as humanitarian accomplishments. Past recipients include Elton John and Celine Dion.

>>>CROW, MAYER TOURING TOGETHER

Sheryl Crow and John Mayer are hitting the road on a 27-city tour that kicks off Aug. 24 at Pittsburgh's Post-Gazette Pavilion. Live Nation will produce the outing, which concludes Oct. 12 in Tampa, Fla. Tickets go on sale June 24 for select dates. Mayer's third studio album, "Continuum," is due Sept. 12 on Aware/Columbia.

>>>LABELS TEAM FOR 'ULTIMATE VANDROSS'

J Records, Epic and Legacy are joining efforts for "The Ultimate Luther Vandross." Out Aug. 22, the 18-track set is a career retrospective that includes two previously unreleased tracks: first single "Shine," produced by Jimmy Jam & Terry Lewis, and "Got You Home." Vandross died last July, two years after suffering a stroke.

>>>LILLYWHITE SIGNS PRIMAL SCREAM

Grammy Award-winning producer Steve Lillywhite has signed Scottish rock band Primal Scream to Columbia Records. The group's new album, "Riot City Blues," comes out Aug. 22 in the United States. The set was released earlier this year in the United Kingdom, debuting at No. 5. The U.S. version will include new tracks. The band is opening for the Who July 2 at the Hyde Park Calling Festival in London.

Written and compiled by Melinda Newman.



Latin Notas

LEILA COBO lcobo@billboard.com

Colombia's Strong New Brew

Given the international success of such artists as Shakira and Juanes, it is by now pretty much established that Colombian music—even at its most regional—has possibilities abroad.

The latest artist to get a heavy international push is singer/songwriter Fonseca, a native of Bogotá, whose mix of vallenato and cumbia fused with pop, jazz and world beats vacillates between sophisticated and eminently mainstream.

His breakthrough was "Te Mando Flores," the first single off "Corazón," his EMI Latin debut. (Fonseca had a previous album on indie Lideres.) The song spent 22 consecutive weeks at No. 1 on Colombia's radio charts last year, propelling sales of "Corazón" in that country and making Fonseca an exportable commodity.

Now, EMI is pushing Fonseca in the United States, following his success in Ecuador, Venezuela and Peru. Although single "Te Mando Flores" has yet to chart on Billboard's lists, it is probably only a matter of time before it does as Fonseca has a similar sound to that of countrymates Juanes, Carlos Vives and Jorge Villamizar (of Bacilos), coupled with a truly fine and distinctive voice.

The appeal of "Flores," beyond a great melody, is how it combines dance rhythms with a palpable sense of yearning.

The song, about a far away lover who can only send flowers in his dreams, may be interpreted in many dramatic ways. But actually, it has a quirky story behind it.

Fonseca wrote it between record deals while he was a contestant on a Colombian reality show called "La Granja" (The Farm).

"Wow, I've never told this story," he says with a laugh. "They told me I could take my guitar with me, and I spent all my free time with my guitar. When you're in a reality show, you're totally isolated. My girlfriend was in Spain, and I don't know what came over me, and I wrote that song."

We are betting on Fonseca's success, however, for

reasons that go beyond a single song. "Corazón" is a well-rounded album that touches upon many styles and gives glimpses of a thoughtful writer. And although Fonseca sounds a lot like Vives, he has developed his own direction. At the same time, he takes care to give Vives the props he deserves.

"I've had an evolution toward vallenato," says Fonseca, whose sound was ini-

tially far more pop. "I always liked it, but it was a bit foreign to me. Then, I heard 'Clásicos de la Provincia' [Vives' breakthrough album] and my [thoughts] changed. I heard the music in a different way."

Although Fonseca says he would never dare call himself a vallenatero, he has received support from that musical community based on Colombia's Atlantic coast.

Perhaps more important, he

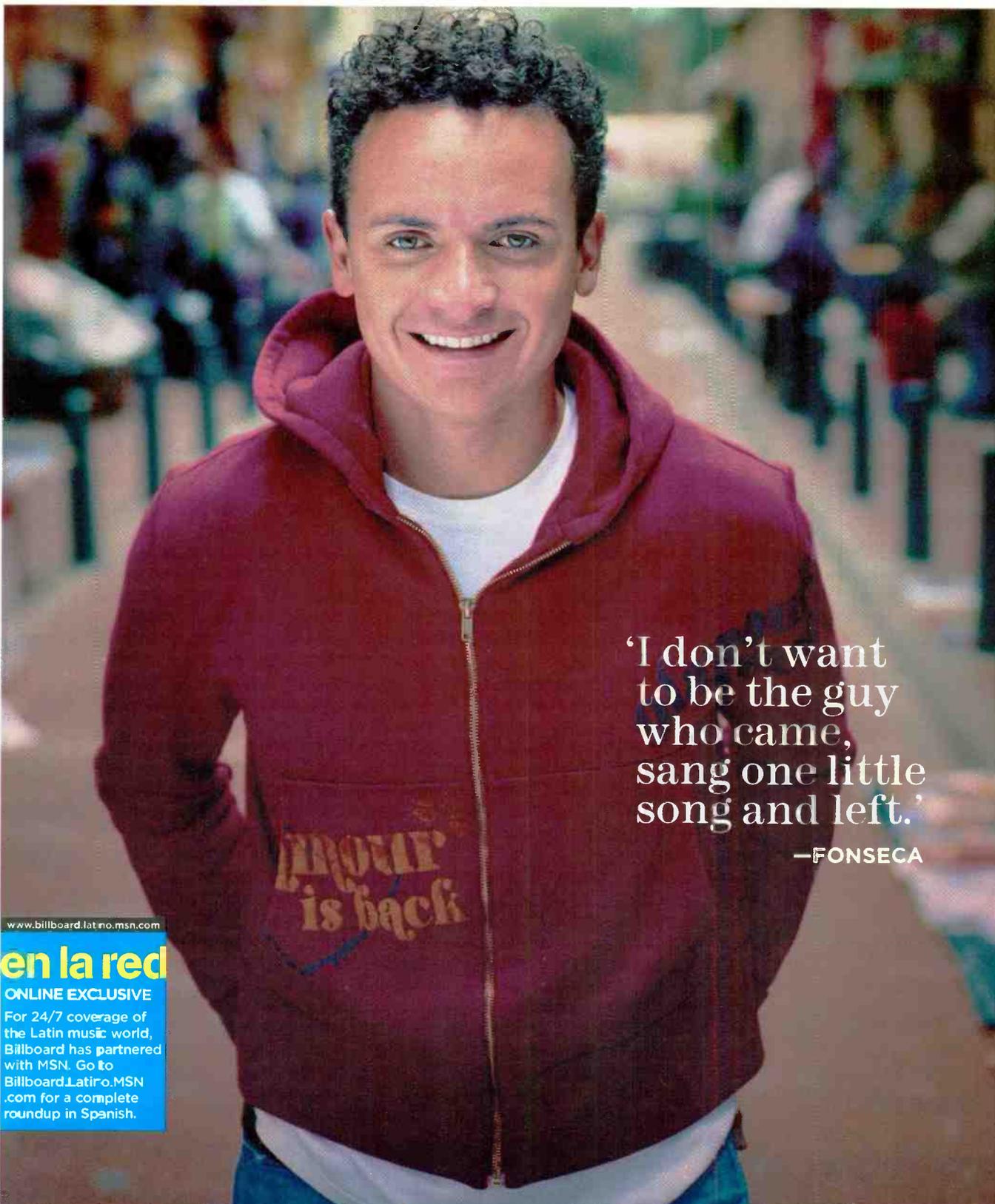
sees a real Colombian movement developing, emboldened by the international success of Shakira and Juanes.

"I no longer see it as an unattainable goal," he says of worldwide acclaim, noting that these days merely being Colombian opens doors for radio and TV promotion.

However, he adds, "It's also a dangerous moment. We don't want to be repetitive, or else we'll bury ourselves.

I'm confident in what I can do with this album. Here, I want to take my first, firm step. I don't want to be the guy who came, sang one little song and left."

Other noteworthy, up-and-coming Colombians to watch include Andres Cepeda, newly signed to SGZ/Univision; as well as Maia, Ilona Jorge Celedon and Julio Nava. All are currently unsigned but surely not for long.



'I don't want to be the guy who came, sang one little song and left.'

—FONSECA

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6 QUESTIONS

with CHRIS CARRABBA
by COURTNEY LEAR

Chris Carrabba is a slave to his feelings, a quality that fans of his band, Dashboard Confessional, have come to adore. After almost two years of writing and recording, the band will release its much-anticipated fourth studio album, "Dusk and Summer" (Vagrant), on June 27. It is the follow-up to "A Mark, a Mission, a Brand, a Scar," which came in at No. 2 on The Billboard 200. The new album's first single, "Don't Wait," is No. 21 on the Modern Rock chart.

Carrabba has expanded on the outfit's original acoustic feel to create a bigger rock sound on its latest effort, but his signature emo lyrics, such as "My heart is sturdy but I need you to survive" on the track "Reason to Believe," remain on message. Dashboard Confessional will start a 21-date summer tour July 10. Although the amphitheaters on most of the dates are a far cry from the band's club beginnings, Carrabba still makes time to meet with his fans after shows, even now that they number in the thousands.

Q: How do you handle being labeled "the king of emo"? Is that something you embrace or are trying to get away from with the new album?

A: Neither. I never thought it really applied to me. The press needs to tag you with something, I guess. So, as far as I'm concerned, eventually they'll get tired of calling me that and they'll call me something else.

Q: Don Gilmore, who has produced Pearl Jam and Linkin Park, and Daniel Lanois, who is best-known for his work with U2 and Bob Dylan, produced this album. They have very different sounds. How did you make sure the album sounded coherent?

A: One of the things we did, first we did it with Daniel, then when we started working with Don, we retracked certain elements from the second session onto the first. So there was the same sound and continuity.

Q: This album definitely has the bigger rock sound that was first evident on "A Mark, a Mission, a Brand, a Scar" and with the "Vindicated" single. Why did you decide to go in this direction?

A: I'm not sure I decided. I guess that's just how I was writing, how I was feeling. I'm sort of a slave to that. I don't have a lot of preconceptions: "Well, I should do this now." [It is] where I am as a writer at the moment.

Q: How did the collaboration with Counting Crows' Adam Duritz on the album track "So Long, So Long" come about?

A: We're friends, so we've been talking about doing something together, in the form of a tour, for a long time. We weren't really able to line it up where we both had the same schedule with record releases and all that nonsense. So, he heard that track, and he had mentioned me singing on his record, but he really liked this track so we invited him to sing on this record.

Q: Your lyrics are very personal and emotional. Are there certain areas that are off limits?

A: Probably, but I just tap into whatever is resonating at the moment. I think there are certain things I don't need to sing about, to write about, as far as what triggers me as a writer. So there's plenty I don't write about, because it doesn't seem to need needling. Life, in general, serves as an inspiration for me for writing. I'm interested in minutiae and placing it elsewhere.

Q: Your fans expect a very specific sound from you. How far do you feel you can expand artistically before you risk alienating your fan base?

A: It's not really something I worry about. I think they've given us a really wide berth. It's hard to imagine that while we're writing. We hope they like it when it comes out, it's as simple as that. There's certain fans that will only like one way we did things and certain fans that will only like another way. We kind of ebb and flow between those two things. If you liked one, you may have to wait a couple of records, but you'll find it again.

CARRABBA: MARINA CHAVEZ



Jazz Notes

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Fantasy Diminished By Hinte's Departure

Founded in the '50s as a jazz indie that recorded Dave Brubeck and Cal Tjader, among others, Fantasy Records became the house that Creedence Clearwater Revival abundantly built in the '60s. The Berkeley, Calif.-based label amassed a jazz empire by scooping up seminal, but bankrupt indies from the '50s and '60s such as Riverside and Prestige.

Similarly, Concord—formed as a mainstream jazz label in the early '70s in Northern California and now headquartered in Los Angeles as Concord Music Group—found its financial stride thanks largely to Ray Charles' multi-platinum pop record "Genius Loves Company."

When Concord bought Fantasy a year and a half ago,

feathers were ruffled among longtime employees at the latter. And the jazz community worried about how the new owners would spin Fantasy's catalog.

Although an impressive se-



HINTE

ries of reissues and boxed sets have been set in motion—including the Thelonious Monk/John Coltrane two-CD set, "The Complete 1957 Riverside Recordings," bowing June 27—it was disconcerting to hear that Terri Hinte, a Fantasy employee for 33 years and its director of publicity for 28 years, was laid off May 31, with three business days' notice. Jazz at Fantasy lost one of its true advocates.

It's ironic that the Jazz Journalist Assn. had already planned to celebrate her. At its 10th annual Jazz Awards show June 19 at New York's B.B. King Blues Club & Grill, Hinte received one of its behind-the-scenes A-Team honors, inscribed as "De Facto Curator of Fantasy Records." While Hinte has been reluctant to talk

about her dismissal, esteemed journalists have been weighing in on her behalf.

Grammy Award-winning liner notes scribe Bob Blumenthal calls her "hands down, the absolute best," while author Gary Giddins praises her for "her personableness, intelligence and humor." He wonders how safe Fantasy's catalog really is. "The new owners seem to have no idea what to do with this stuff, how to treat it or market it," Giddins says. "And now they've let go the one person in the company who did."

Concord president Glen Barros counters: "We're committed to jazz and the jazz catalog we've invested in." He adds that he has "tremendous respect" for Hinte as "a great caretaker, proponent and spokesperson" for jazz. "However, when com-

panies merge, there are unfortunate consequences," Barros says. "But I don't think Terri's departure means that we have any less respect for the Fantasy catalog."

Concord GM Gene Rumsey says, "We're as bullish as ever on aggressively marketing the jazz catalog. We're not trying to alienate jazz aficionados, but we are trying to expand the market size, to broaden the number of consumers. Plus, we're not just reissuing titles; we're taking a serious stab at re-establishing the old labels' brands."

Rumsey says that Hinte has been invited to consult on future reissue projects, while independent publicity company DL Media will lead the charge for upcoming releases. Hinte will take on freelance writing,

editing and publicity gigs (hudba@sbcglobal.net). She will also continue to work with saxophonist Sonny Rollins, having served as his only publicist since 1978.

NOLA TRIBUTE: On June 6, Crescent City native Wynton Marsalis, joined by singer Cassandra Wilson and Big Easy chef Emeril Lagasse, announced that he and his production team will present a live TV special Aug. 29, the anniversary of Hurricane Katrina. Titled "New Orleans: Rebuilding the Soul of America... One Year Later," the program will be one of a series of events planned during the three-day New Orleans Cultural Tribute (Celebrate Jazz Trio) fest running Aug. 27-29.

BeatBox

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Sanchez's U.S. Dance

DJ Turns On Some Serious Americana With 'Come With Me'

We in dance music don't get albums like Roger Sanchez's "Come With Me" (Ultra) very often. We get avant-garde collections from underground artists that only a fraction of the music-buying public will ever support. We get serviceable pop from upstarts looking for an easier route to MTV-level success. We get confused, uneven castoffs by career DJs looking to make a name—and maybe some publishing dough—as writers and producers.

But it's a rare day when we get an album that truly reflects what American dance music down to its roots is all about. And Grammy Award-winning producer/DJ Sanchez's second full-length is exactly that.

"I want people to really listen to it and see if they can relate to it," Sanchez says from Ibiza,

where he spends half his year. "A couple of album sales definitely wouldn't hurt. If it goes pop or crosses over, fantastic. But I'm not really worried about that."

That sounds beatific, but from a DJ of Sanchez's stature, it rings true. In the world outside the United States, guys like him don't need to make albums that do well. They can easily rest on their hefty performance fees. Which is perhaps why "Come With Me" sounds so unforced.

The album is 11 tracks, each paying tribute to a different branch in the dance-music family tree, all rendered with a pop polish that could easily send them straight onto the charts. First single "Turn On the Music" is a foot-stomping club anthem perfectly in place on today's darker dancefloors; Grammy-winning Latin singer/guitarist Alejandro Sanz is featured on "I'm Yours," a soundtrack for a moonlit tango; "Reason" could single-handedly bring back disco-style roller rinks and even features a rap (yes, dance and hip-hop are siblings!); "Take a Chance" is a Spanish-flavored showgirl solo that deserves Bob Fosse choreography.

There's even a full-fledged breath-taker: "Free (Headwinds)," which started out as straight-up reggae. The original singer, Jamaican recording artist Suzanne Couch, remained, but Sanchez reimagined the song's style as "U.K. soulful dance, like Soul II Soul. I kept some of the original guitar, brought in the string section. I wanted to give it that classic soulful feel because that's what her voice sounded like to me." Indeed,

SANCHEZ

Couch sounds like Chaka Khan, and the melody has an expansiveness that recalls Ashford & Simpson. "It just gives a bit of a breadth to the album," Sanchez says. "It gives you that intimate moment."

Unusually, and perhaps fittingly, "Come With Me" will be released first in America on June 27 with Europe to follow. Let's support it and embrace it and love it before they do for once.

SUMMER DAZE: In celebration of the sunny season, I'll name a different "Summer Pick" at the end of my columns throughout August. This week's pick is "The Cure and the Cause" by Irish house duo Fish Go Deep featuring vocalist Tracey K. Still available for license in America through Defected in the United Kingdom, the quirky record has been adopted by the country's dancefloor ladies as a rueful singalong over which to bond. Astute lyrics about toxic men can have that effect (see Kelly Clarkson, Mary J. Blige).

"The response has been brilliant particularly amongst American DJs, who have picked up on Dennis Ferrer's stunning rework of the track," Defected head of A&R Simon Dunmore reports. "Cure" is also featured on the label's upcoming "Defected in the House: Eivissa" compilation. ●●●



TAXIRIDE



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Pop-Rock Act Taxiride Books Return To India

Enthusiastic audiences and media exposure in India are luring Australian pop-rock act Taxiride back to the subcontinent.

Virgin/EMI India recently invited Melbourne-based Taxiride to play its first shows in Mumbai, Delhi and Bangalore as part of a 10-date series of gigs flagged "VH-1 Rock Rules." The shows, organized by VH-1 India, took place between May 28 and June 6. They were filmed for broadcast, and also featured unsigned U.K. alternative rock act Haven and Swedish hard rock band Empire Dogs (Versity Music) as well as 12 Indian acts.

Following what Taxiride's Sydney-based manager Alan Robertson calls "truly amazing" audience reaction, he is discussing a second Indian visit with local agents. In Australia, the act is booked through Premier Artists and published by Mushroom Music.

Robertson says VH-1 India played the album's lead single "Oh Yeah!" ahead of the visit, then put second single "What Can I Say" in high rotation. English-language radio stations in Mumbai, Delhi and Bangalore are also playing the latter track.

Virgin/EMI issued Taxiride's third album, "Axiomatic," in India in November 2005, two

months after its Australian release on the band's MGM-distributed Blue Tiger Music label. "Part of being an independent act is the need to find new markets around the world," Robertson says. "India appealed because Virgin/EMI India label manager Craig Fernandez was very enthusiastic about Taxiride."

Robertson says Taxiride's first two albums "Imagine" (1999) and "Garage Mahal" (2002) on Warner Music respectively sold 200,000 and 150,000 units globally. European deals for "Axiomatic" are being finalized, he adds.

—Christie Eliezer

FRENCH SOUVENIRS:

Shipments of singer/songwriter Patrick Bruel's first album of original music in seven years have just passed the 400,000 mark in his native France.

Bruel's sixth album "Des Souvenirs Devant..." (RCA/Sony BMG) remains in the top 30 of the IFOP/Tite Live sales chart three months after its March 20 European release. It is the latest step in a 20-year music career that has seen more than 10 million Bruel albums shipped, according to his label.

Initially a film and TV actor, Bruel became a major record-

ing artist in France with his second album, "Alors Regarde," in 1989.

Although he had written songs since he was a teenager, Bruel had not recorded his own material since his fourth album, 1999's "Juste Avant."

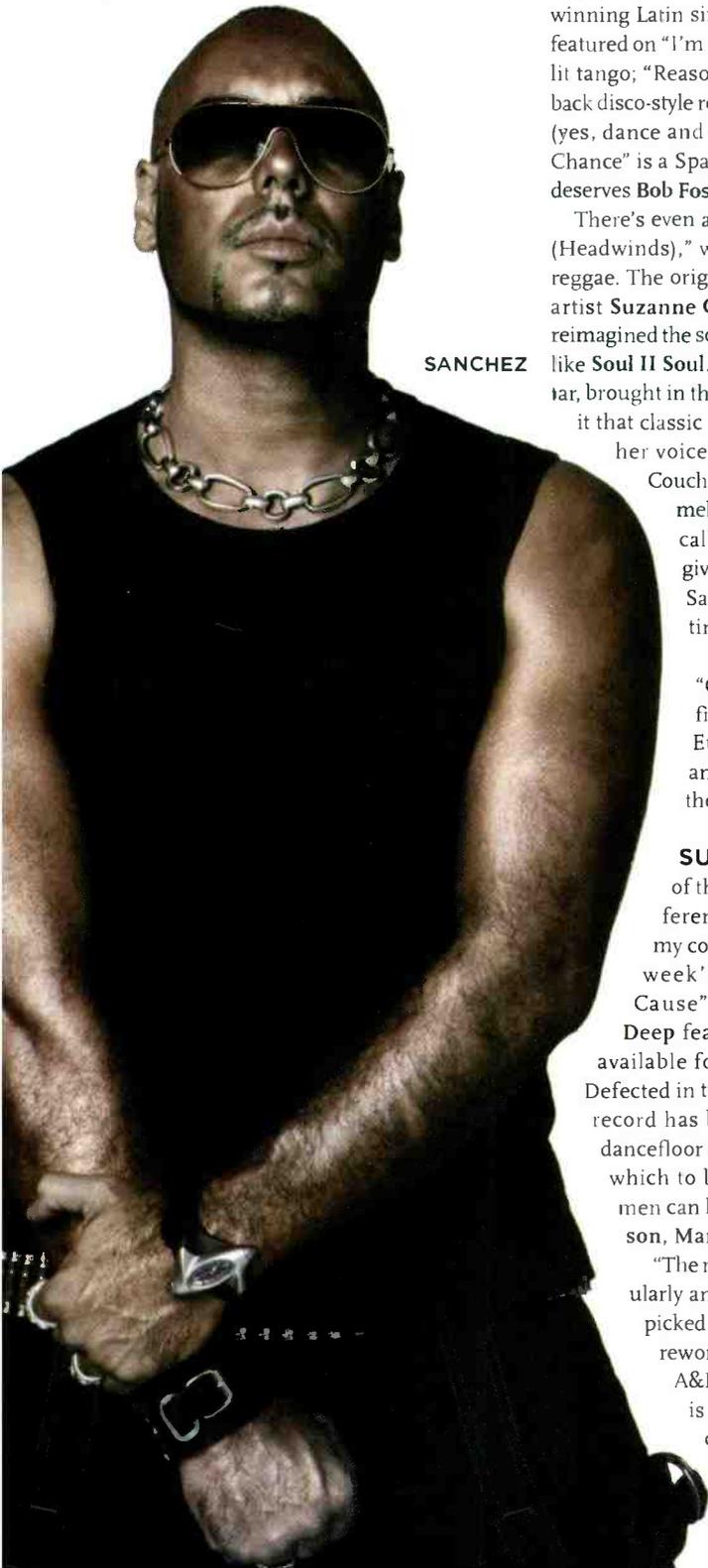
RCA says global shipments of "Juste Avant" now stand at 1.7 million copies. The follow-up, "Entre Deux" (2002), saw him tackling French "chanson" classics, but Bruel is now back with his own material, published by his own company, 14 Productions.

"Juste Avant" was a hard act to follow, Sony BMG Music France international product manager Valérie Thiery concedes. "It worked incredibly well," she says. "The market is different today and this album is more personal, but we still hope to reach very high figures."

Thiery says international promotion for the album will intensify after the summer. Outside of French-speaking territories, Bruel's strongest markets are the Netherlands and Germany.

In October, Bruel begins a 39-date tour of France, booked by Backline-VMA, interspersed with dates in Belgium and Switzerland.

—Aymeric Pichevin





Nashville Scene

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Cyrus, Herndon Ink New Deals

Veteran Artists Prep New Albums; Roster Cuts Start At Sony BMG Nashville

Some familiar country names—Billy Ray Cyrus and Ty Herndon—have landed new label deals. Meanwhile, the expected artist roster cuts have started at the newly merged Sony BMG Nashville.

Cyrus has signed with New Door Records/Universal Music Enterprises. The first single, “Wanna Be Your Joe,” has been shipped to country radio. An album of the same name is due July 18.

Cyrus wrote or co-wrote all 12 tracks on the album, which features guest vocalists George Jones and Loretta Lynn. Tunes include tributes to Lynyrd Skynyrd and the late NASCAR driver Dale Earnhardt as well as a tongue-in-cheek number called “I Want My Mullet Back.” It’s a toss-up as to whether Cyrus’ initial rise to fame in the early ’90s was due more to his hip-shaking “Achy Breaky Heart” or his elevation of the mullet to an art form.

An established actor who previously starred in his own series, “Doc,” Cyrus now appears with his daughter Miley in the

Disney Channel series “Hannah Montana.”

Cyrus previously recorded for the Mercury, Monument and Madacy labels. His last project, 2003’s “The Other Side,” was a Christian album released on Word Records.

Meanwhile, Herndon has signed with Titan Pyramid Records, a division of Titan Global Entertainment. His first album for the label, “Right About Now,” is due this summer. Herndon produced with Darrell Brown, Dennis Matosky and fiddler Jonathan Yudkin.

Herndon recorded for Epic Records from 1995 until 2002, where he racked up seven top 10 singles including three No. 1 hits. His first two albums, “What Mattered Most” and “Living in a Moment,” were certified gold by the RIAA. Two more studio albums and a 2002 greatest hits set followed.

Titan Pyramid is distributed by Fontana.

In other news, the first four artists have been cut from the Sony BMG Nashville roster. Gone are newcomers Jace

Everett, Susan Haynes, Brice Long and Jamey Johnson, who sold 63,000 copies of his 2005 BNA Records debut album, according to Nielsen SoundScan. That album debuted at No. 20 on Billboard’s Top Country Albums chart on the strength of top 15 single “The Dollar.”

Everett and Haynes had been on the roster of the now-defunct Epic Nashville imprint and sold 5,000 copies and less than 1,000 copies, respectively, of their debut albums. Long was on Columbia and had not yet released an album.

More roster cuts are expected by the end of the month.

ON THE ROW: Former Sony Music Nashville president Allen Butler has signed Little Texas to his newly launched management firm, Allen Butler Entertainment. Butler also manages singer/songwriter Minnie Murphy, the sister of Capitol Records Nashville artist Jamie O’Neal.

Bob Reeves has resigned from Midas Records where he had been national director of promotion since its launch last fall.

SIGNINGS: Warner Bros. artist and former “Nashville Star” contestant Lance Miller has signed a co-publishing agreement with Famous Music Nashville. Miller is in the studio with Brad and Brett Warren, who are producing his debut CD. The artists, better-known as the Warren Brothers when they recorded for BNA Records, are former “Nashville Star” judges.

Miller’s songs have been cut by Tim McGraw, Tracy Lawrence, Clay Walker, Restless Heart and Mark Wills. He previously was signed to EMI Music Publishing.

