

# Billboard

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Porn >P.10

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2006



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MARKETING PLAN >P.24

**NARM  
WRAP-UP**  
>P.20

**PLUS:  
TOWER  
COLLAPSES?**  
>P.8

**LABELS AND  
AD AGENCIES:  
NEW EQUITY  
PARTNERSHIPS** >P.28

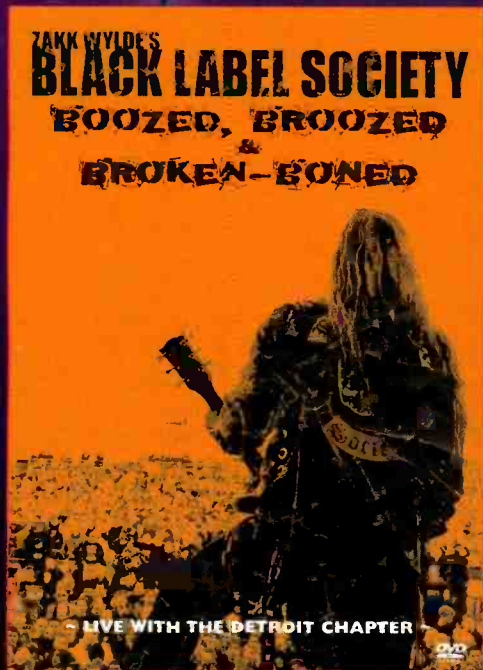
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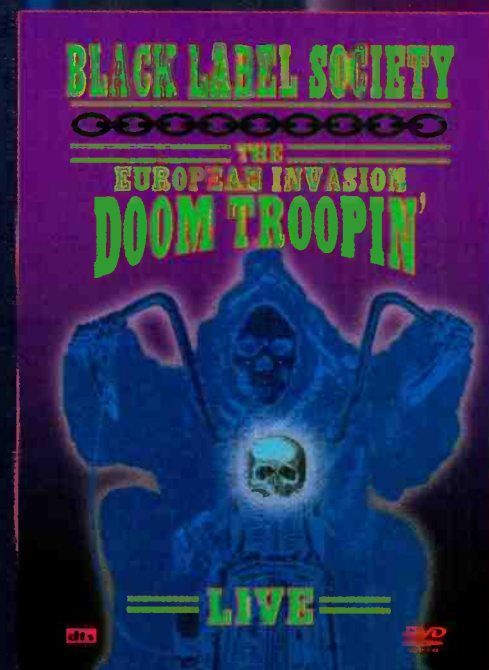


07.27.06	Darien Center, NY	Darien Lake Six Fags PAC
07.29.06	New York, NY	Randall's Island
07.30.06	Hartford, CT	New England Dodge Music Center
08.01.06	Mansfield, MA	Tweetex Center
08.04.06	Camden, NJ	Tweetex Center at The Waterfront
08.05.06	Bristow, VA	Nissan Pavilion
08.06.06	Virginia Beach, VA	Verizon Wireless Virginia Beach Amph
08.09.06	Raleigh, NC	Alltel Pavilion @ Walnut Creek
08.13.06	West Palm Beach, FL	Sound Advice Amphitheatre

### BLACK LABEL SOCIETY w/ BLACK STONE CHERRY

10/14/06	Myrtle Beach, F.	House of Blues
10/15/06	Atlanta, GA	Masquerade
10/16/06	Baltimore, MD	Rams Head Live
10/17/06	Sayreville, NJ	Starline Ballroom
10/19/06	New York, NY	Nokia Theatre Times Square
10/21/06	Philadelphia, PA	Electric Factory
10/24/06	Hartford, CT	Webster Theatre
10/25/06	Clifton Park, NY	Northern Lights
10/27/06	Hampton Beach, NH	Hampton Beach Casino Ballroom
10/28/06	Worcester, MA	The Palladium
10/29/06	Rochester, NY	Water Street Music Hall
10/31/06	Cleveland, OH	House of Blues
11/01/06	Columbus, OH	Newport Music Hall
11/02/06	Detroit, MI	State Theatre
11/04/06	Covington, KY	Madison Theatre
11/05/06	St. Louis, MO	The Pageant
11/07/06	W Des Moines, IA	Val Air Ballroom
11/08/06	Milwaukee, WI	The Eagles Club (The Rave)
11/10/06	Chicago, IL	House of Blues
11/11/06	Minneapolis, MN	The Quess
11/12/06	Kansas City, MO	The Beeman Club
11/13/06	Tulsa, OK	Cain's Ballroom
11/15/06	Oklahoma City, OK	Bricktown Events Center
11/17/06	Houston, TX	Warehouse Live
11/18/06	Austin, TX	Austin Music Hall
11/19/06	Jallas, TX	Granada Theatre
11/20/06	Denver, CO	Ogden Theatre
11/22/06	Salt Lake City, UT	The Depot
11/24/06	Seattle, WA	Moore Theatre
11/25/06	Portland, OR	McMenamin's Crystal Ballroom
11/26/06	San Diego, CA	House of Blues
11/30/06	Cabezon, CA	Key Club at Montage
12/01/06	Tempe, AZ	Marquee Theatre
12/02/06	Tempe, AZ	Marquee Theatre
12/03/06	Las Vegas, NV	House of Blues
12/06/06	San Francisco, CA	The Fillmore
12/08/06	Los Angeles, CA	Wiltern Theatre

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& THE MAKING OF  
"SUICIDE MESSIAH" FILM**

# No. 1

ON THE CHARTS

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TOP GOSPEL	#1	KIRK FRANKLIN / HERO	
TOP INDEPENDENT	#1	THOM YORKE / THE ERASER	
HOT RINGTONES	#1	KUJI KONDO / SUPER MARIO BROTHERS THEME	
TASTEMAKERS	#1	TOM PETTY / HIGHWAY COMPANION	
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ON THE COVER: Mana photographed for Billboard by Joshua Prezant in Miami. From Left: Juan Calleros, Fher Olvera, Alex Gonzalez, Sergio Vallin.

360 DEGREES OF BILLBOARD

HOME FRONT

## Conferences

**CON ORGULLO!**  
The rise of regional Mexican will be celebrated at Billboard's inaugural **Regional Mexican Music Summit** Nov. 13-14 in Los Angeles. Register today at [billboardevents.com](http://billboardevents.com).

**MECCA**  
Join Billboard and the CTIA at **MECCA**, the wireless and entertainment conference that defines the mobile space today. This event provides a forum for entertainment leaders. Register today at [billboardevents.com](http://billboardevents.com).

**THE STAGE IS SET**  
The Hollywood Reporter and Billboard join forces to deliver a cutting-edge, two-day seminar on the role of music in film and TV. The fifth annual event is set for Nov. 14-15 in Los Angeles. Register today at [billboardevents.com](http://billboardevents.com).

## Blogging

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

# OPINION

EDITORIALS | COMMENTARY | LETTERS

## TV On DVD A Strong Sales Driver If Kept In Check

BY MARK HIGGINS

For all of our infinite wisdom, who could have ever anticipated that one of the strongest categories on DVD would be TV?

I witnessed the power of TV on DVD one rainy weekend as I became all-consumed in the Fox-TV action series "24." I had caught only an episode or two near the end of the show's first season on TV, so I eagerly had been anticipating the arrival of the "24: Season One" DVD boxed set from 20th Century Fox. The studio timed the release perfectly to coincide with the TV hype and marketing efforts for the airing of the second season.

Needless to say, I spent that weekend—and Monday and Tuesday night—finishing up the series on DVD. I enjoyed certain aspects of the package that you cannot get from TV, including the lack of commercial interruptions and the ability to control where and when I watched each episode. The added content was another incentive.

The TV on DVD category has grown to become an important revenue stream for studios and retailers alike. Since its inception, this category has been instrumental in increasing the average retail price of DVDs, while creating many hours of entertainment value for consumers.

To generate this additional and incremental revenue stream, senior management at such studios as Fox and HBO have challenged the traditional mold and compressed release windows, shortening the lag between a show's airing and its release on DVD.

Thanks to them, the TV category has created a boom in the overall DVD retail market. Hollywood has recognized the revenue potential of this category and almost every hit TV series—from classic to contemporary—is now available on disc. Billboard recently acknowledged the im-

portance of the category with the introduction of a Top TV DVD Sales chart, which it publishes every other week (see chart, page 57).

Of course, the category is not without its problems, including a glut of product. From the start of 2003, we saw an increase of TV titles of more than 1,000% for 12 running quarters. However, retail shelf space for DVD has not increased proportionately. Retailers have forced suppliers to streamline packaging in order to max-

imize shelf space. We are now forced to measure inventory turn more closely and make quicker and sometimes hasty decisions regarding which TV products should remain in the mix.

imizing shelf space. We are now forced to measure inventory turn more closely and make quicker and sometimes hasty decisions regarding which TV products should remain in the mix. The "window" of opportunity for this category is in the hands of Hollywood. It is my belief that as long as there is a steady stream of new shows and new seasons this category will continue to thrive for retailers and drive customers into our stores.



**“The TV category has created a boom in the overall DVD retail market.”**

—MARK HIGGINS, TRANS WORLD ENTERTAINMENT

The marketing opportunities are broad—and different strategies can be employed to maximize DVD sales. Some studios time a new DVD release with the marketing hype centered on the new season. Others have shortened windows.

Warner Bros. released a DVD of the final episode of "Friends" within 10 days of that show airing. It was the shortest win-

isfactory experience for all consumers, some will be attracted by the convenience factor. We must be careful of cannibalization. Digital downloading the day after a show airs could result in reduced viewership, affecting both the DVD category and broadcast TV.

As the industry feels its way through this dilemma, I am confident Hollywood will strike a balance that maximizes revenue potential for TV advertising, retail sales and profit for all parties involved regardless of how the content is delivered. With the marketing creativity of studios and retailers, we will continue to maximize the potential of the TV on DVD category for years to come.

*Mark Higgins is VP of merchandising, DVD, games, consumer electronics and trend for Trans World Entertainment.*

## FEEDBACK

### HONORING THE ORIGINALS

I was saddened to hear of the death of Freddie Gorman of the classic Motown group the Originals. The obit in the July 8 issue of Billboard didn't mention my favorite Originals songs: "Baby I'm for Real" and "The Bells," as well as the disco classic "Down to Love Town."

The Originals also worked with Marvin Gaye and he was inspired by their harmonies to use his own voice in layers on the album "What's Going On." They even recorded a few of the songs for "Let's Get

It On" produced by Gaye before he recut them for his album.

Also, one correction: The Originals did not disband for good in 1982. Just a few years ago I saw them in concert at the HP Center in San Jose, Calif., where they

thrilled the huge crowd with their powerful lead vocals and gorgeous harmonies. This time they had a female member. They were wonderful.

**Steve Kamins**  
San Francisco

**WRITE US.** Share your feedback with Billboard readers around the world. Send correspondence to [letters@billboard.com](mailto:letters@billboard.com). Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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ASK THE MILLION FANS  
WHO BOUGHT HIS CD**

Debut album **LYFE** 268-192 quietly certified Platinum, thanks mainly to word of mouth and amazing support from indie retail

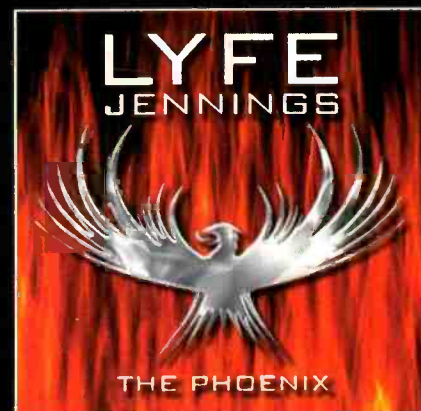
Over 1 million combined ringtones and digital singles sold

Won ASCAP Award – Top R&B/Hip Hop Song  
“Must Be Nice”

“Must Be Nice” No. 3 peak on Billboard Radio Monitor's R&B/Hip-Hop chart

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His highly anticipated new album featuring **S.E.X.** (over 28 million in audience) and the Grammy-caliber **GOODBYE**, his most gut-wrenching vocal performance to date.



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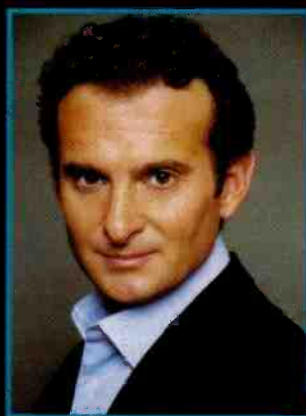
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Jody Gerson  
Rob Glaser  
David Goldberg  
Jeff Kwatinetz  
Monte Lippman  
Mark Mays  
Kathy Nelson  
Ashley Newton  
Simon Renshaw  
Ira Sallen  
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**Tower Crumbles?**  
Retailer on the verge of another Chapter 11



**Legal Woes**  
Hawthorne Heights wants out of Victory



**Music Fusion**  
Ninter do showcases new bands on tour



**Model Behavior**  
Iggy Pop sports Varvato brand



**Commercial-Free**  
Wireless carriers offer uninterrupted channels

8

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17

**>>>GOOGLE PARTNERS WITH NEWS CORP., MTV**  
Google has partnered with News Corp. to provide search and advertising services for MySpace and more than a dozen other Fox Interactive-controlled sites. Under terms of the multiyear agreement, revealed Aug. 7, Google will be the exclusive search and keyword-targeted advertising sales provider for Fox Interactive Media's network of sites. In exchange, Google will pay \$900 million in guaranteed minimum revenue share payments to Fox Interactive, based on Fox achieving certain traffic and other commitments. Google has also enlisted Viacom's MTV Networks in an ambitious expansion of its advertising network and video portal, the companies revealed Aug. 6. The plan will integrate clips from Viacom-owned programs with Google's targeted advertising system, AdSense. The clips will essentially promote shows and be embedded with mini-ads as well that MTV Networks will sell to third parties.

**>>>MYSPACE LAUNCHES IN FRANCE**  
MySpace has quietly launched its first non-English version in France. A disclaimer on the site at fr.myspace.com explains that the French version is in development and many of the current artist pages are still in English. In June, CEO Chris de Wolfe said the service was eyeing expansion in Europe with 11 countries targeted. MySpace revealed this week that it had signed up its 100 millionth member worldwide.

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# UpFront

AUGUST 19, 2006

CHRISTIAN BY DEBORAH EVANS PRICE

## Suzuki Fuels Kutless Tour

Sponsorship A First In Automakers Supporting Christian Acts On National Scene

NASHVILLE—This fall, Kutless' Hearts of the Innocent tour will be fueled by a sponsorship deal with American Suzuki Motor Corp. The deal is a joint effort between ASMC's automotive and motorcycle divisions that makes Suzuki the exclusive title sponsor for the BEC/Tooth and Nail/EMI rock band's upcoming tour.

Though Christian rock act Third Day has had a regional deal with Chevrolet for several years, this marks the first time a major automaker has engaged in a national campaign with such an act. It is also Suzuki's first foray into the music industry.

"Jon Micah Sumrall, the lead singer of Kutless, expressed an interest in our finding a sponsor that fit their lifestyle, and motorcross riding is something the band is enthusiastic about," says Kathy Armistead, a commercial agent at the William Morris Agency. She credits Laura Hutfless in the William Morris Nashville office with researching potential partners and coming up with Suzuki. William Morris, in conjunction with Kutless' Platform Management, brokered the deal with the automaker.

"They were very interested in the fans and the demographic that Kutless could deliver to them," Armistead says, adding that the band's interest in extreme sports and its sales stats also appealed to Suzuki.

"We came to the table with solid research to show that beyond Kutless' great rock'n'roll image and music, the band brings a track record of building a sophisticated young fan base that buys records, concert tickets and merchandise," says Chance Hoag, partner in Platform Artist Management.

"They've really emerged as one of the hottest bands around," says Gene Brown, VP of marketing at ASMC Automotive Operations. "And they have a real appreciation for the same kind of lifestyle Suzuki promotes."

Some corporate sponsors shy away from involvement with Christian acts. "It didn't give us pause, because we're not aligning with their faith," Brown says. "We obviously have customers of all faiths and respect all of their personal beliefs, but this was really more about the attitude of living life to its fullest and bringing excitement to your day that fit so well with the positioning of our brand. We saw a brand fit more than anything to do with personal beliefs."

Sumrall says the band is thrilled to be involved with a major manufacturer like Suzuki. "For us, it really brings us legitimacy in the eyes of the mainstream community," he says. "Christian music is often looked at as the baby brother of mainstream music. When major

manufacturers like Suzuki take notice, it brings legitimacy to what we do."

The Hearts of the Innocent Tour Powered by Suzuki kicks off Aug. 25 in Birmingham, Ala. The 21-city trek is in support of the Portland, Ore.-based quintet's fourth BEC/Tooth and Nail release, "Hearts of the Innocent," which debuted at No. 2 on Billboard's Top Christian Albums chart and No. 45 on The Billboard 200.

In addition to providing tour support, Suzuki is sponsoring an online sweepstakes in conjunction with the tour. Starting mid-August, fans can go to kutless.com/tour for a chance to win one of three Suzuki vehicles—a 2007 Suzuki SX4 compact sport X-

over, a 2007 Suzuki RM-Z450 and a 2007 Suzuki DR-Z-00SM.

"Right now, we're discussing options to license music," Armistead says of talks between William Morris and Suzuki about using a Kutless song in a future promotional campaign.

Armistead thinks the Kutless/Suzuki deal will pave the way for similar ventures involving Christian acts.

"We are pitching our contemporary Christian department and getting enthusiastic reception from companies and agencies. [Whether it's a Christian act] is really secondary to them. They are really interested in sales stats and how many people they might be able to market to, how many dates [are] on the tour and if the educational and marketing message they are trying to get out can be delivered through this artist. Whether or not they are a Christian artist really hasn't been much of a discussion."

Sumrall thinks other companies may start to align themselves with Christian acts for another reason. "In the past few years, there's been a real recognition that faith and family values are considered valuable to much of the American public," he says.



KUTLESS

>>> **MTV ACQUIRES  
ATOM**

MTV Networks has agreed to acquire Atom Entertainment, a developer of casual games, short films and video, for \$200 million. Atom is home to Shockwave.com and AddictingGames.com, a pair of leading casual gaming Web sites that offer nearly 1,500 free and downloadable games. The acquisition is the latest in a string of Web content purchases by MTV Networks, which in the last year has also acquired Xfire, Y2M, GameTrailers.com, iFilm and Neopets. The acquisition is expected to close in the third quarter of 2006.

>>> **ITUNES OFFERS  
VINGLES**

Apple's iTunes Music Store is expanding its experiment offering digital singles free with the purchase of select music videos. The store is currently running a promotion, which began Aug. 8 and runs for two weeks, offering more than two dozen digital tracks and their corresponding videos together, in a special combo bundle known as a vingle, for \$1.99—the price of the average music video. Vingles featured in the promotion include AFI's "Miss Murder," the Raconteurs' "Steady As She Goes" and Dem Franchize Boyz "Ridin' Rims."

>>> **DYLAN, ITUNES  
TEAM**

Bob Dylan has teamed with Apple's iTunes Music Store to offer fans who pre-order his new album through the retailer first crack at tickets for shows on his fall tour. Dylan's "Modern Times" is due Aug. 29 via Columbia. Pre-order participants will receive a ticket presale code the following day, giving them a jump on the Sept. 9 general public onsale. The presale will be run through Ticketmaster; tour dates have yet to be announced.

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# Tower On Shaky Ground—Again

Retailer On The Verge Of Another Chapter 11 Reorganization

Tower Records is facing an imminent Chapter 11. That's a certainty, according to top major-label distribution and financial executives, all speaking on condition of anonymity.

But what kind of filing will it be? A prepackaged Chapter 11 deal with an equity sponsor in tow to take over ownership of the company that also has the blessing of the creditors? A Chapter 11, 363 asset-purchase agreement, with the "stalking horse" bid setting the floor price for other suitors to bid against?

That kind of filing would leave the creditors to fight over the proceeds from the asset sale and wrangle with their emotions about whether they will support a new owner going forward. Or could the filing turn into an outright liquidation?

Most industry executives believe it will be one of the first two options. But as the second week in August came to a close, they were still waiting to see if Tower's bank—CIT Financial, the senior secured lender—would support the retailer through a Chapter 11 process or force the chain into liquidation.

Tower, which has been up for

sale since February, met with CIT Aug. 8, according to label executives, some of whom say that CIT is pushing for a liquidation, but will wait roughly two weeks to close a pending deal with a private equity firm.

All four majors placed the chain on credit hold on the eve of NARM's annual convention. When word leaked out at the beginning of the event on Aug. 3, most other suppliers followed suit, and that means Tower can only buy product with cash upfront.

"Deep down, the industry is pulling for Tower, but a lot depends on how patient the bank is," one major-label financial executive says. "If they start sweeping the cash [from Tower stores' nightly deposit out of the company's account] and say 'liquidate,' then there is nothing we can do."

Tower Records has already been through one Chapter 11 filing, in March 2004, when a prepackaged, 35-day long process resulted in the retailer becoming majority-owned by a consortium of bondholders.

Label sources trace Tower's current predicament to short-

ing one of the majors by about \$1 million on July payments, with the promise to pay by Aug. 1. Some time during that period, a deal for an unnamed suitor to acquire Tower fell through, sources say. At around the same time, CEO Allen Rodriguez was replaced by new interim CEO Joe D'Amico from FTI Palladium, a financial consulting firm, after the former's contract ran out.

Sources say D'Amico's first move was to stop the \$1 million payment. His second? He gave word to all four majors that the chain would not make August product payments, which were due starting Aug. 10. Sources say Tower owes product suppliers approximately \$90 million.

Sources suggest that Tower has drawn down the maximum amount available from its \$100 million revolving credit facility, supplied by CIT Group/Business Credit.

Now the majors will have to see a signed deal sheet or cash before they agree to work with Tower again.

While the majors awaited word on how the meeting with CIT went, Houlihan Lokey

Howard & Zukin was working behind the scenes to bring in an equity sponsor. The Los Angeles-based investment bank had already conducted two rounds of bidding, which yielded two letters of intent to buy the troubled chain, sources say. One of those suitors was said to be HM Capital; the other is unknown.

But the deal broke down when the Tower board apparently told the bidder that it was looking elsewhere for a higher bid. Six weeks later when the board was ready to do a deal, the bidder's check of the chain's books revealed Tower was close to insolvent. That prompted that bidder to rescind its offer.

According to sources, that marks the second time the Tower board has had the chain sold, but either turned down the sale or blew the deal. When Tower was up for sale in the summer of 2004, the board reportedly refused a bid for about \$180 million in cash and debt.

Since this most recent bid was withdrawn, Tower's investment bank has been trying to convince that bidder to become an equity sponsor for a prepackaged Chapter 11 filing, sources say. Mean-

while, amid speculation that Trans World Entertainment is already looking at Tower, sources say that's untrue. However, in the event of a Chapter 11 filing and a subsequent asset sale, Trans World is expected to sit at the table.

Another interested suitor with financial backing from a foreign private equity firm says that group would also come to a bidding party, should it be conducted by the court. In addition, sources say another well-known retail executive backed by a private equity firm also wants to bid on the chain but so far has been kept at bay by Houlihan Lokey.

