

VENUES GO DIGITAL >P.21

**BAD BOY
MAKES GOOD**

CASSIE LEADS A TURNAROUND >P.45



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No. 1

ON THE CHARTS

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VOLUME 118, NO. 30

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360 DEGREES OF BILLBOARD

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Sprint Nextel's **Paul Reddick** will keynote Billboard's annual MECCA conference, Sept. 11 in L.A. Reddick and other key influencers will discuss the future of mobile entertainment. billboardevents.com

On The Web

GOT BUZZ?
CBS and Billboard have teamed to provide music news and charts on the CBS **Showbuzz** Web site. It's a new way for music fans to get the buzz on the biz and discover each week's chart-topping titles. showbuzz.cbsnews.com

JADED INSIDER

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KEN SCHLAGER
Executive Editor, Group Editorial Operations
Billboard



AT LAST, DIGITAL DETENTE

The National Music Publishers' Assn. and the Digital Media Assn. have linked arms to support a long-awaited copyright reform bill that is intended to simplify the licensing of previously recorded compositions to digital music services.

Not everyone likes the bill. Last week on this page, attorney Wallace Collins expressed a concern that copyright owners would no longer have the option to grant

their own compulsory licenses and collect their own royalties. Yet we must ask: What is the difference between this blanket license and that long granted to radio?

The bill establishes a license for "incidental" copies (such as server copies) and that has XM, Sirius and others worried about collateral damage to their own business models. The Electronic Frontier Foundation sees the bill as a Trojan horse hiding

an attempt to limit the traditional notion of "fair use." But language in the bill assures that fair use is not affected.

No legislation addressing such a complex issue can fully satisfy all interested parties. But the parties that have buried the hatchet to support this bill have taken an essential step that should help the digital music marketplace reach its full potential. And that's good news for everyone. ●●●

SIRA Provides Framework For Digital Music Future

BY DAVID ISRAELITE
and JONATHAN POTTER

The next five years will be the most important period in the history of the music industry. Recognizing that we are at a watershed moment, music publishers, songwriters, artists, digital music providers and record labels have done something unprecedented. We have joined together to support legislation that will allow the music industry to jump aboard the digital revolution, providing music fans with more choices, creators with more opportunities and royalty-paying innovators with more freedom.

The proposed Section 115 Reform Act of 2006 (SIRA) would replace a nearly century-old system that grants the right to reproduce or distribute a composition only on a song-by-song basis. This system, originally created in 1909 for piano rolls, has not kept pace with technological and business-model innovation, including the emergence of legal online services seeking to offer consumers access to millions of songs.

The lack of an efficient licensing system has resulted in problems that keep songwriters from getting paid, prevent the legitimate music market from flourishing and limit the amount and variety of music that fans can enjoy. Congress has made it clear that it intends to change Section 115—the only question is, Is that change good or bad for the music industry?

SIRA solves the problems with the existing system by creating a statutory blanket licensing method that will allow digital music services to make a simple filing for all musical works. It establishes a flexible framework that allows for quick licensing of new business models. The neutral Copyright Royalty Board will set rates for digital uses, based upon an independent evaluation of what each activity is worth.

Songwriters in particular benefit from this proposed legislation. First, SIRA will ensure copyright owners their guaranteed rights in the digital world, including those associated with interactive streaming of their works. This means that songwriters will protect their performance and mechanical rights in business models that implicate both rights. Because interactive streaming could someday be the dominant method of delivering music to consumers, this victory could be one of the most significant for songwriters in the history of copyright protection.

SIRA also establishes a direct licensing relationship between music publishers and digital music services, largely ending the practice of pass-through licensing by record labels. These direct relationships will become even more crucial as third-party digital providers—such as cellular phone companies, satellite radio services and webcasters—become the dominant music providers.

In addition, SIRA provides for a cost-sharing mechanism so that licensees who benefit from blanket licensing share the expenses of operating the system. Finally, SIRA offers a better system for collecting and distributing royalties. Knowing that compensation will be forthcoming, writers can focus on what they do best—creating great songs the world can enjoy.

The biggest winner, however, will be music fans. Legitimate digital music providers will dramatically expand the number of songs they offer consumers. New, innovative music services will join the market, no longer daunted by inefficient licensing procedures and the risk of costly infringement litigation. A more competitive digital music market will drive even greater innovation and greater choice for music fans.

SIRA also helps the entire music industry fight its biggest threat—piracy. With an entire universe of copyrighted songs at their disposal, digital music

providers will be better able to compete with illegal networks that today offer a wider variety of music. Fans will enjoy songs legally that previously were only available illegally.

Some critics of the proposed legislation claim SIRA would not be good for small, independent music publishers. Nothing could be further from the truth. SIRA allows music publishers to band together to form additional designated agents if they do not wish to be represented by the statutorily created general designated agent. And recent proposed



POTTER, left, and ISRAELITE

amendments will ensure songwriter representation on the governing board of directors of the general designated agent as well as on dispute resolution committees of all designated agents.

This legislation benefits everyone who loves music, from creator to fan. The music industry will be able to embrace the digital revolution, ensure that music creators get paid and cultivate exciting alternatives to piracy. Digital music providers get a manageable licensing system that will encourage growth and innovation. And most important, music fans will have an ever-growing array of exciting legal music options from which to choose. ●●●

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Name That Zune
Microsoft details plans for iPod rival



Licensing Simplified
Cutting the red tape for film/TV music



Classic Comeback
Classical music gets a makeover in Germany



Sparkling Upgrade
Super CD jewel boxes open in Europe



A Virgin To U.S. Soil
Virgin Fest proves size doesn't matter

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>>>TOWER NAMES NEW CEO

Tower Records has named a new top executive. Joe D'Amico replaces CEO Allen Rodriguez, who had been overseeing the West Sacramento, Calif.-based chain for the last year. According to sources, Rodriguez apparently left the prior week when his contract expired. At press time, little about D'Amico is known, but sources indicate he has been hired to shepherd the business while suitors continue to negotiate to buy the chain.

>>>IPOD BOOSTS APPLE RESULTS

Apple Computer says fiscal third-quarter iPod shipments increased 32% year-over-year to 8.1 million units, while revenue from the portable music player grew 36% to \$1.4 billion. Sales of music products and related services increased 90% to \$457 million. Overall company profits for the quarter, which ended July 1, increased 47.5% year-over-year to \$472 million.

>>>JAPANESE BIZ UP IN FIRST HALF

The Japanese music market—the world's second-biggest—saw a modest rise in the first half of 2006, according to labels body the Recording Industry Assn. of Japan. Production of physical prerecorded audio product by the RIAJ's 42 member companies in the first six months totaled 142.7 million units, up 3% from the corresponding period in 2005, the RIAJ says. During the period, the market generated a wholesale value of ¥166.9 billion (\$1.4 billion), up 2%.

continued on >>p6

UpFront

JULY 29, 2006



RADIO BY MICHAEL PAOLETTA

U.S. Radio Hangs Up On Madonna

Her Tour Is Hot, But Airwaves Are Cold For 'Confessions' Album

Madonna is in the midst of a sold-out North American trek that may end up being the top-grossing tour ever by a female artist. But this on-the-road success is not carrying over to American radio airwaves. In the United States, the three singles from Madonna's latest Warner Bros. album, "Confessions on a Dance Floor," have not been embraced by mainstream top 40 radio.

"Hung Up" got middling airplay, "Sorry" was barely played, and "Get Together" has been all but ignored by pop stations. Naturally, this state of affairs has left executives at her Warner Bros. label—and more than a few fans—wondering, what gives?

More than 3,300 fans have signed an appeal at petition-online.com. The "End the Madonna on U.S. Radio Boycott" petition is addressed to Clear Channel Communications CEO Mark P. Mays.

Message boards at Entertainment Weekly and VH1, among others, are rife with everything from support for Madonna to conspiracy theories about why she can't crack

the radio dial.

Warner Bros. was aware that the songs on "Confessions" could present challenges at mainstream top 40 radio, acknowledges Tom Biery, senior VP of promotions at Warner Bros. "Top 40 radio is so hip-hop-driven," he says. "We were coming in with a global pop star who made a dance record."

Guy Zapoleon, president of radio consulting firm Zapoleon Media Strategies, calls it an "interesting dilemma for the woman who certainly held the 'Queen of Pop' title for almost 15 years." Madonna's ability to redefine herself is well-documented, and Zapoleon says that this has helped her keep a "leading edge" to the new group of pop music fans that comes along every three to five years.

But this time, Madonna may have turned left while the pop climate was turning right. Other pop chameleons such as Nelly Furtado and Mariah Carey reinvented themselves with recent rhythmic/hip-hop-leaning singles. Madonna opted instead to return to her dance-pop roots. There is a disconnect with a new generation of music fans

weaned on R&B, hip-hop and rock—the foundation of today's mainstream top 40 radio.

According to Dom Theodore, regional VP of programming for Clear Channel and PD of top 40 WKQI Detroit, today's programmers consider each Madonna song on a case-by-case basis to determine if it fits mainstream top 40, adult top 40 or both. Or neither.

For Theodore, the sound of "Confessions on a Dance Floor" skews more retro-adult top 40 than mainstream top 40, while recent club tracks like Rihanna's "SOS" have "more hip-hop credibility." The Rihanna jam may reference an early-'80s dance hit (Soft Cell's "Tainted Love") but Theodore believes it does not have the same "retro '70s feel" as the Madonna tracks.

Madonna has had no such problems internationally. Since its release last November, "Confessions on a Dance Floor" has topped the charts in 29 countries and sold more than 8 million copies worldwide, according to Warner Bros.

George Ergatoudis, head of music at BBC Radio 1 in the United Kingdom, says that while

U.S. mainstream top 40 radio may be driven by urban, rock and straight-ahead pop, dance records—house music, in particular—are very much part of the top 40 radio culture in the United Kingdom and Europe.

For the week ending July 15, the album's third single, "Get Together," had a radio audience of fewer than 1 million listeners in the United States (aggregate, based on market size and station share). Conversely, in the United Kingdom, where all three singles have been A-listed by BBC Radio 1, the single had 38.4 million listeners.

Except for dance radio outlets like KNGY San Francisco, KNJR Phoenix and KNHC Seattle, Madonna is missing from the terrestrial radio landscape in the United States.

On Billboard's Hot Dance Airplay chart, "Hung Up" logged eight weeks at No. 1, while "Sorry" held the top spot for seven weeks. In this issue, "Get Together" spends its fourth week in the chart's pole position.

John Peake, PD at KNGY, believes that mainstream top 40 radio programmers have completely missed the boat on this

project. "When 'Hung Up' didn't get instant callout, the stations gave up on it," he says. "If they had given it more time, the callout would've come home."

"Confessions" has been healthy at retail: It has moved 1.5 million copies, already double that of its predecessor, 2003's "American Life," which has sold 666,000, according to Nielsen SoundScan. File-sharing stats from BigChampagne and support from MTV's "TRL" are also solid. But, Biery says, "Radio still looks at callout research."

As Warner Bros. gears up for the release of the album's fourth single, "Jump," Biery remains optimistic, especially since the song was heard in TV and radio spots for the film "The Devil Wears Prada."

The label will take a different strategy with this single, Biery says. "We'll begin with AC and hot AC formats," he notes. "Our goal is to have a true hit record with callout and then bring it back to the mainstream top 40 world."

Additional reporting by Keith Caulfield in Los Angeles and Paul Pomfret in London.

DIGITAL BY ANTONY BRUNO

ZUNE GETS IN THE RING

Microsoft Preps Music Player, Service To Rival Apple's Wares

Microsoft officials for the first time have confirmed that the Redmond, Wash.-based company is readying a portable music player and integrated service, shedding new light on a topic that has fueled rampant speculation in news reports and blog postings for weeks.

In an exclusive first interview with Billboard, Chris Stephenson, Microsoft's new GM of marketing for MSN Entertainment Business, says the company will later this year launch Zune, an umbrella brand for what he says is "a family of hardware and software products" targeting various digital entertainment services.

The first implementation of this will be the portable music player and digital music service, in what is the company's strongest effort yet to rein in Apple Computer's iTunes/iPod juggernaut, currently responsible for about 70% of the digital music market and 75% of the portable digital music player market.

Additional Zune-branded devices will follow, including a portable video player and, potentially, a portable game device, although Stephenson would not comment on the videogame element of the initiative.

Because the product lines

have not yet been finalized, Microsoft would not discuss specifications. However, Stephenson did confirm that the initial music device will contain a hard drive and the much-discussed Wi-Fi connection for wireless Internet access.

Exactly how Microsoft intends to utilize this wireless Internet capability remains unclear. Stephenson says the company is examining "seven or eight" different wireless scenarios. They range from allowing users to view and sample music from other Zune devices in the same hot spot, to accessing content stored in an online digital locker, to buying and downloading music directly to the device.

Stephenson says that wireless Internet access is necessary for the portable devices to fit into Microsoft's grander plan. That scenario is to provide ubiquitous access to digital media from a wide range of Windows-powered devices in what ultimately aspires to be one part MySpace, one part iTunes and one part Xbox Live.

Zune users will be able to view each other's playlists, recommend music and sample tracks in what Stephenson describes as a multifaceted music discovery experience. This capability will extend to the Xbox 360 game console, PCs running Windows Media Center and mobile phones using the Windows Mobile operating system.

"The ability to connect the dif-

ferent devices is a key part of the strategy," Stephenson says. "Whether it's a portable media device, or a phone, or the Xbox or Media Center PC, the idea is you can access your entertainment from anywhere."

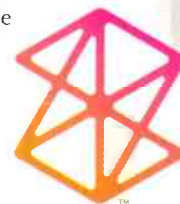
Music will be the primary content at first, but will eventually expand to include video and other types of media. Microsoft and music industry sources say there currently are not any licensing deals in place.

Record label executives briefed on the device and service give high marks to this community strategy.

"We're incredibly excited by it," Warner Music Group senior VP of strategy and product development George White says. "It's something that we hoped peer-to-peer services would bring to the digital retail space."

But unlike the early P2P space, this sharing will have limitations. Early speculation is that this community-sharing feature would be limited to 10 users in the same hot spot at a time. Virgin Records executive VP Jeff Kempler, while not confirming any specific details of the pending service, says a degree of "controlled sharing" is necessary, as is a willingness to experiment with new business models.

"We're going to have to think about evolving licensing schemes that have some flexi-



The above image, leaked to blogs in mid-July, reportedly depicts an actual device in Microsoft's upcoming Zune multimedia product line; at left is the official Zune logo.

bility in them," he says. "There's going to be a balancing of the benefits of discovery and remuneration of paid content acquisition."

What may have the music industry most enthused is that Microsoft is finally putting its deep pockets and industry clout behind a new digital music experience that competes with Apple.

While publicly praising Apple's success in building the digital music space, music industry executives have expressed frustration at the company's my-way-or-the-highway tactics. Competition means more opportunities to sell digital music in ways Apple won't allow. For instance, Microsoft is more open to variable pricing, whereas Apple is not.

"We definitely see the need for really strong competition in the marketplace," White says. "We'd love to see more players getting in and offering more

types of digital content. We think that having more, stronger competition is more likely to yield that outcome."

Microsoft will support the Zune launch with a massive advertising and marketing campaign expected to be heavily artist-centric, including several live performances nationwide. Stephenson says the total effort will be on par with that of the Xbox 360 launch, which cost a reported \$500 million.

Left hanging in all this is the fate of the existing MSN Music service. According to Stephenson, Zune is not a relaunch of the MSN service, but rather a new branded service altogether. While he says Microsoft will continue to support the service, it won't be included in the Zune advertising efforts.

With all the company's resources focused on Zune, it appears likely MSN Music will be left to die on the vine. ...

HOME FRONT

360 DEGREES OF BILLBOARD

BEN-YEHUDA, PETERS JOIN BILLBOARD LATIN, TOURING STAFFS

In a sign of its continued commitment to the Latin and touring markets, Billboard Information Group is adding two new members to its editorial team in Los Angeles.

Starting July 24, Ayala Ben-Yehuda joins Billboard as Latin correspondent. She most recently served as a reporter and

public radio producer in Los Angeles and New York, covering such issues as immigration and the arts for such outlets as NPR's "All Things Considered" and "Marketplace," as well as for Newsday and Time Out New York. It marks the first time Billboard has had a full-time Latin reporter in Los Angeles.

Ben-Yehuda will work closely with Latin bureau chief Leila Cobo, who is based in Miami.

"Ayala brings to the table what we were looking for in a Latin music writer: fluency in Spanish, an understanding of the music and, above all, a passion for all things Latin," Cobo says. "She will also play a vital role as we launch our new Regional Mexican summit, Big Music, Big Business." The Nov. 13-14 conference will take place in Los Angeles.

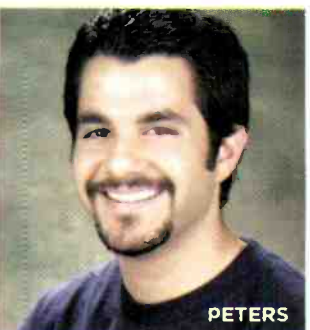
Mitchell Peters joins Billboard July 31 as a general assignment reporter with an emphasis on touring. He will also be the Los Angeles correspondent for billboard.biz. Peters,

who was a news and features writer for Pollstar magazine, will work with Nashville-based senior touring correspondent Ray Waddell. "Mitchell's understanding of this evolving business and his awareness and appreciation of develop-

ing artists will be a great asset to our touring coverage and across all platforms," Waddell says, adding that Peters will play a key role in Touring '06, Billboard's annual touring conference, held Nov. 8-9 in New York. ...



BEN-YEHUDA



PETERS

PHOTO CREDIT

>>> BURN, BABY, BURN

In a first for the entertainment industry, CinemaNow made it possible July 18 for consumers to legally burn downloaded movies that can be played on standard DVD players. The service launched with about 100 titles from Buena Vista Home Entertainment, Lionsgate, MGM Worldwide Digital Media, Sony Pictures Home Entertainment, Universal Studios Home Entertainment, EagleVision and Sundance Channel. Prices for the DVDs start at \$8.99 and include a printable DVD label and cover art.

>>> YOUTUBE SUED

Journalist Robert Tur, who filmed the beating of Reginald Denny during the 1992 Los Angeles riots, has filed a copyright infringement suit against YouTube, the popular video-sharing Web site. Tur claims footage of the beating was posted to the site without his consent. He seeks \$150,000 for each time the video is uploaded to the service and an injunction against any additional use of his work. YouTube has taken the video off the service and asserts that the 1998 Digital Millennium Copyright Act protects it from being sued based on the actions of its customers.

>>> FANS TO CREATE JANET'S ALBUM COVERS

Janet Jackson is turning over the artwork for her upcoming Virgin Records album, "20 Years Old," to fans via a contest with Yahoo Music. Jackson will choose four finalists, whose creations will appear on "selected publicly distributed copies" of the album, according to the label. Sixteen finalists will win Jackson's complete album discography on CD. Jackson's "20 Years Old"—due Sept. 26—was produced by the artist's boyfriend, Virgin Urban president Jermaine Dupri, as well as longtime collaborators Jimmy Jam and Terry Lewis.

continued on >>> p8

In memoriam

Syd Barrett

1946-2006



Photograph courtesy of Nick Mason

shine on...

Hampshire House Publishing Corp.

TRO The Richmond Organization

ESSEX

**>>>DEATH ROW
GOING MOBILE**

2Pac is finally coming to a mobile phone near you. Koch Records has licensed the entire Death Row Records catalog to Hudson Entertainment, which plans to make master ringtones and ringback tones from the catalog available on nationwide carriers by August. The Death Row catalog also includes recordings by Tupac Shakur, Snoop Dogg, Dr. Dre and others.

**>>>INXS,
EX-MANAGERS
HEAD TO COURT**

INXS and the band's two ex-managers, David Edwards and Michael Murchison of Odd Couple Productions, will go to mediation July 27 at the urging of the New South Wales Supreme Court's Justice Patricia Bergin. Edwards and Murchison are seeking \$10 million Australian (\$7.5 million) in allegedly unpaid earnings from INXS for their roles as producers of the reality TV show "Rock Star." In the United States, INXS lawyer Kenneth Freundlich has made a request to the California Labor Commission for the contract between INXS and Odd Couple to be declared void. He argued the pair illegally helped produce the show without being licensed talent agents.

**>>>BMG ACQUIRES
COMPLETE**

BMG Music Publishing has acquired U.K. publisher Complete Music from Iain McNay and Martin Costello. Complete was formed in 1984 by combining Cherry Red Music and Bayswater Music. The catalog includes songs from the '60s-'90s from such writers and artists as the Stranglers, Buzzcocks, Everything but the Girl and Primal Scream.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Jonathan Cohen, Ed Christman, Christie Eliezer, Brian Garrity, Steve McClure, Chris M. Walsh and The Hollywood Reporter.

GLOBAL BY LARS BRANDLE

LIVE 8'S LEGACY

One Year Out Leaders Ask: Did It Make A Difference?

LONDON—The heads of the world's most powerful economies—collectively known as the Group of Eight (G8)—convened their annual forum July 15-17 in St. Petersburg, Russia. As the dust settles on that gathering, some of those who were most intimately involved with last year's Live 8 concerts are left pondering the event's ultimate impact.

Live 8, simultaneous events held in 10 cities around the globe on July 2, 2005, in the days leading up to last year's G8 summit at Gleneagles in Scotland, lobbied the world's leaders to accept a proposal to double aid to Africa, drop the continent's debt and "make trade laws fair."

A year later, some are still waiting.

"Very little [action] happened in St. Petersburg, which was frustrating," comments Oliver Buston, European direc-

tor of Debt, AIDS, Trade in Africa (DATA), a lobby and charity organization co-founded in 2002 by U2 frontman Bono; U2 performed at Live 8 in London.

Bob Geldof, the former frontman of Irish punk-era band Boomtown Rats, conceived and crafted the Live 8 concerts. More than 1 billion people worldwide tapped into the event either in person or watching it via TV, mobile or digital broadcast, estimates Kevin Wall, Network Live founder and CEO and a Live 8 executive producer.

"I think most of the goals of Live 8 were accomplished," says Harvey Goldsmith, the pioneering British concert promoter who oversaw Live 8 as co-producer. "The leaders certainly dealt with the debt issue. All the G8 countries have committed to aid. The only issue they haven't got to grips with

is the trade issue, which is a global problem."

Geldof admits music alone will not change the status quo. "Did Live 8 work? Yes, it did," Geldof told reporters at a recent press conference to launch a DATA report. "More people are being fed, more children are in school. But it's not enough."

Geldof will continue to closely monitor progress through an Africa Progress Panel, on which high-level players from Africa and the G8 will sit. The independent panel will be chaired by UN Secretary-General Kofi Annan and funded by Microsoft founder Bill Gates. It will produce an annual report to be submitted to the G8, United Nations and the Africa Partnership Forum.

Moreover, German chancellor Angela Merkel has put Africa on her agenda for 2007, when the country's seaside town of Heiligendamm hosts

the G8. Germany will take the reins of the European Union (EU) on Jan. 1, 2007, and assume leadership of the G8.

"In a way, we have 12 months to sort this out," Buston says. "Campaigning goes in cycles. It really feels like next year is going to be a really big one to get these people back on track to keep their promises."

Meanwhile, during this year's summit, the participating countries committed to a work plan on tackling piracy and counterfeiting.

Those initiatives include investigating the potential for strengthening the international legal framework on intellectual property law enforcement; establishing a Web site outlining each G8 nation's intellectual property and their enforcement regime; and increasing co-operation among international authorities such as the World Intellectual Property Or-

ganization, the World Trade Organization and Interpol.

The G8 has also commissioned the Organization for Economic Co-Operation and Development to compile a report outlining the costs and damage caused by piracy and counterfeiting.

The British recorded music industry applauds the G8's promise on illicit goods. BPI chairman Peter Jamieson says, "In an increasingly global marketplace and with the phenomenal rise of the Internet, intellectual property law enforcement increasingly needs to take place at an international level. That's why we welcome the priority given to piracy and counterfeiting by the G8 countries."

The G8's reaffirmation on piracy follows a joint effort announced June 20 between the EU and the United States to quash the global counterfeiting trade.

BRANDING BY MICHAEL PAOLETTA

Ultra Hands Distrib Reins To ADA

Label Will Also Collaborate On Remix Sets With WMG's Rhino

Ultra Records is waving goodbye to Caroline Distribution and saying hello to Alternative Distribution Alliance. Effective Sept. 1, the New York-based dance/electronic label will be handled by the independent distribution arm of Warner Music Group (WGM).

After traveling through EMI-owned Caroline for nearly nine years, Ultra CEO Patrick Moxey says it was time to embark on new adventures. "ADA is an innovator and leader in traditional and digital sales—they've developed an online presence," he says. "That appeals to me."

Ultra follows other labels, including Narnack and Southern, that have defected from Caroline in recent months.

According to Moxey, Ultra had more than \$10 million in billing last year, accounting for 11% of Caroline's overall total.

Though Caroline was unavailable for comment, ADA president Andy Allen confirms these figures.

As part of its arrangement with ADA, Ultra will collaborate with WMG's Rhino label on remix packages of WGM catalog artists as well as an annual compilation aimed at the direct-response TV market.

In these instances, Moxey will work closely with Rhino president Scott Pascucci and Lyor Cohen, WGM chairman/CEO of U.S. recorded music.

Spearheaded by Moxey and Allen, the three-year, "distribution-plus," exclusive U.S. deal kicks off Sept. 12 with "Armin Only—The Next Level," a DVD from DJ/producer Armin Van Buuren, and "Sound Advice," the debut album from Shape:UK. A new studio set from Kaskade ("Love Mysterious") and a new installment in the DJ-mix compilation series "Ultra.Trance" will follow Sept. 26.

Kaskade is a new addition to Ultra's roster, as are Tiësto and Victor Calderone, who will release a new artist album and DJ-mix, respectively, early

next year. (A new Tiësto single, "Dance4Life," is expected this fall.) Additional big-name dance/electronic artist signings are in the works.

Ultra's deal with ADA also extends to its two imprints: Sequence (urban and reggae) and Escondida (world music).

Allen says he is excited about working with Ultra's first-rate roster of artists. He is confident that ADA's strong relationships with retailers, physical and digital, "will accelerate Ultra's growth in America and assist in extending the brand on a global basis."

Year to date, Nielsen SoundScan figures rank Ultra as the No. 1 Dance Airplay Label, No. 5 Top Electronic Album Imprint and No. 6 Top Electronic Album Label.

In Billboard's 2005 year-end issue, Ultra was the No. 1 Dance Airplay Label, No. 2 Top Electronic Albums Imprint and No. 3 Top Electronic Albums Label.



KASKADE'S new album is among the first releases under Ultra's new distribution deal with ADA.

LATIN BY LEILA COBO

DISA SUIT SAYS UNIVISION BALKS

Indie Claims Change In Non-Compete Clause Stalls Buyout

The fate of powerful Mexican indie Disa Records—suddenly tossed into legal limbo—could determine the future U.S. Latin market-share leader.

Univision Music Group has held that spot for the last several years thanks to its 50% acquisition of Disa in 2001. A binding agreement laid out at the time calls for Univision to purchase the remaining 50% of Disa from its founders, the Chávez family of Monterrey, Mexico, by this summer.

Now the nearly \$200 million deal is at an impasse, with Univision Music seeking changes in the original terms.

The last-minute dispute over non-competition provisions in the deal has led the Chávez family to file a lawsuit against Univision Music for alleged breach of contract. The lawsuit, filed July 17 in Federal District Court in California, calls the dispute “as unfortunate as it is mystifying.”

“I hope Univision comes to its senses,” says Disa attorney Peter Paterno, of Los Angeles firm King, Holmes, Paterno & Berliner. “If they choose not to perform their obligation, the Chávez family continues to run Disa Records, and the lawsuit continues until Univision continues its purchase.”

Disa is home to such Latin stars as Grupo Montez de Durango, Patrulla 81 and Beto Y Sus Canarios. Like Univision, Disa is distributed by Univer-

sal Music Group Distribution and benefits from exposure throughout the Univision media network. However, it maintains its own marketing, promotion, A&R and sales departments, separate from Univision’s.

So far this year, Disa’s share of the U.S. Latin market stands at an astounding 14.9%. It is second among individual Latin album imprints only to Sony BMG Norte, according to Nielsen SoundScan.

Looking at market share by label group, Univision Music, which includes Disa’s share, is the leader with 31.9%. Without Disa, Univision’s share would fall just short of 17%, well below Sony BMG’s 21.97%.

Univision paid \$75 million for its 50% of Disa in 2001. But, under terms of the deal, strong earnings for 2005 pushed the balance for the remaining 50% to approximately \$120 million.

According to the lawsuit, Univision did not balk at the price, but at the broad, three-year non-competes clause that applies to Disa and all its owners. Specifically, Univision insists that, before paying the final \$120 million, the 2001 non-competition agreements and any legal proceedings brought under them “be changed from California to New York.”

But some legal analysts speculate that the price tag

is a factor.

“The question is, What is going on in the Univision group that they want to stall the marriage?” one attorney not related to the case asks. The pending sale of Univision Communications to an investment group could be an issue, with the potential new owners unwilling to inherit the obligation. Or, “maybe they’re afraid the Chávez family will go back and dip into the market too early.”

Either way, the Chávez family says it will not bow to Univision’s demands.

Instead, the suit seeks actual damages for at least the \$120 million, plus a declaration stating the Chávez family is not obliged to follow the non-competes provisions until Univision pays up.

Paterno is confident the sale will go through. “The only thing this agreement contemplates is that [Disa] would be sold to Univision,” he says.

Univision did not return calls for comment.

If Disa is sold, it could mean a change in management philosophy.

“It was run as a family company, because there were decisions to be taken as a family,” Disa president Domingo Chávez told Billboard in June.

“It will now be a company run like the big companies. More traditional, colder, run by numbers.”

BETO Y SUS CANARIOS



JULY 29, 2006 | www.billboard.com | 9



BUSINESS BY ED CHRISTMAN

Sheridan Square Gets More Buying Power

Owner Of Such Indie Labels As V2 Has New Backers, Financing

Sheridan Square has a new lease on life with fresh financing that should allow it to resume its recent buying spree of independent labels and catalogs.

The New York-based company has orchestrated a two-step deal that will bring in new, undisclosed backers, according to co-chairmen Joe Bianco and Anil Narang.

During the last three years, Sheridan Square has spent an estimated \$43 million acquiring indie labels V2 North America, Compendia and Artemis; distributor Musicrama; and certain catalog assets of Tone-Cool Records, Triloca, Ropeadope Records and Vanguard Classical.

To execute the refinancing, Bianco and Narang (and original investor Joe Pretlow, a former partner at Bain Capital) first had to buy back the majority stake of New York-based Kinderhook Industry, their initial private-equity backer.

Narang says Sheridan Square then signed deals to sell a large minority share to new, undisclosed private-equity backers and to bring in a new lender to pay off the initial loan provided by New York-based Fortress Investment Group. Narang declines to disclose terms of those deals.

The new deals are expected to close by the end of July. Sources indicate that the new equity and debt amount to more than \$25 million.

Sources suggest that music industry veteran Charles Koppelman, backed by GTCR Goldner Rauner, made a play for Sheridan Square during this process. Koppelman denies he

was involved.

With completion of the deals, the corporate name will revert to Redux Records, the brand Bianco and Narang used in their return to the music industry in early 2003.

Bianco founded Alliance Entertainment Corp. in 1990 when he bought Bassin Distributors and built a wholesaling giant through a series of acquisitions orchestrated with Narang’s help. But in 1997, AEC filed for Chapter 11; eventually Bianco and Narang exited the music industry.

While Narang refuses to disclose the company’s valuation, he says Redux is expected to generate \$10 million in earnings before interest, taxes, depreciation and amortization this year on revenue estimated at \$60 million-\$70 million.

BAND IN DEMAND

Two of the biggest sources of revenue for V2 are the White Stripes and the Raconteurs. The latter group, which has scanned 204,000 units of its debut album, includes Jack White of the White Stripes, a band that is expected to be hotly pursued when its contract with V2 expires.

It’s unclear when that will occur, but some sources suggest that the White Stripes have fulfilled their current deal. V2 has most of the band’s catalog on a long-term license of about 10 years, although the licenses on a couple of records like “White Blood Cells” are due to expire. Narang says the label is working to extend the license for a few more years.

Others suggest that the band might be free to negotiate a new deal now because of a clause in its V2 contract that says if its latest album, “Get Behind Me Satan,” did not ship 1 million units within 13 months of its June 7, 2005, release, the band would be free to withdraw from the contract. According to Nielsen SoundScan, the title has scanned 817,000 copies, but that does not represent how many have shipped.

Sources within the Redux camp say the opposite is true. They claim V2 would have had an escape hatch if it did not reach that sales level. In any event, Redux does not plan to exercise that option and very much would like to re-sign the White Stripes for more albums. Also, it says V2 has matching rights on any deal offered to the group.

The band’s manager/lawyer, Ian Montone, who heads Monotone Management, did not return a call for comment.

In the meantime, Redux has been in trimming mode, reducing the 150 employees it had after the V2 acquisition to about 100. Further cuts are expected to reduce that to 80-90 staffers. The two biggest chunks of layoffs came from rationalizing V2 with Artemis and extensively cutting back the Musicrama staff by outsourcing distribution, credit, collections and some other backroom functions to Koch Entertainment Distribution.

Koch also will handle Artemis, Compendia and the catalog assets. V2 releases are distributed by either WEA or Alternative Distribution Alliance.



Will Euro Court Undo Sony BMG?

Legal Matters Looks Into The Ruling That Has Roiled The Biz On Both Sides Of The Atlantic



Immediate reactions to the Court of First Instance annulling the European Commission's 2004 approval of the Sony-BMG merger landed at opposite ends of the spectrum.

Impala, the independent music trade group that filed the case (represented by Scott Crosby, Jane Golding and Isabelle Wekstein-Steg), predicted that the problems in the record market are too fundamental to repair for the joint venture to ever get approval. Some music industry lawyers—especially those with a major label history—shrugged, saying that the decision just means more legal expense for another EC review that will ultimately be approved.

But not so fast, guys. The court opinion does not foreshadow a dismantling of Sony BMG or a simple task of re-review for the company. It slams the EC for its review of the proposed merger and the resulting statement of reasons, which means there will be a lot of explaining and educating to do for another approval. But it also provides enough information to guide company lawyers on what facts and arguments are important for approval when they re-submit to the EC.

EU VS. US

The European merger approval process can be unwieldy, lawyers say. In the United States, either the Department of Justice or the Federal Trade Commission clears potential

mergers. They do not write a statement of reasons for their opinions, and third parties cannot appeal the decisions, says Barry Hawk, an international antitrust partner with Skadden, Arps, Slate, Meagher & Flom in New York. If third parties want to challenge the decision in court, Hawk explains, they must start from scratch to prove that the merged companies are a

In the EU, competition law is supposed to prevent dominance or its negative effects on a market. While there may be a single company that dominates a market, there may also be "collective dominance." This occurs when two or more companies have economic links that place them in a dominant position.

In evaluating a proposed merger, the EC must determine

In markets like recorded music where there are a small number of players, low barriers to entry and fairly homogeneous products, there may be a high level of market transparency. As explained in the court's opinion, this transparency—being able to figure out what the competitors are doing—makes the actions of the players highly predictable,

they are available to the public in the labels' catalogs. But there were two types of obstacles to use these figures in that way. One obstacle was the degree of complexity in setting multiple PPDs for various albums, and the other was the complexity of the relationship between PPD and net prices after discounts.

The EC decided that the five majors did not hold a collective dominant position in the recorded music market. In analyzing the first condition, it noted that each company only needed to monitor the pricing points of a limited number of best-selling albums to figure out most of the other companies' sales; however, further monitoring of albums would be needed to sufficiently monitor any coordination. This was especially true in light of campaign discounts that were provided to customers for certain album titles; these discounts made tacit collusion among the labels more difficult.

THE ANNULMENT

The court criticized the EC's conclusion, especially since its statement of reasons only set out three points to support its decision. The court then pointed out eight factors that showed a "strong transparency" in pricing that may allow competitors to learn about—and coordinate—pricing. They include the public nature of PPDs, long-term stable relationships between retailers and all the

majors, a large part of the major labels' sales channeled to a limited number of customers and their weekly monitoring of the retail market.

The court held that the EC's assertion that the markets for recorded music are not sufficiently transparent to permit a collective dominant position was wrong. The decision was not supported by the statement, it did not meet legal standards, and the evaluation was incomplete—the EC did not review or include all the relevant data that should have been considered.

In its 77-page opinion, the court also explored other aspects of the decision. It annulled approval because the decision lacked sufficient reasoning and evidence to support that reasoning under legal principles.

Sony BMG is expected to submit another application for approval, but it is unclear whether the company must include evidence of the market as it exists today rather than in 2004. There may be negotiations to restrict certain activity to get approval, but industry lawyers and executives are not offering predictions on what types of restrictions may come into play.

Based on the court's analysis, however, perhaps the most challenging and important job will be explaining the intricacies of the business to the commissioners. After all, the commissioners will be responsible for adequately portraying the evidence and reasoning to withstand another legal attack. ...

Impala says Sony-BMG's days are numbered, while some major-label sources shrug off the ruling. The truth is far less absolute.

threat to competition.

In the European Union, the EC must provide a statement of reasons that sufficiently explains the basis for its decision. Rather than build a case from scratch, third parties attack that written decision in the EU Court of First Instance. The judgment may then be appealed to the Court of Justice or, if approval was annulled, the EC may begin another review.

It is that EC decision—and the reasons the EC provided for making it—that the court attacked in its July 13 judgment. But the court then went on to challenge the evidence relied on by the EC, saying it was insufficient to support the ultimate decision.

whether there is a risk that the merger will result in a collective dominant position, the court wrote in its opinion. Collective dominance is present when three conditions are found: (1) the market is sufficiently "transparent" for the merged companies to be able to monitor whether the rules of coordination are being observed by others; (2) there is a deterrent mechanism that can be used if other companies do not follow those rules; and (3) current or future competitors, who do not participate in the coordination, and customer reactions probably won't be able to jeopardize the results expected from the coordination.

which may allow each of them to adapt to the others' strategies in things like pricing. As they move in parallel with one another, they are unwittingly reducing the incentive to compete on price, which has the effect of constraining competition.

THE FINDINGS

The EC's decision and a large portion of the court's opinion focused on transparency in record industry pricing in Europe by the then-five major labels. The EC found that the major labels' published prices to dealers (PPDs, which are comparable to U.S. wholesale prices) could be used as a reference point for "tacit coordina-

BUSINESS BY JILL MENZE

Lundvall Leads New Blue Note Group

EMI Music is fine-tuning its approach to the adult pop, jazz and classical markets with a new label group under Bruce Lundvall.

Lundvall has been named president/CEO of the new Blue Note Label Group, which updates and expands the EMI Jazz & Classics operation he previously helmed.

"We've been able to put together what, I believe, will be the

most extensive, dedicated adult music label group in the industry," says Lundvall, who continues to report to David Munns, chairman/CEO of EMI Music North America. "We're representing really every genre of music that is aimed at this audience."

Key to the formation of the new structure is the move of EMI's Narada label to New York from its longtime home in Mil-

waukee. EMI has owned Narada since 1997. With the relocation, an unspecified number of positions at Narada will be lost. Among those leaving is David Neidhart, Narada senior VP of sales and marketing.

Lundvall says new hires will be brought onboard in New York to accommodate the new structure.

The division will be organized into three A&R and mar-

keting streams, each headed by a GM. Ian Ralfini, senior VP/GM of the adult pop Manhattan



label, will also assume GM duties for Narada. Ralfini also will oversee the marketing of all classical crossover artists.

A&R and marketing for what Lundvall calls "serious" classical artists will continue to be overseen by GM Tom Evered.

Jazz falls under GM Zach Hochkeppel, formerly VP of marketing, who will supervise all releases on the Blue Note, Metro

Blue and Narada Jazz labels.

To service these three streams, the sales, promotion, digital, creative and international departments are expanding. These departments will report to Lundvall and newly appointed COO Dave D'Urbano, who had been CFO. Kevin Carroll, previously the head of promotion for EMI Music Collective, has been named VP of promotion. ...

LITTLE STEVEN'S UNDERGROUND GARAGE

GARAGE ROCK

It is a bizarre coincidence that our coolest song in the world this week is by the Anderson Council, a group that took its name from the last names of blues musicians Pink Anderson and Floyd Council as a tribute to Syd Barrett, who used the first names for Pink Floyd.

Syd was the second-most-famous drug casualty after Brian Jones even though both were fired from the bands they started. Even with Jimi, Janis, Jim Morrison and Brian dying, somehow Syd living to see the massive success of Pink Floyd seemed all the more tragic.

Floyd's first record, "The Piper at the Gates of Dawn" in 1967, was all Syd. It was both sophisticated and surprisingly visionary for a band playing American R&B just like everyone else only a year or two earlier, establishing an artistic and adventurous template for the entire British psychedelic era. It is not surprising to

hear it was recorded next door, virtually simultaneously, with the Beatles' "Sgt. Pepper's Lonely Hearts Club Band."

Silent since the mid-'70s, most fans thought Syd had gone a long time ago. Some fates are worse than death.

And here comes another . . .

The Four Seasons music in "Jersey Boys": Great! The Beatles in Vegas: Amazing! Bob Dylan on Broadway: They better be kidding!

Rumors are circulating about a Broadway musical called "The Times They Are A-Changin'." If the rumor is true, let me be the first to point out—they ain't changed that much, baby!

No chance, trust me. Investors, please contribute to Woody Guthrie's home for indigent laborers, a homeless shelter, anything but this.

We're open-minded, but enough is enough.

See you next week. ♦♦♦

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL
2 NEW YEAR Jive	LIVING THINGS
3 BANG BANG YOU'RE DEAD Universal International	DIRTY PRETTY THINGS
4 IF IT TAKES A LIFE TIME Big 3 Records	CHEAP TRICK
5 COUNTRY GIRL Columbia Records U.K.	PRIMAL SCREAM
6 EVERYONE KNOWS Blackheart	JOAN JETT & THE BLACKHEARTS
7 LIFE WASTED J Records	PEARL JAM
8 HANDS V2	THE RACONTEURS
9 KING OF THE FREAKS Screaming Apple	THE MAGGOTS
10 LA LA LAND Beyond	GO-GO'S

COOLEST GARAGE ALBUMS

1 ROCKFORD Big 3 Records	CHEAP TRICK
2 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
3 FLAT-PACK PHILOSOPHY Cooking Vinyl	BUZZCOCKS
4 BROKEN BOY SOLDIERS V2	THE RACONTEURS
5 RIOT CITY BLUES Columbia Records U.K.	PRIMAL SCREAM
6 WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS
7 GOD BLESS THE GO-GO'S Beyond	GO-GO'S
8 AHEAD OF THE LIONS Jive	LIVING THINGS
9 THE FALL PARADE Groove Disques	THE ANDERSON COUNCIL
10 ROCKIN' BONES: '50s PUNK AND ROCKABILLY Rhino	VARIOUS ARTISTS

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The Indies

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New Fix For Rock Geeks

Anthology Records To Offer Rare, Out-Of-Print Titles Online

There is plenty of new indie and mainstream music available on legal download sites, but the obscure, the out-of-print and the experimental often remain relegated to used vinyl bins at indie retail. Kemado Records' **Keith Abrahamsson** aims to change that.

He'll launch his Anthology Records online store this fall. His initial releases may not be household names, but there is plenty for music enthusiasts to get excited about.

There's the funk-inspired punk of **China Shop's** "21 Puffs on the Cassette," the Midwestern garage rock of the **Suicide Commandos'** "Make a Record," the scorching swamp-goth of the **Scientists'** debut LP and the spacey rock of **My Solid Ground's** self-titled effort. He plans to have about 15 titles by early 2007.

"If Anthology is able to become successful with the digital stuff, I'd like to do some vinyl stuff," says Abrahamsson, who

works in Kemado's A&R department. "I don't know that I'll ever do a CD release. Digital and vinyl are the only two formats I'm really interested in."

He's secured exclusive digital licenses for three years, and will use TuneCore to distribute music to the likes of iTunes and eMusic if the acts request it. Abrahamsson hopes the Anthology Web site will score most of the business, where he will provide videos, extended free audioclips and extensive liner notes.

The site was designed with the help of freelance tech designer **Matthew Gillespie**. Abrahamsson raised money for the site from private investors—he declines to give a figure.

Single MP3 tracks will cost 98 cents, and album prices will be close to the standard online rate of \$9.99, but some may vary. For instance, one of Abrahamsson's choicest finds, the self-titled two-CD set from Sweden's psychedelic **Parson Sound**, will sell for

\$11.99. Otherwise, it is available as an import from Subliminal Sounds for 200 Swedish kronor (about \$28).

"They are the Sweden equivalent of what **Pink Floyd** was to the U.K.," Abrahamsson says. "It is some serious head music."

There is an online audience for this kind of music, eMusic CEO **David Pakman** says. His site has made available a number of deleted titles from K Records, blues label Blacktop Records and some heretofore unreleased music from the Sun Records catalog, including such artists as **Charlie Rich**, **Rosco Gordon** and **Bill Justis**.

"All that stuff is in our sweet spot," Pakman says. "Any indie rock from the last 20 years or so does really well. The more obscure it is, the better we do with it."

Abrahamsson says no act he's working with pushed for a CD release, and he has no interest. That being said, he doesn't think digital will kill



MY SOLID GROUND

the used LP business either.

"This is more cost-effective, but for the people who are purists and gung-ho about collecting old, rare LPs, you're always going to be able to buy the LP," he says. "That's the true format people will want this stuff in. But I just don't see a difference between a CD reissue and a digital reissue."

SIRE'S CANVAS: Pop-punk act the **Spill Canvas** will be up-streamed into the Warner Bros. system. The band's 2005 album, "One Fell Swoop," was

released on 111 Records, which is part of Warner Music Group's rock incubator umbrella group East West. The latter is headed by Fred Feldman.

The **Spill Canvas'** next album is slated to come out on WMG's Sire imprint, Feldman notes. "One Fell Swoop" has sold 42,000 copies in the United States since its release, according to Nielsen SoundScan.

In other East West news, the label group has just signed **McKinney**, Texas-based **Pluto Records**. A metal label, **Pluto** released the first **As I Lay**

Dying album, 2001's "Beneath the Encasing of Ashes." The group then went onto **Metal Blade**.

Also on the horizon, **East West** will work the upcoming album from singer/songwriter **Jesse Malin**, to be released on **Billie Joe Armstrong's** **Adeline Records**. Rumor has it that **Armstrong** and **Ryan Adams** appear on the set. Feldman had no word on whether **Green Day's** new-wave side project, the **Network**, would be releasing another album via **Adeline**. ...



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Vintage Cravings Resurrect Hendrix In Retail

Earlier this year, Epic Records reintroduced its classic Epic logo via a limited-edition T-shirt from Trunk, the high-end merchandise line that specializes in classic pop culture imagery.

Elsewhere, fashion brands like **Lucky Brand Jeans** and **Worn Free** have created successful clothing lines that spotlight classic rock imagery. And what about the new **Candie's** campaign for **Kohl's** that features **Cheyenne Kimball**—and **Pat Benatar**?