Show Dog Nashville artist Rebecca Lynn Howard has signed a co-publishing agreement with Roger Murrah’s Castle Street Music.

MUSIC NEWS: Dierks Bentley recently filmed a concert at the Fillmore Auditorium in Denver that is slated to become a full-length concert DVD. The high-definition DVD, directed by London-based filmmaker Russell Thomas, is due in late 2006 or early 2007.

CYRUS



The Beat

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Switchfoot Switches Plans; Lennox Labors

Although Columbia Records initially planned to breathe new life into Switchfoot’s current album, “Nothing Is Sound” by adding new tracks, Switchfoot leader Jon Foreman says that the San Diego-based group will instead go back into the studio to record a new album.

While “Nothing Is Sound” certainly sold respectably—it has moved 526,000 units since its September 2005 release, according to Nielsen SoundScan—those numbers are a far cry from its predecessor, “The Beautiful Letdown,” which has U.S. sales of 2.6 million. The album got off to a rough start when it was one of 15 titles recalled by Sony BMG because software on the CDs behaved like spyware (Billboard, Nov. 26, 2005).

But Foreman is trying to look forward, not back. “As a songwriter, you have a belief in all your kids and I’m really excited about these new tracks. Obviously that’s where my heart’s at right now,” he says. “But at the same time, I look back at those songs and they are kind of tainted by a few of the things that went down last year. But at the end of it all you have to just look at what you’ve got and we’re really thankful that we’re making music.”

Tentative release date for the new set is Nov. 7, according to Foreman.

HARD AT WORK: Annie Lennox can take a

notoriously long time between albums, so we were delighted to hear that she is working on a new project, although no delivery date is in the offing. “I am writing at the moment. I’m at the early stages so I’m not really able to say who I will be working with,” she says. No theme has emerged for the follow-up to 2003’s “Bare” (J Records), she says, although, as usual, her standards are high.

Lennox is hoping to deliver an album “with 12 strong, powerful, really emotive songs that people can connect to.” If she achieves that, she says, “I can feel proud of [it], no matter if it sells 10 copies or 50 million.”

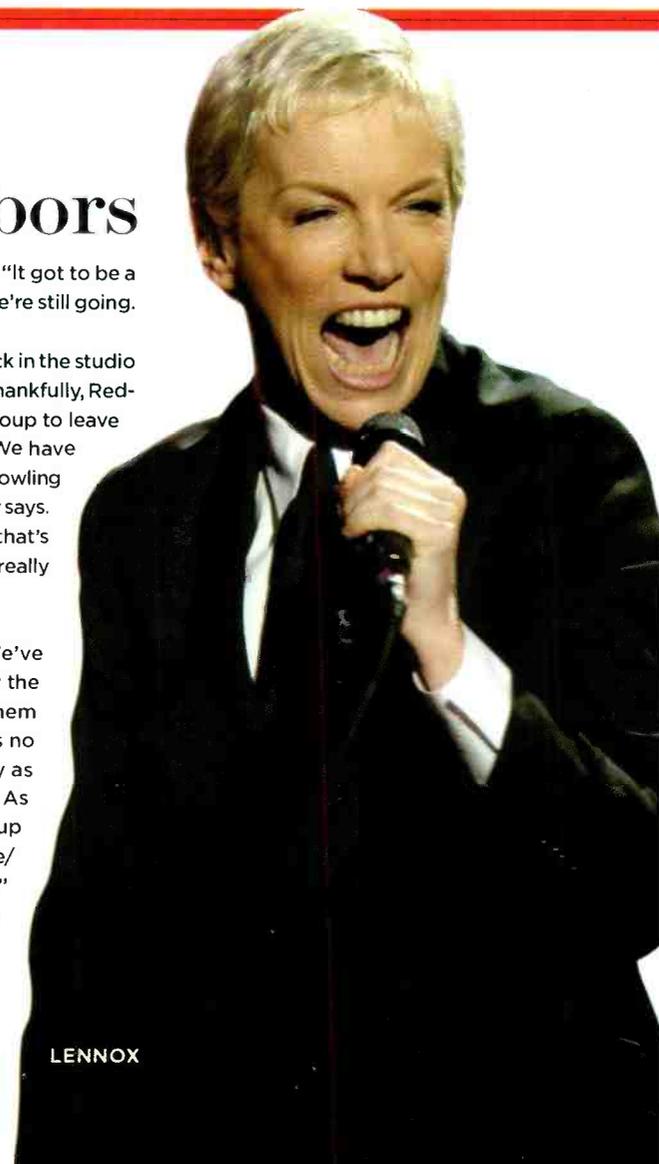
BACK BURNER: The Decibel Collective, the label co-founded by Bowling for Soup’s Jaret Reddick, has ended its short-lived partnership with Fontana (Billboard, Aug. 13, 2005). The label is seeking licensing partners for its first act, the Art of Dying. “Mark Flaherty, one of our partners, took a job at J Records and we’re obviously so busy with Bowling for Soup, so [the label] is sort of on the back burner,” Reddick says.

Reddick admits running a label was a wake-up call—something we wish more artists would realize before they decide to start their own imprint. “Unfortunately things just didn’t work out quite

the way that we wanted,” he says. “It got to be a pretty big monetary burden, but we’re still going. We’re still trying.”

For now, Bowling for Soup is back in the studio working on a fall release for Jive. Thankfully, Reddick says fans can count on the group to leave politics and reality at the door. “We have not changed one bit. In fact, it’s so Bowling for Soup, it’s just crazy,” he jubilantly says. “We have a song called ‘I’m Gay,’ that’s just about how happy we are and it really is just a fun album.”

PARENT OF THE YEAR: We’ve often heard artists talk about how the studio feels more like home to them than anywhere else, but perhaps no one has put it quite the same way as Green Day’s Billie Joe Armstrong. As the band starts work on its follow-up to its Grammy Award-winning Reprise/Warner Bros. set “American Idiot,” Armstrong says the trio goes into the studio because “it’s fun. It’s like a clubhouse. If we didn’t do that, I don’t know what the hell else I would do. It beats the PTA meeting, that’s for sure.”



LENNOX

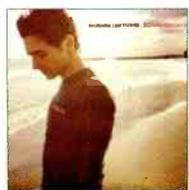
REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



DASHBOARD CONFESSIONAL
Dusk and Summer
Producer: Don Gilmore
Vagrant
Release Date: June 27

Sounds like Chris Carrabba took notes when his band opened for U2 last fall. On "Dusk and Summer," Dashboard Confessional's first full-band studio effort in three years, the specter of Bono hovers over his impassioned pleadings, which move from shivery falsetto to operatic sweep. And while U2 producer Daniel Lanois collaborated on only a few songs, his sonic vision shines through all 10 tracks. The midtempo opener "Don't Wait" sends an impossibly simple hook over a classic U2 beat, while the delicate "Stolen," the album's best cut, unabashedly echoes "With or Without You." Slower paced and more atmospheric than any of its predecessors, "Dusk" is an ambitious showcase of maturity. However, the "Shrek 3"-ready piano ballad "So Long, So Long," featuring Counting Crows' Adam Duritz, will make longtime fans cringe and yearn for the bygone man-with-guitar days.—*SP*



PET SHOP BOYS
Fundamental
Producer: Trevor Horn
Rhino
Release Date: June 27

There is something quite comforting about a new Pet Shop Boys album. Neil Tennant's vocals always manage to soothe and, when necessary, invigorate. The same is true of Chris Lowe's electronic wizardry. To be sure, Boys Tennant and Lowe, accompanied here by producer Trevor Horn, offer much comfort on "Fundamental." The

nightclub-primed electro beats the duo helped pioneer in the '80s are present as are lushly arranged, chilled-out moments of bliss. Fans are treated to politically alive anthems ("I'm With Stupid," "Integral") and tales from the broken hearts club ("I Made My Excuses and Left," "Indefinite Leave to Remain"). And while "The Sodom and Gomorrah Show" is one of the best-named songs ever, unfortunately, it's not a great song. Neither is "Luna Park." For greatness, look to the irresistibly melodic "Twentieth Century," the New Order-hued "Minimal" and the Diane Warren-penned ballad "Numb."—*MP*



INDIA.ARIE
Testimony Vol. 1, Life & Relationship
Producers: various
Universal Motown

Release Date: June 27

Honest and personal are two adjectives frequently associated with India.Arie's music. This follow-up to her 2002 Grammy Award-winning "Voyage to India" is no exception. But here the singer/songwriter displays a broader profile of who she is musically while dissecting the stages of a failed romance from heartbreak to acceptance to transcendence. To help impart the personal wisdom she has gleaned from that journey, India.Arie draws on her country roots, pairing with Rascal Flatts' Gary LeVox on "Summer"; covers Don Henley on the arresting "The Heart of the Matter"; and trades licks with Bonnie Raitt on the exuberant "I Choose." She even plays the trumpet on "These Eyes" and piano on the set's several interludes. The result is an ambitious, aurally rich suite of storytelling songs (à la mentor Stevie Wonder in his '70s heyday) enhanced by Arie's expressive vocals.—*GM*

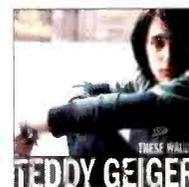
SINGLES



JESSICA SIMPSON A Public Affair (3:21)
Producer: Lester Mendez
Writers: J. Simpson, J. Austin, G. Kurstin, S. Watters, L. Biancaniello, L. Mendez,

N. Ashford, V. Simpson
Publishers: various
Epic

Jessica Simpson opens a new chapter in her life ready to set the charts ablaze. Her first release post-100 mph ascent to the A-list is an ecstatic pure-pop frolic reminiscent of Madonna's "Lucky Star." Giddy, wildly adventurous production from Lester Mendez is an absolute delight—maddeningly catchy and brimming with melodic twists and turns—giving "A Public Affair" the potential to actually signal a tidal shift back to the center for top 40—it's that good. Neglected pop fans will lather over this unapologetically fluffy summer song while habitual Simpson detractors will see her in a new light. A public affair, indeed. This record is perfect.—*CT*



TEDDY GEIGER These Walls (3:36)
Producer: Billy Mann
Writers: T. Geiger, B. Cohen, P. Wallace
Publishers: various
Columbia
Columbia golden boy

Teddy Geiger gives us a better idea of his mettle on "These Walls," the follow-up to poppier breakthrough "For You I Will (Confidence)," which reached No. 29 on The *Billboard* Hot 100. Here he evolves past teen-idol typecasting with a gritty, lyrically astute song that slaps down any potential comparisons to female-oriented singer/songwriter labelmates John Mayer and Five for Fighting. Word is that this was the last song contributed to the album, and label honchos realized its potential but already had the program in place for "Confidence." As much as that song offered a formidable bid for playlists, this is the title that will establish a face and name for Geiger. "Walls" is a star-making vehicle—and it takes only one spin. Welcome to the big time, Teddy.—*CT*

HIP-HOP

SHAWNNA
Block Music
Producers: various
DTP/Def Jam

Release Date: June 27

Hip-hop has become a Bermuda Triangle for its mistresses. The sextop formula doesn't work by itself anymore. A woman can be a mix-tape monster, but her verses can't be too rough or she's considered manly. What's a girl to do? Shawna answers this question with "Block Music." Her recent hit "Gettin' Some" worked the sexy angle, killing with a thick bassline and a Too Short snippet. The "Gettin' Some" remix featuring Ludacris, Lil Wayne and Too Short has Pharrell impersonating Twista's speedy rhyming. But Shawna successfully showcases her storytelling on "Roll Wit Me," describing a drug run gone awry. "Candy-Coated" slices up 8 Ball & MJG's "Lay It Down" into a trendy repetitive hook, featuring 8 Ball & MJG themselves, while "In Tha Chi" and "Chicago" are relaxed melodic tracks, featuring Shawna's famous dad, blues guitarist Buddy Guy.—*HC*

MR. LIF
Mo' Mega
Producers: El-P, Mr. Lif, Nick Toth
Definitive Jux
Release Date: June 13

Mr. Lif enjoys status as the architect of some of the rap world's most visceral polemics, both as a solo artist and with his Perceptionists. Strange then that "Mo' Mega" uses all its political juice in its first half, turning midway through to more generalized Everyman stories and, disappointingly, fairly standard sophomore album tales from the road such as "Long Distance," with its awkward sex talk, or the throwaway "Washitup!," which rehashes De La Soul's tossed-off-in-its-own-right "A Little Bit of Soap." Lif's in good hands production-wise, as El-P furnishes a grand storm of rock on "Collapse" and

"Take, Hold, Fire!" Lif's desire to broaden his material with generation-jumping stories of family ("Looking In . . ." and "For You") is well-meaning, his own fierce catalog unfortunately makes "Mega" seem like a missed opportunity.—*JV*

ROCK

UNDEROATH
Define the Great Line
Producers: Underoath, Matt Goldman, Adam Dutkiewicz
Tooth & Nail/Solid State
Release Date: June 20

Christian post-hardcore act Underoath revels in cacophony on "Define the Great Line"; its tracks held together by tenuous threads of melody. Its discordance is not without style. One moment the music screeches and skids like a driver desperate to avoid a car wreck ("There Could Be Nothing After This"), then it throws out an intro filled with tension and impatient guitar ("You're Ever So Inviting"). "In Regards to Myself," "A Moment Suspended in Time" and "Everyone Looks So Good From Here" are equally chaotic. One sometimes can't tell what singer Spencer Chamberlain screams, but that doesn't make it feel any less cathartic. The only let up is when keyboardist Chris Dudley weaves a disquieting soundscape fit for purgatory on "Salmarnir." This album will steamroll the sales of Underoath's debut, "They're Only Chasing Safety."—*CLT*

GUSTER
Ganging Up on the Sun
Producers: Tom Aniello, Joe Pisapaia, Guster
Reprise
Release Date: June 20

On its fifth studio release, Boston dorm darling Guster brings the noise. The formerly acoustic band cranks up the guitars, while sticking to catchy melodies that feel as safe as a cuddly college sweatshirt. Though "Ganging Up on the Sun" starts with the softly entrancing "Lighting Rod,"

it soon becomes Guster's loudest and most ambitious effort to date. Standouts like the Fleetwood Mac-rubbed "Satellite" or "Ruby Falls," a sprawling, Pink Floyd-ish ballad, are unabashed pop anthems dressed in classic-rock threads. And if there are bursts of political dissent ("Manifest Destiny"), cheerful nostalgia often wins. On "One Man Wrecking Machine," singer Ryan Miller travels back to high school to finally make out with the homecoming queen ("I want to relive my adolescent dreams/ Inspired by true events and movies screens").—*SP*

KENTUCKY HEADHUNTERS
Flying Under the Radar
Producers: Kentucky Headhunters, Tom Long
CBUJ Entertainment
Release Date: June 13

This aptly titled collection of choice cuts from the Headhunters' criminally ignored previous three releases (two on Audium, the most recent on CBUJ) is a fine representation of a monster band. This is deep-fried, bodacious Southern rock at its most robust, with a thunderous rhythm section, a heady groove and arguably the most underrated guitarist in rock in Greg Martin. Martin's solos shine throughout as the Headhunters plow through original rockers and warhorses alike, including "Big Boss Man," "Louisiana CoCo," "Rock On" and "Take These Chains From My Heart," as well as nicely rendered ballads like "Back to the Sun" and "Lonely Nights." Among new cuts that spice things up are "Midnight Special," "Ashes of Love" and an otherworldly reworking of Roger Miller's "Chug a Lug." Fun to the extreme.—*RW*

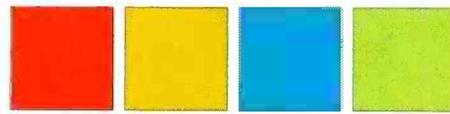
JAZZ

BRAD MEHLDAU
House on Hill
Producers: Brad Mehldau, Matt Pierson
Nonesuch
Release Date: June 27

In his prolific decade since leaving Joshua Redman's quartet,

continued on >>p54

REVIEWS



SINGLES

from >>p53

Mehldau has proved as comfortable with the masters as he has with the songbooks of the Beatles, Nick Drake and Radiohead. The all-original "House on Hill" is the final recording from Mehldau's well-regarded trio with bassist Larry Grenadier and drummer Jorge Rossy. Most tracks hail from the same 2002 sessions that produced the covers record "Anything Goes." Like its brother, "House" finds the trio in sparkling, often exhilarating spirits, but with a steady reliance on theme where previous works occasionally spun off into distant orbits. "August Ending" wastes no time conjuring up a looming, circular piano riff, and Mehldau's busy fingers in "Backyard" dance all over a melancholic bassline. Mehldau writes that "House" represents the apex of what the trio achieved, and it's easy to see where he's coming from.—JV

WORLD

SALIF KEITA M'Bemba

Producer: Jean Lamoot
Decca

Release Date: June 20

★ Keita's 2002 album, "Mouffou," was an all-acoustic sensation that found him revisiting his West African roots. "M'Bemba" is very much of the same spirit, as Keita digs into his Malian background and devises a musical tribute to his ancestor Soundiata Keita, founder of the 12th century Mandingo Empire. With masterful assistance from Mama Sissoko (ngoni lute) and Toumani Diabaté (kora), Keita and producer Jean Lamoot have crafted a dynamic, evocative

record, rich in groove and atmosphere. Bamako may not be on your itinerary this year, but the wondrous vibe of "Calculer" and "Kamoukie" will take you there. Elsewhere, "Ladji" offers an intriguing collaboration between Keita and Buju Banton. The title track is simply gorgeous and throughout Keita's vocals are typically astonishing. "M'Bemba" is easily one of the top world music releases of 2006.—PVV

CHRISTIAN

FIRST CALL

Rejoice! An A Cappella Hymns Collection

Producer: Brent King
Discovery House Music
Release Date: June 20

★ This stunning hymns collection demonstrates there's no instrument more compelling than the human voice—especially when you've got three voices like Mel Tunney, Bonnie Keen and Marty McCall. Longtime Christian music fans will rejoice when they hear this amazing project because it reunites the three original First Call members. Here they open with the "Doxology" and proceed to serve up gorgeous a cappella arrangements of some of the church's best-loved hymns. Among the highlights are "The Solid Rock," "How Deep the Father's Love for Us," "Come, Thou Fount of Every Blessing" and "Untitled Hymn (Come to Jesus)." During the past few years, there have been numerous hymns projects released in the Christian market, but hearing these wonderful voices perform these classics a cappella is a taste of heaven right here on earth.—DEP

VITAL REISSUES

VARIOUS ARTISTS

Atlantic Unearthed: Soul Sisters

Atlantic Unearthed: Soul Brothers

Producer: David Nathan
Rhino

Release Date: June 6

★ During its formative years, Atlantic Records was known as the "house that Ruth built"—an acknowledgement of the formidable hitmaking reign of R&B singer Ruth Brown during the '50s. Fortifying the label's soul foundation between the mid-'60s and '70s were a host of talented male and female singers, many of whom appear on these quite satisfying single-disc compilations. Each 16-song CD features remastered versions of B-sides, hard-to-find singles and previously unreleased tracks. The treats include Aretha Franklin's gospel-tinged take on Frank Sinatra's signature "My Way" and unreleased gems by Donny Hathaway ("What a Woman Really Means") and Wilson Pickett ("Can't Stop a Man in Love"). Adding to the discs' allure are selections by such overlooked singers as Percy Wiggins ("Book of Memories") and ex-gospel singer Laura Lee, whose "What a Man" sparked some 25 years before Salt-N-Pepa and En Vogue were a gleam in anyone's eyes. First and foremost, however, this collection pointedly underscores the style and substance frequently missing in today's R&B music.—GM

POP

PARIS HILTON Stars Are Blind (4:02)

Producer: Fernando Garibay

Writers: F. Garibay, S. Solomon, R. McCarthy
Publishers: various
Warner Bros.

▶ When Paris Hilton announced she was releasing an album, most of America cringed. Let's face it, every "celebutante" is dropping a record these days in the battle for overexposure. With that in mind, believe it or not, ever-industrious Hilton separates herself from the trend-following pack with a winning track. "Stars Are Blind" is cute, catchy and playful with reggae-pop beats and a cool vibe reminiscent of Blondie's "The Tide Is High." Her breathy vocals sound like Gwen Stefani's, and while everyone will want to know if she can actually sing, she still sounds better than some other pop pretenders. With an atmosphere and groove that has "summer" written all over it, this single is destined to steamroll top 40 radio. Hilton's self-titled debut album is due in August. As the heiress herself would say, "Loves it."—KT

PINK Who Knew (3:28)

Producers: Max Martin, Dr. Luke

Writers: Pink, M. Martin, L. Gottwald
Publishers: various
LaFace/Zomba

★ Pop radio is an unjust galaxy. Pink is, and always has been, one of the wiser, more profound young female millennium-era singer/songwriters, expressing a melodic signature that seldom disappoints. She also maintains plenty of star quality and a well-defined image as the alterna-pop princess. And yet top 40 seems to be missing the obvious: Previous single "Stupid Girls" stalled at a disappointing No. 15 on The Billboard Hot 100. Follow-up "Who Knew," the second single from the adventurous "I'm Not Dead," is another bull's-

eye, a cool, smart and plenty passionate melodic gem, and an instantly identifiable, quick-to-the-point, singalong track. Come on, radio, don't forget those acts that kept the format alive during its darker days earlier in the decade. This deserves to be a top 10 hit and further Pink's status as an inimitable pop icon.—CT

COUNTRY

TRACY BYRD Cheapest Motel (3:46)

Producers: Mike Geiger, Tracy Byrd

Writers: M. Geiger, T. Matthews, C. Deggs
Publishers: Sixteen Stars/Belle Glade/Key Brothers/Frio, BMI
Blind Mule/A2M Distribution

▶ Like other enterprising country artists, Tracy Byrd is taking a different route to consumers these days. He struck a deal with Artist 2 Market Distribution to handle his forthcoming set, "Different Things." The driver for any new album is always a strong single, and Byrd delivers a hit with this well-written cheatin' song. The lyric paints a picture of a rendezvous in a seedy hotel that, when discovered, ultimately costs the guy his wife, kids and everything he values most, fostering the great hook, "The cheapest motel in town cost him everything." Byrd's warm, rich baritone has always been one of the best voices in country music, equally capable of delivering frisky uptempos and poignant ballads. This fine single signals an exciting new chapter in the career of one of country music's most talented performers.—DEP

R&B

THE BRAND NEW HEAVIES I Don't Know Why (I Love You) (3:31)

Producers: Brand New Heavies, Michael Ross

Writers: various
Publishers: various
Delicious Vinyl

★ It has certainly been a hot minute since the

Brand New Heavies released new material. But the band that helped usher in the acid-jazz movement of the early '90s is back with singer N'Dea Davenport in tow. Easily one of the seven wonders of the world, the vocally gifted Davenport doesn't just sing lyrics, she inhabits them. Witness "I Don't Know Why (I Love You)," which sounds like some long-lost Hot Wax track by the Honey Cone. Original Heavies bandmates Jan Kincaid, Andrew Love Levy and Simon Bartholomew lovingly surround Davenport's soulful delivery with spirited, funk-kissed rhythms. This is the real deal, kids. The group's new album, "Get Used to It," arrives June 27. Consider it a soundtrack for summer 2006.—MP

AC

IL DIVO WITH TONI BRAXTON The Time of Our Lives (3:28)

Producer: Steve Mac
Writer: Eloffson

Publisher: not listed
Columbia

While pop-opera quartet Il Divo's second album, "Ancora," debuted at No. 1 in the United States, the cheese whizzes have had little impact at AC radio and with good reason—there's a difference between melodrama and over-the-top absurdity. "The Time of Our Lives," a duet with diva Toni Braxton (whose "Un-Break My Heart" Il Divo covered on its first album) does have camp appeal, if only because Braxton's eight-cylinder vocal is slathered atop the guys' butterball vocal assault. She somehow manages to hold on to the wheel despite the inevitable train wreck of hollering that ensues from her tuxedo-clad accompanists trying to reach a crescendo. Radio? Not likely. But for fans of the ever-captivating Braxton, "Time"—the official song of the 2006 FIFA World Cup—is a (cautious) must-listen that is delicious in its bad taste.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Hillary Crosley, Gail Mitchell, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Jeff Vrabel, Ray Waddell

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

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

www.billboard.com
THIS WEEK ON
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ADDITIONAL REVIEWS:

- Camera Obscura, "Let's Get Out of This Country" (Merge)
- Future Pigeon, "The Echodelic Sounds of Future Pigeon" (Record Collection)
- Stuart A. Staples, "Leaving Songs" (4AD)

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

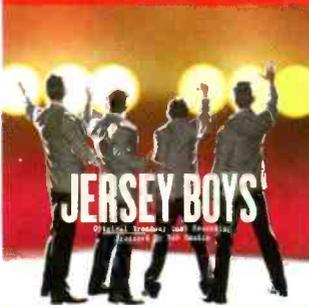


QUEEN B

>> Beyoncé has the highest-debuting song on the Hot 100 Airplay chart in almost five years as "Déjà Vu," featuring beau Jay-Z, enters the list at No. 15 with 55 million listener impressions. On The Billboard Hot 100, the track opens at No. 44.

DADS' DAY

>> A number of the albums on this issue's charts—including many from our specialty lists—benefit from people gift shopping for Father's Day. All but two of the 50 titles on Top Pop Catalog Albums beat their prior-week sums.



ON BROADWAY

>> CBS' June 11 telecast of the Tony Awards lifts 11 sets on Top Cast Albums. "Jersey Boys" has the biggest spike (2-1, up 153%), which is the biggest post-Tony gain of any best musical winner since Nielsen SoundScan set up shop in 1991. "The Drowsy Chaperone" triples its prior-week sales (7-3).

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Three years after Clay Aiken, two years after Fantasia and one year after Carrie Underwood, Taylor Hicks keeps this week of the year in the "American Idol" column, as he debuts at No. 1 on The Billboard Hot 100 with "Do I Make You Proud," the 15th single to enter the chart in pole position. Hicks gives the Arista imprint its 36th chart-topper. He also helps keep the gender wars one-sided; he is the 14th male to top the Hot 100 in 2006, while only three females (Beyoncé, Rihanna and Shakira) have led the list.

>> Another Taylor makes a chart debut this week. Unlike the "Idol" winner, she is a 16-year-old girl, and her song "Tim McGraw" joins such charting tributes as "Are You Sure Hank Done It This Way," "Willie, Waylon and Me" and "I Need Your Help Barry Manilow."

Billboard

CHARTS

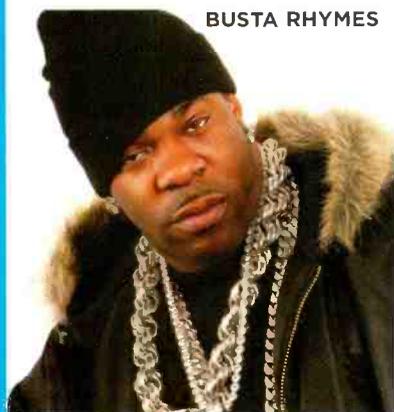


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Busta's First No. 1; Hicks' Song Tops Recent Idols

Veteran rapper Busta Rhymes has The Billboard 200's Hot Shot Debut in the same week that the best-selling retail-available single moves close to 200,000 copies. Almost feels like old times, doesn't it?