With all that interest in Tower, executives from two different majors—who were both furious when Tower won the NARM large retailer of the year award—said they would support a Chapter 11 sale despite the pain it would inflict on suppliers.

"Of course I want somebody to get in there and buy the chain," one major-label distribution president says. "Can you imagine the blow to the industry if Tower Records on Sunset Boulevard became boarded up?"

## HOME FRONT

360 DEGREES OF BILLBOARD

### BILLBOARD PARTNERS WITH CLEAR CHANNEL

Billboard and Clear Channel Radio have partnered to broadcast online and on demand the 2006 Billboard R&B/Hip-Hop Awards show, taking place Sept. 8 in Atlanta.

The star-studded event will pay tribute to music legends Otis Redding, with the inauguration of the Otis Redding Excellence Award, and Etta James, who will receive the Billboard R&B Founders Award. The event caps the three-day Billboard R&B/Hip-Hop Conference, being held Sept. 6-8, which will feature Ludacris and other guests to be announced.

The webcast—available for on-demand viewing via Billboard.com and more than 50 Clear Channel radio station Web sites—will feature the awards show, artist performances and behind-the-scenes red carpet and green room moments.

"Our partnership with Clear Channel will make this year's Billboard R&B/Hip-Hop Awards show bigger and better than ever," says Tamara Conniff, Billboard executive editor/associate publisher.

Jamie Foxx leads the pack this year as a finalist in eight categories including top R&B/hip-hop albums, top R&B/hip-hop songs and top R&B/hip-hop

artists. Mary J. Blige, Mariah Carey and Kanye West are finalists in seven categories, while rapper Young

Jeezy is up for four awards.

Leading up to the event, the participating Clear Channel stations will offer on-air promotion including recorded promos, live DJ mentions and flyaway contest tie-ins.

"Now millions of music fans can experience the R&B/Hip-Hop Awards performances online and on demand," says Evan Harrison, executive VP of Clear Channel Radio. "This is a key event in the R&B/hip-hop community, and we're extremely proud to be a part of it."

Now in its seventh year, the Billboard R&B/Hip-Hop Conference & Awards attracts more than 700 industry players in-

cluding agents, artists, managers, producers, press and record label executives. The event is packed with conference sessions, artist showcases, networking opportunities and the awards show.

### WE HAVE A WINNER

Laurel Dammann, a 16-year-old high school junior from Arcata, Calif., is the winner of the 2006 Songwriting Contest for Teens sponsored by Billboard and USA Today.

Written to the theme "come together," Dammann's song "Through the Fall" beat out more than 5,000 other student entries from across the country. Her song was chosen unanimously by the panel of celebrity judges—Alicia Keys, Damian Marley, Bow Wow, Hoobastank and Sara Evans—

as the best of 10 finalists. It was the first unanimous vote in the contest's five-year history.

"It's about prejudices and stereotypes. Everybody has them," Dammann says of her song. "The problem is, some don't look past the differences to see the person and, if they're in trouble, help them out."

As the winner, she receives a trip for two to the Billboard Music Awards in December in Las Vegas, where she'll hang out backstage; a \$1,000 U.S. Savings Bond; and a Sony CD/DVD burner and production software. Runner-up Nathan J. Campbell, 14, of Brooklyn, N.Y., wins a \$500 Savings Bond and Sony software.

Perhaps the biggest prize, Dammann says, is having her words printed in a national magazine.



LATIN BY LEILA COBO

## LAMC Seeks Alternatives

Panels, Performances Ask: Who Is This Music For?

In its seventh consecutive year, the Latin Alternative Music Conference looked for new ways to promote and market a genre that has yet to break in a major way in this country. Marketing to assimilated, bilingual or English-speaking Latinos was a focus of discussion during the four-day gathering that took place Aug. 2-5 in New York.

Artist showcases, always an LAMC draw, were

their most varied and impressive to date. But this time around the Latin alternative industry took a hard look at itself and pinpointed some things that the eclectic genre—ska, rock, rap and almost every other style that doesn't fall into the Latin pop category—is doing wrong.

Hot topics included a reliance on the Spanish language and treating Latin alternative music as a genre to be marketed exclusively to Latinos instead of the mainstream.

During a panel discussion regarding the language to use to reach U.S. Latinos, Manny Gonzalez, VP/managing director for Hill Holliday Hispanic/abecé, suggested, "It's not what language to use to speak to Latinos, but what's the best way to engage them in a culturally relevant manner." Virgin Records chairman/CEO Jason Flom added, "Sometimes the language is not as important as the feel [of the music] and the melodies." As he then he pointed out, "Sometimes with American bands you can't even understand the words."

Miami's hip-hop bilingual crunkster Pitbull, who was part of the diverse performance schedule at LAMC, proved to be equally entertaining on a panel. "I'm glad that we're so pro-Latin, pro-Latin, pro-Latin," he said. "But sometimes we gotta stop boxing ourselves in . . . Don't get me wrong, I'm very proud to be Latino, but every time I hear, 'You're a Latin rapper?' I say, 'Nah, I'm just a rapper who happens to be Latin.'"

With dozens of unsigned bands and artists listening intently, Flom offered further advice on breaking beyond the Latin alternative niche: have somebody that believes in you, whether a program director or an executive, he said. Of course, given the wide representation of Spanish-speaking artists in the audience, the LAMC might consider translation during panels.

Musically speaking, while festivals like Coachella tend to be a good forum for vastly diverse acts, LAMC's efforts yielded fractured results. LAMC's Central Park SummerStage show, for example, featured electronica fusionist Mexican Institute of Sound; Puerto Rico's reggaeton boundary pusher Calle 13; and Argentine rock royalty, Gustavo Cerati. Though all three acts enjoyed a filled-to-capacity crowd, an exodus followed each set, suggesting that broad stroke marketing geared toward "Latin alternative" aficionados could prove disastrous.

Other notable performers included Barcelona's electronica cultural ambassadors the Pinker Tones, unsigned Puerto Rican crowd pleaser Superquello and newcomer Allison, which has already topped Mexican sales charts. . . .

Cuban-American rapper PIT BULL captured a mood at the LAMC when he said, 'I'm just a rapper who happens to be Latin.'

MOBILE BY LARS BRANDLE

## NOKIA BUYS LOUDEYE

Company Poised To Tap iPod Market

LONDON—Nokia is marking its battle lines with Apple Computer, and the gloves are about to come off. The Espoo, Finland-based mobile technology giant has agreed to buy Loud-eye for about \$60 million in what analysts say amounts to another challenge to the Apple iPod's market supremacy.

In a joint statement issued Aug. 8, Loud-eye president/CEO Michael Brochu said its platform would be used to

and the device would position this offering as a strong contender to the iTunes [online]/iPod [offline] offering."

Jupiter Research analyst Michael Gartenberg says that he expects to see more companies come to market with end-to-end strategies, systems and devices, but was skeptical regarding their prospects. "The market simply won't bear a multitude of different devices tied to proprietary services and stores offering about the same level of functionality."

An Apple representative declined to comment. The Nokia move comes on the heels of confirmation that Microsoft is readying its own Zune portable music player and integrated music service.

Nokia boasts more than 15 million sales of its music-enabled devices in the second quarter alone, making it one of the leading players in its field.

Seattle-based Loud-eye aggregates rights and content of more than 1.6 million tracks licensed from all the major labels and hundreds of independent labels. It powers 60 services in more than 20 markets, predominantly across Europe, South Africa and Australasia, and employs about 130 people. In the second quarter of 2006, the firm generated net income of \$5.4 million (including the sale of its discontinued Overpeer subsidiary) versus a net loss of \$6.9 million in the same period in 2005.

Under the terms of the pact, Loud-eye shareholders will receive \$4.50 per share in cash for each share of common stock. The offer represents more than double the closing price of \$1.77 in U.S. trading the day prior to the announcement. As previously reported, Loud-eye divested various U.S.-based operations to digital entertainment firm Muze in May for \$11 million.

Loud-eye beefed up its business in mid-2004 when it agreed to buy then-privately held OD2 in a deal worth about \$38 million. . . .

“Now with Loud-eye, we can offer the whole end-to-end solution.”

—ILKKA RAISKINEN, NOKIA

deliver "a comprehensive mobile-music experience to Nokia device owners all over the world." In theory, the new service could allow users to buy music from an Internet site, download it to their handset and pay for it on their phone bill.

"Now with Loud-eye, we can offer the whole end-to-end solution, which allows us to focus on ease of use," says Ilkka Raiskinen, Nokia VP of multimedia experiences. "If this deal goes through, this is the type of scenario we'd like to build." The transaction, which will require regulatory approval, is expected to be completed this year.

London-based consulting company Ovum noted that the potential Nokia-Loud-eye combination of "the content, the platform, the convergent broadband/cellular channel

### >>> WARNER PACTS WITH RUSSIAN MOBILE SERVICE

Warner Music International has clinched a major deal in Russia's nascent legal mobile music market with network operator VimpelCom and its new music platform. For the new VimpelCom service, scheduled to launch later this month on mobile entertainment portal Beeline, WMI will supply music recordings from its extensive catalog for full-track downloads and other related content such as ringtones, real tones and videoclips. WMI is supplying the new mobile-music service with Madonna content on an exclusive basis for the five months. Beeline is the headline sponsor of Madonna's first show in Russia on Sept. 11 at the Vorob'evy Gory venue in Moscow.

### >>> BMI TO HONOR DAVIES

Kinks frontman and co-founder Ray Davies will be honored with the prestigious BMI Icon award during the performing rights organization's annual London gala, to be held Oct. 3 at the Dorchester Hotel. The Icon accolade is bestowed to BMI songwriters and artists who have had "a unique and indelible influence on generations of music makers," BMI says. Through a career spanning more than 40 years, Davies has accumulated a wealth of songwriting credits to his name, including Kinks classics "You Really Got Me," "Waterloo Sunset," "Sunny Afternoon" and "Lola." Previous recipients of the BMI Icon award include Steve Winwood and Van Morrison.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Jonathan Cohen, Brian Garrity, Juliana Koranteng, Aymeric Pichevin and Reuters.

# INDIE SHOWDOWN

Promo Flap Prompts Hawthorne Heights To Sue Victory

Hawthorne Heights is putting an indie-label deal memo to the test. The platinum-selling band sued Victory Records and label head Tony Brummel to get out of its recording commitment after a falling out over the label's promotional methods. Whether the three-page contract, which outlines little more than financial terms, will tie the band to Victory or allow it to walk away with all its recording, publishing and merchandising rights is the multimillion-dollar question—literally.

The document states that the band would deliver four albums during a certain time period if the label exercised certain options. The deal also lists the royalty percentages and advance payments that the label promised to pay for

record sales, a "publishing deal" and merchandise. It does not specifically say that the band granted any rights to Victory—exclusive or nonexclusive. It does not say who owns or controls any rights in the physical master recordings or in the copyrights to the recordings or the compositions.

"It's become the norm for majors as well indies to execute short forms [i.e., deal memos], wait to see what happens [with the band] and sign a long form with definitions and other important points later," says attorney Ron Bienstock with Bienstock & Michael in New York. Although he does not represent Hawthorne Heights, Bienstock notes that the risk for bands in working only under

a short form is being locked into deal points that they really did not intend for the long term; labels risk losing interest in present or future recordings if the terms are not clear or enforced.

The lawsuit follows a promotional stunt that landed Hawthorne Heights, Victory and Brummel in the media spotlight in March. As the band and Island Def Jam's Ne-Yo were vying to enter The Billboard 200 at the top spot, an e-mail from someone at Victory appeared on AbsolutePunk.net that suggested street promotions teams essentially hide Ne-Yo CDs at retailers and move Hawthorne Heights CDs to more prominent places in the stores. The ensuing controversy and media coverage did not gen-



erally paint Victory or the band in a flattering light.

In the suit, the band claims that Brummel's "overly aggressive, unethical and illegal schemes and tactics"—including physically threatening the band's manager and radio station personnel who refused to increase airplay of the band's recordings—have severely damaged the band's reputation and its relationship with fans. It charges Brummel with disseminating statements falsely attributed to band members that said the group believed there was "some type of war with artists in the

hip-hop and R&B music genres, leading many to brand the band as racist."

Brummel and Victory deny these claims. "The lawsuit filed by Hawthorne Heights has no merit whatsoever," read a statement issued by the label. "Victory Records fully expects Hawthorne Heights to honor their commitment to deliver two additional studio albums to Victory pursuant to their recording artist agreement with Victory."

Band members Eron Bucciarelli-Tieger, Casey Calvert, Micah Carli, Matt Rideour and JT Woodruff want a federal court in

Chicago to treat the deal as if it never existed. They want to sever their relationship with the label and receive monetary damages. Despite sales of nearly 1.5 million units of the band's multiple recordings and videos, the suit alleges that Victory's "egregiously fraudulent accounting practices" show that the band owes Victory in excess of \$1 million.

Rhonda Trotter, Anthony Stamato and Robert Spalding with Kaye Scholer are representing the band members. Robert Meloni in New York is representing Victory and Brummel. ...

# Web Generates Southbeat Heat

Miami Beach Label Uses Its Links With Video And Adult Sites For Exposure

Miami Beach-based Southbeat Records has only signed six artists and released eight singles since launching in 2004. But the label's alliances with an adult entertainment company and a dating company—thanks to president Gregory Frankel's childhood friends—holds the potential to link an estimated 10 million-14 million people to its acts through the Web.

"We're trying to break artists through the Internet to open the door to mainstream outlets," Frankel says. "If we can drive enough people to see the videos it creates a lot of hype, so maybe a PD getting 50 CDs a day will pay attention to it."

Southbeat's strategy seems simple—shoot a video and link it to as many online outlets as possible. In May, the label launched hip-hop act Mayday!'s song "Groundhog Day" featuring Cee-lo. They uploaded the video to YouTube.com, sent e-mail blasts to their subscriber lists and placed links on webdate.com and its affiliates, which combined have 6 million subscribers, and nastydollars.com, an online aggregator that leads to more than 30 adult sites that,

combined, pull in 4 million-8 million visitors a day.

To date, Mayday! has received approximately 2.4 million hits, according to YouTube's tally. Frankel says that about 10% of those came from adult sites. "It's the ultimate demographic, 18- to 35-year-olds, mostly men," says a Nastydollars source, who requested anonymity.

Now Southbeat plans a similar attack with R&B artist J-Shin's video, "Send Me an E-mail" featuring T-Pain, which will hit the Web Aug. 17. "We're hoping to

double what we did with the Mayday! video," Frankel says. "We want to create the perfect storm."

In addition to uploading J-Shin's video to YouTube, Southbeat will embed it in a network of friends' MySpace pages (one of whom, model/aspiring pop star Tila Tequila, has more than 1.2 million friends and also appears in the video). Yahoo Music will feature the clip on its Video Premiere page, which gets more than 100,000 views daily.

"Both J-Shin and T-Pain have done very well for us in the past,"

says Jay Frank, head of programming and label relations for Yahoo Music, adding that the daily featured video, is "based on the artists' potential success with our viewers."

Webdate and Nastydollars will again post links to the J-Shin video. In fact, Webdate may delve further into the music realm. The company has a database loaded with subscriber demographics and selling music such as ringtones could be a viable fit, says chief executive Abe Smilowitz. "It's obviously been a successful

combination for other sites," he says. "We definitely see the potential for the relationship."

Meanwhile, Southbeat is still working on how to best turn viral video exposure into cash. The Mayday! track may have been exposed to millions, but it has sold only a handful since being made available for sale in mid-June, and the album, like J-Shin's, won't be available for sale until Sept. 26.

"With the Mayday! record, there's certain things we did



well with the first time around and certain things caught us by surprise," Frankel says. "We weren't 100% prepared to capitalize on that on a financial level—have ringtones, digital downloads there—and that was our mistake."

In June, the label inked a deal with the Alternative Distribution Alliance to release both Mayday! and J-Shin ringtones and digital song downloads, which will be available Aug. 17, in step with the online promotion. Yahoo Music will feature the J-Shin single as a download on Aug. 22, Frankel says.

And although Frankel says two major labels are sniffing around Southbeat's marketing and acts, he declined to give more details. "They know we're the cutting-edge of what's going on here," he says. "We're going to be a real model moving forward." ...

**YouTube's Greatest Guerrilla Marketing Hits** Thousands of bands are now using YouTube to promote their careers. Though the site doesn't track how many acts are posting, in total, 65,000 new videos are uploaded a day—and the site gets 100 million views. "The bands are getting more and more creative in order to market themselves," says Julie Supan, YouTube senior director of marketing. "When you see them showcasing their personalities through video, it connects with the audience more." Here, Supan breaks down some of the best. —MB

## OK GO

**LABEL:** Capitol  
**TRICK:** Credible wackiness. The band dances on treadmills, divulges secrets to becoming a ping-pong master and, of course, performs choreographed numbers to super addictive, bouncy rock.

## CSS

**LABEL:** Sub Pop  
**TRICK:** Brazilian rockers take to the road on a U.S./Canadian tour and keep a video diary to give fans between-gig shots of food scavenging and looking for Cat Power in Atlanta.

## DAMONE

**LABEL:** Island  
**TRICK:** Pretty-but-lethal rock band from Boston gets dropped by RCA, records a public service announcement about saving starving rock acts, then gets picked up by Island.

## PATENT PENDING

**LABEL:** We Put Out Records  
**TRICK:** The Long Island, N.Y., punkers have filmed a parody of MTV's "Real World," which features Benny the Whale drinking, stealing groupies and cheating at cards.

TOURING BY RAY WADDELL

## NINTENDO FUSES GAMES, BANDS, FANS

Fusion Fall Trek Features Hawthorne Heights, Wii Console

Nintendo has found that gamers, eager to jump on new gaming technology, are also often the first music fans to embrace emerging bands.

With that in mind, the technology and videogame giant will launch its fourth Nintendo Fusion tour this fall, showcasing both the exploding Hawthorne Heights and Nintendo's latest and greatest.

Produced by Live Nation, the Fusion bill includes Relient K, Emery, Plain White T's and the Sleeping. In addition, each venue will allow fans to check out new Nintendo games, including a first look at Nintendo's Wii console, to be launched for the holidays.

The tour begins Sept. 27 in Columbus, Ohio, and includes approximately 40 dates, with tickets going for about \$20. Rich Levy, senior VP of custom sponsor events for Live Nation, oversees the tour, booking the talent, orchestrating the promotion and coordinating the routing with agents Jeremy Holgerson and Michael Mori at the Agency Group.

Nintendo is involved in sponsorships on several tours, but Fusion is the company's baby. Previous headliners include Evanescence (2003), Story of the Year (2004) and Fall Out Boy (2005). "We wanted something that we owned, and for us it was about emerging markets and emerging bands and tapping into those that are just on the cusp of making it into the mainstream," says Perrin Kaplan, VP of marketing for Nintendo of America.

Forty markets are typical for the tour. Venues are mostly in the 2,000-4,000 capacity range, including such rooms as Roseland in New York, Electric Factory in Philadelphia, the Tabernacle in Atlanta and the Wiltern in Los Angeles. "We try to get places that have a good-sized lobby or space that lends itself to the gaming expo," Levy says.

U.S. Concepts, the agency that executes the interactive side of the tour, gave producers a review of all the venues on past tours, basically which ones worked and which ones didn't.

The ones that work aren't necessarily Live Nation venues. "We try to do as many of them as we can in [our] venues because for me internally it's a little easier to execute," Levy says. "But whatever the right place is, that's where we try to go."

Similarly, Live Nation produces every show, but works with other promoters in some markets. "In a place like Phoenix, Ariz., where somebody like Tom LaPenna [of Lucky Man Concerts] has a history of four plays deep with the band, we may be involved as a partner on the date," Levy explains. "While we think it's important to be involved because we're in a sponsorship, we're not looking to cut anybody out. We want to make sure we do what's right by the band, go to the right venues, do what we need to do."

Previous tours have come in at or near sellout levels, and Levy expects the same this year. "That's a testament to both the artists we've chosen and how

much Nintendo does behind the tour," he says.

This year, the debut of Wii is like having another "buzz" band on the bill. "People are really anxious to get their hands on that console. I've been here a long time, and this is one of the more exciting launches I've been a part of," Kaplan says.

Levy agrees. "This console launch is going to be huge. We'll have people coming out to the tour just for the opportunity to experience the console."

Which, of course, is the goal for Nintendo, which a few years ago left traditional marketing efforts behind in favor of more interactive marketing. "We know for a fact that a lot of people who listen to different kinds of music, especially emerging music, are really into videogames," Kaplan says. "It's all sort of one big form of entertainment or lifestyle for them."

But do these tours quantifiably sell Nintendo products? "It's difficult because it's a little bit of art, not science," Kaplan says. "I do think the cumulative effect of letting people experience products for themselves—not just associating with the bands but us literally putting on a tour that supports them—is recognized and appreciated by people."

And it seems that this type of strategic multi-act touring is breaking bands. "In this genre, especially this kind of punk pop and harder rock, tours like Jägermeister, Ozzfest, Nintendo, Warped, Taste of Chaos have all become really valuable promotional tools in terms of launching bands," Levy says. ■■■

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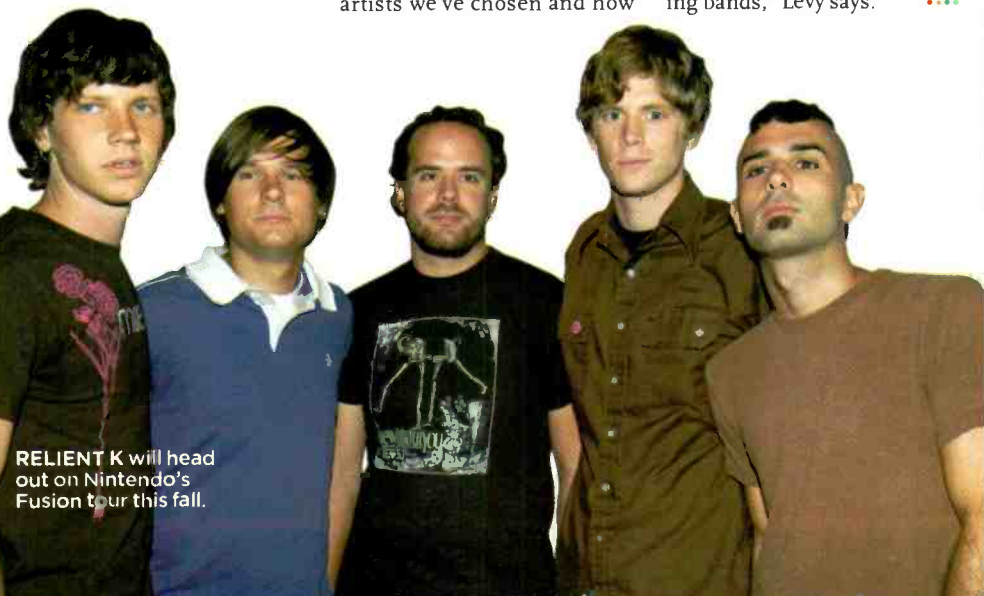
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RELIENT K will head out on Nintendo's Fusion tour this fall.