Indeed, everything old is new again—and so are the revenue streams generated from licensing art of iconic rock figures.

To be sure, this retro trend, embraced by baby boomers and teens, is not going away. Come fall, the **Jimi Hendrix Collection**, a line of high-end leather jackets and handbags, will make its presence known in department and specialty stores.

Similarly, **Signatures Network** has secured the exclusive license to the **Woodstock** brand and is developing a lifestyle line. Debuting fall 2007, the **Woodstock Lifestyle Brand** will encompass fashion, home decor and accessories.

Tina Wells, CEO of New York-based youth-gear marketing agency **Buzz Marketing Group**, credits the iPod for much of this sartorial flashback activity.

She says the iPod has accelerated the discovery of music—new and old. "Kids have a strong desire to tap into the originators of much of today's music," Wells says. "They're looking beyond MTV to find artists to connect with. This generation is being given options like never before. And they're embracing those options."

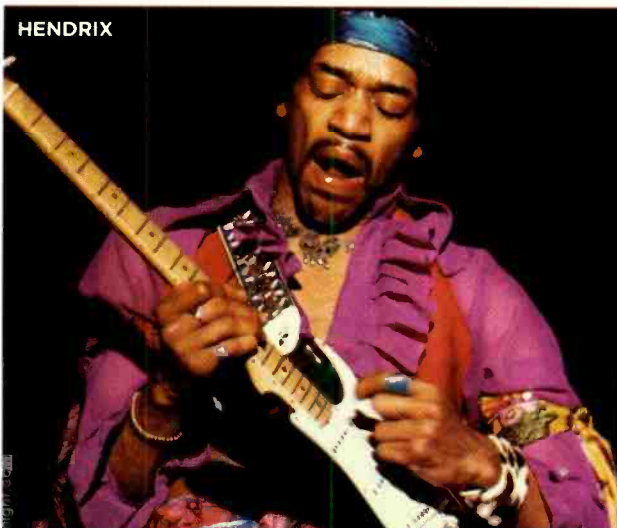
Look at someone like **Jimi Hendrix**, she says. "He was and re-

mains a music and fashion icon. Young adults pick up on this."

The **Jimi Hendrix Collection**—a collaboration between designer **Gina Alexander**, **Janie Hendrix** (Jimi's sister and the executor of his estate) and rock photographer **Robert M. Knight**—premiered July 16-18 at the Project Show in New York.

The line consists of five jackets, 12 better designer handbags and 16 junior market handbags, according to Alexander. Each item will feature one of three rare images of the legendary guitarist, including onstage shots from his 1968 shows at San Francisco's **Winterland** venue.

According to **Janie Hendrix**, president/CEO of **Experience Hendrix**, fans have been asking for high-end fashions for quite



HENDRIX

some time. "And we now have more women as fans," she adds. Which helps to explain a luxury women's line like this one.

Pausing, she says, "Gina's created the leather jacket I've always wanted to buy."

"With this line, we're giving the **Jimi Hendrix** name something stylish and couture, and not just another T-shirt," Alexander says. Smart move, considering the number of **Hendrix** T-shirts—legally sanctioned or not—sold around the world.

Janie credits the abundance of bootlegged **Hendrix** merchandise to an "old administration that didn't care about licensing." Since taking over the "family business," **Janie's** goal has been "to create and help put **Jimi's** music and image out there in creative, original ways."

Janie acknowledges that, between publishing and sync licenses, it is the music that brings in the lion's share of income. "But merchandising does well for us, too," she notes. "Of course, we're usually in five different litigations at any one time."

Knight says he has a lot of unreleased photos of **Hendrix**, which could find their way into forthcoming lines in the **Jimi Hendrix Collection**. "By fortune, in 1968, I happened to be around **Jeff Beck**, **Jimmy Page** and **Jimi Hendrix**," he notes.

The photos could also find their way into other licensing opportunities. "We're very selective with the licensing of **Jimi**," **Janie** says. That said, she admits that the "family company" did not always make the right licensing choices. "When my dad was alive, he wanted **Jimi's** name attached to certain things. Now, we listen to the fans and try to make it happen." ...



NARM Plans Confab Packed With Music

Convention Mixes Biz With Top Talent, Panels And Parties

With the NARM conference a few weeks away—Aug. 2-6 in Kissimmee, Fla.—I thought I would ring up NARM prez Jim Donio and see what's cooking for this year's meet.

First off, Donio tells me that once again there will be plenty of music at NARM, and it sounds like there won't be a shortage of parties either.

Universal Music Group Distribution carries forward its product presentation tradition again this year.

"The product presentation used to be the centerpiece of the convention, but then went away for a couple of years, until UMGD brought it back last year," Donio says.

UMGD doesn't announce artists in advance, but Donio says the company will probably feature more live acts this year during its presentation. The product presentations "pack the house," Donio says.

WEA has opening night at Club NARM, which I still think of as the old PGD (PolyGram Distribution) Zone because that's what it's modeled after. Anyway, that night will see a performance by legendary songwriter P.F. Sloan (the Turtles' "You Baby," the Grassroots' "Let's Live for Today" and Barry McGuire's "Eve of Destruction").

Also on the bill are Tego Calderon, Lupe Fiasco and Paulo Nutini. "WEA always goes out of their way to throw a great party the first night," Donio says.

Last year, EMI LIVE was one of the highest-rated events, Donio says, and this time the company will return with performances by the Summer Obsession, Amos Lee, the Starting Line and Grand Funk Railroad.

Not many people realize this nowadays, but Grand Funk Railroad was a bigger act in the early '70s before it had hit singles by the middle of that same decade. Retail Track saw the band at a sold-out Shea Stadium in 1971, and by the time the group finally had hit singles—the ones still heard on the radio—the band was only selling out arenas like Madison Square Garden.

EMI's Capitol Records is also bringing in Corinne Bailey Rae for a featured performance on opening day.

It's a coveted slot as many successful acts have made their debuts at the convention just as they were breaking through, says Donio, who names Josh Groban and Mariah Carey as examples.

On the other hand, "We always have had acts like Chick Corea and Etta James in the past, so it's great to have bands like Grand Funk and Kool & the Gang," Donio says. The latter band, which has a new album coming out through Bayside Distribution, will receive the chairman's award at the close of the convention.

The Scissor Sisters will also play at the closing night award show. "So, we have turned it into a 'saturday night dance party,' and are encouraging people to have fun and dress festive," Donio says.

By the way, Kathleen Madigan, the comedian on Warner Bros./Jack Records, is the MC that night. What's more, there will be a red carpet reception sponsored by Absolut before the awards dinner finale with a Mr. B performance, courtesy of Megawave Records.

Thursday night, Club NARM will feature Five Star Iris, Jurassic 5, Missez and Powerman 5000. The last of which is a metal band, a genre not often represented at NARM, so that should be fun. Speaking of that genre, the Rhino-sponsored, opening-night party will feature the Section Quartet, a classical act that plays heavy metal music. Rhino also plans to bring a 25-foot-tall Rhino, a former mainstay in the old Rhino Records store.

Also for parties, Sony BMG Music Entertainment and Blu-ray are co-sponsoring the Scholarship Cocktail Party, while Trans Continental Records, in conjunction with Rocket Science, will sponsor the Mix It Up Cocktail reception, where former New Kids on the Block member Jordan Knight will perform.

That's the nighttime and the music. During the day, or at least the first three, speed dating will be back, where all the companies that signed up will get a chance to meet with one another. The marketplace, where product and related suppliers will have booths showing their wares, will now get staggered hours packaged with different events to generate more traffic.

See ya there and don't forget the go-to conversation starter for all socially inept convention attendees: "When did ya get in?"



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DIGITAL BY ANTHONY BRUNO

An iTunes For Licensing?

Two New Online Services Slice Through Red Tape

The process of licensing music for a TV commercial, show or movie is notorious for being a time-consuming and often hair-pulling exercise in frustration. There's no uniformity of rates, it requires extensive negotiations at times and, with the explosion of new media formats, is entering a new era of pricing uncertainty.

But what if licensing a song were as easy as buying it online?

That's something a handful of licensing experts are about to find out. Music licensing companies Pump Audio and Rumblefish this summer introduced different flavors of Internet-based licensing services where anybody from an amateur podcaster to a TV music supervisor can go to search, sample and license music for their productions.

Both companies pre-clear the rights for all music in their catalogs for a variety of different uses. License costs vary based on the size of the project, the use of the song and other predetermined criteria that users fill out in a sort of online questionnaire/rate card. Costs run from as low as \$5 for a podcast license to \$50,000 for nationwide TV use.

Once paid, the license is autogenerated and e-mailed as a PDF file. There are no phone calls, price haggling or lawyers involved. According to Rumblefish CEO Paul Anthony, what normally takes between 30 to 100 man-hours

of effort is reduced to 10 minutes online.

"We learned that music supervisors were going into iTunes to find songs and then figure out a way to license them later," he says. "Their dream scenario was to have a license button next to the buy button. So we wanted to make licensing music as easy as buying it."

Of course, there's a catch: major-label publishers don't participate in either service.



Rumblefish boasts a catalog of about 4,000 tracks, Pump Audio about 15,000, all independent acts or artists with expired contracts who now own their masters.

Online licensing requires pre-clearance and standardized, transparent pricing concepts that don't help drive up



ANTHONY

rates like the direct negotiation method preferred by most publishers.

"There's no drop-down menu that asks, 'How bad do you want it?'" Anthony says. "We split the money 50-50 with the artist, so it's our incentive to charge as much as we can and at the same time set a fair price so our customers keep coming back."

Rather than accept it as a limitation, these companies tout their indie-only catalog as a feature.

"A famous piece of music is not always the best thing for your brand," says Pump Audio CEO Steve Ellis, who advertises his service as "an alternative to stock music."

Both Rumblefish and Pump Audio are run by former musicians sympathetic to the plight of struggling artists.

They hope their new online licensing structure will result in yet another digital avenue for indie acts to gain exposure and revenue.

"Music licensing supports the working-class musician," Anthony says. "The future of the music business is about the rise of the independents: hundreds of thousands of smaller artists making \$20,000 to \$100,000 a year."

This is particularly important when held against the expected explosion of online video. Research group IDC predicts Internet video will become a \$1.7 billion business by 2010, a \$1.5 billion increase over 2005. Additionally, Internet video advertising spending in the United States is forecasted to triple by 2007 to \$640 million, according to

eMarketer.

The major TV and film studios are expected to capture the bulk of the Internet video market as large corporate advertisers will likely contribute the lion's share of Internet video advertising.

But sites and services like YouTube and MySpace are democratizing Internet content, and search engines like Google and Yahoo Search are providing more tools to small and local business advertisers.

As more "semiprofessionals" turn to Internet video as a source of content distribution and advertising, the demand for music is expected to increase. These online licensing services are well-positioned to provide a cheap and easy-to-use service to homegrown producers priced out of the major-label game.

Additionally, the larger TV and film studios creating Web-only episodes may not see the value in paying for high-priced hit songs when developing for a decidedly low-cost medium.

The result is more licensing opportunities (read: money) for indie artists.

"I don't think going forward there's going to be any less video in the world, and as a result all that video is going to need audio," Ellis says. "There are many ways to promote yourself and generate some interest in what you're doing, but I still think it's very difficult to make money. Our market needs this music. Our clients pay. Our artists get paid. I don't know that it's helped them sell a lot of records, but it's certainly helped them get paid."

BITS & BRIEFS

HOT BANDS VIA TEXT

Cingular Wireless has teamed with Condé Nast Media Group to offer a contest allowing fans to pick the "hottest band in America." Cingular has selected six bands that subscribers can vote for via text messaging. The band receiving the most votes will perform on top of the Radio City Music Hall marquee in New York during the Third Annual Condé Nast Media Group's Fashion Rocks concert.

The winning band's name will be revealed just prior to the performance by Sugar Ray frontman Mark McGrath.

The six bands in the running are 30 Seconds to Mars, Angels & Airwaves, Blue October, IMA Robot, the Pink Spiders and Red Jumpsuit Apparatus. The voting deadline is Aug. 15.

BLOG AWAY

In an effort to encourage music bloggers, Web site developers and others to use its free Rhapsody Web services software, RealNetworks has launched the "Rhapsody Web Jam" competition. Rhapsody's Web soft-

ware allows programmers to include links to the free online Rhapsody service so site visitors can freely listen to songs and Internet radio stations, as well as creates mash-ups and other musical innovations.

The winning developer scores a trip for two anywhere in the world to see the band of their choice, as well as a SanDisk Sansa MP3 player and one-year subscription to the Rhapsody service.

GLOBE GETS TRACKS

National Geographic has started an online music service to educate users on world cultures. National Geographic World Music combines 99-cent track downloads with interactive maps, videos, photos and editorial from the organization's archives. Calabash Music powers the music store with former Global Rhythm magazine editor Tom Pryor overseeing the programming. Featured artists at launch include Touareg music act Tinariwen and Brazilian artist Seu Jorge, most recently featured in "The Life Aquatic With Steve Zissou."

HOT RINGTONES™ JUL 29 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	92	#1 SUPER MARIO BROTHERS THEME	KOJI KONO
2	2	19	MS. NEW BOOTY	BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
3	3	10	RIDIN' RIMS	DEM FRANCHIZE BOYZ
4	4	17	BEST FRIEND	50 CENT & OLIVIA
5	5	35	LAFFY TAFFY	D4L
6	9	44	MY HUMPS	THE BLACK EYED PEAS
7	6		GASOLINA	DADDY YANKEE
8	8	16	WHAT HURTS THE MOST	RASCAL FLATTS
9	10	90	THE PINK PANTHER THEME	HENRY MANCINI
10	11	13	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO



Panic! At The Disco inches into the top 10 for the first time as "I Write Sins Not Tragedies" moves 11-10. "Sins" sports the largest unit increase of any title as it gains more than 500 downloads from a week ago.

11	7	80	MISSION-IMPOSSIBLE	LALO SCHIFRIN
12	12	4	DOWN	RAKIM & KEN-Y
13	13	19	GIMME THAT	CHRIS BROWN
14	14	3	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS
15	17	9	RIDE WIT ME	NELLY FEATURING CITY SPUD
16	18	92	HALLOWEEN	JOHN CARPENTER
17	19	75	CANDY SHOP	50 CENT FEATURING OLIVIA
18	15	8	WHERE'D YOU GO	FORT MINOR FEATURING HOLLY BROOK
19	22	62	BECAUSE I GOT HIGH	AFROMAN
20	20	89	SWEET HOME ALABAMA	LYNYRD SKYNYRD

Based on polyphonic ringtones data provided by Nielsen. Compiled by MEF. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



NANO JOGGING

Apple and Nike finally just did it. The two brought the Nike + iPod Sport Kit to market, the first product in an ongoing partnership announced in May.

The Sports Kit consists of a sensor that fits into certain Nike shoes and a receiver for the iPod Nano. Together, they allow Nike shoes to communicate with Apple's iPod Nano. Runners listening to music will be able to get audible updates on their speed, distance and calories burned via the iPod.

Nike also introduced the Air Zoom Moire+ and the Air Zoom Plus+ shoes, the first of six styles designed to work with the Sports Kit. The kit is available at both Apple and Nike retail stores, while the shoes are available only at Nike retail outlets.

The Nike + iPod Sports Kit retails for \$30, and the shoes will range between \$80-\$100.

—Anthony Bruno

GLOBAL BY LEILA COBO

Chile Opens First Indoor Venue

Arena Santiago Will Host Concerts During Winter Season

For decades, Arena Santiago sat in the midst of Chile's capital like a white elephant, ungrainy and unfinished.

Now, 52 years after construction first began, the arena finally opened its doors in May, becoming the country's first state-of-the-art indoor venue.

With a seating capacity of 15,000, Arena Santiago is expected to boost Chile's tour circuit, long hampered by the lack of an enclosed venue for winter concerts.

"Constructing a closed venue was something that needed to be done in order to work in Chile between March and November," which is Chile's winter season, says Jorge Ramirez Arrayás, executive director of event promotion company Multimúsica S.A.

Neighboring Argentina, which is on a similar calendar, is fertile ground for con-

certs year-round.

Already, Arena Santiago hosted a sold-out show June 12 by reggaetón star Daddy Yankee, co-produced by the arena and Multimúsica. Shows in the coming weeks include Lord of the Dance and Chilean band Los Tres.

"It will become the home of ballads and soft pop, rock and jazz," Ramirez Arrayás says of the venue, which also will handle sports and ice events. He adds that the arena will be ideal for such artists as Ricardo Arjona and Ricky Martin.

Such optimism is tempered by the fact that with a population of 16 million, Chile is a relatively small event market with limited possibilities. Still, it is economically and politically stable—unlike many other countries in South America—and this makes it appealing to outside promoters.

Carolina Mery, the arena's

commercial director, says she is approaching these first months of operation as a learning curve.

"We weren't sure how the venue would behave and how promoters would behave with

the venue," she says. "As we understood it, we should be the first to try out the arena instead of giving that task to a third party."

Thus, many of the arena's scheduled events are co-productions between the venue

and promoters.

Mery says her goal is to have 130 shows between May and December; she is already 40% booked.

For the first four months of 2007, the venue is already en-

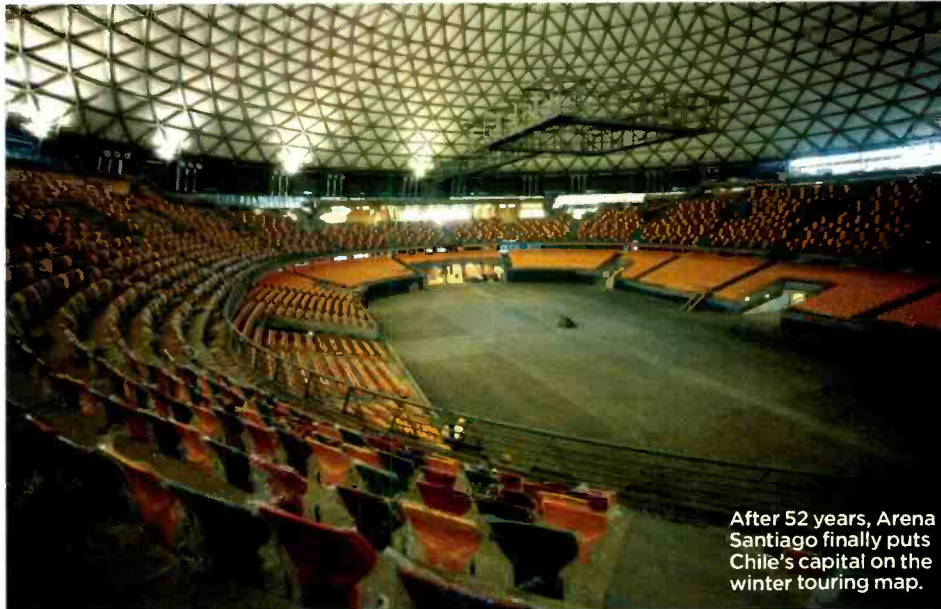
tirely booked.

Arena Santiago technically belongs to the Chilean government, which has granted a 20-year concession for its operation to investment group Hiller Inversiones, whose holdings include entertainment and food properties.

The company won the bid to finish the arena's construction.

"It's a wonderful place," says María Ignacia Edwards, manager of local group Las Jaibas, who played at the opening and will perform at the arena in September. "We have a massive audience, and the winter months were always a challenge. This place is comfortable and well-equipped, and it is wonderful for local groups as we can bring together a big audience at affordable prices."

Edwards says there is an extra bonus: "It even has a Jacuzzi."



After 52 years, Arena Santiago finally puts Chile's capital on the winter touring map.

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>>>MERCURY SHORTLIST REVEALED

Radiohead frontman Thom Yorke's solo debut "The Eraser" (XL) is a favorite for the 2006 Nationwide Mercury Prize, as is alternative rock quartet Arctic Monkeys' "Whatever People Say I Am, That's What I'm Not" (Domino).

The two emerged as 5-1 favorites with U.K. bookmakers chain William Hill when the shortlist for the annual British/Irish album of the year award was announced July 18 at London's Commonwealth Club. The 200 albums submitted by labels were whittled down to a final dozen by the prize's 12 judges from the media. Qualifying albums had to be released between July 25, 2005, and July 17, 2006.

This year's shortlist contains fewer long shots than in previous years; odds vary from 5-1 to 10-1, according to William Hill (for a full list, go to billboard.biz). The winner will be announced Sept. 5 at a gala evening in London, with broadcast coverage being shared among BBC Radio 1, national TV network BBC 2 and digital TV channel BBC 4.

—Tom Ferguson

>>>HMV HIRES FOX

HMV Group has named Simon Fox as its incoming chief executive. Fox joins the U.K.-based chain Sept. 4 as group chief executive-designate, and will succeed current incumbent Alan Giles at the company's Sept. 28 annual general meeting. Giles is retiring.

Fox joins HMV from goods retailer Kesa Electricals, where he was COO. In a statement, HMV Group nonexecutive chairman Carl Symon said Fox had a "strong strategic mind combined with a first-rate track record in all aspects of retailing."

Following the announcement, HMV stock rose 2.68% to 163 pence (\$3) in morning trading July 18 on the London Stock Exchange.

—Lars Brandle

>>>FRANCE LOWERS GOLD STANDARD

French labels body SNEP has lowered its album certification thresholds. Effective July 1, 75,000 album shipments are required for gold status, down from 100,000. Platinum status is now 200,000, down from 300,000. Diamond certification is 750,000 units, down from 1 million.

SNEP director general Hervé Rony says that although digital sales will shortly be taken into account in the certification process, lowering the thresholds was necessary to address the downturn in the market.

SNEP members include France's four major-label affiliates and some of the biggest French indies.—Aymeric Pichevin

>>>RUSSIAN PIRATE FINED

In a July 13 ruling, the Arbitration Court of the Moscow Region ordered Russian pirate-disc manufacturer Russobit-Soft to pay 4 million rubles (\$148,000) in statutory damages to IFPI member companies for producing and distributing illegal CDs.

The ruling is the result of a December 2003 lawsuit filed on behalf of eight labels: Arista Records, BMG U.K. & Ireland, CJSC Universal Music (Russia), EMI Music International Services, Mute Records, Sony Music Entertainment (Russia), Sanctuary Records Group and Warner Music Austria.

The 30 CD albums cited in the lawsuit included titles by Depeche Mode, Destiny's Child, Michael Jackson, Radiohead and Whitney Houston. Russobit-Soft was ordered to cease manufacturing further copies and has to pay further compensation to cover court/legal costs.

According to the IFPI, Russia's 56 active optical-disc factories produce about 700 million discs annually in a country where 58 million legal music CDs were sold in 2004.

—Juliana Koranteng

>>>CJ GROUP INKS UNIVERSAL DEAL

Universal Music South East Asia has inked a local marketing and distribution deal with leading South Korean entertainment company CJ Music, part of Seoul-based media conglomerate CJ Group. In partnership with Universal Music Korea, CJ will use its clout in the domestic market to push selected international titles.

The CJ Group's business activities include online and offline distribution, a record label, artist management and restaurants. It will act as a wholesaler to service convenience stores and mass merchants with product shipped to CJ by UMK, which continues to handle its own distribution and marketing in the territory. The agreement is the first of its kind for Universal Music South East Asia.

—Mark Russell

Beethoven Rolls Over

Modern Marketing Helps Classical Shake That Dusty Image In Germany

HAMBURG—German music fans are boning up on their classics. Label executives are applauding a transformation in A&R, marketing and promotion strategies, which is winning classical artists new fans and boosting sales.

"Fortunately, a new generation of classical stars is managing to reach wider target groups," says Stefan Piendl, managing director of EMI Classics Deutschland.

Leading the comeback are artists such as Anna Netrebko, Rolando Villazón and Nigel Kennedy, who have bypassed the "obstacle, as it is still sometimes seen, of classical music," Piendl says. "Luckily this trend applies both to live music and CD sales."

Deutsche Grammophon/Universal has scored platinum (200,000) sales success with the October 2005 opera album release "La Traviata," starring Netrebko.

"Opera Probita" (Decca/Universal), performed by Cecilia Bartoli, is expected to pass the 100,000 mark in the fall. Deutsche Grammophon-signed Chinese pianist Lang Lang is close to 60,000 units with his January 2006 release "Memory." Each of those albums made the top 60 of Germany's weekly Media Control Top 100 album sales chart this year—Bartoli reached as high as No. 16—rubbing shoulders with mainstream pop and rock acts.

Greater cross-industry cooperation has opened up marketing possibilities for classical artists that were previously seen as taboo, even though they were widely used to promote other genres.

Deutsche Grammophon violinist Anne Sophie Mutter appeared on "Wetten Das...?" a game show on Germany's ZDF-TV that highlights pop acts, to present her album of Mozart sonatas. Following her appearance on the TV show, which draws 13 million viewers, the album surpassed the five-figure sales mark, says her label.

Other German channels such as 3sat and Arte have also increased their coverage of classical music over the last two years, and in 2004, pay-TV channel Premiere launched a 24-hour classical music channel.

Borrowing another tactic primarily reserved for pop artists, German magazines are now cover-mounting free classical CDs.

"Completely new customers are now coming into my store who are young but have enough money to buy sophisticated classical music CDs," says classical music retailer Albert Wagner from L+P Classics in Berlin.

Industry data suggests that the genre, which suffered sales declines of roughly 50% since 1994, is well on the path to recovery.

Where classical accounted for 6.9% of market revenue in 2003, the Nuremberg-based market research institute GfK forecasts that figure to top 9% in 2006. And it's not simply a case of classical staying buoyant in a diminishing market. The German IFPI in Berlin projects sales of classical music in 2006 to reach euro 150 million (\$190 million), up from euro 130 million (\$160 million) last year. In the first quarter of 2006, the total classical music market rose by 17% over the same period in 2005, according to IFPI data. Universal Classics, recognized as the classical music market leader with a 25% share, boasts a 50% rise in comparable revenue in the first quarter of 2006. At one stage earlier in the year, the label had seven classical albums in the national albums chart.

Classical is also receiving a facelift in the live market. Over the past five years, Universal Classics has regularly brought its Yellow Lounge classical event to nightclubs in Germany's bigger cities. Clubs in Berlin, Cologne and Hamburg that typically deliver house music, techno and electro beats, have been pumping classical sounds.

"Kids who normally listen to techno or rock are coming to our club and are now being exposed to classical music," says Ben Di Biel, who owns Berlin club Maria am Ostbahnhof. Di Biel adds that Universal's sponsorship of the evenings means a friendly ticket price of euro 4 (\$5). "Young people," he says, "are very interested in hearing new sounds."

A TV appearance on a German pop show by violinist ANNE SOPHIE MUTTER helped boost sales of her new Mozart disc.



RETAIL BY LARS BRANDLE

UMGI REVAMPS CD JEWEL BOXES

LONDON—The unloved CD jewel box is getting a makeover. Universal Music Group International is throwing its clout behind a new three-tiered CD packaging and pricing system, which it hopes will galvanize European consumer demand for physical product.

While the media loves to fixate on the growth of the digital medium, London-based UMGI executive VP of marketing and A&R Max Hole says, "Ninety percent of what we still sell, though, is in the CD format, which we felt needed a 'reboot.'"

In September, UMGI will upgrade the jewel box with Super Jewel Box packaging—essentially the same as the current Super Audio CD case—for all new releases in European territories.

The first albums to be issued in what UMGI claims is stronger, more durable packaging will be the Scissor Sisters' "Ta-Dah!"; the Killers' sophomore set, "Sam's Town"; and "The Dutchess," the first solo album from Black Eyed Peas member Fergie. All will be released Sept. 18.

From then on, "We will be releasing all of our standard offerings in Super Jewel Box," Hole says. "As this represents the vast majority of our sales, we will be using the [traditional] jewel box less and less."

UMGI anticipates shipping more than 100 million albums across Europe in the format during the 12 months following the switchover.

At the top end of the new structure, the company will offer a "deluxe" version for all major artist album releases, containing an exclusive, limited-edition bonus CD or DVD with additional audio or video content.

Selected albums that were released more than one year ago will be available in a "basic" format, packaged in a streamlined slide-pack CD case.

Upcoming titles in the basic format that will arrive in September or October include Limp Bizkit's "Greatest Hitz," Madeline Peyroux's "Careless Love," Ronan Keating's "10 Years of Hits" and Zucchero's "Zu & Co."

In continental Europe, UMGI is recommending the three formats be priced at, on average, €19.99 (\$25) for deluxe, €14.99 (\$19) for standard and €9.99 (\$12.70) for basic. UMGI declined to disclose dealer prices.

In the United Kingdom, the recommended retail prices are between £15.99 (\$29) and £17.99 (\$32) for deluxe, £9.99 (\$18) and £13.99 (\$25) for standard and £5.99 for basic (\$10).

Hole says UMGI is conducting consumer research in other markets to establish whether the new structure could be rolled out elsewhere.

Despite the digital revolution, consumers have largely continued their love affair with the CD format. A recent Nielsen Net-Ratings study of Internet users in the United Kingdom revealed that the CD is the preferred music format for 75% of music users. According to IFPI statistics, the CD album accounted for 82% of the retail value of global recorded-music market in value.

Retailers and the industry welcome the major's new layered structure. British market-leading music and entertainment merchant HMV Group has vowed to support the initiative. "It's still important to get pricing and marketing right, but if it takes off, we can expect other labels to follow suit," HMV head of music Gary Rolfe says.

"Because they have the biggest market share, when Universal does something, it's going to be looked at by everyone," notes Keith Jopling, IFPI director of strategic analysis and research.

The jewel box was designed and developed jointly by Phillips and Sony Corp., who introduced the CD in 1982. However, since hitting the market, the packaging has been widely derided for its fragility. Few personal CD collections can boast mint-condition status, where the cases are not cracked, the front has not detached from the back or the disc-holding center is not broken.

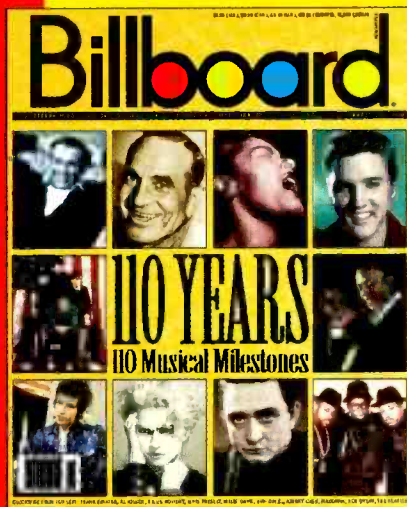
"Every piece of research I've seen which goes anywhere near [CD packaging] shows that people hate the jewel box," Jopling notes. "If this [initiative] eventually leads to an abandonment of the jewel box as the standard packaging for CDs, then it has to be a good thing."



UMGI's three new tiers of CD packaging: Basic, Deluxe, and Super Jewel Box.

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'Idol' Remains Touring Superpower

Hit TV Show Still Spurs Sold-Out Treks

Anyone who ever doubted that the "American Idol" TV phenomenon would not have legs as a touring entity was wrong as 60 sellouts for the 2006 American Idols Live tour attest.

"On one hand it surprises me, on the other it doesn't," says Creative Artists Agency's Jeff Frasco, responsible agent for the tour. "The television show is so popular, the audience is vested with the kids throughout the entire season, and they just want to see them."

This is year five for the tour, begging the question as to whether the audience changes based on who the contestants are. "We change the show every year, and we probably draw a lot of the same people each time," Frasco says. "I think the audience is just growing. The ratings are bigger, and it's just embedded in the culture at this point."

Few tours have the benefit of a hit TV show to promote its artists week after week. "It definitely helps to be able to reach 30 million viewers," Frasco says.

Why does the tour keep working? "It's the success of the television show first and foremost, but it's also the way [producer] Simon Fuller has

handled what comes after the show as far as the kids and the records and the careers and such," Frasco points out. "That keeps the brand going."

Then there's the Soul Patrol factor this year. 2006 winner Taylor Hicks, whose fervent fan base is known as the Soul Patrol, may be rootsier and live-performance-oriented than many contestants. Hence, his fans may be the type who turn out for concerts.

"I think people are invested in the kids they rooted for," Frasco says. "If you look at [previous winners] Kelly Clarkson, Carrie Underwood and Fantasia, they've all got great careers, too."

The tour is produced by AEG Live and presented by Kellogg Pop-Tarts.

THOSE RASCALS: While Kenny Chesney draws accolades for filling stadiums and the Tim McGraw/Faith Hill tour steams toward one-year country gross records, Rascal Flatts is not-so-quietly solidifying its country touring superstar status this summer.

"Flatts is breaking records left and right," says the band's agent, Rob Beckham at the William Morris Agency. "They

have broken five Chesney records this summer so far and more are coming."

Beckham says Rascal Flatts currently averages slightly more than 18,000 per night in attendance and is notching an average gross of more than \$700,000 per show.

"The grosses could be much higher if the ticket prices were higher," Beckham says. "In a day where tickets

18K

Rascal Flatts' average nightly audience on its current tour

are so high, they refuse to go higher than \$54 reserved and \$25 on the lawn."

Beckham says that with a big summer and fall still to come Rascal Flatts will move more than 1 million tickets and will gross about \$50 million for 2006. "They are white hot, not even red hot anymore," he says.

Rascal Flatts was named breakthrough act at the Billboard Touring Awards in 2005.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,337,115 \$350/\$55	MADONNA TD Banknorth Garden, Boston, July 6, 9-10	36,741 three sellouts	The Next Adventure
2	\$4,639,775 \$350/\$55	MADONNA Wachovia Center, Philadelphia, July 12-13	29,749 two sellouts	The Next Adventure
3	\$4,136,945 \$85.50/\$72.50/ \$37.50	KENNY CHESNEY, GRETCHEN WILSON, BIG & RICH & OTHERS Gillette Stadium, Foxboro, Mass., July 16	55,124 sellout	New England Country Music Fest, The Messina Group/AEG Live
4	\$3,246,100 \$350/\$55	MADONNA Boardwalk Hall, Atlantic City, N.J., July 16	12,322 sellout	The Next Adventure, Caesars Atlantic City
5	\$2,443,797 (\$2,737,053 Canadian) \$224.33/\$45.31	CROSBY, STILLS, NASH & YOUNG Air Canada Centre, Toronto, July 10-11	23,598 25,270 two shows	The Next Adventure
6	\$1,794,672 \$94/\$44	TOM PETTY & THE HEARTBREAKERS, PEARL JAM Pepsi Center, Denver, July 2-3	23,058 two sellouts	Live Nation, Another Planet, Kroenke Sport Enterprises
7	\$1,471,310 \$87/\$67/\$47	TIM MCGRAW & FAITH HILL Savvis Center, St. Louis, July 14	17,870 sellout	Live Nation
8	\$1,389,914 \$110.50/\$69	CIRQUE DU SOLEIL'S DELIRIUM Mellon Arena, Pittsburgh, June 29-July 1	16,542 24,760 three shows	Live Nation, Cirque du Soleil
9	\$1,247,771 \$207/\$38	CROSBY, STILLS, NASH & YOUNG Tweeter Center Waterfront, Camden, N.J., July 6	16,611 24,895	The Next Adventure
10	\$1,230,720 \$87/\$67/\$47	TIM MCGRAW & FAITH HILL Conseco Fieldhouse, Indianapolis, July 12	14,840 16,152	Live Nation
11	\$1,225,084 (\$1,372,095 Canadian) \$157.37/\$45.31	CROSBY, STILLS, NASH & YOUNG MTS Centre, Winnipeg, Manitoba, July 14	11,929 sellout	The Next Adventure
12	\$1,160,945 \$88.50/\$68.50/ \$48.50	TIM MCGRAW & FAITH HILL Bradley Center, Milwaukee, July 16	14,575 16,789	Frank Productions, G.A.M.E.
13	\$1,153,360 \$86/\$56	TIM MCGRAW & FAITH HILL Wells Fargo Arena, Des Moines, Iowa, July 15	15,035 sellout	Live Nation
14	\$1,110,603 (\$1,243,876 Canadian) \$179.69/\$45.31	CROSBY, STILLS, NASH & YOUNG Scotiabank Place, Ottawa, July 8	10,432 11,623	The Next Adventure
15	\$1,036,378 \$84.50/\$64.50/ \$44.50	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD Madison Square Garden, New York, July 14	14,811 sellout	The Messina Group/AEG Live
16	\$1,035,603 \$88/\$63	TIM MCGRAW & FAITH HILL U.S. Bank Arena, Cincinnati, July 11	12,174 12,558	Live Nation
17	\$987,431 \$176/\$50.50	CROSBY, STILLS, NASH & YOUNG Xcel Energy Center, St. Paul, Minn., July 15	9,594 12,949	The Next Adventure
18	\$795,995 \$58.50/\$39.50	DAVE MATTHEWS BAND, UMPHREY'S MCGEE Toyota Pavilion, Scranton, Pa., July 5	17,213 sellout	Live Nation
19	\$781,772 \$125/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM Boardwalk Hall, Atlantic City, N.J., July 7-8	9,644 10,999 two shows	Live Nation, Cirque du Soleil
20	\$761,816 \$47.50/\$42	STRING CHEESE INCIDENT, KELLER WILLIAMS & OTHERS Rec Rocks Amphitheatre, Morrison, Colo., July 1-2	17,302 18,921 two shows one sellout	Live Nation, Kroenke Sport Enterprises
21	\$700,133 \$40/\$19.89	ROCKFEST: STAINED, SHINEDOWN & OTHERS Liberty Memorial Park, Kansas City, Mo., June 10	26,006 sellout	AEG Live
22	\$690,884 \$49/\$25	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Cricket Pavilion, Phoenix, July 13	18,608 sellout	Live Nation
23	\$680,811 \$54	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Staples Center, Los Angeles, July 14	13,506 sellout	Live Nation
24	\$674,716 \$78.50/\$25	OZZFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS Journal Pavilion, Albuquerque, N.M., July 4	13,628 14,996	Live Nation
25	\$657,208 \$85/\$50	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Mandalay Bay Events Center, Las Vegas, July 15	8,821 sellout	Live Nation
26	\$639,870 \$75/\$35	DEF LEPPARD, JOURNEY Hershey Park Stadium, Hershey, Pa., July 3	11,807 18,244	Live Nation, In-house
27	\$572,728 \$71.50/\$21.50	KELLY CLARKSON Nissan Pavilion, Bristow, Va., July 5	16,167 22,502	Live Nation
28	\$567,885 \$51	PEARL JAM, SONIC YOUTH MGM Grand Garden, Las Vegas, July 5	11,547 13,544	Live Nation
29	\$545,858 \$69.50/\$49.50	COUNTING CROWS, GOO GOO DOLLS Rec Rocks Amphitheatre, Morrison, Colo., July 5	9,484 sellout	Live Nation, Kroenke Sport Enterprises
30	\$497,651 \$89/\$58	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Harvey's Outdoor Amph. Lake Tahoe Area, July 16	7,421 sellout	In-house
31	\$463,722 \$49.50/\$27.50	PHIL LESH & FRIENDS Tweeter Center Waterfront, Camden, N.J., June 30	12,422 24,934	Live Nation
32	\$433,605 \$50/\$27.50	PHIL LESH & FRIENDS PNC Bank Arts Center, Pottsville, N.J., July 1	11,484 16,444	Live Nation
33	\$431,297 \$75/\$27.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Toyota Pavilion, Scranton, Pa., June 20	9,842 17,528	Live Nation
34	\$402,888 \$44/\$20	BRAD FAISLEY, DANIELLE PECK, RODNEY ATKINS, ERIC CHURCH D'E Energy Music Center, Clarkston, Mich., July 15	11,082 15,247	Live Nation
35	\$400,490 \$125/\$55	STEELY DAN, MICHAEL MCDONALD NOKA Theatre, Grand Prairie, Texas, July 2	4,380 4,435	AEG Live



King of the road RASCAL FLATTS has already broken five records set by tour giant Kenny Chesney.

TOURING BY RAY WADDELL

Talent, Not Size, Rules Virgin Fest

Chili Peppers, The Who Will Anchor Event's U.S. Debut

In producing a major music festival, Seth Hurwitz knew he couldn't be the biggest, so he shot for being the best.

Hurwitz, president of Washington, D.C.-based promoter I.M.P. and owner of the renowned 9:30 Club there, is booking and promoting the Virgin Music Festival at Pimlico Race Course in Baltimore, set for Sept. 23.

The Red Hot Chili Peppers and the Who will headline the U.S. version of the Virgin Music Festival. The Baltimore event, as well as a two-day V Fest in Toronto, marks the first time the Virgin Music Festival brand has left the United Kingdom, where it will mark its 11th run this year. Virgin Mobile U.S. chief mar-

keting officer Howard Handler says the U.S. version has been in the works for a few years.

"The V Fest in the U.K. is such a powerful anchor event and allows Virgin Mobile to make such a deep connection with music fans, it's just very natural to have this type of aspiration [to bring it to the United States]," Handler says.

Sir Richard Branson, founder and chairman of the Virgin Group, agrees: "Because Virgin is an international brand and we continue to look for the right type of events in each of the countries in which we operate, we believe that Canada and the U.S. are totally logical extensions for something tied to music."

Hurwitz says he was very con-

cerned about putting together a talent lineup that resonates with music lovers. "I did not want to book every band I could find and put up as many stages as I could and do a smaller version of Coachella or Austin City Limits or these other great festivals," says Hurwitz, who will produce the event under the I.M.F. banner. "My concept was to book the absolute best, most power-packed, quality-versus-quantity lineup I could. I wanted to make this the most prestigious festival to play on for bands."

Among the others on the bill are the Killers, the Flaming Lips, the Raconteurs, Scissor Sisters, Gnarlz Barkley, Keane, Thievery Corporation, Clap Your Hands Say Yeah, New Pornog-



raphers, Wolfmother, Drive-By Truckers, Kasabian, John Dige-weed and Brazilian Girls. Hurwitz booked the two talent stages and promoter Andrew Dreskin, who initially brought Hurwitz to Virgin's attention, booked the DJ tent.

Hurwitz says that when assembling the lineup he wanted to nail down the key anchor bookings first. "We booked it from the top down, and we did not agree to go ahead with the festival until I knew what kind of show we could put together," he says. "I was ready to walk away from it, I did not want to do a mediocre show."

After the Peppers came the Who, a "dream booking" for Hurwitz due to the group's popularity with kids, half of whom, Hurwitz says, listen to classic rock. "When I first brought up the Who, nobody got it, I fought everyone on this," Hurwitz says. "The people at Virgin wanted to skew this thing young, and I am looking to bring in the kids who have never seen the Who but really want to."

The Who's management understood the importance of playing V Fest, but when the tour was sold to Michael Cohl and Live Nation's TNA, Hurwitz says he worried he might not be able to get the Who since

he's independent.

"But to [TNA VP] Gerry Barad's credit he actually did say from day one this is the coolest thing for them to do and our fiduciary duty is to the Who and we're going to do what's best for the Who," Hurwitz says.

Virgin was keen to have a two-day event in Baltimore, as it is in Toronto and the United Kingdom. However, Hurwitz says, "I fought tooth and nail to keep it to one day because I felt that it would be against my strategy to stretch something to two days when I'd rather produce a power-packed one-day event that sells out quickly and turns people away." Again, Hurwitz got his wish.

Tickets, priced at \$97.50, go on sale July 22. Capacity at the Pimlico infield will be 60,000. A very limited number of VIP tickets will be available. Hurwitz says that as the talent budget, which was more than \$2 million, became glitzier, the ticket price began to inch up.

"It started at \$75, and then we realized if we can book the Who and raise the price \$10, isn't it better for everyone?" Hurwitz says. "And it kept going up with every great addition we put on there, and at some point, we said we don't want to go over \$100." The festival will be promoted

in Cleveland, Pittsburgh, Philadelphia, New York, Richmond, Va., and many other regional markets. "We're advertising anywhere within driving distance," Hurwitz says.

Virgin Mobile's Handler adds that with major festivals already in place on the West Coast (Coachella), Texas (Austin City Limits Music Festival), the South (Bonnaroo) and the Midwest (Lollapalooza), the East Coast is a perfect fit geographically.

"We don't really have something here that can give people in Boston, D.C., Philadelphia, New York and even cities farther south this type of opportunity," he says. "So Baltimore and Pimlico were just perfect."

Virgin Mobile's objective in investing seven figures into such an event is broad. "We want Virgin Mobile to stand for satisfying music fans' passions," Handler says. "We want to have a great venue to give our fans unique access to all different types of experiences. We'd love to have a great venue for some of our business partners. Kyocera, for example, a very important handset partner of ours, jumped in right away."

Virgin has 4 million customers and captures more than 8% of the ringtone market, according to the company. ●●●

IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Honda American Honda Motor House of Blues Entertainment clubs, June	\$500,000	Honda partnered with House of Blues Entertainment to create a monthlong "Fit in the House" promotion to introduce its new premium-entry Fit automobile. The promo culminated in an auction of a Fit customized by folk artist Jack Poppitz. Honda also leveraged with on-site displays, nightly giveaways and branding at HOB clubs. Touted the promo through fitinthehouse.com .	Bill Benjamin, VP of sponsorship sales, HOB; Tom Peyton, senior manager of Honda National Advertising; Maritz Inc.
ING ING North America Insurance Presenting, Juntos en Concierto featuring Marc Anthony and other artists, July-August, 20 stops	\$800,000	Dutch financial services company aligned with the tour to build its presence and promote financial planning in front of the country's rapidly growing Hispanic population, a segment traditionally underserved by the financial services industry. ING is leveraging the sponsorship with a community outreach program that awards a \$5,000 scholarship in each of the tour's 20 markets. ING replaces Verizon Wireless, which presented the tour's inaugural run in '05.	Kate Ramos, senior VP of Latin touring, Live Nation; and Ricardo Lopez Valencia, senior VP and head of diversity markets, ING
MaxxForce International Diesel Power Int'l Truck and Engine Rhythm on the River music series, June 8-10, Nashville	\$85,000	Truck and engine manufacturer sponsored a stage at CMA Music Festival's outdoor music series to promote its new MaxxForce diesel engine. Activated with an on-site truck wrapped up in MaxxForce branding, product dissemination and premium distribution. The event generated Web site exposure and local and national media coverage.	Scott Welch, president, Scott Welch Management; John Dykas, marketing manager, and Bob Carso, director of marketing and global brand strategy, Int'l Engine Group
Rush! Energy Drink Monarch Beverages Title, Rock Bus music tour, July-August, 21 stops	\$125,000	Energy drink aligned with national music tour to raise its profile in the cluttered energy drink category, reach Rock Boat alumni in their own communities and sample product. Co-sponsors include Tovaritch Vodka, AirTran Airways and alternative newspaper Creative Loafing.	Andy Levine, co-principal, Sixthman; and Katie Ryan Strimban, VP of marketing, Monarch
Verizon Verizon Communications Kenny Chesney & Friends, Tampa, Fla., June 29-July 1	\$150,000	Telecom expands its involvement in music by presenting Tampa's three-day country music fest featuring Chesney, Gretchen Wilson, Big & Rich and other stars. The event kicked off with two-day Verizon Country Nights at Skipper's Smokehouse in Tampa, culminating with the Chesney-headlined show at Raymond James Stadium. Verizon leveraged the tie by hosting a free pre-concert tailgate party.	Jerri DeVard, senior VP of marketing and brand management, Verizon
Verizon Wireless Verizon Communications Dew Action Sports Tour, June-October, five stops	\$450,000	Verizon aligned with action sports tour as an associate sponsor and presenting sponsor of Dew Tour Music, where it sponsors a stage in the tour's festival village. The telecom is using the sponsorship to promote its V Cast and V Cast Music product; Verizon will leverage the tie by recording video and music content from concerts to offer exclusively to V Cast subscribers. The deal also affords client hospitality and inclusion in the tour's million-dollar marketing campaign.	Suzu Deering, director of media and sponsorships, Verizon; and Wade Martin, GM, Dew Action Sports Tour

V Fest's U.K. And Canadian Lineup

UNITED KINGDOM

Dates: Aug. 19 in Chelmsford;
Aug. 20 in Staffordshire

Produced by: Simon Moran's SJM Ltd.