BUSTA RHYMES

By at least one measure, these are the good old days for Rhymes, who tops The Billboard 200 for the first time. With 209,000 sold for "The Big Bang," his best Nielsen SoundScan week since 1998, he also scores his fourth No. 1 on Top R&B/Hip-Hop Albums.

Credit the fast start to "Touch It," the album's lead single and his biggest hit as a lead artist since 2002. The track touched No. 3 on Hot R&B/Hip-Hop

Songs and No. 12 on the all-format Hot 100 Airplay chart, even finding a home on the Tropical Airplay chart.

The new album's start more than triples the opening-week sales of Rhymes' last studio album, "It Ain't Safe No More . . .," which started at 62,000 in 2002. The only set in his career to enjoy bigger weeks was "Extinction Level Event: The Final World Front," which powered 235,000 copies when it hit stores just before the Christmas frame of 1998 and 212,000 in its second week.

'PROUD' ARRIVAL: For all the chatter about his salt-and-pepper hair, awkward dance moves and a voice that does not fit neatly into any large-audience radio format, did you have any idea that new "American Idol" winner Taylor Hicks' debut radio song would have a bigger week than singles by either of the series' last two champs?

His "Do I Make You Proud" roars on the scene with 190,000 sold, the biggest week by any title on Hot Single Sales since June 2003, when "Idol" runner-up Clay Aiken moved 393,000 for "This Is the Night"/"Bridge Over Troubled Water" in the same time that season's champ, Ruben Studdard, pulled 286,000 for "Flying Without Wings"/"Superstar."

2004 winner Fantasia rang 142,000 when "I Believe" reached stores, and last year's queen, Carrie Underwood, tallied 130,000 when "Inside Your Heaven" arrived.

Two market drivers helped Hicks earn a larger number than the past two "Idol" winners: the cover of People and his starring role in a practically inescapable Ford TV ad. RCA Music Group also thinks Father's Day gift shopping added to his tally, which ended up being larger than his first few days of sales seemed to promise.

Of the 190,000 sold, 6,000 were digital downloads. "Proud" drew another 38,000 sales from purchases of digital tracks, for a grand total of 228,000, a number big enough to snag the top rung on The Billboard Hot 100 (see Between the Bullets, page 58).

You have to roll back a few years to find the last time that an artist unrelated to "Idol" had a bigger sales week. In the Oct. 9, 1999, issue, "Heartbreaker" by Mariah Carey Featuring Jay-Z did 271,000.

Carey is also the last non-"Idol" artist to sell more than 100,000 copies of a single in one week. Her "Loverboy" with Cameo, from the movie "Glitter," sold 131,000 in the week ending July 29, 2001,

a week after it bowed with 180,000.

While there is no question that the digital track has become the single of today's music industry, consider that to date, only one song—Shakira's "Hips Don't Lie"—has sold more downloads in a week than the 184,000 physical singles Hicks' "Proud" moves in its first week. That's a reminder that the heavy music consumers who have eagerly embraced digital distribution are not necessarily the average rank-and-file shoppers who turn best sellers into multi-platinum plaques.

COMEBACK KID: First-day reports from chains suggest that a former rookie-of-the-year contender will be next issue's Billboard 200 leader. Chart watchers predict Nelly Furtado's "Loose"—driven by hot track "Promiscuous"—will open in the vicinity of 200,000.

Even if she misses that mark by 20% or more, the Canadian's third album seems a lock for The Billboard 200's No. 1 slot, which would keep the chart's crown in the Interscope family for a second straight week.

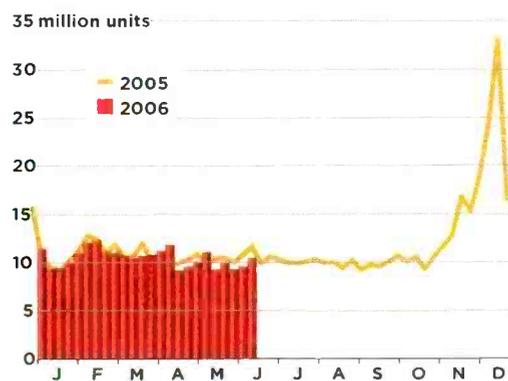
Furtado's album is the only June 20 release expected to top 100,000 in its first frame. Her first one peaked at No. 24 in 2001.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,406,000	253,000	10,894,000
Last Week	9,541,000	69,000	10,823,000
Change	9.1%	266.7%	0.7%
This Week Last Year	11,944,000	211,000	6,253,000
Change	-12.9%	19.9%	74.2%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	261,547,000	251,624,000	-3.8%
Digital Tracks	146,124,000	258,724,000	77.1%
Store Singles	2,214,000	1,733,000	-21.7%
Total	409,885,000	512,081,000	24.9%
Albums w/TEA*	276,159,400	277,496,400	0.5%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES

'05	261.5 million
'06	251.6 million

SALES BY ALBUM FORMAT

CD	253,598,000	237,027,000	-6.5%
Digital	5,950,000	13,509,000	127.0%
Cassette	1,430,000	657,000	-54.1%
Other	569,000	431,000	-24.3%

For week ending June 18, 2006. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

Nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2005	2006	CHANGE
Current	161,616,000	154,516,000	-4.4%
Catalog	99,931,000	97,108,000	-2.8%
Deep Catalog	67,718,000	67,631,000	-0.1%

Current Album Sales

'05	161.6 million
'06	154.5 million

Catalog Album Sales

'05	99.9 million
'06	97.1 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JUL 1 2006 THE Billboard 200



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 BUSTA RHYMES AFTERMATH 006748/INTERSCOPE (13.98)	The Big Bang		1
2	2	1	4	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way		1
3	1	-	2	AFI TINY EVIL 006854/INTERSCOPE (13.98)	Decemberunderground		1
4	5	2	23	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		2
5	NEW	1	1	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		1
6	7	-	2	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		6
7	6	3	6	RED HOT CHILI PEPPERS WARNER BROS 49996 (22.98) ⊕	Stadium Arcadium		1
8	8	4	11	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang		2
9	3	-	2	YUNG JOC BLOCK BAD BOY SOUTH 83937/AG (18.98)	New Joc City		1
10	4	-	2	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		1
11	11	14	6	GNARLS BARKLEY DOWNTOWN 70003/ATLANTIC (13.98)	St. Elsewhere		1
12	25	45	20	GREATEST GAINER ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		3
13	9	11	8	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me		5
14	NEW	1	1	BILLY JOEL COLUMBIA 85176/SONY MUSIC (23.98)	12 Gardens Live		14
15	10	6	11	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		1
16	13	8	31	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		3
17	15	10	29	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2		1
18	28	32	16	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		1
19	19	-	2	VARIOUS ARTISTS JACK WARNER BROS (NASHVILLE) 44252/WRN (18.98)	Blue Collar Comedy Tour: One For The Road		19
20	23	20	10	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		1
21	24	18	37	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		3
22	14	7	7	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
23	22	15	12	TIM MCGRAW CURB 78991 (18.98)	Greatest Hits Vol 2: Reflected		1
24	2	16	28	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		16
25	17	9	37	JAMES BLUNT CUSTARD ATLANTIC 97250*/AG (18.98)	Back To Bedlam		2
26	31	19	6	NICK LACHEY JIVE 83257/ZOMBA (18.98)	What's Left Of Me		1
27	42	36	34	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
28	23	21	40	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
29	16	5	4	SOUNDTRACK RCA 8 85757/RMG (18.98)	American Idol Season 5: Encores		1
30	18	17	30	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10
31	33	28	8	BRUCE SPRINGSTEEN COLUMBIA 82867/SONY MUSIC (19.98 CD) ⊕	We Shall Overcome: The Seeger Sessions		1
32	26	13	12	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
33	30	26	24	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life		26
34	20	12	4	ANGELS AND AIRWAVES SURETONE GEFEN 006759/INTERSCOPE (13.98)	We Don't Need To Whisper		1
35	35	22	7	PEARL JAM J 71467/RMG (18.98)	Pearl Jam		1
36	32	25	18	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
37	37	38	19	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		33
38	40	33	8	GODSMACK UNIVERSAL REPUBLIC 006548/UMRG (13.98)	IV		1
39	48	47	32	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio		2
40	65	53	6	PAUL SIMON WARNER BROS 49982 (18.98)	Surprise		14
41	34	40	11	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
42	36	27	4	THE WRECKERS MAVERICK WARNER BROS (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		14
43	49	41	93	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		4
44	62	58	6	MARK KNOPFLER AND EMMYLOU HARRIS WONESUCH 44154/WARNER BROS (18.98)	All The Roadrunning		17
45	43	29	81	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		5
46	12	-	2	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		12
47	74	57	6	NEIL YOUNG REPRISE 44335*/WARNER BROS (18.98)	Living With War		15
48	NEW	1	1	WIDESPREAD PANIC WIDESPREAD 84780/SANCTUARY (18.98)	Earth To America		48
49	55	55	71	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS (18.98) ⊕	It's Time		1
50	57	59	58	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) ⊕	Modern Day Drifter		5

In its best sales week (78,000), band earns new chart peak (see story, page 47). Single bullets at No. 7 on Modern Rock.

Piano man returns to top 20 for the first time since 1997 with his fourth live release (44,000).

The album, up 62%, is one of the more obvious beneficiaries of gift-giving purchases for the Father's Day holiday.

Odds n' sods album enters with 13,000. The band is currently at work on Atlantic Records debut.

At No. 71, Sonic Youth bows with 16,000. Appeared on "Letterman" (June 15) and NPR's "All Things Considered" (June 12).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	63	54	44	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		1
52	50	39	91	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		3
53	41	30	26	MARY J. BLIGE MTRIARCH GEFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
54	46	50	10	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15		46
55	58	51	37	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		51
56	38	24	10	DANIEL POWTER WARNER BROS 49332 (18.98)	Daniel Powter		1
57	47	31	6	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMG (13.98)	Baby Makin' Music		1
58	59	56	19	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)		1
59	67	66	7	PHIL VASSAR ARISTA NASHVILLE 76729/SBN (18.98)	Greatest Hits Volume 1		10
60	44	34	5	THE RACONTEURS THIRD MAN 27306*/V2 (16.98)	Broken Boy Soldiers		1
61	45	23	4	DON OMAR VI 006682/MACHETE (15.98)	King Of Kings		1
62	72	60	42	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		1
63	51	52	14	FORT MINOR MACHINE SHOP 49388/WARNER BROS (18.98) ⊕	The Rising Tied		51
64	53	43	8	TAKING BACK SUNDAY WARNER BROS 49424 (18.98)	Louder Now		1
65	54	48	49	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		1
66	70	91	7	WOLFMOOTHER MODULAR 041/INTERSCOPE (11.98)	Wolfmother		22
67	60	81	35	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) ⊕	Unwritten		26
68	66	83	20	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		66
69	75	64	21	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
70	NEW	1	1	TRENT WILLMON COLUMBIA (NASHVILLE) 74938/SBN (11.98)	A Little More Livin'		70
71	NEW	1	1	SONIC YOUTH GEFFEN 006757*/INTERSCOPE (13.98)	Rather Ripped		71
72	71	70	54	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
73	64	46	38	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
74	81	82	68	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams		2
75	79	72	117	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		3
76	88	74	65	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
77	102	92	31	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		1
78	68	37	4	SOUNDTRACK WWE/COLUMBIA 82559/SONY MUSIC (18.98)	WWE: Wreckless Intent		1
79	52	-	2	LIVE EPIC 96539/REO INK (18.98)	Scngs From Black Mountain		52
80	27	-	2	VARIOUS ARTISTS SIDEONE/DUMMYP 1291 (9.98)	Vans Warped Tour 2006 Compilation		27
81	100	78	4	HUEY LEWIS & THE NEWS CAPITOL 62996 (18.98) ⊕	Greatest Hits		70
82	73	63	11	VARIOUS ARTISTS WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ... Their Way!		15
83	NEW	1	1	SHADOWS FALL CENTURY MEDIA 8428 (15.98)	Fallout From The War		83
84	98	88	6	MERCYME IND/COLUMBIA 80646/SONY MUSIC (18.98)	Coming Up To Breathe		13
85	186	-	2	PACE SETTER ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys		85
86	76	76	6	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		34
87	91	86	28	KORN VIRGIN 45889 (18.98)	See You On The Other Side		1
88	78	61	8	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
89	89	44	74	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life		2
90	84	73	28	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
91	61	35	5	CAM'RON DIPLOMATIC MAN 66589/ASYLUM (18.98)	Killa Season		2
92	82	75	26	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
93	NEW	1	1	BLAINE LARSEN GIANTS/LAYER/BNA 78715/SBN (11.98)	Rockin' You Tonight		93
94	85	77	59	FALL OUT BOY FUELED BY RAMEN ISLAND 004140*/DJMG (13.98)	From Under The Cork Tree		2
95	149	128	27	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo		24
96	86	79	17	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		60
97	77	49	7	JEWEL ATLANTIC 83799/AG (18.98)	Goodbye Alice In Wonderland		1
98	80	42	4	DEF LEPPARD BLUDGEON RIFFOLA/ISLAND 005340/UME (13.98)	Yeah!		16
99	116	112	55	CREED WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits		15
100	87	69	19	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		5

THE BILLBOARD 200 ARTIST INDEX

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				KEYSHIA COLE .125	DEM FRANCHIZE BOYZ .100	MELISSA ETHERIDGE .171				

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 76 adult top 40 stations, 83 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

JUL
1
2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	13	#1 IT'S GOIN' DOWN	YUNG JOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
2	1	16	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
3	2	15	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
4	4	12	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
5	6	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
6	5	14	SNAP YO FINGERS	LIL JON (BME/TVT)
7	11	6	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
8	7	11	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
9	9	10	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
10	14	7	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
11	15	7	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
12	12	10	TORN	LETOYA (CAPITOL)
13	10	23	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
14	8	17	BAD DAY	DANIEL POWTER (WARNER BROS.)
15	-	1	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)
16	13	12	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MTRIA/ARCH/GEFFEN)
17	16	26	UNWRITTEN	NATASHA BEADINGFIELD (EPIC)
18	18	9	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
19	22	10	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
20	17	20	SOS	RIHANNA (SRP/DEF JAM/DJMG)
21	19	32	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
22	23	15	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
23	26	5	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
24	36	3	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
25	25	9	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)

1,043 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	21	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
2	2	19	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
3	1	39	BAD DAY	DANIEL POWTER (WARNER BROS.)
4	4	28	UNWRITTEN	NATASHA BEADINGFIELD (EPIC)
5	6	33	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
6	5	24	WALK AWAY	KELLY CLARKSON (RCA/RMG)
7	7	11	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
8	6	32	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
9	9	21	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
10	11	9	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
11	13	13	THE REAL THING	BO BICE (RCA/RMG)
12	10	19	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED /COLUMBIA)
13	15	10	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)
14	12	23	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
15	8	5	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
16	16	10	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
17	17	13	SOS	RIHANNA (SRP/DEF JAM/DJMG)
18	19	8	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
19	20	6	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
20	22	7	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
21	21	16	JUICY	BETTER THAN EZRA (ARTEMIS/V2)
22	23	8	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
23	26	8	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
24	25	5	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
25	31	3	IS IT ANY WONDER?	KEANE (INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	45	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
3	3	36	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
4	4	52	YOU AND ME	LIFEHOUSE (GEFFEN)
5	5	16	UNWRITTEN	NATASHA BEADINGFIELD (EPIC)
6	6	23	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
7	7	27	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
8	8	25	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)
9	2	13	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
10	9	38	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
11	11	19	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)
12	15	19	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
13	14	18	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)
14	13	23	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)
15	17	4	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
16	16	19	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
17	19	5	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
18	18	10	THE REAL THING	BO BICE (RCA/RMG)
19	21	8	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
20	20	11	CRAZY IN LOVE	NICOL SPONBERG (CURB)
21	22	9	SO LONG SELF	MERCYME (INO/COLUMBIA)
22	24	7	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
23	23	8	LOVE WILL COME BACK	CHICAGO (RHINO)
24	25	13	WALK AWAY	KELLY CLARKSON (RCA/RMG)
25	26	15	GET OUT OF MY MIND	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
2	2	7	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
3	12	3	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
4	10	6	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
5	3	5	IT'S GOIN' DOWN	YUNG JOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	
6	4	16	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	
7	15	2	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
8	6	8	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	
9	8	11	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
10	9	16	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	2
11	5	19	BAD DAY	DANIEL POWTER (WARNER BROS.)	5
12	18	16	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
13	7	20	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
14	16	6	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
15	14	5	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
16	11	8	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
17	13	5	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
18	-	1	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)	
19	17	7	SNAP YO FINGERS	LIL JON (BME/TVT)	
20	22	21	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
21	19	23	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	3
22	23	17	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
23	20	7	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
24	21	18	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
25	24	30	UNWRITTEN	NATASHA BEADINGFIELD (EPIC)	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	25	14	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
27	29	5	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
28	26	9	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
29	32	11	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
30	28	34	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	6
31	27	8	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
32	30	20	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
33	31	28	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	2
34	33	12	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
35	49	2	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
36	38	3	I LOVE MY B****	BUSTA RHYMES FEAT. WILL I AM & KELIS (AFTERMATH/INTERSCOPE)	
37	36	4	SUMMERTIME	KENNY CHESNEY (BNA)	
38	34	21	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
39	48	39	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
40	39	4	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	
41	40	7	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
42	43	12	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)	
43	47	44	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	3
44	37	7	SHAKE	YING YANG TWINS FEATURING PITBULL (COLLIPARK/TVT)	
45	53	10	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
46	46	9	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
47	51	58	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
48	41	4	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
49	35	20	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED /COLUMBIA)	
50	55	2	SINGLE	NATASHA BEADINGFIELD (EPIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	45	5	CHASING CARS	SHOW PATROL (POLYDOR/A&M/INTERSCOPE)	
52	42	8	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
53	54	17	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	
54	52	6	GRADUATION (FRIENDS FOREVER)	VITAMIN C (ELECTRA/ATLANTIC)	
55	44	33	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
56	75	2	HOLLA AT ME	DJ KHALED (TERROR SQUAD/KOCH)	
57	61	46	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
58	57	17	GIRL NEXT DOOR	SAVING JANE (DUCAN COVE/UNIVERSAL REPUBLIC)	
59	63	49	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	5
60	65	23	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
61	60	7	GET LOW	LIL JON (BME/TVT)	
62	-	1	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
63	58	18	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
64	-	3	TAKIN' IT TO THE STREETS	TAYLOR HICKS (RCA/S/RMG)	
65	64	26	SHAKE THAT	EMINEM FEATURING NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
66	66	10	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
67	59	13	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
68	50	7	SAY I	CHRISTINA MILIAN FEATURING YOUNG JEEZY (ISLAND/DJMG)	
69	68	41	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	1
70	-	1	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
71	72	4	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)	
72	-	1	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)	
73	70	15	SOMEWHERE ONLY WE KNOW	KEANE (INTERSCOPE)	
74	71	35	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
75	67	2	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/DJMG)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	2	13	STEADY, AS SHE GOES	THE RAconteURS (THIRD MAN/V2)	
3	4	9	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
4	3	9	VICARIOUS	TOOL (TOOL/DISSECTIONAL/VOLCANO/ZOMBA)	
5	6	13	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
6	5	21	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
7	7	11	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
8	8	8	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
9	11	12	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
10	10	13	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
11	9	18	I DARE YOU	SHINEDOWN (ATLANTIC)	
12	14	4	LIFE WASTED	PEARL JAM (J/RMG)	☆
13	16	18	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
14	12	13	PARALYZED	ROCK KILLS KID (REPRISE)	
15	15	10	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
16	17	15	COMING UNDONE	KORN (VIRGIN)	
17	13	16	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)	
18	22	5	ROOFTOPS	LOSTPROPHETS (COLUMBIA)	☆
19	29	2	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
20	18	45	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
21	25	1	DON'T WAIT	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)	☆
22	23	10	HANDS OPEN	SHOW PATROL (POLYDOR/A&M/INTERSCOPE)	
23	24	8	THESE THINGS	SHE WANTS REVENGE (PERFECTKISS/LAW	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
2	1	17	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
3	2	8	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	3	17	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
5	4	12	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
6	5	9	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
7	20	7	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
8	16	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
9	24	3	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
10	6	19	BAD DAY	DANIEL POWTER (WARNER BROS.)
11	10	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
12	11	20	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
13	7	21	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
14	14	20	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
15	12	7	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
16	9	24	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
17	8	3	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
18	17	0	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
19	13	21	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
20	18	11	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
21	17	17	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
22	15	34	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
23	23	5	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
24	25	7	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BMG/TVT)
25	26	1	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
26	21	27	WALK AWAY	KELLY CLARKSON (RCA/RMG)
27	22	15	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
28	28	4	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
29	27	30	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
30	29	17	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
31	31	35	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
32	33	7	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
33	32	12	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
34	36	7	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
35	41	4	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWOFF/CAPTOL)
36	35	12	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
37	40	11	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
38	38	20	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
39	2	6	SINGLE	NATASHA BEDINGFIELD (EPIC)
40	3	8	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
41	34	22	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)
42	41	17	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
43	64	2	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
44	1	1	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
45	51	4	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
46	43	23	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
47	11	3	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.AM & KELIS (AFTERMATH/INTERSCOPE)
48	45	28	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
49	50	10	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
50	54	9	CROWDED	JEANNIE ORTEGA FEAT. PAPAPOSE (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	29	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
52	53	5	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
53	49	27	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
54	55	6	SUMMERTIME	KENNY CHESNEY (BNA)
55	47	24	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
56	59	12	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
57	56	5	CHASING CARS	SNOOW PATROL (POLYDOR/A&M/INTERSCOPE)
58	37	8	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
59	63	13	HOW TO SAVE A LIFE	THE FRAY (EPIC)
60	62	9	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
61	52	13	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
62	57	10	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
63	58	19	THE REAL THING	BO BICE (RCA/RMG)
64	44	13	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)
65	74	2	HOLLA AT ME	DJ KHALID FEAT. LL'WAYNE, PAUL WALL, FAT JOE, RICK ROSS & PITBULL (TERROR SQUAD/ROCK)
66	70	23	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
67	67	30	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIP (DEBT/VO REEL/UNIVERSAL MOTOWN)
68	98	4	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
69	68	10	STAY WITH YOU	GOOD GOOD DOLLS (WARNER BROS.)
70	65	9	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
71	1	3	TAKIN' IT TO THE STREETS	TAYLOR HICKS (RCA/S/RMG)
72	72	7	AND SHE SAID...	LUCAS PRATT (ULTRA)
73	66	28	SO SICK	NE-YO (DEF JAM/IDJMG)
74	60	16	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
75	89	1	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
76	83	10	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
77	73	4	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
78	71	4	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
79	91	1	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
80	71	4	WANTED DEAD OR ALIVE	CHRIS DAUGHTRY (RCA/S/RMG)
81	1	1	REAL GONE	SHERYL CROW (A&M/INTERSCOPE)
82	80	2	WHY WE THUGS	ICE CUBE (LENCH MOB/VIRGIN)
83	78	10	SETTLE FOR A SLOWDOWN	DIERKS BENTLEY (CAPITOL (NASHVILLE))
84	91	27	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
85	76	13	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
86	77	4	ONE	MARY J. BLIGE AND U2 (MATRIARCH/GEFFEN)
87	86	1	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
88	81	26	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
89	51	2	THE WORLD	BRAD PAINLEY (ARISTA NASHVILLE)
90	69	3	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)
91	79	25	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
92	82	4	DON'T FORGET TO REMEMBER ME	GARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
93	85	4	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
94	1	1	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
95	94	3	HIGH	JAMES BLUNT (CUSTARO/ATLANTIC)
96	90	20	STUPID GIRLS	PINK (LAFACE/ZOMBA)
97	15	1	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
98	1	1	LYING IS THE MOST FUN A GIRL CAN HAVE WITHOUT...	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
99	100	15	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE...	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
100	97	5	I DARE YOU	SHINEDOWN (ATLANTIC)

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.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
2	2	12	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
3	3	11	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
4	9	8	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
5	6	10	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
6	7	18	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
7	10	11	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
8	5	21	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
9	4	21	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
10	8	16	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
11	11	14	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
12	14	13	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
13	17	13	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
14	15	10	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
15	11	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
16	13	17	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
17	12	32	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
18	19	5	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
19	16	27	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
20	20	7	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
21	24	1	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
22	1	1	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)	
23	25	13	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
24	22	29	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
25	28	2	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	

119 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	17	2	#1 DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	1	6	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	18	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
4	2	3	GET TOGETHER	MADONNA (WARNER BROS.)
5	4	11	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
6	1	6	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
7	1	7	COUNTRY'S WHAT I CHOOSE	LEN SNOW (CHELSEA/PLATINUM PLUS)
8	6	7	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
9	5	3	I LOVE MY B****/NEW YORK S****	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
10	12	53	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
11	11	5	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWOFF/CAPTOL)
12	8	15	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
13	13	43	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
14	14	17	SORRY	MADONNA (WARNER BROS.)
15	22	20	HEAD LIKE A HOLE	NINE INCH NAILS (RYKO/ISLAND)
16	18	28	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
17	27	5	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
18	19	5	MAN LIKE ME	D.L. DAY LYRIC (DL2)
19	19	9	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
20	29	9	PICK IT UP	KPRIS (DPHIR)
21	37	8	REMEMBER	RENA SCOTT (AMOR/K.E.S.)
22	15	23	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
23	41	1	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)
24	28	15	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (METROPOLIS)
25	20	3	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)

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
POP 100 AIRPLAY	
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (EPIC) (67.0)	1
RIHANNA Unfaithful (IDJMG) (65.1)	5
NICK LACHEY What's Left Of Me ZOMBA (68.3)	6
THE ALL-AMERICAN REJECTS Move Along INTERSCOPE (66.9)	11
PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (79.1)	13
CHRISTINA AGUILERA Ain't No Other Man RMG (76.3)	15
PINK Who Knew ZOMBA (70.3)	-
ADULT TOP 40	
GOOD GOOD DOLLS Stay With You WARNER BROS. (79.4)	7
BO BICE The Real Thing RMG (75.7)	11
RASCAL FLATTS What Hurts The Most HOLLYWOOD (75.1)	27
ADULT CONTEMPORARY	
NATASHA BEDINGFIELD Unwritten EPIC (72.3)	5
CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2)	11
BON JOVI Who Says You Can't Go Home IDJMG (75.7)	12
☆ FIVE FOR FIGHTING The Riddle COLUMBIA (65.3)	17
BO BICE The Real Thing RMG (75.8)	18
☆ RASCAL FLATTS What Hurts The Most HOLLYWOOD (39.6)	19
MERCYME So Long Sell COLUMBIA (69.5)	21
☆ KT TUNSTALL Black Horse & The Cherry Tree VIRGIN (75.7)	22
MODERN ROCK	
PEARL JAM Life Wasted RMG (58.0)	12
LCSTPROPHETS Rooftops COLUMBIA (55.5)	18
BREAKING BENJAMIN The Diary Of Jane HOLLYWOOD (56.8)	19
DESHBOARDF CONFESSIOANAL Don't Wait INTERSCOPE (56.1)	21
SHE WANTS REVENGE These Things GEFFEN (57.2)	23
PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2)	25
MCBASTANK Inside Of You (IDJMG) (58.0)	33
RISE AGAINST Ready To Fall GEFFEN (58.7)	32
RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (69.3)	-

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JUL
1
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
1	90	2	#1 GREATEST GAINER BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	1	
2	2	2	ICE CUBE LENOX MOB 65939 (18.98)	Laugh Now, Cry Later	2	
3	1	2	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		
4	3	11	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		
5	6	1	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music	1	
6	4	3	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	2	
7	5	2	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		
8	7	5	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		
9	3	2	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		
10	10	7	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2	
11	11	6	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	
12	9	4	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1	
13	16	12	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	3	
14	12	9	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	1	
15	13	10	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge	2	
16	27	19	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	1	
17	24	29	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	
18	19	13	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	1	
19	20	23	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	
20	17	6	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	6	
21	23	17	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	2	
22	21	15	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	2	
23	15	16	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		
24	30	20	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		
25	26	28	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied	25	
26	18	14	CHRISTINA MILIAN ISLAND 006481*/IDJMG (13.98)	So Amazin'	3	
27	22	21	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith		
28	39	13	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	
29	28	28	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	
30	25	22	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		
31	35	27	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		
32	4	25	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		
33	14	2	VARIOUS ARTISTS SMACK 5857/KOCH (17.98) ⊕	Smack: The Album: Volume 1	14	
34	32	2	WILL DOWNING HIP-O 004869/UME (9.98)	The Best Of Will Downing: The Millennium Collection	3	
35	30	26	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		
36	33	29	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	6	
37	11	12	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale	2	
38	34	37	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		
39	45	48	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		
40	46	37	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	6	
41	47	41	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	
42	HOT SHOT DEBUT	1	SOUNDTRACK RSMG 006592/IDJMG (11.98)	Waist Deep	42	
43	37	31	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz	20	
44	44	47	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		
45	43	36	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	
46	48	50	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times	35	
47	35	15	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		
48	32	18	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		
49	47	40	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		
50	45	8	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	38	
51	50	49	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		
52	54	47	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	
53	51	1	SOUNDTRACK GEFFEN 006366*/INTERSCOPE (13.98)	Dave Chappelle's Block Party	13	
54	60	55	REMY MA SRC UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7	
55	49	17	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	4	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
56	55	43	THREE 6 MAFIA HYPNOTIZE MINOS/COLUMBIA 94724/SQNY MUSIC (11.98) ⊕	Most Known Unknown	1	
57	39	60	PACE SETTER HIL ST. SOUL SHANACHIE 5758 (17.98)	Soulified	57	
58	43	43	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	47	
59	50	36	JOHN LEGEND G.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕ ⊕	Get Lifted	1	
60	52	44	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		
61	53	46	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	3	
62	51	54	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	3	
63	52	62	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕ ⊕	Lyfe 268-192	7	
64	58	58	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	58	
65	54	61	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	
66	72	51	AMEL LARRIEUX BLISSLIFE 00002 (18.98)	Morning	8	
67	68	59	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	
68	56	53	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	
69	78	87	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		
70	74	56	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	2	
71	76	65	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	3	
72	86	57	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		
73	71	52	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2	3	
74	71	66	PASTOR TROY 845 118/SMC (15.98)	Stay Tru		
75	67	69	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	2	

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 CHIT	ARTIST	Title	DEBT
1	NEW	1	#1 KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	
2	NEW	1	INDIGENOUS VANGUARD 79800	Chasing The Sun	
3	1	2	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	
4	2	1	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	
5	3	17	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
6	5	2	ETTA JAMES HIP-O CHRONICLES 004010/UME	The Definitive Collection	
7	6	6	B.B. KING GEFFEN CHRONICLES 003854/UME	The Ultimate Collection	
8	4	3	GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff	
9	5	3	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	
10	5	4	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
11	13	2	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	
12	NEW	1	GUY DAVIS RED HOUSE 192	Skunkmello	
13	13	3	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	
14	13	43	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	
15	14	11	VARIOUS ARTISTS ALLIGATOR 2021	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music	

BETWEEN THE BULLETS rgeorge@billboard.com

SOUNDTRACKS STIR ALBUM LIST

Aside from Busta Rhymes' first No. 1 on the list in six years, the upper floors of Top R&B/Hip-Hop Albums house no new entries, but other titles make news.