RELIENT K: DIMITRIOS KAMBOURIS/WIREIMAGE.COM



Stills from LIL JON video, center, and fan videos.

INTERNET BY ANTONY BRUNO

# Web Brings Audience Closer To Acts

Artists Tap Fan Power In Videos, Promotions, Even Customized Songs

No matter where you look these days, artists are tapping their fans to contribute not only their dollars, but also their talent, in support of their career.

The Beastie Boys allowed 50 fans to shoot the footage for their concert video "Awesome; I Fuckin' Shot That!" Janet Jackson just changed the name of her upcoming album from "20 Years Old" to "20 Y.O." as a result of a contest giving fans the chance to design the album's cover art.

What's next, letting them write the songs, too? Jessica Simpson just did that with her single "A Public Affair," which lets those buying the track from Yahoo Music choose to include a personalized "shout out" of their name in the song.

The trend stems from the popularity of such Web sites as MySpace and YouTube, which have attracted millions of users simply by giving people the tools to easily express themselves online. Music, more often than not, has become a de facto standard on both.

YouTube, for instance, is

packed with user-submitted videos of fans lip-syncing to their favorite songs, most famously popularized by two Chinese students doing renditions of Backstreet Boys tunes.

The initial reaction by publishers and record labels is to seek a licensing fee for the use of their artists' music. But slowly, others are realizing the broader promotional implications of this phenomenon and have taken steps to embrace it.

Take TVT Records. In May, the label's flagship artist Lil Jon conducted a contest on Yahoo Music that asked fans to submit videos of themselves dancing to the song "Snap Yo Fingers." The campaign was one of several similar contests that Yahoo Music has sponsored via its FansOnly program with such artists as Shakira and Christina Aguilera.

The artist himself selected the top 10, which Yahoo then edited into a special fan video and posted to its music-streaming site. The fan video proved almost as popular as the original, generating 2.2 million streams

to the original's 2.7 million.

According to Christina Zafiris, senior director of new media for TVT, user-generated content is an easy and cheap way to maintain momentum behind a single in the face of increasing competition for attention.

"When it comes to content in general, it doesn't stay fresh for long on the Internet," she says. "So having new content coming out all the time and showing all different aspects of your artist and their music is very important to building the entire picture now."

This rise in user-generated content comes at a time when traditional advertising and marketing methods are in decline. Desperate for new ways to capture the public's attention, brands see user-generated promotions as a cheap and effective medium.

Several online startups have emerged to capitalize on this concept. Earlier this month, two new online karaoke services emerged—SingShot, an audio-only virtual karaoke club, and Bix, a still-in-beta video contest site. Along with an existing

service called KSolo—acquired by News Corp. in May—these sites want to become a promotional platform for the music industry.

Bix founder Michael Speiser says he is working with a "huge artist" to sponsor a karaoke contest on Bix in conjunction with the release of the artist's upcoming album. Fans would be invited to submit videos of themselves singing karaoke-

style to the artist's single, with various prizes for winners.

The X-factor is convincing users to actually create and submit something interesting. According to Zafiris, only 100 of the 600 fans who registered to submit a video for "Snap Yo Fingers" actually did so. Far more people visit YouTube to watch the videos than to contribute anything themselves.

Licensing provides an additional challenge. YouTube does not license any content at all and simply removes unlicensed content upon request. Bix, KSolo and SingShot do license from publishers, but their catalog of available music is very limited as a result. Bix offers a little more than 2,000 songs, KSolo 4,000 and SingShot 2,500—and what is available is mostly older music, as gaining licenses for new music is pricier and difficult.

Yet it is new music that will drive the use of these services. Should these services ever demonstrate their value to the music industry, the licensing process will likely become much smoother, just as it did with ringtones.

"We don't want to see legal killing the user-generated video star," Zafiris says. "There are looming licensing issues behind any user-generated content site. It's very early right now [but] it's very important to always focus on the things that are fun. Allow the users to participate and have more of a presence on the artist's Web site or video. That's part of increasing that bond between the artists and their fans."

## BITS & BRIEFS

### AN EPIC REVELATION

As part of an ongoing partnership between Epic Records and Xbox, Audioslave will be the featured artist of the month on the Xbox Live gaming community for August. The service's 3 million members can download a free version of the band's video for the single "Original Fire," off the upcoming album "Revelations," as well as behind-the-scenes footage of the band recording and traveling. In addition, fans can register to win the chance to play "Madden NFL 07" with the band via the Xbox Live service. The title track of the Revelations CD is featured on "Madden NFL" as well.

### YAHOO, MUSICMATCH MERGE

Yahoo Music has combined the Yahoo Music Engine with the Musicmatch Jukebox, finally merging the software behind the two online music services.

According to the company, the move is an effort to transfer its Musicmatch subscribers to a system also usable by subscribers of its flagship Yahoo Music Unlimited service. The new Yahoo Music Jukebox adds improvements to managing playlists, an audio equalizer and ripping/burning CD capabilities.

### PIRACY OK?

Analyst group IDC published a report confirming that the CD swapping service La La indeed is most likely a growing source of piracy, as members rip music from the discs traded via the postal service. But the firm also says the problem does not warrant any legal or other action by the music industry, as the threat is largely insignificant. Instead, IDC recommends developing the service as a marketing and distribution partner for new releases.

## AOL Music

TOTAL MONTHLY STREAMS

AUG 19 2006

### Top Songs

1	RIHANNA Unfaithful * SRP/DEF JAM/IDJMG	483,180
2	CASSIE Me & You BAD BOY/ATLANTIC	432,434
3	JUSTIN TIMBERLAKE SexyBack JIVE	413,519
4	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	380,654
5	BEYONCE Deja Vu COLUMBIA	329,301
6	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	324,305
7	JESSICA SIMPSON A Public Affair EPIC	312,940
8	PANIC! AT THE DISCO I Write Sins Not Tragedies * DECAYDANCE/FUELED BY RAMEN	276,993
9	SHAKIRA Hips Don't Lie** EPIC	224,409
10	JANET & NELLY Call On Me VIRGIN	220,256

The duet is Janet's 39th top 40 hit on the Hot R&B/Hip-Hop Songs chart. Her album, "20 Y.O.," drops Sept. 26.



### Top Videos

1	RIHANNA Unfaithful * SRP/DEF JAM/IDJMG	3,049,886
2	SHAKIRA Hips Don't Lie** EPIC	1,714,103
3	CHRISTINA AGUILERA Ain't No Other Man RCA	1,377,134
4	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	1,361,505
5	THE PUSSYCAT DOLLS Beep * A&M/INTERSCOPE	1,095,112
6	FIELD MOB So What DTP/GEFFEN	1,094,257
7	CASSIE Me & You BAD BOY/ATLANTIC	1,087,434
8	PARIS HILTON Stars Are Blind WARNER BROS.	1,060,652
9	CIARA Get Up LAFACE/JIVE	1,027,590
10	CHAMILLIONAIRE Ridin' * UNIVERSAL MOTOWN	973,773

The tune is the lead track from the "Step Up" film soundtrack, which also features Kelis, Chris Brown and Sean Paul.



All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. \* First Listen/First View \*\* Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending Aug. 4

### ROKR FUN IN THE SUN

Oakley and Motorola have teamed together again for the next generation of MP3 player sunglasses, dubbed the O ROKR.

In addition to the pure Plutonite lenses (yes, they made that up), which block 100% of virtually every ray of harmful sunlight, these shades kick out the jams by doubling as a set of Bluetooth wireless headphones. Users can stream music through the earbuds mounted in the sunglasses' arms when connected to a Bluetooth-enabled MP3 player or mobile phone. Controls on the frame stop, start and rewind music as well.

The O ROKR is available at Oakley retail stores, Sunglass Hut locations and via the Motorola Web site for \$250.



—Antony Bruno

## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

The end of the beginning.

This week, on Aug. 15, 1965, the Beatles played Shea Stadium.

It was the first time a rock'n'roll band did anything that big. The Rolling Stones wouldn't start the arena era until 1969.

The Beatles had flown in two days earlier to tape five songs for Ed Sullivan on the 14th, and he would come along to introduce them to the unprecedented sellout of 55,000 fans. They'd make \$160,000 for 30 minutes' work. Good bread in those days.

DJ Murray the K was also acting as MC and opening acts included the King Curtis Band, Cannibal & the Headhunters, Brenda Holloway and Sounds Incorporated.

The band traveled with an NYPD escort from the Warwick Hotel to the Manhattan East River Heliport, flew by helicopter to the Worlds Fair building's roof in Flushing Meadows Park, and then driven to the stadium in a Wells Fargo armored van. The driver gave each Beatle a Wells Fargo agent badge, which you can see them wearing in the video footage, thusly inventing rock'n'roll product placement.

The stage was erected at second base with no seats in between the band and the stands, so it's hard to imagine how bizarre that must have been

to play for an audience so far away, and by the way, with no monitors.

It would be the peak of their live performance career.

I attended the Beatles' second Shea Stadium show on Aug. 23, 1966, and it was still incredible. From where me and my friend Mark Roman-ski sat in the second balcony, the meager P.A. system must have been pointing right at us, because they came through loud and clear through the still-screaming audience, and they sounded amazingly close to the records, again in spite of no monitors.

It would be many years before we'd find out there were 15,000 unsold seats at the second show, which, along with other factors, would signal the end of their touring career.

The Beatles would surprise the world and bounce back, securing their place in history a year later with "Sgt. Pepper," but they'd never tour again.

Butch Walker is known as a writer/producer/mixer/whatever but we like him as an artist. His tribute to Marc Bolan is as good a place to start as any, never forgetting in Garageville, you're only as cool as who you steal from.

Arthur Lee R.I.P. Your legacy is Love.  
See you next week. ....



THE BEATLES

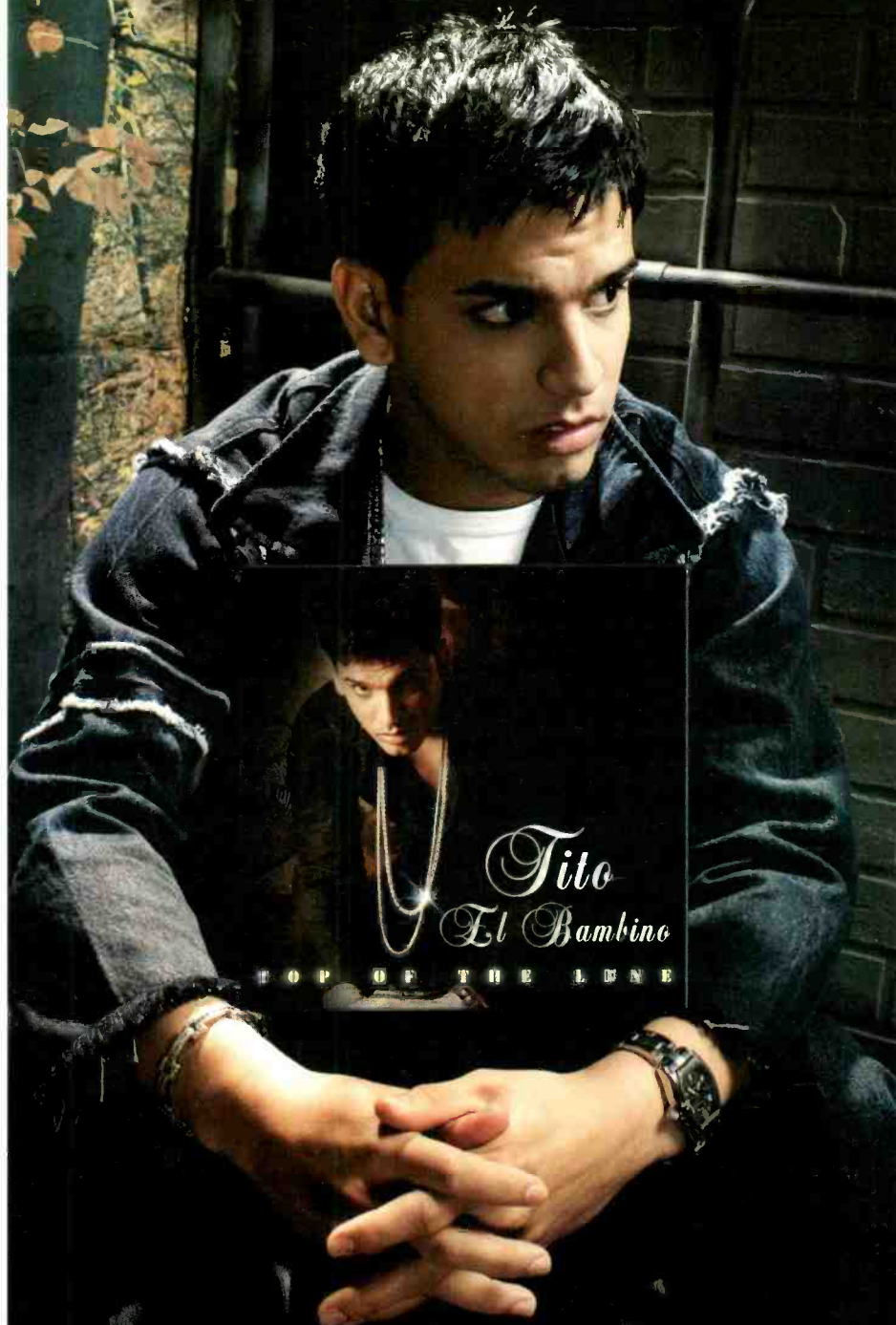
## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>HOT GIRLS IN GOOD MOODS</b> <small>COOLEST SONG IN THE WORLD THIS WEEK</small> Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
2 <b>YOUR LOVE, NOW</b> Slovenly	TH' LOSIN STREAKS
3 <b>PULL SHAPES</b> Memphis Industries	THE PIPETTES
4 <b>PINKERTON'S ASSORTED COLOURS</b> Groove Disques	THE ANDERSON COUNCIL
5 <b>NEW YEAR</b> Jive	LIVING THINGS
6 <b>A.C.D.C.</b> Blackheart	JOAN JETT & THE BLACKHEARTS
7 <b>IF IT TAKES A LIFETIME</b> Big 3 Records	CHEAP TRICK
8 <b>COUNTRY GIRL</b> Columbia Records UK	PRIMAL SCREAM
9 <b>HANDS</b> V2	THE RACONTEURS
10 <b>DANCE LIKE A MONKEY</b> Roadrunner	NEW YORK DOLLS

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TOURING BY DAVID GREENWALD

## Depeche Mode Always In Fashion

Longtime Band Notches Its Biggest World Tour

While many quarter-century-old bands have been relegated to the county fair circuit, Depeche Mode has been selling out arenas throughout the world on the biggest tour of its career.

Thanks to a devoted fan base, the Touring the Angel world outing has established the alternative rock band once again as a live act to be reckoned with. The band played 39 shows during the tour's North American leg, selling out at least 13 of them in venues ranging from Los Angeles' Staples Center to New York's Madison Square Garden—an impressive achievement for a 26-year-old group whose last No. 1 hit on the Modern Rock chart was in 1993.

Still, "off of every record that they've ever released, they always have one or two signature songs that do quite well," says Carole Kinzel, the Creative Artists Agency agent responsible for the North American tour.

The band's latest album, 2005's "Playing the Angel," has sold a respectable 395,000 copies in the United States, according to Nielsen SoundScan, on par with sales of 425,000 for previous effort "The Exciter." Two songs from "Playing the Angel" landed on Bill-

board's Modern Rock chart.

Depeche Mode's continued presence on rock radio as well as its enduring influence on newer bands and a headlining performance at the taste-making Coachella festival this spring have helped pitch the group to younger audiences.

"Certain artists, you'll see their audience has matured with them," Kinzel says. "With

Depeche [Mode], it's different . . . They're not an oldies band."

However, much of Depeche Mode's continued success is due to a loyal fan base that the band has spent years cultivating.

With ticket prices topping out at \$85 and as cheap as \$19.96 on certain dates, Kinzel credited the band's "relatively conservative" pricing policy as one of the secrets to its

longevity. But the real secret might be the sales boost provided by audiences hungry to see the band more than once.

"If we play two nights in a market, [the fans] will see two people every night," Kinzel says. Steve Kirsner, director of booking and events at the San Jose (Calif.) HP Pavilion, which hosted the band last Novem-

ber, says, "They'll go see them anywhere."

The North American leg wrapped May 21. From 31 shows reported to Billboard Boxscore, the band drew 402,568 for a gross of \$23 million.

The U.K. band's popularity extends well beyond its U.S. audience. The tour's highest-grossing shows were a two-night run in Mexico City that earned more than \$4.5 million. The band played to capacity crowds of more than 50,000 each night.

The North American tour, which started Oct. 28, 2005, alternated with European dates. It was the band's "biggest tour yet by far," says Jonathan Kessler, Depeche Mode's longtime manager.

"We started out on the first [European] leg of the tour with 52 shows, which were all arenas, many multiple nights, which was different than in the past," Kessler says.

After the North American portion of the tour wrapped up in the spring, Depeche Mode returned to such countries as Spain and Germany, performing at 11 festivals and 25 headlining open-air shows, for the summer. The last date on the

tour, slated for Aug. 3 in Tel Aviv, was canceled because of the Middle East conflict.

One of the tour's obvious draws was the opportunity to hear music from the band members' latest projects, including material from lead singer Dave Gahan's 2003 solo album "Paper Monsters." "So that adds an extra element that was never in the band before," Kinzel says.

Though Depeche Mode doesn't tour often—in the last decade, it has done only two other extensive outings—the band makes an effort to stay on fans' minds even when it isn't on the road.

"I think it's their Internet presence," Kirsner says. "It's very big. Their fans are ravenous about them—anything they can buy on the Internet, they go for."

The band's extensive Web site features an array of unique content in its archives; each of the group's past tours is documented, with more recent shows including setlists, photos and video. "We try to keep it fresh, keep it current," Kessler says. "Our fans are very Web-savvy."

In addition, each of this tour's shows is being sold in CD and digital formats. . . .

DEPECHE MODE grossed \$23 million from its North American leg.



### On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

## Live Nation Ups The Ante

Company's Sponsorship Arm Promotes Ford, Wallach

Live Nation's recent promotions within its local and national alliances divisions would seem to indicate a renewed commitment by the world's largest venue operator toward its sponsorship arm. Maureen Ford was promoted to the position of president of local alliances at the company, and Russell Wallach was named president of national alliances. Both will continue to report to Live Nation president/CEO of global venues and alliances Bruce Eskowitz.

Eskowitz says there is no "renewed focus" on sponsorships, but rather the personnel bumps are about expanding the responsibilities for Ford and Wallach.

"We've always been committed to providing opportunities for companies that want to tie into live entertainment, and that's not changing," Eskowitz says, adding that Live Nation would continue to be "very aggressive" on the national and local sponsorship fronts.

Beyond venues, Live Nation's sponsorship-friendly assets include music tours, motorsports, action sports, theatrical tours, and online and digital properties. Eskowitz sees the live entertainment sponsorship market as healthy.

"We have hundreds of companies that work with us on a daily basis both nationally and locally

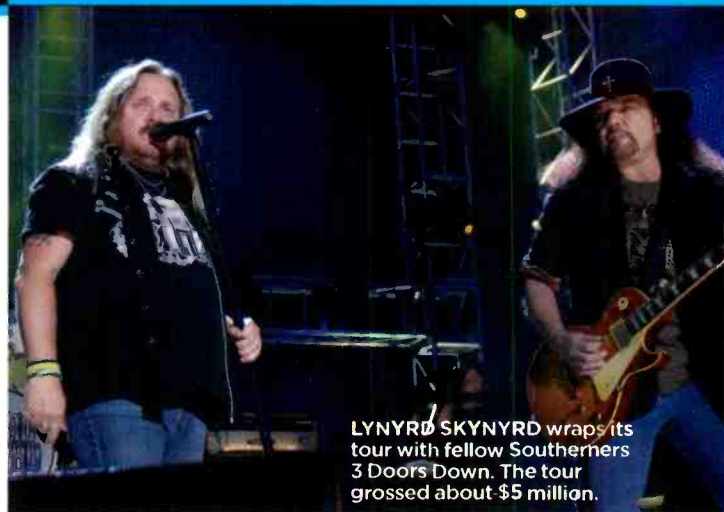
in terms of tying in with live entertainment," he says. "As traditional media has become more fragmented, corporations continue to look to the experience and value of live entertainment to take to their customers. Whether they want to do something at a venue or whether they want to do a tour with an artist or have something created from the ground up, we do that all over the world."

As amphitheater attendance has flattened, have shed sponsorships lost value? "It has really to do more with the quality and quantity of talent that comes through there," Eskowitz says. "It goes up and down, some years there are more shows,

some less. But companies realize whether they want to do something in one market, five or 30, this is a unique way to create programs built around live entertainment."

Eskowitz says most of these venue sponsorship deals are not just built around the attendance of the show, but the promotion in support of it. "It's not about the 10,000 people at the show, it's about the hundreds of thousands of people that you do a promotion with before the show, the people who are at the show and how you follow it up."

**'PERFECT MARRIAGE':** The Lynyrd Skynyrd/3 Doors



LYNYRD SKYNYRD wraps its tour with fellow Southerners 3 Doors Down. The tour grossed about \$5 million.

Down co-headlining tour has wrapped for the summer, and all concerned consider the pairing of legendary and contemporary Southern rockers a success. The tour grossed about \$5 million from just 27 dates.

"The shows went great, attendance was great, the promoters did very well, and I think the bands enjoyed each other's company all summer," says Ken Fermaglich, agent for 3DD at the

Agency Group.

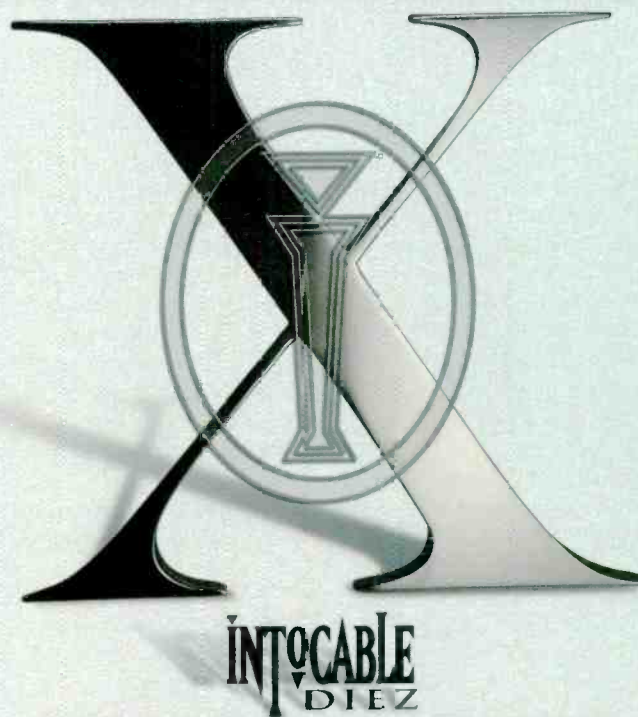
Skynyrd agent Greg Oswald was equally enthused. "Business was great, it was a perfect marriage." But the real highlight had to be Skynyrd and 3DD at the grand reopening of the Mississippi Coast Coliseum in Biloxi, 3DD's home area. That show grossed \$435,000 from a battered market, and it goes without saying that a hell of a lot of beer was sold. . . .

# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,352,051 \$125/\$95/\$65	<b>BON JOVI, NICKELBACK</b> Giants Stadium, East Rutherford, N.J., July 18-19, 29	164,975 three sellouts	Concerts West/AEG Live, Live Nation
2	\$3,988,455 \$125/\$95/\$65	<b>BON JOVI, NICKELBACK</b> Soldier Field, Chicago, July 21	52,612 sellout	Concerts West/AEG Live, Jam Productions
3	\$3,384,804 \$127.50/\$97.50/ \$67.50	<b>BON JOVI, NICKELBACK</b> Gillette Stadium, Foxboro, Mass., July 27	45,874 sellout	Concerts West/AEG Live
4	\$2,483,840 \$85/\$65	<b>TIM MCGRAW &amp; FAITH HILL</b> Delta Center, Salt Lake City, Aug. 4-5	30,060 two shows 30,426 one sellout	Outback Concerts, AEG Live
5	\$1,576,419 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Continental Airlines Arena, East Rutherford, N.J., July 13-14	29,332 two sellouts	AEG Live
6	\$1,532,672 \$259.50/\$48.25	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Hollywood Bowl, Hollywood, Calif., July 31	17,439 sellout	The Next Adventure, Andrew Hewitt Co./Bill Silva Presents
7	\$1,483,759 (\$1676,648 Canadian) \$110.29/\$78.96	<b>BON JOVI, NICKELBACK</b> Parc Jean-Drapeau, Montreal, July 13	21,150 sellout	Concerts West/AEG Live, Gillett Entertainment Group
8	\$1,424,257 \$89/\$64	<b>TIM MCGRAW &amp; FAITH HILL</b> Pepsi Center, Denver, Aug. 2	17,123 sellout	House of Blues Concerts, AEG Live
9	\$1,413,926 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Nassau Coliseum, Uniondale, N.Y., July 15-16	25,332 two sellouts	AEG Live
10	\$1,202,620 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> DCU Center, Worcester, Mass., July 7-8	20,863 two sellouts	AEG Live
11	\$1,157,235 \$248/\$30.50	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Verizon Wireless Amphitheater, Irvine, Calif., July 30	12,699 15,308	The Next Adventure
12	\$1,099,302 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Verizon Wireless Arena, Manchester, N.H., July 5-6	18,937 two sellouts	AEG Live
13	\$963,486 \$89.50/\$59.50	<b>DIXIE CHICKS, BOB SCHNEIDER</b> Madison Square Garden, New York, Aug. 1	12,828 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
14	\$901,215 \$87/\$57	<b>TIM MCGRAW &amp; FAITH HILL</b> Idaho Center, Nampa, Idaho, Aug. 6	11,345 sellout	AEG Live, Bravo Entertainment
15	\$817,667 \$151/\$33.50	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> Amphitheater in Clark County, Ridgefield, Wash., July 28	11,805 17,169	The Next Adventure
16	\$791,159 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Wachovia Center, Philadelphia, July 22	14,839 15,499	AEG Live
17	\$773,655 \$68.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Greensboro Coliseum, Greensboro, N.C., July 30	15,337 sellout	AEG Live
18	\$764,910 \$45	<b>WIDESPREAD PANIC</b> Winter Park Resort, Winter Park, Colo., July 22-23	17,960 26,000 two shows	Live Nation, Bill Bass Concerts
19	\$763,248 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Verizon Center, Washington, D.C., July 28	14,180 14,484	AEG Live
20	\$741,448 \$147/\$32	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> White River Amphitheatre, Auburn, Wash., July 27	13,266 16,576	The Next Adventure
21	\$731,774 \$43	<b>RADIOHEAD, DEERHOOF</b> Hearst Greek Theatre, Berkeley, Calif., June 23-24	17,012 two sellouts	Another Planet Entertainment
22	\$730,981 \$77.50/\$49.50	<b>DIXIE CHICKS, BOB SCHNEIDER</b> TD Banknorth Garden, Boston, July 29	10,582 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
23	\$723,293 \$49/\$25	<b>RASCAL FLATTS, GARY ALLAN, THE WRECKERS</b> Philips Arena, Atlanta, July 30	14,006 sellout	Live Nation
24	\$720,068 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Boardwalk Hall, Atlantic City, N.J., July 23	12,343 sellout	AEG Live
25	\$703,403 \$54/\$28	<b>RASCAL FLATTS, GARY ALLAN, THE WRECKERS</b> Coors Amphitheatre, Englewood, Colo., July 25	17,410 sellout	House of Blues Concerts, Live Nation
26	\$693,054 \$49/\$25	<b>RASCAL FLATTS, GARY ALLAN, THE WRECKERS</b> Shoreline Amphitheatre, Mountain View, Calif., July 20	18,099 sellout	Live Nation
27	\$682,027 \$134.07/\$25	<b>KELLY CLARKSON, ROONEY</b> First Midwest Bank Amphitheatre, Tialey Park, Ill., July 22	19,260 sellout	Live Nation
28	\$659,351 \$77/\$49.50	<b>DIXIE CHICKS, ANNA NALICK</b> Wachovia Center, Philadelphia, July 25	9,108 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
29	\$657,719 \$49/\$28	<b>RASCAL FLATTS, GARY ALLAN, THE WRECKERS</b> Coors Amphitheatre, Chula Vista, Calif., July 22	16,658 sellout	House of Blues Concerts, Live Nation
30	\$654,494 \$72.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Hartford Civic Center, Hartford, Conn., July 9	12,029 sellout	AEG Live
31	\$647,110 \$85/\$25	<b>DEF LEPPARD, JOURNEY, STOLL VAUGHAN</b> DTE Energy Music Center, Clarkston, Mich., July 24	15,846 sellout	Live Nation
32	\$632,566 \$68.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Charlotte Bobcats Arena, Charlotte, Aug. 1	12,556 14,190	AEG Live
33	\$625,359 (\$707,628 Canadian) \$48.16	<b>SYSTEM OF A DOWN, AVENGED SEVENFOLD, HATEBREED &amp; OTHERS</b> Parc Jean-Drapeau, Montreal, Aug. 2	12,926 15,000	Gillett Entertainment Group, Greenland Productions
34	\$615,051 \$68.50/\$38.50	<b>AMERICAN IDOLS LIVE</b> Colonial Center, Columbia, S.C., Aug. 2	11,373 12,079	AEG Live
35	\$610,195 \$96/\$30.50	<b>OZZFEST: SYSTEM OF A DOWN, DISTURBED &amp; OTHERS</b> Darlen Lake Performance Arts Center, Darlen Center, N.Y., July 27	16,886 21,800	Live Nation

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## Varvatos' Line To Pop

Designer Taps Rock Icon Iggy For Fall Campaign

Slowly but surely, the images of John Varvatos' fall 2006 campaign are making their presence known on the streets of New York and on the Internet. Gloriously shot in black and white, the photographs featured in the menswear designer's campaign are sleek and stylish, slightly edgy, with dollops of humor. Such elements make perfect sense, given that the campaign stars rocker Iggy Pop—fully clothed at that.

With Pop in the spotlight, the Varvatos brand has been injected with a playful quality missing from past campaigns that featured Chris Cornell, Joe Perry and Ryan Adams.

This is not lost on the designer himself who had a strong desire to infuse the campaign—and his brand—with a fun sensibility. "I wanted to bring a more playful, tongue-in-cheek attitude to the brand," Varvatos says. "I wanted the brand to evolve. I thought we could make that happen with Iggy."

During the shoot, which

was lensed by rock documentarian Danny Clinch, Pop was just being himself, Varvatos recalls. "When we were shooting in Central Park, it started to rain, and instead of ducking for cover, Iggy jumped up on a park bench and started dancing and boxing. I looked over at Danny, who said, 'This is epic.'"

The campaign, which also launches John Varvatos Eyewear (produced by eyewear company Base Curve), revolves around print (consumer magazines like GQ and Vanity Fair), outdoor (bus shelters and billboards) and Internet platforms. The brand's Web site (johnvarvatos.com) receives about 250,000 hits per month, according to Varvatos. And Pop is all over it.

For this campaign, Varvatos once again collaborated with Stephen Niedzwiecki, director of brand strategy/ad agency Yard. Sharon Ainsberg of Starworks handled casting duties.

Niedzwiecki views this growing campaign as a great way to expose the soul of Varvatos and to connect with musical artists who want to be part of the brand's overall concept.

For Varvatos, the best musical partner must be interested in his brand. Likewise, he must be interested in the artist.

"If they're just doing it to promote a new CD or something, it's not going to work," he says. "It's important that we connect on a personal, human level as well as on a brand level."

Varvatos has wanted to work with Pop for quite some time. Growing up in the Detroit/Ann Arbor, Mich., area, like Pop, Varvatos fondly recalls seeing the Stooges live when he was in high school.

Varvatos also appreciates how Pop has maintained his edge and "bad boy" image over the years. "I'm not interested in straight-laced rock'n'roll guys," he notes. "I love the idea of mixing elegant clothes with such a personality."

Epic Records president Charlie

Walk fully understands why such iconic rockers want to be involved with the Varvatos brand, which he describes as timeless and classic.

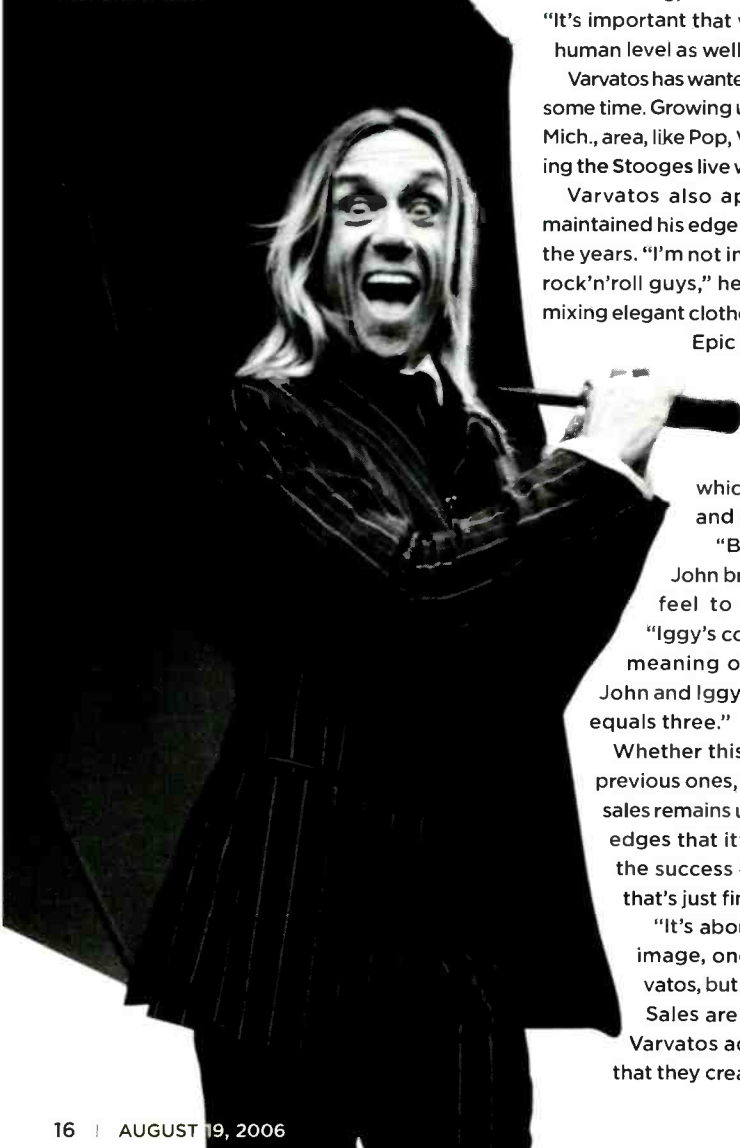
"By partnering with Iggy, John brings an elegant rock'n'roll feel to his brand," Walk says. "Iggy's coolness redefines the very meaning of 'cool' in fashion. With John and Iggy, it becomes one plus one equals three."

Whether this latest campaign—or the previous ones, for that matter—results in sales remains unclear. Varvatos acknowledges that it's tough to truly measure the success of these campaigns. And that's just fine with him.

"It's about building an interesting image, one that remains John Varvatos, but with a rock edge," he says.

Sales are almost beside the point, Varvatos adds. "It's more important that they create an aura." ■■■

IGGY POP is the latest rocker to wear John Varvatos' menswear line.



## Putting Mobile, Digital Markets First

Sony/ATV, Jamster Sign Ringtone Co-Publishing Deal In Germany

It seems that Sony/ATV and Jamster heard those who have criticized the music industry for not offering consumers new musical experiences through ringtones. The publisher and the digital content provider sealed a ringtone co-publishing deal in Germany to develop and promote new songwriters so ringtone customers won't simply hear music already released on CDs.

What makes this deal rather unique is the development, marketing and revenue-sharing model between publisher and content provider that targets the mobile and digital markets first.

make our money from having hundreds, millions of songs that we sell."

Even though Jamster and Sony/ATV will record the music, they are not side-stepping record labels or other traditional distribution channels entirely. Patrick Strauch, managing director of Sony/ATV Germany, says that record labels could become part of individual projects.

The project will initially launch in Germany and later branch out to other territories; Jamster services are available in more than 30 countries. Sony/ATV will administer the songs and Jamster's existing copyrights worldwide.

The two companies came together after publishers and digital music providers clashed over licensing rights during the last couple of years.

German copyright law, unlike American law, recognizes an author's "moral right" to maintain the integrity of his or her work. Some digital services believed that they could simply record compositions for ringtones by securing a license from the appropriate collecting society in Europe without special permission from the particular publisher. Publishers took the position that a ringtone changed the composition—it was a derivative work—subject to a different license that had to be secured directly from a publisher. As a result, some digital companies recorded songs without the appropriate license.

"We could sue them or do business with them," Strauch says. Even though Jamster could have been viewed by publishers as a potential enemy, Sony/ATV did not elect to sue Jamster. Instead they are now making music together. Time will tell if it's beautiful.

## Top 10 Publisher Airplay Chart

Second Quarter 2006 Market Share

1. EMI Music Publishing	19.75%
2. Warner/Chappell Music	13.76%
3. Sony/ATV Music Publishing	10.52%
4. Universal Music Publishing	10.23%
5. BMG Music Publishing	7.30%
6. Windswept Holdings	3.44%
7. Famous Music Publishing	3.12%
8. Arthouse Entertainment	2.30%
9. TVT Music Publishing	2.28%
10. Music Sales Corp.	1.64%

Percentage calculations are based on the overall top 100 detecting songs from 1,290 radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days a week during the period April 1-June 30. Publisher information for compositions has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

The two companies will work together to sign new writers, record their songs, distribute the music digitally and co-brand the songwriters.

Some members of the music community may be leery of a company outside the industry holding an equity stake in music. Jamster is a subsidiary of VeriSign, which provides infrastructure services for Internet and telecommunications networks. But Markus Berger-de León, CEO of Jamster/Germany, says not to worry.

"There's a very fundamental difference between a technology company, a telco company and Jamster," Berger-de León says. "We don't use premium content to sell hardware or phone contracts. We generate more new content and give incentives for generating new content every day. The more content there is, and the better I can sell it, the more the whole industry—and particularly the artists—will profit. They shouldn't be afraid of us. They should make more use of us."

Indeed, Jamster wants an industry with a lot of music. "I live from the Long Tail," he says, referring to the theory that the more music that's available, the more revenue for the industry. "Everybody else is about selling the charts... We

**CRUNCHING NUMBERS:** Warner Music Group (WGM) has reported its latest financial information for investors. In the nine months ending June 30, Warner/Chappell's revenue (unaudited) was \$410 million, down from \$456 million (calculated on a constant currency basis) during the same period the previous year. Its operating income was \$47 million, down 13%.

During the most recent quarter ending June 30, revenue was down 2% to \$150 million compared with the prior-year quarter. Digital revenue totaled \$4 million, which amounted to 3% of total publishing revenue for the quarter.

Operating income before depreciation and amortization (OIBDA) for the quarter was \$23 million, down 18% from \$28 million in the prior-year quarter. Operating income for the quarter was \$9 million, down 31% from \$13 million in the prior-year quarter. WGM reported that these decreases were due to lower revenue and a pickup in investments to drive long-term growth.

"Turning the music publishing business around remains a top management priority," the group says in its report. ■■■



GLOBAL BY JULIANA KORANTENG

## Mobile Music Moves

Wireless Carriers Offer Uninterrupted Channels

LONDON—For Europe's next big sound in mobile music, dial up radio.

Consumers across the continent could soon have a virtually limitless choice of streamed music to listen to via mobile handsets with dedicated music channels from such carriers as the United Kingdom's Vodafone and France Telecom's Orange.

The channels are uninterrupted by ads or DJs and allow users to browse and interact with content by skipping songs. Some also offer the option to download and pay for a track, album, ringtone or a related concert ticket, as well as hear the same content via computer.

Performance rights are collected through blanket licenses from the appropriate

Chrysalis' four Galaxy-branded dance/R&B terrestrial stations in England. Users of U.K.-based mobile network 3 can get content through a Galaxy-branded wireless access protocol site on 3's entertainment portal.

Rival network Vodafone is working with digital service provider Sony Network Services Europe (SNSE) to offer Vodafone Radio DJ, which consists of streamed radio channels accessible via high-speed, wide-bandwidth third-generation devices.

Via the Vodafone Live mobile portal, subscribers can listen to predefined genre-, mood- or theme-based channels, or compile playlists for their own personal channels.

SNSE has licensed current

tion and download sales."

Paris-based Albin Serviant, chief marketing officer at mobile-music service provider Musiwave, suggests that its Smart Radio product will also help labels generate income.

Uninterrupted interactive music-radio service Smart Radio is branded as Orange Music Cast in France through the Orange network, which has plans for a European rollout.

"[Smart Radio] is about generating recurring revenues on a monthly basis," Serviant says. "Then, it's about cross-selling opportunities via a la carte downloads. It is also about introducing new songs from established artists to the listener, and enabling labels to see how customers respond before re-

'We had to convince the labels about the security and effectiveness, and they wondered if it might distract from download sales.'

—ED KERSHAW, VODAFONE



collecting societies.

"It's a bit early to have viable results, but most executives have been too focused on full-track downloads so far," says Paris-based Thomas Husson, mobile analyst at Jupiter Media. "These streamed offerings enable customers to discover new songs in line with their own personal tastes."

"In terms of offering music audio on our mobiles, ringtones were the first, full-track downloads were the second—radio is the next," says Ian James, business development director of London-based Chrysalis Group, one U.K. radio-station operator that is creating content for mobile listening.

Chrysalis' mobile division is initially developing one-and-a-half-minute music documentaries targeting listeners of

and back-catalog repertoire from the four major labels and several independents.

The service has been available commercially since December 2005 in France, Italy, Portugal, Germany, Romania, the United Kingdom and Ireland. Spain and Greece are due to come aboard soon, Vodafone Group's London-based head of music Ed Kershaw says. The Vodafone service costs about €10 (\$12.80) a month, depending on local operators' tariffs.

"Initially, we had to convince the labels about the security and effectiveness," Kershaw says, "and they wondered if it might distract from download sales. But we've integrated the service with our full-track downloads service, and the labels get a share from both the streamed subscrip-

leasing albums."

Although emphasizing these are still early days for such services, Kershaw and Serviant expect pricing models to evolve according to consumer usage.

U.S.-based MusicStrands has started approaching European carriers with its music-recommendations technology. "MusicStrands tries to understand how people listen to and organize music, and passes the knowledge of some users to other users," Oregon-based MusicStrands VP of communications Gabriel Aldamiz-Echevarria says. Users share their taste in songs, but also inform the system of the context in which they listen and organize playlists. The technology then recommends tracks to other users who may have similar tastes.

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# PENTAPORT SHOWS BANDS NEW KOREA

Festival Brings Acts Back To South Korean Stage

INCHEON, South Korea—The last time promoter Steven Kim was involved with organizing a summer rock festival in Korea, it was a washout. Literally.

In 1999, a passing typhoon lashed the Triport Festival here, causing the stage to sink into the mud and the event to be abandoned.

So when torrential rains swept through Incheon on day one of Pentaport—Korea's first attempt at a summer rock festival since that doomed effort seven years ago—Kim could have been forgiven for feeling a bit of *déjà vu*.

This time, however, he was prepared for the worst. Strengthened staging provided by Australian constructor World Stage International and free rainwear supplied to festivalgoers allowed the show to beat nature's assault.

"The weather was our biggest worry, so we did all we could to make sure the festival could withstand anything," says Kim, president of leading Seoul-based promoter Yellow 9 Entertainment. Y9 co-produced Pentaport at Incheon's seaside resort of Songdo with Seoul-based production company iYesCom.

"The funny thing is," Kim adds, "each year at this time I've checked the weather, and between 1999 and this year, not once was there rain."

Running July 28-30, the Pentaport rock festival featured the hippest lineup yet to grace a Korean stage. The Strokes, Snow Patrol, the Yeah Yeah Yeahs, Placebo, the Black Eyed Peas and Franz Ferdinand were among the 50-plus acts playing the event, which spread across three stages.

Kim worked for iYesCom

when he was involved in organizing the 1999 Triport event, whose bill included Deep Purple, Rage Against the Machine, Dream Theater and the Prodigy.



An enthusiastic Pentaport audience

He left to set up his own company in 2002.

Pentaport was organized with financial and logistical assistance from Incheon city council (Incheon is about 20 miles west of South Korea's capital Seoul). "We're still incubating, so we need that kind of support," Kim says. Sponsors included Pepsi and Hite Beer.

Kim describes the 2006 event as a qualified success. "We'll lose some money this year, but next year we'll definitely do it again," he says.

Some 25,000 tickets were sold for Pentaport, with a one-day pass costing 80,000 won (\$83) and a three-day pass 150,000 won (\$155).

"The Korean promoters were incredibly hospitable and very organized," the Strokes manager Richard Priest says. "They made the smart decision to keep the dressing room facilities out of the mud backstage and in a clean, dry hotel nearby with working bathrooms—something that's never to be underestimated."

Pentaport is not the only game in town, however, as South Korea opens up to Western acts.

Y9 promoted shows for Oasis and the Bravery earlier this year, having organized shows for Sting, Avril Lavigne, Suzanne Vega, Elton John and Alicia Keys in 2004-05. Korea's other leading rock promoter, Access Entertainment, brought James Brown to Seoul in Febru-

ary, with Metallica and Tool following in August.

"More and more acts are coming to this part of the world," Kim says. "It started

with Japan, but with China and Korea, Asia is becoming part of the touring scene."

## INDUSTRY ANCHOR?

An invigorated live sector would be welcomed by the South Korean music industry after a difficult decade. According to the IFPI, the country's music industry peaked in 1996, when retail sales were valued at 415.6 billion won (\$437.5 million at today's exchange rate).