On the bill: Radiohead, Morrissey, Faithless, Beck, Razorlight, Kasabian, Paul Weller, Hard-Fi, Keane, Bloc Party, Fatboy Slim, Groove Armada, the Charlatans, the Magic Numbers, Editors, the Ordinary Boys, Starsailor, We Are Scientists, the Go! Team, Rufus Wainwright, the Cardigans, Sugababes, James Dean Bradfield, Kubbe, Orson, the Feeling, Gavin DeGraw, Delays, Girls Aloud, Daniel Powter, Phoenix, the Rifles, the Saw Doctors & Bic Runga

CANADA

Dates: Sept. 9-10 at
Toronto's Island Park

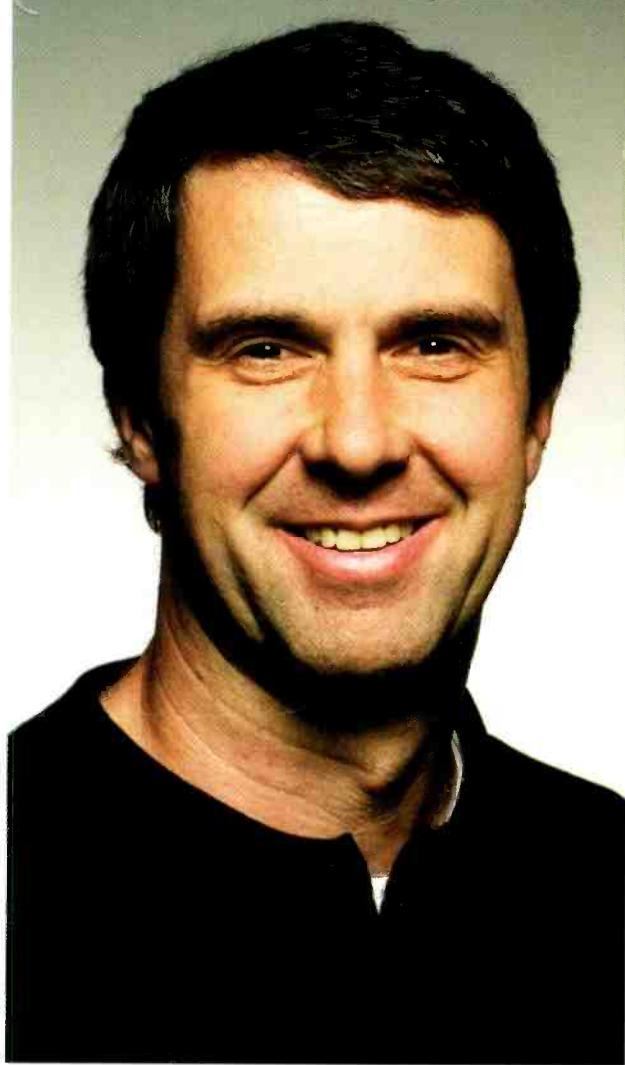
Produced by: Jacob Smid at
Emerge Entertainment

On the bill: Gnarlz Barkley, Alexisonfire, Eagles of Death Metal, the Dears, the Hidden Cameras, Buck 65, Phoenix, Starsailor, Plaster (9), Massive Attack, the Raconteurs, the Sam Roberts Band, Wolfmother (singer Andrew Stockdale, above), Thrice, K'Naan, Zero 7, Jose Gonzales, We Are Wolves and Mickey Avalon



BY ANTONY BRUNO

Q & A (Robbie Bach)



where the content holders are comfortable, consumers feel they have the flexibility and freedom they need and the economics of the business can be well protected. But it's going to take the industry some time to work through.

Q: What is the impact of the "Web 2.0" user-generated content phenomenon such as YouTube and MySpace?

A: That you can be in contact with somebody without physically being in their presence... that's ephemeral. That's not going away. The real question there isn't whether people will want to create their own content and distribute it. I think the real question is what are the economics and business that evolves around that. The real challenge in the whole Web 2.0 space is understanding the business model—how you can have the great community experience people want and how to monetize it.

Q: So given all these new business models and technologies, how do you think the entertainment industry can best capitalize on such developments?

A: All of these forms of entertainment are going to change. That's a reality that everybody has to accept. Are people willing to experiment and try new things and move quicker to keep up with the pace that our consumers are defining? That to me is the challenge we must all face. Our job is to figure out how to get ahead and be bold in certain areas. It's a tricky trade-off. When you have an established business, deciding that you're going to challenge basic principals and push into new areas is always hard. But we have to do it because our customers are going to do it for us.

When Microsoft implemented a massive reorganization of its business units last September, the tech giant's struggle with digital entertainment was a key motivator.

The company had found itself in the unfamiliar position of being marginalized in the growing digital media industry by Apple Computer's iPod and iTunes Music Store. Microsoft's MSN Music service remained barely a blip on the digital music radar and the portable media players utilizing its Windows Media Audio software had not made any impact whatsoever in the consumer electronics market.

So Microsoft merged all its device-centric product units and entertainment initiatives under one roof—the new Entertainment & Devices Division. Leading that group is Robbie Bach, who was responsible for ushering in the Xbox games system, Microsoft's most successful entertainment initiative to date. Along with Xbox partner in crime J Allard, Bach is staffing his new unit with fresh blood straight from the entertainment industry. He is also presiding over another major initiative, the Zune digital music service and player (see story, page 6).

The Xbox and the Zune illustrate how digital entertainment is transforming today's technology companies. Bach spoke with *Billboard* about the impact of this convergence of the entertainment and tech industries.

Q: What was the motivation behind the executive shuffling at Microsoft in the last year?

A: We have for a time been on a path to make entertainment an important part of what we're doing. Digital technology, connected homes and other opportunities in the marketplace [are] going to make entertainment more a software and service-driven experience. The more recent changes have been about getting more in sync across the company and have a more consistent and consolidated leadership view in what's happening in the entertainment space.

Q: How does this change the way the entertainment industry interacts with Microsoft now?

A: Over time you're going to get a more unified strategy from us. You're going to be able to track how we are approaching entertainment on a consistent basis, and people are going to see a lot more from us on that in the next three to six months. There will be a set of people you know you can talk to who are driving this strategy and execution. Historically, one of the challenges was that if you

wanted to talk to Microsoft about entertainment, you didn't always know who to talk to and get a story that's consistent.

Q: What lessons have you learned from the Xbox experience that you can apply to your broader entertainment initiatives?

A: It starts with the experience people get. In general, what gets people excited about things is when they have a great experience. It involves the hardware, the software, the service, the brand we created. All of that as an integrated experience is very important, so I'd say that's the first thing we learned. The second is that entertainment is not a solitary activity. It is a community activity. The game is the context. The entertainment that takes place is in the community in the time that they spend together playing it, and we think that carries across all forms of entertainment and will be a hallmark of the things we're doing going forward.

Q: But isn't the digital music different from videogames?

A: I think we've learned

things from the Xbox experience, and we want to apply those lessons. But the play-book is completely different. The business model worked differently, our role in the ecosystem is completely different, and the publishing environment and content infrastructure is different. So what I think you'll see in the music and video space is a blending of all of that.

Q: How do you expect to narrow Apple's lead in digital entertainment?

A: The most important thing of all the things we're doing is the idea of connected entertainment and what that can bring. People want to be connected, they want to share, manage and control the experience themselves, and we have to enable that. It's a very rich approach. It's much broader than just "Here's a store, buy music and then play it." We've gone through one generation of [digital] music, and I think we are now entering another generation of innovation around music. I think it's very early in the cycle.

Q: How is digital media forc-

ing the technology old guard to adapt?

A: The experience is essential and critical. There are places where for the experience to be great, we're going to do software, we're going to be involved in hardware, and we're going to be involved in services. There'll be other places where that experience will be better coming from multiple people. We're going to mix and match. There are people that are going to want to have choice, depending on the medium and the customer you're talking about, and we're going to support that. Depending on the situation,

we're going to pick our role very carefully.

Q: How do you address the consumer complaints arising over restrictive digital rights management?

A: The value of DRM is in the eye of the content holder. It's their job to decide how they want to protect their content. Clearly one of the challenges we have today is making sure the content is protected as designed by the provider but without changing the all-important experience for the consumer. That is a very complicated, tricky balancing act. I think it's quite possible

http://www.VENUES_GET_WIRED.com/

Everyone from tiny clubs to huge promoters
is using the Web to reach more fans—
and new revenue streams—with concerts
BY ANTONY BRUNO AND RAY WADDELL



Singer SARAH KELLY'S
show at Los Angeles
club the Gig is now
'most watched' of the
club's webcasts.

T'S 9:00 IN THE EVENING AT THE GIG IN HOLLYWOOD AND A CROWD OF L.A. HIPSTERS is trickling in to catch tonight's act. • The bar itself is just one of several live music venues scattered throughout the city that caters to emerging artists hungry for a stage—however small—to hone their skills and attract a following. • Attendance tonight is sparse, maybe 30 patrons hang on the bar or linger on the beer-stained dancefloor. But the band on the dinner-table-sized stage plays to a much larger audience. Practically unnoticed to all but the performers are four domed, Vegas-style security cameras hanging from different areas of the ceiling capturing their every move. The Gig films all performances—three a night, seven nights a week—and broadcasts them the next day from its Web site, liveatthegig.com. • The Gig is riding a tide of revolution in the concert business. The ongoing explosion of high-speed, broadband Internet penetration in the United States has sparked a growing need for quality, exclusive multimedia content. Live performances fit this bill perfectly, and everyone from small clubs to major media companies are getting hip to this fact.

The huge success of AOL's delivery of the Live 8 concerts last summer made it clear that both consumer demand and the potential to offer compelling product exist. For Gig owner Peter O'Fallon—a film and TV director—recording and broadcasting shows is a way to not only marry his twin passions of video and music, but also an attempt to develop new revenue streams made possible by the Internet.

For the acts that pass through his doors, it's free online exposure that rivals any multicity tour, allowing them to post links to their performances on MySpace or send to friends, fans and promoters.

For the industry, it's a rapidly growing business model that is changing the dynamics among artist, label, venue and digital music services.

THE BIG BOYS

AOL hosted its first originally produced live concert in 2003 featuring the Foo Fighters from the Black Cat in Washington, D.C. Since then AOL Music Live has delivered exclusive live webcasts by such artists as Usher, Rod Stewart, Nelly, Avril Lavigne, Josh Groban and Ashlee Simpson.

Erik Flannigan, VP/GM of AOL music, movie and TV, says venues are far better equipped to accommodate digital delivery these days. Back in 2003, "We were essentially bringing in all the crew and all the facilities and capabilities to the venues to make [digital delivery] happen," Flannigan says. "But you're seeing buildings built in the last 24 months, as well as those on the horizon, already presuming that capability is going to be desired and needed."

The cost and difficulty of digitally wiring a venue is waning, Flannigan believes. "I think it's fair to say that the cost of putting in T1 lines and a lot of backbone pieces you need to do this stuff has come down dramatically in the last year as have the bandwidth costs simply to deliver this programming," he says.

The world's largest promoters, AEG Live, Live Nation and House of Blues, which Live Nation acquired just weeks ago, have all bought into this concept, some more aggressively than others. HOB was the pioneer with live webcasts from its clubs dating back to 1995.

"We first focused on live digital delivery of shows because nobody else was doing it," says Jim Cannella, national director of corporate partnerships for HOB. "The whole world was mesmerized by the infinite opportunity the Web represented, there were widely accepted technology standards to put your arms around



'Some of the biggest consumer product advertisers in the world are starting to feel like digital live music is a fantastic showcase for their brand.'
—Erik Flannigan, AOL Music, Movie and TV

and a market of hungry consumers which was doubling in size every few months."

Then the dot-com bubble burst and things got complicated. "Digital initiatives started to be viewed as high-risk use of capital, and there were no devices that could transport the content people spent hours trying to find," Cannella observes. "By the time MP3 players got easier to use, the two-page artist release had turned into a 10-page long-form agreement."

Today Live Nation, also the world's largest venue operator with its 40-plus amphitheaters, is making a "substantial commitment" to wire 120 venues and festival sites throughout North America and Europe with the ability to capture and repurpose thousands of live concerts. Live Nation currently has 36 wired venues in the States and broadcasted more than 350 concerts from around the world last year.

And Live Nation has been creative in the outlets for these concerts, including TV, mobile phone carriers, terrestrial and satellite radio, online and other digital music distribution avenues. "There's no end to the uses once [the content is] captured," says Bruce Eskowitz, president of global venues and sponsorship for Live Nation. "It opens up tremendous opportunities with 3G, SDTV, HDTV, live ringtones, etc. The problem up to now has been the ability to capture it cost effectively."

Eskowitz says his company's current digital initiative is about extending Live Nation's relationship with its customers. "An important new way to expand this relationship is through the recording and distribution of the live concert," he says.

From AEG Live's standpoint, the success of the Live 8 broadcast led to a major programming and marketing collaboration among AEG Live, AOL, XM Satellite Radio and Live 8 executive producer Kevin Wall, a joint venture called Network Live.

Since its inception, Network Live has broadcast live performances by Bon Jovi, Madonna, the Rolling Stones, Green Day, Keith Urban and Gretchen Wilson.

"We essentially will work with an artist in any venue, traditional or nontraditional, and I would say right now we're seeing a real sea change in that most venues are moving towards making themselves available for wiring," says Aaron Grosky, VP of music for Network Live. "You don't get a large preponderance of venues being prewired, however, they are all extremely amenable and excited about us coming in and making the broadcast available from their venues, essentially extending their local presence to a national or even global level."

A venue that is wired to the max, such as AEG Live's Nokia Theatre in New York, "not only allows you a great amount of efficiencies in not having to bring in digital production elements, but also in having an amazing production. It really makes for a beautiful delivery to the end consumer."

And, at least at these still-early stages of the wired-venue game, cannibalization of the live music customer hasn't been an issue, according to executives interviewed for this report. "You're creating additional relationships between an artist and a consumer," Grosky says. "For a music fan, there's nothing that can replace going to a show, the communal environment, the energy, the vibe, the heat in the room, everything that comes out of being there firsthand."

CLUB BY CLUB

Today, clubs such as Los Angeles' Roxy or Washington, D.C.'s 9:30 Club outsource the recording process and air the content on existing Web sites like MySpace or NPR.com, respectively.

Increasingly, venues like the Gig take this a step further by not only spending millions to retrofit their establishments with their own recording equipment and production facilities, but also justify this investment by launching their own Web sites that serve as the exclusive online home for this content.

Across town from the Gig, nestled amid palm tree-lined film studios and the Bob Hope Airport, lies CenterStaging Musical Productions—a 150,000-square-foot facility housing 11 rehearsal studios and a sound stage.



Texas rockers LOS LONELY BOYS recently played a show at New York's Bowery Ballroom that was webcast on AOL via a partnership with Network Live.



In the last year, the company overhauled the entire establishment to capture and broadcast the performances taking place within its walls.

CenterStaging's outlet is Rehearsals.com, a Web site where fans can stream rehearsal footage of their favorite acts as they prepare for their upcoming tours.

On the surface it couldn't look more different than the Gig. Whereas the Hollywood bar is a decidedly DIY affair with exposed wires and a makeshift control room housing two Dell computers and a rickety air conditioner, CenterStaging's upscale production boasts a multimillion-dollar state-of-the-art facility that spares no expense.

Each rehearsal room can be quickly equipped with up to 14 high-definition remote-controlled cameras and multiple mics. There's one control room just to manage the lighting, with separate production and editing rooms for audio and video.

Yet another room boasts 160 terabytes of server capacity for video and another 20 just for audio. According to executive VP of business development Tommy Nast, the facility is equipped to capture more than 300 hours of content a day.

With such recording and broadcasting capabilities, a venue as small as the Gig or as large as CenterStaging can expand its capacity to the world.

The benefits are many. The promotional opportunities make it easier to book acts and at the same time inspires artists' best performances.

"After about four or five takes, you almost forget the cameras are there," says Dryden Mitchell, lead singer for Alien Ant Farm, during a session to be aired soon on Rehearsals.com. "But it's always in the back of your mind. You still watch what you say and remember to suck your belly in."

A CONCERT CASH COW?

Although neither the Gig nor Rehearsals.com has started doing so, both companies plan to sell advertising on their sites to recoup their investments.

"Ultimately, the idea is to monetize it," O'Fallon says. "At the moment, there's not a tremendous amount of money to be made until there's tens of thousands of people visiting the site."

Live music is "definitely" a revenue producer for

AOL, according to Flannigan, with such heavyweights as Intel, Nissan, Chevy, Lexus and Absolut onboard as advertisers.

"There is certainly a large collection of advertisers out there who want to associate their brands with live performance," he says. "Some of the biggest consumer-product advertisers in the world are starting to feel like digital live music is a fantastic showcase for their brand."

AOL has a ready-made "billboard" of sorts on each computer screen where advertisers can reach consumers. Flannigan thinks live webcasts could also be an "enormous" ancillary revenue stream for artists, "especially artists like Pearl Jam or Bruce Springsteen that are mixing up their shows every night," he says. "There really are 10,000-15,000, even 20,000, people who are interested in what's happening at every single show, and if you add that up it could result in some very meaningful money."

Grodsky says the primary value of a Network Live broadcast is the "simultaneous launch across these multiple platforms that really creates an unprecedented impact from a visibility perspective." Then there is the resulting product.

"This asset that we create, this hi-def, Dolby 5.1 sound, piece of live concert footage, is something that [the artists] own," Grodsky says. "It's a copyright we don't take ownership of, nor a master we get control of, so it's something they can use for live DVD, live audio CD, exclusive product for retail, bonus content on the Web, really the things they can do with it are endless. So you're creating a high-quality asset for them to leverage down the line."

Lastly there is a revenue possibility through a revenue-share on the backside, Grodsky says. "The business model is pretty standard as it relates to the revenue that an artist shares in from the distribution of the exhibition of the content," he adds. "But the ability for them to create additional revenues through their own exploitation of the master after the fact is unprecedented."

It seems the financial breakdown of this new revenue stream is still evolving. "Obviously, this is a complicated area because there will be rights issues that need to be figured out," Eskowitz says. "But we be-

lieve there are a wide variety of potential revenue streams for this live content."

Cannella says digital delivery is easier and cheaper than ever, but getting clearance to offer the product to fans is tougher. "That's why we believe our technology partners like Motorola are key to the equation by encouraging innovation and not being afraid to help underwrite a good idea," he says. "It's rare, but if a label can see you more as a promotional partner than a threat, then those good ideas can become profitable."

Rehearsals.com's Nast figures it will take about six months to reach its traffic goal of 1 million-2 million hits a day, which he feels are the numbers needed to sell advertising on any real scale.

Sweetening the deal is that they retain exclusive rights to the content, in most cases, as artists aren't paying extra for the shoot. Participating acts can freely use the footage for their own purposes, such as DVD B-Roll, etc., but don't share in the advertising revenue gained from the site.

"The artists are recognizing the promotional value of it that's going to spike their tour sales, CD sales, and DVD sales," Nast says.

"We're able to amass millions of eyeballs with all these platforms, making us a great promotions and marketing partner."

Consumers are responding to this digital content in a big way, Eskowitz says. "At the moment there is a tremendous thirst for content on a number of platforms, including mobile phones, online, television, satellite radio and more."

As more venues get wired, more artists want to put their

concerts out there in cyberspace, according to Grodsky. "Now we're at a point where they're coming to us, really seeing the value and offering their content," he says. "We're getting a lot of positive feedback, almost to the point where we're filtering more than we pitch."

At the Gig and Rehearsals.com, many of the acts being recorded are unsigned. Rehearsals.com has a mix of well-known acts such as the Cars, Tom Petty and the Pussycat Dolls, but also a host of relative unknowns. The Gig is exclusively focused on unsigned artists.

Although a long shot, both hope to capture the performance of an act that one day may make it big, thus bringing great value to such an early "before-they-were-stars" performance.

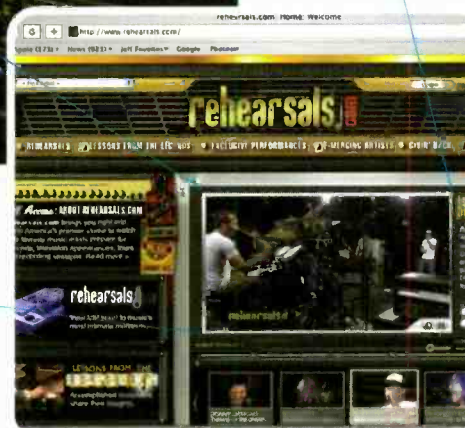
"Just imagine if one of these guys becomes the next Nirvana," O'Fallon says.

This gives these venues a vested interest in the artists they work with, investing in them the way labels once did.

"We have an A&R process," Nast says. "We spend a lot of time listening to these artists and looking at their potential, their history. I'd put the emerging artists on our site against any A&R exec."

It's this nurturing of young talent that drives O'Fallon more than anything else. He's even started to promote the idea to other venues across the country, possibly establishing a network of smaller venues with recording capabilities—with all footage aired on the Gig's Web site.

"The thing that's so great about the Web right now is that it's the Wild West," he says. "There's a tremendous amount of freedom for expression and showcasing artistic ability."



ALIEN ANT FARM, top, rehearse at CenterStaging Musical Productions, a Los Angeles-based studio that broadcasts such material at Rehearsals.com, bottom.





CHRISTINA
AGUILERA
GETS INSPIRED BY
'30S AND '40S IDOLS
FOR HER UPCOMING ALBUM

Old School

BY MELINDA NEWMAN
PHOTOGRAPH BY
ELLEN VON UNWERTH

JULY 29, 2006
www.billboard.com
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While recording “Back to Basics,” a project inspired by music and images from the ’20s, ’30s and ’40s, Christina Aguilera had a secret weapon—bright red lipstick as shiny as a fire engine. “Just to get into the song,” she says, “to convey that emotion and high energy, especially to belt out some notes, the red lipstick helped me get to that mind frame.” Saluting artists from the past was a role Aguilera was born to play. Since her RCA debut seven years ago, she has talked about her love for such torch and blues singers as Etta James. As she prepared for the album, “I would surround myself with old imagery of your Billie Holidays and your Pearl Baileys and people like that,” she says. Those photos accompanied her into the studio, as did “tear sheets and pictures of Louis Armstrong and [John] Coltrane and Miles Davis. I just wanted to get into the heart and soul of the music, literally. Actors call it ‘method acting.’ It was my way of method singing.”

Aguilera’s vision for the album was born from a poem she wrote while on her last tour. “I was like, ‘What is it that really makes me want to sing? What is it that makes me want to dance? What makes me love and enjoy music?’ And it’s really that old blues and soul and jazz music—music that really had heart. Not to say that music today doesn’t have heart, but it’s really few and far between, because technology has advanced itself so much that anybody can be a singer. Back in the day, you had to know how to sing.”

With the new two-CD, 22-song set, executive-produced and co-written by Aguilera, her aim is no less ambitious than to pay homage to her musical heroes while inventing something completely new. The first disc, primarily produced by DJ Premier, combines old-song sensibilities with hip-hop elements, samples and modern technology (Billboard, March 17). Disc two, produced by Linda Perry (with whom Aguilera most famously collaborated on “Beautiful”), features all live instrumentation with no samples: Old-timey sounds were captured using vintage microphones sometimes covered with cloth to get a muffled effect. Geffen/A&M head Ron Fair, who signed Aguilera while he was at RCA, A&R’d the project.

Aguilera solicited producers for the album via a letter explaining her vision. Also enclosed was a compilation of more than 30 songs spanning the ’20s through the ’60s that had influenced her, including contributions from Otis Redding, Millie Jackson, Ray Charles, Nina Simone, Eartha Kitt and even Screamin’ Jay Hawkins.

“I sent [the letter] out to producers that I thought might be able to get into this world with me,” she says. “I wanted to get obscure pieces of music and get people who would really, really use their imaginations in creating something new. I didn’t want any covers.” She encouraged producers to take the songs on the CD and “chop things up, feel free to experiment.”

In February, Aguilera called a Los Angeles meeting with her team at RCA to play portions of her record and to express her desires for “Back to Basics.”

“I said, ‘I want to be very hands-on in all the meetings that we take and the decision-making, because I’m very specific in my vision of this record,’” she recalls. “I wanted to start putting [the music] in their heads so they had time to brainstorm.” She stressed a continuity that would run through all facets of the project from the songs, imaging, videos and touring that would combine the music with visuals that were a “throwback to old Hollywood glam, that kind of old, retro, pinup style of sexuality.”

Aguilera’s deep level of involvement in all facets of her career is spurred by her own admitted workaholic tendencies (“I feel like I always need to work,” she says) and also borne from past bad experiences. “The first record was an uphill battle for me, and I really feel like I paid my dues on that first record. Being part of a huge pop explosion, I was very pushed by the



CHRISTINA AGUILERA stepped back into the spotlight by performing ‘Ain’t No Other Man’ at the 2006 MTV Movie Awards in June. Producer **DJ PREMIER** (photo right) shared Aguilera’s interest in working with authentic jazz sounds and samples.

label to be, act, dress a certain way, and it was tough.”

While she may seem eager to distance herself stylistically from her 1999 self-titled debut now, the album did sell 12.5 million copies worldwide, according to her label, and launched the teenager into instant stardom via such songs as “Genie in a Bottle,” “What a Girl Wants” and “Come On Over (All I Want Is You).” She followed with “Mi Reflejo,” primarily a Spanish remake of her debut album, which sold 2.2 million copies worldwide.

Breaking away from the restraints she felt on her first album informed 2002’s “Stripped,” where she says she was “stripping all the elements I felt weren’t me on that [first] record away.” Through the sexualized “Dirrty,” rocker “Fighter,” touching ballad “Beautiful” and “I’m OK,” which addressed growing up watching her father abuse her mother, she unflinchingly expressed different sides of her personality. Worldwide sales reached 9.5 million.

On this, her third English-language studio album, Aguilera says, “I still feel the need to open myself up.”

Indeed, on “Back to Basics,” she sings poignantly about walking down the aisle alone on her November wedding day in “The Right Man.”

“I never really had this father figure, which never bothered me,” she says. “I had my mom, I had people that did love me and care for me.” With what turned out to be false bravado, she thought, “I’m a performer. I can totally walk myself down the aisle.” But when the time came, “I just realized it would be really nice to have that male protector in your life, to have felt that your entire life and to have that one person give you away to the next man that’s going to take care of you.”

On “Oh Mother,” she praises her mother’s bravery and courage in the face of her father’s abuse. When asked about her mother’s reaction to the song, Aguilera pauses and says, “What’s interesting is I haven’t really been able to play it for her yet.”

Aguilera has no qualms about revealing her most vulnerable feelings, and, in fact, draws strength from it. “I feel a responsibility almost to share some of these things that aren’t kind of the brighter sides of my life,” she says. “If I can give [people] something that they can relate to they might not feel as alone in the circumstance.”

First single “Ain’t No Other Man” bows with old-time horn blasts and a sample from “Hippy, Skippy, Moon Strut” by the Moon People before exploding into an irresistibly fast-paced,

toe-tapping declaration of love. The song soared to No. 6 on The Billboard Hot 100 and is No. 8 this issue.

Radio was ready for new Aguilera. Her last appearance in the top 10 of the Hot 100 was in February 2003 with “Beautiful.”

“It’s got a great groove, the horns are unique, the production value is unlike anything that’s been out for a little while,” top 40 KSLZ St. Louis PD Tommy Austin says of “Ain’t No Other Man.” He adds, “She’s just hot, man.”

As is the song, says James Baker, PD at adult top 40 KIOI San Francisco. “It’s a great pop record. It sounds like fun, sounds like summer . . . She fills the bill for what pop is all about in 2006.”

Baker also notes that Aguilera’s audience extends to “soccer moms,” a trend RCA VP of marketing Caron Veazey has noticed. Her core, Veazey says, is 12- to 34-year-olds, but her collaboration with Herbie Hancock on his 2005 album “Possibilities” expanded her demo upward and into the smooth-jazz audience. Her work with DJ Premier has also broadened her appeal among urban audiences. “We’re hearing from urban indie [retailers] that kids who are buying Chamillionaire and Young Jeezy are coming into stores asking for her album.”

“We are sensing a buzz on the record. The single is smoking hot,” says Mike Fratt, buyer for Omaha, Neb., chain Homer’s. Although Fratt compares her career to that of Beyoncé’s, Aguilera has a head start on the former Destiny’s Child leader, whose “B’Day” streets Sept. 5.

Newbury Comics buyer Carl Mello has only one complaint: “It would be better if it wasn’t a double [album]. She should’ve learned her lesson from Nelly. Pop should be just one album.”

To that end, RCA has added value to the package by including an exclusive 10-minute “making of” documentary. Veazey admits the label had initial concerns when it heard the project was a double album because of “today’s marketplace,” but “when the music was turned in and you look at the music you’re getting for \$21.98,” she says all doubts were quashed.

Aguilera’s reintroduction started with her performance at MTV’s Movie Awards in June to introduce “Ain’t No Other Man.” She debuted the video on “TRL,” a 30-minute interview with John Norris begins running on MTV in August, and she will also host an hourlong launch special on the network Aug. 14. She’s slated to appear at sister station VH1’s “Fashion Rocks” concert Sept. 9.

Aguilera, who is booked by Creative Artists Agency and represented by Azoff Management, plans to kick-start the album by playing a limited number of intimate U.S. jazz clubs, followed by a European tour that will include private showcases in London and Paris sponsored by Sony Ericsson’s Orange phone, with whom she has an international tie-in outside of the United States. (A worldwide association with Pepsi [excluding the States] concluded at the end of the World Cup.) “We’re working on some [tie-ins] in the U.S.,” Veazey says. “It’s important to choose the right partnership and have strategic platforms” for exposure.

A full-scale U.S. tour will start next year that will tie in the imagery and music. And that’s where those pictures that accompanied her into the studio come back in. They are still near and dear to Aguilera. She totes them around in a small suitcase. “I wheel it around for larger-scale meetings. I’m still getting ideas for the tour, for all the visuals, the dancers, characters, things I want to portray onstage, so, yeah, it’s still totally a part of the creative process.”

Even with more than 23 million records sold worldwide, Aguilera feels like she’s just getting started, but admits she can already feel the wear and tear. And, without a trace of irony, the 25-year-old confesses, “I realize that I don’t have the same stamina I had when I was 17.”

But she knows she has a long way to go before she rests. “I look at people like Madonna, I saw her last tour, I go to check out her visuals, and I’m thinking, ‘Wow, I’m looking at this woman, she’s got two kids at home, she’s still able to do it, she’s got the stamina to be up on that stage, she looks amazing,’ and it’s just really inspiring. And so I look at that and go, ‘Wow, I’m 25, what am I complaining about? I better get off my butt.’”

Additional reporting by David Greenwald in Los Angeles.

Go to billboard.com for a Q&A with Christina Aguilera.

“I feel a responsibility almost to share some of these things that aren’t kind of the brighter sides of my life.”

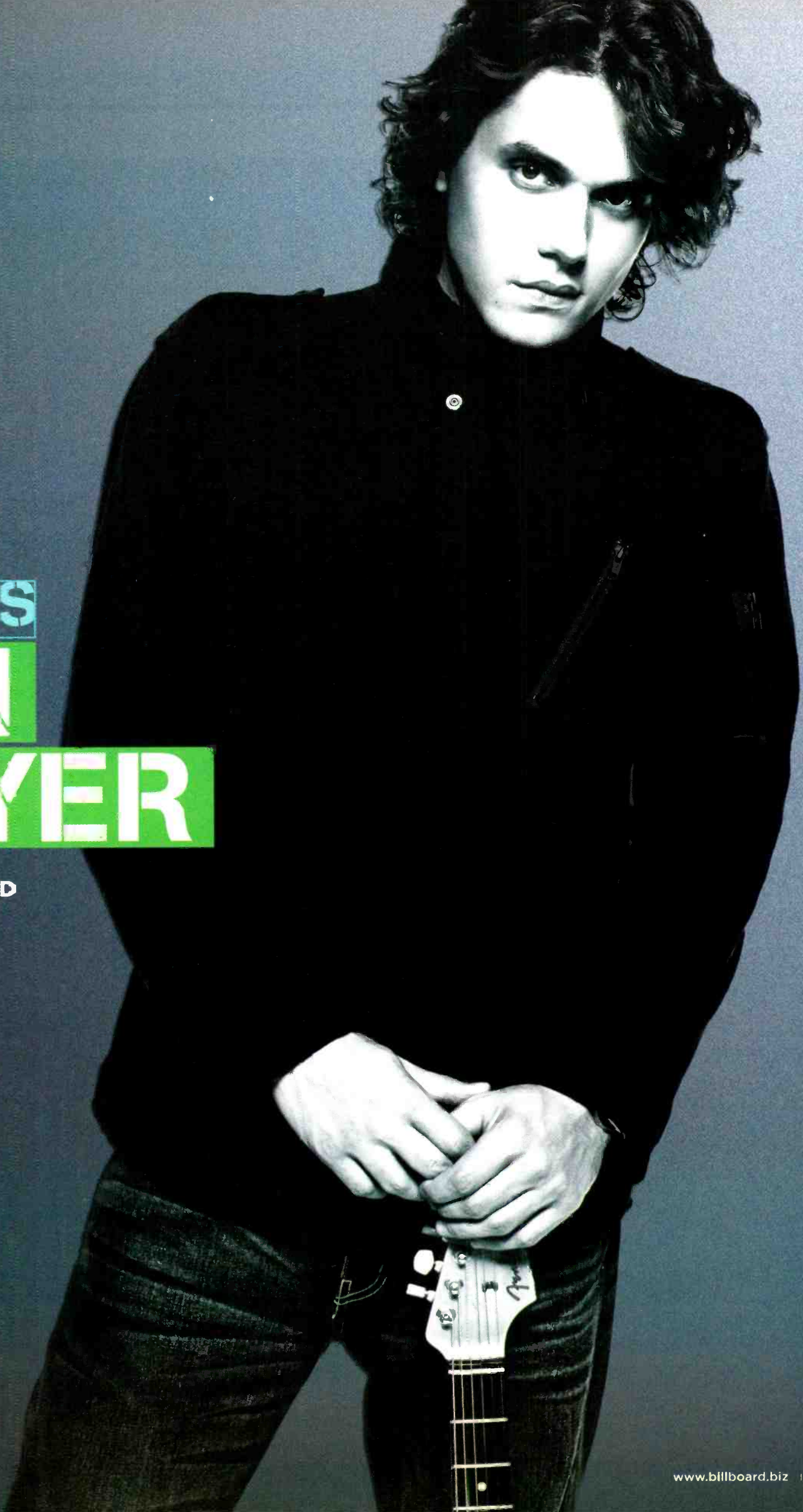
STARS

JOHN

MAYER

SPECIAL FEATURE

BUILDING UPON
CHART SUCCESS AND
CRITICAL ACCLAIM
WITH 'CONTINUUM'



The JOHN MAYER TRIO, from left, PINO PALADINO, MAYER and STEVE JORDAN, take a break from sessions for 'Continuum.'



MAYER LOOKS INTO HIS SOUL

BY CRAIG ROSEN

A RARITY AMONG YOUNG ARTISTS, THE SINGER/SONGWRITER GARNERS HITS AND THE ADMIRATION OF HIS IDOLS

"The first day we met, he told me, 'All I want to do is play,'" artist manager Michael McDonald recalls of his initial meeting with future client John Mayer. "Just help me get in a position where I can just play music." More than six years later, Mayer isn't only just playing music, he's playing with some of the best, from B.B. King, Buddy Guy, Eric Clapton, Herbie Hancock and his ace trio (featuring drummer Steve Jordan and bassist Pino Palladino) to guest shots with the Dixie Chicks, Common and Kanye West. He has performed at the Grammy Awards—while taking home three of his own during the past four years—and at sold-out venues from nightclubs to arenas. Along the way Mayer has become a rarity for a young artist. At 28, he's one of the few that has achieved multiplatinum mainstream success and also been accepted and embraced by the legends he idolizes.

He has also shown that he's not afraid to take commercial risks and follow his creative muse. His 2001 album "Room for Squares" has sold 4.1 million copies, according to Nielsen Soundscan, and "Heavier Things," released in 2003, topped The Billboard 200 and went on to sell more than 2.7 million copies. "Daughters," a track on that album, won Mayer Grammys for song of the year and best male pop vocal performance. (He also won the award in the latter category for his first hit, "Your Body Is a Wonderland," in 2002.)

Yet instead of returning with a similar follow-up, the singer/songwriter followed his pas-

sion for the blues by forming the John Mayer Trio. With the rhythm section of Jordan and Palladino, Mayer mounted a club tour and recorded a live album, "Try!" It sold modestly. Yet it gave Mayer additional credibility and direction as he worked on his next studio effort, "Continuum," which arrives Sept. 12 on Aware/Columbia.

"The trio was a big influence on John," says Jordan, who co-produced "Continuum" with Mayer and played drums on the record. "Several songs on the album were borne out of the trio. It's now a part of him, whether he's playing in the trio or not."

Mayer concurs: "The trio thing is a complete

success on a musical level. It's just when that was over then I started listening to soul music and tunes, and I went, 'I'm a songwriter. Why am I trying to run so far off from being a songwriter?'

"Once I tagged home on the trio thing and put a record out with me playing guitar, and was seen playing guitar and heard playing guitar, I went, 'OK, now at least I've [done] the record, now I'm not neglecting it.'

"It really opened me up to go back, and that was only after that that I'd write the beautiful ones, because I wasn't ashamed of it anymore. 'OK, now I've got that out, people know I could do that.'"

While it remains to be seen if Mayer can take his soul-influenced material into the mainstream, executives at Columbia are confident that he will maintain his success with "Continuum," beginning with the album's first single, "Waiting On the World to Change."

"The trio thing for him was an evolution as an artist," says Barbara Jones, senior VP of marketing at Columbia Records. "He really wanted a chance to show his guitar playing. A lot of people had no idea what an amazing guitar player he was. With this album it's kind of a mixture."

Columbia VP of marketing Greg Linn adds, "In many ways you can hear things on this record that were coming **continues on >>p32**



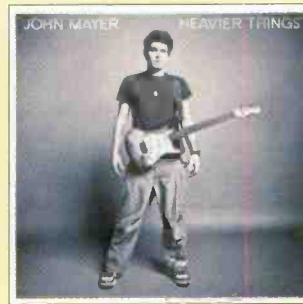
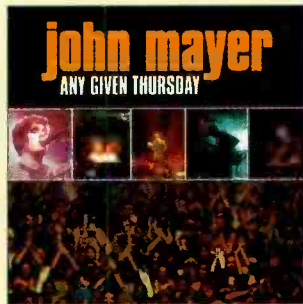
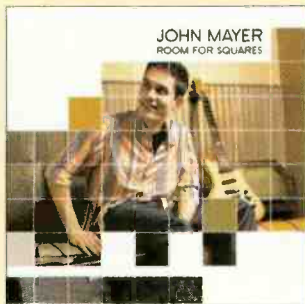
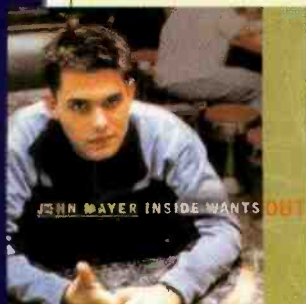
Dear



What an incredible first five years together. We can't wait for the next 50.

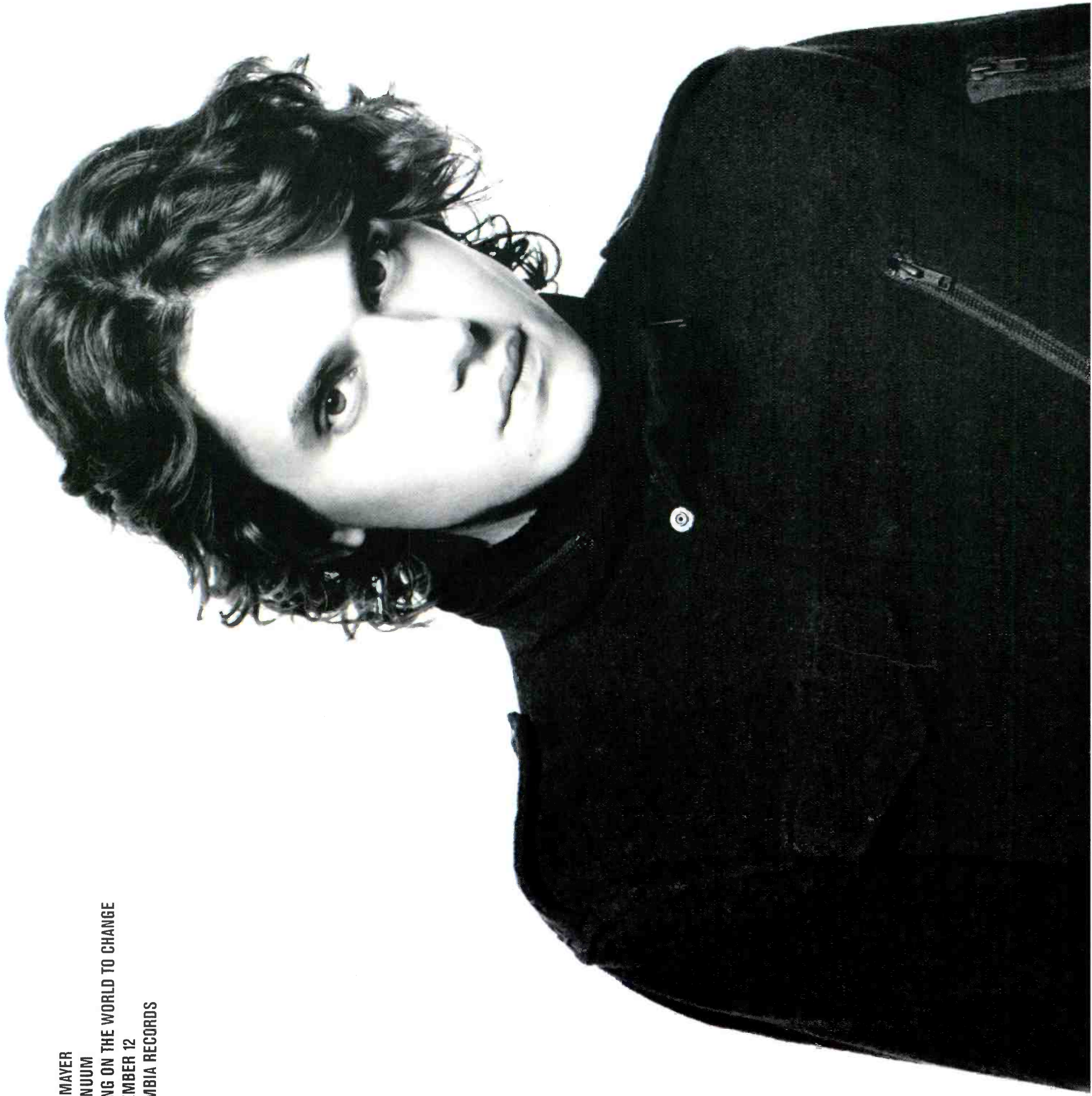
Sincerely,

Gregg, Mark, Will, Steve, Tyler, Jenn, Caroline,
Jason, Scott, Jason, Shayna and Maggie



The new album, *Continuum*, coming September 12

Artist: **JOHN MAYER**
Album: **CONTINUUM**
Single: **WAITING ON THE WORLD TO CHANGE**
Date: **SEPTEMBER 12**
Proud: **COLUMBIA RECORDS**





from >>p28

to surface on 'Heavier Things.' You can watch and hear his development from 'Room for Squares' to 'Heavier Things' and 'Heavier Things' to this."

Mayer is supporting the album with a 27-city co-headlining tour with Sheryl Crow, which will begin later this month.

As its title suggests, "Continuum" is a natural progression for the artist who briefly studied at the Berklee College of Music in Boston but first gained notice on the Atlanta club scene.

McDonald, his future manager, met Mayer through his friend John Alagia, known for his production work with Dave Matthews.

At that point in his career Mayer was without a manager, but that didn't stop him from frequently flying up to New York, hoping to land a recording contract with the aid of his attorney Reed Hunter.

McDonald and Mayer wanted to work together, but the timing was not right. Having recently launched ATO Records, McDonald was not ready to completely dedicate himself to management, but he did offer to help Mayer, including assisting him in negotiating his deal with Aware Records.

Once ATO was off the ground, McDonald was able to take the management reins full time and help nurture the young artist. "He was 22 when we first met," McDonald recalls. "I've watched him live through pretty formative years and watched him try to navigate fame and his personal life with touring and being on the road. It's been amazing to be a part of. He's weathered every challenge with flying colors."

Even before McDonald became involved in his career, Mayer had developed a healthy following in the Southeast under the guidance of his first agent, Scott Clayton. McDonald built upon that base since Mayer's charisma and talent enabled him to take a low-cost approach to touring.

It's Mayer's musicianship, personality and communication with his audiences that helped him to build his fan base exponentially with virtually nonstop touring. "That allowed him to turn 50 people into 100 the next time he came through, and 350 the next time to 1,200 the next," McDonald says.

On the recording front, Mayer generated a buzz with his 1999 solo debut, "Inside Wants Out." He signed to Aware in 2000, following an appearance at South by Southwest. "Room for Squares," released initially on Aware Records, featured Mayer backed by a full electric band. By the summer of 2001, the title was upstreamed to Columbia, with executives at the major label noting Mayer's potential to become a long-term catalog artist.

Steve Jordan remembers a conversation he had with former Sony Music Label Group chairman/CEO Don Ienner. "He believed that John was going to be here a long time and had a big future, and I believe wholeheartedly that Donnie was right."

Columbia's current regime retains that faith. "Just as a player, he's incredible," Columbia Records chairman Steve Barnett says. "When you listen to this new record you really get the sense of how he has matured as a guitarist. It's been quite a while since the marketplace really embraced a guitar hero that had hit records. He has the opportunity to be that."

"I think this record is really going to solidify his place in the industry," Barnett adds. "He's an absolutely incredibly important artist to Columbia. While I'm respectful of what's gone on in the past, we're so excited about the future."