A \$9.99 tag at Best Buy helps Jamie Foxx's "Unpredictable" fly 27-16 with a 24% increase. It's his best gain since the Jan. 7 issue when he grabbed the Pacesetter medal at No. 2.

With a rather soft landing at

No. 42 and no offering from co-stars Tyrese or the Game, the soundtrack to their upcoming flick "Waist Deep" is the Hot Shot Debut. A

titles make news. DVD launch stirs a re-entry at No. 53 for another soundtrack, as the album from "Dave Chappelle's Block Party" rallies a 360% sales spike.

Meanwhile, Hil St. Soul enjoys a 90% lift, and the Pacesetter cup, at No. 57.

—Raphael George





JUL 1 2006 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	20	1	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
2	16	2	TORN LETOYA (CAPITOL)
3	25	4	SNAP YO FINGERS LIL JON (BME/TVT)
4	14	3	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)
5	13	5	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)
6	13	9	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)
7	18	6	DJ PLAY A LOVE SONG JAMIE FOXX FEAT. TWISTA (J/RMG)
8	11	10	GIMME THAT CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
9	17	8	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)
10	18	7	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
11	12	12	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)
12	2	68	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)
13	13	11	HUSTLIN' RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
14	12	16	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
15	40	13	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
16	2	18	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
17	34	17	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)
18	20	15	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)
19	34	14	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)
20	9	31	GHETTO STORY CHAM (MADHOUSE/ATLANTIC)
21	7	23	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
22	2	21	GOOD LUCK CHARM JAGGED EDGE (COLUMBIA/SUM)
23	26	19	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)
24	6	37	WHEN YOU GONNA (GIVE IT UP TO ME) SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
25	8	26	FEELS SO GOOD REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	29	1	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)
2	23	2	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)
3	15	3	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)
4	23	5	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)
5	17	6	OOH WEE TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)
6	31	4	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)
7	22	7	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)
8	38	8	IN MY MIND HEATHER HEADLEY (RCA/RMG)
9	40	9	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
10	19	10	PRETTY BABY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)
11	13	11	I'M GONNA BE DONELL JONES (LAFACE/ZOMBA)
12	3	16	SHINE LUTHER VANDROSS (J/RMG)
13	9	12	NO WORDS CHARLIE WILSON (JIVE/ZOMBA)
14	20	13	GOD'S GIFT JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)
15	11	19	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)
16	12	15	TAKE CARE OF U SHANICE (IMAJAH/PLAYTIME)
17	7	17	ME TIME HEATHER HEADLEY (RCA/RMG)
18	16	20	THE CHOSEN ONE JAEHIM (DIVINE MILL/WARNER BROS.)
19	12	21	YESTERDAY MARY MARY (MY BLOCK/COLUMBIA/SUM)
20	15	22	YOU RAHEEM DEVAUGHN (JIVE/ZOMBA)
21	6	21	BLAST OFF THE ISLEY BROTHERS FEAT. R. KELLY (DEF SOUL CLASSICS/DEF JAM/IDJMG)
22	9	24	TORN LETOYA (CAPITOL)
23	7	23	4 MINUTES AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)
24	2	29	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
25	14	27	WOMAN FIRST KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)

HOT R&B/HIP HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	14	9	SISTER SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
2	14	1	SWEAT JES (CELESTIAL ARTS PUBLISHING)
3	3	7	I LOVE MY B****/NEW YORK S**** BUSTA RHYMES (AFTERMATH/INTERSCOPE)
4	9	4	WHAT THE LICK READ? TRIPLE J (BIG SCALE)
5	9	3	PICK IT UP K'PRIS (OPHIR)
6	10	5	REMEMBER RENA SCOTT (AMOR/K.E.S.)
7	1	-	WORLD WIDE (V.I.P.) SAIRE JONES (VIBANT)
8	3	-	LOSE EVERYTHING COGNAC (IGOOD GUYS)
9	3	2	BACK AND FORTH UNIFIED TRIBE (MAGIC MUZIK/IAM)
10	6	32	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
11	4	8	REGRETS HEAVEN DAVIS (WILDCHILLO DAVIS)
12	8	11	I AM NOT MY HAIR INDIA.ARIE (UNIVERSAL MOTOWN)
13	13	14	I REMEMBER... MELISSA MORGAN (LU ANN/ORPHEUS)
14	9	14	BOOM DRAH Y.G.O. (NEGRIL WEST/ORPHEUS)
15	16	20	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)
16	10	16	SNAP YO FINGERS LIL JON (BME/TVT)
17	13	17	WELCOME TO MY PARTY AHMIR (AHMIR)
18	5	6	DO IT WITH NO HANDS SUGA SUGA (N ZONE)
19	3	-	HOLLA AT ME DJ KHALED (TERROR SQUAD/KOCH)
20	8	36	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
21	1	-	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)
22	5	18	DA JERK YUNG TONE (WABE/JON)
23	2	29	MR. ME TOO CLIPSE FEAT. PHARRELL WILLIAMS (RE-UP GANG/STAR TRAK/ZOMBA)
24	1	-	NUMBER ONE PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
25	4	37	HEAT IT UP BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	11	2	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
2	14	3	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
3	15	1	SNAP YO FINGERS LIL JON (BME/TVT)
4	13	4	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)
5	9	7	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)
6	10	6	GIMME THAT CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
7	6	10	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)
8	22	8	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
9	12	9	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)
10	14	10	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)
11	16	11	DOING TOO MUCH PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
12	6	14	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)
13	10	13	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
14	6	14	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)
15	9	15	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)
16	21	16	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
17	21	17	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
18	10	18	GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG)
19	7	19	I LOVE MY B**** BUSTA RHYMES FEAT. WILL.I.AM & KELIS (AFTERMATH/INTERSCOPE)
20	8	20	HEAT IT UP BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
21	4	30	TORN LETOYA (CAPITOL)
22	3	22	WHEN YOU GONNA (GIVE IT UP TO ME) SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
23	5	23	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
24	8	24	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)
25	2	37	SEXY LOVE NE-YO (DEF JAM/IDJMG)

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	
LIL JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9)	3
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.3)	5
T.I. Why You Wanna ATLANTIC (77.9)	6
☆ BEYONCE FEAT. WYCLEF JEAN DeJa Vu sum (89.5)	12
KELIS FEAT. TOO SHORT Bossy ZOMBA (78.7)	16
CASSIE Me & You ATLANTIC (86.2)	21
SEAN PAUL FEAT. KEYSHIA COLE	24
When You Gonna (Give It Up To Me) ATLANTIC (74.7)	24
REMY MA FEAT. NE-YO Feels So Good UNIVERSAL MOTOWN (87.3)	25
NE-YO Sexy Love IDJMG (82.4)	29
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (82.5)	33
CHER DENNIS I Love You ATLANTIC (84.4)	38
LYFE JENNINGS S.E.X. sum (88.2)	40
DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8)	45
LYFE FIASCO Kick Push ATLANTIC (72.4)	58
☆ ONARION Entourage sum (79.1)	68
SAM MIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	-
RHYTHMIC AIRPLAY	
RIHANNA Unfaithful IDJMG (66.2)	12
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)	13
T.I. Why You Wanna ATLANTIC (69.8)	15
LETOYA Torn CAPITOL (72.8)	21
SEAN PAUL FEAT. KEYSHIA COLE	22
When You Gonna (Give It Up To Me) ATLANTIC (75.8)	22
FORT MINOR FEAT. HOLLY BROOK Where'd You Go WARNER BROS. (73.3)	23
NE-YO Sexy Love IDJMG (82.4)	25
☆ BEYONCE FEAT. JAY-Z DeJa Vu sum (87.0)	27
SHARON BARKLEY Crazy LAVA (71.4)	31
HATIE FEAT. BUN-B What You Gonna Do UNIVERSAL MOTOWN (65.7)	32
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	33
OLT'KAST Mighty "O" ZOMBA (70.5)	-
REMY MA FEAT. NE-YO Feels So Good UNIVERSAL MOTOWN (87.3)	-
A.J. & GIPP Go' Head UNIVERSAL MOTOWN (69.6)	-
BROWN BOY Superman A&M (65.4)	-
ONARION Entourage sum (75.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 65 adult R&B stations and 64 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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	#1 SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		1	31	29	21	1E	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill WARNER BROS./WRN	5
2	2	4	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE		2	32	23	16	2C	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE	11
3	3	6	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		3	33	34	15	11	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA	33
4	4	5	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB		4	34	42	57	3	GREATEST GAINER SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN	34
5	6	1	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		5	35	36	36	1E	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW	33
6	8	11	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		6	36	37	38	1E	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTS/SLAYER/BNA	35
7	3	10	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		7	37	39	39	1E	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE	37
8	12	14	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		8	38	38	37	1	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCCONALD)	Sara Evans RCA	37
9	5	1	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB		9	39	35	34	1	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks PEARL/LYRIC STREET	34
10	10	9	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH		10	40	40	40	1E	THAT'S HOW THEY DO IT IN DIXIE Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Big & Rich & Van Zant ASYLUM-CURB	38
11	7	3	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		11	41	41	41	1C	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION	41
12	13	13	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET		12	42	44	45	5	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET	42
13	14	15	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		13	43	43	53	8	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA	43
14	11	7	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW		14	44	49	47	4	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE	44
15	16	17	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY		15	45	51	46	E	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY	45
16	20	23	AIR POWER LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		16	46	46	42	E	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand ASYLUM-CURB	42
17	17	18	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL		17	47	47	43	7	CALL ME CRAZY B. CHANCEY (S. NIELSON)	The Lost Trailers BNA	43
18	18	19	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL		18	48	53	50	7	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET	48
19	19	20	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY		19	49	50	50	E	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH	49
20	21	22	AIR POWER WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		20	50	50	55	E	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, O. WORLEY)	Darryl Worley 903 MUSIC	50
21	24	25	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB		21	51	54	54	1	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5	51
22	22	24	YEE HAW J. RITCHIE (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA		22	52	48	52	1	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols MERCURY	48
23	25	26	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHEARILL)	Josh Turner MCA NASHVILLE		23	53	NEW	NEW	NEW	MOUNTAINS M. BRIGHT (R. MCCONALD, L. BOONE, P. NELSON)	Lonestar BNA	53
24	27	28	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARO)	Pat Green BNA		24	54	58	58	1	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	54
25	28	31	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		25	55	45	51	1	EVERYBODY KNOWS R. RUBIN (E. ROBINSON, M. MAGUIRE, N. MAINES, G. LOURIS)	Dixie Chicks COLUMBIA	45
26	26	27	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET		26	56	56	58	15	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	52
27	31	30	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		27	57	55	56	1	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban CAPITOL	50
28	30	29	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon COLUMBIA		28	58	NEW	NEW	NEW	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB	58
29	33	33	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		29	59	59	59	1	ONE SECOND CHANCE K. BEARD, B. CHANCEY (A. ALBRITTON, C. OUBOIS, O. TURNBULL)	Jeff Bates RCA	59
30	32	32	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL		30	60	NEW	NEW	NEW	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	60



Up 2.8 million impressions, it's his second top 10. In January 2004, "Honesty" peaked at No. 4.



His fifth charting single reaches Airpower in its 17th week. Four previous songs all hit the top 10.



Singer gets first national chart link exclusively in Billboard. Song title name-checks fellow artist.

HITPREDICTOR

DATA PROVIDED BY
promosquadSee 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		JOE NICHOLS Size Matters (Some Day) UNIVERSAL SOUTH (92.2)	10	☆ FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	34
KENNY CHESNEY Summertime BNA (86.9)	1	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	13	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	35
PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	2	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	16	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	37
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	3	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	17	SARA EVANS Coalmine RCA (84.0)	38
TIM MCGRAW When The Stars Go Blue CURB (78.5)	4	JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	23	GRETCHEN WILSON California Girls COLUMBIA (81.0)	43
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	5	PAT GREEN Feels Just Like It Should BNA (78.5)	24	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	54
TOBY KEITH A Little Too Late SHOW DOG (87.0)	6	BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	25	☆ HEARTLAND I Loved Her First LOFTON CREEK (82.6)	-
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	8	MIRANDA LAMBERT New Strings EPIC (89.1)	33		

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HOT COUNTRY SONGS: 131 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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BETWEEN THE BULLETS wjessen@billboard.com

FLATTS STEERS 'CARS' THROUGH NASHVILLE

While the trio's current single, "Me and My Gang," threatens the top 10 on Hot Country Songs with a 13-12 hop, Rascal Flatts takes the Hot Shot Debut at No. 48 with a cover of Tom Cochrane's 1992 pop hit, "Life Is a Highway."

Drawing 1.2 million audience impressions at 28 monitored stations, "Life Is a Highway" hails from Disney's "Cars" soundtrack, which sports three other country cuts. The 20-track album also features two new songs from Brad Paisley and Hank Williams' catalog chestnut "My Heart Would Know."



The soundtrack does not appear on Top Country Albums because of its limited amount of country content. (At least half of an album's tracks must be content-appropriate for the record to be eligible for Billboard's specialty charts.)

Rascal Flatts drives "Highway" onto the radio chart after Disney's Lyric Street imprint serviced the album to country stations.

In an exclusive, limited-run arrangement, CMT played the accompanying videoclip five times June 8-11, according to Nielsen BDS.

—Wade Jensen

JUL 1 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION
1	1	13	#1 HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R., (W. JEAN, J. DUPLESSIS, S. MEBARAK R., Q. ALFANZO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	1
2	4	4	ANGELITO W.O. LANDRON (W.O. LANDRON, E. LIND)	Don Omar V / MACHETE	2
3	2	2	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	2
4	3	3	CAILE LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISIA	2
5	5	5	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
6	9	1	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	6
7	6	2	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
8	13	2	NUESTRO AMOR SE HA VUELTO AYER J.M. LUGO (C. BRANT, A. LERNER)	Victor Manuelle Featuring Yuridia SONY BMG NORTE	8
9	7	2	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
10	24	3	GREATEST GAINER MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	10
11	18	15	QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS / DISA	11
12	12	26	ME VOY C. LOPEZ, J. VENEGAS (J. VENEGAS)	Julieta Venegas SONY EMG NORTE	12
13	10	8	LO QUE SON LAS COSAS S. GEORGE, B. BENOZZO (L.A. MARQUEZ)	Anais UNIVISION	1
14	23	22	COMO DUELE (BARRERA DE AMOR) A. POSSE, M.L. ARRIAGA, J.E. MURGIA (M.L. ARRIAGA, J.E. MURGIA)	Noelia EMI TELEVISIA	14
15	16	16	LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
16	17	20	UNA CANCION QUE TE ENAMORE NOT LISTED (S. PRIMERA, Y. MARRUFO)	Servando Y Florentino VENEMUSIC	16
17	37	-	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVISA	17
18	13	12	MUNECA DE TRAPO N. WALKER, L.A. OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)	La Oreja De Van Gogh SONY BMG NORTE	12
19	14	17	LLAME PA' VERTE LUNY TUNES, NELLY (WISIN, YANDEL, J. DE LA CRUZ)	Wisin & Yandel MACHETE	1
20	20	18	ADIOS A MI AMANTE J.L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	18
21	21	21	ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EM TELEVISIA	21
22	44	36	INGRATITUD LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte FONOVISA	22
23	49	-	ESTE CORAZON A. AVILA (A. AVILA)	RBD EMI TELEVISIA	23
24	34	40	VOY A LLORAR POR TI LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	24
25	15	11	TEMPERATURE R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP / ATLANTIC	10



Frankie J.'s new Spanish-language set bows at No. 9 on Top Latin Albums and No. 198 on The Billboard 200.



Sebastian scores first top 10 debut on Top Latin Albums at No. 7 (5,000 units). New set also enters Independent Albums (No. 13) and The Billboard 200 (No. 189).

At No. 5, Daddy Yankee's album gains 81% on the release of a new edition that hit stores June 13.

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION
26	19	27	INSENSIBLE A TI (ME PONE A MIL) J. SEBASTIAN (A. VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	19
27	22	24	HERE WE GO YO H. DELGADO, S.C. CARTER, A. CALO, A. PEÑA (H. DELGADO, S.C. CARTER)	Hector "El Father" Featuring El Presidente ROC-LA-FAMILIA/DEF JAM /DJMS	16
28	28	29	QUE ME ALCANCE LA V DA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY BMG NORTE	19
29	43	-	MUCHACHITA DE OJOS TRISTES G. GOMEZ (J.M. GALLARDO VERA, J. MAC PORTET)	Sergio Vega SONY BMG NORTE	29
30	11	10	NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisin & Yandel Featuring Aventura MACHETE	4
31	29	28	TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	15
32	25	30	UNO Y UNO ES IGUAL A TRES S. KRYS (C.E. LOPEZ AVILA)	Jeremias UNIVERSAL LATINO	12
33	30	42	ABRAZAME M. DOMM (M. DOMM)	Camila SONY BMG NORTE	30
34	39	-	PENSANDO EN TI F.J. BAUTISTA, H. PEREZ (F.J. BAUTISTA, A. QUINN, M. FIGUEROA, H. PEREZ)	Frankie J COLUMBIA / SONY BMG NORTE	34
35	26	25	NO ES BRUJERIA C. CABRAL "JUNIOR", A. BARBARA (A. BARBARA)	Ana Barbara FONOVISA	25
36	27	-	TE COMPRO O.I. TREVINO, O. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	27
37	32	46	PARA QUE REGRESE E. PEREZ (G. RAMIREZ FLORES)	El Chapo De Sinaloa DISA	23
38	NEW	1	HOT SHOT DEBUT ESTOY CON EL Y PIENSO EN TI S. GEORGE, B. BENOZZO (A. MONTALBAN)	Anais UNIVISION	38
39	NEW	1	NEW DEJA LE CAER TO' EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES)	Yomo Featuring Hector "El Father" GOLO STAR / MACHETE	39
40	NEW	1	NEW ME & U R. LESLIE (R. LESLIE)	Cassie NEXT TELEVISION/BAD BOY / ATLANTIC	40
41	40	32	TE EXTRANO M. DELEON, M. RIVERA, A. HIGALGO (D. MEJIA)	Xtreme SGZ / UNIVISION	31
42	41	31	NO ES UNA NOVELA M. DELEON (D. CRUZ SANCHEZ)	Monchy & Alexandra J&N	31
43	33	14	DE CONTRABANDO P. RIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	14
44	35	34	CUANDO BAILA REGGAETON LUNY TUNES (T. CALDERON, R. FALDANA, V. CABRERAS)	Tego Calderon Featuring Yandel JIGGRI / ATLANTIC	33
45	42	44	CONTIGO SE VA L.F. OCHOA, BACHLOS (J. VILLAMIZAR)	Bachilos WARNER LATINA	42
46	45	41	FRIKITONA DJ BLASS, BOY WONDER (DJ BLASS)	Plan B URBAN BOX OFFICE/CFEE / MACHETE	41
47	NEW	1	NEW LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	47
48	NEW	1	NEW NO, NO, NO A. PEÑA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISIA	48
49	NEW	1	NEW DETALLES G. GRACA, MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	49
50	46	-	TU AMOR ME HACE BIEN S. GEORGE, ESTEFANO, M. ANTHONY (ESTEFANO)	Marc Anthony SONY BMG NORTE	41

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	1	1
2	5	5	GREATEST GAINER DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo	1	1
3	4	3	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'! Mundo	1	1
4	2	2	VARIOUS ARTISTS THE END SHOW/UNIVERSAL LATINO SONY BMG NORTE 721403/SONY BMG STRATEGIC MARKETING GROUP (16.98)	NOW Latino	1	1
5	10	12	PACE SETTER ANDREA BOCELLI SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
6	6	4	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98)	Borrón Y Cuenta Nueva	1	1
7	NEW	1	HOT SHOT DEBUT JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	7	7
8	3	-	PATRULLA 81 DISA 720852 (11.98)	Tierra Extranera	3	3
9	NEW	1	FRANKIE J COLUMBIA 96494/SONY BMG NORTE (18.98)	Un Nuevo Dia	9	9
10	9	6	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
11	8	-	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	4	4
12	11	3	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime	5	5
13	13	-3	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	1	1
14	7	-	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas	7	7
15	14	-	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	9	9
16	21	25	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3
17	14	3	ROCIO DURCAL SONY BMG NORTE 77124 (15.98)	Amor Eterno	2	2
18	-	7	VARIOUS ARTISTS URBAN BOX OFFICE 1100 (9.98)	Somos Americanos	7	7
19	19	16	SHAKIRA EPIC 93700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1	1	1
20	15	10	RBD EMI TELEVISIA 35902 (14.98)	Nuestro Amor	1	1
21	18	15	DON OMAR VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1	1
22	28	22	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	15	15
23	16	11	RBD EMI TELEVISIA 58122 (13.98)	RBD: Live In Hollywood	6	6
24	22	25	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
25	23	20	LOS TIGRES DEL NORTE FONOVISA 352290/UG (14.98)	Historias Que Contar	2	2

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.	PEAK POSITION
26	20	18	TITO EL BAMBINO EMI TELEVISIA 49552 (13.98)	Top Of The Line	3	3
27	26	27	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	8	8
28	24	17	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98)	Guapa	5	5
29	27	21	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
30	29	32	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
31	NEW	1	NEW GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria	31	31
32	30	23	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo	23	23
33	31	44	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
34	25	19	RBD EMI TELEVISIA 75852 (14.98)	Rebelde	2	2
35	58	62	ANA GABRIEL EMI TELEVISIA 46956 (15.98)	Dos Amores Un Amante	22	22
36	32	37	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	1	1
37	47	-	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	2	2
38	59	56	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	8	8
39	36	50	LOS RAZOS SONY BMG NORTE 82608 (15.98)	La Historia De Los Razos... Los Exitos	36	36
40	34	54	JOSE JOSE SONY BMG NORTE 77517 (15.98)	La Historia Del Principe	12	12
41	52	-	MARC ANTHONY SONY BMG NORTE 95310 (16.98)	Valio La Pena	1	1
42	37	33	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante	17	17
43	38	51	CONJUNTO PRIMAVERA FONOVISA 352250/UG (13.98)	Algo De Mi	2	2
44	45	34	VARIOUS ARTISTS MACHETE 450644 (14.98)	Sangre Nueva	12	12
45	33	28	K-PAZ DE LA SIERRA DISA 720831 (10.98)	Los Super Exitos	26	26
46	35	30	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	20	20
47	57	47	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98)	20 Nortenas Famosas	4	4
48	51	48	ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble	22	22
49	40	36	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISIA 12189 (16.98)	Kumbia Kings Live	18	18
50	39	29	VARIOUS ARTISTS UNIDOS 720795/DISA (12.98)	Unidos	11	11