Since then, battered by file-sharing, physical sales have plummeted to 113.8 billion won (\$118 million) in retail value in 2005, with local artists taking 63% of the market.

That slump has been partly offset by Korean's appetite for digital music, with retail sales of legal downloads and mobile music totaling 200 billion won (\$207 million) last year, according to digital collecting society the Korean Assn. for Phonogram Producers.

According to the Samsung Economics Research Institute, which analyzes industry trends and business environments, the value of the performance industry has soared in recent years from 91.3 billion won (\$96.6 million) in 2000 to 241.1 billion won (\$255.1 million) in 2005.

SERI says musicals have accounted for the majority of that rise.

The success may reflect a growing appetite for Western music. "The live concert culture is getting bigger and bigger in Korea," local DJ Sung Ki-hwan says.

## GLOBAL NEWSLINE

### >>> WMI ADOPTS AMERICAN ACCENT

Warner Music International has forged a deal with Rick Rubin's American Recordings imprint that binds the companies on a worldwide basis.

WMI is now distributing (or otherwise administering the rights to) recordings from such acts as Johnny Cash, the Black Crowes and Slayer that were previously handled outside North America by Universal Music. They include Cash's Grammy Award-winning records "American Recordings," "Unchained" and "Solitary Man."

In North America, Warner Bros. Records has handled distribution for the label since 2005. As part of the new deal, WMI will make much of the American Recordings repertoire available in digital formats for the first time in a phased rollout running until Christmas. —Lars Brandle

### >>> OZ MARKET SET FOR GROWTH

A report on the Australian entertainment and media sector predicts that recorded-music revenue is set to substantially climb in the next five years.

The Sydney-based Australian arm of accountancy firm PricewaterhouseCoopers published the 208-page report, "Australian Entertainment & Media Outlook 2006-2010," Aug. 2. PWC director Matthew Liebmann estimates that the recorded-music market will be worth \$956 million Australian (\$730 million) at retail by year's end. But by 2010, he forecasts that value will have risen to \$1.13 billion Australian (\$864 million), fueled by digital sales. "After a couple of years of negative growth," he says, "the declines in the physical CD area will be offset by growth in legitimate downloads and ringtones. Going forward, we see positive growth returning to the sector." —John Ferguson

### >>> HMV GOING MOBILE

Entertainment retailer HMV has introduced mobile phone contracts and hardware to its product range in 21 of its U.K. stores, effective Aug. 5. The retailer will initially sell only Vodafone and Orange services, with handsets supplied by Samsung, Sony Ericsson and Nokia in its biggest outlets. All the handsets will feature music players.

HMV head of digital Mark Bennett says, "We're not trying to get into the mobile phones business here—the key point of differentiation for us is that all the phones that we will be stocking will feature music players." —Juliana Koranteng

### >>> ORCHARD ADDS STEALTH

U.S.-based independent digital distributor the Orchard has signed a distribution deal with Amsterdam-based independent Stealth Records, the label founded by U.S. DJ/producer Roger Sanchez.

The Orchard will release the digital version of Sanchez's new album "Come With Me" Sept. 11. The CD version will be simultaneously released internationally through U.K.-based distributor Pinnacle. "Come With Me" appeared July 3 in the United States on New York-based label Ultra Records.

The album features Sanchez as DJ, producer and singer/songwriter supported by guest vocalists including Spain's Alejandro Sanz and U.K. urban artist Omar.

The recording is Sanchez's first solo album on Stealth, which he launched in 2002. Its previous releases have been compilation series' under the "Release Yourself" and "Afterdark" titles. Sanchez was previously signed to Sony Music Entertainment. —Juliana Koranteng

### >>> MORE HEINEKEN FOR BENICASSIM

Heineken has extended its sponsorship deal with Spain's leading summer music event, the Benicassim International Festival (FIB), for a new three-year term.

The extension of the agreement, which is for an undisclosed sum, followed the 12th annual FIB, held July 20-23 at the Mediterranean beach resort of Benicassim. This was the sixth year Heineken sponsored the event; in Spain it is branded as FIB Heineken. FIB co-director José Luis Morán says the Dutch beer company's sponsorship has allowed festival organizers to improve and expand the services they provide to fans. "When Heineken began its sponsorship six years ago," he says, "it meant a big boost to the FIB; this type of union is important to guarantee the survival of cultural events, such as music festivals." —Howell Llewellyn

YEAH YEAH YEAHS singer KAREN O performs at South Korea's Pentaport. It's the first time a rock festival was put on in that country since a typhoon destroyed the last event in 1999.

GLOBAL BY HOWELL LLEWELLYN

## Rocks End Role For IP Champion Ramoncín

MADRID—When rocks began to rain down on his band at a recent festival gig, one-time Spanish punk star Ramoncín began to reconsider his role as the figurehead for the local music industry's pro-intellectual property rights campaign.

Ramoncín, whose real name is Ramón J. Márquez, has been a board member of authors body SGAE since 1993 and recently has been the body's most high-profile, vocal defender of IP rights.

However, following personal attacks by activists opposed to copyright payments and a recently introduced levy on blank recording media and digital players, Ramoncín says he has told SGAE's board, "that's it—no more front-line campaigning from me."

His move came despite the July 20 publication by SGAE of an open letter supporting Ramoncín with more than 300 signatories from across the industry including Spanish singer Alejandro Sanz (Warner Music), flamenco-pop group Ketama (Polydor/Universal) and SGAE executive president Teddy Bautista.

According to the letter: "For some months, SGAE and other collecting societies have been [at] the center of a virulent campaign of harassment and discredit, which has used violent methods as well as insults. What is worse, it has been personalized in . . . Ramón J. Márquez."

Two key events preceded Ramoncín's decision. In April, the singer and his band were forced to flee the stage at April's Viña Rock festival in Albacete when members of the 80,000-strong crowd began hurling stones. Then on June 29, 60 activists wearing Ramoncín masks temporarily occupied part of SGAE's Madrid headquarters during a week of nonviolent protests organized by "anti-system" movement Rompamos el Silencio (Break the Silence).

The SGAE occupation was by an RES element called Free Culture. Activists hung banners saying "Culture Is Defended When Shared" outside the building and caused disruption inside while scattering phony €100 notes around the offices. According to the group, the notes represented "false money for a false culture."

The masks were worn to reflect Ramoncín's status as "the self-appointed standard-bearer of a campaign to support a 'digital tax' and other pro-SGAE policies that many people who work in culture oppose," Free Culture spokesman Josua Serrano says.

The digital levy was introduced in new IP legislation that became law July 29 in Spain.

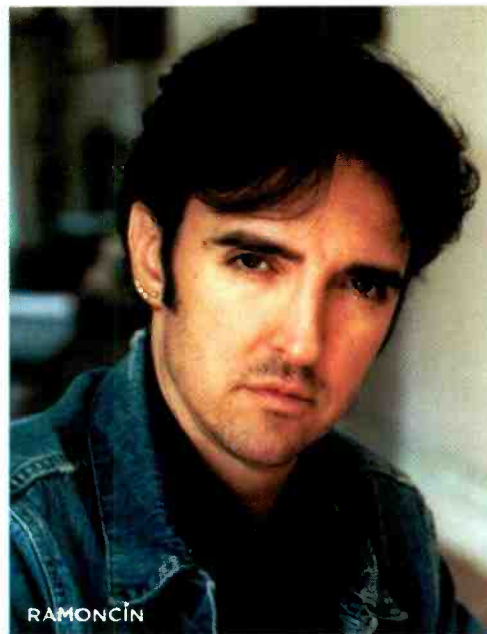
Ramoncín emerged as Spain's leading punk rock artist in 1977 and has released 13 albums for EMI and several independent labels. In March, he received a "diamond disc" award from SGAE marking career shipments in excess of 1 million units. His latest album, "Canciones Desnudas, Vol. 1," was released in 2003 on Spanish indie Producciones Impertinentes.

The 51-year-old artist claims he has simply had

enough of the activists' harassment. "If I am confronted on the street by a group of people wearing Ramoncín masks, I'll end up in hospital or in jail," he says.

"I am top of their blacklist," he continues, "because I have made myself visible as a defender of IP rights—the only protection we have as creators and artists. The open letter gave me strength, but I have had enough and will now limit myself to campaigning for Greenpeace and against ill-treatment [of women and children]."

Ramoncín says he will remain on the SGAE board, but "if anybody asks me to speak out against piracy or in favor of the digital tax, I'll say, 'Forget it. It's the turn of [successful Spanish acts] La Oreja



RAMONCÍN

De Van Gogh or Amara!."

Ramoncín's anger extends to his peers who he says do little to defend artists'/authors' rights. "There were 80 artists playing the [Viña Rock] festival," he says. "I have spent part of my life speaking for the other 79. Where were they after I was forced offstage? If I were one of them, I would not have played."

Free Culture's Serrano dismisses Ramoncín's claims that he has been victimized as "absurd."

"This 'tearful victim' stance does not reflect the level of belligerence he has shown until now," he says. "Our problem was never with Ramoncín as a person, but with what he symbolizes. We wait with interest to see who takes up the baton."

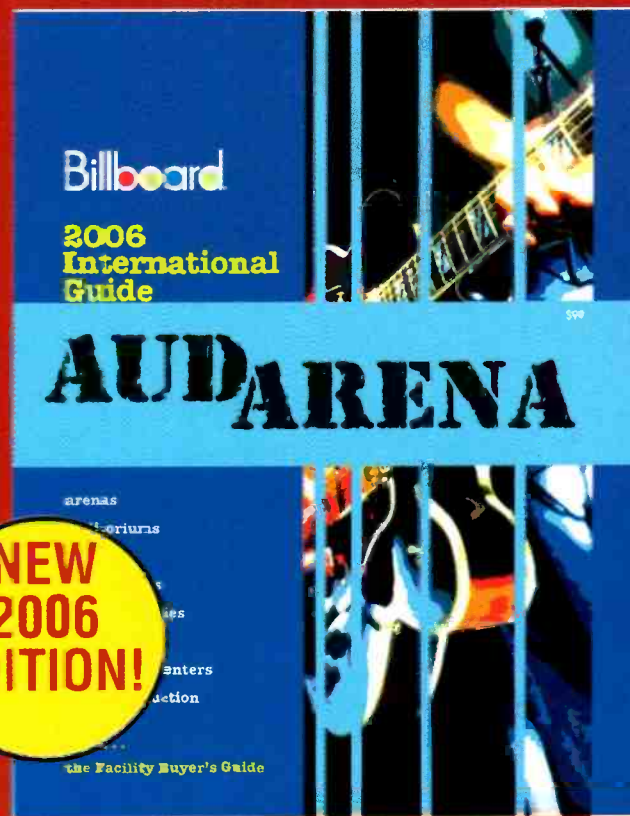
SGAE has yet to comment on Ramoncín's decision.

Serrano insists that the Viña Rock incident was not connected to RES, which favors civil disobedience and nonviolent direct action.

"Our SGAE action was perfectly organized," he says, "and designed to make a social conflict visible by condemning the digital tax and attempting a radical remodeling of the idea of intellectual property. Nobody owns culture."

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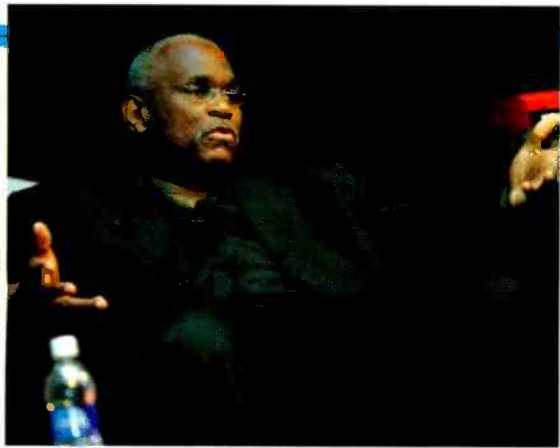
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## Retail Track

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# NARM Notes



Top: 'Digital is the revolution,' said **DARRELL TUCKER**, VP of merchandise for Target Stores, during the 'State of Music Retail' panel. Above: Discussing independent licensing are host **DON ROSE** of AAIM, right, and panelists, from left, **ROB WEITZNER**, AAIM; **AMAECHI UZOIGWE**, World's Fair; **ADAM SEXTON**, Groove Mobile; and **BOB FRENCH**, Mix & Burn.

### From Retail's Biggest Confab: Business, Bands And All The Booze That's Fit To Print

So I just got back from NARM's annual convention that was held Aug. 2-5 in Kissimmee, Fla., and you would think that the pall cast by the fiscal problems of Tower Records and the subsequent negative national media coverage would overwhelm the vibe of the convention. But you would be wrong.

NARM was surprisingly upbeat, despite the usual complaints, i.e. crummy geographic location; a hotel, the Gaylord Palms, without a central place to be, and a very unpopular business center.

Also, the hotel's bar facilities were surely lacking in the estimation of most attendees, including Retail Track whose ability to scoop up RGI (rumor,

gossip and innuendo) is dependent on a thriving convention bar scene. If you think Track simply spends too much time thinking about bars, listen to the conclusions of two respected industry vets and longtime NARM attendees after touring the roughly half-dozen bars at the hotel and settling on Augie's (very noisy) piano bar as being the only one large enough to accommodate the convention. "If this becomes the bar at the convention," said one, with the other finishing, "then we got problems."

Still, these are minor nuisances when offset by the productive meetings taking place around the convention, according to most participants.

The optimism there was fueled by a super strong fourth-quarter release schedule, which one distribution president said was even better than 2004's, which is considered one of the

strongest in recent years.

In addition, distribution and sales executives said they were surprised by the willingness of retail to move forward and try to deal with problems and maximize opportunities created by the onslaught of digital distribution.

One executive in the label camp irreverently commented that maybe retail realized that whining and complaining at the last few conventions got them nowhere, so they all came to the convention with a new attitude about the future. But be that as it may, there was a newfound willingness by retailers to partner on ways to stimulate physical and digital sales, label and distribution executives say.



Google's **CHRIS SACCA** gives NARM keynote address.

Not all, however, feel that way.

One senior distribution executive called the convention "very depressing. Everyone is trying to assess the challenges to the industry but the bottom line is traditional retail is winding down. I am rooting for traditional retail, but I

would have felt better if I heard plans about what they are going to do to deal with the changes."

That executive says it is clear that the decline of physical sales will keep accelerating and music will continue to go back to the stores that sell many other things, kind of like how the industry started out. "It is coming



## The Band Beat Track Rates Tunes

One of the things that Retail Track misses most about the NARM convention is the product presentations. For years NARM auditoriums and ballrooms were transformed into temporary concerts and music demos, a practice that began to die out four or five years ago as labels decided it was no longer worth the money.

Thankfully, Universal Music Group Distribution still uses that format. This year's presentation, flawlessly staged by UMGD senior VP **Cliff O'Sullivan**, went from **Peter Frampton** to **50 Cent**, and you can't ask for better than that. Frampton, who had his greatest successes on A&M, kicked off the presentation with his classic "Do You Feel Like I Do." The high point for Track was an introduction to **James**



Above, from left: **New G-Unit** signing **HOT ROD**, UMG's **JIM URLE** and **50 CENT**. At left: **50** performs during UMG's NARM show, with **Peter Frampton** and other guests.

**Hunter**, who laid down some old-soul inspired tunes. Along the way, there was plenty of other great music, too, including short sets by **Hinder**, **Tanya Stephens**, **Jibbs**, **Chrisette Michele** and **Young Hot Rod**. The last of which laid the groundwork for the presentation's climax, with the arrival to the stage of **50 Cent**, who worked it up with **Young Hot Rod**.

Word is that the Music Video Distributors suite was the place to be for late-night festivities. One night power-pop band **Dr. Dog** played two sets even though hotel security do what it does best—annoy—trying to shut down the performance. In a rare case of justice, it failed.

The second night featured a performance art event by **Gen**, frontwoman for renowned fetish band **the Genitorturers**, who was there in support of the band's new forthcoming DVD, "Live in Sin." Rumor has it that a who's who of retail executives were in attendance; the distributor's salesman posed as priest, taking the confession of merchants who hadn't bought enough MVD product; and Gen and two lovely assistants dressed in fetish nun drag administered penance.

But that's all hearsay, 'cause Track



wasn't there. It's probably for the best as track has a spotty history with drunken confessions.

Wednesday night, Track went to the annual indie retail dinner that Wind-up throws. Label head of sales **Derek Graham** always picks great restaurants for the event and makes sure only the finest wines are served, which are much appreciated by a Pabst Blue Ribbon connoisseur like myself.

This year the dinner featured an impeccable acoustic set from Canadian band **Pilot Speed**, which will have an album out Oct. 3.

Afterward, I hurried back for the WEA Zone, but still managed to miss **Paolo Nutini**, who everybody was still buzzing about long into the night. But I did get there in time to see legendary songwriter **P.F. Sloan** turn in a sterling set that included folk versions of some of his best-known songs, including "Secret Agent Man."

Also, Puerto Rican hip-hop and reggaeton star **Tego Calderon** scored with the crowd that night.

Retailers beset the world's priorities.



full circle," he said.

While some merchandisers still petitioned the labels to stimulate CD sales—like Arrow/ATM Distributing, which gave out “Fuck the whale, save the CD” pins at the convention—other merchants urged manufacturers to evolve music in the physical medium to the next format. But **Darrell Tucker**, VP of merchandise for Target, said in an opening day retail panel that it's time to forget evolution, because “digital is the revolution. We are in a revolution and retail has to embrace it and move forward.” And even though the marketplace is going through a cultural shift, whatever has happened so far, “will look very

#### IN OTHER NARM NEWS

A new slate of officers and board of directors was announced at the convention. Sue Peterson (Target) was elected chairman, Scott Wilson (Handleman) is vice chairman, Bob Schneider (Anderson Merchandisers) is treasurer and Rachelle Friedman (J&R Music World) is secretary. Best Buy's Gary Arnold, Homer's Mike Fratt, Circuit City's Leigh Ann Moore and Value Music Concepts' Rob Perkins also join the board of directors, which includes Newbury Comics' Mike Dreese, Amazon.com's Peter Faricy and Baker & Taylor's Richard Willis.

different 10 years from now,” he added.

Later in the panel, Best Buy senior VP of entertainment **Gary Arnold** added that already, “you can make the case that it is an iPod nation.”

And that's why the distribu-

tion executive described the convention as depressing. “Don't get me wrong, I am rooting for retail . . . but I didn't hear one thing there from anybody that gave me hope that something is coming from them that can challenge Apple.”



Left: Universal/Motown Records Group presented **SCISSOR SISTERS** during the awards dinner finale; sophomore set “Ta-Dah” will hit stores Sept. 26. Above, left: Capitol's **CORINNE BAILEY RAE** made her U.S. debut at NARM. Above, right: **GRAND FUNK RAILROAD** performed for EMI.

Friday night, EMI Live was a hit again with **the Summer Obsession** and **the Starting Line** making a fine showing on behalf of Virgin, while **Amos Lee** displayed his acoustic blues chops in a nicely delivered set. But as most dedicated Track readers know, **Grand Funk Railroad** delivered Track to the promised land.

In one of the most crowded events ever at a Club NARM show, GFR played all its hits, a new song and in general completely won over the crowd with a triumphant set. The personal highlight, though, is an early rock radio staple, now forgotten in time—the band's version of **the Animals'** “Inside Looking Out.”

It's the all-time favorite I often use to prove to young rockers how popular the song was back in the day. I'll quote the opening line (“I am sitting here lonely like a broken man”) whenever anyone else in my age group (50) happens to be present. And only once (at this year's NARM by a senior exec who had claimed to be a big GFR fan) in the last 10 years has it failed to produce a re-

sponse of the second line, “Serving my time the best I can.”

Other musical performances I caught during the NARM convention include the amazing set turned in by Capitol Records' **Corinne Bailey Rae**. Her real-deal, old-time soul performance made it clear that I would have to own this record. On closing night, I also learned that I may have missed out on the **Scissor Sisters** while they were on the way up, but I am going to make sure I am in attendance going forward. The first song I thought they were **Rod Stewart** and **the Faces**, and the second song I thought they were **the Sparks** meet **Wham!** They were funny, and they were good.

The cheeky band, though, went a little bit too far by picking out FYE to give them the FYI that \$20 is too high a price to charge for CDs. While the observation clearly came from the Universal band's own volition, I joked to other executives that it could have been a veiled message from JumpStart author and UMGD president **Jim Urie** to his peers at the other majors. ♦♦♦

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## Alex Pels

GM  
mun2

Latin Network mun2 re-emerged last fall to a surge in ratings—and influence. Now it's GM Alex Pels' job to make it the channel of choice for a new generation.



**W**hen cable network mun2 debuted in 2001, it represented a revolutionary concept in Latin TV.

At the time, mun2 was alone in its bilingual presentation, its music-driven, youth-oriented content and its focus on reggaetón and urban Latin music. But while the network was much-publicized, its reach and viewership were hampered by limited distribution and programming shortcomings.

Owned since 2001 by NBC's Telemundo Cable Networks, mun2 moved last year from Miami to Los Angeles and was relaunched last fall. Since then, it has seen a surge in ratings as measured by Nielsen Media Research's National Hispanic Television Index.

Increasingly, mun2 is considered a key factor in Latin artist development in the United States. That has made an important player out of GM Alex Pels, who has been at the helm of mun2 since January. Using in-depth audience research, Pels has put a programming strategy in place that seeks to reflect the diversity of the mun2 audience and its range of tastes.

A producer and director, the Argentina-born Pels, who previously served as a consultant to the network, was one of the founding members of MTV Networks Latin America and launched the network's "Unplugged" series.

### What was your objective for mun2 when you first came onboard?

I was brought in as a consultant by Antoinette Zel, who was the person responsible for proposing the changes within the channel. It was the first time I saw a project targeting the second-generation [Hispanic] demographic in a serious way, with the possibility of not repeating formulas and without a pre-established notion of what the market is.

One of the things I liked best was the me2 study [of second-generation Hispanics]. And I thought it was logical to try to dig into the tastes of the audience you want to reach. Also, the team that was being built, the emphasis was a creative background.

### Who is your audience?

It goes from 12- to 34-year-olds, with the average at 20 years old. Young Latino Americans—that's how we called them in the study. People who live between two cultures, but are born and raised here. Our studies indicate this is a large percentage of our viewership. Not exclusive, because we have other Latins who haven't been born here. But it also has to do with language preference, because part of our programming is in English. We try to go back and forth in the most organic way possible, but we've decided that the first programming language is English.

### Since this audience is born here, and speaks English, how do you get it to watch mun2 instead of, say, MTV?

We believe we add something. We are creating an environment where, aside from hip-hop, urban [and] everything that falls under mainstream pop, we also include 50% of music in Spanish, which MTV doesn't have. We really believe our audience lives in two worlds. They can watch both. They come to us when they need their fix of something that has to do with their culture—Latin pop, reggaetón, call it what you want—that's part of the general market but that MTV doesn't acknowledge at all.