Aside from impressing executives, Mayer has also won over some of the best players in the business. The Who recruited ace bassist Palladino to replace the late John Entwistle, and Palladino has played sessions with hundreds of artists, including Paul Simon, Eric Clapton and Seal. He didn't have to think twice when he got the call from his longtime friend Jordan to play with Mayer on NBC's tsunami relief telethon in January 2005. That high-profile gig led to the creation of the John Mayer Trio.

"He can really play the guitar, he can write, he's super smart and he's very sure of his abilities," Palladino says of Mayer. "It's very rare for an artist to be in charge of his own destiny. John knows the business side and the record company side. It's very rare for an artist of his age to have all those things going for him."

The other half of the trio's rhythm section, Jordan has an equally impressive résumé, which includes work with James Taylor, Sheryl Crow and Keith Richards. He's not afraid to mention Mayer in the same breath of some of his famous friends.

"He does remind me a little of James in his pursuit of songwriting," Jordan says. "He can really play an acoustic, and he's talented like Clapton. He has the ability both vocally and musically to go in that direction. He's got all the tools to be there. There's no doubt about that." ●●●

Additional reporting by Melinda Newman in Los Angeles.



At Village Recorder studios in Los Angeles, JOHN MAYER reflected on the making of his new album 'Continuum.'

THE BILLBOARD Q&A

'GOING FOR THE GUT'

BY MELINDA NEWMAN

MAYER MUSES ON PHASES, AWARENESS AND SOUL POWER

John Mayer is an addict and he is not afraid to admit it. ■ His fix of choice? Sugar-free, 15-calorie popsicles. They have been his constant companions while making his third studio album, "Continuum," arriving Sept. 12 on Aware/Columbia. ■ When he's not hilariously rhapsodizing about the frozen treats, Mayer is talkative in an almost stream-of-consciousness way, lacing his answers with political references. ■ For example, when asked about first single "Waiting on the World to Change," he delivers an entertaining, expansive discourse that somehow involves Dick Cheney shooting his hunting partner, the Democrats looking for the tide to turn and the axis of evil.

Mayer first burst on the scene in 2001 with "Room for Squares" on Aware/Columbia. The album immediately established him as a potent young singer/songwriter, a notion confirmed in June when he was awarded the Hal David Starlight Award at the annual Songwriters Hall of Fame ceremony. The award honors gifted songwriters early in their careers who are making a significant impact in the music industry.

Mayer is no stranger to awards. He first won a Grammy Award for best pop male vocal performance in 2002 for his track "Your Body is a Wonderland."

His 2003 album, "Heavier Things," saw Mayer further exploring the singer/songwriter motif. And the multi-format hit "Daughters" won him another best male pop vocal performance award as well as song of the year honors at the 2004 Grammys.

Never one to be pigeonholed, Mayer next collaborated with two elder statesmen, bassist Pino Palladino and

drummer Steve Jordan on "Try!" an impressive musical journey that focused on Mayer's guitar work.

While "Continuum" was incubating, Mayer played Billboard a number of tracks at the Village Recorder in Los Angeles and talked about life after making albums.

How is "Continuum" coming?

The process is so protracted. There was no one full recording session for this album: it was all write three, take it into the studio, flush them out, go home. So it's just this collection of songs that I started writing two years ago. And it's the best of many different phases that I've been through.

You've always stressed that your albums, whether it be "Room for Squares" or "Heavier Things," are a reflection of where you are at the moment.

This one is a reflection of where I am and where I think I'll be also. This record is mood **continues on >>p34**



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left to right:
Eric Clapton, B.B. King, Jimmy Vaughan,
Buddy Guy, John Mayer.

photos left and center Sam Erickson / right John Shanks

'There's something about soul music that I just adore; something very comforting about it.'

from >>p32

and soul music and blues music; these things don't go anywhere for me. So hopefully, there's a little bit of that mentality, a little bit of that essence that will staple the songs into whatever time I find myself in.

You said first and foremost you wanted to make a soul record.

There's something about soul music that I just adore. When I started to get so tired, soul music was kind of there. There's something very comforting about it, and I have a great love and affection for that music. In a way, the continuum is, you know the way Elvis Costello makes records that are love letters to certain styles? It's not me putting a cowboy hat on, but it's me trying to put together a new sound using soul power.

Have you raised the bar since the first record?

Yeah, absolutely. It's a tricky thing because at every level of the career there are gonna be pitfalls: Level one is, like, don't bang a celebrity, don't say stupid shit; it's really like basic stuff. The need for change is essential, but it's very interesting when you try to start. It's like a selective suicide. You have to kind of pick the right spot to kill the things you don't need anymore while keeping the things that made you you.

Hence the continuum.

There's a lot of unresolved frustration in me. And a lot of people think it's because of the success I've had from "Daughters." I didn't really want it to be a single, that was a giant stain. To make it a single, that was one of the worst mistakes of my career. Who is this 24-year-old guy telling me that I should be good to my girl when he's the one going around kissing them?

STEVE JORDAN, left, and JOHN MAYER co-produced 'Continuum' at the Village Recorder in Los Angeles.



So you didn't like "Heavier Things"?

The only thing I didn't like about it was that I had a really short window of time to write a lot of songs. But if I had double the time to write that record, it would have been 100% right instead of 65%.

What other lessons have you learned?

Record company people are not family. That's not a terrible thing to say . . . the worst thing I ever did for my career was believe that I was in the Columbia Records "family." You go out to dinner and you think, "Oh, family, I get it, I get it. Al-

most by blood." Enough life goes by that different things take place, and you realize like, "Whoa."

So how do you see them now?

I see them the same way I've always seen them, which is I want to do right by them, and I want to be done right by them.

The first single from the new album, "Waiting On the World to Change," marks a change for you in that this song is from a political standpoint. Previously, your songs were mainly from a personal view. Were continues on >>p36

MICHAEL CAULFIELD/WIREIMAGE.COM

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IN A LIFETIME.

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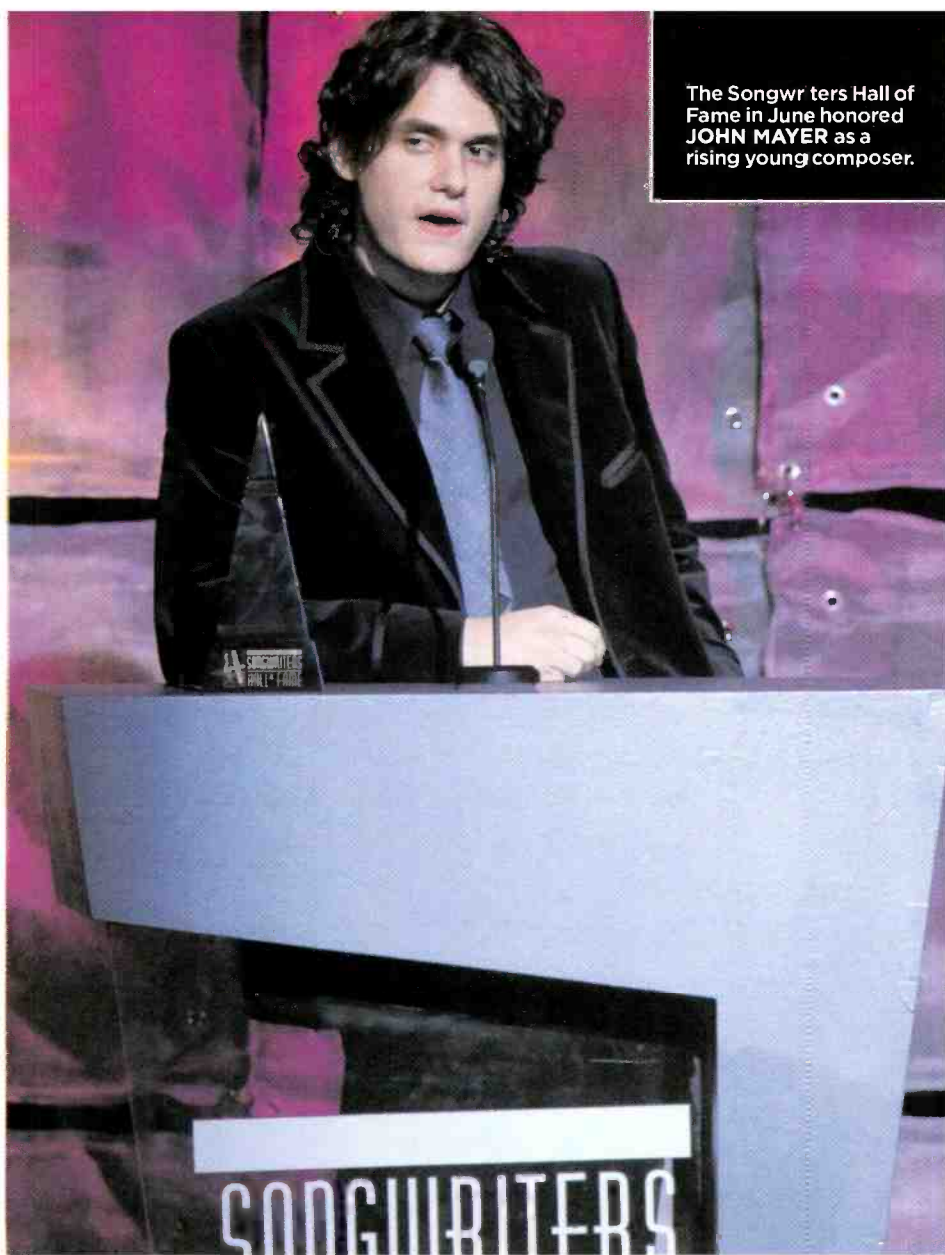
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The Songwriters Hall of Fame in June honored JOHN MAYER as a rising young composer.

from >>p34

you comfortable making that change?

Yes, because I'm just about to leave the "me" phase, not quite in the "you" phase, but I'm in the "us" phase. I'm on the way out of my 20s, there's a gravitational pull into my 30s, and I've got a lot out of "me." I'm transitioning [to] where I really think I have the perfect combination of passiveness and excitement. What that means is I can approach something without getting so embroiled in it that I can't see both directions.

What I say in this song is not that we don't care. We just know that the fight ain't fair. We're waiting. We're just waiting for the game board to change, the number of the squares to change... something we can engage in. I'll tell you the truth, the only thing we can really do is on an environmental level right now. Everything else is plotted out, after hours, or happy hour. That's why we're about to get very engaged.

To that end, you want to make the album packaging environmentally friendly, right?

We're going to make sure they do the whole thing post-consumer recycling. Maybe even 100% breakdownable. There's this methodology called cradle to cradle, which is kind of downside free. Completely beyond biodegradable, to the point where there's nothing in it that can kill you.

So if we get hungry?

You can take a bite out of it. And it's cool looking.

What did you get out of the John Mayer Trio's "Try!" album?

I was swinging day to day, back and forth, like a pendulum: Who I was, who I expect to be, who

I want to be, who I need to be. And the trio helped me [figure] that all out. What is my calling? What comes naturally? If you take your hands off, where does the car go?

The trio thing was so incredibly difficult for me. On every level, I love it. My trouble is, I don't naturally live there, and I got that out of my system somewhere, and I also got to a point in my life over the last couple years where I don't need as much satisfaction from that stuff.

I have a life. I've never had a plan B until now. If this doesn't work out, I'm ready to walk at any moment and go to design school because I have a great love for design. When I figured all that out, I feel like I want to be the truest version of myself.

On the first two studio albums, your guitar playing stands out, but not like it does on "Try!" It's as if you have something you had to say on "Try!"

Yeah. I like structure. I like being subtle and very kind of inside. I don't need everybody to like me anymore. When you're younger, you need everybody to like you, but at this point, I just want the people who might like me to hear it.

Given that you didn't want "Daughters" released as a single, do you have a say with your label in what songs are singles now?

If I was told I couldn't pick my singles or at least couldn't pick the songs eligible for singles, I would be half done with this record instead of fully done with my record... [I'll say to the label], "Here are the songs I'm willing to use as commercials. What is the commercial for the record? When you put them out as singles, I am right there."

continues on >>p38



John Mayer with the Students from the MACH music program in Bridgeport, CT, one of the many grants made by The Back To You Fund.

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from >>p36

Some of your songs seem very personal. Do you worry about people second guessing who they are about?

The song is the last remaining kind of entertainment art form where you have immunity. If the song is good, it's maybe one of the last really good illusions because everything else is picked apart so much. The song, if it's successful, if it does its job, the last thing you're going to ask is who is that about because it lives in its own painting. So I've had very few people ask who the songs were about, except for "Wonderland," because that's such a novelty in and of itself that people want to know . . . that was [about] a girlfriend I had when I was 14 and she was 15.

You said early in your career that you hoped you can always stay accessible. Do you feel you can?

I bought an apartment in New York. They gave me the keys, they decorated it, and I sat there, and I turned miserable because I'm in this high-rise apartment and I'm like, "I don't know any of my neighbors." I just sold it, and I rent a place out here with a roommate. I've written the best songs for this record since I returned back to the way it used to be—living with a roommate, going to the grocery store, having some real balance in my life.

How do you balance a career with a life?

I learned a lot when I came off the road [after] the four years I had been on it. I learned that I didn't have any connection with anybody. I had a connection with my friends on the road, and that's in no way meant to discount them, but when you come off the road the last thing you want to do is talk to them.

I've made friends in the last two years, real

friends. I don't want to lose them from going on the road. I don't want to lose the rooting that I have and if I start to feel it, guess what? I'm gonna go home.

Do you still care about radio hits?

Sure. The only people who will tell you they don't want radio hits are the people who've never had them. That's like saying, "I don't want my movie to get released. I just want it on DVD."

What musical stage are you in?

I'm still very self-aware, except I'm so motivated

'The only people who tell you they don't want radio hits are people who've never had them.'

right now to really have a larger and deeper effect on certain parts of people. The music thing I've done, the first two records kinda started and now I really feel like I'm going for the gut.

The next time I put a record out, I have no guarantee that I'll be in the same head space. How am I supposed to know that? Three years from now, I'm married with a kid and another on the way, and I'm writing from 7 o'clock to 8 o'clock when they're taking a nap? I don't know if I'll ever have this focus again. ■■■



At the 2004 Grammy Awards in Los Angeles, JOHN MAYER took home two awards for his hit single 'Daughters.'

STEVE GRANITZ/WIREIMAGE.COM



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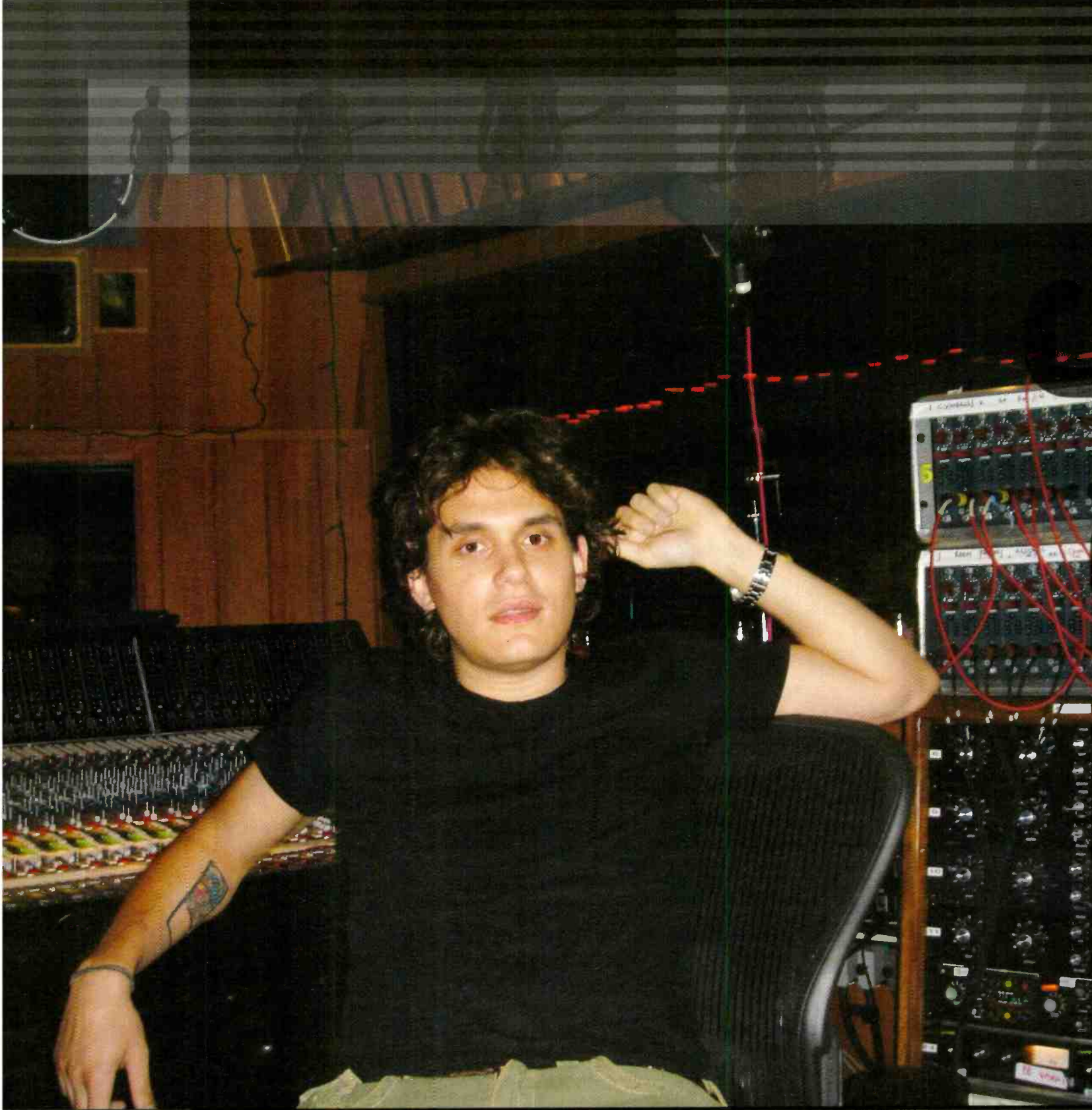
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**MAYER'S AUDIENCE
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TOURING BEYOND THE HITS

BY RAY WADDELL

For John Mayer, the touring landscape has been a wonderland from the very start. ■ Before the radio hits and huge record sales, the singer/songwriter was already building his career through touring. Michael McDonald, Mayer's manager, says the road was always an emphasis. ■ And it still is. Ahead of the Sept. 12 release of his new Aware/Columbia Records album "Continuum," he is sharing the bill of a 27-city summer tour with Sheryl Crow, backed by his current band.

But in the earliest days of his career, Mayer played live as a solo guitarist. "Then we added a bass player, then as we could afford it, other musicians," McDonald recalls, adding that Mayer never felt the need to tap into label tour support dollars.

"His audience numbers were going very naturally, so we never really felt the need to find the big support slot," McDonald says. "We really felt from the start that we could build this—at least for the foreseeable future—on our own, and that's essentially what happened."

As the buzz increased, so grew Mayer's audience, and the artist's willingness to allow taping at his shows helped spread the word.

"His live show really grew to the point that when he had the hit ["Your Body Is a Wonderland" in 2002] he was already doing decent live numbers," McDonald says. "It wasn't like his entire fan base was hit-generated. Once things really did take off we had a solid base built, and then we continued to grow from there."

FACT FILE

Label: Aware/Columbia Records

Management: Michael McDonald

Booking: Marc Geiger and Sam Kirby, William Morris Agency

Publishing: Sony ATV

Top-selling album: "Room for Squares" (2001), 4 million

Current album: "Continuum" (2006)

Touring was as much a focus as recording and writing. "With or without such success at radio he was definitely on a path to be a strong touring artist," McDonald says. "Obviously, the radio success probably expedited that, but he was definitely a live artist first, and that's how he generated his initial following."

But the hits from his first two albums, "Room for Squares" in 2001 and "Heavier Things" in 2003, juiced his live career, as the venues got larger and the crowds bigger.

The first hit "definitely sped it up and put more bodies in the seats," McDonald says. "What we tried to do while all the radio success was going on was to continue to build a genuine fan base based on his live work, and I think we've done a good job of doing that."

According to Billboard Boxscore, Mayer grossed \$25.8 million in 2004 and drew 751,686 people, 24th among all touring **continues on >>p42**

John Mayer

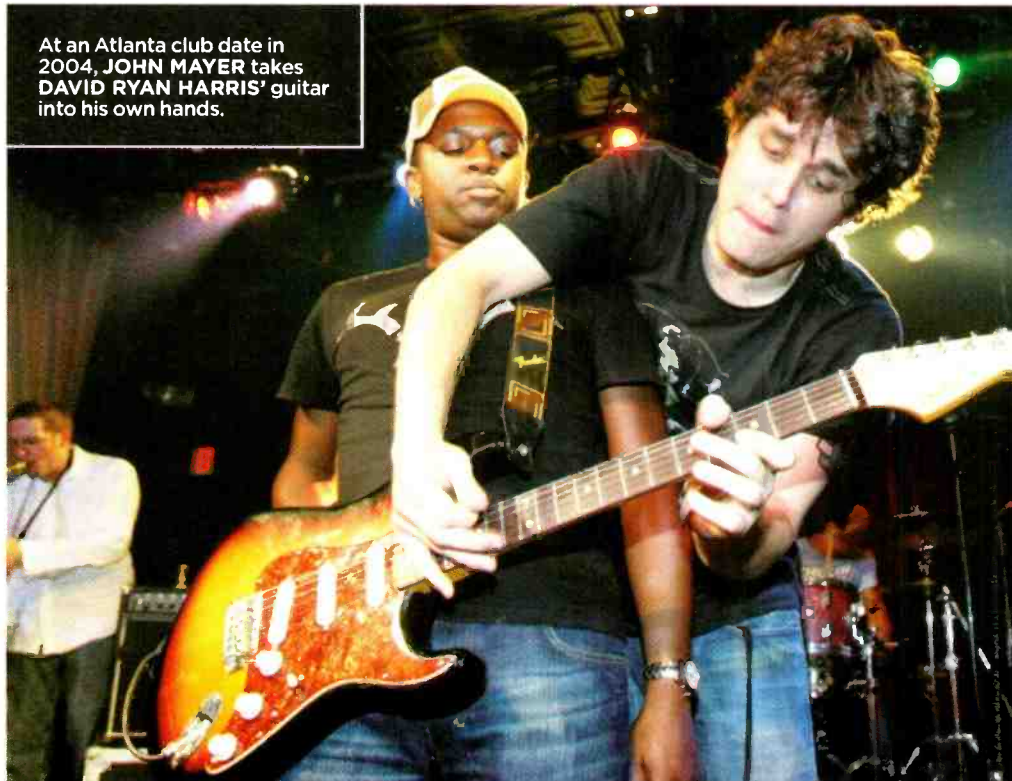
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At an Atlanta club date in 2004, JOHN MAYER takes DAVID RYAN HARRIS' guitar into his own hands.



A photograph of John Mayer in a recording studio. He is holding a white Fender Stratocaster guitar with a tortoiseshell pickguard. He has long, dark, wavy hair and is wearing a black hoodie and a watch. A professional microphone with a pop filter is positioned to his right. The background shows a wooden-paneled wall with several other guitars hanging on it.

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A handwritten signature in blue ink, which appears to be "JAM", written over the lower right portion of the image.

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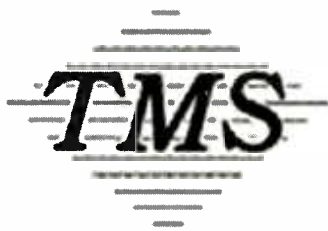
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from >>p42

says. "Sheryl's a great combination with a lot of respect and a great fan base, and they're fans of each other. And it made sense timing-wise for them to do something together."

Mayer has always been packaged well, including runs with Maroon5 in 2004 and Counting Crows in 2003. So the pairing with Crow falls in line with that objective.

"John has already been on two very strong packages. CAA on the booking side did a great job," Geiger says. "So we had to put something up equally exciting or better. As plans kept shifting, we realized we were touring earlier and earlier on the album cycle, so we had to have a stronger and stronger package. Truthfully, we tried a lot of different things, and Sheryl is the one that, luckily for all of us, worked out."

Geiger says he would have liked to have had more dates to work with on the shed tour. But as many as 40 arena shows in secondary markets may follow heading into next year, as well as international dates.

"He's going to take a really good swing at Europe for the first time," Geiger says. "He broke in Australia and he does well in Japan, so we'll spend a lot of time in Australasia. He's a great brand to work for, and his management very much understands the value of taking this brand globally and having a long third cycle."

More shed dates will likely follow next summer. "We'll probably have three or four legs to this tour," Geiger says.

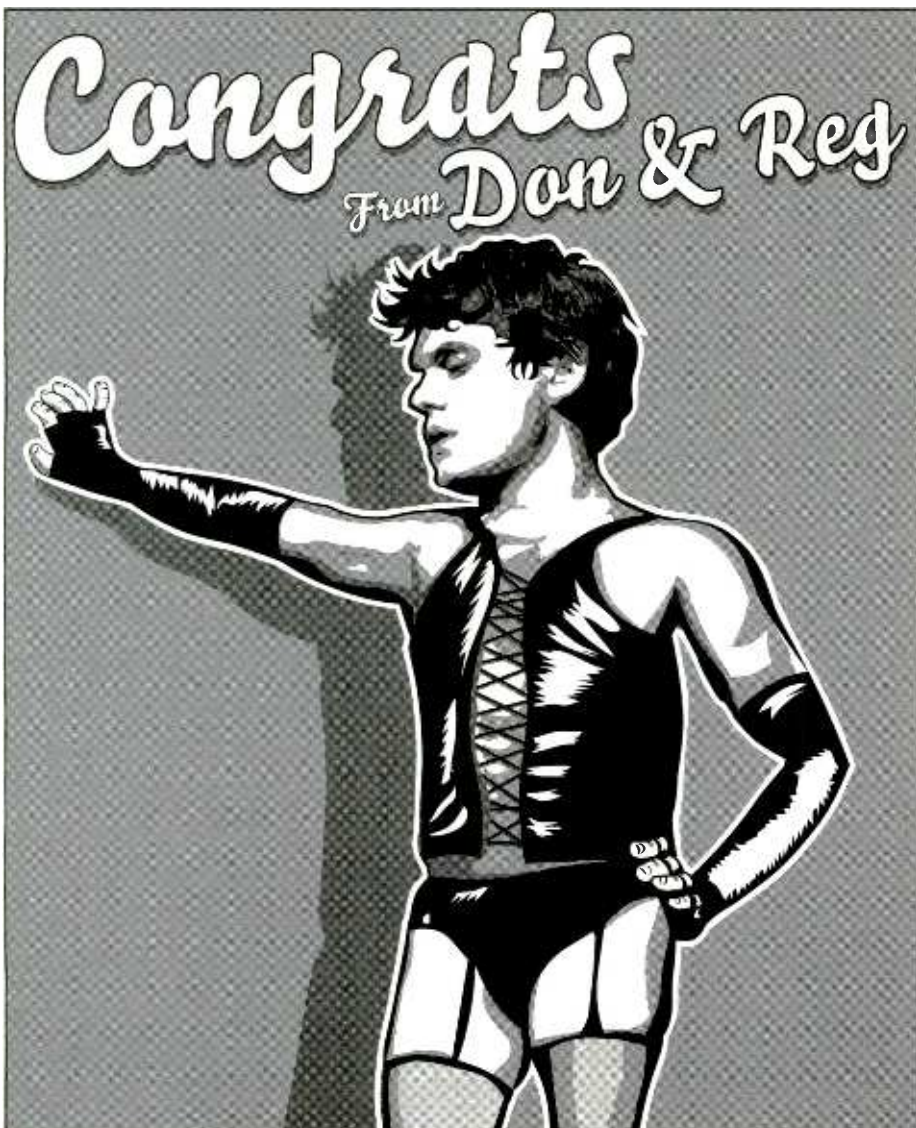
"John is a long-term artist, so what we're able to do for him as an agency is probably going to happen over the long term as well," Geiger continues. "For us, the clear message we try to send that I know that John wants out in the market is, 'I'm here to stay.' I think he looks at the Claptons, Neil Youngs and Tom Pettys and says, 'I'm

gonna get there,' and that's a good goal to have."

Asked what qualities Mayer possesses that will make him an enduring touring artist, Geiger replies, "Have you seen him play? I think performers either have magic and connect with an audience or they don't, and John clearly has it, it's as simple as that. There are lots of people we've all worked with who have had hit records. There are not that many people that can go galvanize a big audience." ♦♦♦



JOHN MAYER'S summer shed tour with Sheryl Crow will precede arena shows and international dates next year.



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JOHN MAYER'S MOST-PLAYED SONGS

- | | | |
|-----|---------------------------|---------------------|
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| 2 | Your Body Is A Wonderland | Aware/Columbia |
| 3 | Daughters | Aware/Columbia |
| 4 | Bigger Than My Body | Aware/Columbia |
| 5 | Why Georgia | Aware/Columbia |
| 6 | Clarity | Aware/Columbia |
| 7* | Stitched Up | Hear/Hancock/Vector |
| 8** | Who Did You Think I Was | Aware/Columbia |
| 9 | Come Back To Bed | Aware/Columbia |
| 10 | Only Heart | Aware/Columbia |

*Herbie Hancock Featuring John Mayer **John Mayer Trio
This exclusive chart, compiled by Nielsen Broadcast Data Systems, ranks John Mayer's top 10 most-played songs ever (through June 6, 2006). The list, ordered by detections, surveyed all formats of U.S. radio, (including classic rock, college and oldies stations), video channels (like MTV and VH1), satellite radio (Sirius and XM) and cable music service Music Choice.

ROBB D. COHEN/RETNA, LTD



The New 'Loon'
Tapes 'N Tapes find XL label a perfect fit



Steven Bernstein
Trumpeter unveils four projects in one week



Watt Is 'Buzzin'
DJ Ben Watt digs deep for third remix collection



Malo Moves On
Raul Malo's new solo CD bows on Sanctuary



Big 'Imperfection'
Jazz/pop Marlango's new CD goes global

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MUSIC

JULY 29, 2006

R&B/HIP-HOP BY CLOVER HOPE

Bad Boy's Done Good

Can Emerging R&B star Cassie Lead A Label Renaissance?

Newcomer Cassie Ventura's demo-turned-lead single "Me & U" has already collected 115 million gross audience impressions, according to Nielsen BDS. As it booms from jeeps and iPods alike, the pulsating dance beat sounds an awful lot like the song of the summer, heralding not only a new talent, but also perhaps the return of Bad Boy.

Written and produced by hit-maker Ryan Leslie (Cheri Dennis' "I Love You," Loon's "Down for Me"), "Me & U" is No. 3 on The Billboard Hot 100 and No. 2 on Hot 100 Airplay. Its viral growth, which started before Ventura joined Bad Boy earlier this year, can be attributed to vigorous online marketing (MySpace, specifically) and word-of-mouth.

"The song grew pretty organically," Ventura says. "Radio stations added it before I even got signed, and clubs were playing it three and four times a night," she says. "It was already established by the time labels started noticing me."

The 19-year-old model-cum-singer first performed "Me & U" in May at clubs in Germany. Early last year, Leslie, a Bad Boy in-house producer, signed her to his production company NextSelection, which is distributed by Tommy Mottola's Casablanca/Universal. Since

posting the song on her MySpace page in November, Ventura has generated more than 6.5 million profile views.

"The Web played a huge role in her appeal," Leslie says, calling MySpace "the MTV of the Internet" due to its artist breakthrough potential. "Our notion was, 'If you build it, they will come.' We built it in the form of video blogs, broadband and other online media."

Web surfers may have also recognized Ventura from ads for Abercrombie & Fitch, Delia's or Missy Elliott's Adidas

Respect M.E. collection. At 14, she signed to Wilhelmina Models and used that success as her springboard into music.

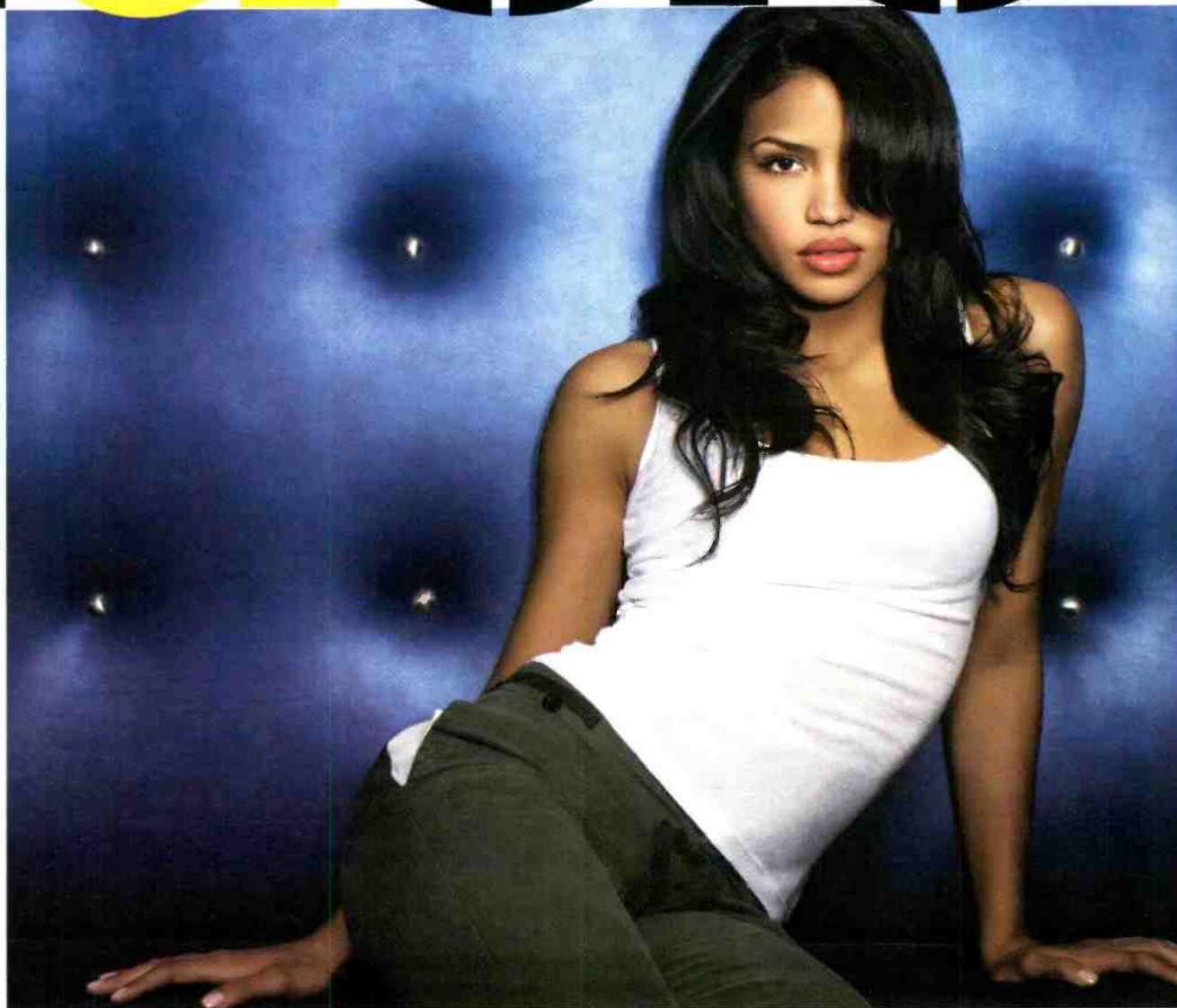
"I don't deny the modeling because it was my stepping-stone, but we want people to respect me as an artist," Ventura says. "I already work twice as hard to get away from the 'pretty girl syndrome.' People think I'm just singing what people feed me, but I've worked hard."

Meanwhile, Ventura may be part of a Bad Boy renaissance. Despite a few near-misses (Shyne, Loon, Dream), Bad Boy has

been slow to recover from the loss of the late Notorious B.I.G. and the departure of such multiplatinum acts as Faith Evans, Mase and 112. Other acts like Carl Thomas, Black Rob and G. Dep simply faded away. The label's last platinum act was 112 in 2001.

But with the addition of Ventura, the newly minted Bad Boy Latino (Christian Daniels) and Bad Boy South (Yung Joc, Boyz n Da Hood) and a relocation from Universal to Atlantic, Bad Boy is mounting an across-the-

continues on >>p46



LATEST BUZZ

>>>>YORKE INKS DEAL

Thom Yorke has inked a worldwide publishing deal with Chrysalis Music Group for his new album, "Eraser." The XL Recordings solo debut from the Radiohead leader enters the Billboard 200 at No. 3 this issue. While Chrysalis is keeping mum on whether the deal will extend past this album, the company's Kenny MacPherson and Alison Donald said in a statement, "We also have a terrific, longstanding relationship with Courtyard Management [who manages Yorke] and are looking forward to working with them again."

—Melinda Newman

>>>>ANOTHER 'A.I.' VET SNAGS A DEAL

Kellie Pickler, the folksy, season five "American Idol" finalist, has signed a record deal with 19 Recordings and Nashville-based BNA Records, a Sony BMG Nashville imprint. The first single from the 20-year-old North Carolina native goes to country radio in September. Her debut album will follow on Nov. 14. She is recording the album with producer Blake Chancey in between dates on the current American Idols Live tour. Sony BMG Nashville is also home to season four "American Idol" winner Carrie Underwood, who signed with 19 Recordings and Arista Nashville following her win last year.

—Phyllis Stark

>>>>USHER 'CHICAGO' BOUND

Usher will mark his Broadway debut on Aug. 22 when he joins the cast of "Chicago," stepping into the role of Billy Flynn. He will continue in the show until Oct. 1. "Chicago" celebrates its 10th anniversary on Broadway this year, having opened there in November 1996.

—Gail Mitchell

from >>p45

board comeback. Joc's debut album, "New Joc City," bowed atop the Top R&B/Hip-Hop Albums and has shifted 365,000 units in five weeks. His single "It's Goin' Down" and Ventura's "Me & U" have held the top two slots on Rhythmic Top 40 for the past four issues. This issue, the two songs swap spots, with "Me & U" taking pole position.

"It does feel like we're heating up, but we don't get overexcited," Bad Boy executive VP Harve Pierre says. "Before Joc, we had a slow down period where we didn't have too many releases, but right now it's full steam ahead. You'll see releases nonstop until summer of '07." Those will include Diddy's solo effort "Press Play" (due in October) as well as projects by the "Making the Band 3" girls (now named Danity Kane), Cheri Dennis, 8Ball & MJG and recent signee Elephant Man.

"We just have to keep breaking new artists and keep the momentum going," Pierre says. "We've been working on this for awhile, but the Atlantic/Warner Bros. partnership definitely gives us more manpower."

Bad Boy head of marketing Jason Wiley agrees that the label is in a prime position to reclaim its top spot. "The focus is back on how hot the music is rather than what an artist did or said," he says. "Now it's about, 'Oh, that new song that's playing on the radio is a Bad Boy hit.'"

It might not be one Diddy signed, however. Ventura and Yung Joc are signed to subsidiaries of Bad Boy—NextSelection and Block Entertainment, respectively. "Puff helps groom some of the music and the sound, but if the artist is already signed somewhere, their people have already been working with them," Wiley explains. "But he still has that vision and that eye to bring the right talent to Bad Boy."

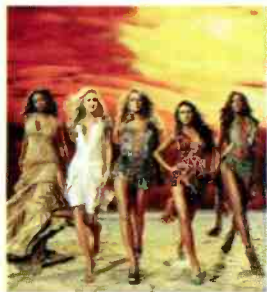
"Puff has to take a back seat because right now he's an artist," Pierre adds. "We all work on these projects together and that added help really gives us a boost."

All parties involved are hoping Ventura's popularity translates into physical sales when her self-titled debut drops Aug. 8 via NextSelection/Bad Boy/Atlantic. Second single "Long Way 2 Go," which finds her rapping, goes to radio this month. "All the Bad Boy artists bring something different to the table," Ventura says. "But at the end of the day, it's all about building the brand." ■

Bad Boy's Back Three Hot New Acts To Watch



CHERI DENNIS
"Cheri Dennis."
(No release date.)
A longtime Bad Boy signee and contributor, Cheri Dennis offers upbeat, sexy R&B i.e. her cheery lead single "I Love You."



DANITY KANE
"Danity Kane," Aug. 22
With aid from powerhouse producers like Rodney Jerkins and Scott Storch, the "Making the Band 3" girls are out to prove they are more than just a manufactured act.



CHRISTIAN DANIEL
"Christian Daniel," Sept. 12
The Puerto Rican singer, 22, will be Bad Boy Latino's premiere release, supplying a blend of hip-hop, reggaeton and pop a la Shakira and Ricky Martin.

PICTURED FROM LEFT, GAMBLE, HUFF, GORDY, BELL



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Top Acts May Boost Sales In Late '06

Six months into 2006, and so far overall R&B/hip-hop album sales have suffered a 22.4% drop to 53.8 million units from the 69.3 million units scanned during the same six-month period in 2005. (Note: These Nielsen SoundScan R&B figures include hip-hop sales.)

Taken alone, rap sales for 2006's first half stand at 29.5 million units versus 35.1 million units for the same period a year ago, a 15.9% drop. (Looking at all genres, album sales for the first six months of 2006 are down 4.2% to 270.6 million from 282.6 million in 2005.)

Though such drops are a concern—especially in an industry that's witnessed more downward movement than upswings in recent years—the alarm is tempered when you look back at release schedules.

This time last year, R&B/hip-hop was celebrating major-league blockbusters from three artists: the Game, whose album had the best week of any January release in Nielsen SoundScan history; 50 Cent, who had the only million-selling week last year; and Mariah Carey, who released her best-selling album in 10 years.

In the first half of 2006, R&B/hip-hop counts several million-plus sellers in the top 10: Mary J. Blige (1.5 million), T.I. (1.3 million), Ne-Yo (1 million) and Jamie Foxx (1 million). Although those numbers are strong, they don't compare to the tune played by the 50 Cent/Carey/Game

troika last year.

When you subtract the 8.4 million that those three Universal Music Group projects sold in the first half of last year, R&B/hip-hop's 2005 sales would remain ahead of the 2006 number but by a more narrow margin. And remember, there are still a few superstar releases coming in late third quarter into the fourth quarter, including Beyoncé, Ludacris, OutKast, Janet Jackson and the Game's long-awaited follow-up. Factoring in those sales may help level the sales picture by year's end.

Sounding a higher note for this six-month period is gospel. Sales in the genre rose 5.9%, from 3.7 million to 3.9 million.

PHILLY FETE: The Rhythm & Blues Foundation appears to be headed in the right direction. Some 700 people attended the foundation's 2006 Pioneer Awards June 29 in Philadelphia. A total of \$70,000 in grants was awarded to the honorees, a group that included Bettye LaVette, producer Thom Bell, Maze featuring Frankie Beverly and industry pioneer Berry Gordy. An additional \$5,000 Legacy Scholarship will be awarded in the fall.

Hosted by Smokey Robinson and Patti LaBelle, the evening at the Park Hyatt Bellevue featured presentations by Ashford & Simpson, Jerry Butler and Gamble & Huff. During the awards after-party, rapper Beanie Sigel

made a surprise contribution of \$3,200 to the foundation's Doc Pomus Financial Assistance Program. Throwing in \$6,400 of their own was production duo Andre Harris and Vidal Davis.

According to board chairman Kendall Minter, the foundation has distributed \$825,000 in grants for medical and nonmedical purposes to distressed artists since 2000.

This year's Pioneer ceremony was the first since 2003. Beset by financial difficulties, the foundation relocated from New York and Washington, D.C., to Philadelphia, hired new executive director Kayte Connelly and elected a new treasurer, artist manager/financial consultant Shawn Gee.

MUSICAL NOTES: The first International Soul Music Summit strolls into Atlanta Aug. 11-12 at the downtown Marriott. Dedicated to keeping the soul vibe alive, the two-day event is being overseen by Soul Lounge founder Terry Bello. For more details, visit soulsummitonline.com.

Now a practicing Los Angeles-based preacher, veteran R&B singer Mable John ("Your Good Thing Is About to End") has published her first novel, the faith-inspired mystery "Sanctified Blues," via Harlem Moon/Random House. ■

Additional reporting by Ed Christman in New York and Keith Caulfield and Geoff Mayfield in Los Angeles.

ROCK BY JILL MENZE

Tapes 'N Tapes Finds XL The Right Size

Mere days after Minneapolis quartet Tapes 'N Tapes self-released its debut album, "The Loon," last November, the band received an unexpected call from Capitol Records.

"It was really bizarre," lead singer Josh Grier says. "We were just like, 'What? What's going on?'"

Much to the disbelief of the quirky art-rockers, whose sound is rooted in '90s alternative acts Pavement and the Pixies, the instant blog buzz following the release of the album led record labels to express interest right off the bat.

"We kept getting contacted by labels, and it was like, 'Oh crap, this might actually be going somewhere,'" Grier says.

After fielding calls from labels big and small, Tapes 'N Tapes signed in May with XL Recordings, which will rerelease "The Loon" July 25.

The decision to sign with a

label arose after the band's grass-roots operation grew unwieldy. Like other Internet-hyped bands such as Clap Your Hands Say Yeah, Tapes 'N Tapes experienced an explosion in popularity quicker than anyone manning the band's bedroom office in Minneapolis could accommodate.

"Signing with XL was really more of a business decision," band manager Keri Weise says. "We were designing the Web site, making our own T-shirts and doing all the distribution—every single aspect of it. We couldn't function anymore."

As Tapes 'N Tapes worked out a deal with XL, the band partnered with the Coalition of Independent Music Stores for temporary distribution. "They were about to do a national tour and needed records in the right stores," CIMS president Don VanCleave

says. "We were able to sell thousands of copies into indie retail. Everyone feels it was a successful partnership."

By the time Tapes 'N Tapes reached a deal with XL, the independent release of "The Loon" had sold more than 12,500 copies, 3,000 via iTunes. In addition to a swarm of media attention, the band was one of the highlights at this year's South by Southwest festival, wowing crowds at no less than eight shows in four days.

The band says that, ultimately, XL best enabled the band to remain independent while taking its current operation to the next level.

"The whole reason for us signing to a label was so that we could extend our resource base. [XL] has great resources," Grier says. "They have a great roster of really diverse artists who all have an

amazing amount of artistic freedom, which for us was really important. So it was kind of one of those things where you get the benefits of having the built-in resources and support of a label, but at the same time you're still allowed to do all the things you had been doing beforehand."

Although the new release of "The Loon" is slated for July 25, XL label manager Liz Hart says 400 stores across the country already have the new edition in stock. "We wanted to keep [the album] commercially available," she says, adding that sales have seen a steady growth from week to week. To date, the XL edition has sold 5,000 copies, according to Nielsen SoundScan.

Because the XL version does not contain any new tracks or extra features, it is being targeted toward first-time buyers. "I don't expect

[current owners] to want to purchase it again. I just want them to go to shows, tell their friends about it and hopefully people who don't have it are

going to want to buy it," she says. "That's probably terrible to say from a business standpoint, but we just want people to hear it."