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	CERT.	PEAK POSITION
51	46	46	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1
52	49	41	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD)	La Voz De Un Angel	16	16
53	65	18	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI TELEVISIA (13.98)	Reggaeton Ninos Vol. 1	5	5
54	44	26	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta	22	22
55	74	65	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	21	21
56	RE-ENTRY	10	RE-ENTRY GILBERTO SANTA ROSA SONY BMG NORTE 96814 (16.98)	Directo Al Corazon	10	10
57	64	75	REIK SONY BMG NORTE 95680 (14.98)	Reik	34	34
58	60	42	LOS TEMERARIOS DISA 720819 (10.98)	Los Super Exitos Con Mariachi	16	16
59	54	58	DIANA REYES MUSICOM 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense	24	24
60	62	57	MONCHY & ALEXANDRA J&N 95422/SONY BMG NORTE (15.98)	Hasta El Fin	7	7
61	56	43	ANAIS UNIVISION 310884/UG (11.98)	Asi Soy Yo	11	11
62	61	40	LOS RIELEROS DEL NORTE FONOVISA 352502/UG (12.98)	Siempre Imitado, Jamas Igualado	20	20
63	RE-ENTRY	50	RE-ENTRY ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD)	Ironia	4	4
64	63	52	PATRULLA 81 DISA 720829 (10.98)	Lo Mejor De La Mejor... Coleccion	43	43
65	41	-	GRUPO MONTEZ DE DURANGO/K-PAZ DE LA SIERRA DISA 720815 (11.98)	Grupo Montez De Durango Vs. K-Paz De La Sierra	41	41
66	50	-	DI BLASIO SONY BMG NORTE 81063 (14.98)	La Historia Del Piano De America... Los Exitos	50	50
67	43	39	JENNI RIVERA FONOVISA 352339/UG (12.98)	En Vivo Desde Hollywood	39	39
68	NEW	1	NEW EL CHAPO DE SINALOA DISA 720858 (11.98)	El Jaripeo	68	68
69	66	64	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas	64	64
70	RE-ENTRY	27	RE-ENTRY VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	21	21
71	48	31	GRUPO BRYNDIS DISA 720786 (12.98)	Recordandote	8	8
72	55	55	JEREMIAS UNIVERSAL LATINO 006643 (14.98)	Ese Que Va Por Ahi	39	39
73	71	60	INTOCABLE EMI TELEVISIA 98613 (16.98)	Intocable	2	2
74	72	66	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98)	La Historia Continua... Parte II	2	2
75	RE-ENTRY	31	RE-ENTRY			

AIRPLAY CHARTS: Panels of 32 Latin pop, 10 tropical, 15 Latin rhythm, 5* regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY
 Nielsen Broadcast Data Systems Nielsen SoundScan

LATIN

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Billboard DANCE

JUL 1 2006

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
2	2	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	3	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
4	5	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISION)
5	4	MUNECA DE TRAPO	LA OREJA DE VAN GOGH (SONY BMG NORTE)
6	6	LO QUE SON LAS COSAS	ANASIS (UNIVISION)
7	13	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
8	7	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
9	17	ESTE CORAZON	RBD (EMI TELEVISION)
10	10	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
11	9	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
12	8	ABRAZAME	CAMILA (SONY BMG NORTE)
13	12	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
14	11	UNO Y UNO ES IGUAL A TRES	JEREMIAS (UNIVERSAL LATINO)
15	18	DETALLES	YAHIR (WARNER LATINA)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	TITLE (IMPRINT / DISTRIBUTING LABEL)
2	4	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
3	-	FRANKIE J	UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)
4	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
5	2	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
6	10	RICARDO ARJONA	ADEPTRO (SONY BMG NORTE)
7	6	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
8	5	VARIOUS ARTISTS	SOMOS AMERICANOS (URBAN BOX OFFICE)
9	9	SHAKIRA	FUJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	7	RBD	NUESTRO AMOR (EMI TELEVISION)
11	8	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)
12	11	LA OREJA DE VAN GOGH	GUAPA (SONY BMG NORTE)
13	13	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
14	-	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)
15	12	RBD	REBELDE (EMI TELEVISION)

RHYTHM		TITLE	
THIS WEEK	LAST WEEK	ARTIST (IMPRINT / PROMOTION LABEL)	TITLE
1	1	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	2	ANGELITO	DON OMAR (VI/MACHETE)
3	3	CAILE	TITO EL BAMBINO (EMI TELEVISION)
4	4	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	5	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
6	7	UN BESO	AVENTURA (PREMIUM LATIN)
7	6	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
8	13	ATREVETE TE, TE!	CALLE 13 (WHITE LION/SONY BMG NORTE)
9	24	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
10	11	HERE WE GO YO	HECTOR "EL FATHER" FEATURING EL PRESIDENTE (ROC-LA-FAMILIA/DEF JAM/IDJMG)
11	8	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
12	18	DEJALE CAER TO' EL PESO	YOMO FEATURING HECTOR "EL FATHER" (GOLD STAR/MACHETE)
13	9	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
14	12	CUANDO BAILA REGGAETON	TEGO CALDERON FEATURING YANDEL (JIGGIRI/ATLANTIC)
15	10	PALETA	WISIN & YANDEL FEATURING DADDY YANKEE (GOLD STAR/MACHETE)

RHYTHM		ARTIST	
THIS WEEK	LAST WEEK	TITLE (IMPRINT / DISTRIBUTING LABEL)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	3	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
3	2	WISIN & YANDEL	PA' MUNDO (MACHETE)
4	4	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
5	5	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
6	7	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
7	6	TITO EL BAMBINO	TOP OF THE LINE (EMI TELEVISION)
8	10	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
9	8	VARIOUS ARTISTS	SANGRE NUEVA (MACHETE)
10	9	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
11	11	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI TELEVISION)
12	12	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
13	13	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
14	-	VARIOUS ARTISTS	REGGAETON HITMAKERS VOL. 2 (VI/MACHETE)
15	14	DJ JOE	DJ JOE PRESENTA: ABUSANDO DEL GENERO (BACATRANES/UNIVERSAL LATINO)

REGIONAL MEXICAN		TITLE	
THIS WEEK	LAST WEEK	ARTIST (IMPRINT / PROMOTION LABEL)	TITLE
1	1	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
2	5	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
3	2	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
4	10	DIGANLE	CONJUNTO PRIMAVERA (FONOVISA)
5	4	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISION)
6	3	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
7	9	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISA)
8	12	INGRATITUD	LOS TIGRES DEL NORTE (FONOVISA)
9	11	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)
10	10	PARA QUE REGRESES	EL CHAPO DE SINALOA (DISA)
11	6	TE COMPRO	DUELO (UNIVISION)
12	8	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
13	13	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
14	14	PAYASO LOCO	PATRUILLA 81 (DISA)
15	20	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)

REGIONAL MEXICAN		ARTIST	
THIS WEEK	LAST WEEK	TITLE (IMPRINT / DISTRIBUTING LABEL)	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
2	-	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
3	1	PATRUILLA 81	TIERRA EXTRANA (DISA)
4	3	DUELO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
5	6	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
6	4	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISA/UG)
7	5	ALICIA VILLARREAL	ORGULLO DE MUJER (UNIVERSAL LATINO)
8	7	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
9	8	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
10	-	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY BMG NORTE)
11	11	LOS RAZOS	LA HISTORIA DE LOS RAZOS...LOS EXITOS (SONY BMG NORTE)
12	12	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
13	13	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISA/UG)
14	9	K-PAZ DE LA SIERRA	LOS SUPER EXITOS (DISA)
15	10	GUARDIANES DEL AMOR	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)

HOT DANCE CLUB PLAY				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	9	TRACKING TREASURE DOWN	1	3	6	WHAT'S LEFT OF ME
2	1	7	GET TOGETHER	2	1	7	GET TOGETHER
3	3	8	MAKE A MOVE ON ME	3	2	10	FASTER KILL PUSSYCAT
4	5	7	WORLD, HOLD ON (CHILDREN OF THE SKY)	4	9	5	THE ONE THAT GOT AWAY
5	6	8	IT'S OVER	5	4	8	SAY SOMETHIN'
6	7	10	FASTER KILL PUSSYCAT	6	13	6	LOOK ON THE FLOOR (HYPNOTIC TANGO)
7	11	6	LOOK ON THE FLOOR (HYPNOTIC TANGO)	7	6	18	SOS
8	8	11	THE ONE THAT GOT AWAY (WANDUE VALENTIN MIXES)	8	11	21	BE WITHOUT YOU
9	10	10	INSTIGATOR	9	8	16	WALK AWAY
10	12	9	FADE AWAY	10	7	15	WAITING
11	4	11	SAY I	11	10	6	MIRACLE
12	13	5	NOW THAT WE'VE FOUND LOVE	12	21	2	CRAZY
13	18	7	I WILL STAND	13	15	15	FIRE
14	14	8	I AM NOT MY HAIR	14	5	21	RAINDROPS
15	9	12	SUFFER WELL	15	18	2	AIN'T NO OTHER MAN
16	20	5	I WILL	16	12	10	HIPS DON'T LIE
17	22	4	YOU CAN TURN ME ON	17	14	4	WORLD, HOLD ON (CHILDREN OF THE SKY)
18	16	12	HANDS UP TO HEAVEN	18	17	7	WAITING FOR YOU
19	30	2	UNFAITHFUL	19	19	33	TRACKING TREASURE DOWN
20	15	9	FASHIONISTA	20	24	4	FADE AWAY
21	19	11	FALLING APART	21	21	9	UNFAITHFUL
22	31	3	FACE THE MUSIC	22	19	12	INCREDIBLE
23	24	7	WHEN YOU WALK AWAY	23	22	5	S.O.S. (MESSAGE IN THE BOTTLE)
24	17	12	SAY SOMETHIN' (D. MORALES MIXES)	24	16	13	WATERMAN
25	39	3	CAFE CON ALEGRIA	25	17	6	MAKE A MOVE ON ME

HOT DANCE SINGLES SALES				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	3	GET TOGETHER	1	3	6	WHAT'S LEFT OF ME
2	2	11	EVERY DAY IS EXACTLY THE SAME	2	1	7	GET TOGETHER
3	3	17	SORRY	3	2	10	FASTER KILL PUSSYCAT
4	4	15	STRAIGHT TO VIDEO	4	9	5	THE ONE THAT GOT AWAY
5	7	31	HUNG UP	5	4	8	SAY SOMETHIN'
6	6	13	SHAKE (X-PRESS 2 MIXES)	6	13	6	LOOK ON THE FLOOR (HYPNOTIC TANGO)
7	8	71	WE WILL BECOME SILHOUETTES	7	6	18	SOS
8	9	19	CHECK ON IT	8	11	21	BE WITHOUT YOU
9	RE-ENTRY	1	TENDER	9	8	16	WALK AWAY
10	10	9	FASTER KILL PUSSYCAT	10	7	15	WAITING
11	5	2	GET YOUR BODY BEAT	11	10	6	MIRACLE
12	12	35	EVERYTIME WE TOUCH	12	21	2	CRAZY
13	11	10	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	13	15	15	FIRE
14	25	2	ONE FOOT SKANK (AUTOBOTS REMIX)	14	5	21	RAINDROPS
15	16	12	CRAZY	15	18	2	AIN'T NO OTHER MAN
16	15	22	SEASONS OF LOVE	16	12	10	HIPS DON'T LIE
17	23	10	TAKE ME OR LEAVE ME (T. YOUNG J. CHRISTIE'S D. VINE MIXES)	17	14	4	WORLD, HOLD ON (CHILDREN OF THE SKY)
18	RE-ENTRY	1	THE HAND THAT FEEDS	18	17	7	WAITING FOR YOU
19	18	33	NUMBER 1	19	19	33	TRACKING TREASURE DOWN
20	NEW	1	THAT OLD PAIR OF JEANS	20	24	4	FADE AWAY
21	24	9	KISS YOU	21	21	9	UNFAITHFUL
22	RE-ENTRY	1	ENJOY THE SILENCE...04	22	19	12	INCREDIBLE
23	22	18	AND SHE SAID...	23	22	5	S.O.S. (MESSAGE IN THE BOTTLE)
24	20	19	WHAT ELSE IS THERE?	24	16	13	WATERMAN
25	17	6	IT MAKES A DIFFERENCE	25	17	6	MAKE A MOVE ON ME

JUL 1 2006 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		(SOUNDCAN JAPAN)		JUNE 20, 2006	
THIS WEEK	LAST WEEK						
1	NEW	HIKARU UTADA	ULTRA BLUE TOSHIBA/EMI				
2	NEW	ANGELA AKI	HOME (FIRST LTD EDITION) EPIC				
3	NEW	ANGELA AKI	HOME EPIC				
4	4	DEF TECH	CATCH THE WAVE (A) DAIKI SOUND				
5	1	T.M. REVOLUTION	10TH ANNIVERSARY COMPLETE SINGLE... EPIC				
6	3	REMIOROMEN	HORIZON VICTOR				
	NEW	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS SKINT				
8	6	VARIOUS ARTISTS	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER				
	5	DANIEL POWTER	DANIEL POWTER (LTD EDITION) WARNER				
10	2	TOKYO SKA PARADISE ORCHESTRA	WILD PEACE (CD+DVD) CUTTING EDGE				

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		JUNE 18, 2006	
THIS WEEK	LAST WEEK						
1	NEW	KEANE	UNDER THE IRON SEA ISLAND				
2	1	SANDI THOM	SMILE...IT CONFUSES PEOPLE RCA				
3	2	THE FEELING	TWELVE STOPS AND HOME ISLAND				
4	4	PAUL SIMON	SURPRISE WARNER BROS.				
	NEW	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
6	7	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.				
7	11	KOOKS	INSIDE IN/INSIDE OUT VIRGIN				
8	10	NINA SIMONE	THE VERY BEST OF RCA				
9	28	THE EAGLES	THE COMPLETE GREATEST HITS WARNER				
10	9	SNOW PATROL	EYES OPEN FICTION/POLYDOR				

GERMANY		ALBUMS		(MEDIA CONTROL)		JUNE 19, 2006	
THIS WEEK	LAST WEEK						
1	NEW	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
2	1	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.				
	NEW	KEANE	UNDER THE IRON SEA ISLAND				
4	2	SPORTFREUNDE STILLER	YOU HAVE TO WIN ZWEIKAMPF VERTIGO				
5	9	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
6	5	KATIE MELUA	PIECE BY PIECE DRAMATICO				
7	6	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND				
8	8	LORDI	THE AROCKALYPSE RCA				
	4	MIKE LEON GROSCH	ABSOLUTELY BASIC HANSA				
10	NEW	BUSTA RHYMES	THE BIG BANG AFTERMATH/INTERSCOPE				

EURO		DIGITAL TRACKS		(NIELSEN SOUNDCAN INTERNATIONAL)		JULY 1, 2006	
THIS WEEK	LAST WEEK						
1	1	MANEATER	NELLY FURTADO MOSLEY/GEFFEN				
2	2	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
3	3	CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/ATLANTIC				
4	4	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	SANDI THOM VIKING LEGACY				
5	5	MONSTER	THE AUTOMATIC 8-UNIQUE/POLYDOR				
6	7	WHO KNEW	PINK LAFACE/ZOMBA				
7	6	IS IT ANY WONDER?	KEANE ISLAND				
8	9	UNFAITHFUL	RIHANNA SRP/DEF JAM				
9	8	DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS WARNER BROS.				
10	11	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD				
	NEW	ZEIT, DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMADOU UND MARIAM COLUMBIA				
12	16	BUTTONS	THE PUSSYCAT DOLLS FT. SHOOB DOGG A&M/INTERSCOPE				
13	NEW	SHE MOVES IN HER OWN WAY	THE KODKS VIRGIN				
	13	3 LIONS	BADDEE, SKINNER & THE LIGHTNING SEEDS EPIC				
	NEW	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS VISIBLE NOISE				
	18	'54, '74, '90, 2006	SPORTFREUNDE STILLER VERTIGO				
17	12	FASTER KILL PUSSYCAT (RADIO MIX)	GAENFOLD FT. BRITANNY MURPHY PERFECTO				
18	10	ONE	MARY J. BLIGE AND U2 MATRIARCH/GEFFEN				
19	NEW	MY MY MY (FUNKTUARY RADIO MIX)	ARMAND VAN HELDEN SOUTHERN FRIED/SILVER LABEL/TOMMY BOY				
20	NEW	FILL MY LITTLE WORLD (EDIT)	THE FEELING ISLAND/DJMG				

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE)		JUNE 20, 2006	
THIS WEEK	LAST WEEK						
1	NEW	GAROU	GAROU COLUMBIA				
2	1	NADIYA	NADIYA COLUMBIA				
	5	FLORENT PAGNY	ABRACADABRA MERCURY				
4	4	PASCAL OBISPO	LES FLEURS DU BIEN EPIC				
5	2	DIAM'S	DANS MA BULLE CAPITOL				
6	9	OLIVIA RUIZ	LA FEMME CHOCOLAT UNIVERSAL				
7	7	GRAND CORPS MALADE	MIDI 20 AZ				
8	NEW	KEANE	UNDER THE IRON SEA ISLAND				
	3	SNIPER	TRAIT POUR TRAIT UP MUSIC				
10	6	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.				

AUSTRALIA		ALBUMS		(ARIA)		JUNE 18, 2006	
THIS WEEK	LAST WEEK						
1	NEW	ESKIMO JOE	BLACKFINGERNAILS, RED WINE WARNER				
2	1	CHRIS ISAAK	BEST OF: STANDARD EDITION WARNER				
	2	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.				
4	4	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA				
	5	SPLIT ENZ	SPELLBOUND- VERY BEST OF (LTD EDITION) FESTIVAL				
6	6	JAMES BLUNT	BACK TO BEDLAM ATLANTIC				
8	8	PINK	I'M NOT DEAD LAFACE/ZOMBA				
8	29	ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA				
	7	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER				
10	3	AFI	DECEMBER UNDERGROUND INTERSCOPE				

CANADA		ALBUMS		(SOUNDCAN)		JULY 1, 2006	
THIS WEEK	LAST WEEK						
1	1	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA/SONY BMG MUSIC				
2	NEW	THREE DAYS GRACE	ONE - X JIVE/SONY BMG MUSIC				
	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC				
4	4	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER				
	2	AFI	DECEMBERUNDERGROUND TINY EVIL/INTERSCOPE/UNIVERSAL				
	NEW	BUSTA RHYMES	THE BIG BANG AFTERMATH/INTERSCOPE/UNIVERSAL				
5	5	JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER				
	6	RIHANNA	A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL				
8	8	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC				
10	7	MICHAEL BUBLE	IT'S TIME 143/REPRISE/WARNER				

ITALY		ALBUMS		(FIMI/NIELSEN)		JUNE 19, 2006	
THIS WEEK	LAST WEEK						
1	2	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA				
2	NEW	DUNCAN JAMES	FUTURE PAST VIRGIN				
	1	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.				
4	NEW	PIERO PELU'	IN FACCIA T.E.G.				
5	5	GIANNA NANNINI	GRAZIE POLYDOR				
6	3	FABRI FIBRA	TRADIMENTO UNIVERSAL				
	4	RAF	PASSEGGIERI DISTRATTI COLUMBIA				
	12	STADIO	CANZONI PER PARRUCCHIERE LIVE TOUR CAPITOL				
	6	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
	NEW	KEANE	UNDER THE IRON SEA ISLAND				

SPAIN		ALBUMS		(PROMUSICAE/MEDIA)		JUNE 21, 2006	
THIS WEEK	LAST WEEK						
1	NEW	BUSTAMANTE	PENTIMENTO VALE MUSIC				
2	1	LA OREJA DE VAN GOGH	GUAPA SONY BMG				
3	2	ROSA	ME SIENTO VIVA VALE MUSIC				
4	NEW	KEANE	UNDER THE IRON SEA ISLAND				
5	3	ROCIO JURADO	ROCIO SIEMPRE SONY BMG				
6	5	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
	4	JULIETA VENEGAS	LIMON Y SAL SONY BMG				
8	31	AMARAL	PAJAROS EN LA CABEZA VIRGIN				
9	32	DAVID CIVERA	NI EL PRIMERO NI EL ULTIMO VALE				
10	13	ORQUESTA IMIRA QUIEN BAILA!	ORQUESTA IMIRA QUIEN BAILA! VALE MUSIC				

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)		JUNE 20, 2006	
THIS WEEK	LAST WEEK						
1	1	SOUNDTRACK	BELISSIMA SOM LIVRE				
2	7	ANA CAROLINA/SEU JORGE	ANA & JORGE SONY BMG				
	4	LEONARDO	DE CORPO E ALMA UNIVERSAL				
4	45	EDSON/HUDSON	DUAS VIDAS, DOIS AMORES EMI				
	10	LEONARDO	DE CORPO E ALMA (CD+DVD) SONY BMG				
	21	ALMIR SATTER	UM VIOLEIRO TOCA SOM LIVRE				
	NEW	EDUARDO LAGES	EMDCOES SOM LIVRE				
8	26	JACK JOHNSON & FRIENDS	CURIOUS GEORGE JACK JOHNSON/BRUSHFIRE/UNIVERSAL				
	11	JOTA QUEST	MTV AO VIVO SONY BMG				
10	NEW	AVIOES DO FORRO	A DIFERENCA ESTA NO AR MG				

FLANDERS		SINGLES		(PROMUVI)		JUNE 21, 2006	
THIS WEEK	LAST WEEK						
1	1	ROOD	MARCO BORSATO POLYDOR				
2	2	HARD ROCK HALLELUJAH	LORDI RCA				
3	4	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC				
4	3	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
5	5	LA CAMISA NEGRA	JUANES SURCO				

SWEDEN		SINGLES		(GLF)		JUNE 16, 2006	
THIS WEEK	LAST WEEK						
1	1	WHO'S DA'MAN	ELIAS FT. FRANS PAMA				
2	NEW	METAL WILL STAND TALL	THE POODLES LIONHEART				
3	3	BOTEN ANNA	BASSHUNTER WARNER				
	NEW	SOMMARNATT	CARACOLA PLUGGED RECORDS				
5	6	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC				

ALBUMS							
THIS WEEK	LAST WEEK						
1	2	LORDI	THE AROCKALYPSE RCA				
	7	PEPS PERSSON	OH BOY - DET BASTA MED PEPS PERSSON UNIVERSAL				
	3	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.				
	8	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
	11	ROD STEWART	IF WE FALL IN LOVE TONIGHT WARNER BROS.				

IRELAND		SINGLES		(IRMA/CHART TRACK)		JUNE 16, 2006	
THIS WEEK	LAST WEEK						
1	NEW	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
2	1	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA				
3	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN				
4	2	FROM PARIS TO BERLIN	INFERNAL BORDER BREAKERS				
5	4	HARD ROCK HALLELUJAH	LORDI RCA				

ALBUMS							
THIS WEEK	LAST WEEK						
1	NEW	KEANE	UNDER THE IRON SEA ISLAND				
2	3	SANDI THOM	SMILE...IT CONFUSES PEOPLE RCA				
3	42	THE EAGLES	THE COMPLETE GREATEST HITS WARNER				
4	5	JOHNNY CASH	RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV				
5	2	SHAYNE WARD	SHAYNE WARD SYCO				

NEW ZEALAND		SINGLES		(RECORD PUBLICATIONS LTD.)		JUNE 21, 2006	
THIS WEEK	LAST WEEK						
1	1	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC				
2	2	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
3	4	TOUCH IT	BUSTA RHYMES AFTERMATH/INTERSCOPE				
4	3	FLAUNT IT!	TV ROCK BIMBO ROCK				
5	7	BATHE IN THE RIVER	MT RASKILL PS FT. HOLLIE SMITH EMI				

ALBUMS							
THIS WEEK	LAST WEEK						
1	NEW	GNARLS BARKLEY	ST. ELSEWHERE DOW				

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 21, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	4	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
1	1	LIVING ON VIDEO	PAKID PANIC/ULM
6	6	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA
7	26	ZEIT DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMADOU COLUMBIA
8	22	EYE OF THE TIGER	AMEL BENT JIVE
9	9	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM
10	12	WHO KNEW	PINK LAFACE/ZOMBA
40	40	'54, '74, '90, 2006	SPORTFREUNDE STILLER VERTIGO
12	7	HARD ROCK HALLELUJAH	LORDI RCA
13	13	MONSTER	AUTOMATIC B UNIQUE/POLYOR
14	11	ONE	MARY J. BLIGE FT. UZ MTRIARCH/GEFFEN
15	NEW	WHO SAYS YOU CAN'T GO HOME	BON JOVI ISLAND

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 21, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	KEANE	UNDER THE IRON SEA ISLAND
2	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
3	NEW	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
4	2	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
5	4	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC
6	5	SANDI THOM	SMILE...IT CONFUSES PEOPLE RCA
7	10	PAUL SIMON	SURPRISE WARNER BROS.
8	14	LORDI	THE APOCALYPSE RCA
9	NEW	BUSTA RHYMES	THE BIG BANG AFTERMATH/INTERSCOPE
10	9	THE FEELING	TWELVE STOPS AND HOME ISLAND
11	12	KATIE MELUA	PIECE BY PIECE DRAMATICO
12	7	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
13	6	MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY
14	NEW	GAROU	GAROU COLUMBIA
15	13	PINK	I'M NOT DEAD LAFACE/ZOMBA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 21, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
3	3	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
2	2	SOS	RIHANNA SRP/DEF JAM
4	4	DANI CALIFORNIA	RED HIT CHILLI PEPPERS WARNER BROS.
5	7	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
6	9	IS IT ANY WONDER?	KEANE ISLAND
5	5	BECAUSE OF YOU	KELLY CLARKSON RCA
6	6	A DIOS LE PIDO	JUANES SURCO
8	8	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
10	12	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
14	14	WHO KNEW	PINK LAFACE/ZOMBA
11	11	ONE	MARY J. BLIGE MTRIARCH/GEFFEN
16	16	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
14	10	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
15	13	SO SICK	NE-YO DEF JAM

SALES DATA COMPILED BY



Billboard ALBUMS

JUL 1 2006

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	16	#1 GREATEST GAINER ALAN JACKSON	PRECIOUS MEMORIES AOR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	●
2	3	8	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	●
3	2	25	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	●
4	4	42	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	●
5	5	11	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY	●
6	8	33	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
7	7	37	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	●
8	11	91	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	●
9	13	4	JOHNNY CASH	PERSONAL FILE LEGACY/COLUMBIA (NASHVILLE) 94265/SONY MUSIC	●
10	9	37	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247	●
11	13	48	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●
12	15	12	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	●
13	18	13	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG	●
14	6	65	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	●
15	12	14	MARTHA MUNIZZI	NO LIMITS...LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY	●
16	7	10	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY	●
17	16	7	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY	●
18	11	11	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG	●
19	14	2	DAY OF FIRE	CUT & MOVE ESSENTIAL 10794/PROVIDENT-INTEGRITY	●
20	21	1	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG	●
21	6	9	ANTHONY BURGER	THE BEST OF ANTHONY BURGER: FROM THE HOMECOMING SERIES GAITHER MUSIC GROUP 2657/EMICMG	●
22	18	11	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG	●
23	17	11	GREATEST GAINER DESPERATION BAND	WHO YOU ARE VERTICAL/INTEGRITY 3965/PROVIDENT-INTEGRITY	●
24	NEW	THE DEL MCCOURY BAND	THE PROMISED LAND MCCOURY 0003/SUGAR HILL	●	
25	2	85	RELIENT K	MMHMM GOTE/EMICMG	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	26	83	JEREMY CAMP	RESTORED BEC 8615/EMICMG	●
27	21	34	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	●
28	27	11	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY	●
29	24	33	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	●
30	22	2	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	●
31	RE-ENTR*		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER HOMECOMING TOUR: LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMICMG	●
32	28	21	P.O.D.	TESTIFY ATLANTIC B3857/WORD-CURB	●
33	39	13	MORMON TABERNAACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNAACLE CHOIR 70036	●
34	31	6	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569	●
35	40	2	VARIOUS ARTISTS	TOP 25 PRAISE & WORSHIP SONGS 2007 EDITION MARANATHA/CORINTHIAN 71883/WORD-CURB	●
36	36	38	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY	●
37	RE-ENTR*		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG	●
38	30	9	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG	●
39	29	38	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	●
40	48	63	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10789/PROVIDENT-INTEGRITY	●
41	32	11	VARIOUS ARTISTS	X 2006: 17 CHRISTIAN ROCK HITS! TOOTH & NAIL/BEC 5605/EMICMG	●
42	RE-ENTR*		DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	●
43	RE-ENTR*		VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH SONY BMG MUSIC 10822/PROVIDENT-INTEGRITY	●
44	20	42	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG	●
45	33	1	SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMICMG	●
46	46	36	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	●
47	35	6	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568	●
48	44	6*	KUTLESS	STRONG TOWER BEC 5391/EMICMG	●
49	38	43	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	●
50	42	85	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	●

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	4	#1 GREATEST GAINER TYE TRIBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC	●
2	2	38	GREATEST GAINER KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	●
3	4	48	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
4	5	21	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA	●
5	6	4	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●
6	3	14	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	●
7	11	11	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	●
8	8	35	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	●
9	10	42	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	●
10	12	6	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	●
11	13	1	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	●
12	14	61	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	●
13	11	5	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270	●
14	23	64	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
15	18	40	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC	●
16	15	18	SOUNDTRACK	THE GOSPEL VERITY 71820/ZOMBA	●
17	17	11	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	●
18	20	29	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	●
19	16	3	JUDITH CHRISTINE MCALLISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL	●
20	27	38	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE VERITY 62829/ZOMBA	●
21	22	77	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	●
22	25	47	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	●
23	21	89	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	●
24	26	4	IZZY	IN AWE OF YOU VGR/JORDAN 5906/KOCH	●
25	19	3	ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	24	5	TONY TERRY	CHANGE01 STUDIO 25/JEG 5912/KOCH	●
27	9	2	REVEREND ROBERT LOWE AND GENERATIONS	TOGETHER AGAIN JORDAN 5932/KOCH	●
28	11	1	DAE 1 WON	NO TIME 4 GAMEZ BORN AGAIN 43930/NEUHAUS	●
29	29	29	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523	●
30	28	1	CHOZEN	NEW WINE NEW WINE 2006	●
31	33	31	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	●
32	30	53	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	●
33	32	74	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
34	42	2	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMTR0 GOSPEL 931512/LKS	●
35	35	15	GRITS	7 GOTE 42655	●
36	HOT SHOT DEBUT		VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	●
37	36	2	THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	SOULLINK LIVE 3: MAN IN THE MIRROR BLACKBERRY 1641/MALACO	●
38	44	21	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	●
39	NEW		TWINKIE CLARK	PRAISE & WORSHIP LEGACY/VERITY 81601/ZOMBA	●
40	47	37	VICKI YOHE	HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL	●
41	38	21	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.	●
42	37	9	ANN NESBY	IN THE SPIRIT IT'S TIME CHILD 5759/SHANACHIE	●
43	NEW		JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	●
44	46	38	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	●
45	41	38	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	●
46	45	17	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOR	A NEW BEGINNING EMI GOSPEL 31706	●
47	NEW		VANESSA BELL ARMSTRONG	PRAISE & WORSHIP LEGACY/VERITY 81604/ZOMBA	●
48	NEW		BISHOP LEONARD SCOTT	HYMNS & CHURCH SONGS LIVE FROM ALABAMA TYSOT 4151/TASEIS	●
49	NEW		THE SINGLETONS	BETTER THAN THAT F HAMMOND/VERITY 77364/ZOMBA	●
50	40	4	NEW DIRECTION	SEND THE PRAISE GOSPO CENTRIC 73034/ZOMBA	●

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JUL 1 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

FACE 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 or 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.