### So you are betting that young Latino Americans will always have a link to their Latin culture?

We believe that very strongly. That this is not an issue of language, but culture. Many of them don't want to feel less Latin simply because they don't master Spanish. They feel many of their traits come from Latin culture, and they are going through a metamorphosis of who they are. They are raised in two worlds.

### How important is music to your programming?

At this moment, we are very music-centric, approximately 70% of all we air, and we feel it will always be a very important element of our programming. Our plan is to launch

more lifestyle properties, not necessarily music-driven. But music will be at least 50% of our programming. At the end of the day, we're a music channel.

### Music is often cited as a strong cultural reference point for Latins. Is that why you put the emphasis there?

It's one of the reasons. The other is that the Latin music market is the one that registered most growth in 2005. That is a real indicator of how much music is consumed by Latin culture.

But I want to go a bit more beyond what is musical or not. We are aspiring to be a television model, where we can re-create a kind of mirror for this audience. I think the second-generation audience has yet to find a place that mirrors it. If you watch MTV or mainstream TV, you'll find Latins, but not in main roles. This is a channel that wants to give starring roles to those faces. If others also want to watch, so much better.

### In addition to Latin alternative and urban music, you also play Latin pop and even have a show dedicated to regional Mexican. That's quite a unique programming strategy, wouldn't you say?

Part of our strategy to move to the West Coast is because we feel that in the previous incarnation of mun2, Los Angeles wasn't represented. Like

**'If you watch MTV or mainstream TV, you'll find Latins, but not in main roles. This is a channel that wants to give starring roles to those faces.'**

it or not, this is the city with the biggest number of Latins in the United States. And the Mexican influence on Latin culture is huge. We don't want to put a flag on the channel, but we do want to address reality. And not acknowledging that regional music is the biggest-selling Latin genre in this country is a big, big mistake. We try to do it with a youth sensibility. We try to showcase artists in the genre that make music for our demographic.

### Labels are talking more about the importance of mun2. Do you feel you can really make a difference in breaking an act or an album?

Yes, and I say that based on the fact that we're very conscientious of how we program. We believe there has to be a discipline in the video rotation, in precisely how and when a video is played. We try to make programming decisions based on facts, using many elements of radio programming, but expanding on that. We mix in artists who we think help create the channel's identity. We support them whether or not radio supports them.

### What's next for mun2?

We feel we've done our homework, and we are in a position to grow in 2007. We are planning new properties, we are finishing our new transmission center at Universal City Walk in Los Angeles, and we're going to produce new shows and new specials.

### This is mun2's fifth year, and one in which it seems it will attract a lot of attention. What has made the difference?

I think the original project was perhaps a little ahead of its time, a little pioneering. It's taken a long time for what we call the old-school media who has long handled Latin information in this country to accept that it's time for a change. Generationally, too, 20 years ago we weren't in the same position. At this point in time, you can no longer deny the reality of a bicultural Latin culture. ♦♦♦

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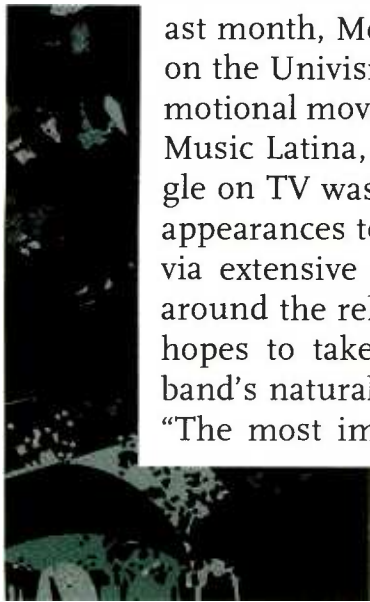




The word 'MANA' is rendered in large, bold, black, block letters. Each letter is filled with a different abstract pattern: the 'M' has a dark, textured pattern; the 'A's have a green and black pattern; and the 'N' has a dark, textured pattern. The letters are surrounded by vibrant, swirling orange and red decorative flourishes that resemble stylized flames or smoke. The background is white.

These Mexican rock  
heroes have conquered  
the Latin world.  
Now, **MANÁ**, the  
press-shy foursome,  
is actually going to  
promote itself.

**BY LEILA COBO**



ast month, Mexican rock act Maná premiered its new single, “Labios Compartidos,” on the Univision network’s highly rated Premios Juventud awards show. Such a promotional move would seem run of the mill for a band that, according to label Warner Music Latina, has sold nearly 20 million albums worldwide. • But premiering a single on TV was a first for Maná, which in its 20 years of existence has limited its TV appearances to the bare minimum, preferring instead to let the music do the talking via extensive concert tours. • There will be a lot of promotional firsts for Maná around the release of its new album, “Amar Es Combatir,” due Aug. 22. The quartet hopes to take its music to broader audiences worldwide, both consolidating the band’s natural markets and expanding them farther into Europe and the Far East. • “The most important thing is that people know that we’re back after four years,” drummer Alex González says, citing the band’s biggest break from recording in its career. “This is not just any release; it’s an event. After working for such a long time in one way, we felt it was time to make positive changes for the band.” • So far, the strategy is paying off.

“Labios Compartidos” debuted at No. 1 on Billboard’s Hot Latin Songs chart in July, becoming the first track to do so since Ricky Martin’s “Tal Vez” in 2003.

And shipping orders of “Amar Es Combatir” have surpassed the 1 million mark for the United States, Spain and Latin America combined, according to Maná’s management.

“It is the most important release of our fiscal year,” Warner Music Latina president Iñigo Zabala says.

Maná is González, singer Fher Olvera (whose raspy voice is often compared to Sting’s), guitarist Sergio Vallín and bassist Juan Calleros. The group plays what could be described as tropicalized rock, often imbued with reggae and salsa, eminently melodic and with vast international appeal. Together since the 1980s, Maná broke ground internationally with 1992’s “Dónde Jugarán Los Niños,” which has sold nearly 700,000 copies in the United States alone.

In the States, Maná’s albums consistently sell upwards of half a million copies, according to Nielsen SoundScan, making it by far the most successful Latin rock band on record.

Beyond the music, Maná has been successful at establishing itself as a symbol of Latin rock and social activism. Its members are United Nations goodwill ambassadors, and their Selva Negra ecological foundation (selvanegra.org.mx) has worked for environmental and educational causes since 1995, earning them a Billboard Spirit of Hope Award in 2000.

Maná’s social concerns seep heavily into its music, with hits like “Vivir Sin Aire” (Living Without Air) juxtaposing a topic like mundane love with environmental concerns.

Promotion of the group’s albums has tended to follow a pattern: Maná hunkers down in Mexico to write songs, albums are recorded for the most part in Los Angeles and releases are quickly followed by lengthy world tours, whose immediacy has always limited promotional efforts.

This time, Maná took a longer break than the usual two- or three-year rest between albums, and the group has returned with a different mentality.

“Being on a bullet train for 12 years helped us position Maná where we are now,” says González, who joined his bandmates for an interview with Billboard in Miami. “And there was a cost. We were tired, physically and mentally. So we decided to halt everything in 2004. We just rested and did things that had nothing to do with Maná.

And that woke in us again the desire to create.”

While “Amar Es Combatir” retains much of Maná’s traditional sound, there is a wealth of variety in the production, including a cha cha and a collaboration with bachata star Juan Luis Guerra. The band also tempered its social content here; there isn’t one openly social or political track. However, it preserved the spirit of social conscience via the album’s title, which translates to “Love is fighting.”

“It comes from a poem by [Mexican poet] Octavio Paz titled ‘Rock in the Sun,’ ” Olvera says. “It says: ‘Love is fighting, when two kiss, the world changes, slaves get wings,’ and a lot of eloquent things like that, which is what we think life is. Life is a daily fight, from the moment you get up. From the moment you’re created—we’re little spermatozooids fighting for that egg—to the moment you die, you do it fighting.”

In that spirit, Olvera says, the group sought out Angelo Medina, Ricky Martin’s former manager.

“He’s a warrior, a fighter,” Olvera says, noting that the band had worked locally for years with Medina in Puerto Rico. “He has faith in us as artists. We give him the music, and then he’s in charge of making sure everyone in the world listens to it.”

Conversations between Medina and Olvera began when Medina, who is also a concert promoter, came up as a possibility to book the group’s U.S. tour.

Now, Medina, whose offices are in Puerto Rico and who had not handled an international client since Martin, has joined the Maná team

**MANÁ’S** pairing with Sprint will run for a year in conjunction with the group’s new album and U.S. tour.

working from the band’s offices in Guadalajara, Mexico; Charman Music, which is still involved, had been internally handling Maná’s affairs for the past five years.

Maná’s mandate, Medina says, is to “maintain and reinforce their main markets, and together develop international territories that have already shown signs of interest.”

To that end, the group has made some changes. It recorded in Miami for the first time, near its label’s headquarters, allowing for a closer working relationship.

Promotion launched in June, anchored by a multiplatform campaign with Univision that included spots that aired during the network’s World Cup coverage and Internet promotions on univision.com. They were build around “Labios Compartidos” and the new album.

To date Maná has skipped typical Spanish-language TV promotion, except for its performance at the Premios Juventud awards.

“They will never appear in any media or TV show that compromises their integrity as individuals or goes against the ideals of the group,” a source close to the band says. “They



prefer to keep their private lives private. They’re musicians, and they like to share their music, not their intimacy.”

In a coup for exposure in the United States, the band inked a long-term sponsorship deal with Sprint, unparalleled for a Latin act and comparable only to the carrier’s endorsement of Bon Jovi in 2005 (see story, below). Deals are also locked into place with carriers in every Latin market. According to Alfonso Pérez-Soto, director of new media for Warner’s Latin operation, this is the first time the label has designed a simultaneous, integrated mobile and digital campaign for every Latin territory.

In Mexico alone, Pérez-Soto says, carrier Telcel registered 20,000 downloads of “Labios Compar-

## A RINGING ENDORSEMENT

**Sprint courts national Latin market by inking large-scale sponsorship deal with Maná**

In 2005, Sprint inked a sponsorship deal with Bon Jovi to coincide with the launch of the carrier’s partnership with Nextel. The deal was unprecedented in its breadth, incorporating mobile, touring and album components. Now, Sprint has announced a mirror deal for the Latin marketplace with Maná.

“We were looking into getting into the Hispanic market, and we were talking about aligning with an artist that would resonate with that market on a national scale,” says Steve Rogers, manager of entertainment marketing for Sprint.

Enter Maná, which had been seeking a mobile sponsor.

Partnerships between Latin acts and carriers are not new, but this deal may be the most comprehensive to date, spanning a full year and covering Maná’s album release and the U.S. portion of

the group’s tour, which kicks off in 2007.

Sprint’s Maná campaign includes many components. In August, the carrier will have exclusive mixes of two previous Maná hits, “Justicia, Tierra Y Libertad” and “Sábanas Frías,” available on Sprint Vision. The video for Maná’s current single, “Labios Compartidos” made its mobile debut Aug. 2 on Sprint, and a Sprint TV spot will feature the song.

Plus, when “Amar Es Combatir” streets, each physical album will include a Sprint card that promotes the Sprint Vision service.

When the tour kicks in, Maná will appear in a TV spot. Beyond that, Sprint will focus on interactivity to “enhance the fan experience,” Rogers says. Among other things, fans will be able to send messages from their phones to screens in the venues and will have the opportunity to stream Maná’s concert live on their handset.

“We will do TV, radio, retail and print,” Rogers says. “It’s a fully activated partnership. We did many of these tactics with Bon Jovi, and it was incredibly successful in driving new consumers.”

—Leila Cobo





Inset: CARLOS SANTANA and MANÁ'S FHER OLVERA at a 2004 Latin Recording Academy Santana tribute. Above, MANÁ at the 2002 MTV Video Music Awards Latin America.



Left, FHER OLVERA and SERGIO VALLÍN of MANÁ perform in Mexico City in 2003. Above, top: The band's ALEX GONZÁLEZ accepts a 2003 Latin Grammy Award. Above: In Spain, the group receive a double-platinum disk for its album "Revolución De Amor" in 2002.

tidos" in its first week alone, a record for Warner.

While the United States, Mexico and Latin America are Maná's natural markets, Warner has plans to broaden the group's entry into other regions.

"They sold over 100,000 copies in Germany and Italy without any plan in place," Medina says. "Initially we will tackle those existing markets, and then expand." Medina is already looking at Asia and Australia.

Maná previously tested international waters via collaboration on Carlos Santana's "Supernatural" album and a slot on his 2000 tour (Santana was subsequently a guest artist on the group's 2002 album, "Revolución De Amor"), as well as a pairing with Italian star Zucchero. But in Europe, at least, there wasn't any serious follow-up.

Now, Medina says Warner has labeled Maná an "international priority."

"This is probably the first time we are bringing the concerted global organization into this one," says John Reid, executive VP of marketing for Warner Music International.

"Given the access to the artist, we have a record here that we can more aggressively market than any Latin record we've had in the last number of years."

Warner's strategy is multitiered. "Amar Es Combatir" is set for release in all European markets starting at the end of August and continuing through September, when the group will spend two weeks promoting in Europe. The first single, "Labios Compartidos," will be worked in the fall, but Reid is planning for at least two more singles after that, coinciding with subsequent promotional trips and tours.

When Maná returns to Europe next spring, the plan is to have a second single on the air, very likely what Reid terms a more "crossover" track, such as "El Tiburón," which is a danceable cha cha.

In the past year, several Latin artists, most notably Juanes, have had major radio success in several European markets with Spanish-language tracks.

"There is always a language issue," Reid says. "But . . . I think a great record and an artist that is going there to work it will make it break."

As for Maná, despite its international ambitions, singing in English is still not on the agenda.

"Those things have to come naturally, and we haven't felt an overwhelming need," Olvera says. "If we were to do it one day, it would be to share a message. We have positive messages to share with people."

# MANÁ ON MUSIC

'We would sing at night, and from the window see a full moon reflected like a string of silver on the back of the ocean.'

—ALEX GONZÁLEZ

Twenty-year rock vets discuss their new album, old-school cha cha . . . and sharks

As combative as the title "Amar Es Combatir" (Loving Is to Fight) may be, Maná's newest album has a fresh sound and a string of positive, often happy-go-lucky lyrics. During a stop in Miami, Maná—singer Fher Olvera, drummer Alex González, guitarist Sergio Vallín and bassist Juan Calleros—spoke with Billboard about "Amar Es Combatir," the Mexican group's first album in four years.

**In general, this is a very positive album.**

**Alex González:** It's positive from beginning to end and very versatile musically speaking. It's also our riskiest album in musical terms, and the most entertaining and relaxed we have ever recorded.

**Why the most "entertaining and relaxed"?**

**Fher Olvera:** We didn't record in Los Angeles but here in Miami, and that changed everything. We recorded vocals in a hotel, 10 meters away from the beach, from a beautiful beach with a blue ocean, a symphony of blues. We would sing at night, and from the window we could see a full moon reflected like a string of silver on the back of the ocean. It was amazing. And it was a lot of fun . . . We wrote some 50 tracks but chose the 13 we felt represented this moment in Maná. When we arrived in Miami we knew exactly what we were going to do.

The album includes a duet with bachata star Juan Luis Guerra, but instead of simply trading verses, the vocals are very well-integrated.

**How did the collaboration come about?**

**Olvera:** Sergio wrote the music, I wrote the lyrics, and when we finished we said, "This has a Juan Luis Guerra vibe." We admire him greatly, and we invited him. And the arrangements were mostly his idea. It was very spontaneous.

**How is "El Tiburón" a departure for you?**

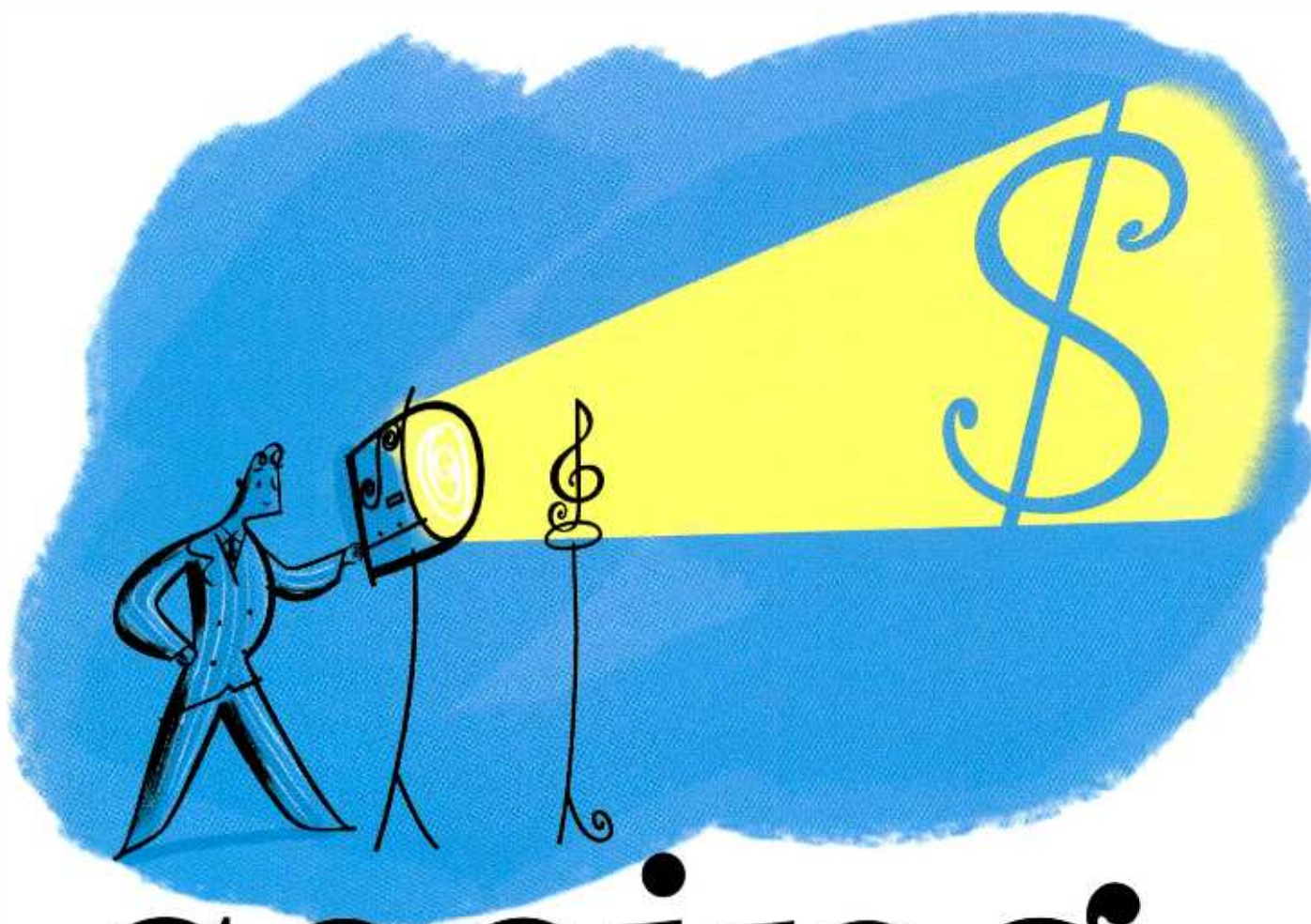
**González:** Fher called me and said, "Alex, I have a tune that's really different from anything we've done." And suddenly, he starts to play this cha cha, but old-school cha cha. It was a challenge as a drummer to maintain that percussive, Cuba-like swing, but incorporating contemporary percussion like contemporary bands such as Los Van Van do.

**Olvera:** This song was written for a friend of mine. He's the guy who loves women. But I wrote two bridges. In one he says, "I'm going to devour you here in the ocean." But also, the shark has his little heart, no? So I added a line that says, "I am the shark that always seeks, but never finds." It's harsh. Many people are like that.

**Is "Combatiente" the heart of the album?**

**Olvera:** "Combatiente" is our story and the story of many of our friends. You're in school, you're a musician, teachers tell you you're going to starve. But you thought different from everyone else. That happens to a lot of young people.

But what's interesting is to see people who are in their 40s, their 50s, their 60s, and they still fight for their ideals, for what they think and dream. This album is more about dreams, illusions, love. But "Combatiente" can fall into the social issue category, because the fact that people can be faithful to themselves is one of the first steps we have to take as men. —Leila Cobo



# seeing the light

AD AGENCIES LOOK  
FOR THEIR CUT IN MUSIC  
DEALS—AND THE LABELS  
ARE READY TO LISTEN  
BY MICHAEL PAOLETTA

*Monte Lipman is a busy man.* As president of Universal Republic, he oversees an artist roster that includes Hinder, Jack Johnson, 3 Doors Down, Godsmack, Damien Marley and Nina Sky. • Like others in similar shoes, Lipman is navigating a forever changed and continually evolving music industry. Indeed, “conversations on how to expand our business model are taking place,” he says. • One such conversation is currently revolving around one of his acts and a major brand. “We’re in discussions right now with a company regarding a strategic partnership,” Lipman says. Part of the deal involves profit sharing. • The brand is asking Universal for a cut of the artist’s CD sales. In return, the brand is “giving us the value of exposure” that comes with a multimillion-dollar media buy, Lipman says. • He acknowledges that two years ago, his response to such a request would have been, “How dare you?”

In fact, in the not-too-distant past, it was awkward for a conversation involving money in such a manner to take place. In 2006, however, Lipman is more apt to wonder aloud, “What do you want to do?” and “How can we work together?”

For Lipman and others like him, changing revenue streams in the world of branded entertainment is a hot topic. “We talk about this changing landscape all the time,” he notes. “The music business is healthy. It’s the record industry that’s in crisis mode. So, conversations on how to expand our business model are taking place.”

Still, for a record label to give up some of its profit margin on content it’s paying for, there must be measurable and incremental opportunities in which to share in profits.

The bottom line, for all parties involved, in discussions taking place is “What’s my ROI?” says Joe DiMuro, executive VP/GM of Sony BMG Strategic Marketing Group. “It must be measurable and impactful, whatever the new business model.”

David Lubars, chairman/chief creative officer of BBDO North America, the fourth-largest global agency network, sees this happening more and more. “Labels are looking for new channels to monetize what they have,” he notes. “Nobody is threatened.” Instead, Lubars says, each side is seeking “new ways to generate and share in revenue.”

Though they remain works in progress, such communication and discussions point to a new revenue model, with the pie being sliced into more bite-size pieces.

Revenue splits have yet to occur between agency/client and record label/artist, but there is plenty of related precedent. If/when such deals are cut, they will follow in the footsteps of revenue-sharing deals between label and artist, such as those between EMI and Robbie Williams or Korn. They will also follow in the shadows of profit-sharing programs between agency and client (see story, page 29).

Jeff Straughn, VP of strategic marketing at Island Def Jam, says, “We will see a breakthrough within the label business in the next 18 months that will create a new model” for revenue sharing in branded entertainment. He adds, “Madison Avenue and labels are coming together, with labels acting more like entertainment agencies.”

**E**arlier this year, in an effort to win over the teen market, Snickers tapped the Black Eyed Peas to star in an online platform, InstantDef (billboard.biz, May 30). The quartet is featured in a five-part webisode series at instantdef.com.