TAPES 'N TAPES: CAMERON WITTING



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Black Milk Delivers Detroit's Fresh New Sound

I have a new favorite song in "About Me," built around a **Main Ingredient** sample loop, by an MC/producer named **Black Milk** from Detroit. The Motor City is more than a little

nervous with Proof's and J Dilla's passings and the violence that seems to follow **Eminem** and his crew. But fortunately, newbie Black Milk (aka Curtis Cross) is pumping

fresh air into the Midwest's historic hip-hop scene.

"I'm a producer first and MC second," the 22-year-old Black Milk says. "I first got into production around 1999-2000, my

cousins were into production real big. I hung around them and took a liking to it. Finally, the guy who was A&R for **Slum Village's** album found me."

Working with another producer named **Rice**, Black Milk went on to produce most of the last two **Slum Village** albums, "Detroit Deli" and "Slum Village." After folks heard his soulful sound—reminiscent of J Dilla—other projects began to roll in. He did a few tracks on Proof's solo project, "Searching for Jerry Garcia," including "Gurls Wit Da Boom." And he also has a few joints on **Lloyd Banks'** next album, "The Rotten Apple." But right now, Black Milk's most excited about **Pharohe Monche's** recently leaked single titled "Let's Go."

"My favorite song that I've produced so far is this new Pharohe Monche," Black Milk says. "I've wanted to do something for Pharohe for so long, and people are really anticipating his new project."

Black Milk's successful production career aside, he's also a nice MC. Releasing his first album "Popular Demand" through **Fat Beats** later this year, Black Milk has produced the entire project and already has 14 tracks finished. Gathering buzz from releasing one-off tracks internationally in Europe and Japan, Black Milk's also releasing an EP called "Broken Wax."

As for "About Me," the song hasn't been officially released—it's up for listen at his MySpace page, and Black Milk says he might add it at the end of "Popular Demand."

"I'm going to keep spitting just to prove producers can rap," Black Milk says. "I'm the best of the best on the producing side, but I want people to forget that I'm a producer when I'm rhyming."

CASHING OUT: Cleveland native **Ray Cash** made his debut with "C.O.D.: Cash on Delivery" last week at No. 8 on **Billboard's** Top R&B/Hip-Hop Albums chart. Not bad for an MC whose

city's last exciting track was "Thuggish Ruggish Bone" by **Bone Thugs-N-Harmony** in 1994. Discovered by Sony executive VP/head of A&R **Kawann Prather**, Cash's album was originally slated for last year but was pushed back. Still, he had a quiet hit in 2005's hilarious single "Sex Appeal," which introduced the bespectacled MC to hip-hop's mainstream through hostrill rhymes, proclaiming he was "a pimp in my own mind."

Regardless of the delay, his 2006 second single "Bumpin' My Music"—featuring **Scarface**, with the two of them listing the numerous MCs they listened to growing up—is a catchy joint produced by **Rick Rock**. Midwesterner Cash is a solid MC who actually raps in a day when simply repeating words is, while amusing, far too common.

"I never wanted to be a rapper from the time I was 13," Cash says. "It just came on me when I hadn't even been thinking about it. I'm here for a reason . . . I want to be respected."





Bernstein Deals Four Aces

In sports, free agency liberates a player to roam from one team to another when the contract expires. In the music world there is no waiting for a season to conclude as evidenced by upstate New York-based trumpeter/arranger **Steven Bernstein**, who is taking free agency to a whole different level with four major recording projects all hitting within a week of each other.

"It's all Bernstein, all the time," he jokes. "Maybe it's bad timing. I haven't put an album out in a year and a half, and now I guess I've reached critical mass."

The soundtrack to the documentary film "Leonard Cohen: I'm Your Man," with Bernstein serving as musical director/supervisor, streets July 25 on Verve Forecast. The 2005 live tribute recording at the Sydney Opera House features, among others, Rufus Wainwright, Nick Cave and Laurie Anderson. The backing band is Bernstein's Sex Mob ensemble.

On Aug. 1, Bernstein's triplets arrive, including the schlocky-sounding but hip recording "Go Baby Go" (Verve), part of the "Baby Loves Jazz" series co-produced by the trumpeter and Ropeadope Records owner **Andy Blackman Hurwitz**. Think "Sesame Street" for a future jazz generation. The group includes vocalist **Sharon Jones**, keyboardist **John Medeski** and saxophonist **Briggan Krauss**.

"This was an arranging challenge because there's no fat on it," says Bernstein, who singles out the "Banana Boat Song" re-envisioned with the feel of **Miles Davis'** "In a Silent Way."

Bernstein for adults blasts off with Sex Mob, his crazed 11-year-old electronic-meets-acoustic group, and its fifth commercially available CD, "Sexotica" (Thirsty Ear). There are grooves, speeding tempos, snaky chases, instrumental crosscurrents and improvisation meanderings that unpredictably morph from the lyrical to industrial crunch.

In an entirely different vein, Bernstein unveils his 7-year-old big band, **Millennial Territory Orchestra**, with its debut "MTO Vol. 1" (Sunnyside). It is inspired by Bernstein's musical consulting work on **Robert Altman's** 1995 film "Kansas City," set in 1934 when so-called territory big bands traversed the Midwest.

"I've studied big band music where **Duke Ellington** is the root as well as funk horn charts from the **JBs** to the **Tower of Power**," Bernstein says. "But this is so different. I became infatuated with it." He says the instrumentation (guitar, banjo, violin, clarinet, horns) and intent (individuals playing with their personalities) has been "missing for 80 years. I wanted to bring it back to life."

With residencies at New York clubs Tonic and the Jazz Standard, MTO developed a repertoire that ranges from territory band-era tunes (the swinging "Boy in the Boat") to contemporary pop (the **Beatles'** "Cry Baby Cry"). But Bernstein says the tune that un-

BERNSTEIN

locked the MTO concept for him was **Stevie Wonder's** "Signed, Sealed, Delivered." It is slowed down to a crawl and features guest guitarist **Doug Wamble** on delicious slide guitar.

"I knew once I could work Stevie's song into a '20s blues sound, I could do anything," Bernstein says.

It's been a busy year for Bernstein who just returned from the Jewish Culture Festival in Krakow, Poland; has been working with **Levon Helm's** Woodstock-area band for the past two years; and recently turned down tour offers from **Bruce Springsteen**, **Jay-Z** and **Garth Hudson**.

Bernstein's recipe for success? "I've been in New York for 25 years, and I've worked with a variety of people who have a wide variety of interests," he says. "The root of my musical religion is that I always want my concerts to be consistent with my studio trumpet playing but mixed with that invent-as-you-go outlook of **Don Cherry**." ♦♦♦



WATT



BeatBox

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Watt Captures Brave New Sounds On Latest Comp

U.K.-based **Buzzin' Fly** is a label, a compilation series, a club night, a merchandise line and, for the worldwide fans who ascribe to its genre-flouting musical policy, a way of life. Just don't call it the b-word.

"I really hate the word 'brand,'" **Buzzin' Fly** founder and president **Ben Watt** says. "I try very hard not to use it these days because everyone just seems so obsessed with it. I'm interested in just building a really great little record label that has no agenda but just responds to the times that it lives through."

Watt knows a thing or two about capturing zeitgeist. He was the production half of platinum-selling duo **Everything but the Girl** (with singer **Tracey Thorn**), which shifted from a 10-year career of guitar-driven light jazz to emotive electronic pop on the landmark 1996 release "Walking Wounded" (Atlantic). The pair's retrospective remix collection, released last year, was titled "Adapt or Die."

On Watt's latest DJ release, "Buzzin' Fly Vol. 3" (**Buzzin' Fly**), the adaptation is in response to electro-minimalism from Europe, especially Germany—what he calls "the most interesting music that's out there now."

He says this new music

has made the "more deep, soulful sounds" that were central to the series' first two installments "sound a little suburban and dated in some ways."

"I wanted to spend time sifting through everything that was coming out and try to find the stuff that I could really link together through my own sensibility," Watt adds. "I didn't want to just put out the five hottest tracks from **Tiefschwarz**, **Trentemoller**, **John Dahlbäck**, whatever."

Indeed, "Buzzin' Fly Vol. 3" does more on a single CD than most DJ comps do in two or more. All at once, Watt introduces brave new sounds, comforts the less adventurous with familiar soulful underpinnings and grooves enough to fill a dancefloor. It's a virtuoso performance, and Watt is hitting the road for a five-city North American tour that includes two nights at New York house haven **Cielo**.

Even though he is inherently adaptive, Watt understands that clubgoers might be a bit stubborn. "With the younger generation, the tendency is to dismantle, to dispense with melody at the expense of energy. And you'll often find that the more melodic stuff is appreciated by a slightly more long-in-the-tooth crowd," he says.

"So when you play in clubs, you have to look at who's out there; you have to look out and see who's come to see you. And if you see 19-year-old faces and 45-year-old faces, you take them on a journey that suits them. You offer them energy and sparseness and minimalism and aggression, and then you offer them beauty and depth, and somehow you try to give it all a meaning."

Buzzin' Fly recently went with **Prommer/Caroline** for North American distribution, leaving longtime partner **Astralwerks**. "Buzzin' Fly Vol. 3" is the first release under the new deal.

SUMMER PICK: Look no further than the top of **Billboard's** Club Play chart to find this week's summer song. With its give-peace-a-chance lyrics, "World, Hold On" might have captured as much of the World Cup spirit as producer **Bob Sinclar's** last worldwide hit, "Love Generation" (the official 2006 FIFA theme song). The hopeful record recalls **Lighthouse Family's** "Free," which was popular around another less joyous time of international unity: fall 2001.

The trancey **Axwell** mix appears as a bonus track on **Sinclar's** "Western Dream" (**Yellow/Tommy Boy**). ♦♦♦



Latin Notas

LEILA COBO lcobo@billboard.com

'Triunfaré' Latest Immigrant Song

While the immigration debate languishes in Congress, the issue continues to inspire new songs by Latin artists and regional Mexican acts in particular.

The latest high-profile example is "Sé Que Triunfaré" ("I Will Triumph"), a song written by producer brothers Omar and Adolfo Valenzuela (known as Los Twiins) and Pepe Garza, PD for regional Mexican KBUE (La Que Buena) Los Angeles.

Envisioned as a sort of brotherhood hymn, the track boasts straight-ahead lyrics ("I'm the one who fixes your car, without having a driver's license/It's me who night after night asks the heavens for an opportunity") intended to stir an emotional response.

Audiences will probably take it seriously because the people behind the song have all witnessed firsthand the trials and tribulations of immigrant life.

"The song basically stems from my everyday interaction with the undocumented working community," says Garza, who aside from his work as a radio programmer is an established songwriter who has penned previous tracks touching on immigration.

Garza's involvement with "Sé Que Triunfaré" was prompted by radio colleagues and by the Valenzuela brothers, who have worked with some of the market's top acts.

The track was recorded June 28 by a group of prominent regional Mexican artists, including Jenni Rivera, Conjunto Primavera lead singer Tony Meléndez, Tucanes de Tijuana lead singer Mario Quintero, Los Horóscopos

de Durango singers Vicky and Marisol Terrazas and El Chapo.

All are contemporary acts with easily recognizable voices—and all have links to the subject.

"El Chapo was a dishwasher," Garza says. "Mario Quintero crossed the border several times as a wetback. The Horóscopos girls' father had problems with immigration, and [Rivera's father] Don Pedro Rivera crossed the border with his wife, who was pregnant with Jenni at the time. Basically, the artists themselves are immigrants who have achieved success in the United

States, and this is their message."

States, and this is their message."

Fonovisa Records plans to release the track as part of a compilation related to the issue of immigration. There is no release date yet, but the tentative track listing includes Marco Antonio Solís' "Casas de Cartón" ("Cardboard Houses," a song about poverty in Latin America) and Los Horóscopos de Durango's "Adiós a Mi Tierra."

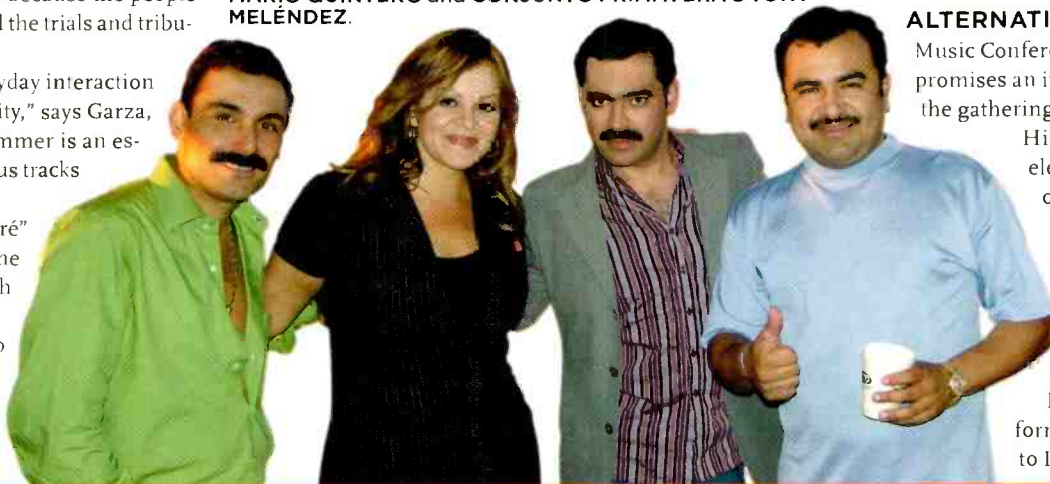
Another duranguense group, Patrulla 81, has also included an immigration-themed song as the title track on its latest album, "Tierra Extraña" (Strange Land). It is No. 29 on the Top Latin Albums chart this issue.

ALTERNATIVE CALLING: The annual Latin Alternative Music Conference (LAMC), to be held Aug. 2-5 in New York, promises an impressive array of performers in what may be the gathering's strongest lineup to date.

Highlights include Chile's Los Tres, Mexico's electro-pop trio Belanova and Mexican Institute of Sound, Puerto Rico's Calle 13, Venezuela's Los Amigos Invisibles and Argentina's Gustavo Cerati.

Also slated to perform is new Mexican act Allison. The group's self-titled debut has climbed to a surprising No. 2 on Mexico's Amprofon sales chart for the week ending June 25.

For a complete list of LAMC panels and performances as well as registration information go to LatinAlternative.com.



Artists participating in 'Sé Que Triunfaré' include, from left, EL CHAPO, JENNI RIVERA, TUCANES DE TIJUANA'S MARIO QUINTERO and CONJUNTO PRIMAVERA'S TONY MELÉNDEZ.



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Raul Malo A Maverick No More

Let's make one thing clear, Raul Malo is no longer the lead singer for the Mavericks.

With the July 25 bow of his second solo album, "You're Only Lonely," Malo is firmly putting that chapter of his career behind him.

"I have officially and legally resigned from my post. It's over for me and the Mavericks," he says of the critically acclaimed group he fronted for well over a decade.

Malo felt that if he didn't bow out of the group now,

he'd "never be taken seriously as a solo artist."

"I'm proud of the records we did and what we achieved as a band, but there just comes a time to move on," he says. "They still hound [Paul] McCartney about getting the

Beatles back together. It's like, Jesus, how many Beatles have to die before they stop?"

Malo's new album for Sanctuary Records, an eclectic collection of covers, marks the start of a fertile and creative period in his career. He already has a second covers album in the can and plans to record a Christmas project this year. He just wrapped a new album he produced and co-wrote for Warner Bros. Nashville artist Rick Trevino.

Meanwhile, Malo continues to tour nearly nonstop, quipping, "I have no other marketable skills."

When Malo plays gigs in his Nashville hometown, local clubs have taken to billing him as "the Voice," and with good reason. Flat-out one of the best singers in the business, Malo showcases his gift to great advantage on the songs he and producer Peter Asher picked for "You're Only Lonely."

They include Etta James' "At Last," Willie Nelson's "Angel Flying Too Close to the Ground" and Harry Nils-

son's "Remember," along with more unexpected choices like the Bee Gees' "Run to Me" and Randy Newman's "Feels Like Home." The album includes two versions of the latter song, one a duet with Martina McBride.

The CD's sole new song is a Malo-composed Latin number, "For You," which was included to give the ballad-heavy album an uptempo jolt.

The plan for this album was to "make a record that showcased my interpretive vocal stylings," Malo says, immediately mocking his own "cheesy" word choice.

The singer was impressed with veteran producer Asher. "Nothing was left to chance, and nothing got in the way of the vocals," he says of Asher's methods. "He broke everything down to a very minimalist pace, and it was a beautiful way to work."

While he could convincingly sing the phone book, Malo says recording a collection of covers was a challenge for him. "When you're singing

your own songs, you can pretty much do whatever the heck you want," he says. "All those years with the Mavericks I never really thought about how I was going to sing a song. I just did it."

"But in this scenario, because we were doing a lot of famous songs, and songs that meant a lot to people, we really put some time into the arrangements and I put some time into how I was going to approach each song."

His follow-up covers album, which Malo recorded with his touring band, is due out early next year. On that project, which he alternately describes as "gorgeous" and "groovy," Malo sings only country standards including "For the Good Times," "Crying Time" and "Cold, Cold Heart."

Despite the subject matter, Malo says, "I wouldn't say it's a country record by today's standards. [Like] with everything I do, it's not that simple. It's country covers done as if Tony Bennett were doing a country album."



SE QUE TRIUNFARÉ: RAMÓN NAVARRO



Marlango's 'Imperfection' Goes Worldwide

Universal Classics & Jazz Rereleases Jazz-Pop Act's Album

Leonor Watling is best-known outside her native Spain as the star of such movies as Pedro Almodovar's "Talk to Her." She may soon be known for her music now that "Automatic Imperfection," the second album by Watling's jazz-pop ensemble Marlango, is receiving a global release through Universal Classics & Jazz. The album went gold (50,000 units) after it was first issued in Spain in September 2005 by Madrid indie label

Maya Nieto says. The act is booked worldwide through RLM International and published by Warner/Chappell/Pizza Pop.

—Howell Llewellyn

ROOSTER CROWS: After playing 150 shows in 2005, U.K. rock quartet Rooster couldn't wait to get back into the studio to record its second album, "Circles and Satellites" (Brightside/Sony BMG).

The band's experience on

though a U.S. release date is yet to be confirmed. The band's publishing is through Bluesky Music Publishing, and it is booked by Helter Skelter.

—Tom Ferguson

FERRO'S HIGH HOPES: Italian pop singer Tiziano Ferro's third album "Nessuno è Solo" (EMI Capitol Nisa) is making a splash away from home.

EMI has high hopes for its breakout success after the set

MARLANGO



Subterfuge Records and is licensed for international distribution to Universal Music Spain.

In May, Marlango was signed directly to Universal Music Spain. During July, Universal Classics & Jazz began rereleasing the album in Europe, Latin America, Japan, Singapore and Australia on Emarcy/Verve. The rerelease carries six bonus tracks and a DVD of a live Barcelona performance. Verve is expected to handle the album in the United States.

Watling, whose mother was British, writes the act's English-language lyrics. She fronts a trio that includes Alejandro Pelayo (piano) and Oscar Ybarra (trumpet/flugelhorn), augmented in the studio by five other musicians for "Automatic Imperfection."

"We are very satisfied with Marlango's first international steps," Universal Music Spain local product manager

the road with a variety of acts from Franz Ferdinand to Robert Plant as well as through its own headlining shows is reflected in the accomplished approach of the album's 12 tracks. It has a stronger melodic edge than Rooster's 2005 self-titled debut, vocalist Nick Atkinson says. "I know this album's better than the last one. We're better musicians, and we've got better songs."

Guitarist Luke Potashnick is particularly enthusiastic about the album's producer, Matt Wallace (Faith No More, Maroon5), who he says was at the top of the band's "wish list."

According to the label, "Rooster" has sold 500,000 units globally, half of those in Britain. "Circles and Satellites" arrived June 19 in Japan and will be issued in the United Kingdom in September/October. An international rollout for "Circles" will follow, al-

was given a simultaneous June 23 release in 44 territories. "This is an album with at least five singles and one that we expect to work for at least a year," says Fabrizio Giannini, GM of EMI Italy's music division.

After opening at No. 1 in Italy, "Nessuno" has charted in various European territories and has sold 130,000 units in Latin America. It has shifted more than 30,000 copies in Mexico alone, suggesting the public has forgiven his poorly received commentary on the facial hair of local women (Billboard, June 24).

The 26-year-old Ferro's 2001 debut "Rosso Relativo" and 2003 sophomore set "111" have each shifted more than 1 million units internationally. Ferro is published by EMI Music Publishing Italy/Nisa, while his touring is handled by Maurizio Salvadori.

—Mark Worden



'High School' Rules

Popular Acts' Sales Soar While Rock Deflates

We would have all laughed out loud if someone had told us at the beginning of 2006 that the best-selling album at the midyear point would be the soundtrack to "High School Musical," an original movie made for the Disney Channel. Unless, of course, you were working for its releasing label Walt Disney Records. But even those staffers, undoubtedly, have been astonished by its success—they just won't admit it.

Billboard examined the broadstrokes of Nielsen SoundScan's midyear report last issue, but this week we want to examine a few other points.

THE DEATH OF COOL: While critics and hipsters are all too willing to dismiss artists like "American Idol" champ Carrie Underwood or classical-lite singers like Andrea Bocelli, the public has spoken. They're unhip and they're proud. Both artists landed in the top 10 with sales of more than 1 million copies each. And just like the stats for the first half of 2005 reveal, a "Now" compilation also makes it into the top 10. In 2005, it was "Now 18," with 1.2 million. This half year, the successor to the beloved K-Tel collections of our youth is represented by "Now 21," which has racked up sales of 1.36 million. No album had the sustaining power to land in the top 10 both years running, but Kelly Clarkson's "Breakaway" comes close. It was No. 5 in 2005's half-year tally. It only slips to No. 18 for the first half of 2006.

ROCK, WHERE ART THOU? Alternative rock sales are down 14.9% from the first half of 2005. That's also reflected in the top 10. (SoundScan does not have a rock genre; the format's sales are divided into alternative and metal categories.) Only one act, Nickelback, squeaks into the top 10 with "All the Right Reasons" coming in at No. 10 with slightly more than 1 million sold. In last year's stats, the top 10 included Green Day, Gwen Stefani (who straddles the alternative line, we admit), Coldplay and the Killers. When we look at the Modern Rock chart, which registers radio play, it is loaded with new acts, but clearly few of them are gaining significant sales traction with fans.

RASCAL FLATTS: We have one word: Believe. We can't imagine there are many folks out there who haven't noticed just how popular this trio is—at radio, retail and on the road.

Rascal Flatts is the only act to land in the top 20 of the first half of 2005 and 2006 with new studio albums. "Me and My Gang" is 2006's No. 2 seller at a sliver under 2 million, while last year boasted "Feels Like Today" at the No. 14 spot with a little more than 1 million. Eminem is the only other artist to make the top 20 of both half-year charts with separate albums, but his "Curtain Call," which lands at No. 11 for 2006, was a greatest hits package. (For more on rap/R&B half-year figures, see Rhythm & Blues, page 46.)

A FEW MORE THOUGHTS: "High School Musical" achieved its pole position with virtually no mainstream radio play (although Radio Disney certainly did its part). What does that say? It means, as folks have said for quite some time, TV is the new radio. It can provide extended media exposure that penetrates across demo lines and repeated plays of "High School Musical" on the Disney Channel, plus a fast move to DVD, meant continuous impressions. We'll be watching to see how individual kids from the cast do when their albums start rolling out later this year. James Blunt, who lands at No. 4 with "Back to Bedlam," certainly got significant radio airplay, but much of his exposure also came from TV placements. Natasha Bedingfield and Daniel Powter, both of whom got plenty of radio airplay, don't show up until No. 55 and No. 59, respectively, on the half-year tally. Powter's "Bad Day" topped Billboard's Adult Contemporary, Adult Top 40 and Hot Adult Contemporary Tracks charts, which are all based on airplay, while Bedingfield's "Unwritten" reached No. 2 on the Pop 100 Airplay and Adult Top 40 charts.

BLUNT



BLUNT: ANTHONY HARVEY/WIREIMAGE.COM

REVIEWS

SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



TOM PETTY
Highway Companion
Producers: Tom Petty, Jeff Lynne, Mike Campbell
American Recordings/Warner Bros.

Release Date: July 25

Tom Petty's new album is a surprisingly moody affair. Showing a growing disillusionment with the promise of freedom, "Highway Companion," Petty's first solo effort in 12 years, is also his most personal and heartfelt to date. Melancholic road anthems like the blues-powered "Saving Grace" and hard-edged "Turn This Car Around" don't stick to the usual script—they cast a dark shadow on the Great Wide Open instead of romanticizing it. Heartbreakingly sparse, "Square One" may be Petty's most beautiful song ever, while melodic standout "Damaged by Love" offers a bittersweet coda to his '80s classic "Here Comes My Girl." Here's an icon stripped to his emotional core, armed with a last-man-standing voice full of loneliness and inner peace. Petty has come a long way, but he's never sounded closer to home.—SP



JURASSIC 5
Feedback
Producers: various
Interscope
Release Date: July 25

Since 2002's "Power in Numbers," Jurassic 5 has cultivated the sizable chunk of its fan base outside the barricades of hip-hop. "Work It Out" includes a vocal hook from Dave Matthews and is the group's liveliest yet lunge for spins. For the first time, there are outside producers such as Scott

Storch, covering for the departed DJ Cut Chemist. As a result, "Feedback" is more organic and less cohesive than usual. Storch's Miami-flavored "Brown Girl" sounds like some other (less inventive) group, and the relationship-themed Matthews track may split fans down the middle. "Feedback" is a great argument for the theory of if it ain't broke . . . When J5 gets back to the basics of tag-team rhyming ("Red Hot," "Radio"), its broad, organic bang remains potent.—JV



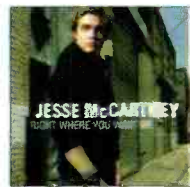
NEW YORK DOLLS
One Day It Will Please Us to Remember Even This

Producer: Jack Douglas
Roadrunner

Release Date: July 25

With Arthur Kane gone, it's just David Johansen and Sylvain Sylvain from the original glam-bam brat pack, and some cultists may have a problem with "authenticity." But get over it: This first new Dolls album in 32 years is not just a legitimate entry in their catalog, it's a great one. Johansen, apparently having bathed in the fountain of youth, still spits out syllables like a teen with the munchies eating beef jerky. Having acquired decades of wisdom, his new lyrics manage to capture an adult sense of rock'n'roll community one had forgotten could even exist in this, as one title puts it, "Punishing World." Few lyricists are as shrewd as Johansen, making the potential radio/club hit "Dance Like a Monkey" a mocking statement about intelligent design, while "Fishnets & Cigarettes" pungently evokes the sexy recklessness of the youthquake the Dolls facilitated in the early '70s.—WR

SINGLES



JESSE McCARTNEY
Right Where You Want Me (3:06)
Producers: Adam Watts, Andy Dodd
Writers: A. Dodd, A. Watts, D. Lobel, J. McCartney

Publishers: various
Hollywood

Jesse McCartney puts his pretty-boy pout to good effect on "Right Where You Want Me," a jangly pop-rock insta-hit that is destined to steamroll the top 40 airwaves in one hot summer second. The song adds a bit of edge to previous efforts along with a falsetto refrain and a singalong chorus that somewhat conjures heyday 'N Sync. Meanwhile, Hollywood is leaving no promotional stone unturned, linking the "Beautiful Soul" singer with Yahoo, AOL, MTV, Nickelodeon, even an ABC Family concert special. No question, it's all systems go for McCartney. Here he makes hitmaking seem simple.—CT



RED HOT CHILI PEPPERS
Tell Me Baby (4:07)
Producer: Rick Rubin
Writers: Red Hot Chili Peppers
Publisher: Moebot-blame, BMI
Warner Bros.

As the unstoppable "Dani California" continues its run on rock radio, the Peppers unleash a sun-drenched, bass-heavy cut from "Stadium Arcadium." Bringing back the funk, "Tell Me Baby" is driven by Flea's bass-slapping salvos and gushes a catchy pop chorus over a crisp feel-good shuffle. It's a classic funk-rocker, featuring one of Anthony Kiedis' madcap raps ("Chitty, chitty baby/When your nose is in the nitty gritty/What a pity"). Über-guitarist John Frusciante takes a back seat, yet still moves from Motown to metal to Hendrix like a spaced-out jukebox. "Tell Me" lacks the rock power of "Dani," but overflows with melody and energy and is closer to the Peppers' hard-grooving core.—SP

ALBUMS

HIP-HOP

PHARRELL WILLIAMS
In My Mind

Producer: Pharrell Williams
Star Trak/Interscope

Release Date: July 25

▶ Pharrell Williams fully flexes his artistic license on this 15-track solo debut "In My Mind," split almost evenly between rap and R&B. But the Neptunes' hitmaker proves he is more believable as a producer or guest than as a starring attraction. It is easy to imagine more capable artists draped over the album's jazzy arrangements and intense sound sequences: Nas would flow flawlessly on "You Can Do It Too," for example. And the actual guest rappers—including Jay-Z ("Young Girl/I Really Like You") and Snoop Dogg ("That Girl")—rhyme effortlessly while Williams struggles with his timing and delivery. He is creative in some places ("How Does It Feel?") but his beats are simply more alluring than his often inscrutable lyrics. While he is certainly an innovative producer, that originality fails to translate on "In My Mind."—CH

POP

EDIE BRICKELL & NEW BOHEMIANS
Stranger Things

Producers: Bryce Goggin, Edie Brickell, New Bohemians
Fantasy/Concord

Release Date: July 25

Edie Brickell's enormously underrated "Volcano," released two years ago, marked an exciting departure even though it was not a hit album. Now, the singer/songwriter attempts to recapture the past by reuniting with the New Bohemians, the band behind her 1988 calling card "What I Am." One can hear that these old friends are having a lot of fun, but "Stranger Things" turns out to be excruciatingly unproduced. While "Volcano" sparkled with acoustic guitars and lush licks courtesy of Charlie Sexton, here the musicians simply jam without ever creating mood. Loose, jazzed-up garage improv with '80s rock guitars and percussion leave little room

for Brickell to breathe real life into her escapist, nature-loving tales. With the right production, songs like the catchy title track or the outdoor reverie "Buffalo Ghost" could have been magical.—SP

SCRITTI POLITTI
White Bread Black Beer

Producer: Green Gartside
Nonesuch

Release Date: July 25

★ Green Gartside, aka Scritti Politti, is such a musical chameleon that he's hard to follow, though his release schedule has included gaps of 11 and now seven years between new albums. The band's U.K. punk-era beginnings mutated into synth-pop perfection in the '80s. After a long hiatus, 1999's "Anomie & Bonhomie" blended hip-hop with Gartside's fluffy vocal harmonies. Now we get 14 tracks recorded solo in Gartside's Wales apartment; perhaps the first pure Scritti Politti album. "The Boom Boom Bap" is a smoothly textured ode to Gartside's beloved hip-hop, but its sparse arrangement is a better hint of what's to come. Gartside gets playful with melody and structure, resulting in such variegated efforts as "Robin Hood" and the haunting epic "Dr. Abernathy." The chameleon has come home and still sounds like no one else.—TC

RAUL MALO
You're Only Lonely

Producer: Peter Asher
Sanctuary

Release Date: July 25

The title song by J.D. Souther is so derivative of "Only the Lonely" that Roy Orbison and Joe Melson should get co-writing credits; there are two versions of Randy Newman's "Feels Like Home" (one pop, one a country duet with Martina McBride); production is by Peter Asher. Yes, for his second solo set, Malo has made a '70s Linda Ronstadt album. While his 2001 solo debut, "Today," showed the former Mavericks leader to be an artist of courage and imagination, this is a tepid fallback. Among the few pluses are the ghostly organ pulsations on Willie

Nelson's "Angel Flying Too Close to the Ground," and Ron Sexsmith's "Secret Heart," which has at least not been done to death. But aside from the one original co-write, the rhythmically alive "For You," Malo doesn't bring much depth or passion to Don Everly's "So Sad" or the Bee Gees' "Run to Me." A sleepwalking version of now-overexposed "At Last" is particularly disappointing as Malo does not embrace the song's dramatic challenge.—WR

LATIN

LENINE
Lenine

Producers: various
Six Degrees

Release Date: July 25

★ Brazilian singer/songwriter Lenine belongs to the new generation of MPB (Brazilian popular music), which he infuses with electronica, funk, soul, rap and most anything he can think of. His first album released in the United States is a compilation of hits from his three Brazilian releases, designed as an introduction to U.S. fans who may also know the name Lenine from tracks penned for stars like Sergio Mendes and Milton Nascimento. While Lenine's pedigree and fusions are often lauded, his melodies make him truly appealing. Songs range from the lilting "Nem o Sol, Nem a Lua, Nem Eu" to the catchy, almost-rock'n'roll of "Lavadeira Do Rio" to the sultry of "Rosebud" and the melancholia of "Distantes Demais." This is sophisticated world music, but should appeal to all kinds of listeners.—LC

DAVID ROLAS
Mi Mundo

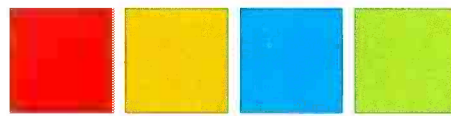
Producers: various
Fonovisa

Release Date: July 25

▶ Rapper David Rolas' third album is more aggressive than his previous efforts. It is also more far-reaching, bilingual and contains collaborations with the likes of Sporty Loco and Rogelio Martínez. Bicultural Rolas is proud of his West Coast roots, but we

continued on >>p52

REVIEWS



SINGLES

from >>p51

don't need to hear it stated track after track. The album vacillates between depth and sheer fun, with the sound of gunshots alternating with comedic skits. It's just one of many twists, including the accordion of guest artist Homero Vela on "Mi Mundo," the crunchy cumbia beat of "Morena," the acoustic/Spanish guitar of "La Lección," the sheer glee of "Bienvenidos al Oeste" (with Akwid) and the R&B edges of "Junto a Ti."—LC

FOLK

LINDA RONSTADT WITH ANN SAVOY

Adieu False Heart

Producer: Steve

Buckingham Vanguard

Release Date: July 25

★ Ronstadt and Savoy previously recorded together on the Grammy Award-nominated Cajun album "Evangeline Made." This time around, they've combined with such players as Sam Bush, Dirk Powell, Stuart Duncan, Joel Savoy, Byron House and Sam Broussard to track a project that's more a pure folk-roots album than a specifically Acadian effort. Songs range from Richard Thompson's "Burn's Supper" to Bill Monroe's bluegrass nugget "The One I Love Is Gone" to the Cajun waltz "Tournes, Tournes Bébé Créole" and a lovely cover of the Left Banke's "Walk Away Renee." Given the quality of musicianship involved, if this CD were anything short of an extraordinary it would be a disappointment. Luckily, "Adieu False Heart" is a special album: a moving collection of essential folk tunes, forged via a meeting of gifted musicians and equally adept songwriters.—PVV

WORLD

AZAM ALI

Elysium for the Brave

Producers: Azam Ali,

Carmen Rizzo

Six Degrees

Release Date: July 25

★ "Elysium for the Brave" is Ali's second solo project, the follow-up to her stunning 2002 solo debut, "Portals of Grace." The new set is a gripping fusion of electronica, traditional Middle Eastern instruments such as frame drum and ney flute, and Ali's exquisite voice. Most material is sung in English, a first for Ali, which adds to the rich exoticism that always characterizes her work. Begin with the sublime groove of "Spring Arrives," which pulls Ali's influences into sharp focus. The nine songs here unfold like the petals of a rare, perfumed flower, making the most of the uncanny synergy between Middle Eastern music and electronica. Ali's voice, one of the most evocative in modern music, seems to rise from the collective unconscious, simultaneously new and ancient.—PVV

NEW & NOTEWORTHY

TAPES 'N TAPES

The Loon

Producer: Erik Appelwick

XL Recordings

Release Date: July 25

★ After self-releasing "The Loon" last November, Minneapolis quartet Tapes 'N Tapes have skyrocketed to indie rock's Next Big Thing status, thanks in part to a blog-fueled buzz and an album that actually lives up to the hype. The group has managed to harness obvious Pixies/Pavement influences into a tight package, best heard on opener "Just Drums" and first single "Insistor," which is as brilliantly unnerving as it is catchy. Elsewhere, the

stripped-down "Omaha" shows the band's adeptness with scant drumming and off-kilter harmonies. On first listen, "The Loon" is not as immediate as several key tracks are individually. But after further study, the pieces eventually fall into place, and it becomes clear that this foursome has a solid debut on its hands and, at this rate, a very promising future.—JM

GOSPEL

THE MIKE BOWLING GROUP

Graceland

Producer: Mike Bowling

Daywind Records

Release Date: June 27

Bowling is a Southern gospel music veteran who has spent time with the LeFevres, the New Hinsons and the Perrys. After a successful season as a solo act, he's put together a new group, with his brother Jeff, Jeff's wife Kim and their cousin Karen Parker. Bowling has a warm, powerful voice that shines on this collection, but he graciously lets other members share lead vocal duties. The result is a potent disc that combines Southern gospel and country influences. "Mercy and Grace" is a buoyant anthem while "There Is Power in the Name of Jesus" is a gorgeous ballad that could be a hit on multiple Christian radio formats. On the Karen Harding-penned title cut, the group conjures a cool, swampy vibe, thanks to creative lyrics and an appearance from the Jordanares.—DEP

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ADDITIONAL
REVIEWS:

- The Sleepy Jackson, "Personality" (Astralwerks)
- The Knife, "Silent Shout" (Mute)
- Kaada, "Music for Moviebikers" (Ipecac)

POP

PANIC! AT THE DISCO **But It's Better If You Do (3:25)**

Producers: Matt Squire,

Panic! at the Disco

Writer: *Panic! at the Disco*

Publisher: *Sweet Chin,*

ASCAP

▶ With visions of disco balls and cabaret dancers still swirling in our heads from summer sleeper hit "I Write Sins Not Tragedies," Panic! at the Disco has every intention of holding us in its spell. Without missing a beat, "But It's Better If You Do" graciously picks up where "Sins" left off. Its bouncy, lovelorn lyrics—ah, emo—and delirious, carnival-like mix of drums and synths will surely whip fans into a writhing, sweaty mess on the dancefloor. Fueled by a sold-out tour and a flashy burlesque video that has quickly become a mainstay on MTV's "TRL," "Better" should easily catapult Panic! into the stratosphere and leave listeners wanting more.—KK

THE VERONICAS **When It All Falls Apart (3:13)**

Producers: Josh Alexander,

Billy Steinberg

Writers: J. Alexander,

B. Steinberg, J. Orgliasso,

L. Orgliasso

Publishers: *various*

Sire/Warner Bros.

★ At home in Australia, the Veronicas are unstoppable with five top 10 smasheroos, including new U.S. single "When It All Falls Apart," an utter harmonic delight. Identical twins Lisa Marie and Jessica Louise Orgliasso are giving it their best shot, touring across the United States this summer, following previous outings with Ashlee Simpson, the Click Five, Ryan Cabrera and the Jonas Brothers. These young ladies are the real deal with a catchall song that merits chart triumph.—CT

COUNTRY

HEARTLAND **I Loved Her First (3:30)**

Producer: Walt Aldridge

Writers: W. Aldridge,

E. Park

Publishers: *various*

Lofton Creek

★ You might think you

have "I Loved Her

First" all figured out after the first few lines, but then it throws a delightful curve. As you listen to lead vocalist Jason Albert sing about a couple dancing, you initially think it's a guy watching his ex-girlfriend. Then as the song progresses, you realize it's a father watching his daughter. Penned by Walt Aldridge and Elliot Park, it's a beautifully written tearjerker that will hit home with dads everywhere who can't believe their little girls have grown up so soon. Albert's wonderful vocal performance wrings every drop of emotion from the tender lyric. This talented band hails from Huntsville, Ala., and makes its national bow with this terrific single. It has major hit slapped across every note and should take these boys from regional acclaim to the national spotlight.—DEP

R&B

CHINGY FEATURING TYRESE **Pullin' Me Back (3:27)**

Producers: Jermaine Dupri,

PROD

Writers: J. Dupri, J. Phillips,

H. Bailey, B. Morgan,

J. Pastorious

Publishers: *Universal MCA/*

Jaco Pastorious, ASCAP

Slot-A-Lot/Capitol

Sans the Ludacris/

Disturbing Tha Peace

affiliation, Chingy's 2004

album, "Powerballin',"

pretty much tanked. The

St. Louis rapper will

attempt to regain his

status (remember his No. 2

hit "Right Thurr"?) with

third disc "Hoodstar" due

in September. Lead single

"Pullin' Me Back," featuring

charismatic crooner

Tyrese, is a smart move. It

aims straight for the ladies

and has a likable hook—

right up Chingy's alley.

We'll excuse his nasal

rhymes; he and Jermaine

Dupri are right on the

money with this cut.—CH

ROCK

DISTURBED **Land of Confusion (4:49)**

Producers: Johnny K,

Disturbed

Writers: T. Banks, P. Collins,

M. Rutherford

Publishers: *various*

Reprise

Disturbed has spruced up Genesis' 1986 hit "Land of Confusion" with a modern coat of hard rock to good effect. The more you listen to the lyric about global unrest (sadly, even more accurate all these years later), the more sense it makes for a group of Disturbed's ilk to revise it. The band left the original pretty much intact, giving the guitars more attitude with some distortion and Dan Donegan throwing in a solo without going over the top. Most listeners probably won't realize it's not Genesis performing the song until they hear David Draiman's voice, his grittier style well-suited to the words. The novelty and familiarity of "Land of Confusion" will give it an easy lift on the charts, but Disturbed making it cool for the rock crowd will keep it there.—CLT

AC

NATALIE GRANT **The Real Me (4:31)**

Producer: Bernie Herms

Writer: N. Grant

Publisher: *Nat in the Hat,*

ASCAP

Curb

▶ Christian-turned-AC supertalent Natalie Grant is on the cusp of becoming a mainstream star, thanks to current album "Awaken," which is replete with universal themes concurrent with the latter format's need to sniff out new talent to revamp its identity. First, Grant is a world-class singer, giving AC the ballads it needs to connect with grown-up listeners; and second, this song is just lovely in its vulnerable message of recognizing the magic inside all of us. "The Real Me," which she wrote, is already charting at the format so no hard sell is necessary, but Grant deserves to catapult to format staple status. She's done her job and has all the tools ready to hammer home. Will she ultimately be another champ at satellite radio that terrestrial didn't get? This will be the telling moment.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Leila Cobo, Clover Hope, Katy Kroll, Jill Menze, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

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

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

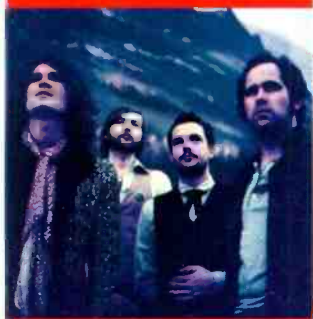


RED CARPET RUN

>>RBD, above, won 12 awards at Univision's Premios Juventud event, but the show's best spike on Top Latin Albums belongs to Don Omar's "King of Kings" (2-1, Greatest Gainer, up 23%). Aventura (26-11, up 46%) and Calle 13 (14-8, up 34%) also make jumps; RBD rises 17-14 (up 8%).

RECORD HOLDER

>>"Dance Factory: Level 4" becomes Louie DeVito's 15th entry on Top Electronic Albums (No. 12; 3,000 sold). That pads his lead as the artist with the most charted titles in the list's five-year history. Bad Boy Joe is second, with 12.



KILLERS' KICKOFF

>>The radio debut of the Killers' "When You Were Young" (No. 27 on Modern Rock) revives "Hot Fuss," which enters Top Pop Catalog Albums with a 27% increase (No. 42). The song is from the band's second set, which is due Oct. 3.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Sony BMG Reaches Weird Turn; 'Now' Leads Pack

Just when I was convinced that the music industry of the new millennium could become no more dramatic came news that a European court had ruled against the 2004 merger of Sony Music and BMG.

Guess I had always assumed that you only get "do overs" in children's games like kickball or hide-and-seek. Apparently the European Court of First Instance in Luxembourg, acting on the challenge made by Impala, a Brussels-based trade group of independent labels and publishers, has other ideas (Billboard, July 22).

The ruling that overturned European Commission (EC) approval of the merger that created Sony BMG Music adds yet another twist to the odd saga that began in November 2003, when Sony Music and BMG announced their intent to partner.

The union of two companies with such different cultures always felt like a shotgun wedding, minus the pregnancy. But where such weddings at least start in passion, the dance that brought these two together felt more like a response to perfunctory needs, resembling the dynamic of an arranged marriage.

Fact is since 1998, when Universal Music Group became the world's largest

music company through its acquisition of rival PolyGram—with barely a regulatory hitch from either the Federal Trade Commission or the EC—each of the remaining four major music conglomerates felt pressure to expand through merger or takeover. Those pressures have only increased since 2001, when album sales began to lag.

With thousands of layoffs already effected to create Sony BMG, what happens if Europe's blessing does not happen this second time around? Will Don Jenner and Michele Anthony be called back to 550 Madison Ave.? Will BMG's West Coast staff have to move from Santa Monica back to Beverly Hills? Uncharted waters indeed.

Yet smart as I try to be, and as often as I've read Impala's assertions, I still have trouble figuring out how consolidation hurts independent competitors, especially since Sony BMG Music's U.S. market share has turned out to be smaller than the combined shares those companies rang before the merger.

Prior to the wedding, Nielsen SoundScan put the combined assets of Sony and BMG at 31.27% in 2002 and 30.14% in 2003. But the newly formed Sony BMG Music slipped to 29.82% in 2004 and dipped again to 24.83% last year.

In that same time frame, SoundScan shows independently distributed albums growing. Indies hovered around 13.5% in 2002 and 2003, and slipped to 13.41% in 2004, but 2005 saw the sector grow to 18.32%. If you add major-distributed but independently owned labels like Buena Vista Music Group, Curb, Rounder and Razor & Tie to the mix, the indie share looks even more vibrant.

When six majors became five and later four, cuts to artist rosters and payrolls meant independents suddenly had access to acts with developed fan bases as well as experienced music executives to enhance their teams.

Given those potential resources and the numbers that have played out in the United States since BMG and Sony got hitched, I would imagine indie labels might be tempted to encourage, rather than thwart, further consolidation among the majors.

though the new chart-topper posts 398,000 copies, it offers little relief from summer doldrums for traditional music stores and chains.

The multilabel series' latest edition, which includes Rihanna, the Fray, Kelly Clarkson and Sean Paul among its 20 songs, saw 83% of first-week sales come from mass merchants like Wal-Mart and Target. That's consistent with recent behavior. Each edition since "Now 18" has had at least 79% of opening sales come from department stores. Since July 2002, when mass merchants logged 66% of the start for "Now 10," none has seen the sector own less than 71% of first-week sales.

This becomes the ninth "Now" to reach No. 1 and the 10th to start with at least 350,000 copies.