HIT PREDICTOR

☆ 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 CERTIFICATIONS

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). ② Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). 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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	#1 DJ KHALED	#1 LISTENIN: THE ALBUM TERROR SQUAD 4118/KOCH (17.98)	
2	5	37	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
3	1	2	LIVE	SONGS FROM BLACK MOUNTAIN EPIC 96539/RED INK (16.98)	
4	2	7	VARIOUS ARTISTS	VANS WARPED TOUR 2006 COMPILATION SIDEONEDUMMY 1291 (9.98)	
5	NEW	1	SHADOWS FALL	FALLOUT FROM THE WAR CENTURY MEDIA 8428 (15.98)	
6	8	47	DANE COOK	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓤ	
7	6	47	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
8	3	2	KOTTONMOUTH KINGS	KOAST II KOAST SUBURBAN NOIZE 60 (15.98)	
9	NEW	1	BETWEEN THE BURIED AND ME	THE ANATOMY OF VICTORY 297 (13.98)	
10	58	2	GREATEST SOUNDTRACK	A PRAIRIE HOME COMPANION NEW LINE 36066 (15.98) Ⓤ	
11	NEW	1	KEB' MO'	SUITCASE ONE HAVEN/EPIC 77621/RED INK (15.98)	
12	19	83	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
13	NEW	1	JOAN SEBASTIAN	MAS ALLA DEL SOL MUSART 3771/BALBOA (13.98)	
14	15	17	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
15	14	16	HAWTHORNE HEIGHTS	IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓤ	
16	30	19	RON WHITE	YOU CAN'T FIX STUPID IMAGE 3061 (16.98)	
17	13	4	YO GOTTI	BACK 2 DA BASICS MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	
18	9	3	DJ LIL' CEE/TREVOR SIMPSON	ULTRA.WEEKEND 2 ULTRA 1411 (19.98)	
19	20	12	ATREYU	A DEATH-GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) Ⓤ	
20	11	3	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE (21.98)	
21	NEW	1	ZAO	THE FEAR IS WHAT KEEPS US HERE. FERRET 068 (13.98) Ⓤ	
22	7	2	VARIOUS ARTISTS	SMACK: THE ALBUM: VOLUME 1 SMACK 5857/KOCH (17.98) Ⓤ	
23	22	5	DAN ZANES AND FRIENDS	CATCH THAT TRAIN! FESTIVAL FIVE 009 (16.98)	
24	NEW	1	THE FUTUREHEADS	NEWS AND TRIBUTES STARTIME 436/VAGRANT (13.98)	
25	35	11	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	
26	26	22	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
27	1	11	SONYA KITCHELL	WORDS CAME BACK TO ME HEAR 0501/VELOUR (13.98)	
28	28	11	LACUNA COIL	KARMA CODE CENTURY MEDIA 8380 (15.98)	
29	33	1	LEWIS BLACK	THE CARNEGIE HALL PERFORMANCE COMEDY CENTRAL 0041 (13.98)	
30	RE-ENTRY	1	REBEL MEETS REBEL	REBEL MEETS REBEL BIG VIN 0001 (15.98)	
31	NEW	1	MR. LIF	MO'MEGA DEFINITIVE JUJ 129 (15.98)	
32	31	3	VARIOUS ARTISTS	SOMOS AMERICANOS URBAN BOX OFFICE 1100 (9.98)	
33	32	3	NOFX	WOLVES IN WOLVES' CLOTHING FAT WRECK CHORDS 711* (13.98)	
34	45	10	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)	
35	24	2	DAY OF FIRE	CUT & MOVE ESSENTIAL 10794 (12.98)	
36	47	64	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
37	RE-ENTRY	1	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
38	41	31	PITBULL	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750*/TVT (11.98 CD/DVD) Ⓤ	
39	34	5	AS I LAY DYING	A LONG MARCH: THE FIRST RECORDINGS METAL BLADE 14572 (13.98)	
40	23	3	PEEPING TOM	PEEPING TOM IPEGAC 77 (16.98)	
41	27	2	THE HUSH SOUND	LIKE VINES DECAYDANCE 085/FUELED BY RAMEN (13.98)	
42	43	15	NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
43	39	25	YING YANG TWINS	U.S.A. STILL UNITED COLLIPARK 2790*/TVT (11.98 CD/DVD) Ⓤ	
44	25	3	LES CLAYPOOL	OF WHALES AND WOE PRAWN SDNG 0011 (15.98)	
45	29	3	SILVERSTEIN	18 CANDLES: THE EARLY YEARS VICTORY 291 (15.98)	
46	NEW	1	THE DEL MCCOURY BAND	THE PROMISED LAND MCCOURY 0003/SUGAR HILL (16.98)	
47	NEW	1	THE ACACIA STRAIN	THE DEAD WALK PROSTHETIC 10033 (13.98)	
48	NEW	1	JACKSON BROWNE	SOLO ACOUSTIC VOL. 1 INSIDE 5251 (16.98)	
49	6	4	DA MUZICIANZ	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	
50	12	2	HED PE.	BACK 2 BASE X SUBURBAN NOIZE 58 (13.98)	

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's* web sites. © 2006. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	1	#1 BUSTA RHYMES	THE BIG BANG AFTERMATH 006748*/INTERSCOPE	
2	3	6	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
3	NEW	1	SONIC YOUTH	RATHER RIPPED GEFEN 006757*/INTERSCOPE	
4	2	6	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS. 49996 Ⓤ	
5	1	2	AFI	DECEMBERUNDERGROUND TINY EVIL 006854*/INTERSCOPE	
6	5	4	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA 80739/SONY MUSIC	
7	4	2	ICE CUBE	LAUGH NOW, CRY LATER LENCH MOB 65939	
8	NEW	1	WIDESPREAD PANIC	EARTH TO AMERICA WIDESPREAD 84780/SANCTUARY	
9	1	2	YUNG JOC	NEW JOC CITY BLOCK/BAD BOY SOUTH B3937*/AG	
10	3	1	TOOL	10,000 DAYS TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA	
11	7	8	MARK KNOPFLER AND EMMYLOU HARRIS	ALL THE ROADRUNNING NONESUCH 44154/WARNER BROS.	
12	NEW	1	THE RACONTEURS	BROKEN BOY SOLDIERS THIRD MAN 27306*/V2	
13	NEW	1	THREE DAYS GRACE	ONE - X JIVE 83504/ZOMBA	
14	5	7	WOLFMOTHER	WOLFMOTHER MODULAR 041/INTERSCOPE	
15	13	3	NEIL YOUNG	LIVING WITH WAR REPRISE 44335*/WARNER BROS.	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	63	#1 CELTIC WOMAN	65 WEEKS CELTIC WOMAN MANHATTAN 60233	
2	2	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
3	4	3+	JORGE SEU	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
4	3	10	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
5	6	3	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
6	7	3	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251	
7	5	11	LILA DOWNS	LA CANTINA NARAQA 34248	
8	NEW	1	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
9	9	38	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
10	1	19	SEU JORGE	CRU WRASSE 160	
11	3	19	CIRQUE DU SOLEIL	VAREKAI CIRQUE DU SOLEIL 20017	
12	4	7	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
13	5	3	VARIOUS ARTISTS	CELTIC LADIES MADACY SPECIAL PRODUCTS 12151/MADACY	
14	2	31	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
15	RE-ENTRY	1	CIRQUE DU SOLEIL	LE BEST OF CIRQUE DU SOLEIL CIRQUE DU SOLEIL 20022	

TOP CAST ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 JERSEY BOYS	ORIGINAL BROADWAY CAST RECORDING (RHINO)
2	2	1	WICKED	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
3	3	1	THE DROWSY CHAPERONE	ORIGINAL BROADWAY CAST RECORDING (GHDS/LIGHT/SK-K-BOOM/RAZOR & TIE)
4	4	1	THE WEDDING SINGER	ORIGINAL BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY MUSIC)
5	5	1	HARRY ON BROADWAY, ACT I/THE PAJAMA GAME	HARRY CONNICK, JR./2006 BROADWAY CAST RECORDING (COLUMBIA/SONY MUSIC)
6	6	1	THE COLOR PURPLE	ORIGINAL BROADWAY CAST RECORDING (ANGEL)
7	7	1	MAMMA MIA!	ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
8	8	1	MONTY PYTHON'S SPAMALOT	ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
9	9	1	SWEENEY TODD	THE NEW BROADWAY CAST RECORDING (NONESUCH/WARNER BROS.)
10	10	1	HAIRSPRAY	ORIGINAL BROADWAY CAST RECORDING (SONY CLASSICAL/SONY MUSIC)
11	11	1	AVENUE Q: THE MUSICAL	ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)
12	12	1	SOUTH PACIFIC	ARNEGIE HALL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)
13	13	1	ENT: THE BEST OF: HIGHLIGHTS FROM THE ORIGINAL CAST ALBUM	ORIGINAL BROADWAY CAST RECORDING (DREAMWORKS/UNIVERSAL CLASSICS GROUP)
14	14	1	THE PHANTOM OF THE OPERA: HIGHLIGHTS	ORIGINAL LONDON CAST RECORDING (POLYDOR/UNIVERSAL CLASSICS GROUP)
15	15	1	THE LION KING	ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)

MUSIC VIDEO

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	NEW	#1 REPLAY X3 MERCURY VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 856085 (39.98 DVD/CD)	Rush	
2	NEW	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
3	1	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	NEW	CHRIS BROWN'S JOURNEY JIVE/ZOMBA VIDEO/SONY BMG VIDEO 81290 (18.98 DVD/CD)	Chris Brown	
5	2	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	
6	7	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
7	1	PAST, PRESENT & FUTURE GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
8	9	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
9	5	CREAM: FAREWELL CONCERT: SPECIAL EXTENDED EDITION IMAGE ENTERTAINMENT 02859 (14.98 DVD)	Eric Clapton	
10	6	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
11	16	LIVE AT WOODSTOCK (SPECIAL EDITION) GEPHEN HOME VIDEO 28309 (19.98 DVD)	Jimi Hendrix	2
12	10	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
13	23	LIVE AT MONTREUX 1994 EAGLE VISION/EAGLE ROCK 39042 (14.98 DVD)	Johnny Cash	
14	8	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	
15	2	THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44705 (19.98 DVD)	Anthony Burger	
16	11	COACHELLA EPITAPH VIDEO 80901 (29.98 DVD)	Various Artists	
17	17	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	
18	21	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	4
19	18	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
20	12	QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98 DVD)	Queen	
21	20	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
22	14	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
23	27	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 970198 (29.98 DVD)	Led Zeppelin	
24	15	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
25	37	R30 ANTHEM/ZOE VISION VIDEO/ROUNDER 431082 (39.98 DVD)	Rush	3

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 WHY YOU WANNA T.I. GRAND HUSTLE/ATLANTIC	T.I.
2	2	SNAP YO FINGERS LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ BME/TVT	Lil Jon
3	4	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	Nelly Furtado
4	3	IT'S GOIN' DOWN YUNG JOC BLOCK/BAD BOY SOUTH/ATLANTIC	Yung Joc
5	5	I LOVE MY B**** BUSTA RHYMES FEAT. WILL.I.AM & KELIS AFTERMATH/INTERSCOPE	Busta Rhymes
6	6	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	The Fray
7	7	TORN LETOYA CAPITOL	Letoya
8	8	UNFAITHFUL RIHANNA SRP/DEF JAM/IDJMG	Rihanna
9	9	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	Red Hot Chili Peppers
10	10	GIMME THAT CHRIS BROWN FEATURING LIL WAYNE JIVE/ZOMBA	Chris Brown
11	11	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK MACHINE SHOP/WARNER BROS.	Fort Minor
12	12	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	Gnarls Barkley
13	13	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA	Nick Lachey
14	14	DO IT TO IT CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ SHONUFF/CAPITOL	Cherish
15	15	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC	Shakira
16	16	NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA	Dixie Chicks
17	17	MISS MURDER AFI THY EVIL/INTERSCOPE	Afi
18	18	BOSSY KELIS FEATURING TOO SHORT JIVE/ZOMBA	Kelis
19	NEW	ME & U CASSIE NEXT SELECTION/BAD BOY/ATLANTIC	Cassie
20	3	RIDIN' RIMS DEM FRANCHIZE BOYZ SO SO DEF/VIRGIN	Dem Franchize Boyz
21	NEW	IS IT ANY WONDER? KEANE INTERSCOPE	Keane
22	NEW	NUMBER ONE PHARRELL FEAT. KANYE WEST STAR TRAK/INTERSCOPE	Pharrell
23	NEW	SHOULDER LEAN YOUNG DRG FEATURING T.I. GRAND HUSTLE/ATLANTIC	Young Dro
24	1	SETTLE FOR A SLOWDOWN DIERKS BENTLEY CAPITOL	Dierks Bentley
25	5	RIDIN' CHAMILLIONAIRE FEAT. KRATZIE BONE UNIVERSAL MOTOWN	Chamillionaire

THIS WEEK	ARTIST	TITLE
1	NELLY FURTADO	PROMISCUOUS
2	AFI	MISS MURDER
3	PNIC!	AT THE DISCO, I WRITE SINS NOT TRAGEDIES
4	RED HOT CHILI PEPPERS	DANI CALIFORNIA
5	T.I.	WHY YOU WANNA
6	FRAY	OVER MY HEAD (CABLE CAR)
7	FORT MINOR	WHERE'D YOU GO
8	LIL JON	SNAP YO FINGERS
9	YUNG JOC	IT'S GOIN' DOWN
10	GNARLS BARKLEY	CRAZY

THIS WEEK	ARTIST	TITLE
1	DIERKS BENTLEY	SETTLE FOR A SLOWDOWN
2	JOE NICHOLS	SIZE MATTERS (SOMEDAY)
3	CARRIE UNDERWOOD	DON'T FORGET TO REMEMBER ME
4	TIM MCGRAW	WHEN THE STARS GO BLUE
5	LITTLE BIG TOWN	BRING IT ON HOME
6	BRAD PAISLEY	THE WORLD
7	GARY ALLAN	LIFE AIN'T ALWAYS BEAUTIFUL
8	PHIL VASSAR	LAST DAY OF MY LIFE
9	TOBY KEITH	A LITTLE TOO LATE
10	DIXIE CHICKS	NOT READY TO MAKE NICE

THIS WEEK	ARTIST	TITLE
1	NELLY FURTADO	PROMISCUOUS
2	HEDLEY	321
3	RIHANNA	UNFAITHFUL
4	PARIS HILTON	STARS ARE BLIND
5	NICK LACHEY	WHAT'S LEFT OF ME
6	BILLY TALENT	DEVIL IN A MIDNIGHT MASS
7	YELLOWCARD	LIGHTS AND SOUNDS
8	MASSARI	RUSH THE FLOOR
9	AFI	MISS MURDER
10	MOBILE	OUT OF MY HEAD

LAUNCH PAD

JUL 1 2006

THIS WEEK	LAST WEEK	ARTIST	Title
1	NEW	#1 REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope
2	NEW	BETWEEN THE BURIED AND ME VICTORY 297 (13.98)	The Anatomy Of
3	NEW	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma
4	NEW	KEB' MO' ONE HAVEN/EPIC 77621/RED INK (15.98)	Suitcase
5	3	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck
6	1	DONAVON FRANKENREITER LOST HIGHWAY 006402* (13.98)	Move By Yourself
7	2	KATIE MELUA DRAMATIC/UNIVERSAL MOTOWN 006868/UMRG (13.98)	Piece By Piece
8	NEW	JOAN SEBASTIAN MUSART 3771/BALBDA (13.98)	Mas Alla Del Sol
9	4	DJ LIL' CEE/TREVOR SIMPSON ULTRA 1411 (19.98)	Ultra.Weekend 2
10	6	VIC LATINO THRIVEDANCE 90748/THRIVE (21.98)	ThriveMix 02
11	9	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal
12	NEW	ZAO FERRET 068 (13.98)	The Fear Is What Keeps Us Here.
13	11	DAN ZANES AND FRIENDS FESTIVAL FIVE 009 (16.98)	Catch That Train!
14	NEW	THE FUTUREHEADS STARTIME 436/VAGRANT (13.98)	News And Tributes
15	14	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
16	21	GREATEST GAINER AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying
17	10	SONYA KITCHELL HEAR 0501/VELOUR (13.98)	Words Came Back To Me
18	15	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
19	19	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
20	8	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas
21	20	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance
22	RE-ENTR	NATALIE GRANT CURB 78860 (17.98)	Awaken
23	23	HURT CAPITOL 41137 (12.98)	Vol. 1
24	24	MARK HARRIS INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two
25	36	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II
26	26	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas
27	NEW	MR. LIF DEFINITIVE JUX 129 (15.98)	Mo'Mega
28	28	BRIAN STOKES MITCHELL PLAYBILL/LEGACY 80980/SONY MUSIC (18.98)	Brian Stokes Mitchell
29	32	BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2
30	13	DAY OF FIRE ESSENTIAL 10794 (12.98)	Cut & Move
31	18	HALIFAX DRIVE-THRU 83637 (11.98)	The Inevitability Of A Strange World
32	42	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2
33	25	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door
34	34	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13
35	12	PEEPING TOM IPECAC 77 (16.98)	Peeping Tom
36	17	THE HUSH SOUND DECAYDANCE 085/FUELED BY RAMEN (13.98)	Like Vines
37	22	ALEXI MURDOCH ZERO SUMMER 85400/RAZOR & TIE (16.98)	Time Without Consequence
38	16	LES CLAYPOOL PRAWN SONG 0011 (15.98)	Of Whales And Woe
39	NEW	THE DEL MCCOURY BAND MCCOURY 0003/SUGAR HILL (16.98)	The Promised Land
40	NEW	THE ACACIA STRAIN PROSTHETIC 10033 (13.98)	The Dead Walk
41	22	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz
42	43	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer
43	1	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand
44	34	GOMEZ ATO 21547 (13.98)	How We Operate
45	39	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98)	Guapa
46	5	THE BOUNCING SOULS EPITAPH 86808 (13.98)	Gold Record
47	4	ANA GABRIEL SONY BMG NORTE 959D2 (15.98)	Historia De Una Reina
48	6	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
49	NEW	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria
50	7	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo

BREAKING & ENTERING Singer/pianist Regina Spektor emerges from the New York cafe circuit to make a spectacular debut on Top Heatseekers, landing at No. 1 with "Begin To Hope," while starting at No. 135 on The Billboard 200. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX™



JUL
1
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.

4 MINUTES (Gin Timeline, BM/First Avenue, PRR/SBMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kerokay Music, BM/EMI Aprl, ASCAP/Tring, BM/E Duz It, BM/Underdog East Songs, BM/Universal, ASCAP/Anthony Nance Muzik/ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP, HL, RBH 33)
8TH OF NOVEMBER (Big Love, BM/WB, ASCAP/Rich Tewan, ASCAP, WBM, CS 29)

A

ABRAZAME (Sony/ATV Latin, BM) LT 33
ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 20
THE ADVENTURE (Fun With Goats, ASCAP/Universal, ASCAP), HL, H100 68, POP 62
AINT GON LET UP (Not Listed) RBH 74
AINT MY DAY TO CARE (Midas Magic, ASCAP/Ry Mason Music, SESAC/Angelmar Music, SESAC/414 Music, SESAC/Pacific Wind, SESAC) CS 58
AINT NO OTHER MAN (Xena Music, BM/Careers-BMG, BM/Gifted Pearl Music, ASCAP/Works Of Mart, ASCAP/Stuff, BM/ArHouse, BM/Francia Sounds Music, ASCAP/Alza Music, BM/The Clyde Otis Music Group, ASCAP, WBM, H100 13, POP 8
AINT WHAT IT USED TO BE (Mosaic Music, BM/Sony/ATV Tree, BM/Giffertish, BM/Buna Boy, BM), HL, CS 35
ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BM) LT 21
ALADDO DEL THERO (Three Sound, BM) LT 7
AND SHE SAID (Looklike! Songs, ASCAP/Walkys Publishing, SESAC) POP 72
ANGELITO (Crown P, BM/Sebastian, BM) H100 97, LT 2
ANIMAL I HAVE BECOME (EMI Aprl, ASCAP/3 Days Grace, ASCAP/Novades For Everyone, SOCAN/EMI Blackwood, BM/Blast The Scene, BM), HL, H100 66, POP 68

B

BACK AND FORTH (Magic Eye Muzik, BM) RBH 95
BACK LIKE THAT (Rich Kid, BM/Starks, BM/Nahlist, BM/Super Sayin Publishing, BM/Zomba Songs, BM/Stone Diamond Music, BM/EMI Blackwood, BM/Li Lu Lu Publishing, BM), HL/WBM, RBH 37
BAD DAY (Song 6 Music, BM) H100 11, POP 10
BEEP (will.i.am, BM/KSuff, BM/ArHouse, BM/EMI Blackwood, BM/Cherry River, BM), HL/WBM, POP 53
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 56
BEST OF BOTH WORLDS (Not Listed) POP 87
BE WITHOUT YOU (May J, Blig, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Baby's Little, SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, H100 47, POP 38, RBH 20
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC), HL, H100 29, POP 30
BLOW THE WHISTLE (Zomba Songs, BM/TV, BM/Songs Of TVT, BM/EMI Blackwood, BM/8th Grade Music Publishing, BM/Swoize Music, BM/Cmore Music, BM/Me & Marg Music, ASCAP/Cookes And Milk, ASCAP/Basajamba, ASCAP/EMI Aprl, ASCAP), HL/WBM, RBH 21
BOSSY (Issy & Nemo Tunes, ASCAP/Levens Music Publishing, ASCAP/EMI Aprl, ASCAP/Zomba Songs, BM/TV, BM/ArHouse, BM/EMI Blackwood, H100 27, POP 34, RBH 15
BRAND NEW FRIEND (EMI Blackwood, BM/Shane Minor, BM/3 Ring Circus, BM/Songs Of Windswept Pacific, BM/Jeffrey Steele, BM), HL, CS 21, H100 100
BREATH (2 AM) (AniBonnai/Music, ASCAP) H100 50, POP 31
BRING IT ON HOME (Warner-Tamerlane, BM/Sell The Cow, BM/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WBM, CS 15, H100 81
BUILDING BRIDGES (Drunk Monkey, BM/Big, BM/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP/Critter, ASCAP), WBM, CS 25
BUMPIN MY MUSIC (Ray Cash Music, ASCAP/Cypher-cell Music, ASCAP/EMI Aprl, ASCAP/Brod Jordan, ASCAP/BB The Skee The Criumo, ASCAP/Ruthless Attack Muzik, ASCAP/Reach Global Songs, BM/Songs Of Universal, BM/Arnti Nuhim'z, BM/On Bull Funking, ASCAP/WB, ASCAP), HL, RBH 83
BUTTONS (Team S Do Publishing, BM/Hilico Music, BM/Songs Of Windswept Pacific, BM/2500 Music, ASCAP/Universal, ASCAP) CS 4
CHASING CAR (Big Life, BM) H100 77, POP 57
CHEVY RIDIN' HIGH (Zomba Songs, BM/Dade Co. Prod Music, BM/3 Blunts Live At Once, ASCAP/First N Gold, BM/Warner-Tamerlane, BM), WBM, RBH 81
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Lane 4 Line, ASCAP/Want My Daddy's Records, ASCAP/Jaque Joints, SESAC/Dem Drawz Muzik, BM/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Morson Music, SESAC) RBH 48
COALMINE (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Farismom.com, SESAC/IGG, BM/Sony/ATV Tree, BM), HL/WBM, CS 38
COMO OJUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 14
CONTROL SE VA (Warner-Tamerlane, BM) LT 45
CONTROL MYSELF (Li, Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shanah Cymone Music, ASCAP/EMI Aprl, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nycogan, BM/Warner-Tamerlane, BM/Shakin BAKER, BM/Air Control, ASCAP), HL/WBM, POP 85
CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BM/SMG Record Music Publishing, SPA/Almosphe-pure Music, SPA/BMG Zomba Productions, SPA), WBM, H100 6, POP 7, RBH 57
CRAZY BITCH (Famous, ASCAP), HL, H100 74, POP 76
CROWDED (EMI Aprl, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Sushwicks Finest, ASCAP/Trugation Music, ASCAP), HL, H100 96, POP 50