BBDO New York created the concept with Form TV and Black Eyed Peas member Will.i.am. The latter also created the campaign’s theme song and mixed the music for the webisodes. “Instant Def” by InstantDef is available for sale at the iTunes Music Store. According to Nielsen SoundScan, the track has sold less than 1,000 downloads.

If all goes according to plan, InstantDef merchandise (games, clothing, dolls, DVDs, ringtones) will follow, with different payment plans being discussed. In this scenario, in addition to receiving a standard, upfront fee for creating and developing the campaign, BBDO would share in merchandise profits derived from branded, integrated content. This could be a royalty rate based on units sold or a predetermined percentage.

While nothing is yet etched in stone, Lubars says, “Stones are currently being etched.”

According to Lubars, Snickers owns most of the InstantDef concept, so its investment is to minimize its own risk. And of course, he adds, “If there’s back end, we can all get more.”

Though BBDO was “the connecting tissue” between all involved parties, Lubars notes that the agency must always protect its client. And “clients want the agency to put their skin in the game.” The agency shares upfront costs with its client, with both parties putting money in to create a clothing line, dolls or other merchandise. Which has the potential to pull profits from the artist and label, depending on the terms of the deal.

This is fine by record-label executives—as long as the partnership is fair. “Will Snickers be sharing its profits



with the Black Eyed Peas—and vice versa?” Lipman asks. “If so, brilliant. The partnership must be fair.”

Ron Fair, chairman of Geffen Records and president of A&M and Interscope, agrees, adding, “The whole spirit of bartering is healthy as we all look at our assets. We’re in the Model T stage of what the music industry will become.”

Agency creatives are also asking questions. “Is the campaign selling lots of Black Eyed Peas music or Snickers bars?” Deutsch L.A. president/creative officer Eric Hirshberg asks. “It might be nice for the agency, but perhaps not the core goal of the client.”

What happens if Snickers does not see a bump in sales? A secondary revenue stream, created as a marketing component, and without direct correlation to the client, can become funky. “First and foremost, an agency must succeed in selling more product for the client,” Hirshberg notes.

Snickers parent company Mars declined to discuss compensation splits for this story.

Hunter Murtaugh, senior VP of creative advertising and business development at EMI Music Publishing, likens

the changing revenue streams to the early days of afternoon soap operas, which agencies created and their clients paid for as a show’s sponsor.

“If you’re helping to create content, there is no reason why you should not share in profits,” Murtaugh says.

Because today’s campaigns cross many platforms, room exists for profit sharing among agency, client and, when appropriate, label and artist. Which is why, many say, the discussions are happening with such frequency and force.

In the publishing world that Murtaugh inhabits, this could extend to the creation of an original song by an agency. “If it becomes a hit, the agency could say, ‘We want a share,’” Murtaugh says. “This would be a valuable discussion to have.”

Enter Old Navy, which launched its new back-to-school/fall campaign a couple of weeks ago. New music is at the center of the initiative, which was created by Old Navy’s broadcast agency of record, Deutsch.

Two of the three TV spots in the campaign feature a different piece of original music by a different emerging artist,

according to an Old Navy representative. Incorporated into each song is Old Navy’s new tag line, “Get your fash on.”

The first TV spot features the sounds of Tommy Boy electro-pop act Fannypack.

With this campaign, Old Navy is seeding pop culture with original content. “It will be a real chicken-and-egg thing for viewers,” Hirshberg says. “What came first? The song or the tag line?”

Consider this a true blurring of commercial content and artistic content.

Deutsch did not negotiate ownership of the featured songs. Instead, it is Deutsch’s hope that, by permitting the acts to retain full ownership, the artists will want to include the songs on their upcoming albums as well as perform them live.

“The more the tag line seeps into the public consciousness, the more it helps our client,” says Hirshberg, who equates the strategy to “playing chess a couple moves ahead.”

Last year, Deutsch injected marketing smarts into the world of music with the video it created for Bon Jovi’s “Have a Nice Day.” Hirshberg and his creative team designed the pissed-off smiley face that was central to the video, the band’s CD cover and merchandising.

Though it ended up being a traditional agency/client deal (a fixed fee), Hirshberg says discussions were had regarding the sharing of merchandise revenue.

Discussions like these are not going away, particularly with more and more people playing in the same sandbox. Which presents a dilemma: How big is the pie? At what point do such branding deals become so diluted that nobody sees a return on investment?

“If new brand content is being created, then all revenue streams must be exploited,” Sony BMG’s DiMuro says. “If an ad agency is producing content, they should be participants. It goes both ways.”

For all involved, today’s revenue landscape is akin to the Wild West, notes Croshal Entertainment Group’s Fred Croshal, who manages Collective Soul.

“What happens if a brand wants an exclusive Collective Soul track and it wants to also own and control the master recording?” Croshal asks. “Well, I’ve got to figure out, with the band, if it’s better to retain ownership of the song or get involved with a \$10 million ad campaign.” He acknowledges that the latter is closer to reality.

“Let’s give the brand a track they own and control for perpetuity,” Croshal adds. “And perhaps, if sales of the brand increase by X amount during the campaign, we get a bonus from the brand.”

Everything is negotiable today, Croshal notes. “There is a willingness, openness and need to create different business models.”

**BBDO North America chairman/creative officer DAVID LUBARS, left, spearheaded a Snickers/Black Eyed Peas campaign (promotion-only CD in the middle) that could result in shared revenue with the artist. At right is Deutsch L.A. president/creative officer ERIC HIRSHBERG, whose client Old Navy has struck some innovative promotional deals with Fannypack and other artists.**

# adapt TODAY'S AD AGENCIES TAKE OWNERSHIP OF THEIR WORK die OR

The strategic and creative marriage includes new business development, marketing (digital and viral) and aspects of product development. As added incentive, CP+B also received a minor equity position in Hagggar—recalling the deal it arranged three years earlier with another one of its clients: Method, maker of home-cleaning products.

As advertising has changed, agencies have been forced to adapt or die. This helps to explain why an agency like CP+B has branched out into product design, the creation of point-of-purchase materials and company uniforms.

What do people wear in Volkswagen dealerships? What music is being played there? What music is played on the phone when you call Burger King headquarters? These are the types of questions that CP+B president Jeff Hicks asks himself daily.

“Advertising is not a service business,” Hicks says. “We’re a product business, like publishing and other businesses that deal with intellectual property. We don’t track time. We don’t charge by the hour.”

Pausing, Hicks adds, “So, how do we engineer things so we’re at equal with our client? If you’re not developing original content and more impressions, then you’re not playing on par with the industry.”

—Michael Paoletta

The explosion of media platforms—TV is no longer the only game in town—has had an interesting effect on ad agencies. In the age of consumer choice, agencies are compelled to create campaigns that consumers want to seek out, to experience firsthand.

In days gone by, a consumer could simply switch channels to avoid commercials. Now it’s about creating something “that consumers will voluntarily go to,” BBDO North America chairman/creative officer David Lubars says. “Cool songs, cool people and cool entertainment help us to connect with people.”

Cool entertainment value has been at the core of Burger King’s Subservient Chicken and Coq Roq campaigns, created by Crispin Porter + Bogusky (CP+B).

In April, the Miami-based agency was tapped by Hagggar Clothing to reinvigorate and reinvent its sagging brand. But this is no conventional client/agency transaction.

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**The Fall Of Classical**  
A season's slate of upcoming hits



**Three 6 Mafia**  
An Oscar win means a windfall of work



**Knowles' Way Out**  
The exec talks life after Sanctuary



**Let's Make A Deal**  
Three bands, ripe for the signing

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AUGUST 19, 2006

# MUSIC



ROCK BY CHRISTA TITUS

## Stone Sour Returns

Slipknot Members' Other Band Brings New Album, As Metal Act Goes On Hiatus

Hard-edged rock band Stone Sour's self-titled 2002 debut generated two rock hits (including crossover hit "Botter"), was certified gold and earned two Grammy Award nominations. So, after making such a great start, what does Stone Sour do next?

It goes on hiatus for nearly four years.

That's because the Roadrunner act shares two members—guitarist James Root and singer Corey Taylor—with multi-platinum-selling metal group Slipknot. The latter returned to the studio to record its next album (2004's "Vol. 3: The Subliminal Verses"). Now that the record's cycle is complete, the two can pick up where Stone Sour left off.

The group hit the ground running: "Through Glass," the first single from new album "Come What(ever) May," zcomed

into the top 10 of the Mainstream Rock chart in three weeks' time, and the album's release date was pushed up from Aug. 15 to Aug. 1 due to radio's eager reception. The song is No. 2 this issue. The album has sold 81,000 copies, according to Nielsen SoundScan, and debuts at No. 4 on The Billboard 200 this issue.

"I do one, and I do it specifically, and then I do the other. That's really the best way to do it," Taylor says of how he coordinates working in both bands. He considers Stone Sour as important as Slipknot and is dedicating all his time to "Come What(ever) May" for the next two years.

Taylor and Root will return to Slipknot in late 2008/early 2009. Putting the act on hiatus isn't problematic, he says, noting, "I think everybody feels it's good to get away from it for

a while." (Other Slipknot members are involved in separate projects: Drummer M. Shawn Crahan plays in To My Surprise and launched his Big Orange Clown imprint on Sanctuary last year.)

Such activities find Slipknot regularly contending with speculation that the group has disbanded. Taylor denies a split, saying, "Rumors have just been constant. But we take it in stride. We do our thing."

For an act like Stone Sour, which was just gaining momentum in the mainstream, a long time has passed between albums. But Taylor says "that just means we have to spend a little extra time [telling people about it], but at the same time, we've got a lot of fans that do that for us."

Roadrunner VP of product management Bob Johnsen concurs: "We let those fans hear Stone Sour's music in ad-

vanance so they maintain ownership. We take care of those fans early. The band made a video of 'Reborn' in the studio that they put on YouTube in May, and it was huge. It was a great calling card from the band to the fans."

Johnsen says reigniting interest in Stone Sour has not been difficult, and that in the second week "Through Glass" was on the radio, sales for its first album jumped 65%.

Roadrunner is promoting "Come What(ever) May" by focusing on both Stone Sour and Slipknot fans, but the label does not try to force the bands on either demographic, Johnsen says.

The centerpiece of Roadrunner's marketing push is the Family Values tour, which began July 27 in Virginia Beach, Va. Stone Sour joins Korn, Deftones, Flyleaf and Dir en Grey on the road until the end of September. To spread the word about Family Values, the label is taking advantage of other tours currently on the road. For example, it is running a trailer featuring Stone Sour on Jumbotrons during Ozzfest dates and advertising in Ozzfest's tour program. It is also passing out stickers and postcards at Ozzfest, Sounds of the Underground, the Vans Warped tour and Slayer's Unholy Alliance jaunt.

"Really, our priority is to make sure every rock fan knows the record is coming out," Johnsen says.

# LATEST BUZZ

## >>AIKEN UNDER COVERS

Clay Aiken will release his third album, a collection of covers, Sept. 19. "A Thousand Different Ways" includes Aiken's versions of such tunes as "Here You Come Again," "Sorry Seems to Be the Hardest Word," "Without You" and "When I See You Smile." The RCA title also includes four originals.

—Melinda Newman

## >>EVIL VIRGIN DAUGHTERS

Virgin Records has signed metal/hard rock band Daughters of Mara. The band, which was signed by A&R exec Ken Blaustein, takes its name and concept from Mara, the Buddhist personification of evil, and her three daughters. The band will enter the studio in October with a release slated for early 2007. —Melinda Newman

## >>CRAY'S LIVE PLAY

"The Robert Cray Band: Live From Across the Pond," set for Sept. 12, will be the band's first live album and the inaugural release for Cray's new independent label, Nozzle Records, which will be distributed by Vanguard Records. The two-CD live set was recorded over the course of seven shows in May at London's Royal Albert Hall while Cray was on tour with Eric Clapton. The band will do another series of dates with Clapton this fall. —Courtney Lear

## >>MATHIS TO RECEIVE ELLA AWARD

Burt Bacharach, Patti Austin, Dionne Warwick, Dave Koz and Take 6 are among the acts that will salute Johnny Mathis when the singer is honored with the Society of Singers' 15th annual Ella Award. The event, which takes place Sept. 12 at the Beverly Hilton in Beverly Hills, Calif., salutes a singer whose musical accomplishments are matched by his or her humanitarian work. Past recipients include Frank Sinatra, Elton John, Barry Manilow and Ella Fitzgerald, for whom the award is named.

—Melinda Newman

COUNTRY BY PHYLLIS STARK

# Adkins Hits A Home Run With 'Swing'

Country Singer Scores With Single, MLB Deal

NASHVILLE—At 6 feet 6 inches tall, one would think basketball would be a natural fit for Trace Adkins. But it's a deal with Major League Baseball and a hot single titled "Swing" that are generating the hits for Adkins this summer.

"Swing" uses baseball lingo to rate barroom pickup lines. So Capitol Records Nashville and Vector Management, the country star's label and management firm, respectively, saw an obvious tie-in. They struck a deal with MLB that is paying off with exposure and opportunities for Adkins.

The song has been airing on the MLB Web site, at baseball stadiums and on MLB's affiliate TV partners for months. Adkins recently recorded customized versions for each MLB team, along with personalized "Swing" ringtones.

Capitol hired New York-based sports marketing company Pro Sports Music to seek out additional opportunities for Adkins and "Swing."

Adkins related to the message of the song, written by Chris Stapleton and Frank Rogers. "I liked what it was saying [about] how women are in control of the whole game and we're constantly striking out and just trying to get on base," he says.

"Swing" is the first single from Adkins' new album, "Dangerous Man," which drops Aug. 15. It's his eighth album, including a 2003 greatest-hits set, and comes on the heels of last year's "Songs About Me," which has sold 1.5 million copies, according to Nielsen SoundScan.

Adkins knows expectations are high for the new album, but he's not concerned. "I feel real comfortable

and confident in this new project," he says. "It's as good as anything I've ever done."

While the label would normally not have released another "ditty" single on the heels of Adkins' massive previous hit, "Honky Tonk Badonkadonk" (see story, this page), Capitol Nashville senior VP of marketing Fletcher Foster says the label wanted to take advantage of the timing of "Swing" going into baseball season.

Country radio has largely embraced the single, which is No. 21 on Billboard's Hot Country Songs chart this issue.

Mike Kennedy, director of programming for KBEQ Kansas City, says Adkins "brings a unique voice and unique flavor to the format. He's a real man's man with a strong voice that stands out."

Meanwhile, Adkins has reached an unusual milestone in this volatile business. This year he's celebrating his 10th anniversary as a Capitol Nashville artist. In fact, he's the only artist on the roster who was on it 10 years ago.

"I had somebody tell me when I first got a record deal that the average life span of an artist in Nashville is somewhere between five and seven years," Adkins says, adding that experience has taught him it's usually a lot less than that.

So what accounts for Adkins' longevity? WCOL

Columbus, Ohio, PD Jim Crenshaw says, "Trace keeps up with the times and has access to good songs. That's why he still garners airplay."

Kim Tucson, Ariz., PD Buzz Jackson counts in Adkins favor his "great presence" and "instantly recognizable voice."

With this new album, Adkins has fulfilled the obligations of his Capitol contract, and he says, "That's more important to me than how long it took to do it."

But don't look for Adkins to leave Capitol anytime soon. His label and management are putting together a new contract that will keep Adkins at the only label home he's ever known.

"This cowboy rides for the brand," says Adkins, who jokes that the only way Capitol can get rid of him now is to "run me off."

ADKINS



## Fluff And Fun: Adkins Defends Ditties

In the mid-'90s, Joe Diffie earned the nickname "Ditty Diffie" thanks to a string of fun but lightweight hits that included "John Deere Green," "Pickup Man" and "Bigger Than the Beatles."

Now such tunes are back in a big way on country radio, with Capitol Nashville artist Trace Adkins leading the charge.

Many of these uptempo songs have quickly zoomed up the airplay chart, indicating that they are striking a chord with listeners.

Adkins had a huge hit earlier this year with "Honky Tonk Badonkadonk" (sample lyric: "Got it goin' on, like Donkey Kong/And ooh wee,

shut my mouth, slap your grandma"). On its heels, Capitol released "Swing" from Adkins (sample lyric: "Swing batter batter/Swing batter batter/Swing batter batter/Swing").

"Swing" has been joined on the chart in recent months by such titles as Steve Holy's

"Brand New Girlfriend" ("Playing kissy kissy, smoochy smoochy, talking mushy mushy about nothin'") Jake Owen's "Yee Haw" ("If you know what I'm talkin' about y'all/How 'bout a yee haw") and Rascal Flatts' "Me and My Gang"

("We live to rock/We rock to live"), among others.

Adkins says such songs, which he calls "fluff," are "just for fun... People just want to

be able to take a mental time-out these days and just listen to something that will put a smile on their face and is not going to bring them down."

Radio programmers like WYRK Buffalo, N.Y., PD Wendy Lynn agree. "My listeners have had a more positive reaction to the upbeat and light message songs," she says. "With the current tone and state of the world right now, I tend to enjoy the lighter side myself."

But Kim Tucson, Ariz., PD Buzz Jackson has some concerns about the ditties' lasting impact on the format. "Novelty songs sell records," Jackson says, "but they don't make long-term radio hits." He worries that such songs may be "preventing a better record from getting heard."

While plentiful right now, ditties have not entirely taken the place of more meaningful songs. Such titles as Big & Rich's "8th of November," Gary Allan's "Life Ain't Always Beautiful" and Rodney Atkins' "If You're Going Through Hell (Before the Devil Even Knows)," all of which carry a message, are becoming hits.

It's that mix of "fluff" and

substance that has always been a hallmark of the country format. Even Adkins has tried to balance his output, interspersing hit ditties like "Hot Yama," "Chrome" and "Rough & Ready" with more lyric-driven offerings like "Then They Do" and "Arlington."

But XM Satellite Radio PD Jor Anthony says programmers are still sometimes surprised by what the audience likes.

"Many times programmers will make some rational decision on a song's 'IQ' value without putting it to their audience to find out," he says. "Sometimes it's just entertaining, and that's as simple as it needs to be to be a hit." —PS



HOLY





EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Irish Ad Boost For South Africa's Parlotones

### Fujifilm-Featured Song Leads To More Exposure In Europe

South African indie-pop/rock quartet the Parlotones are developing a European profile thanks to a TV commercial for Fujifilm in Ireland that features the track "Beautiful" from their July 2005 sophomore album "Radiocontrolledrobot" (Sovereign Entertainment).

The commercial was shot in South Africa for Cape Town-based Orange Films. At present, it is airing only in Ireland, but the band will gain TV exposure at home in September by providing the theme song for reality show "Survivor South Africa" on pay-TV channel M-Net. The band's publishing is through Randburg, South Africa-based Sovereign.

According to Universal Music-distributed Sovereign, the album has shipped 10,000 copies domestically. Sovereign managing director Raphael Domalik says the Irish exposure for "Beautiful" has led to "Radiocontrolledrobot" being licensed to Universal in the United Kingdom and Ireland for release later this year. "Beautiful" will appear as an Irish single during September, he adds.

"We've always believed the Parlotones have the songs to make an impact internationally," Domalik says.

The band is booked in South Africa through Powerzone. Domalik says a November British tour is being set up through London-based Metropolis Music. —Diane Coetzer

**BIRD BAND:** Alternative pop-rock quartet Guillemots is rising up the pecking order in its U.K. homeland as debut set "Through the Windowpane" (Polydor) takes off.

The July 10 release entered the Official U.K. Charts Co. sales listing at No. 17 one week later, and on July 18 was short-listed for the annual Mercury Music Prize.

"Press reaction has been superb across the board," London-based Polydor marketing manager Joe Munns says, "and consumer interest has backed this up."

The band, which takes its name from a British seabird, will follow U.K. summer festival appearances with September headlining dates. A U.S. album release is penciled in after a September European rollout, Munns adds.

Lead singer/songwriter Fyfe Dangerfield says a mix of backgrounds and influences fuels Guillemots' quirky creativity; Dangerfield hails from Birmingham, England, the other members coming from Canada, Brazil and Scotland.

"We want to make the sort of music that reveals something new about itself each time you listen to it," he says, "but that

doesn't need to be at the expense of being accessible."

The band is published by Universal Music Publishing, with live bookings through London-based GAA. —Steve Adams

**SPEED MERCHANT:** Bangalore-based session guitarist Apernit Singh has been racking up press coverage in India as the subcontinent's swiftest fret-mangler.

The 22-year-old Singh has been clocked at a remarkable 25 notes in 1.6 seconds, hence the title of his June debut album for Mumbai-based indie Crescendo, "India's Fastest Guitarist."

"It's not just about playing at high speed," Singh says, "it's also about maintaining a tempo and making the notes [distinctly] audible."

The album features Singh singing his own 12 Crescendo-published Hindi-lyric compositions. Domestic shipments are at 5,000 units, says label managing director Suresh Thomas, who confirms Crescendo will be open to international licensing offers. Album track "Dhundhooon Kahaan" is already picking up plays on MTV India, he notes.

Singh says he has been passionate about the guitar since age 7 and counts Joe Satriani, Steve Vai and John Petrucci among his idols. "I am proud of my Indian heritage," he says, "even though the guitar is seen as a Western instrument. My songs are in Hindi, but I am open to [various] genres." —Nyay Bhushan



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### JDI Feels The 'Joy'

Label Celebrates 10th Year; Founder Releases Debut Album

In today's competitive climate many startup labels don't make it past the first few rough years, so a 10th anniversary is definitely cause for celebration.

As JDI Records hits the 10-year benchmark, founder James Roberson is proud of the label's past but is keeping his focus on the roster's future. And after a decade behind the scenes, he steps into the spotlight with his own debut album, "Joy Unspeakable," out Aug. 15.

"I started the label with just \$7 in my bank account," Roberson says of the early days. "Our first record was Norman Hutchins' 'Battlefield,' which took off for us and became a big seller. It sold hundreds of thousands of copies, and from that time on, it's been a real blessed journey."

Roberson started the label after earning

go back to school and get my MBA," he says. "I've always been a creative person and the music part has always been easy for me . . . but I needed to learn marketing, promotion, how to do financials, strategic planning, things like that."

He says his pastor also gave him good advice: "Don't eat your seeds. When you make money, you have to replant it into the ground for a harvest next year. I took that to heart."

Roberson has also been tithing, donating a portion of his proceeds to his church. In turn, when he kept dragging his feet about doing his own album, the church called him on it. "They decided they were going to invest in the album for me and they gave me a check and said, 'Go do it,'" he says. "That's how the record came about."

He's produced many artists over the years

'Don't eat your seeds. When you make money, you have to replant it into the ground for a harvest next year.'

—JAMES ROBERSON, JDI RECORDS

his master's degree in business administration at the University of California, Los Angeles and working at Capitol Records. Though his future looked bright at Capitol, he says he felt God calling him to start his own venture, a move encouraged by his pastor. "I told my pastor I was having a hard time finding basic church music," says Roberson, who has also been a music professor at UCLA for the past 13 years. "He said, 'Why don't you do something about it? Why don't you start a gospel label that focuses on providing music that is suitable for church?'"