THE FRAY

IN THE 'NOW': The No. 1 bow by hits compilation "Now 22" makes The Billboard 200 look healthier than it did a week ago, when a posthumous Johnny Cash album led the page with 88,000 sold. But al-

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>"Bad" is the new good when it comes to the Adult Contemporary chart, where Daniel Powter's "Bad Day" is now in a four-way tie as the fifth longest-running No. 1 by a solo male vocalist in history. It is also the longest-running AC No. 1 by a solo male singer on the Warner Bros. label. To become the all-time Warner Bros. AC champ, Powter will have to surpass Faith Hill's 17-week reign with "Breathe."

>>Fred Bronson reports on the highest Billboard Hot 100 debut of John Mayer's career, where Alan Jackson's "Like Red on a Rose" stands among his debuts on Hot Country Songs and how Michelle Branch rewrites history by reaching the top 10 of Hot Country Songs with her duo the Wreckers.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,309,000	97,000	10,022,000
Last Week	9,000,000	120,000	10,474,000
Change	3.4%	-19.2%	-4.3%
This Week Last Year	10,281,000	145,000	6,349,000
Change	-9.5%	-33.1%	57.9%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	303,419,000	288,924,000	-4.8%
Digital Tracks	171,705,000	301,479,000	75.6%
Store Singles	2,999,000	2,263,000	-24.5%
Total	478,123,000	592,663,000	24.0%
Albums w/TEA*	320,589,500	319,068,900	-0.5%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

ALBUM SALES



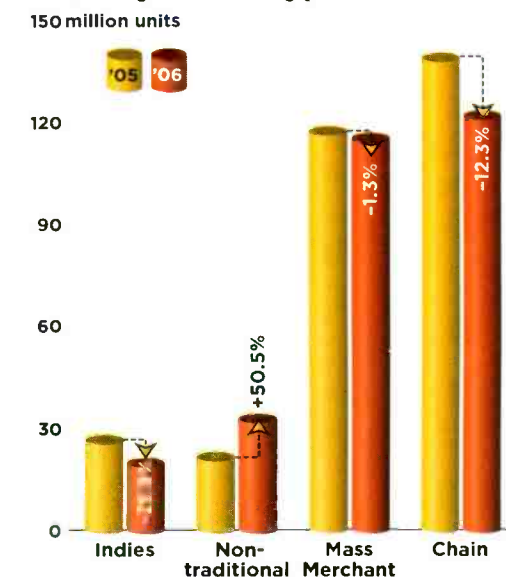
SALES BY ALBUM FORMAT

CD	294,109,000	271,910,000	-7.5%
Digital	7,055,000	15,778,000	123.6%
Cassette	1,604,000	738,000	-54.0%
Other	651,000	498,000	-23.5%

For week ending July 16, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

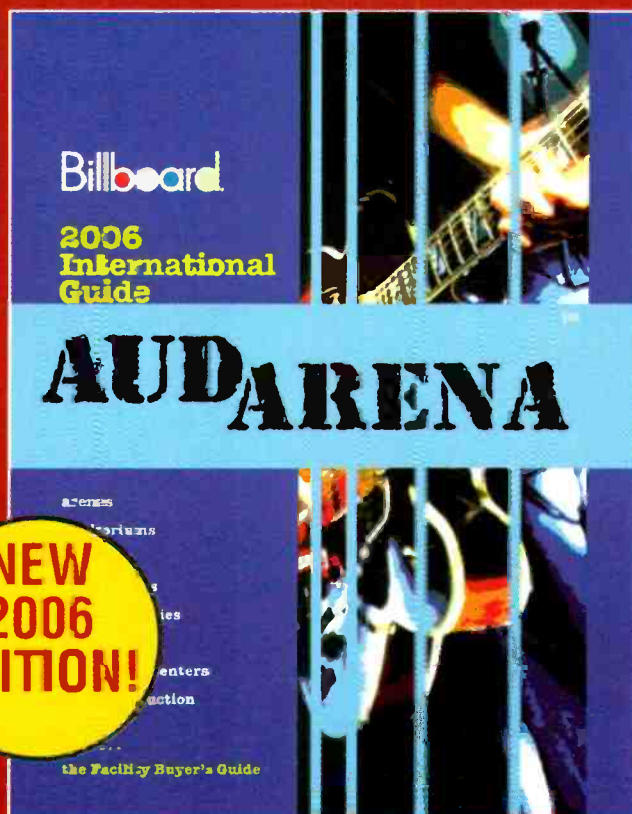
Nielsen SoundScan

Year-To-Date Album Sales By Store Type



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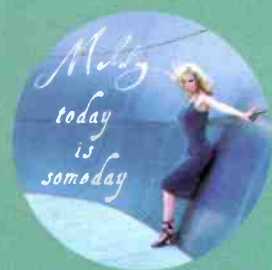
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 URBAN NETWORK

"A New Spin!
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 MTV RADIO

"Refreshing... Sassy"
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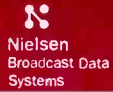
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AIRPLAY MONITORED BY

SALES DATA COMPILED BY



Billboard HOT 100

JUL 29 2006

HOT 100 AIRPLAY		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
2	3	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	1	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
4	4	SNAP YO FINGERS LIL JON (BME/TVT)
5	5	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)
6	6	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)
7	7	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)
8	10	DO IT TO IT CHERISH (SHO NUFF/CAPITOL)
9	8	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
10	11	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
11	13	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
12	9	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
13	24	SEXY LOVE NE-YO (DEF JAM/IDJMG)
14	14	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
15	12	TORN LETOYA (CAPITOL)
16	15	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)
17	21	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
18	18	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
19	20	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
20	19	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
21	16	GIMME THAT CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
22	25	ENOUGH CRYIN' MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
23	28	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
24	23	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
25	22	UNWRITTEN NATASHA BEDINGFIELD (EPIC)

1,023 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	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
2	2	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)
3	3	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
4	5	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
5	8	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
6	4	BAD DAY DANIEL POWTER (WARNER BROS.)
7	6	WALK AWAY KELLY CLARKSON (RCA/RMG)
8	7	STAY WITH YOU GOD GOO DOLLS (WARNER BROS.)
9	9	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
10	10	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
11	11	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
12	13	HIGH JAMES BLUNT (CUSTARD/ATLANTIC)
13	12	THE REAL THING BO BICE (RCA/RMG)
14	14	THE RIDDLE FIVE FORT FIGHTING (AWARE/COLUMBIA)
15	17	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
16	16	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
17	15	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
18	18	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
19	20	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
20	19	SOS RIHANNA (SRP/DEF JAM/IDJMG)
21	21	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
22	23	IS IT ANY WONDER? KEANE (INTERSCOPE)
23	25	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
24	22	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
25	26	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)

ADULT CONTEMPORARY		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
3	3	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
4	5	YOU AND ME LIFEHOUSE (GEFFEN)
5	4	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
6	7	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
7	6	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
8	8	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143 REPRISE)
9	12	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)
10	10	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (MCA/COLUMBIA)
11	9	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
12	11	MAKING MEMORIES OF US KEITH URBAN (CAPITOL/NASHVILLE/EMC)
13	13	THE RIDDLE FIVE FORT FIGHTING (AWARE/COLUMBIA)
14	15	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
15	16	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	14	DO I MAKE YOU PROUD TAYLOR HICKS (ARISTA/RMG)
17	18	SO LONG SELF MERCYME (MCA/COLUMBIA)
18	19	CRAZY IN LOVE NICOL SPONBERG (CURB)
19	17	THE REAL THING BO BICE (RCA/RMG)
20	20	WALK AWAY KELLY CLARKSON (RCA/RMG)
21	21	LOVE WILL COME BACK CHICAGO (RHINO)
22	22	FREE JON SECADA (BIG3)
23	24	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
24	23	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
25	26	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	TITLE	CERT.
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	#1 CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
2	1	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
3	3	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
4	6	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
5	4	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	
6	5	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)	
7	7	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	2
8	8	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)	
9	9	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
10	12	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
11	-	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	
12	10	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
13	11	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
14	14	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
15	13	SOS RIHANNA (SRP/DEF JAM/IDJMG)	
16	15	BAD DAY DANIEL POWTER (WARNER BROS.)	5
17	16	SNAP YO FINGERS LIL JON (BME/TVT)	
18	17	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
19	19	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
20	18	STARS ARE BLIND PARIS HILTON (WARNER BROS.)	
21	22	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
22	24	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	
23	23	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)	
24	28	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
25	20	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)	

THIS WEEK	LAST WEEK	TITLE	CERT.
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
51	45	MS. NEW BOOTY BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
52	49	WHEN THE STARS GO BLUE TIM MCGRAW (CURB)	
53	56	STAY WITH YOU GOD GOO DOLLS (WARNER BROS.)	
54	53	I LOVE MY B**** BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)	
55	52	EVERYTIME WE TOUCH CASCADA (ROBBINS)	2
56	37	SINGLE NATASHA BEDINGFIELD (EPIC)	
57	66	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) RODNEY ATKINS (CURB)	
58	-	SUDDENLY I SEE KT TUNSTALL (RELENTLESS)	
59	55	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)	
60	-	MAKEDAMNSURE ISRAEL KAMARAW/OLE (MOUNTAIN APPLE)	
61	71	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	
62	54	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)	
63	65	ME AND MY GANG RASCAL FLATTS (LYRIC STREET)	
64	-	BRAND NEW GIRLFRIEND STEVE HOLY (CURB)	
65	70	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
66	-	HUSTLIN' (REMIX) RICK ROSS FEAT. BUSTA RHYMES (DESERT STORM)	
67	60	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	3
68	62	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	5
69	74	SWING TRACE ADKINS (CAPITOL/NASHVILLE)	
70	61	IS IT ANY WONDER? KEANE (INTERSCOPE)	
71	67	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)	
72	-	LET U GO ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
73	68	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
74	73	THE ADVENTURE ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
75	69	PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG)	2

THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	#1 STEADY, AS SHE GOES THE RAGONTEURS (THIRD MAN/V2)	
2	1	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	☆
3	3	MISS MURDER AFI (TINY EVIL/INTERSCOPE)	
4	4	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)	
5	5	VICARIOUS TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
6	11	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
7	6	THE ADVENTURE ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
8	7	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
9	8	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
10	9	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)	
11	10	LIFE WASTED PEARL JAM (J RMG)	☆
12	12	WOMAN WOLFMOTHER (MODULAR/INTERSCOPE)	
13	13	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)	
14	14	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)	☆
15	17	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
16	-	ORIGINAL FIRE AUDIOSLAVE (INTERSCOPE/EPIC)	☆
17	15	COMING UNDONE KORN (VIRGIN)	
18	16	ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS (COLUMBIA)	☆
19	18	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)	
20	19	KNIGHTS OF CYDONIA MUSE (TASTE MEDIA/WARNER BROS.)	
21	20	DON'T WAIT DASHBOARDO CONFESSIONAL (VAGRANT/INTERSCOPE)	☆
22	26	IS IT ANY WONDER? KEANE (INTERSCOPE)	
23	21	SNOWS OPEN SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
24	24	READY TO FALL RISE AGAINST (GEFFEN)	☆
25	23	THESE THINGS SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	2	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	3	21	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
4	4	13	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
5	6	14	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
6	5	7	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
7	9	14	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
8	10	24	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
9	8	24	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
10	7	21	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
11	11	16	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
12	12	25	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	14	7	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
14	13	25	SOS	RIHANNA (SRP/DEF JAM/DJMG)
15	17	21	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
16	16	6	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
17	20	21	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
18	18	12	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
19	25	8	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
20	15	7	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
21	19	23	BAD DAY	DANIEL FOWTER (WARNER BROS.)
22	22	11	SNAP YO FINGERS	LIL' JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
23	28	8	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWNUFF/CAPITOL)
24	21	28	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
25	23	15	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
26	26	4	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
27	27	38	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
28	-	1	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARIE/COLUMBIA)
29	32	21	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
30	33	11	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
31	31	11	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
32	30	15	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
33	35	3	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
34	47	2	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
35	29	5	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
36	36	5	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
37	37	16	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
38	41	6	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
39	24	3	SOMEWHERE OVER THE RAINBOW	KATHARINE MCPHEE (RCA/RMG)
40	42	5	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
41	39	12	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
42	38	23	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
43	40	39	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
44	43	14	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
45	53	4	SEXY LOVE	NE-YO (DEF JAM/DJMG)
46	44	13	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
47	46	15	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
48	48	13	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
49	52	9	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
50	51	6	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	50	17	HOW TO SAVE A LIFE	THE FRAY (EPIC)
52	54	14	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
53	89	2	SCOTTY DOESN'T KNOW	LUSTRA (XOFF)
54	49	12	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
55	55	9	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
56	45	10	SINGLE	NATASHA BEDINGFIELD (EPIC)
57	62	14	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
58	60	10	SUMMERTIME	KENNY CHESNEY (BNA)
59	65	8	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
60	59	7	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAMS & KELIS (AFTERMATH/INTERSCOPE)
61	58	21	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
62	61	16	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
63	-	1	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
64	56	16	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
65	73	3	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	ROONEY ATKINS (CURB)
66	64	8	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
67	-	1	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
68	-	3	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
69	63	26	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
70	75	3	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
71	-	1	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
72	71	8	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
73	92	2	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
74	68	5	IS IT ANY WONDER?	KEANE (INTERSCOPE)
75	77	4	SWING	TRACE ADKINS (CAPITOL (NASHVILLE))
76	72	27	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
77	74	13	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/DJMG)
78	70	4	CALL ON ME	JANET & NELLY (VIRGIN)
79	76	14	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
80	78	3	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
81	87	3	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
82	81	6	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
83	79	9	I DARE YOU	SHINEDOWN (ATLANTIC)
84	88	7	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
85	66	27	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO 50 DEF/VIRGIN)
86	84	3	WHO KNEW	PINK (LAFACE/ZOMBA)
87	83	4	COMING UNDONE	KORN (VIRGIN)
88	91	30	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
89	99	2	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
90	-	1	WHO SAID	HANNAH MONTANA (WALT DISNEY)
91	67	5	DON'T WAIT	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
92	100	2	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
93	95	11	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
94	-	1	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
95	86	5	REAL GONE	SHERYL CROW (WALT DISNEY)
96	85	2	SAVING GRACE	TOM PETTY (AMERICAN/WARNER BROS.)
97	-	1	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
98	80	2	BOJANGLES	PITBULL (DIAZ BROTHERS/TVT)
99	93	8	ONE	MARY J. BLIGE AND U2 (MTRIARCH/GEFFEN)
100	96	7	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	2	14	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	☆
3	7	10	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	☆
4	6	15	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
5	5	22	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
6	4	15	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
7	8	17	STAY WITH YOU (CABLE CAR)	THE FRAY (EPIC)	
8	9	7	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
9	3	16	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
10	12	6	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
11	11	9	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
12	10	22	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
13	13	18	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
14	30	2	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
15	14	5	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)	
16	17	11	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
17	15	2	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
18	16	14	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
19	19	21	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	☆
20	21	8	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	
21	18	25	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
22	25	6	DO IT TO IT	CHERISH (SHOWNUFF/CAPITOL)	
23	20	6	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
24	22	36	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
25	23	4	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	

119 stations in top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
29	7	7	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
27	26	17	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
2E	27	20	BAD DAY	DANIEL FOWTER (WARNER BROS.)	☆
2E	24	12	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
30	32	8	SNAP YO FINGERS	LIL' JON (BME/TVT)	
31	13	13	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
32	1	1	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
33	36	8	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
34	5	5	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
3E	33	9	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
3E	38	5	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
37	35	4	CALL ON ME	JANET & NELLY (VIRGIN)	
38	39	4	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
3E	40	1	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
40	37	10	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
41	41	4	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
42	1	1	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	
43	42	3	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
44	3	3	I DARE YOU	SHINEDOWN (ATLANTIC)	
4E	46	2	SEXY LOVE	NE-YO (DEF JAM/DJMG)	
4E	43	12	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
47	48	16	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
4E	45	12	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	
4	-	1	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
5C	47	23	THE REAL THING	BO BICE (RCA/RMG)	

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.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 DO I MAKE YOU PROUD/TAKIN IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	3	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	3	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
4	8	9	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	6	2	KOOL AID	LIL' BASS FEATURING JT MONEY (PIPELINE)
6	-	1	DOROTHY AT FORTY	CURSIVE (SADDLE CREEK)
7	7	15	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
8	5	3	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
9	13	5	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)
10	9	7	GET TOGETHER	MADONNA (WARNER BROS.)
11	10	1	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
12	11	9	DO IT TO IT	CHERISH (SHOWNUFF/CAPITOL)
13	14	3	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
14	16	2	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
15	12	19	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
16	22	3	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)
17	30	3	GET EM, GOT EM	WILLIE JOE (WATABOY)
18	18	4	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
19	24	9	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
20	23	24	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
21	17	3	THE YOUNGEST WAS THE MOST LOVED	MORRISSEY (ATTACK/SANCTUARY)
22	19	4	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
23	29	19	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (METROPOLIS)
24	21	2	SORRY	MADONNA (WARNER BROS.)
25	39	2	BING BING BAM BAM	2 GUTTA (OKTOPUS)

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	
CHRISTINA AGUILERA Ain't No Other Man RMG (76.3)	8
RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7)	-
PINK Who Knew ZOMBA (70.3)	-
TEDDY GEIGER These Walls COLUMBIA (68.3)	-
ADULT TOP 40	
GOO GOO DOLLS Stay With You WARNER BROS. (73.4)	8
JOHN MAYER Waiting On The World To Change COLUMBIA (67.7)	15
RASCAL FLATTS What Hurts The Most HOLLYWOOD (75.1)	21
ADULT CONTEMPORARY	
BON JOVI Who Says You Can't Go Home IDJMG (75.7)	9
CHRIS BICE When Did You Fall In Love With Me COLUMBIA (75.2)	10
FIVE FOR FIGHTING The Riddle COLUMBIA (65.3)	13
KT TUNSTALL Black Horse & The Cherry Tree VIRGIN (75.7)	14
RASCAL FLATTS What Hurts The Most HOLLYWOOD (89.6)	15
DEBBY CAMP So Long Self COLUMBIA (69.5)	17
MODERN ROCK	
PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2)	15
☆ AUDIOSLAVE Original Fire EPIC (70.6)	16
LOSTPROPHET Rooftops COLUMBIA (55.5)	18
RSE AGAIN Ready To Fall GEFFEN (58.7)	24
RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (69.0)	26
HOBBS & BAKE Inside Of You IDJMG (58.0)	28
☆ DISTURBED Land Of Confusion REPRISE (66.2)	34
TOOL The Pat ZOMBA (72.0)	36
DEPTH CARS FOR CUTIE	
I Will Follow You In The Dark ATLANT	

Billboard R&B/HIP-HOP

JUL
29
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		1
2	63	2	GREATEST GAINER THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5639/KOCH (17.98)	History In The Making		2
3	2	1	YUNG JOC BLOCK/BAD BOY SOUTH 83937/AG (18.98)	New Joc City		1
4	1	1	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
5	3	1	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
6	7	11	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		1
7	6	9	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		1
8	4	10	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
9	5	10	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		2
10	NEW	1	RHYMEFEST ALLI/O/J 70371*/RMG (11.98)	Blue Collar		10
11	8	3	SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music		1
12	9	7	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		1
13	11	12	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		1
14	10	13	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
15	12	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SDUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		1
16	25	21	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		1
17	15	14	MARY J. BLIGE MTRIA/RCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
18	13	8	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery		8
19	16	18	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		2
20	17	26	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		3
21	14	5	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		5
22	21	23	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		1
23	19	23	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
24	28	25	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
25	22	17	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
26	27	24	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		1
27	27	1	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		3
28	58	52	PACE SETTER SMOKEY ROBINSON NEW DOOR 006641/UME (13.98)	Timeless Love		18
29	16	24	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		1
30	30	34	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
31	NEW	1	D-BLOCK D-BLOCK 5885/KOCH (15.98 CD/DVD) ⊕	D-Block: The CD/DVD Mixtape		31
32	23	22	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
33	4	21	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		2
34	20	30	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		2
35	32	31	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		1
36	29	33	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		6
37	3	2	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
38	36	16	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me		16
39	37	21	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		1
40	38	40	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
41	NEW	1	BIZZY BONE REAL TALK 25 (17.98)	The Midwest Cowboy		41
42	39	39	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		28
43	34	35	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		2
44	31	29	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
45	43	3	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
46	40	38	VARIOUS ARTISTS VP 1759* (16.98 CD/DVD) ⊕	Reggae Gold 2006		17
47	46	41	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		1
48	45	44	CHRISTINA MILIAN ISLAND 006481*/IDJMG (13.98)	So Amazin'		3
49	42	46	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		3
50	35	47	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
51	47	49	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
52	83	91	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor		22
53	57	56	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
54	50	50	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
55	41	45	SOUNDTRACK UNIVERSAL MOTOWN 00702/UMRG (13.98)	The Fast And The Furious: Tokyo Drift		23

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	48	42	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied		25
57	56	53	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale		1
58	49	51	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
59	52	54	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
60	55	66	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
61	56	69	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		1
62	44	45	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
63	54	60	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
64	67	100	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕Ⓜ	Lyfe 268-192		1
65	61	58	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
66	53	48	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith		1
67	NEW	1	KHIA PHASE ONE COMMUNICATIONS/TME 7001/WARLOCK (15.98)	Gangstress		67
68	51	64	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz		20
69	60	61	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		65
70	62	63	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		1
71	65	57	SOUNDTRACK RSMG 006592/IDJMG (11.98)	Waist Deep		1
72	67	79	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		1
73	64	55	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times		35
74	68	76	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		3
75	80	78	WILL DOWNING HIP-D 004869/UME (9.98)	The Best Of Will Downing: 20th Century Masters The Millennium Collection		32

▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	5	#1 KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	
2	3	21	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
3	2	19	JAMES HUNTER GO 612187/RDUNDER	People Gonna Talk	
4	4	6	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	
5	6	27	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
6	5	4	WALTER TROUT AND FRIENDS RUF 1117	Full Circle	
7	7	5	INDIGENOUS VAN-GUARD 79800	Chasing The Sun	
8	8	70	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
9	9	40	SUSAN TEDESCHI VEPVE FORECAST 005111/VG	Hope And Desire	
10	NEW	1	LIL' ED & THE BLUES IMPERIALS ALLIGATOR 4909	Rattleshake	
11	10	7	GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff	
12	NEW	1	IRMA THOMAS ROUNDER 612186	After The Rain	
13	RE-ENTRY	1	CHARLIE MUSSELWHITE REAL WORLD 58547/NARADA	Delta Hardware	
14	NEW	1	B.B. KING GEFFEN/CHRONICLES 006587/UME	Gold	
15	RE-ENTRY	1	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	

BETWEEN THE BULLETS rgeorge@billboard.com

PIMP C LANDS FIRST NO. 1 ALBUM

Pimp C takes a firm grip of his first No. 1 on the Top R&B/Hip-Hop Albums and highest rank yet on the Billboard 200 with "Pimpalation." Single "Pourin' Up" is doing well in Austin, Houston and Memphis but has mostly been ignored outside the South. The set was priced for \$9.99 at Best Buy, and a limited-edition two-CD set went for less than \$12 at four price-driven chains. —Raphael George



After his release from prison, Pimp C hit the stu-

JUL 29 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	29	#1 SNAP YO FINGERS	LIL JON (BME/TVT)	☆
2	3	20	TORN	LETOYA (CAPITOL)	☆
3	4	17	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
4	8	16	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
5	7	6	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
6	5	17	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
7	1	24	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
8	12	11	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
9	10	8	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
10	6	15	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
11	13	12	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
12	14	11	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
13	9	16	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
14	11	18	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
15	16	5	CALL ON ME	JANET & NELLY (VIRGIN)	☆
16	22	10	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
17	17	15	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
18	21	14	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.A.M. (AFTERMATH/INTERSCOPE)	☆
19	20	38	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
20	14	23	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
21	26	6	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
22	23	36	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
23	30	8	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
24	31	7	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
25	24	21	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	19	21	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
27	29	25	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
28	28	24	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
29	18	44	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
30	25	12	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆
31	34	14	HMM HMM	BEENIE MAN (SHOCKING VIBES/VIRGIN)	☆
32	37	7	SHINE	LUTHER VANDROSS (LEGACY/J/RMG)	☆
33	36	5	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
34	46	4	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
35	43	6	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
36	35	13	GHETTO STORY	CHAM (MADHOUSE/ATLANTIC)	☆
37	51	6	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
38	45	38	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
39	27	25	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
40	40	17	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
41	32	20	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
42	49	3	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
43	41	16	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	☆
44	38	26	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
45	33	22	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
46	53	4	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)	☆
47	39	30	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
48	47	34	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
49	51	7	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆
50	44	41	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
2	2	33	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
3	3	27	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
4	4	21	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
5	6	35	SHINE	LUTHER VANDROSS (LEGACY/J/RMG)	☆
6	5	31	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
7	35	35	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
8	8	27	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
9	9	21	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
10	12	42	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
11	14	6	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
12	13	13	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
13	11	44	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
14	10	17	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	☆
15	16	15	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
16	15	11	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
17	19	18	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
18	0	13	TORN	LETOYA (CAPITOL)	☆
19	17	16	TAKE CARE OF U	SHANICE (IMAJAH/PLAYTME)	☆
20	18	20	THE CHOSEN ONE	JAMHEIM (OVINE MILL/WARNER BROS.)	☆
21	26	3	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
22	22	19	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	10	10	THE FACT IS (I NEED YOU)	JILL SCOTT (EPIC/HIDDEN BEACH)	☆
24	23	23	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
25	31	21	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
2	3	3	KOOL AID	L' BASS FEAT. J.T. MONEY (PIPELINE)	☆
3	4	4	GET EM, GOT EM	WILLIE JOE (WATABOY)	☆
4	4	3	OH	KAYO FEAT. ALEXANDRIA HEARD (MALDUF)	☆
5	6	4	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	☆
6	2	5	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)	☆
7	13	2	BING BING BAM BAM!!!	Z GUTTA (OKTOPIUS)	☆
8	8	8	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	☆
9	11	3	LAY BACK RELAX (THE MASSAGE SONG)	P.T.A. MON (OKTOPIUS)	☆
10	1	1	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆
11	10	4	SOLDIER SONG	SAPO (TEE-N-TEE)	☆
12	16	16	SWEAT	JES (CELESTIAL ARTS PUBLISHING)	☆
13	17	17	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)	☆
14	17	17	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	☆
15	18	23	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
16	9	14	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	☆
17	20	17	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
18	30	5	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
19	12	13	PICK IT UP	K'PRIS (OPHIR)	☆
20	14	13	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
21	17	17	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
22	25	20	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
23	23	12	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	☆
24	46	20	OOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	☆
25	27	22	LIKE ME	BORNISCAR (MLAR)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	18	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
2	1	15	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
3	3	10	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
4	4	19	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
5	5	13	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
6	6	16	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
7	7	10	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
8	9	14	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
9	8	19	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
10	10	5	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
11	15	7	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
12	11	14	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
13	13	13	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
14	20	6	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
15	14	20	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
16	12	26	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
17	18	8	TORN	LETOYA (CAPITOL)	☆
18	22	5	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
19	5	5	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	☆
20	5	5	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	17	18	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
22	23	4	CALL ON ME	JANET & NELLY (VIRGIN)	☆
23	19	11	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.A.M. & KELIS (AFTERMATH/INTERSCOPE)	☆
24	21	20	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	25	25	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆

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	
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (82.5)	12
JANET & NELLY Call On Me VIRGIN (92.2)	15
SEAN PAUL FEAT. KEYSHIA COLE (When You Gonna Give It Up To Me) ATLANTIC (74.7)	16
YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK I Know You See It IDJMG (68.4)	21
LYFE JENNINGS S.E.X. SUM (38.2)	24
OMARION Entourage SUM (79.7)	33
RIHANNA Unfaithful IDJMG (66.2)	34
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (70.0)	37
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	42
PHARRELL FEAT. KANYE WEST Number One INTERSCOPE (74.7)	46
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	49
SAMMIE Yee Should Be My Girl MOTOWN UNIVERSAL (73.7)	59
☆ MONICA FEAT. DEM FRANCHIZE BOYZ (Evertime The Best Drop) RMG (84.6)	67
MARY J. FEAT. MARQUES HOUSTON Good Lookin Out UNIVERSAL MOTOWN (76.6)	72
☆ THREE 6 MAFIA Side 2 Side SUM (66.8)	-
RHYTHMIC AIRPLAY	
SEAN PAUL FEAT. KEYSHIA COLE (When You Gonna Give It Up To Me) ATLANTIC (75.8)	11
T.I. Why You Wanna ATLANTIC (66.8)	13
NE-YO Sexy Love IDJMG (82.4)	14
LETOYA Torn CAPITOL (72.8)	17
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	18
JANET WITH NELLY Call On Me VIRGIN (92.1)	22
THE PACK Vans ZOMBA (71.9)	25
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	26
FRENK E J That Girl SUM (65.1)	27
YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK I Know You See It IDJMG (68.4)	31
BROWN BOY Superman AME (85.4)	32
OMARION Entourage SUM (75.8)	35
☆ THE PUSSEYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	36
☆ BROCKE HOGAN About Us WARNER BROS. (82.7)	39
S-W FEEFA FEAT. LUDACRIS Need A Boss IDJMG (73.3)	40
JIEBS Chain Hang Low GEFFEN (83.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	18	#1 THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley	ARISTA NASHVILLE		1	31	33	39	MOUNTAINS M. BRIGHT (R. MC DONALD, L. BOONE, P. NELSON)	Lonestar BNA		31	
2	2	17	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	BNA		1	32	30	17	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE		30	
3	3	23	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		1	33	34	8	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE		33	
4	4	14	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. OILON)	Toby Keith	SHOW DOG NASHVILLE		1	34	37	3	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL		34	
5	5	26	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB		1	35	38	4	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK		35	
6	7	9	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	MCA NASHVILLE		6	36	35	9	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET		35	
7	6	10	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	LYRIC STREET		7	37	32	20	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW		32	
8	11	10	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	MAVERICK/WARNER BROS./WRN		1	38	36	16	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION		36	
9	13	11	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY		4	39	49	5	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. OULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA		39	
10	6	5	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE		2	40	41	13	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY		40	
11	14	20	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	CURB		11	41	39	44	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC		39	
12	12	8	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBURGER, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		1	42	42	1	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE		42	
13	13	9	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill	ARISTA NASHVILLE		13	43	42	5	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		42	
14	14	24	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL		18	44	40	1	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		40	
15	15	20	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw	CURB		1	45	43	3	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW		43	
16	19	22	AIR POWER SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill	WARNER BROS./WRN		16	46	44	11	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols MERCURY		43	
17	15	16	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY		16	47	46	11	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH		46	
18	17	13	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. SHERILL)	Josh Turner	MCA NASHVILLE		17	48	45	6	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET		45	
19	23	4	GREATEST GAINER GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait	MCA NASHVILLE		19	49	55	20	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		49	
20	20	10	FEELS JUST LIKE IT SHOULD D. GEMMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green	BNA		20	50	47	12	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5		47	
21	13	18	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA		18	51	58	2	IT'S TOO LATE TO WORRY M. BRIGHT, D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB		51	
22	22	21	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	LYRIC STREET		22	52	48	12	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand ASYLUM-CURB		42	
23	24	9	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich	WARNER BROS./WRN		23	53	50	5	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB		50	
24	25	20	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. O. MAHER, C. KOESEL)	Danielle Peck	BIG MACHINE		24	54	60	10	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban CAPITOL		50	
25	21	19	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland	MERCURY		17	55	56	3	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band MERCURY		53	
26	25	12	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins	CAPITOL		25	56	56	3	GOOD GOOD LOVIN' B. MCCOMAS (B. MCCOMAS)	Brian McComas KATAPULT		56	
27	27	15	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA		27	57	54	2	WAIT FOR ME B. SEGER (B. SEGER)	Bob Seger HIDEOUT/CAPITOL		54	
28	26	15	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	EPIC/COLUMBIA		28	58	52	8	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle CAPITOL		52	
29	29	22	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, L. TURNER)	Blaine Larsen	GIANTS/SLAYER/BNA		29	59	59	2	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	Steve Azar DANG/MIDAS/NEW REVOLUTION		59	
30	31	33	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson	COLUMBIA		30	60	RE-ENTRY	5	ONE SECOND CHANCE K. BEARD, B. CHANCEY (A. ALBRITTON, C. DUBOIS, D. TURNBULL)	Jeff Bates RCA		59	

With spins at 60 monitored stations, duo takes chart's biggest jump in third week on list (2.8 million impressions).

Lead single from autumn release earns Greatest Gainer with chart's biggest boost (3.4 million).

Single collects 943,000 impressions; bows on HitPredictor list with 81.1 score.

HITPREDICTOR

DATA PROVIDED BY
promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates new release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY					
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	1	FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	16	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	35
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	3	JOSH TURNER Would You Go With Me MCA NASHVILLE (39.5)	18	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	43
TOBY KEITH A Little Too Late SHOW DOG (87.0)	4	GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	19	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	44
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	5	PAT GREEN Feels Just Like It Should BNA (78.5)	20	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	45
GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	6	MIRANDA LAMBERT New Strings EPIC (89.1)	28	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	43
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	8	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	29	☆ BRIAN MCCOMAS Good Good Lovin' KATAPULT (81.1)	56
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	13	GRETCHEN WILSON California Girls COLUMBIA (81.0)	30		
		LONESTAR Mountains BNA (89.6)	31		

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COUNTRY MUSIC UPDATE

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BillboardRadioMonitor.com

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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ALL CHARACTERS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

WRECKERS DO NEW DUOS PROUD IN TOP 10

Michelle Branch makes country chart history as half of new country duo the Wreckers, her union with Jessica Harp.

The pair takes "Leave the Pieces" 11-8, marking the first time a rookie duo lands a top 10 with a track from a debut album since Montgomery Gentry did so with second single "Lonely and Gone" in October 1999. That song peaked at No. 5 in the Nov. 6, 1999, issue, and remains the most recent top five entry from a new twosome's debut set.



THE WRECKERS

No duo has taken a debut to No. 1 since Brooks & Dunn spent two weeks at the top with "Brand New Man" in September 1991.

Also of note on this week's Hot Country Songs is that Brad Paisley's "The World" spends a second week atop the chart. Half of Paisley's six chart-toppers have now spent more than one week atop the page. Form at veteran Alan Jackson also registers his highest solo bow in three years with "Like Red on a Rose" at No. 42.

—Wade Jesser

JULY 29 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	2	18	#1 DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Fakim & Ken-Y	1
2	1	3	11	ANGELITO W.O. LANDRON (W.O. LANDRON, E. LIND)	Dcn Omar	1
3	3	1	1	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)	Shakira Featuring Wycle Jean	1
4	5	12	5	NO, NO, NO A. PENNA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos	4
5	4	4	16	CAILE LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino	2
6	8	7	7	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Jean Sebastian	6
7	6	5	2	MACHUCANDO LUNY TUNES (R. AYALA, E. OAVILA)	Daddy Yankee	2
8	10	13	7	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera	8
9	16	15	5	ESTOY CON EL Y PIENSO EN TI S. GEORGE, B. BENZOZZO (A. MONTALBAN)	Anais	9
10	14	20	6	ESTE CORAZON A. AVILA (A. AVILA)	RBD	10
11	9	9	8	ME VOY C. LOPEZ, J. VENEGAS (J. VENEGAS)	Julieta Venegas	9
12	7	6	22	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba	6
13	12	13	21	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura	6
14	13	14	5	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy	13
15	17	16	10	UNA CANCION QUE TE ENAMORE NOT LISTEO (S. PRIMERA, Y. MARRUFO)	Servando Y Florantino	13
16	20	17	6	PENSANDO EN TI F. J. BAUTISTA, H. PEREZ (F. J. BAUTISTA, A. QUINN, M. FIGUEROA, H. PEREZ)	Frankie J	16
17	11	10	12	NUESTRO AMOR SE HA VUELTO AYER J. M. LUGO (C. BRANT, A. LERNER)	Victor Manuelle Featuring Yuridia	8
18	21	23	4	A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)	Ficardo Arjona	18
19	48	47	3	GREATEST GAINER G. GARCIA (O. RODRIGUEZ)	Los Huracanes Del Norte	19
20	19	19	15	QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral	11
21	31	36	4	CHA CHA JEEVEE, J. O. MEJIA, N. SEROUSSI	Chelo	21
22	15	22	11	HERE WE GO YO H. DELGADO, S. C. CARTER, A. CALO, A. PENNA (H. DELGADO, S. C. CARTER)	Hector "El Father" Bambino Featuring El Presedente	15
23	24	26	6	TE COMPRO O. J. TREVINO, D. LOPEZ JR. (E. PAZ)	Duelo	18
24	27	43	3	PAM PAM LUNY TUNES TAINY (WISIN, YANDEL, F. Saldana, M. E. MASIS)	Wisin & Yandel	24
25	22	24	1	ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA)	Irtc cable	17



Reggaeton duo scores first No. 1 on this chart. Album re-enters The Billboard 200 at No. 184 (up 29%).



Colombian singer/songwriter's first appearance on this chart. Song moves into the top 10 on Tropical Airplay.

Anthony's new greatest-hits set bows at No. 3 on Top Latin Albums; No. 110 on The Billboard 200.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	18	11	15	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. ODOM)	Alejandra Guzman	6
27	23	25	14	ADIOS A MI AMANTE J. L. TERRAZAS (J. VELAZQUEZ, AGUILAR)	Grupo Montez De Durango	18
28	25	8	15	COMO DUELE (BARRERA DE AMOR) A. POSSE, M. L. ARRIAGA, J. E. MURGIA (M. L. ARRIAGA, J. E. MURGIA)	Noelia	8
29	28	42	3	MARIPOSAS NOT L. STEO (STAITI)	Enanitos Verdes	28
30	32	29	3	CHEVERE TINY (J. RAMOS, M. E. V. S. S. N. HOWELLNOTCH)	Voltio Featuring Notch	29
31	26	21	20	LO QUE SON LAS COSAS S. GEORGE, B. BENZOZZO (L. A. MARQUEZ)	Anais	1
32	45	-	2	LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. ORTIZ, A. F. CRUZ, MORA, J. J. ALVAREZ, SOTO MAJOR)	Noriega Featuring Angel & Khrlz & Divino	32
33	HOT SHOT DEBUT	1	1	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENIX, J. HENRIQUEZ, D. BENNETT, N. STAFF)	Sean Paul Featuring Keyshia Cole	33
34	33	38	5	DEJALE CAER TO EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES)	Yomo Featuring Hector "El Father"	33
35	37	28	18	INSENSIBLE A TI (ME PONE A MIL) J. SEBASTIAN (A. VILLARREAL)	Alicia Villarreal	19
36	42	41	3	NO QUIERE NIVIO NELY (NELY, J. DE LA CRUZ)	Nejo Featuring Tego Calderon	36
37	30	27	10	VOY A LLOFAR POR TI LOS RIELEROS DEL NORTE (R. GONZALEZ, MORA)	Los Rieleros Del Norte	20
38	11	-	7	PAYASO LOC NOT L. STEO (J. L. RODRIGUEZ)	Patrulla 81	29
39	44	39	5	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir	39
40	36	46	11	MUCHACHITA DE OJOS TRISTES D. GOMEZ (J. M. GALLO, A. F. VERA, J. M. FORTET)	Sergio Vega	29
41	NEW	1	1	TE MANDO FLORES B. OSSA (J. F. FONSECA)	Fonseca	41
42	38	32	18	ABRAZAME M. DOMM (M. DOMM)	Camila	30
43	40	37	8	NO ES UNA NOVELA M. DELEON (O. CRUZ, SANCHEZ)	Monchy & Alexandra	31
44	34	31	13	TE EXTRANO M. DELEON, M. RIVERA, A. MICALGO (C. MEJIA)	Xtreme	31
45	43	-	2	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony	43
46	NEW	1	1	DE RODILLAS TE PIDO A. GARCIA IBARRA, F. SOSA	Alegres De La Sierra	46
47	NEW	1	1	LOS MATE N. S. Y. NALDO (T. CALDERON, F. PABILI, A. A. CANTORAL, GARCIA, R. CANTORAL)	Tego Calderon	47
48	47	49	4	DETRAS DE LA PUERTA E. PEREZ (A. CEJUDO)	El Chapo De Sinaloa	47
49	RE-ENTRY	5	5	CONTIGO SE VA L. FOCIOA, BACILOS (J. VILLAMIZAR)	Bacilos	42
50	46	35	7	INGRATITUD LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte	22

TOP LATIN ALBUMS™

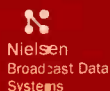
THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	9	#1 GREATEST GAINER VI 006662/MACHETE (15.98)	DON OMAR King Of Kings	1	1
2	1	1	3	VARIOUS ARTISTS Hector Bambino "El Father" Present: Los Rompe Discotekas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888/IDJMG (13.98)	Los Rompe Discotekas	1	1
3	HOT SHOT DEBUT	1	1	MARC ANTHONY SONY BMG NORTE 81251 (16.98)	Slgo Siendo Yo	3	3
4	3	3	31	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo	1	1
5	5	5	36	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	2	1
6	6	4	17	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/SONY BMG NORTE 7244/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1	1
7	11	13	25	RAKIM & KEN-Y PINA 270163/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
8	14	15	3	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
9	4	-	2	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	4	4
10	9	9	3	EMMANUEL SONY BMG NORTE 84971 (15.98) ⊕	Historias De Toda La Vida... Los Exitos	1	1
11	26	26	6	PACE SETTER PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
12	8	8	17	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98) ⊕	Borrón Y Cuenta Nueva	1	1
13	12	11	10	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
14	17	13	4	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor	11	11
15	13	10	6	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	1	1
16	10	6	4	ALACRANES MUSICAL UNIVISION 310839/UG (13.98) ⊕	A Paso Firme	3	3
17	16	12	5	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	7	7
18	15	7	3	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	7	7
19	7	-	2	VARIOUS ARTISTS DISA 720876 (11.98)	Alfredo Ramirez Corral: Libros	7	7
20	20	23	15	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3
21	22	21	11	MONCHY & ALEXANDRA J&M 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	9	9
22	18	17	5	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
23	33	24	6	FRANKIE J COLUMBIA 96494/SONY BMG NORTE (18.98)	Un Nuevo Dia	1	1
24	29	23	3	DON OMAR V/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1	1
25	NEW	1	1	CUISILLOS MUSART 3777/BALBOA (11.98)	Amor Gitano	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	19	19	10	ANDREA BOCELLI SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO (18.-8)	Amor	1	1
27	24	16	3	DUELO UNIVISION 310724/UG (12.98) ⊕	Relaciones Conflictivas	1	1
28	31	32	4	LOS CAMINANTES SONY EMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	1	1
29	23	14	5	PATRULLA 81 DISA 720852 (11.98)	Terra Extraña	3	3
30	28	25	7	VICTOR MANUELLE SONY EMG NORTE 74390 (16.98)	Decision Unanime	1	1
31	30	27	4	ROCIO DURCAL SONY EMG NORTE 71124 (15.98) ⊕	Amor Eterno: Los Exitos	2	2
32	21	-	2	VARIOUS ARTISTS DISA 720877 (11.98)	Greatest Hits Duranguenses 2003-2005	21	21
33	34	33	10	ANA GABRIEL SONY EMG NORTE 95902 (15.98)	Historia Ce Una Reina	5	5
34	35	29	5	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (7.95)	Antologia De Un Rey Vol. 2	15	15
35	27	40	3	VARIOUS ARTISTS SONY EMG NORTE 653077/MACHETE (16.98)	Luny Tunes: Mas Flow 8: The Beginning	27	27
36	32	30	5	RBD EMI TELEVISION 5E122 (13.98) ⊕	RBD: Live in Hollywood	1	1
37	41	-	2	ENANITOS VERDES UNIVERSAL LATINO E91202 (14.98)	Pescado Original	37	37
38	45	42	4	LUNY TUNES & BABY RANKS MAS FLOW 230077/MACHETE (14.98)	Mas Flow 2	2	2
39	49	43	1	LOS TUCANES DE TIJUANA UNIVISION 3109 4/U3 (13.98) ⊕	En Vivo - Siempre Contigo	23	23
40	37	22	3	LOS HURACANES DEL NORTE UNIVISION 310888/U3 (13.98) ⊕	Furo Pa' Arriba	1	1
41	42	35	4	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1	1
42	36	31	5	LOS TIGRES DEL NORTE FONOVISA 352250/U3 (14.98) ⊕	Historias Que Contar	1	1
43	38	37	6	TITO EL BAMBINO EMI TELEVISION 4E552 (13.98)	Top Of The Line	1	1
44	25	7	7	VARIOUS ARTISTS URBAN BOX OFFICE 100 (9.98)	Somos Americanos	1	1
45	1	4	3	ALICIA VILLARREAL UNIVERSAL LATINO C06605 (14.98)	Orgullo De Mujer	8	8
46	40	34	8	RBD EMI TELEVISION 7E852 (14.98)	Rebelde	2	2
47	NEW	1	1	REIK SONY EMG NORTE 85110 (18.98 CD/DVD) ⊕	Sesion Metropolitana	47	47
48	56	32	22	JOSE JOSE SONY EMG NORTE 71517 (15.98) ⊕	La Historia Del Principe	12	12
49	50	47	6	LOS TIGRES DEL NORTE FONOVISA 35141/U3 (13.98)	20 Nocturnas Famosas	4	4
50	47	38	7	LA CREJA DE VAN GOGH SONY EMG NORTE 79923 (18.98) ⊕	Guapa	5	5

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	43	14	14	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante	1	17
52	57	43	10	REIK SONY BMG NORTE 95680 (14.98)	Reik	1	34
53	39	10	3	CONJUNTO ATARDECER MUSIMEX 653103/UNIVERSAL LATINO (14.98)	Amor Duranguense	1	39
54	46	-	2	VICENTE FERNANDEZ SONY BMG NORTE 84244 (47.98)	The Living Legend (Box Set)	1	46
55	51	46	9	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas	1	46
56	48	44	19	GUARDIANES DEL AMOR SONY BMG NORTE 78624 (13.98)	Corazon Romantico: Los Exitos	1	20
57	54	44	31	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	1	16
58	44	36	5	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD) ⊕	La Trayectoria	1	29
59	53	35	13	ANAIS UNIVISION 310884/UG (11.98) ⊕	Asi Soy Yo	1	11
60	67	37	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISION 12189 (16.98) ⊕	Kumbia Kings Live	1	18
61	69	46	15	ALEJANDRA GUZMAN SONY BMG NORTE 78624 (15.98)	Indeleble	1	22
62	RE-ENTRY	10	10	RIGO TOVAR FONOVISA 351939/UG (14.98)	La Historia De Un Idolo	1	17
63	5	25	25	ANA GABRIEL EMI TELEVISION 46956 (15.98)	Dos Amores Un Amante	1	22
64	66	45	16	INTOCABLE EMI TELEVISION 98613 (16.98)	Intocable	1	2
65	64	40	41	JENNI RIVERA FONOVISA 352163/UG (13.98) ⊕	Parrandera, Rebelde Y Atrévete	1	1
66	59	49	20	CONJUNTO PRIMAVERA FONOVISA 352250/UG (13.98) ⊕	Algo De Mi	1	2
67	60	-	2	LOS TEMERARIOS DISA 720902 (12.98)	Las 30 Super Pegaditas	1	60
68	65	31	9	K-PAZ DE LA SIERRA DISA 720831 (10.98)	Los Super Exitos	1	

AIRPLAY CHARTS: Panels of 32 Latin pop, 10 tropical, 15 Latin rhythm, 51 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



LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
2	2	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	5	ESTE CORAZON	RBD (EMI TELEVISION)
4	4	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISION)
5	6	A TI	RICARDO ARJONA (SONY BMG NORTE)
6	3	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
7	7	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISION)
8	10	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)
9	9	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
10	11	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
11	14	LO QUE SON LAS COSAS	ANAS (UNIVISION)
12	8	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUEL FEATURING YURIDIA (SONY BMG NORTE)
13	12	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
14	16	DETALLES	YAHIR (WARNER LATINA)
15	15	ESTOY CON EL Y PIENSO EN TI	ANAS (UNIVISION)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	VARIOUS ARTISTS
2	2	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
3	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	5	RBD	NUESTRO AMOR (EMI TELEVISION)
5	4	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
6	8	RICARDO ARJONA	A DENTRO (SONY BMG NORTE)
7	6	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
8	12	FRANKIE J	UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)
9	7	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
10	10	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
11	13	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
12	11	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)
13	15	ENANITOS VERDES	PESCADO ORIGINAL (UNIVERSAL LATINO)
14	16	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
15	9	VARIOUS ARTISTS	SOMOS AMERICANOS (URBAN BOX OFFICE)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
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	UN BESO	AVENTURA (PREMIUM LATIN)
6	6	HERE WE GO YO	HECTOR "EL FATHER" BAMBINO FEATURING EL PRESIDENTE (ROC-LA-FAMILIA/DEF JAM/DJ.MG)
7	8	PAM PAM	WISIN & YANDEL (MACHETE)
8	10	CHEVERE	VOLTIO FEATURING NOTCH (WHITE LION/EPIC/SONY BMG NORTE)
9	14	LAS NOCHES SON TRISTES	NORIEGA FEATURING ANGEL & KHRIZ & DIVINO (LA CALLE/UNIVISION)
10	7	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
11	12	DEJALE CAER TO' EL PESO	YOMI FEATURING HECTOR "EL FATHER" (GOLD STAR/MACHETE)
12	20	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEATURING KEYSHA COLE (VP/ATLANTIC)
13	21	LOS MATE	TEGO CALDERON (JIGGIR/ATLANTIC)
14	11	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
15	13	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	DON OMAR	KING OF KINGS (VI/MACHETE)
2	1	VARIOUS ARTISTS	HECTOR BAMBINO "EL FATHER" PRESENTA: LOS ROMPE DISCOTERAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/DJ.MG)
3	3	DADDY YANKEE	BARRIO FIDO: EN DIRECTO (EL CARTEL/INTERSCOPE)
4	4	WISIN & YANDEL	PAL MUNDO (MACHETE)
5	5	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
6	6	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
7	8	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
8	7	VARIOUS ARTISTS	LUNY TUNES: MAS FLOW 1: THE BEGINNING (MAS FLOW/VEVEMUSIC/MACHETE)
9	10	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
10	9	TITO EL BAMBINO	TOP OF THE LINE (EMI TELEVISION)
11	12	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFRUGO/URBAN BOX OFFICE/EMI TELEVISION)
12	14	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
13	13	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
14	16	MACH & DADDY	DESDE ABAJO (UNIVERSAL LATINO)
15	18	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	2	DIGANLE	CONJUNTO PRIMAVERA (FONOVISIA)
3	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	4	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
5	15	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)
6	5	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISION)
7	7	TE COMPRO	DUERO (UNIVISION)
8	6	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
9	8	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISIA)
10	10	PAYASO LOCO	PATRULLA 81 (DISA)
11	9	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)
12	17	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
13	13	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
14	12	INGRATITUD	LOS TIGRES DEL NORTE (FONOVISIA)
15	16	ME QUEDAN TODAS	VICENTE FERNANDEZ (SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
2	3	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
3	4	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
4	6	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
5	5	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
6	2	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
7	-	CUISILLOS	AMOR GITANO (MUSART/BALBOA)
8	9	DUERO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
9	10	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
10	8	PATRULLA 81	TERRA EXTRANA (DISA)
11	7	VARIOUS ARTISTS	GREATEST HITS DURANGUENSES 2000-2005 (DISA)
12	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
13	18	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
14	13	LOS HURACANES DEL NORTE	PURO PA' ARRIBA (UNIVISION/UG)
15	12	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISIA/UG)

See chart legend for Hot Dance Club Play and Hot Dance Singles Sales rules and explanations. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HOT DANCE AIRPLAY:** 9 dance stations are electronically monitored by Nielsen Broadcast Data Systems. See chart legend for rules and explanations. © 2006 VNU Business Media, Inc. All rights reserved.