C

CAJALE (Sony/ATV Discos, ASCAP) LT 4
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoosierdrama, ASCAP/WB, ASCAP/Rich Tewan, ASCAP), HL/WBM, CS 43
CALL ME CRAZY (Copyright Control), WBM, CS 47
CALL ON ME (Not Listed) RBH 48
CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI Aprl, ASCAP/Black Fountain Publishing, ASCAP/Herbiculous Music, ASCAP), HL/WBM, RBH 63
CANT LET GO (Songs Of Universal, BM/Tappi Whytes, BM/Star Future, BM), HL, H100 90, RBH 17
CHASING CARS (Big Life, BM) H100 77, POP 57
CHEVY RIDIN' HIGH (Zomba Songs, BM/Dade Co. Prod Music, BM/3 Blunts Live At Once, ASCAP/First N Gold, BM/Warner-Tamerlane, BM), WBM, RBH 81
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Lane 4 Line, ASCAP/Want My Daddy's Records, ASCAP/Jaque Joints, SESAC/Dem Drawz Muzik, BM/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Morson Music, SESAC) RBH 48
COALMINE (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Farismom.com, SESAC/IGG, BM/Sony/ATV Tree, BM), HL/WBM, CS 38
COMO OJUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 14
CONTROL SE VA (Warner-Tamerlane, BM) LT 45
CONTROL MYSELF (Li, Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shanah Cymone Music, ASCAP/EMI Aprl, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nycogan, BM/Warner-Tamerlane, BM/Shakin BAKER, BM/Air Control, ASCAP), HL/WBM, POP 85
CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BM/SMG Record Music Publishing, SPA/Almosphe-pure Music, SPA/BMG Zomba Productions, SPA), WBM, H100 6, POP 7, RBH 57
CRAZY BITCH (Famous, ASCAP), HL, H100 74, POP 76
CROWDED (EMI Aprl, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Sushwicks Finest, ASCAP/Trugation Music, ASCAP), HL, H100 96, POP 50

CUANDO BALLA REGGAETON (El Abayarde, ASCAP/Blue Kraft Music, BM/Victor Cabaeras, BM) LT 44

D

DANI CALIFORNIA (Moebelobiane, BM) H100 14, POP 20
DE CONTRABANDO (Edmusa, ASCAP/Vander America, BM) LT 43
DEJALE CAER TO' EL PESO (Universal-Musica Unica, BM/Universal Musica, ASCAP) LT 39
DEJA VI (EMI Blackwood, BM/Hico South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/25, 000 Music, BM/Noga Flames Music, BM/Lance Comtes Publishing, BM/EMI Aprl, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rodney Jenkins Production, BM), HL, H100 44, POP 44, RBH 12
DETALLES (EMI Blackwood, BM) LT 49
D-GIRL (DOPEGIRL) (Kakani Music, ASCAP/Beats Me Publishing, ASCAP/Zomba Enterprises, ASCAP/Rimp My Pen International, ASCAP/Ruthless Attack Muzik, ASCAP), WBM, RBH 96
DIGANLE (San Antonio, BM) LT 17
DI PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 56, RBH 7
DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrysalis Music, ASCAP), HL, H100 1, POP 1
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Forenia Publishing, ASCAP), HL, H100 48, POP 32
OO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Uncle Wilmes Music, ASCAP/How Ya Low Da Da Music, ASCAP) H100 24, POP 35, RBH 11
DONT FORGET TO REMEMBER ME (WZ2 Songs, BM/EMI Blackwood, BM/Didnt Have To Be Music, ASCAP/EMI Aprl, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific), HL, CS 5, H100 54, POP 92
DO WE STILL (Carolina Blue Sky Music, BM/John's Island, BM/Bayou Boy, BM) CS 49
DOWN (Water, ASCAP) LT 3
DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dirklip, BM/Greatergodsons, ASCAP/Jennifer Nettles, ASCAP), CS 19
DUTTY WAFF (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 98

E

ENOUGH CRYIN (Universal, ASCAP/Mary J. Blige, ASCAP/Profile, SESAC/Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/EMI Aprl, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 38, RBH 4
ENTOURAGE (Mr. Grandberry Os Music, SESAC/EMI Composite Music, SESAC, Hudson Music, BM/Odre 78 Publishing, SESAC/Lyric Publishing, SESAC) H100 29, POP 30
ESTE CORAZON (EMI Aprl, ASCAP) LT 23
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP) LT 38
EVER THE SAME (U Rule Music, ASCAP/EMI Aprl, ASCAP), HL, POP 88
EVERYBODY KNOWS (Woolly Puddin', BM/Warner-Tamerlane, BM/Abeshtine, BM), WBM, CS 55
EVERY TIME I HEAR YOUR NAME (EMI Aprl, ASCAP/Rompe Coprol Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BM/Cotravazable, BM), HL, CS 7, H100 64
EVERYTIME WE TOUCH (Mambo Music/Relagun, N. Productions, MB/H/Ridge Music, BM/Sounds Of Jupiter Music, BM) H100 43, POP 29

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Bus, ASCAP/Music Of Combustion, BM/Songs Of Windswept Pacific, BM), HL, CS 26
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greentone Music, BM/Corman, ASCAP/Drum Groove, SESAC), HL, CS 24
FEELS SO GOOD (Remymusic Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM), WBM, RBH 27
FINDIN A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Momin, ASCAP/West Moraine, ASCAP/Wek, ASCAP/Lichelle, ASCAP/Major Bob, BM), WBM, CS 27
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 29
FLY LIKE A BIRD (Flye Songs, BM/Songs Of Universal, BM/EMI Aprl, ASCAP/Minneapolis Gays Music, ASCAP/Ji Branda Music Works, ASCAP), HL, RBH 28
FOR YOU I WILL (CONFIDENCE) (Teddy Gedeer Publishing, BM/Sony/ATV Timber, SESAC/Turble Victory, SESAC), HL, H100 60, POP 41
FREEZE (EMI Aprl, ASCAP/LL Cool J, ASCAP/Lyle in, ASCAP), HL, RBH 94
FRIKITONA (UBO, ASCAP) LT 46

G

GALLERY (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI Aprl, ASCAP), HL/WBM, POP 79
GET DUTTA MY WAY (Songs Of Peer, ASCAP/Fixation, ASCAP) CS 45
GETTIN SOME (Zomba Songs, BM/Zomba Enterprises, ASCAP), WBM, H100 53, POP 70, RBH 24
GHETTO STORY (EMI Blackwood, BM/Madhouse, BM) H100 99, RBH 22
GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM) H100 18, POP 25, RBH 8
GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BM), WBM, H100 95, POP 64
GIRL NEXT DOOR (Tosha Music, ASCAP/Shapiro Bernstein & Co., ASCAP/Printed Desert, BM/Totaly Awesome Music, BM) H100 80, POP 51
GOD ONLY CRIES (Dimensional Songs Of Rye, SESAC/Cay Jack Music, SESAC/Cherry Blyss, SESAC/The Bigger They Are, SESAC) CS 37
GODS GIFT (Aveban, ASCAP/WB, ASCAP), WBM, RBH 67
GO HEAD (Street Certified Publishing, BM/Trap House Publishing, BM), RBH 62
GOOD LUCK CHARM (EMI Aprl, ASCAP/Air Control, ASCAP/Them Darrin Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BM/Uncle Wilmes Music, ASCAP), HL, H100 42, POP 48, RBH 42
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/AvaPu Music, SESAC/Multisongs BMG, SESAC) CS 41
GRILL EM (Copyright Control) RBH 93
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul

Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BM/Shanah Cymone Music, ASCAP/EMI Aprl, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BM/Dan Rich Music, BM/Money Mack, BM/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kalendra, ASCAP/Michelle MW, ASCAP/Dorami And Ya Majestys Music, ASCAP/Music Of Windswept, ASCAP/Hico South, ASCAP/Christopher Garrettis Publishing, ASCAP), HL/WBM, POP 67

H

HANGING ON (Sony/ATV Tunes, ASCAP/Chry Music, ASCAP/Under Zenith Music, SOCAN/Novewould-heathought Music, SOCAN/Sony/ATV Canada, SOCAN), HL, POP 94
HATE ME (Paris On Paper Publishing, ASCAP) H100 55, POP 49
HEAT IT UP (Sear Loser Music, BM/ColliPark Music, BM/EMI Blackwood, BM/Soiman Anderson Publishing Designee, ASCAP), HL, RBH 69
HERE WE GO YOU (Gold Star, BM/Carter Boys Publishing, ASCAP/Mas Flow, BM/Universal Musica, ASCAP/Rompedecotea, BM) LT 27
HIGH (EMI Blackwood, BM/WB, ASCAP), HL/WBM, POP 95
HIPS DONT LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BM/Te-Bass Music, BM/The Carmel House, BM/Ensign Music, BM/Lanfanco Music, ASCAP/Santanae Songs, ASCAP/Neila Music, ASCAP/INR Music Publishing, ASCAP), HL, H100 2, LT 1, POP 2
HMM HMM (Springlake Music Publishing, ASCAP/150 Layette Music, ASCAP/Songs Of Universal PolyGram International, BM/Tony Kelly, ASCAP/Maurice Gregory, BM), HL, RBH 53
HOLLA AT ME (2 Kingpins Publishing, ASCAP/Warner-Tamerlane, BM/WB, ASCAP), WBM, H100 61, POP 65, RBH 34
HOW ABOUT YOU (Sony/ATV Tree, BM/Copyright Control), HL, CS 18
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI Aprl, ASCAP), HL, H100 73, POP 69
HUSTLER MUSIK (Young Money Publishing, BM/Warner-Tamerlane, BM/Money Mack, BM), WBM, RBH 47
HUSTLIN (3 Blunts Live At Once, ASCAP/First N Gold, BM/J Brasco, ASCAP/EMI Aprl, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jeezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL, H100 78, RBH 13

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI Aprl, ASCAP/Watke Music Publishing, ASCAP), HL, RBH 52
I CANT UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BM/Writers Extreme, BM/Warning Danger, BM), WBM, CS 17, H100 98
IDARE YOU (Driven By Music, BM/EMI Blackwood, BM/Lithiumjazz Music, ASCAP/EMI Aprl, ASCAP/Big Ant Music, ASCAP/Universal, ASCAP), HL, POP 100 28, POP 88
I DONT KNOW WHAT SHE SAID (Create Real, ASCAP/Want To Hold Your Songs, BM/Major Bob, ASCAP), WBM, CS 36
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whad-yagade, SESAC/Carroll Music, SESAC/Cal, Vi, ASCAP/Sargant, ASCAP), CS 8, H100 67
I KNOW YOU SEE IT (Granny Man Publishing, BM/Maxi Jazz Music, BM/Bassment Funk, ASCAP/Basement Funk South, ASCAP/Diamorcut Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BM/Azuria Music, BM) RBH 58
I LOVE MY B*** (Tzahis Music, BM/Ensign Music, BM/Will iam, BM/Broke Spoke And Gode Publishing, ASCAP), HL, H100 41, POP 47, RBH 26
I LOVE YOU (Next Selection, ASCAP/Motola, ASCAP/Aspen Songs, ASCAP/Latif Music Publishing, ASCAP/Sally Ruth Ester Publishing, ASCAP/Granny Man Publishing, BM) RBH 39
I'M GONNA BE (WB, ASCAP/Checkman, BM/Lyrine 4 Fyies, BM), WBM, RBH 46
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BM/Warner-Tamerlane, BM/2 Pways Publishing, BM/Who Is Mike Jones Music, BM), WBM, POP 91
IMPOSSIBLE (Pleaze Gimme My Publishing, BM/EMI Blackwood, BM/Almo Music, ASCAP/Slayin High Music, ASCAP/Big Ant Music, ASCAP/BMG Music Publishing, MOPS), HL, RBH 87
INGRATITUD (TN Ediciones, BM) LT 22
IN MY MIND (Combustion, BM/Songs Of Windswept Pacific, BM/Wang Out, BM/Sony/ATV Songs, BM), HL, RBH 38
INSENSIBLE AT I (ME PONE A MILL) (Universal Music Mexico, SA/Universal-Musica Unica, BM) LT 26
IN TERMS OF LOVE (Emerto, ASCAP/Ching Music, ASCAP/Carol Vincent And Associates, SESAC) CS 42
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I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 41
IT'S GOIN' DOWN (Granny Man Publishing, BM/Maxi-Mexhi Music, BM/Ragins Son Music, ASCAP/Orient-alimar Music, ASCAP/EMI Aprl, ASCAP), HL, H100 4, POP 17, RBH 1

N

NEW STRINGS (Sony/ATV Tree, BM/Nashville Star, BM), HL, CS 33
NOCHE DE SEXO (Universal-Musica Unica, BM) LT 30
NO ES BRUJERIA (Copyright Control) LT 35
NO ES UNA NOVELA (Juan & Nelson, ASCAP) LT 42
NO, NO, NO (Meyrinca, ASCAP/Palabras De Romance, ASCAP) LT 48
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NOT READY TO MAKE KICK (Woolly Puddin', BM/Songrip Test, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 58, POP 40
NO WORDS (Zomba Songs, BM/R.Kelly, BM), WBM, RBH 55
NUESTRO AMOR SE HA VUELTO AYER (Maximo Aguirre, BM/The Fly And The Bee, ASCAP) LT 8
NUMBER ONE (The Waters Of Nazareth, BM/EMI Blackwood, BM/Please Gimme My Publishing, BM), HL, RBH 82

LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BM/Balad Bay, BM/WCG, BM), HL, CS 13, H100 76
LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WBM, CS 48, H100 7, POP 9
A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME (Chicago X Software, BM) H100 91, POP 61
A LITTLE TOO LATE (Tokeco Tunes, BM/Florida Room, BM/Sony/ATV Acuff Rose, BM/Unwound, BM), HL, CS 6, H100 62

L

LIVE TO LOVE ANOTHER DAY (Coburn, BM/Guitar Monkey, BM/Brand New Sky, ASCAP/Right Bank Music, ASCAP), CS 57
LLAME PA' VERTE (Universal-Musica Unica, BM) LT 19
LOOKING FOR YOU (Zomba Songs, BM/Lilly Mack, BM/Baby Fingars, ASCAP/Mims, ASCAP/Show, Brenae, ASCAP/Fredrick Dee, BM), WBM, RBH 16
LO QUE ME GUSTA A MI (Carnation, BM/Peermusic III, BM) LT 15
LO QUE SON LAS COSAS (Don Cat, ASCAP/Brehm, ASCAP) LT 13
LORD GIVE ME A SIGN (Boomer X, ASCAP/Universal, ASCAP/Dead Game Publishing, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, RBH 70
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LOVE SONG (EMI Blackwood, BM/Shanica Jones Publishing Designee, BM/Dolosio Music, BM), HL, RBH 56
LOVE YOU (EMI Blackwood, BM/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BM/Forest Hills Music, BM), HL, CS 44
THE LUCKY ONE (Sony/ATV Tree, BM/Sony/ATV Songs, BM/ZennyO Music, BM), HL, CS 31
LYING IS THE MOST FUN A GIRL CAN HAVE WITHOUT TAKING HER CLOTHES OFF (Sweet Chin Music, ASCAP/EMI Aprl, ASCAP), HL, POP 98

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 5
MAKEDANSURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 70, POP 60
MARGARITA (Sleepy's Kidz Music, BM/The Waters Of Nazareth, BM/EMI Blackwood, BM/Careers-BMG, BM/Raychaser, BM/Good Booty, ASCAP/Chrysalis Music, ASCAP), HL/WBM, RBH 76
MAS ALLA DEL SOL (Edmusa, ASCAP) LT 10
ME AND MY GANG (Jeffrey Steele, BM/Almo Music, ASCAP/Multisongs Music, ASCAP/Breaking New Ground Publishing, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 12, H100 57, POP 50
ME TIME (ECAF Music, BM/Tom's Kid Music, BM/Hypekex Music, ASCAP) RBH 66
ME & U (Next Selection, ASCAP/Motola, ASCAP) H100 9, LT 10, POP 11, RBH 21
ME VOY (EMI Blackwood, BM/Manzano, BM) LT 12
MIGHTY "O" (We Dont Play Even When We Be Playin, BM/Chrysalis Songs, BM/Isisquo Pass, ASCAP/Ovadsinibhor Music, BM/EMI Mills, ASCAP/Hi-De-Ho Man Music, ASCAP), HL, H100 89, RBH 32
MISS MURDER (Ex Noctem Nacimur Music, BM) H100 28, POP 28
MOUNTAINS (Loremore Music, BM/Black To Black Songs, BM/Patrick Stuart Music, BM/Lyralite Mile Music, BM), CS 53
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 25, POP 19
MR. ME TOO (EMI Blackwood, BM/The Waters Of Nazareth, BM/Gokarc, ASCAP/ternadone, ASCAP/EMI Aprl, ASCAP), HL, RBH 73
MS. NEW BOOTY (Sear Loser Music, BM/EMI Blackwood, BM/ColliPark Music, BM/Da Crippler Music, BM/EWC Music, BM), HL, H100 30, POP 27
MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) LT 29
MUNECA DE TRAPO (Sony/ATV Discos, ASCAP) LT 18

O

ON AGAIN TONIGHT (Warner-Tamerlane, BM/Murrah, BM/Teabamba Music, BM/Katank Music, BM/Circle C, ASCAP) Full Circle, ASCAP), WBM, CS 28
ONE (LJZ, ASCAP/WB, ASCAP/Universal-PolyGram International, ASCAP), WBM, POP 86
ONE SHOT CHANCE (EMI Aprl, ASCAP/New Songs Of Sea Gayle Music, ASCAP), HL, CS 59
ONE WING IN THE FIRE (Malaico, BM/Music Of Stage Three, BM) CS 54
THE ONE YOU NEED (Rodney Jenkins Productions, BM/EMI Blackwood, BM/J Brasco, ASCAP/EMI Aprl, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM), HL, RBH 78
THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE (Sweet Chin Music, ASCAP/EMI Aprl, ASCAP), HL, POP 99
OOH WEE (Aila Rose Music, BM/American League Music, BM/Juice Mossekok, BM) RBH 36
OVER MY HEAD (CABLE CAR) (EMI Aprl, ASCAP/Aron Edwards Publishing, ASCAP), HL, H100 15, POP 12

P

PARA QUE REGRESES (Maximo Aguirre, BM) LT 37
PENSANDO EN TI (Sou/Six Music, BM/Amaya Sophia, ASCAP/Figures, ASCAP/Quinnsezmusic, ASCAP) CS 24
PICK IT UP (Drunk People Publishing, BM) RBH 86
PICK IT UP (Drunk People Publishing, BM) RBH 87
PRETTY BABY (India B, Music, BM/Songs Of Universal PolyGram International, BM/Demon's Music Publishing, BM/Paradise Forever Music, BM/Warner-Tamer-

lane, BM), HL, RBH 51
PROMISCUOUS (Nelstar, SOCAN/Virginia Beach, ASCAP/WBM, SESAC/Danjia Handz Muzik, SESAC/Stix Im Stoned, ASCAP/EMI Aprl, ASCAP), HL/WBM, H100 3, POP 3, RBH 64
PULL ME BACK (Basajamba, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shanah Cymone Music, ASCAP/EMI Aprl, ASCAP/Universal-MCA, ASCAP), HL, H100 86, RBH 35

Q

QUE LASTIMA (EMI Aprl, ASCAP) LT 11
QUE ME ALCANCE LA VIDA (Sony/ATV Discos, ASCAP) LT 28

R

REAL GONE (Not Listed) POP 81
THE REAL THING (KSuff, BM/ArHouse, BM/WWhite Pearl Songs, BM/Sony/ATV Songs, BM), HL/WBM, H100 87, POP 83
REGRETS (Richard Flemming, BM/Songs Of Harrstein Cumberland, BM) RBH 97
REMEMBER (Drumatik, ASCAP/Pensico Music, BM) RBH 88
RIDIN' (Chamilitary Camp Music, ASCAP/Universal, ASCAP/Play For Play-N-Skillz, ASCAP/EMI Aprl, ASCAP/Leatrace Music, ASCAP/Suiz For Skizz And Play Music, ASCAP), HL, H100 5, POP 4, RBH 10
RIDIN' RIMS (Slide That Music, ASCAP/EMI Aprl, ASCAP/Live Juice Publishing, BM/Hold That Music, BM/Dem Franchise Boyz, ASCAP/EMI Blackwood, BM), HL, H100 88, POP 93, RBH 43
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft Music, BM) POP 55

S

SAVIN ME (Warner-Tamerlane, BM/Ami Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 26, POP 21
SAY (Fifty Six-Hour Road, ASCAP/Fanwood Music USA, ASCAP/Blue Mountain Music, PRS/Pinky Phat Phat, ASCAP), WBM, RBH 77
SAY I (Dade Co. Project Music, BM/Zomba Songs, BM/Nayo Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BM/Colliton Music, BM/Reach Global, BM), HL/WBM, H100 83, POP 58, RBH 80
THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BM) HL, CS 32
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BM/Gold Watch, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 11, H100 59, POP 83
SEX (Lyte in, ASCAP) RBH 44
SEXY LOVE (Super Sayin Publishing, BM/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI Aprl, ASCAP), HL/WBM, H100 84, RBH 30
SHAKE THAT (Shroom Shady Music, BM/Resto World Music, ASCAP/Dirty Steves Music, BM/Nate Dogg, BM/Reach Global Songs, BM) POP 48
SHINE (EMI Aprl, ASCAP/Flyte Tyme Tunes, ASCAP/Berards Other Music, BM/Warner-Tamerlane, BM/Sony/ATV Tunes, BM), HL/WBM, RBH 49
SHOULDER LEAN (Cortale Quim Publishing, BM/DJuan Hart Publishing, BM/Crown Club Publishing, BM/Warner-Tamerlane, BM), WBM, H100 82, RBH 14
SINGLE (EMI Blackwood, BM/In-Genius Songs, BM/EMI Aprl, ASCAP/Sonic Gratiti, ASCAP), HL, H100 69, POP 39
SISTER (MI Mail Music, ASCAP/Cutta Music, BM/Ajaga Music, ASCAP) RBH 18
SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 10, H100 72
SNAP YU FINGERS (White Rhino, BM/EMI-40, BM/Zomba Songs, BM/Drugstore, ASCAP), WBM, H100 10, POP 24, RBH 3
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 9, H100 71
SOS (Jonathan Rotem Music, BM/Southside Independent Music, BM/Here's Lookin At You Kidd Music, BM/Reach Global Songs, BM) H100 17, POP 13
SO SICK (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, ASCAP/EMI Aprl, ASCAP), HL/WBM, POP 73
SO WHAT (Bubba Gee, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Notting Hill Music, BM/2415 Publishing, BM/Unity Slim Publishing, BM/Ced Keyz Music, ASCAP/Smoot Music, BM/Royalty Rightings, ASCAP/Universal, ASCAP), HL/WBM, H100 16, POP 23, RBH 5
STARS ARE BLIND (Fernando Caribay Music, ASCAP/2 Music Publishing, BM/Sony/ATV Songs, BM/Zeflet Music, ASCAP), HL, POP 43
STAY WITH YOU (Comer O Clark And Kent Music, ASCAP/EMI Virgin, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL, H100 75, POP 69
STEADY, AS SHE GOES (Chrysalis Music, ASCAP/Third String Tunes, BM), HL, H100 85, POP 97
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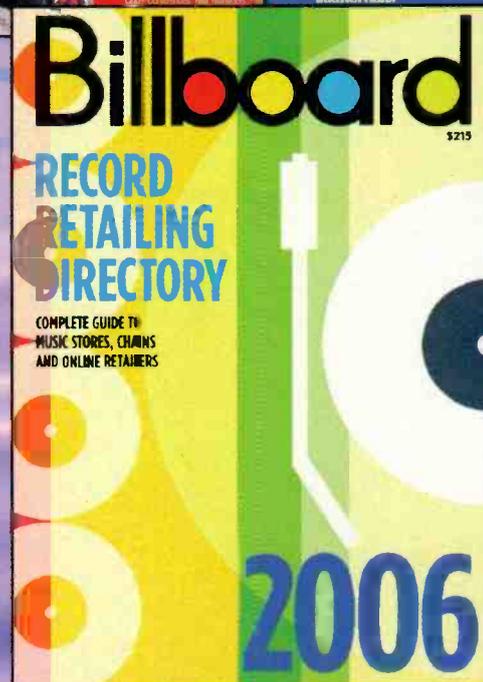
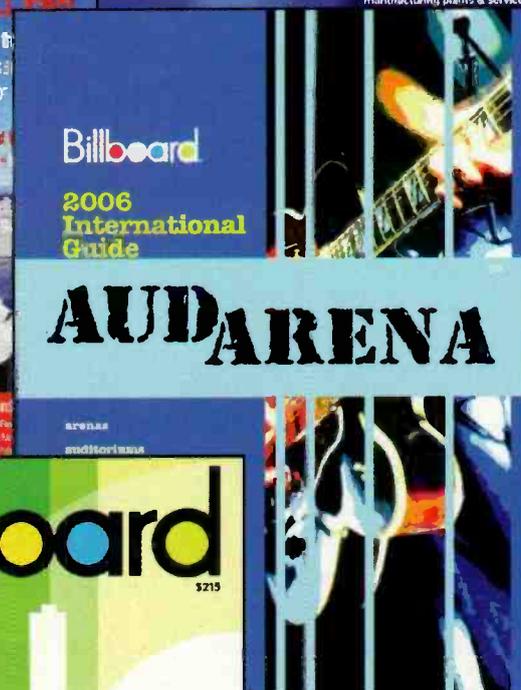
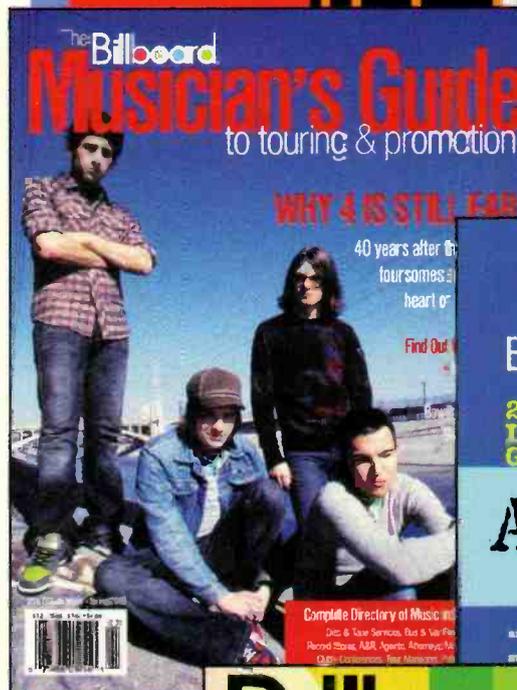
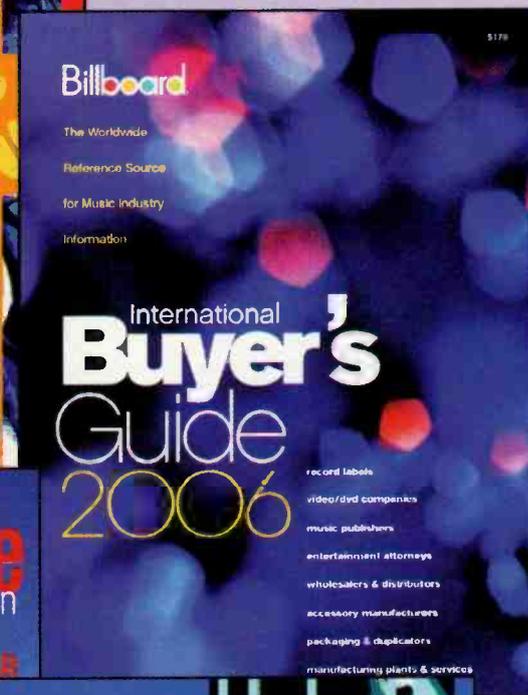
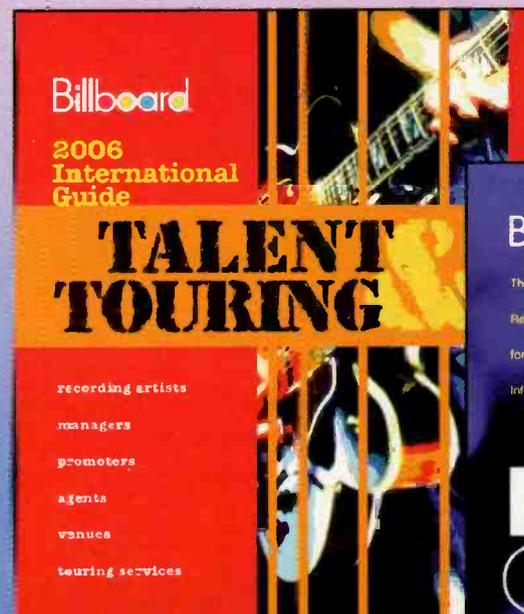
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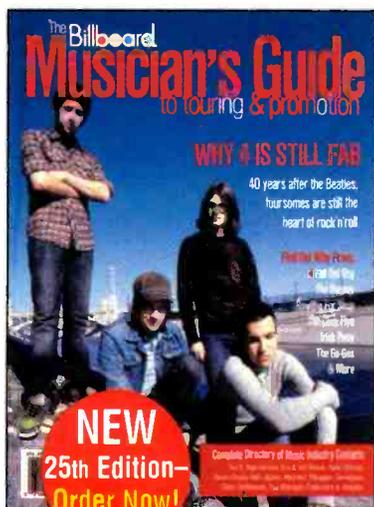
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BIRTHS BOY: Nolan Matthew Lyons, to Nicole Monte and John Lyons, June 19 in Bryn Mawr, Pa. Mother is producer of cable TV program "Trading Spaces." Father is executive VP of NARM.

GIRL: Lyncoln Victoria, to Shante and Tye Tribbett, June 15 in Philadel-

phia. Father is a Sony Urban Music recording artist.

BOY: David F. Cameron Jr., to Marilyn and David Cameron, June 9 in New York. Father is a distributions processor at the Harry Fox Agency.

GIRL: Tia Annalise, to Christy and

Lance Roberts, June 5 in Nashville. Father is senior VP at the Bobby Roberts Co. and responsible agent for Merle Haggard.

MARRIAGES Megan Thompson to Devin Shelton, June 17 in Monticello, Ill. Groom is a guitarist/vocalist for Emery.

INDUSTRY EVENTS

JUNE 22-24 The Millennium Music Conference, Crowne Plaza Hotel, Harrisburg, Pa. 717-221-1124. music-conference.net.

JUNE 26 ASCAP Rhythm & Soul Music Awards, Beverly Hilton Hotel, Los Angeles. 323-883-1000. ascap.com.

JUNE 27 The Hollywood and Games Summit, the Beverly Hills Hotel and Bungalows, Los Angeles. 310-276-2251. hollywoodandgames.com.

JULY 13 What Teens Want—East, Grand Hyatt, New York. 646-654-7268. whatteenswant.com.

JULY 19-20 Ticket Summit, Venetian Hotel, Las Vegas. 860-870-3400. ticketsummit.org.

AUG. 2-5 NARM 48th Convention & Marketplace, Gaylord Palms, Orlando, Fla. 856-596-2221. narm.com.

AUG. 2-5 Latin Alternative Music Conference, the Puck Building, New York. 818-763-1397. latinalternative.com.

AUG. 4-8 International Assn. of Assembly Managers Conference and Trade Show, Henry B. Gonzalez Convention Center, San Antonio. 972-538-1013. iaam.org/2006_conf.

AUG. 18-19 The Bandwidth Conference, the Regency Center, San

Francisco. 415-823-4540. bandwidth-conference.com.

AUG. 24-27 Septien Music Conference 2006, Embassy Suites Hotel, Dallas. 972-392-2810. septien-conference.com.

AUG. 30 Independent Music Conference, Sheraton Society Hill Hotel, Philadelphia. 203-606-4649. IMCO6.com.

SEPT. 6-8 Billboard R&B/Hip-Hop Conference and Awards, the Renaissance Waverly Hotel, Atlanta. 646-654-4660. billboardevents.com.

SEPT. 11 Billboard MECCA Fall 2006, Los Angeles Convention Center, Los Angeles. 646-654-4660. billboardevents.com.

SEPT. 14 The Next Big Idea—East, Millennium Broadway, New York. 646-654-7268. thenextbig-idea.com.

SEPT. 17-20 Billboard Dance Music Summit, Palms Casino Resort, Las Vegas. 646-654-4660. billboard-events.com.

SEPT. 20-22 Seventh Annual Americana Music Conference, Nashville Convention Center. 615-386-6936. americanmusic.org.

OCT. 20-22 The Fifth Annual Mid-

atlantic Music Conference, Best Western, Charlotte, N.C. 888-755-0036. midatlanticmusic.com.

OCT. 31- NOV. 4 CMJ Music Marathon, Lincoln Center for the Performing Arts, New York. 917-606-1908. cmj.com/marathon.

NOV. 8-9 Roadwork '06: The Billboard Touring Conference and Awards, the Roosevelt Hotel, New York. 646-654-4660. billboardevents.com.

NOV. 13-14 Billboard Regional Mexican Music Summit, Beverly Hilton, Los Angeles. 646-654-4660. billboardevents.com.

NOV. 14-15 The Hollywood Reporter/Billboard Film and TV Music Conference, Beverly Hilton, Los Angeles. 646-654-4660. billboard-events.com.

FOR THE RECORD

In last week's issue, the story "The Afters Cross Over" should have reported that the Nielsen SoundScan sales tally for the group's album "I Wish We All Could Win" was 71,000 units.

In an obituary of Billy Preston in the June 17 issue, his album "That's the Way God Planned It" should have been listed as arriving in stores in 1969.

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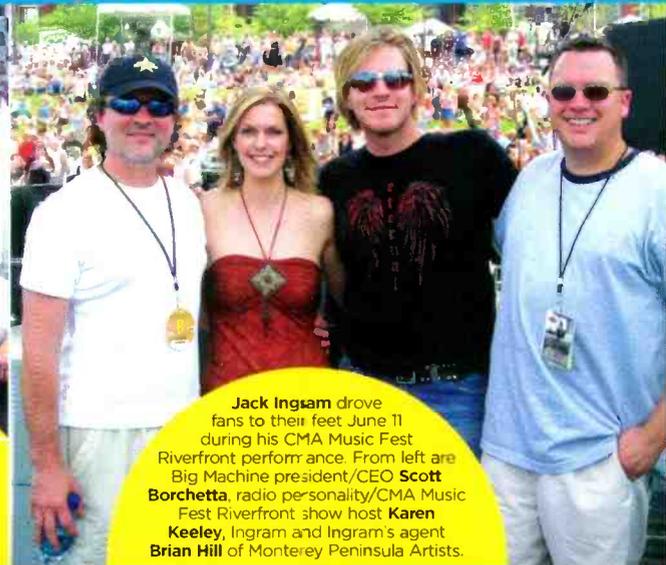


Triple-platinum artist **Carrie Underwood** took the stage for her second CMA Music Festival performance, which will be part of the ABC TV special "CMA Music Festival: Country Music's Biggest Party." From left are executive producer of the TV special **Robert Deaton**, ABC Entertainment's **Andrea Wang**, Sony BMG's **Joe Galante**, Unrwood and ABC's **Mark Bracco**. PHOTO: COURTESY OF SONY BMG



Capitol Records Nashville artist **Luke Bryan** performed his first CMA Music Fest show this year. Backstage, from left, are William Morris Agency's **Jay Williams**, KP Music's **Kerri Edwards**, Capitol Records Nashville's **Mike Dungan**, Bryan and Capitol Records Nashville's **Tom Becci** and **Jimmy Harnen**.

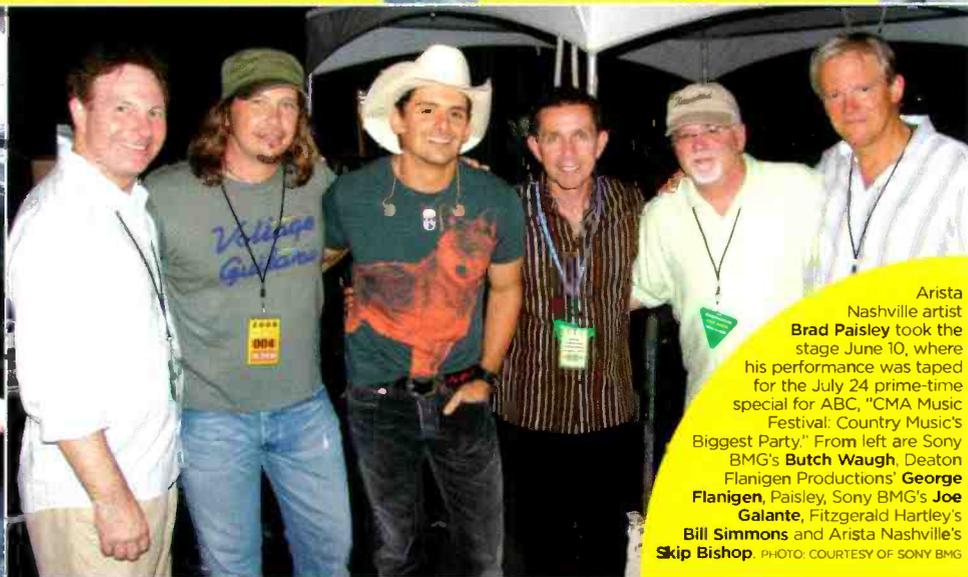
CMA MUSIC FESTIVAL: The 2006 Country Music Assn. Music Festival set a new attendance record with more than 161,000 people attending the four-day fest that began June 8 in downtown Nashville. Attendees received a special treat as several acts, including **Kenny Chesney**, **Keith Urban** and **Big & Rich**, made surprise appearances throughout the event.



Jack Ingram drove fans to their feet June 11 during his CMA Music Fest Riverfront performance. From left are Big Machine president/CEO **Scott Borchetta**, radio personality/CMA Music Fest Riverfront show host **Karen Keeley**, Ingram and Ingram's agent **Brian Hill** of Monterey Peninsula Artists.



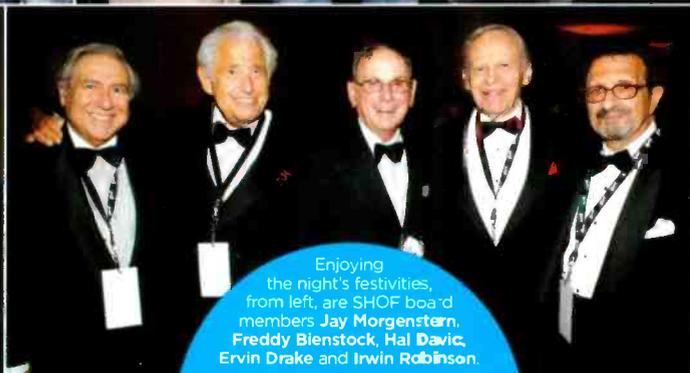
RCA Records artist, "Nashville Star" winner **Chris Young** performed June 9 at CMA Music Fest's Greased Lighting Riverfront Park. From left are CMA chairman **Victor Sansone**, CMA Music Fest's **Jeff Walker**, Sony BMG's **Butch Waugh**, Young, Sony BMG's **Joe Galante**, CMA Music Fest's **Tony Conway** and Young's manager **Ron Shapiro**.



Arista Nashville artist **Brad Paisley** took the stage June 10, where his performance was taped for the July 24 prime-time special for ABC, "CMA Music Festival: Country Music's Biggest Party." From left are Sony BMG's **Butch Waugh**, Deaton Flanigen Productions' **George Flanigen**, Paisley, Sony BMG's **Joe Galante**, Fitzgerald Hartley's **Bill Simmons** and Arista Nashville's **Skip Bishop**. PHOTO: COURTESY OF SONY BMG



From left, award winners **Paul Stookey** (Peter, Paul & Mary), **John Mayer** and **Mary Travers** (Peter, Paul & Mary), guest performers **Stevie Wonder** and **Gavin DeGraw**, award presenter **Whoopi Goldberg**, and award winner **Peter Dinklage** (Peter, Paul & Mary) gather for a photo.

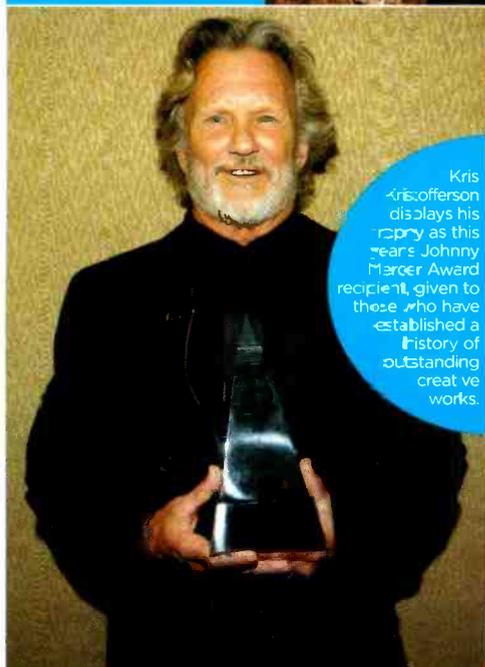


Enjoying the night's festivities, from left, are SHOF board members **Jay Morgenstern**, **Freddy Bienstock**, **Hal Davis**, **Ervin Drake** and **Irwin Robinson**.

SHOF AWARDS: The 37th annual Songwriters Hall of Fame (SHOF) Awards inducted several songwriting heavyweights, including **Thom Bell**, **Mac Davis**, **Will Jennings**, **Sylvia Moy** and the late **Henry Cosby**, June 15 at the Marriott Marquis Grand Ballroom in New York. The event also saluted honorees **Kris Kristofferson** (Johnny Mercer Award); **John Mayer** (Hal David Starlight Award); **Peter, Paul & Mary** (Sammy Cahn Lifetime Achievement Award); and **Allen Klein** (Abe Olman Publishing Award). PHOTOS: LARRY BUSACCA/WIREIMAGE.COM



Billboard executive editor/associate publisher **Tamara Conniff** takes a moment to smile for the camera with event performer and "Late Show With David Letterman" musical director **Paul Shaffer**.



Kris Kristofferson displays his trophy as this year's Johnny Mercer Award recipient, given to those who have established a history of outstanding creative works.



Also attending the ceremony, from left, were EMI president/CEO **Del R. Bryant**, SHOF president **Linda Moran**, inductees **Will Jennings** and **Sylvia Moy**, award recipient **Kris Kristofferson**, inductee **Mac Davis**, SHOF board member **Frances Preston**, EMI Music Publishing chairman **Martin Bandier** and ASCAP CEO **John LoFrumento**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

WINNING COMBINATION

Aerosmith and Mötley Crüe as a touring team would not have made much sense in the mid-'80s, but two decades on, it seems like a slam-dunk combination. As first revealed in Track (Billboard, June 17), the bands will hit the road beginning Sept. 14 in Holmdel, N.J.

"In some ways Mötley Crüe is like a baby band to me," Aerosmith guitarist Joe Perry tells Track. "You still think of them as kids. But they have gone through all the things bands go through, come back and they have a whole batch of fans who saw them at the first rock show they ever went to. When you turn on classic rock radio now, you have Mötley Crüe, Aerosmith, Led Zeppelin and the Stones." Meanwhile, Aerosmith is eyeing a spring release for its next album. "We were going to try to get the album out before the tour started, but to really give the songs everything we want to give them, we wouldn't have been able to get it done," Perry says.



AEROSMITH

I AM WHAT I AM

The out, loud and very proud Billboard chart-topping artist Kevin Aviance tells Track that he's doing well and healing fast after being the target of a hate crime on the eve of New York's Gay Pride festivities. At approximately 1:30 a.m. June 10, Aviance was verbally and physically attacked by four youths in New York's East Village. According to reports, the youths have since been arraigned on assault charges. In the days since, Track has communicated with Aviance via e-mail. In fact, e-mail is the best way to contact Aviance these days, as his jaw was injured during the assault and is wired shut.

"I ended up with a double fractured jaw. My mouth is wired shut for another week, and then I go to the help of rubber bands," he writes. "It will take at least three months for the whole process."

According to Aviance, who has scored three No. 1s on Billboard's Hot Dance Club Play chart (including "Give It Up" in 2004), he has received much love from the music industry by way of phone calls, e-mails and flowers. "It has been a real blessing to know people are there for me," he notes.

So, while Aviance is "angry, mad, bruised, sore, [having] lots of nightmares and flashbacks, scared and upset," he is also "healing and plotting the next move." He ended his message with eight simple words: "My spirit will not be taken from me."

In true Aviance spirit, he will do his best, under the circumstances, to help promote his new single, "Strut," which indie dance music label Liza Records recently issued.

LIKE A ROLLING STONE

Track hears that rock-obsessed fashion brand Lucky Brand Jeans—makers of Bob Dylan-inspired T-shirts—is in the process of lining up other musical deals. In the coming weeks, expect Lucky to unveil its new Beatles summer merchandise. For fall, the clothing company is readying fashions inspired by Martin Guitar, National Guitar, Tom Petty and Neil Young's Bridge School. Next spring, images from record labels Rhino, Atco and Elektra will make their presence very known on Lucky clothing.

LENDING A HELPING HAND

A recent report by the Foundation Center—Snapshot of Philanthropy's Response to the Gulf Coast Hurricanes—recognized the Recording Academy's MusicCares as one of the top 10 community and/or public foundations in hurricane relief work. Not bad, eh?



AVIANCE

I WAS BORN THIS WAY

In the mood to hear the top 10 gayest songs ever? If not, stop reading now. If, however, you can't help but wonder if Judy Garland's "Over the Rainbow" makes the cut, be sure to tune into "The Frank DeCaro Show" June 23 on Sirius Satellite Radio's gay and lesbian channel, OutQ. Comedian/TV personality DeCaro and his co-host Doria Biddle will begin the countdown at noon ET with a tie in the No. 10 spot: "Handsome Devil" by the Smiths and "Boys Keep Swinging" by David Bowie.

Also included in the "gay sensibility" countdown, which helps kick off Gay Pride events in numerous cities, are Sylvester's "(You Make Me Feel) Mighty Real," ABBA's "Dancing Queen," Doris Day's "Secret Love" (from "Calamity Jane"), Pete Shelley's "Homosapien" and, in the pole position, "Bosom Buddies" by Lucille Ball and Bea Arthur (from "Mame"). Alas, "Over the Rainbow" is nowhere to be found. Cocktail, anyone?

BRAND-NEW ALBUM

Yep, that was Village People cowboy Randy Jones introducing '70s icon Melanie June 17 at her sold-out show at New York's Cutting Room. If fans seemed a tad excited by the singer's presence, it was for a very good reason: The two-night stand was her first appearance in the Big Apple in 15 years. Miss "Candles in the Rain" sold out the venue June 16, too. Fans who wanted to hear the song about a brand-new pair of rollerskates and a brand-new key were not disappointed.

During his festive introduction, Jones noted that Melanie "was the only girl ever to try out for the Village People." Truth is, though, Melanie and Jones, who both scored No. 1 records in the '70s, nearly made beautiful music together. That's right—Track hears the pair tried to record a duet, but it never got beyond the brainstorming stage. Perhaps it will now come to fruition, as Melanie is preparing her first new studio album in eons. The working title? "I Tried to Die Young."

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Music Group International in London names **Andrea Frahm** international marketing manager for Island Def Jam. She was director of East Coast/Nashville repertoire at Universal Music Germany's international division.

Universal Music Latin America in Miami names **Rafael Urrutia** manager of operations. He rejoins the company after investing the last two years in his MBA in product and market development at Penn State Small College of Business.

RCA Nashville names **Josh Easler** manager of Mid-Atlantic regional promotion. He was director of marketing and promotions at country WKLB Boston.

Rust Records in Cleveland names **Deej Delorenzo** director of West Coast promotions/senior VP of triple-A and AC promotions. She is based in Nashville. Delorenzo was executive VP/GM at Rolling Thunder.

DISTRIBUTION: RED Distribution in New York promotes **Lynn Hazan-DeVaul** to senior VP of finance and operations. She was head of finance.

Universal Music Distribution in Universal City, Calif., names **Vince Szydlowski** senior director of sales, catalog, classics, jazz and associated labels. He was director of sales, catalog, classics, jazz and associated labels at Universal Music Group Distribution.

Signatures Network names **Sid Kaufman** executive VP of licensing. He was executive VP of worldwide licensing at MGA Entertainment.



PUBLISHING: SESAC in Nashville promotes **Scott Jungmichel** to associate VP of royalty distribution and research services. He was senior director.

The Harry Fox Agency in New York names **Samuel Gilchrist** chief information officer. He was director of technology and international development for the RIAA and SoundExchange.

RELATED FIELDS: Dreier in New York names **Joseph Grier** partner/chairperson of the entertainment practice. He was a partner at Pryor Cashman Sherman & Flynn.

Send submissions to shan@billboard.com.

GOODWORKS

LOVE IS ALL AROUND

Original Love members Johnny Echols (guitar) and Michael Stuart (drums), and later Love alumni Baby Lemonade will perform together at a benefit for Love vocalist Arthur Lee, who has cancer. The fund-raiser will take place June 28 at the Whiskey a Go Go in Los Angeles. Echols will also perform with Love cohorts Vince & the Invinibles.

LOOK GOOD WHILE DOING SOME GOOD

Beauty retailer Sephora's Union Square location in New York will be home to a VH1 Save the Music Foundation fund-raiser June 28. From 6 p.m. to 8 p.m., the Union Square store will donate 20% of all proceeds to the music network's nonprofit organization.

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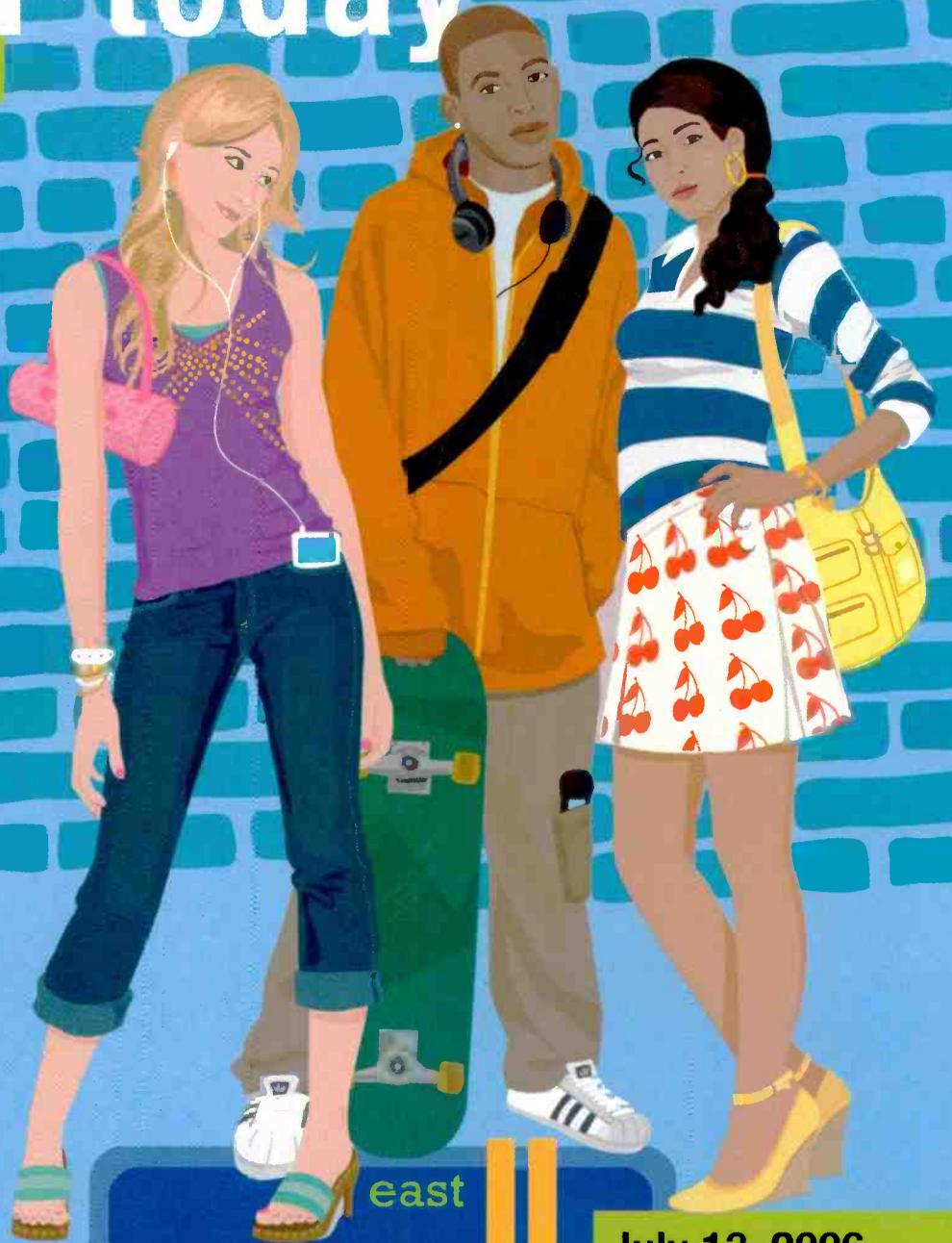
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Brad Coleman
Youngest Driver,
NASCAR Busch Series;
and his father, Brandon
C. Coleman, Jr.,
President & CEO,
Big Picture Thinking
discuss their track
to building a brand
and making one teen's
dreams come true.



Angela Leaney
Senior V.P.,
Brand Communications,
The N, presents
8 rules of branding
to teens across every
platform known to
man—plus any not yet
invented.



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