Billboard DANCE

JULY 29 2006

HOT DANCE CLUB PLAY		HOT DANCE CLUB PLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	UNFAITHFUL	RIHANNA SRP/DEF JAM PROMO/DJ.MG
2	7	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY PROMO/GEFFEN
3	5	FACE THE MUSIC	CONJURE ONE NETTWERK PROMO
4	11	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAIR YELLOW/SILVER LABEL 2505/TOMMY BOY
5	14	STARS ARE BLIND	PARIS HILTON WARNER BROS. PROMO
6	11	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
7	6	I WILL	DOLCE PURCHASE PROMO
8	10	YOU CAN TURN ME ON	MUZZIK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
9	2	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB IMPORT/FUEL 2000
10	4	I WILL STAND	CLAUDIA BARRY DONNAJEAN PROMO
11	8	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
12	16	THE TIME	CHRIS THE GREEK PANAGHI DJG PROMO
13	17	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
14	9	GET TOGETHER	MADONNA WARNER BROS. 42935
15	13	NOW THAT WE'VE FOUND LOVE	BUNNY RUGS GLOBAL PROMO
16	21	HIGHER	SANNY X FEATURING TINA CHARLES WIZARD 0006
17	23	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
18	19	FAITH	LEANA SWEDISH QIVA PROMO
19	25	TO CALL MY OWN	BARTON NET'SPHERES PROMO
20	22	LEAVIN' U (CHICO)/MIKE DA WIZARD (TWISTED DEE MIXES)	CHICO FEATURING ASHLEE RIZZ-ONE 001/FLAVA MUSIC
21	24	SUPERMODEL (REMIXES)	RUPAUL RUCCO PROMO
22	15	IT'S OVER	DJ MIKE CRUZ PRESENTS JOI CARDWELL & GEORGE LORIE LIVE 010/MUSIC PLANT
23	31	HE'S A PIRATE	PIRATES OF THE CARIBBEAN WALT DISNEY PROMO
24	18	I AM NOT MY HAIR	INDIA ARIE UNIVERSAL MOTOWN PROMO
25	12	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE 005

HOT DANCE SINGLES SALES		HOT DANCE SINGLES SALES	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	EVERY DAY IS EXACTLY THE SAME	99 WKS NINE INCH NAILS NOTHING 006589/INTERSCOPE
2	2	GET TOGETHER	MADONNA WARNER BROS. 42935
3	4	STRAIGHT TO YOU	MINDLESS SELF INDULGENCE METROPOLIS 409
4	3	SORRY	MADONNA WARNER BROS. 42892
5	5	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
6	5	HUNG UP	MADONNA WARNER BROS. 42845
7	3	SHAKE (X-PRESS 2 MIXES)	YING YANG TWINZ FEATURING PITBULL COLLIPARK 2536/TVT
8	10	FASTER KILL PUSSYCAT	DAKINFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE 42906/WARNER BROS.
9	7	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
10	2	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421
11	NEW	HOLD ME NOW	LASGO ROBBINS 72149
12	8	SILENT SHOUT	KNIFE MUTE 9325
13	NEW	KEEP THE FAITH	SUZANNE PALMER STAR 69 1318
14	9	EVERYTIME WE TOUCH	CASCADE ROBBINS 72130
15	5	THAT OLD PAIR OF JEANS	FATBOY SLIM SKINT 66278/ASTRALWERKS
16	NEW	WATERS OF NAZARETH	JUSTICE ED BANGER/VICE 63397/ATLANTIC
17	14	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTALALLA FOCUS/WERVE FORECAST 006615/UG
18	2E	NUMBER 1	GOLDFRAPP MUTE 9304
19	NEW	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC
20	NEW	TAKEN AWAY	DJ ICEY & MARLOW ZONE 001
21	NEW	IT'S MY LIFE (FINALLY)	SEAN ENSIGN TITAN SOUNDS 0001
22	22	WHAT ELSE IS THERE?	ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
23	NEW	SATELLITES	SEPTEMBER ROBBINS 72148
24	NEW	DISCOTEKA	STARKILLERS STAR 69 1321
25	NEW	TAKE ECSTASY WITH ME	!!! (CHK CHK CHK) TOUCH AND GO 20987

HOT DANCE AIRPLAY		HOT DANCE AIRPLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GET TOGETHER	99 WKS MADONNA WARNER BROS.
2	3	UNFAITHFUL	RIHANNA SRP/DEF JAM/DJ.MG
3	2	WHAT'S LEFT OF ME	NICK LACHEY JIVE/ZOMBA
4	5	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
5	6	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
6	8	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
7	4	FASTER KILL PUSSYCAT	DAKINFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE
8	9	STARS ARE BLIND	PARIS HILTON WARNER BROS.
9	7	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC
10	12	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
11	13	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE
12	11	MIRACLE	CASCADE ROBBINS
13	10	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAIR YELLOW/SILVER LABEL/TOMMY BOY
14	15	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
15	14	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN EPIC
16	NEW	CUT	PLUMB CURB
17	21	SAY SOMETHIN'	MARIAH CAREY FEATURING SNOOP DOGG ISLAND/DJ.MG
18	16	FIRE	FERRY CORSTEN ULTRA
19	17	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
20	22	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL/TOMMY BOY
21	18	WAITING FOR YOU	NARCOTIC THRUST YOSHITOH/OEPE DISH
22	19	FADE AWAY	SARAH ATERETH BEGUILLE/LIGHTYEAR
23	25	S.O.S. (MESSAGE IN THE BOTTLE)	FILTERFUNK ULTRA
24	NEW	SEXYBAC	JUSTIN TIMBERLAKE JIVE/ZOMBA
25	24	PIECE OF HEAVEN	AKIRA SASSO

HITS OF THE WORLD THE Billboard

JAPAN		ALBUMS		(SOUNDSCAN JAPAN)		JULY 18, 2006	
THIS WEEK	LAST WEEK						
1	NEW	MEGARYU	GARYU SEMPŪ CUTTING EDGE				
2	NEW	FIRE BALL	SOUNDS OF REVOLUTION TOSHIBA/EMI				
3	NEW	SOWELU	24 TWENTY FOUR (LTD EDITION) DEFSTAR				
4	11	VARIOUS ARTISTS	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER				
5	NEW	TUBE	B.B.O SONY				
6	2	B'Z	MONSTER VERMILLION RECORDS				
7	3	HIKARU UTADA	ULTRA BLUE TOSHIBA/EMI				
8	NEW	NAMI TAMAKI	SPECIALITY (LTD EDITION) SONY				
9	NEW	AYA KAMIKI	SECRET CODE GIZA STUDIO				
10	4	ANGELA AKI	HOME EPIC				

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		JULY 16, 2006	
THIS WEEK	LAST WEEK						
1	1	MUSE	BLACK HOLES AND REVELATIONS A&E				
2	2	KOOKS	INSIDE IN/INSIDE OUT VIRGIN				
3	NEW	THOM YORKE	THE ERASER XL				
4	3	THE ZUTONS	TIRED OF HANGING AROUND DELTASONIC				
5	8	RIHANNA	A GIRL LIKE ME SRP/DEF JAM				
6	11	SNOW PATROL	EYES OPEN FICTION/POLYDOR				
7	7	NINA SIMONE	THE VERY BEST OF RCA				
8	4	KEANE	UNDER THE IRON SEA ISLAND				
9	6	FATBOY SLIM	WHY TRY HARDER - THE GREATEST HITS SKINT				
10	16	RAY LAMONTAGNE	TROUBLE ECHO				

GERMANY		ALBUMS		(MEDIA CONTROL)		JULY 18, 2006	
THIS WEEK	LAST WEEK						
1	NEW	PINK FLOYD	PULSE EMI				
2	1	LA FEE	LA FEE CAPITOL				
3	9	BILLY TALENT	BILLY TALENT II ATLANTIC				
4	3	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
5	8	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
6	6	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE				
7	5	RED HOT CHILI PEPPERS	STADIUM ARCAIDIUM WARNER BROS.				
8	7	JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY				
9	10	KATIE MELUA	PIECE BY PIECE DRAMATICO				
10	32	XAVIER NAIDOO	TELEGRAMM FUER X NAIDOO RECORDS				

EURO		DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL)		JULY 29, 2006	
THIS WEEK	LAST WEEK						
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
2	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA				
3	5	CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/LAVA				
4	2	SMILE (RADIO EDIT)	LILY ALLEN REGAL/PARLOPHONE				
5	7	UNFAITHFUL	RIHANNA SRP/DEF JAM				
6	4	MANEATER	NELLY FURTADO MOSLEY/GEFFEN				
7	8	VOODOO CHILD	ROGUE TRADERS COLUMBIA				
8	6	IN THE MORNING	RAZORLIGHT VERTIGO				
9	9	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD				
10	NEW	STARS ARE BLIND (ALBUM VERSION)	PARIS HILTON WARNER BROS.				
11	10	MONSTER	THE AUTOMATIC B-UNIQUE/POLYDOR				
12	11	SHE MOVES IN HER OWN WAY	THE KOOKS VIRGIN				
13	17	VALERIE	THE ZUTONS DELTASONIC				
14	16	LAST REQUEST (ALBUM VERSION)	PAOLO NUTINI ATLANTIC				
15	13	WHO KNEW	PINK LAFACE/ZOMBA				
16	18	MANEATER (ALBUM VERSION)	NELLY FURTADO MOSLEY/GEFFEN				
17	15	SUPERMASSIVE BLACK HOLE	MUSE ATLANTIC				
18	14	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE				
19	NEW	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR				
20	19	DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS WARNER BROS.				

FRANCE		ALBUMS		(SNEP/FOP/TITE-LIVE)		JULY 18, 2006	
THIS WEEK	LAST WEEK						
1	1	LAURENT VOULZY	LA SEPTIEME VAGUE RCA				
2	2	MUSE	BLACK HOLES AND REVELATIONS A&E				
3	6	OLIVIA RUIZ	LA FEMME CHOCOLAT UNIVERSAL				
4	3	DIAM'S	DANS MA BULLE CAPITOL				
5	4	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA				
6	NEW	THOM YORKE	THE ERASER XL				
7	5	NADIYA	NADIYA COLUMBIA				
8	9	FLORENT PAGNY	ADRACADABRA MERCURY				
9	12	GRAND CORPS MALADE	MIDI 20 AZ				
10	8	JUANES	MI SANGRE SURCO				

AUSTRALIA		ALBUMS		(ARIA)		JULY 16, 2006	
THIS WEEK	LAST WEEK						
1	NEW	MUSE	BLACK HOLES AND REVELATIONS A&E				
2	NEW	THOM YORKE	THE ERASER XL				
3	2	ESKIMO JOE	BLACKFINGERNAILS. RED WINE WARNER				
4	3	CHRIS ISAAK	BEST OF: STANDARD EDITION WARNER				
5	NEW	EVERMORE	REAL LIFE WEA				
6	6	RONAN KEATING	BRING YOU HOME POLYDOR				
7	1	SOMETHING FOR KATE	DESERT LIGHTS MURMUR				
8	7	ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA				
9	5	SOUNDTRACK	HIGH SCHOOL MUSICAL EMI				
10	12	PINK	I'M NOT DEAD LAFACE/ZOMBA				

CANADA		ALBUMS		(SOUNDSCAN)		JULY 29, 2006	
THIS WEEK	LAST WEEK						
1	1	BILLY TALENT	BILLY TALENT II WARNER				
2	NEW	THOM YORKE	ERASER XL/BEGGARS GROUP				
3	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL				
4	3	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA/SONY BMG MUSIC				
5	4	JOHNNY CASH	AMERICAN V A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY/UNIVERSAL				
6	7	SHAKIRA	ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC				
7	6	THREE DAYS GRACE	ONE - X JIVE/SONY BMG MUSIC				
8	8	RIHANNA	A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL				
9	5	RISE AGAINST	THE SUFFERER & THE WITNESS GEFFEN/UNIVERSAL				
10	RE	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC				

ITALY		ALBUMS		(FIMI/NIELSEN)		JULY 17, 2006	
THIS WEEK	LAST WEEK						
1	1	TIZIANO FERRO	NESSUNO E' SOLO CAPITOL				
2	3	GIANNA NANNINI	GRAZIE POLYDOR				
3	2	MUSE	BLACK HOLES AND REVELATIONS A&E				
4	7	LIGABUE	NOME E COGNOME WARNER BROS.				
5	NEW	THOM YORKE	THE ERASER XL				
6	8	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
7	4	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA				
8	10	FINLEY	TUTTO E' POSSIBILE CAPITOL				
9	9	RED HOT CHILI PEPPERS	STADIUM ARCAIDIUM WARNER BROS.				
10	6	FABRI FIBRA	TRADIMENTO UNIVERSAL				

SPAIN		ALBUMS		(PROMUSICAE/MEDIA)		JULY 19, 2006	
THIS WEEK	LAST WEEK						
1	5	RBD	REBELDE VIRGIN				
2	1	EL CANTO DEL LOCO	PEQUEÑOS GRANDES DIRECTOS SONY BMG				
3	NEW	MARC ANTHONY	SIGO SIENDO YO SONY BMG				
4	2	LA OREJA DE VAN GOGH	GUAPA SONY BMG				
5	4	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
6	6	AMARAL	PAJAROS EN LA CABEZA VIRGIN				
7	7	JULIETA VENEGAS	LIMON Y SAL SONY BMG				
8	3	BUSTAMANTE	PENITIMIENTO VALE				
9	15	ERREWAY	EL DISCO DE REBELDE WAY WARNER				
10	8	KEANE	UNDER THE IRON SEA ISLAND				

MEXICO		ALBUMS		(BIMSA)		JULY 18, 2006	
THIS WEEK	LAST WEEK						
1	4	VARIOUS ARTISTS	SECTOR BEAT 100.9 VOL. 3 WARNER/MAS				
2	2	ALLISON	ALLISON SONY BMG				
3	3	MADONNA	I'M GOING TO TELL YOU A SECRET WARNER BROS.				
4	1	JULIETA VENEGAS	LIMON Y SAL SONY BMG				
5	7	SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
6	8	THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE				
7	5	ALEJANDRA GUZMAN	INDELEBLE SONY BMG				
8	6	DIVISION MINUSCULA	DEFECTO PERFECTO UNIVERSAL				
9	15	KEANE	UNDER THE IRON SEA ISLAND				
10	23	PANDA	PARA TI CON DESPRECIO WARNER				

WALLONIA		SINGLES		(PROMUVI)		JULY 19, 2006	
THIS WEEK	LAST WEEK						
1	1	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA				
2	2	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FRGG MACH1 RECORDS				
3	3	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
4	5	ROC	NADIYA COLUMBIA				
5	6	LIVING ON VIDEO	PAKITO PANIC/UM				

SWITZERLAND		SINGLES		(MEDIA CONTROL)		JULY 17, 2006	
THIS WEEK	LAST WEEK						
1	1	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA				
2	3	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
3	2	BRING EN HEI	BASCHI UNIVERSAL				
4	4	MANEATER	NELLY FURTADO MOSLEY/GEFFEN				
5	8	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD				

ALBUMS							
THIS WEEK	LAST WEEK						
1	1	MUSE	BLACK HOLES AND REVELATIONS A&E				
2	4	TIZIANO FERRO	NESSUNO E' SOLO CAPITOL				
3	2	LOVEBUGS	IN EVERY WAKING MOMENT GADGET RECORDS				
4	3	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
5	NEW	PINK FLOYD	PULSE EMI				

FINLAND		SINGLES		(YLE)		JULY 19, 2006	
THIS WEEK	LAST WEEK						
1	1	MIKA KESA	VALVOMO UNIVERSAL				
2	3	MAXIMUM INTENSITY	THE SCOURGER STAY HEAVY				
3	2	SEKAISIN	ANTI TUISKU HMC				
4	4	RAKASTELE MUA	ZEN CAFÉ EVIDENCE				
5	5	ETERNAL PYRE	SLAYER AMERICAN				

ALBUMS							
THIS WEEK	LAST WEEK						
1	1	LORDI	THE AROCKALYPSE RCA				
2	2	JUANES	MI SANGRE SURCO				
3	3	MUSE	BLACK HOLES AND REVELATIONS A&E				
4	5	KATRI YLANDER	KATRI YLANDER RCA				
5	6	POETS OF THE FALL	CARNIVAL OF RUST POFT/PLAYGROUND				

POLAND		ALBUMS		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)		JULY 14, 2006	
THIS WEEK	LAST WEEK						
1	1	VARIOUS ARTISTS	RADIO ZET PRZEBOJE NA LATO 2006 MAGIC				
2	3	VARIOUS ARTISTS	RMF FM NAJLEPSZA MUZYKA NA WIOSNE SONY 3MG				
3	17	VARIOUS ARTISTS	BRAVO HITS LATO 2006 MAGIC RECORDS				
4	13	VIRGIN	FICCA MERCURY				
5	2	VARIOUS ARTISTS	THE BEST SMOOTH JAZZ...EVER! VOL.3 POMATOR				
6	5	MIECZYSLAW SZCZESNIAK	ZWYKLY CUD POLSKI RADIO				
7	4	VARIOUS ARTISTS	TU ES PETRUS - TY JESTES SKALA MAGIC				
8	6	PIOTR RUBIK	RUBIKON M&M				
9	12	VARIOUS ARTISTS	URODZINOWE LATO Z RADIEM POLSKI RADIO				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 19, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
4	4	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	3	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
5	5	SMILE	LILY ALLEN REGAL/PARLOPHONE
NEW	NEW	ZIDANE Y VA MARQUER	CAUET ULM
9	9	ZEIT DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMAOOU COLUMBIA
15	15	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DDGG A&M/INTERSCOPE
6	6	ROC	NAOYA COLUMBIA
10	55	VOODOO CHILD	ROGUE TRADERS COLUMBIA
8	8	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION
12	11	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
13	7	'54, '74, '90, 2006	SPDRTFREUNDE STILLER VERTIGO
14	NEW	SUNNY	CHRISTOPHE WILLEM VOGUE
15	10	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 19, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MUSE	BLACK HOLES AND REVELATIONS A&E
2	NEW	THOM YORKE	THE ERASER XL
3	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	2	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
5	5	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
6	6	JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY
7	4	KEANE	UNDER THE IRON SEA ISLAND
8	7	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA
9	8	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
10	NEW	PINK FLOYD	PULSE EMI
9	9	LAFFEE	LAFFEE CAPITOL
12	10	KOOKS	INSIDE IN/INSIDE OUT VIRGIN
13	12	JUANES	MI SANGRE SURCO
14	19	RIHANNA	A GIRL LIKE ME SRP/DEF JAM
15	36	BILLY TALENT	BILLY TALENT II ATLANTIC

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 19, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	15	WORLD HOLD ON	BOB SINCLAR YELLOW PRODUCTION
4	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	4	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
6	12	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
6	6	IS IT ANY WONDER?	KEANE ISLAND
8	7	WHO KNEW	PINK LAFFEE/ZOMBA
9	9	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
10	16	DANCE!	GOLEO VI/PLUMIDEE/FATMAN SCOOP MACH1/MOS
11	10	BECAUSE OF YOU	KELLY CLARKSON RCA
12	30	UNFAITHFUL	RIHANNA SRP/DEF JAM
13	8	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
14	14	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
15	11	ONE	MARY J. BLIGE Matriarch/GEFFEN

SALES DATA COMPILED BY



Billboard

ALBUMS

JUL 29 2006

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	4	#1 UNDEROATH	4 WKS DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMICMG		26	27	13	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG	
2	2	20	GREATEST GAINER ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		27	36	10	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569	
3	3	29	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		28	26	87	JEREMY CAMP	RESTORED BEC 8615/EMICMG	
4	4	46	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		29	42	36	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	
5	5	41	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY		30	29	4	VARIOUS ARTISTS	WORSHIP: THE ULTIMATE COLLECTION SPARROW 5098/EMICMG	
6	6	12	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		31	35	71	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
7	7	12	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY		32	32	15	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY	
8	11	95	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG		33	33	42	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	
9	9	52	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY		34	25	15	BILL GAITHER	BILL GAITHER GAITHER MUSIC GROUP 2646/EMICMG	
10	8	3	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 2483/EMICMG		35	39	6	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
11	13	41	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247		36	44	66	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
12	15	37	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY		37	46	4	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	
13	16	16	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB		38	43	43	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	
14	10	37	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY		39	18	16	MARTHA MUNIZZI	NO LIMITS...LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY	
15	14	8	JOHNNY CASH	PERSONAL FILE LEGACY/COLUMBIA (NASHVILLE) 94265/SONY MUSIC		40	47	64	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
16	17	17	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG		41	31	36	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	
17	22	15	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG		42	RE-ENTRY	42	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	
18	12	3	DAVID CROWDER BAND	B COLLISION SIXSTEPS/SPARROW 8093/EMICMG		43	45	10	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568	
19	19	11	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY		44	38	6	VARIOUS ARTISTS	TOP 25 PRAISE & WORSHIP SONGS 2007 EDITION MAFANATHA/COHINATHAN 71883/WORD-CURB	
20	28	77	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY		45	40	86	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
21	20	14	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY		46	RE-ENTRY	46	MARK SCHULTZ	STORIES & SONGS WORD-CURB 86410	
22	48	69	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB		47	RE-ENTRY	47	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	
23	23	89	RELIENT K	MMMMM GOTE/EMICMG 2953/EMICMG		48	41	6	DAY OF FIRE	CUT & MOVE ESSENTIAL 10794/PROVIDENT-INTEGRITY	
24	21	17	ERNE HAASE & SIGNATURE SOUND	ERNE HAASE & SIGNATURE SOUND GAITHER MUSIC GROUP 2619/EMICMG		49	49	7	VARIOUS ARTISTS	THE BEST WORSHIP SONGS...EVER! KINGSWAY/EMI 7177/VIRGIN	
25	30	15	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG		50	34	15	SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	42	#1 KIRK FRANKLIN	28 WKS HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		26	24	9	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH	
2	2	8	TYE TRIBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC		27	32	10	DAE 1 WON	NO TIME 4 GAMEZ BORN AGAIN 43930/NEUHAUS	
3	4	52	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC		28	29	8	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH	
4	3	3	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483		29	27	4	VIRTUE	TESTIMONY DARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC	
5	5	27	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301		30	39	15	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523	
6	6	25	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA		31	33	6	CHOZEN	NEW WINE NEW WINE 2006	
7	7	10	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505		32	NOT SHOT DEBUT	32	DARIUS BROOKS	MY SOUL JMG 1000/KOCH	
8	9	46	YOLANDA ADAMS	OAY BY DAY ELEKTRA/ATLANTIC 83789/AG		33	30	67	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
9	10	18	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.		34	35	5	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
10	12	39	GREATEST GAINER ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		35	31	76	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
11	15	65	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504		36	37	16	GRITS	7 GOTE 42655	
12	14	44	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC		37	42	25	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
13	8	18	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC		38	RE-ENTRY	38	NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.	
14	13	9	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270		39	38	92	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
15	11	15	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345		40	46	6	YOUTH FOR CHRIST	THE STRUGGLE IS OVER ENTRO GOSPEL 931512/LKS	
16	20	33	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA		41	47	5	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTE 2966/EMICMG	
17	17	15	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835		42	36	45	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	
18	21	81	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD		43	RE-ENTRY	43	NEW DIRECTION	SEND THE PRAISE GOSPO CENTRIC 73034/ZOMBA	
19	16	42	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA		44	41	42	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
20	18	68	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA		45	NEW	45	BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERATION	BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERATION J3/LIGHT 6523/ARTEMIS GOSPEL	
21	22	93	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795		46	49	15	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR	A NEW BEGINNING EMI GOSPEL 31706	
22	19	7	JUDITH CHRISTIE MCALLISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL		47	RE-ENTRY	47	JOE PACE	MIGHTY LONG WAY INTEGRITY GOSPEL/COLUMBIA 77098/SONY MUSIC	
23	26	51	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR		48	RE-ENTRY	48	VARIOUS ARTISTS	STELLAR AWARDS 2006 ARTEMIS GOSPEL 51790	
24	28	42	HEZEKIAH WALKER & LFC	2005 THE EXPERIENCE VERITY 62829/ZOMBA		49	RE-ENTRY	49	JESSY DIXON	TOUCH ME, LORD JESUS GAITHER MUSIC GROUP 42656	
25	25	7	ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA		50	RE-ENTRY	50	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



JUL 29 2006 ALBUMS

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.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD 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). ⊠ 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 & NUMBER / DISTRIBUTING LABEL)	CERT
1	NEW		THOM YORKE	ERASER XL 200*/BEGGARS GROUP (16.98)	
2	NEW		THE DIPLOMATS PRESENTS JR WRITER	HISTORY IN THE MAKING DIPLOMATIC MAN 5839/KOCH (17.98)	
3	2	41	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
4	NEW		SUFJAN STEVENS	THE AVALANCHE: OUTTAKES AND EXTRAS FROM THE ILLINOIS ALBUM ASTHMATIC KITTY 022 (15.98)	
5	1	6	VARIOUS ARTISTS	VANS WARPED TOUR 2006 COMPILATION SIDEONEDUMMY 1291 (9.98)	
6	4	51	GREATEST GAINER DANE COOK	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	
7	3	3	THA DOGG POUND	CALI IZ ACTIVE DOGGYSTYLE 5919/KOCH (17.98)	
8	NEW		BURY YOUR DEAD	BEAUTY AND THE BREAKDOWN VICTORY 300 (15.98)	
9	NEW		BUTCH WALKER AND THE LET'S-GO-OUT-TONITES!	THE RISE & FALL OF BUTCH WALKER AND THE LET'S-GO-OUT-TONITES! ONE HAVEN/EPIC 84124/RED INK (13.98)	
10	6	51	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
11	5	6	DJ KHALED	LISTENNN: THE ALBUM TERROR SQUAD 4118/KOCH (17.98)	
12	7	4	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	
13	NEW		PEACHES	IMPEACH MY BUSH XL 201*/BEGGARS GROUP (15.98)	
14	8	87	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
15	NEW		STRAPPING YOUNG LAD	THE NEW BLACK CENTURY MEDIA 8427 (15.98)	
16	NEW		D-BLOCK	D-BLOCK: THE CD/DVD MIXTAPE D-BLOCK 5885/KOCH (15.98 CD/DVD) ⊕	
17	NEW		BIZZY BONE	THE MIDWEST COWBOY REAL TALK 25 (17.98)	
18	NEW		BOONDOX	THE HARVEST PSYCHOPATHIC 4061 (12.98)	
19	9	4	VARIOUS ARTISTS	REGGAE GOLD 2006 VP 1759* (16.98 CD/DVD) ⊕	
20	19	21	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DDMIND 086* (13.98)	
21	11	20	HAWTHORNE HEIGHTS	IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) ⊕	
22	10	26	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
23	18	15	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	
24	16	15	LACUNA COIL	KARMA CODE CENTURY MEDIA 8360 (15.98)	
25	17	16	ATREYU	A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) ⊕	
26	23	5	JOAN SEBASTIAN	MAS ALLA DEL SOL MUSART 3771/BALBOA (13.98)	
27	12	6	LIVE	SONGS FROM BLACK MOUNTAIN EPIC 96539/RED INK (16.98)	
28	26	40	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98) ⊕	
29	15	5	SHADOWS FALL	FALLOUT FROM THE WAR CENTURY MEDIA 8428 (15.98)	
30	20	3	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118 (17.98)	
31	14	8	YO GOTTI	BACK 2 DA BASICS MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	
32	24	2	THE BRAND NEW HEAVIES	GET USED TO IT DELICIOUS VINYL 007007* (18.98)	
33	NEW		LOUIE DEVITO	DANCE FACTORY: LEVEL 4 (DEE VEE 0016 (15.98)	
34	13	7	DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 ULTRA 1411 (19.98)	
35	NEW		GREG GRAFFIN	COLD AS THE CLAY ANTI- 86809/EPITAPH (16.98)	
36	21	5	KEB' MO'	SUITCASE ONE HAVEN/EPIC 77621/RED INK (15.98)	
37	22	6	KOTTONMOUTH KINGS	KOAST II KOAST SUBURBAN NOIZE 60 (15.98)	
38	25	6	SOUNDTRACK	A PRAIRIE HOME COMPANION NEW LINE 36066 (15.98) ⊕	
39	37	15	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
40	32	14	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)	
41	NEW		CUISILLOS	AMOR GITANO MUSART 3777/BALBOA (11.98)	
42	NEW		THE LIVING END	STATE OF EMERGENCY ADELINE 30034/EAST WEST (13.98)	
43	30	5	VARIOUS ARTISTS	HOPELESSLY DEVOTED TO YOU VOL. 6 SUB CITY 685/HOPELESS (6.98 CD/DVD) ⊕	
44	28	7	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE (21.98)	
45	35	6	THE HUSH SOUND	LIKE VINES DECAYDANCE 085/FUELED BY RAMEN (13.98)	
46	NEW		SET YOUR GOALS	MUTINY EULOGY 073 (13.98)	
47	39	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
48	NEW		CHRIS KNIGHT	ENOUGH ROPE DRIFTER'S CHURCH PRODUCTIONS 760003 (16.98)	
49	NEW		VARIOUS ARTISTS	THE PILGRIM: A CELEBRATION OF KRIS KRISTOFFERSON AMERICAN ROOTS PUBLISHING 1203853/EMERGENT (18.98)	
50	38	35	PITBULL	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	

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 & NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	THOM YORKE	ERASER XL 200*/BEGGARS GROUP	
2	NEW		MUSE	BLACK HOLES AND REVELATIONS A&E 44284/WARNER BROS. ⊕	
3	1	2	JOHNNY CASH	AMERICAN V: A HUNDRED HIGHSWAYS AMERICAN/LOST HIGHWAY 002769*/UMGN	
4	2	C	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
5	NEW		SUFJAN STEVENS	THE AVALANCHE: OUTTAKES AND EXTRAS FROM THE ILLINOIS ALBUM ASTHMATIC KITTY 022	
6	NEW		PIMP C	PIMPALATION WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM	
7	3	2	RISE AGAINST	THE SUFFERER & THE WITNESS GEFEN 006976*/INTERSCOPE	
8	4	C	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS. 49996 ⊕	
9	NEW		PEACHES	IMPEACH MY BUSH XL 2D1*/BEGGARS GROUP	
10	10	3	AFI	DECEMBERUNDERGROUND TINY EVIL 006854*/INTERSCOPE	
11	NEW		THE FORMAT	DOG PROBLEMS THE VANITY LABEL 30592/NETTWERK	
12	6	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN 006300*/INTERSCOPE	
13	11	3	YUNG JOC	NEW JOC CITY BLOCK/BAD BOY SOUTH 83937*/AG	
14	NEW		CORINNE BAILEY RAE	CORINNE BAILEY RAE CAPITOL 66361	
15	NEW		VARIOUS ARTISTS	NOW 22 SONY BMG STRATEGIC MARKETING GROUP/EMUNIVERSAL/ZOMBA 83563/SONY MUSIC	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	1	69 WKS	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233	
2	3	24	SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
3	2	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
4	4	2	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
5	9	2	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
6	10	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACQUISTO BRAZIL PUTUMAYO 234	
7	8	7	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251	
8	7	2	LILA DOWNS	LA CANTINA NARADA 34248	
9	12	2	VARIOUS ARTISTS	PUTUMAYO PRESENTS: MUSIC FROM THE WINE LANDS PUTUMAYO 252	
10	11	3	HENRY KAPONO	WILD HAWAIIAN ECLECTIC 2006	
11	5	7	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
12	6	2	SEU JORGE	CRU WRASSE 160	
13	NEW		AMADOU & MARIAM	DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
14	15	24	VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
15	13	1	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1	GNARLS BARKLEY	ST. ELSEWHERE (DOWNTOWN/ATLANTIC)	
2	2	2	GORILLAZ	DEMON DAYS (PARLOPHONE/VIRGIN)	
3	3	2	MADONNA	CONFESSIONS ON A DANCE FLOOR (WARNER BROS.)	
4	NEW		SOUNDTRACK	THE DEVIL WEARS PRADA (FOX/WARNER BROS.)	
5	NEW		PEACHES	IMPEACH MY BUSH (XL/BEGGARS GROUP)	
6	4	2	SHE WANTS REVENGE	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN/INTERSCOPE)	
7	NEW		CUT CHEMIST	THE AUDIENCE'S LISTENING (BEATDOWN/WARNER BROS.)	
8	5	3	PET SHOP BOYS	FUNDAMENTAL (RHINO)	
9	7	1	CASCADA	EVERYTIME WE TOUCH (ROBBINS)	
10	9	2	IMOGEN HEAP	SPEAK FOR YOURSELF (RCA VICTOR)	
11	8	4	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER (SKINT/ASTRALWERKS)	
12	NEW		LOUIE DEVITO	DANCE FACTORY: LEVEL 4 (DEE VEE)	
13	6	2	DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 (ULTRA)	
14	11	3	OAKENFOLD	A LIVELY MIND (MAVERICK/WARNER BROS.)	
15	10	3	ZERO 7	THE GARDEN (ULTIMATE DILEMMA/ATLANTIC/AG)	

MUSIC VIDEO

LAUNCH PAD

JUL
29
2006

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	PERY
1	NEW	#1 PULSE 16 WKS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98)	Pink Floyd	2
2	NEW	PHISH: LIVE IN BROOKLYN RHINO HOME VIDEO 2970486 (29.98 DVD)	Phish	
3	1	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	2	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIC/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3
5	4	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
6	3	I'M GOING TO TELL YOU A SECRET WARNER MUSIC VIDEO/WARNER MUSIC VISION 49990 (32.98 DVD/CD)	Madonna	
7	NEW	SONGLINES LIVE SONY MUSIC VIDEO/SONY BMG VIDEO 86263 (14.98 CD/DVD)	The Derek Trucks Band	
8	5	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
9	NEW	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
10	8	REPLAY X3 Mercury Video/Universal Music & Video Dist. 856085 (39.96 DVD)	Rush	
11	NEW	MAN IN BLACK: LIVE IN DENMARK-1971 SONY MUSIC VIDEO/SONY BMG VIDEO 85662 (14.98 DVD)	Johnny Cash	
12	10	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	
13	6	CHRIS BROWN'S JOURNEY JIVE/ZOMBA VIDEO/SONY BMG VIDEO 81290 (18.98 DVD/CD)	Chris Brown	
14	NEW	ALIVE IN SOUTH AFRICA SONY MUSIC VIDEO/SONY BMG VIDEO 77316 (14.98 DVD)	Israel & New Breed	
15	12	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
16	9	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
17	11	LIVE ON THE OTHER SIDE IMAGE ENTERTAINMENT 001189 (19.98 DVD)	Korn	
18	14	COMMIT THIS TO MEMORY EPITAPH VIDEO 86802 (16.98 CD/DVD)	Motion City Soundtrack	
19	13	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
20	17	CREAM: FAREWELL CONCERT: SPECIAL EXTENDED EDITION IMAGE ENTERTAINMENT 02859 (14.98 DVD)	Eric Clapton	
21	15	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	3
22	23	A DAY IN THE FASTLIFE KOCH VISION VIDEO 5941 (12.98 DVD)	Jim Jones	
23	19	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	
24	16	ERNIE HAASE AND SIGNATURE SOUND GaitHER Music Video/EMM Music Video 44667 (14.98 DVD)	Ernie Haase & Signature Sound	
25	22	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	#1 UNFAITHFUL 1 WK RIHANNA SRP/DEF JAM/OJMG	RIHANNA, UNFAITHFUL
2	9	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	NELLY FURTADO, TIMBALAND, MOSLEY
3	1	WHY YOU WANNA T.I., GRAND HUSTLE/ATLANTIC	T.I., GRAND HUSTLE
4	5	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG	CHRISTINA AGUILERA
5	4	ME & U CASSIE NEXT SELECTION/BAD BOY/ATLANTIC	CASSIE
6	NEW	DEJA VU BEYONCE FEATURING JAY-Z COLUMBIA	BEYONCE, JAY-Z
7	8	DO IT TO IT CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ SHOW/UFF/CAPITOL	CHERISH, SEAN PAUL
8	RE-ENTRY	INVISIBLE ASHLEE SIMPSON GEFFEN	ASHLEE SIMPSON
9	2	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	THE FRAY
10	7	NUMBER ONE PHARRELL FEAT. KANYE WEST STAR TRAK/INTERSCOPE	PHARRELL, KANYE WEST
11	15	SHOULDER LEAN YOUNG DRO FEATURING T.I., GRAND HUSTLE/ATLANTIC	YOUNG DRO, T.I., GRAND HUSTLE
12	19	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL	CHINGY, TYRESE SLOT-A-LOT
13	13	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	GNARLS BARKLEY
14	NEW	TORN LETOYA CAPITOL	LETOYA
15	NEW	PUT YOUR RECORDS ON CORINNE BAILEY RAE CAPITOL	CORINNE BAILEY RAE
16	20	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	THE PUSSYCAT DOLLS, SNOOP DOGG
17	17	BOSSY KELIS FEATURING TOO SHORT JIVE/ZOMBA	KELIS, TOO SHORT
18	14	SIDE 2 SIDE THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA/SUM	THREE 6 MAFIA
19	12	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	RED HOT CHILI PEPPERS
20	22	SEXY LOVE NE-YO DEF JAM/OJMG	NE-YO
21	RE-ENTRY	MISS MURDER AFI TINY EVIL/INTERSCOPE	AFI
22	NEW	CHEMICALS REACT ALY & AJ HOLLYWOOD	ALY & AJ
23	NEW	THE WORLD BRAD PAISLEY ARISTA NASHVILLE	BRAD PAISLEY
24	24	KICK PUSH LUPE FIASCO 1ST & 15TH/ATLANTIC	LUPE FIASCO
25	NEW	LEAVE THE PIECES THE WRECKERS MAVERICK/WARNER BROS./WRN	THE WRECKERS

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	RIHANNA	UNFAITHFUL
2	ASHLEE SIMPSON	INVISIBLE
3	NELLY FURTADO	PROMISCUOUS
4	CHRISTINA AGUILERA	AIN'T NO OTHER MAN
5	AFI	MISS MURDER
6	CASSIE	ME & U
7	T.I.	WHY YOU WANNA
8	TAKING BACK SUNDAY	MAKEDAMNSURE
9	THE PUSSYCAT DOLLS	BUTTONS
10	THE FRAY	OVER MY HEAD (CABLE CAR)

THIS WEEK	ARTIST	TITLE
1	CHERISH	DO IT TO IT
2	LETOYA	TORN
3	YOUNG DRO	SHOULDER LEAN
4	T.I.	WHY YOU WANNA
5	PHARRELL	NUMBER ONE
6	CHINGY	PULLIN' ME BACK
7	KELIS	BOSSY
8	THREE 6 MAFIA	SIDE 2 SIDE
9	CASSIE	ME & U
10	GNARLS BARKLEY	CRAZY

THIS WEEK	ARTIST	TITLE
1	PANIC! AT THE DISCO	BUT IT'S BETTER IF YOU DO
2	AFI	MISS MURDER
3	THREE DAYS GRACE	ANIMAL I HAVE BECOME
4	GNARLS BARKLEY	CRAZY
5	TAKING BACK SUNDAY	MAKEDAMNSURE
6	SEAN PAUL	GIVE IT UP TO ME
7	BUSTA RHYMES	I LOVE MY CHICK
8	T.I.	WHY YOU WANNA
9	ATMOSPHERE	SAY HEY THERE
10	KANYE	DRIVE SLOW

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	TITLE	ARTIST	Label & Number / Distributing Label (Price)	PERY
1	HOT SHOT DEBUT	#1 BURY YOUR DEAD	Beauty And The Breakdown	VICTORY 300 (15.98)	
2	NEW	BUTCH WALKER AND THE LETS-GO-OUT-TONITES!	The Rise & Fall Of Butch Walker And The Lets-Go-Out-Tonites!	ONE HAVEN/EPIC 84124/RED INK (13.98)	
3	1	DRAGONFORCE	Inhuman Rampage	SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	
4	NEW	PEACHES	Impeach My Bush	XL 201*/BEGGARS GROUP (15.98)	
5	3	CARTEL	Chroma	THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	
6	5	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	PINA 270183/UNIVERSAL LATINO (15.98)	
7	13	GREATEST GAINER CALLE 13	Calle 13	WHITE LION 96875/SONY BMG NORTE (15.98)	
8	NEW	STRAPPING YOUNG LAD	The New Black	CENTURY MEDIA 8427 (15.98)	
9	2	DIANA REYES	Las No. 1 De La Reina	MUSIMEX 708502/UNIVERSAL LATINO (13.98)	
10	NEW	D-BLOCK	D-Block: The CD/DVD Mixtape	D-BLOCK 5885/KOCH (15.98 CD/DVD)	
11	3	EMMANUEL	Historias De Toda La Vida...Los Exitos	SONY BMG NORTE 84971 (15.98)	
12	NEW	BOONDOX	The Harvest	PSYCHOPATHIC 4061 (12.98)	
13	5	DANIELLE PECK	Danielle Peck	BIG MACHINE 010160 (11.98)	
14	4	REGINA SPEKTOR	Begin To Hope	SIRE 44112/WARNER BROS. (15.98)	
15	26	AVENTURA	God's Project	PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	
16	NEW	CUT CHEMIST	The Audience's Listening	BEATDOWN 48559/WARNER BROS. (13.98)	
17	1	AARON SHUST	Anything Worth Saying	BRASH 0017 (13.98)	
18	10	JULIETA VENEGAS	Limon Y Sal	SONY BMG NORTE 83420 (14.98)	
19	1	KATIE MELUA	Piece By Piece	DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG (13.98)	
20	7	ALACRANES MUSICAL	A Paso Firme	UNIVISION 310839/UG (13.98)	
21	16	JOAN SEBASTIAN	Mas Alla Del Sol	MUSART 3771/BALBDA (13.98)	
22	15	VICENTE FERNANDEZ	The Living Legend	SONY BMG NORTE 84243 (15.98)	
23	16	IMOGEN HEAP	Speak For Yourself	RCA VICTOR 72532 (11.98)	
24	20	EVANS BLUE	The Melody And The Energetic Nature Of Volume	THE POCKET 162585/HOLLYWOOD (11.98)	
25	30	THE ACADEMY IS...	Almost Here	FUELED BY RAMEN 071 (11.98)	
26	12	WAYMAN TISDALE	Way Up!	RENDEZVOUS 5118 (17.98)	
27	2	MONCHY & ALEXANDRA	Exitos Y Mas	J&N 50078/SONY BMG NORTE (16.98)	
28	9	DJ LIL' CEE/TREVOR SIMPSON	Ultra.Weekend 2	ULTRA 1411 (19.98)	
29	NEW	GREG GRAFFIN	Cold As The Clay	ANTI- 86809/EPITAPH (16.98)	
30	14	KEB' MO'	Suitcase	ONE HAVEN/EPIC 77621/RED INK (15.98)	
31	30	BULLET FOR MY VALENTINE	The Poison	TRUSTKILL 74 (13.98)	
32	25	AUGUSTANA	All The Stars And Boulevards	EPIC 93433/SONY MUSIC (11.98)	
33	27	BISHOP G.E. PATTERSON & CONGREGATION	Singing The Old Time Way Volume 2	PODIUM 2505 (14.98)	
34	37	MARK HARRIS	The Line Between The Two	IND/EPIC 93827/SONY MUSIC (18.98)	
35	NEW	CUISILLOS	Amor Gitano	MUSART 3777/BALBDA (11.98)	
36	25	DONAVON FRANKENREITER	Move By Yourself	LOST HIGHWAY 006402* (13.98)	
37	NEW	JAMIE KENNEDY & STU STONE	Blowin' Up	JKSS 44331 (15.98)	
38	NEW	THE LIVING END	State Of Emergency	ADELIN 30034/EAST WEST (13.98)	
39	16	BILLY TALENT	Billy Talent II	ATLANTIC 83941/AG (13.98)	
40	25	URBAN MYSTIC	Ghetto Revelations: II	SOBE 49998/WARNER BROS. (13.98)	
41	22	DUELO	Relaciones Conflictivas	UNIVISION 310724/UG (12.98)	
42	31	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	SONY BMG NORTE 95637 (9.98)	
43	RE-ENTRY	NATALIE GRANT	Awaken	CURB 78860 (17.98)	
44	24	VIC LATINO	ThriveMix 02	THRIVEDANCE 90748/THRIVE (21.98)	
45	49	ANA GABRIEL	Historia De Una Reina	SONY BMG NORTE 95902 (15.98)	
46	3	THE HUSH SOUND	Like Vines	DECAYDANCE 085/FUELED BY RAMEN (13.98)	
47	NEW	SET YOUR GOALS	Mutiny	EULDGY 073 (13.98)	
48	36	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2	FREDDIE 1940 (16.98)	
49	NEW	CHRIS KNIGHT	Enough Rope	DRIFTER'S CHURCH PRODUCTIONS 760003 (16.98)	
50	41	DAN ZANES AND FRIENDS	Catch That Train!	FESTIVAL FIVE 009 (16.98)	

BREAKING & ENTERING

Propelled by its recent release on iTunes, Lustra's "Scotty Doesn't Know," from the 2004 movie "Eurotrip," debuts at No. 75 on The Billboard Hot 100. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK 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

**JUL
29
2006**

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

8TH OF NOVEMBER (Big Love Music, BM/WB, ASCAP/Rich Texan Music, ASCAP), WB/M, CS 23; H100 94

A

ABRAZAME (Sony/ATV Latin, BM) LT 42
ADIDAS A MI AMANTE (BMG Songs, ASCAP) LT 27
THE ADVENTURE (Fun With Goats, ASCAP/Universal, ASCAP), HL H100 89, POP 79
AIN'T GON LET UP (Da Great, ASCAP) RBH 75
AIN'T MY DAY TO CARE (Midas Magic, ASCAP/Fly Mason Music, SESAC/Angelina/Tune, SESAC), CS 29
AIN'T NO OTHER MAN (Xtina Music, BM/Careers-BMG, BM/Gilded Pearl Music, ASCAP/Works Of Art, ASCAP/KSuff, BM/ArHouse, BM/Tricia Sounds Music, ASCAP/Iza Music, BM/The Clyde Ois Music Group, ASCAP), WB/M, H100 8; POP 6
AIN'T WHAT IT USED TO BE (Mosaic Music, BM/Sony/ATV Tree, BM/Gitlerish, BM/Buna Boy, BM), HL CS 37
ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BM) LT 25
ALIADO DEL TIEMPO (Three Sound, BM) LT 12
AMARILLO SKY (Rich Texan Music, ASCAP/Bound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BM/Car Vincent And Associates, SESAC/Ginnin Girl Music, BM/Bar Two Beat One Music, ASCAP), WB/M, CS 45
ANGELITO (Crown 2, BM/Sebastian, BM) LT 2
ANIMAL I HAVE BECOME (EMI April, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BM/Blast The Scene, BM), HL H100 64; POP 66
ANYWHERE BUT HERE (Warner-Tamerlane, BM/Lewis's Palm Tree Music, BM), WB/M, CS 58

B

BAD DAY (Song 6 Music, BM) H100 20; POP 21
BEFORE HE CHEATS (That Little Sound, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL CS 49
BEST OF BOTH WORLDS (Seven Peaks Music, ASCAP/Solentrih Street Songs, ASCAP/Nevel Music, ASCAP) POP 84
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noonime Sound, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WB/M, RBH 22
BING BING BAM BAM!!! (OkToPu Entertainment Group, BM) RBH 88
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL H100 27; POP 29
BLOW THE WHISTLE (Zomba Songs, BM/TV Show, BM/Songs Of TVT, BM/EMI Blackwood, BM/8th Grade Music Publishing, BM/Swizole Music, BM/CAMore Music, BM/Me & Marg Music, ASCAP/Cookies And Milk, ASCAP/Basajamba Music, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 79
BOJANGLES (Songs Of TVT, BM/Manimbro Music, ASCAP/BMG Songs, ASCAP), WB/M, POP 98
BOSSY (Issy & Nemo Tunes, ASCAP/Lovegas Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BM/TV Show, BM/Team S Dot Publishing, BM/EMI April, BM/Songs Of Windswept Pacific, BM/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) RBH 68
BOJANGLES (Songs Of TVT, BM/Manimbro Music, ASCAP/BMG Songs, ASCAP), WB/M, POP 98
BOSSY (Issy & Nemo Tunes, ASCAP/Lovegas Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BM/TV Show, BM/Team S Dot Publishing, BM/EMI April, BM/Songs Of Windswept Pacific, BM/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) RBH 68
BRAND NEW GIRLFRIEND (EMI Blackwood, BM) Shane Minor, BM/3 Ring Circus, BM/Songs Of Windswept Pacific, BM/Jeffrey Steele, BM), HL, CS 11; H100 59; POP 73
BREATHE (2 AM) (AnniBonnat Music, ASCAP) H100 65; POP 45
BRING IT ON HOME (Warner-Tamerlane, BM/Sell The Cow, BM/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WB/M, CS 9; H100 70
BUILDING BRIDES (Drunk Monkey, BM/Bug, BM/WB, ASCAP/Gracie, ASCAP/Goldline, ASCAP/Citlerion, ASCAP), WB/M, CS 13
BUTTONS (Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4, ASCAP/She Right's Music, BM/My Own Chit Music, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL H100 7; POP 7

C

CAILE (Sony/ATV Discos, ASCAP) LT 5
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoverfarma, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP), HL/WB/M, CS 30
CALL ON ME (Shariah Cymone Music, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flyte Time Tunes, ASCAP/Avant Garde, ASCAP/Universal, ASCAP/Air Control Music, ASCAP), HL H100 63; POP 78; RBH 15
CAN'T LET GO (Songs Of Universal, BM/Taggy Whites, BM/Bal Future, BM), HL H100 98; RBH 20
CHA CHA (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Muscheilo, BM/Maximo Aguirre, BM/Unsker, BM) LT 21
CHAIN HANG LOW (Not Listed) RBH 98
CHASING CARS (Big Lite, BM) H100 71; POP 49
CHEVERE (EMI Blackwood, BM/Lion Blanco, BM/Stratego Co Lingo, BM/Blue Krall Music, BM/Desjume, BM) LT 30
CHEVY RIDIN' HIGH (Zomba Songs, BM/Dade Co. Project Music, BM/3 Blunts Lite A1 Once, ASCAP/First N Gold, BM/Warner-Tamerlane, BM), WB/M, RBH 10
COMING UNDONE (Zomba Songs, BM/Fieldsnuzt, BM/Musik Music, BM/Stratosphericness, BM/Careers-BMG, BM/Lauren Christy Songs, BM/Scott Spock, Songs, BM/Gratani Edwards Corp, BM) April, H100 86; POP 87
COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 28
CONTIGO SE VA (Warner-Tamerlane, BM) LT 49
CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Gen/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB/M, H100 2; POP 2; RBH 58
CRAZY BITCH (Famous ASCAP), HL H100 60; POP 52
CROWDED (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Gustwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 46

D

DAMN (Ducidan, ASCAP/Notting Hill Music, BM) 2415 Publishing, BM/Rat Hole Publishing, ASCAP/Copyright Control) RBH 91
DANI CALIFORNIA (Moebetoblame, BM) H100 18

DEJALE CAER TO' EL PESO (Universal-Musica Unica, BM/Universal Music, ASCAP) LT 34
DEJA VU (EMI Blackwood, BM/Hitco Skuff, ASCAP/Beyonce, ASCAP/Music Of Windswept Pacific, BM/Janice Combs Publishing, BM/EMI April, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rodney Jenkins Production, BM), HL H100 30; POP 36; RBH 6
DETALLES (EMI Blackwood, BM) LT 39
DETRAS DE LA PUERTA (Ara, BM) LT 48
DIGANLE (San Antonio, BM) LT 8
DJ PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL H100 79; RBH 14
DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrysalis Music, ASCAP), HL H100 39; POP 32
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morena Publishing, ASCAP), HL H100 43; POP 31
DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Uncle Wilmesse Music, ASCAP/How Ya Liv, Dal Music, ASCAP) H100 14; POP 29; RBH 12
DON'T FORGET TO REMEMBER ME (WZ Songs, BM/EMI Blackwood, BM/Dirtl Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific), HL, CS 3; H100 56
DON'T WAIT (Hey, Did She Ask About Me? Music, ASCAP/Universal, ASCAP), HL, POP 91
DO WE STILL (Carolina Blue Sky Music, BM/John's Shina, BM/Bayou Boy, BM) CS 47

D

DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dink!, BM/Greateropson, ASCAP/Jennifer Nettles, ASCAP) CS 25
OUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 89
ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL H100 52; RBH 10
ENTOURAGE (Mr. Grandberry O's Music, SESAC/E Hudson Music, BM/Ddre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC) RBH 33
ESTE CORAZON (EMI April, ASCAP) LT 10
ESTOY CON EL PIENSO EN TI (WB, ASCAP) LT 9
EVER THE SAME (Lil Hute Music, ASCAP/EMI April, ASCAP), HL, POP 88
EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Brett Beavers Publishing Designee, BM/Ensign Music, BM/Ranch0 Papa Music, BM) CS 34
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, ASCAP/Gentiana, BM), HL, CS 12; H100 72
EVERYTIME THA BEAT DROP (Shariah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) RBH 68

E

FACE DOWN (The Red Jumpsuit Apparatus Publishing), POP 84
THE FACT IS (I NEED YOU) (Universal, ASCAP/Latcat, ASCAP/Blythe's Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 71
FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, POP 68
FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combustion, BM/Songs Of Windswept Pacific, BM), HL, CS 22
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greathorje Music, BM/Corman, ASCAP/Drum Groove, SESAC), HL, CS 20
FEELS SO GOOD (Remynisce Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grid, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM) WB/M, RBH 30
FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Morin, ASCAP/Wesl Moraine, ASCAP/Welk, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WB/M, CS 24
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 27
FLY LIKE A BIRD (Bird Songs, BM/Songs Of Universal, ASCAP/EMI April, ASCAP/Miragolis Guys Music, ASCAP/Ji Branda Music Works, ASCAP), HL, RBH 25
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BM/Sony/ATV Timber, SESAC/Turtle Victory, SESAC), HL, POP 69
FREEZE (EMI April, ASCAP/LI, Cool J, ASCAP/Lyte In), HL, RBH 86
FUE MENTIRA (Garmex, BM) LT 19

F

GALLERY (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI April, ASCAP), HL/WB/M, H100 99; POP 50
GET EM, GOT EM (16 Bars Of Gold, ASCAP) RBH 72
GET DUTTA MY WAY (Songs Of Peer, ASCAP/Fraction, ASCAP) CS 40
GETTIN' SOME (Zomba Songs, BM/Zomba Enterprises, ASCAP), WB/M, H100 77; POP 77; RBH 47
GET UP (Bubba Gee, BM/Noonime Tunes, BM/Warner-Tamerlane, BM/Royalty Rightings, ASCAP/Universal, ASCAP), HL/WB/M, RBH 42
GHETTO STORY (EMI Blackwood, BM/Madhouse, BM) RBH 37
GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM) H100 33; POP 32; RBH 17
GIVE IT AWAY (Run Slow Music, ASCAP/IGC, ASCAP/Sony/ATV Tree, BM/Mr. Bubba, BM/EMI Blackwood, BM), HL, CS 19
GO AHEAD (Street Certified Publishing, BM/Trap House Publishing, BM) RBH 73
GOD ONLY CRIES (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Chery Bysson, SESAC/The Bigger They Are, SESAC) CS 32
GOD'S GIFT (Avoeah, ASCAP/WB, ASCAP), WB/M, RBH 61
GOOD GOOD LOVIN' (Spinning Hat Music, BM) CS

G

GOOD GOOGLY MOOGLY (Tehoise, BM/Music Resources, BM) RBH 90
GOOD LOOKIN OUT (E. Hudson Music, BM/Ddre 78 Publishing, SESAC/Lyric Publishing, SESAC) RBH 74
GOOD LUCK CHARM (EMI April, ASCAP/Air Control Music, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BM/Union Wilmesse Music, ASCAP), HL, RBH 40
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Ara, BM) Music, SESAC/Multisongs BMG, SESAC) CS 38
GO TO CHURCH (Gangsta Boogie, ASCAP/Universal, ASCAP/My Own Shit And Brittolesse, ASCAP/EMI Blackwood, BM/Songs Of TVT, BM), HL, RBH 67
GRILL 'EM (Writers Block, ASCAP/Biza Publishing, SESAC) RBH 82
HANGING ON (Sony/ATV Tunes, ASCAP/Chery Music, ASCAP/Under Zenth Music, SOCAN/Never-widhethought Music, SOCAN/Sony/ATV Caranda, SOCAN), HL, H100 53; POP 40
HATE ME (Paris On Paper Publishing, ASCAP) H100 54; POP 44
HERE WE GO YO (Gold Star, BM/Carter Boys Publishing, ASCAP/Universal-Musica Unica, ASCAP/Rompediscotea, BM/Universal-Musica Unica), BM) LT 27
HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BM/Le-Bass Music, BM/The Carmel House, BM/Ensign Music, BM/Lantranco Music, ASCAP/Samalea Songs, ASCAP/Neira Music, ASCAP/JNR Music Publishing, ASCAP), HL H100 4; LT 3; POP 3
HMM HMM (Springvale Music Publishing, ASCAP/150 Lifestyle Music, ASCAP/Songs Of Universal PolyGram International, BM/Tony Kelly, ASCAP/Maurice Gregory, BM), HL, RBH 31
HOW 'BOUT YOU (Sony/ATV Tree, BM/Copyright Control, HL, CS 14; H100 92
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL H100 69; POP 51
HUSTLIN' (3 Blunts Lite A1 Once, ASCAP/First N Gold, BM/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jersey Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL, H100 57; POP 71; RBH 19

H

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Wahe Music Publishing, ASCAP), HL, RBH 36
IDARE YOU (Driven By Music, BM/EMI Blackwood, BM/ihumungus Music, ASCAP/EMI April, ASCAP/Art Music, ASCAP/Universal, ASCAP), HL, POP 83
I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP) Want To Hold Your Songs, BM/Major Bob, ASCAP), WB/M, CS 29
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviron, SESAC/Whad-dayer, SESAC/Young Music, SESAC/Cat V, ASCAP/Gentiana, BM), CS 5; H100 42; POP 65
I KNOW YOU SEE IT (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Basement Fun, ASCAP/Basement Funk South, ASCAP/Diamondcut Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BM/Azuria Music, BM) H100 66; RBH 21
I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL CS 25
I LOVE MY B**** (T'Ziah's Music, BM/Ensign Music, BM/William, BM/Broke Spoke And Bone Publishing, ASCAP), HL H100 47; POP 60; RBH 18
IM GONNA BE (WB, ASCAP/Cheekman, BM/Tyme 4 Fives, BM), WB/M, RBH 43
IMPOSSIBLE (Please Gimme My Publishing, BM/EMI Blackwood, BM/Almo Music, ASCAP/Stayin High Music, ASCAP/BMG Songs, ASCAP/IG Music Publishing, MGRS), HL, RBH 96
INGRATUITO (T. Ediciones, BM) LT 50
IN MY MIND (Combustion, BM/Songs Of Windswept Pacific, BM/Wang Out, BM/Sony/ATV Songs, BM), HL, RBH 39
INSENSIBLE A TI (ME PONE A MIL) (Universal Music Mexico, S/A/Universal-Musica Unica, BM) LT 35
IN TERMS OF LOVE (Emerto, ASCAP/Getriv Music, ASCAP/Carol Vincent And Associates, SESAC) CS 36
I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 38
IS IT ANY WONDER? (BMG, PRS) H100 84; POP 74
IT'S GONN' DOWN (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Regina's Son Music, ASCAP/Slide That Music, ASCAP/EMI April, ASCAP), HL H100 5; POP 13; RBH 8
IT'S TOO LATE TO WORRY (Sony/ATV Tree, BM/Songs Of Terrel, BM/Works To Music, ASCAP/IGC, ASCAP/Harbinis.com, SESAC), HL, CS 51
WRITE SINS NOT TRAGEDIES (Sweet Chim Music, ASCAP/EMI April, ASCAP), HL, H100 13; POP 8

J

JUST CAME HERE TO CHILL (No Coincidence Music Publishing, BM/October 12th, ASCAP/Hitco South, ASCAP), WB/M, RBH 45
KICK PUSH (1st & 15th Publishing, ASCAP/BMG Songs, ASCAP), WB/M, POP 100; RBH 92
THE KILL (BURY ME) (Apocraphex Music, ASCAP) CS 40
KILL ME NOW (WB, ASCAP/Rich Texan Music, ASCAP/Warner-Tamerlane, BM), WB/M, CS 52
KISS ME IN THE DARK (Universal-PolyGram International, ASCAP/Sunkers Music, ASCAP/Ducas, ASCAP), HL, CS 55
KOOL AID (Lil Bass Music, ASCAP/Money Man, BM/Drop Music, BM) RBH 66
LA BOTELLA (BMG Songs, ASCAP) LT 14
LAS NOCHES SON TRISTES (Venalbillo, ASCAP) CS 40
LAST DAY OF MY LIFE (Phylvester, ASCAP/Mission Valley, ASCAP) CS 10; H100 73
LAY BACK RELAX (THE MESSAGE SONG) (OkToPu Entertainment Group, BM/Ms. Loretta Music, BM) RBH 94
LEAN WIT IT, ROCK WIT IT (EMI April, ASCAP/Slide That Music, ASCAP/Honey's Baby Boy Music, ASCAP/Parade Publishing, ASCAP/Jamill Willing'ram Publishing, ASCAP), HL, POP 85; RBH 48

K

LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BM/Songs Of R. Joseph, ASCAP), HL/WB/M, CS 11; H100 48; POP 59
LET U GO (Weencopter Music, ASCAP/Marotone AB, STIM/Gasz Money Publishing, ASCAP) H100 74; POP 37
LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BM/Ballad Boy, BM/IGC, BM), HL, CS 6; H100 67
LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WB/M, CS 44; H100 19; POP 20
LIKE RED ON A ROSE (Farm Use Only, BM/Casamare, ASCAP) CS 42
LIPS OF AN ANGEL (Hinder Publishing, ASCAP/High Buck Publishing, ASCAP/EMI April, ASCAP), HL H100 97; POP 89
A LITTLE TOO LATE (Tokco Tunes, BM/Florida Room, BM/Sony/ATV Acuff Rose, BM/Unwound, BM), HL, CS 4; H100 55
LIVE TO LOVE ANOTHER DAY (Coburn, BM/Guitar Monkey, BM/Brand New Sky, ASCAP/Right Bank Music, ASCAP) CS 54
LONDON BRIDGE (Not Listed) POP 63
LOOKING FOR YOU (Zomba Songs, BM/I Jilly Mack, BM/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breese, ASCAP/reddee Dee, BM), WB/M, RBH 29
LO QUE SON LAS COSAS (Don Cal, ASCAP/Brehm, ASCAP) CS 31
LOVE SONG (EMI Blackwood, BM/Stancia Jones Publishing Designee, BM/Dotoloso Music, BM), HL, RBH 62
LOVE YOU (EMI Blackwood, BM/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BM/Forest Hills Music, BM), HL, CS 33
MACHUCADO (Los Caigris, ASCAP/Eddie Dee, ASCAP) CS 29
MAKEDANSURE (I Feel Like Im Taking Crazy Pills, ASCAP/Arty, ASCAP), WB/M, H100 61; POP 48
MARGARITA (Sleepy's Kid Music, BM/The Waters Of Nazareth, BM/EMI Blackwood, BM/Careers-BMG, BM/Raychaser, BM/Gnat Booby, ASCAP/Chrysalis Music, ASCAP), HL/WB/M, RBH 64
MARIPOSAS (Not Listed) LT 29
MAS ALLA DEL SOL (Edmusa, ASCAP) LT 6
LOS RITE (Malito, ASCAP/Enrico F. Padilla, BM/Par International, BM) LT 47
ME AND MY GANG (Jeffrey Steele, BM/Almo Music, ASCAP/Multitone Music, ASCAP/Breaking New Ground Publishing, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 7; H100 51; POP 72
ME TIME (ECAP Music, BM/Toms Kid Music, BM/Hyplexer Music, ASCAP) RBH 54
ME & U (Next Selection, ASCAP/Intolla, ASCAP) H100 3; POP 5
ME VOY (EMI Blackwood, BM/Marzano, BM) LT 11
MIGHTY "O" (We Dont Play Even When We Be Playin', BM/Chrysalis Music, BM/Misquito Puss, ASCAP/Dvadsndnd Music, BM/EMI Mills, ASCAP/Hi-De-Ho Man Music, ASCAP), HL, RBH 59
MISS MURDER (Ex Noctem Nacimur Music, BM) H100 41; POP 41
MOUNTAINS (Loretoma Music, BM/Black To Black Songs, BM/Patrick Stuart Music, BM/Lyncal Mile Music, BM) Par International, BM) LT 47
MOVE ALONG (Smells Like Phyx Ed, ASCAP/BMG Songs, ASCAP), HL H100 21; POP 12
MR. ME TOO (EMI Blackwood, BM/The Waters Of Nazareth, BM/GeMarc, ASCAP/Terradome, ASCAP/EMI April, ASCAP), HL, RBH 65
MS. NEW BOOTH (Spar Loser Music, BM/EMI Blackwood, BM/ColiPark Music, BM/Da Crippler Music, BM/WG Music, BM), HL, POP 42
MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) LT 40
NEED A BOSS (EMI April, ASCAP/EMI Blackwood, BM/Ludacris Music Publishing, ASCAP/Universal, ASCAP/Music Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/Rodney Jenkins Productions, BM), HL, RBH 49
NEW STRING (Sony/ATV Tree, BM/Nashville Star, BM) LT 37
NO ES UNA NOVELA (Jean & Nelson, ASCAP) LT 43
NO, NO, NO (Mayruba, ASCAP/Palabras De Romeo, ASCAP) LT 4
NO QUIERE NOVIO (Universal Musica Unica, BM) LT 36
NOTHING BUT A LOVE THANG (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Patrick L. Landing, ASCAP/Music Of Stage Three, BM), HL, CS 41
NOT READY TO MAKE NICE (Woolly Puddin', BM/Scrapin' Taste, ASCAP/Chrysalis Music, ASCAP/Super Lake Music, ASCAP), HL/WB/M, H100 80; POP 54
NO WORDS (Zomba Songs, BM/R. Kelly, BM), WB/M, RBH 5
NUESTRA AMOR SE HA VUELTO AYER (Maximo Music, BM/The Fly And The Bee, ASCAP) LT 17
NUMBER ONE (The Waters Of Nazareth, BM/EMI Blackwood, BM/Please Gimme My Publishing, BM), HL, RBH 46
OH! Yo Face Publishing, BM/R Malou Records, ASCAP) RBH 76
ON AGAIN TONIGHT (Warner-Tamerlane, BM/Murrah, BM/Teabamba Music, BM/Katanz Music, BM/Circle C, ASCAP/Full Circle, ASCAP), WB/M, CS 30
ONE (U2, ASCAP/WB, ASCAP/Universal-PolyGram International, ASCAP), WB/M, POP 99
ONE SECOND CHANCE (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP), HL, CS 60
ONE WING IN THE FIRE (Malco, BM/Music Of Stage Three, BM) CS 48
ODH WEE (Alia Rose Music, BM/American League Music, BM/Julie Ironsack, BM) RBH 41
OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 10; POP 9
PAM PAM (Universal-Musica Unica, BM/EMI Blackwood, BM) LT 24
PAYASO LOCO (Copyright Control) LT 38
PEANUT BUTTER & JELLY (353 Entertainment, ASCAP/Fat Music, BM/EMI Blackwood, BM) ASCAP) RBH 58
PENSANDO EN TI (Sou/Sick Muzik, BM/Amaya-Sophia, ASCAP/Figures, ASCAP/Quinnzister Music, ASCAP/Jumping Bean Songs, BM) LT 16
POP MY TRUNK (Drunk People Publishing, BM) RBH 81
PRETTY BABY (India B. Music, BM/Songs Of Universal PolyGram International, BM/Demoties Music Publishing, BM/Parade Forever Music, BM/Warner-Tamerlane, BM), HL, RBH 85
PROMISCUOUS (Nelsar, SOCAN/Virginia Beach,

L

ASCAP/WBM, SESAC/Danja Handz, Muzik, SESAC/Six For Slopel, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WB/M, H100 1; POP 1; RBH 34
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Kurstin Music, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/Sky M Y, ASCAP/EMI Blackwood, BM/Them Oscillations Music, BM/Dobere Music, ASCAP/Apollinare Music, BM), HL H100 38; POP 26
PULLIN' ME BACK (Basajamba Music, ASCAP/Shiny Music, ASCAP/Jaco Pastorius, ASCAP/Changhi Cymone Music, ASCAP/EMI April, ASCAP/Universal-MCA, ASCAP/Air Control Music, ASCAP), H100 44; POP 81; RBH 12
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BM/Good Groove Songs, BM) H100 78; POP 70
QUE LASTIMA (EMI April, ASCAP) LT 20
QUE PRECIO TIENE EL CIELO (WB, ASCAP/10am, ASCAP) LT 45
REAL GONE (Wonderland Music Company, BM/Par Music, BM/Walt Disney, ASCAP/Pear Talking Pictures, ASCAP), WB/M, POP 95
REGRETS (Richard Flemming, BM/Songs Of Hamstring Cumberland, BM) RBH 93
THE RIDDLE (EMI Blackwood, BM/Five For Fighting, BM), HL H100 96
RIDIN' (Family Jam Camp Music, ASCAP/Universal, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leathace Music, ASCAP/Skizit For Skizit And Play Music, ASCAP), HL H100 11; POP 10; RBH 44
RIDIN' HIGH (All My Own Publishing, BM/Hold My Own Publishing, ASCAP/Sean T Music, BM/EMI Blackwood, BM/Marked Entertainment, ASCAP/PS-220 Music, ASCAP), HL, RBH 93
RIDIN' RIMS (Slide That Music, ASCAP/EMI April, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leathace Music, ASCAP/Skizit For Skizit And Play Music, ASCAP), HL H100 11; POP 10; RBH 44
RIDIN' HIGH (All My Own Publishing, BM/Hold My Own Publishing, ASCAP/Sean T Music, BM/EMI Blackwood, BM/Marked Entertainment, ASCAP/PS-220 Music, ASCAP), HL, RBH 93
RIDIN' RIMS (Slide That Music, ASCAP/EMI April, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leathace Music, ASCAP/Skizit For Skizit And Play Music, ASCAP), HL H100 11; POP 10; RBH 44
SAVING GRACE (Adra, ASCAP/Arty Music, ASCAP/Wiken Music, ASCAP) POP 86
SAVIN' ME (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 26; POP 17
SAY (Fifty-Six Hope Road, ASCAP/Fairwood Music USA, ASCAP/BMG Mountain Music, PRS/Pinky Pat Phat, BM/BMG-Careers, BM/L.I.T.E. Recording Studios, ASCAP), WB/M, RBH 70
SCOTTY DOESN'T KNOW (Lustra Music Publishing, ASCAP/EMI April, ASCAP/Cherry Lane, ASCAP), CLM, H100 75; POP 53
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BM/Gold Watch, BM/Sony/ATV Cross Keys, ASCAP), HL H100 93
S.E.X. (Lyte In, ASCAP) RBH 24
SEXYBACK (Zomba Enterprises, ASCAP/Tenman Tunes, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, SESAC/Danja Handz Muzik, SESAC), WB/M, H100 81; POP 34
SEXY LOVE (Super Sayin Publishing, BM/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, HL/WB/M, H100 24; POP 45; RBH 9
SHINE (EMI April, ASCAP/Flyte Time Tunes, ASCAP/Bernards Other Music, BM/Warner-Tamerlane, BM/Sony/ATV Songs, BM), HL/WB/M, RBH 32
SHOULDER LEAN (Cordale Quinn Publishing, BM/DJuan Hart Publishing, BM/Crown Club Publishing, BM/Warner-Tamerlane, BM), WB/M, H100 15; POP 33; RBH 5
SINGLE (EMI Blackwood, BM/In-Genius Songs, BM/EMI April, ASCAP/Sonic Griffin, ASCAP), HL H100 97; POP 46
SNAP YOUR FINGERS (White Rhino, BM/40, BM/Zomba Songs, BM/Drugstore, ASCAP), WB/M, H100 9; POP 22; RBH 1
SOLDIER SONG (Greenhills Publishing, ASCAP/Hannab Publishing, ASCAP/Danger Times Publishing, ASCAP/Weidner Club Publishing, BM) RBH 97
SOME PEOPLE CHANGE (Famous ASCAP/Lights Of Denver, ASCAP/Songs Of Bid Dog, ASCAP/Funky Junk Music, ASCAP/Songs Of Windswept Pacific, ASCAP/Sweet Summer, ASCAP/Major Bob, ASCAP), HL, CS 39
SOMEWHERE OVER THE RAINBOW (EMI Feist Catalog, ASCAP), HL H100 90; POP 39
SUS (Jonahs Return Music, BM/Southside Independent Music, BM/Here's Lookin' At You Kidz Music, BM/Reach Global Songs, BM) H100 23; POP 14
SO WHAT (Bubba Gee, BM/Noonime Tunes, BM/Warner-Tamerlane, BM/Notting Hill Publishing, BM/2415 Publishing, BM/Kunrty Slim Publishing, BM/Ced Key Music, ASCAP/Shotwood Music, BM/Royalty Rightings, ASCAP/Universal, ASCAP), HL, H100 18; POP 18; RBH 4
STARS ARE BLIND (Fernando Garbay Music, ASCAP/V2 Music Publishing, BM/Sony/ATV Songs, BM/Zuleli Music, ASCAP), HL H100 34; POP 16
STAY WITH YOU (Corner Of Clark And Kent Music, ASCAP/EMI April, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL H100 68; POP 87
STEADY AS SHE GOES (Chrysalis Music, ASCAP/Third Strike Tunes, BM), HL H100 85; POP 39
STUNTIN' LIKE MY DADDY (Young Money Publishing, BM/Warner-Tamerlane, BM/Money Mack, BM), WB/M, RBH 52
SUDDENLY I SEE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 88
SUMMERTIME (EMI Blackwood, BM/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BM), CS 2; H100 37; POP 58
SUNSHINE AND SUMMERTIME (WB, ASCAP/Warner-Tamerlane, BM/Writers Extreme

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NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006 and July 18, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, August 29, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

July 22, 2006

LEGAL NOTICE

NOTICE TO CREDITORS AND OTHERS REGARDING THE WINDING UP OF PASQUA MUSIC LTD., Pasqua Music Ltd., was incorporated pursuant to the provisions of the Ontario Business Corporations Act on February 5, 1986. On May 17, 2006, the shareholders of Pasqua Music Ltd., at a meeting called for that purpose, by special resolution, voted to wind up the corporation voluntarily pursuant to the provisions of the Ontario Business Corporations Act. David Marcovitch was appointed Liquidator of the estate and effects of the Corporation. Anyone having a claim against Pasqua Music Ltd., shall deliver proof of such claim to Liquidator, David Marcovitch, at the address below, on or before September 30, 2006, thereafter, the liquidator will distribute the assets of Pasqua Music Ltd. having regard only to the claims then filed. David Marcovitch, Liquidator of Pasqua Music Ltd., Suite 201, 3199 Bathurst St., Toronto, ON., M6A 2B2, Canada

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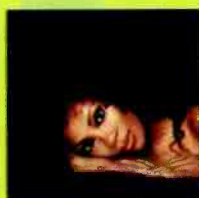
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REMIX



Heavy metal act Judas Priest was presented with gold plaques for live DVD *Rising in the East* at the Mandalay Bay Hotel in Las Vegas. From left are Judas Priest's **Rob Halford** and **K.K. Downing**; Rhino Entertainment's **Sig Sigworth** and **Liz Goodman**; Judas Priest's **Glenn Tipton**, **Scott Travis** and **Ian Hill**; Rhino Entertainment's **Mike Engstrom**; Judas Priest's manager, **Jayne Andrews**; and Rhino Entertainment's **Mason Williams**.



British pop star **Robbie Williams** took time out from his current world tour to celebrate his reaching of the 20 million album sales mark for Continental Europe. Pictured after his performance at Paris' Parc des Princes are, from left, Capitol/EMI Music France managing director **Benjamin Chulvanij**, EMI Recorded Music chairman **Alain Levy**, Williams, EMI Recorded Music vice chairman **David Munn** and EMI Music Continental Europe chairman **Jean Francois Cecilien**.



JORDAN TRIBUTE TO ANTHONY HAMILTON: Brand Jordan recently saluted **Anthony Hamilton**'s creativity and perseverance as an artist by hosting the Jordan Tribute to Anthony Hamilton event held at the Katana in West Hollywood, Calif.

ABOVE: Shown, from left, are Hamilton's stylist, **Michael McMillian**; United Talent Agency's **Nikki Wheeler**; Hamilton's wife, **Tarsha**; Hamilton's manager Special Assignment Operations' **Eli Davis**; and Special Assignment Operations' **Kimrie Lewis**.

BELOW: Enjoying the night's festivities, from left, are Vibe's **Marlan Ensley**, Hamilton and Brand Jordan director of communications **Theresa Tran**.



John Corbett and his band hung out with Billboard staffers following his June 19 appearance at Billboard Underground: Live From the Knitting Factory in Los Angeles. From left are Billboard's **Aki Kaneko**, **Gail Mitchell** and **Geoff Mayfield**; Billboard Radio Monitor's **Greg Maffie**; Billboard's **Meinda Newman**; band member **Tara Nevick**; Corbett; band member **Hawk**; Corbett's manager, **Ree Guyer Buchanan**; band member **Luis Vincent**; and Billboard's **Diane Johnson**.



The Berklee College of Music's 2005 commencement's honorary doctor of music degrees were presented to saxophonist **Andy McGhee**, Grammy Award-winning producer **Elliot Scheiner**, singer/songwriter **Melissa Etheridge** and soul songstress **Aretha Franklin** at Northeastern University's Matthews Arena in Boston.

Etheridge, a Berklee alumna, challenged more than 800 graduates to "reinvigorate her hope in the music industry." Pictured, from left, are McGhee, Scheiner, Etheridge, Franklin and Berklee president **Roger Brown**. PHOTO: PHIL FARNSWORTH



Sony BMG executives awarded Shakira with plaques for the success of *"Fiancien Oral Vol. 1"* and *"Oral Fixation Vol. 2"* July 9, prior to her performance at the World Cup final in Berlin. Each album has sold more than 1 million copies in Europe. From left are Sony BMG Music Entertainment chief marketing officer **Tim Prescott**, Sony BMG Music Entertainment Continental Europe president **Maarten Steinkamp**, Sony BMG Music Entertainment CEO **Rolf Schmitz-Holtz**, Shakira and Sony BMG Music Entertainment COO **Tim Bowen**.



The surviving founding members of the Beach Boys, **Al Jardine**, **Mike Love** and **Brian Wilson**, along with **Bruce Johnston** (a Beach Boy since 1955), appeared together for the first time in 10 years to celebrate the double-platinum awards of the band's most recent hits compilation, *"Sounds of Summer: The Very Best of the Beach Boys,"* on the rooftop of the Capitol Records building in Hollywood, Calif. Pictured in front, from left, are Johnston, EMI Music North America's **Phil Quartararo**, Jardine, Love, Wilson and former Beach Boy **David Marks**. Standing in back from left, are EMI Music Marketing's **Michael Ruthig**, **John Owen**, **Bill Gagnon**, **Herb Agner** and **Aaron Striegel**. PHOTO: LESTER COHEN

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

be in New York (girl is in Los Angeles rehearsing for her upcoming tour), Carey offered the next best thing: "A dinner with Mariah auction." Some fierce bidding followed. At one point, Virgin Records chairman/CEO Jason Flom yelled, "I'll take her for \$15,000 if she promises not to mention that she was on Virgin." Pausing for a moment, he reminded those in the room that Virgin already "lost \$40 million" on its deal with the singer—"what's \$17,000 more?" The auction topped at just that figure, with Flom the proud owner of a dinner with Carey. Attendees were then treated to a performance by Rihanna, who sang "Unfaithful" and "SOS." But between "put your hands together for Rihanna" and her actual arrival on the stage, what seemed like an eternity passed. Naturally, this prompted the too-happy Flom to shout, "I'll pay another \$5,000 for dinner with Rihanna." Following Rihanna's passionate performance, the laughter continued. Before leaving the stage, the 18-year-old Rihanna commented on Reid's 25 years in the business, saying, "That is a very, very long time." When it came time for Reid to give his award acceptance speech, thoughts of Flom's forthcoming dinner with Carey were embedded in his brain: "Jason, you got off cheap on the Mariah dinner." Not missing a beat, Flom shot back, "Cheaper than my bosses did."

Switching into serious mode, Reid said he felt "most honored and lucky to come into the world of Doug Morris" and that it was "an inspiration being around Jay-Z." Seconds later, Reid called Bertelsmann Music Group U.S. president/COO Charles Goldstuck "the future." A visionary, indeed.

LOHAN NEW PROACTIV BABE

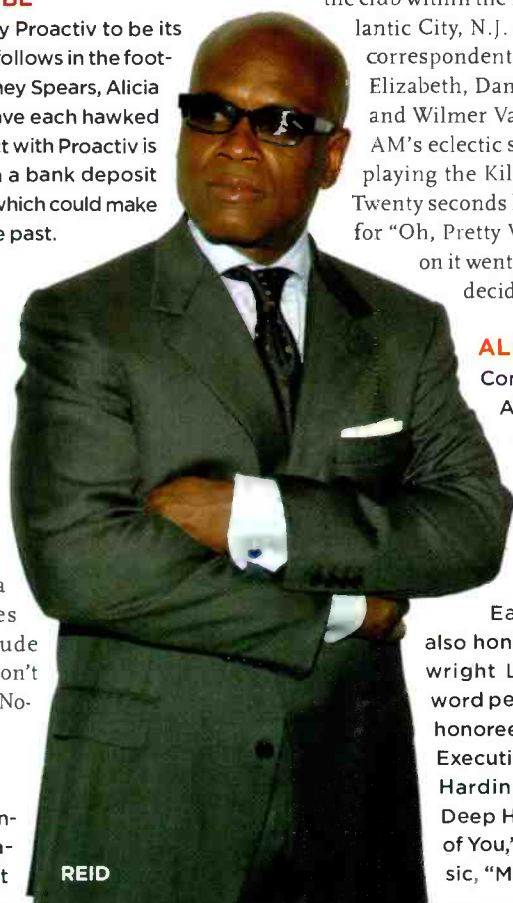
Lindsay Lohan has been tapped by Proactiv to be its next celebrity spokeswoman. She follows in the footsteps of Sean "Diddy" Combs, Britney Spears, Alicia Keys and Jessica Simpson, who have each hawked the acne medicine. Lohan's contract with Proactiv is reportedly worth \$2 million. Such a bank deposit should lessen Lohan's stress levels, which could make her need for Proactiv a thing of the past.

A GROOVY KIND OF DEAL

Track hears that legendary songwriter Carole Bayer Sager has signed an exclusive, worldwide administration agreement with Universal Music Publishing Group. Sager, who was previously with Warner/Chappell, is in her fifth decade of writing hit songs. She wrote her first hit, 1966's "A Groovy Kind of Love," when she was still a teen. The UMPG deal includes Sager's past works, which include "That's What Friends Are For," "Don't Cry Out Loud," "On My Own" and "Nobody Does It Better."

DYNAMIC DUO

Reggaeton power duo Wisin & Yandel are smoking with collaborations. Sources say the pair is about



REID

REID RAISES CASH (LOTS), GETS PROPS

"I don't understand why it's L.A. who's getting the visionary award when I was the one who had the vision to hire him," joked Universal Music Group chairman/CEO Doug Morris at the 2006 Music Visionary of the Year Award Luncheon. Island Def Jam Music Group chairman Antonio "L.A." Reid was honored for his 25 years of excellence in music. Part schmooz- and congratulatory-fest, lunch and auction, the July 18 event, held at the Pierre in New York, raised money for UJA-Federation of New York and the Music for Youth Foundation. More than \$800,000 was raised, setting a record for the annual event. While industry vets Steve Bartels, Daniel Glass, Shawn "Jay-Z" Carter and others waxed poetic about Reid from the podium, an impromptu auction, courtesy of Reid's artist Mariah Carey, paved the way for a normally staid industry crowd to let loose in a major way. Since she couldn't



From left: UMPG's TOM STURGES and DAVID RENZER; SAGER; and UMPG's ROBERT ALLEN and SCOTT JAMES.

to go into the studio to record a track for the Kumbia Kings' upcoming album on EMI Televisa. They are also slated to record with Mexican pop duo Sin Bandera for Wisin & Yandel's own set, due in September. That album, "Los Vaqueros," will be the first release via Wisin & Yandel's own imprint, WY Records/Machete.

Additionally, Track has been hearing much talk of a collaboration with David Bisbal for the Spanish star's next release on Universal. And what about "Pam Pam," the bonus track included in the deluxe edition of Wisin & Yandel's current album, "Pa'l Mundo"? We hear it's being recorded as a remix with Wyclef Jean and Aventura.

VOICES CARRY

DJ AM turned it out at the July 15 grand opening of mur.mur, the club within the Borgata Hotel Casino & Spa in Atlantic City, N.J. According to a New Jersey Track correspondent, partygoers like actors Shannon Elizabeth, Danny Masterson, Jamie Lynn Sigler and Wilmer Valderrama couldn't get enough of AM's eclectic sonic journey. One second he was playing the Killers, then it was Gnarl Barkley. Twenty seconds later, the revelers were screaming for "Oh, Pretty Woman" by Roy Orbison. On and on it went, until five tequila shots later, Track decided to call it a night.

ALL BECAUSE OF TALENT

Come July 23, at the annual African-American Ethnic Night, dance music veteran Carolyn Harding will be honored by Nassau County, N.Y., officials for her outstanding achievements in the performing arts.

Held at Eisenhower Park in East Meadow, N.Y., the event will also honor actress Carolyn Brown, playwright Louis Carter and poet/spoken word performer David McLean. The four honorees will be cited by Nassau County Executive Thomas Suozzi. If we're lucky, Harding may even perform her new Deep Haven Music single, "All Because of You," or perhaps her 20-year-old classic, "Memories."

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Independent Label Group in New York names **Matthew Flott** CFO. He was COO at Jack of All Games.

SRC Records in New York names **Nova Perry** GM. She is co-founder of Catalyst Group Entertainment Consulting.

Montage Music Group in Nashville names **Anthony Martin** head of A&R. He was president/CEO of Anthony Martin Productions. Montage Music Group also taps **Bob Reeves** as Northeast radio marketing team member. He was national director of radio promotions at Midas Records Nashville.

Capitol Records Nashville promotes **Brent Jones** to senior manager of promotion. He was manager.

Category 5 Records in Nashville names **Jennifer Thorpe** director of Southeast promotion. She was director of Northeast promotion at Lyric Street Records.

Ten Ten Music Group in Nashville names **Nate Donchez** catalog manager. He had worked in a catalog management capacity at Dimensional Music Publishing.

CO5 Music in Atlanta names **John Nagara** director of South East promotion. He was local promotion manager at Aezra Records.

PUBLISHING: BMI in New York promotes **John Coletta** to assistant VP of legal affairs. He was senior attorney.

Dimensional Music Publishing in Nashville names **Sara Cameron** publishing administrator. She was A&R coordinator at Warner/Chappell.

DISTRIBUTION: Universal Music Group Distribution in Universal City, Calif., names **Julie Gibbs** VP of sales for new business development. She was director of sales at Electronic Arts.



MEDIA: MTV Networks in New York promotes **Marnie Black** to senior VP of communications of MTV: Music Television. She was VP.

RETAIL: Handleman Co. in Troy, Mich., promotes **Jeff Hodak** to rock product manager. He was a product forecaster/distribution analyst.

RELATED FIELDS: The Motion Picture Assn. of America in Los Angeles names **Steve Weinstein** president/CEO of Motion Picture Laboratories (Movielabs). He was executive VP/chief strategy and technology officer at Macrovision.

Fox Mobile Entertainment in Hollywood names **Natalie Farsi** senior VP of content and m-commerce for Mobizzo. She was VP of media at m-Qube.

Send submissions to shan@billboard.com.

GOODWORKS

KEEPING MUSIC IN THE SCHOOLS

Ciara and Lyfe Jennings will perform at the fourth annual VH1 Save the Music Hamptons Benefit. The July 28 fundraiser, held at the home of Jaci and Morris L. Reid in East Hampton, N.Y., will raise money for the VH1 Save the Music Foundation, which is dedicated to restoring musical-instrument instruction in public schools. For more info, log on to vh1savethemusic.com.



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Schramm / Javid 310.205.0305



ARCHITECTURAL GEM: BHPO. Pvt & tranquil. Indoor/outdoor flow. Fabulous details. Grmt kit, den, office, lg yd, 4bd/4ba. Please visit www.bettyln.com. \$2,995,000 WEB: 029
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Karen Lower 323.804.8043



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