So Roberson launched JDI, which stands for "Just Do It." He started with Hutchins, who remains the Los Angeles-based label's flagship act. His most recent release, "Where I Long to Be," debuted at No. 12 on Billboard's Top Gospel Albums chart. The JDI roster also includes DeNetria Champ, Chester T. Baldwin, Minister Timothy Britten, Pastor Woodrow Hayden and the UCLA Gospel Choir.

JDI artists have ranked among Billboard's top-selling independent gospel acts. The label is distributed to Christian retail via a long-standing relationship with Nashville-based Central South Distribution and to mainstream retail by Sony Red.

Roberson's advice to others looking to start an indie label is to be prepared and be willing to reinvest. "I'm glad I took time to

and was continually asked about doing his own project, but admits he was hesitant. "I love ministering, but I never really thought about being a gospel artist," he says, "but my pastor thought my ministry should be heard outside the four walls of our church."

Roberson will debut his solo effort during the annual Gospel Music Workshop of America gathering in August in Dallas. He's already getting calls from people who want to book dates, but isn't sure how many concerts he'll do because the label remains his first priority. He's still planning ways to celebrate the its 10th anniversary and says he may do a commemorative album involving JDI's entire roster.

In the meantime, he wants to stay focused and manage JDI's growth. "My vision has always been to have a boutique label with good quality music and good quality artists," Roberson says. "If I have 10 artists that sell 100,000-200,000 units versus a label that has 40 artists, then you have five or six that are selling and then there's [a] whole bunch of disgruntled artists because they don't feel like they are getting a fair shake. That's not my paradigm. I want to have a maximum of 10 artists, then I can really concentrate and build. That's definitely one of our challenges . . . to manage our growth, to make sure we don't get away from the vision."



THREE 6 MAFIA

HIP-HOP BY CLOVER HOPE

### Mobbed With Success

For Three 6 Mafia, An Oscar Means Big Business

Memphis-based rap trio Three 6 Mafia won more than an Oscar for best original song ("It's Hard Out Here for a Pimp," from 2005's "Hustle & Flow") at the 78th Academy Awards in March. The act also took home a golden new lease on its career.

The group's latest feat is a just-signed three-year production deal with Warner Bros. Under the joint venture, Warner Bros. will market, distribute and promote artists and other ventures (films, videogames) on Three 6 Mafia's label, Hypnotize Minds Productions. Now a duo (member Crunchy Black exited to pursue a solo career), the act will also produce records for such Warner Bros. artists as Mike Jones, Lil' Scrappy and Trillville.

"This deal is big for us because it gives us the opportunity to grab new talent and work them through Warner Bros.' heavy duty machine," says Three 6 member Jordan "Juicy J" Houston, who wrote "Pimp" with bandmate Paul "DJ Paul" Beaulieu and Cedric "Frayser Boy" Coleman. "[Warner Bros.] has a good formula, they understand the South sound, and they know how to market and break records over there," Houston adds. "The music business is down . . . as far as sales so you need that label to push you platinum."

Meanwhile, the Academy

Awards gave the group's ninth album, 2005's "Most Known Unknown" (Hypnotize Minds/Columbia) a dramatic boost. Initially sold on the strength of lead single "Stay Fly," the album bowed at No. 3 on The Billboard 200 and has shifted 913,000 copies in the United States, according to Nielsen SoundScan—224,000 of which came after the Oscar win. All prior albums (excluding 2003's "Da Unbreakables") have pushed less than 500,000 units.

"[The Oscar] let people know we could write a good song for a movie," Houston says. "We've been working for over 15-16 years and it's like the hard work is paying off. People actually want us to act in their movies [in addition to] doing music."

Naim Ali, VP of urban A&R at Warner Bros., says the Academy Awards elevated the group members from underground stalwarts to national media stars. "They were always big in the urban community and in the South," says Ali, a fellow Tennessean. "I grew up listening to Three 6 so I've followed them from them being an indie operation. But the Oscar made people all over the world focus on how well-rounded and multitalented they are."

Now the group finds itself developing projects by artists who, frankly, might have previously thought twice before collaborating with Three 6 Mafia (Paris Hilton, Justin

Timberlake). The Warner deal won't affect Three 6's relationship with Sony BMG, which distributes the group's artist releases.

For Warner, Hypnotize is expected to release upcoming records from Lil' Wyte and Chrome.

In addition to recording tracks for the soundtrack to Sylvester Stallone's upcoming "Rocky 6," Houston and Beaulieu have also met with numerous TV and movie companies (Columbia Pictures, Paramount, 21st Century Fox) and their feature film "The Streets of Memphis" is in the works. They recently finished the script for "Choices III: The Return of Big Pat"—the third installment in their DVD series "Choices," which will be distributed through Warner Bros.—and will be appearing in episodes of HBO's "Entourage," VH1's "Flavor of Love" and E's "Girls Next Door."

Three 6 Mafia is only the second rap act to win an Academy Award. In 2002, Eminem won in the best song category for "Lose Yourself," from his film debut "8 Mile." While Jamie Foxx was not musically involved with the Oscars, his 2005 win for best actor ("Ray") certainly spurred sales of his J debut "Unpredictable," which in January bowed at No. 2 on The Billboard 200 and has sold 1.9 million copies.

## Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com



# A Fall Full Of Potential

Fleisher, Grimaud, Shostakovich Among Season's Highlights

**W**hile more and more classical labels are releasing top priority albums in the spring to avoid the expense and noise of the pre-holiday, retail run-up, many of classical music's biggest stars and most acclaimed musicians are still poised to have potential chart-toppers this fall.

After making headlines worldwide in 2004 for regaining use of both his hands after suffering for four decades from a neurological disease called focal dystonia, legendary pianist Leon Fleisher offers "The Journey," an album featuring music by Bach, Mozart, Chopin, Stravinsky and Beethoven (Vanguard Classics, Sept. 19). The recording package comes with a special interview disc with Fleisher and XM Satellite Radio host Bob Edwards.

Fleisher's aptly titled comeback album of two years ago, "Two Hands," garnered chart success in part due to the intense media coverage surrounding his recently recovered use of his right hand. However, it remains to be seen whether this extremely fine artist who has mentored generations of musicians can achieve the same level of sales once the mainstream media spotlight has swung elsewhere.

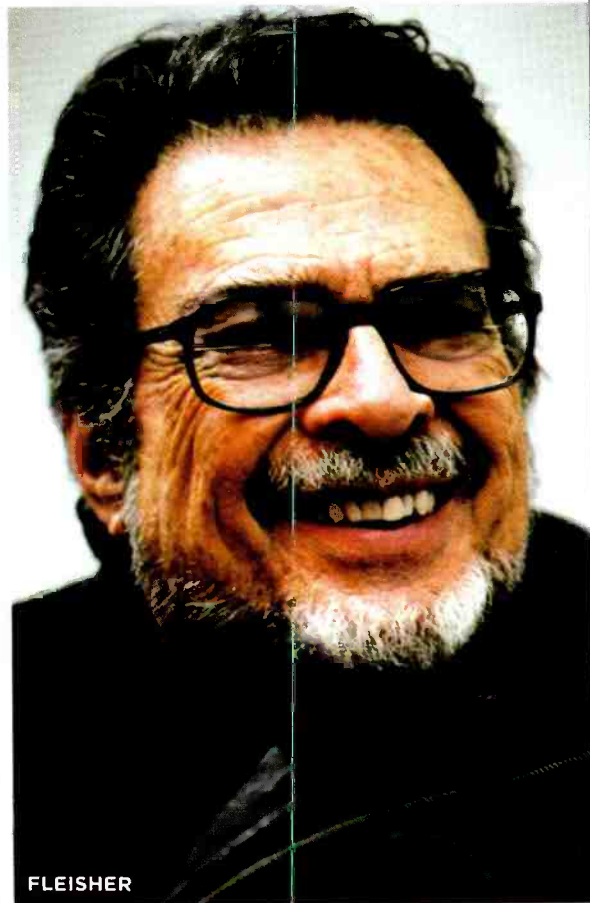
There's another potentially big piano recital album being released at almost the same time as Fleisher's. "Reflections" features Helene Grimaud performing works by Brahms as well as Robert and Clara Schumann (Deutsche Grammophon, Sept. 12). Nearly simultaneous with the release of "Reflections" comes Grimaud's memoir "Wild Harmonies: A Life of Music and Wolves" (Riverhead Books, Sept. 7). Already a best seller in France, the book chronicles Grimaud's twin passions as a musician and the co-founder of the Wolf Conservation Center in upstate New York.

With the centenary anniversary marking the birth date of Dmitri Shostakovich fast approaching on Sept. 5, most labels have already released or reissued a small flood of recordings featuring his music. However, a late entry is also one of the finest: the St. Lawrence String Quartet's finely detailed and thoughtfully wrought performances of Shostakovich's String Quartets Nos. 3, 7 and 8, released Aug. 1 on EMI Classics. (It's worth noting that the Hagen Quartet released its own recording of the exact same pieces in July on DG.)

There are a few newcomers this fall, however. Among them is 14-year-old composer Jay

Greenberg who has signed an exclusive contract to have his music recorded by Sony BMG Masterworks. Following in the footsteps of other Sony BMG prodigies as the quintet of sibling pianists the 5 Browns, Greenberg will release a recording of his Symphony No. 5, performed by the London Symphony Orchestra and conductor Jose Serebrier, as well as his String Quintet, played by the Juilliard String Quartet and cellist Darrett Atkins (Sony Classical, Sept. 12).

**DG'S NEW BASS:** Deutsche Grammophon is bringing Rene Pape onboard. The famed 42-year-old German bass has signed an exclusive contract with the "Yellow Label." His first recording, which will be made this fall,



FLEISHER

will be a collection featuring some of his signature roles from operas like Mozart's "Don Giovanni" and Gounod's "Mephistopheles."

This will not be Pape's first outing with DG. In June, the label released a critically acclaimed recording of Mozart's "Die Zauberflöte" with Pape singing the role of Sarastro. In addition, Pape released a recording for DG's "20/21" new-music series of "Mein Herz Brennt," a song cycle by composer Torsten Rasch based on the music of metal band Rammstein.

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# Billboard®



## No Joke Italian Artist Ferro Returns With Regret For Wisecracks, And A Great New Album

The opening track of Tiziano Ferro's new album is titled "Tarántula de Africa" (African Tarantula), where the deadly spider on display inside a Plexiglas cage is a metaphor for the celebrity, trapped by fame, revered, despised and above all scrutinized.

Ironically, the 26-year-old Ferro wrote the song months before his jesting comments about Mexican women on Italian TV last spring unleashed a media frenzy in Mexico, resulting in an informal boycott of his recordings and requiring a formal apology.

"It was prescient," he now says ruefully. "You go on TV after three years, and you have 10 minutes to show everyone that you're super smart, super interesting, super intelligent and you can make everyone laugh. In these situations, those who are timid are the most dangerous. They're so introverted, they say stupid things."

Way beyond the comments and the subsequent apologies ("I am human. I make mis-

takes, and I apologize, and I have the honor and courage to do so," a crestfallen Ferro says), what is clear is this: Ferro sells records. His two previous albums have sold more than 1 million units each worldwide, according to EMI, and his newest, "Nessuno é Solo" (EMI Capitol Nisa), remains at No. 1 in Italy since its June 23 release. The Spanish-language version, "Nadie Está Sólo" (EMI Televisa), has sold more than 30,000 copies in Mexico alone, according to the label.

In the Latin world, among the handful of Italian acts that have successfully crossed over into Spanish, Ferro stands alone as the only one who writes all his material in Spanish and is the most adept at speaking the language, even above the fluent Laura Pausini.

Ferro's language skills, a product of living and studying three years in Mexico, have provided him a unique entrée into the Latin market. It has also allowed for a lyrically profound album (musically speak-

ing, Ferro has always been complex and innovative) within a pop sound that breaks away somewhat from his previous, more R&B inclinations.

"When you work with music, you have the possibility of doing something incredible, which is manipulating and mixing sounds," says Ferro, speaking on the phone in Spanish from England. "You can change without ignoring what has come before."

"Nadie Está Solo" (No One Is Alone), is often lovely and melancholic, and full of unexpected touches from the upbeat first single "Stop" and the playful "Y Rafaella Es Mía," an homage to Italian diva Raffaella Carrá, to the hidden track at the end of "Mio Fratello"; wait patiently and you'll hear a recording of Ferro at 7 years old singing his own compositions.

Indeed much of the content, Ferro says, is deeply personal, dealing with feelings of alienation, growth and loss. And the title, taken from a phrase uttered in one of the songs, is

about the necessity and benefits of solitude.

"I wrote the album because I was afraid of being alone," Ferro says. "But no one is alone if they don't want to. Almost all of us can open up and see solitude as a friend."

While Ferro's first album, 2001's "Rojo Relativo," was translated into Spanish by someone else, for his 2003 follow-up, "111," he translated everything himself. "Nadie" is the first album he conceived entirely in two languages.

"I love to speak in Spanish, sing in Spanish, and I want to continue the process. It's too important," Ferro says. "If the lyrics change, the most important thing is that the message remains. That was my main concern with doing it myself."

Ferro is slated to visit the United States and Latin America for promotion beginning in October. In the meantime, he's already thinking of a next and totally opposite album.

"I see it electronic, fun, totally uptempo." ...



FERRO



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

## Knowles Moves Forward

With Music World Entertainment's Reins Back In His Hands, CEO Shares His Plans

Keep it moving. That's what **Mathew Knowles** is doing after regaining control of Houston-based Music World Entertainment from Sanctuary Group.

Founded by Knowles, management firm MWE was acquired by Sanctuary Group in 2003 for \$10 million. At the time of the acquisition it was also announced that Knowles would serve as president of a new Sanctuary urban and gospel division.

I caught up with MWE's CEO last week on his way to Houston for a red-carpet screening of "Bring It On: All or Nothing." The third installment in the film series features his daughter Solange.

Knowles calls his \$5 million buyback of MWE (billboard.biz, July 6) a "win-win for everyone." Never accused of press-shyness, Knowles weighed in on Sanctuary and other topics during his drive from the Houston airport.

**MWE's closure with Sanctuary:** "I negotiated with the old regime but it appears the new regime has a totally different outlook. Could I have made a much better deal if I'd waited? But then I couldn't move forward with the label, my management clients and other ventures."

**Lessons learned:** "[Sanctuary] gave me a greater understanding of the financial picture in running a record label."

**The most negative experience:** "It was disappointing and insulting to my staff—plus an absolute lie—when Sanctuary executives were quoted as saying the urban division lost \$250 million and brought the company down. We didn't even lose \$2 million... Any day that Sanctuary wants to open the books for an open audit, I'll

be more than happy to make it a public event."

**Former Destiny's Child member LeToya's No. 1 debut:** "I couldn't help but smile. I'm proud of her and her work ethic, something I know comes from DC's early boot camp days."

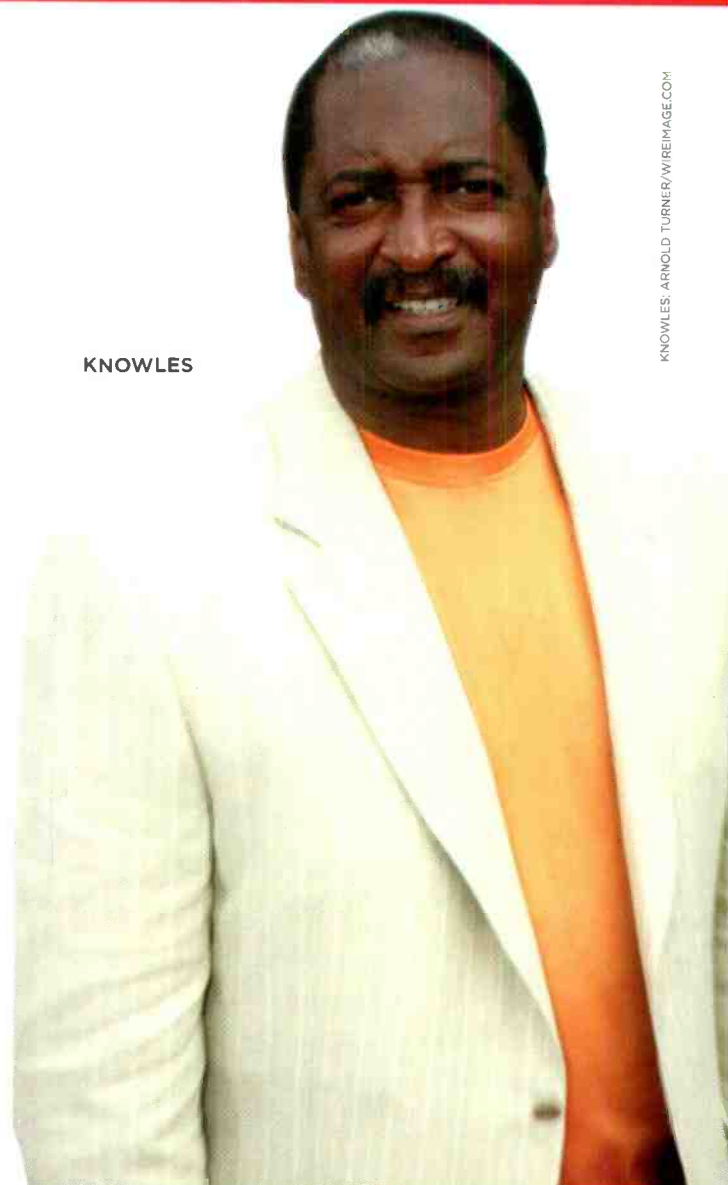
With distribution partner Fontana/Universal Music Group Distribution in tow, Knowles is readying a bunch of releases. Coming in September is Sunshine Anderson. Also in the pipeline: projects by MWE acts MoJoe, Lil J Xavier, Mason Rhodes, Dionne Farris and Yo-Yo. Besides Rhodes, Xavier, Michelle Williams and Kelly Rowland, Knowles' MWE management division includes gospel act Trinity 5:7 and Def Jam newcomer Mic Little.

Knowles has also signed two Spanish-singing females, Miredys and Leslie Gonzalez. MWE's production division has inked hot production duo the Underdogs. The company is also involved with a new reality show launching in Europe called "Chances," and has plans to reissue the MWE catalog, enter the urban festivals business and shortly announce a new strategic alliance linked with MWE's merchandising division. Of course, there's also the Sept. 5 bow of management client/daughter Beyoncé's "B-Day" sophomore set and December's "Dreamgirls" soundtrack, both of which will bear the MWE logo.

While his full plate may belie this, Knowles says he'll be taking it a little slower (pending knee surgery notwithstanding). Especially when it comes to plotting MWE's release schedule—a problem many felt hampered the label at Sanctuary.

"The schedule won't be dictated by financial budgeting to

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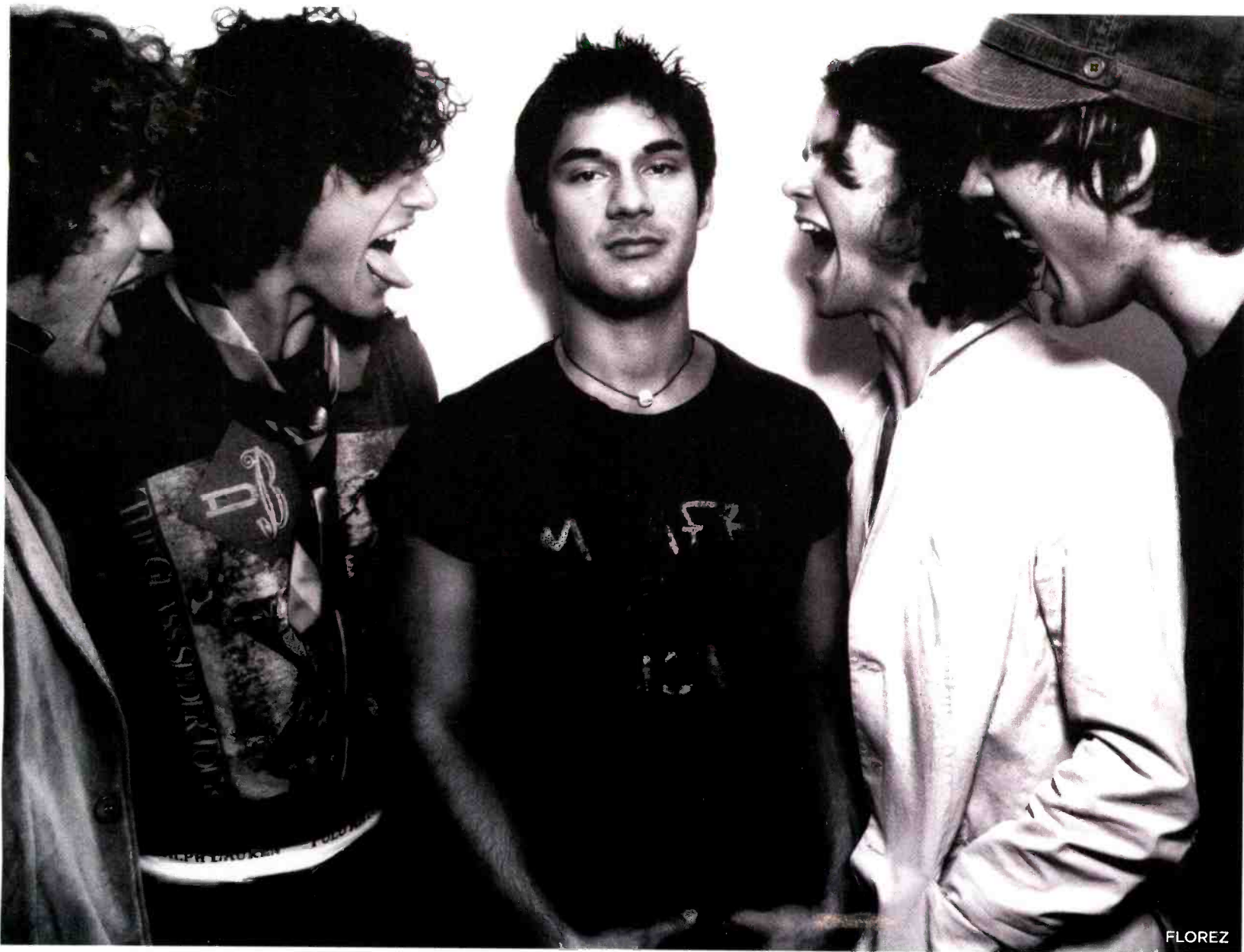
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FLOREZ

## >>>KEN OAK BAND

The Ken Oak Band calls its music "cello rock." With an acoustic setup based around a folk guitar, soulful cello work and calming lyrics, the band landed a spot on the March soundtrack to "She's the Man," which featured an instrumental cut of the act's song "Inda." The track first appeared as a version with vocals on the band's first album, "Symposium," self-



released on its own label Unknown Rockstars. According to lead singer/cellist Ken Oak, "Symposium" has sold 6,000 copies, largely at the act's shows. The duo is in the studio recording its second effort. For now, the two are enjoying their indie status. "We're not in a rush to sign," Oak says. "We're selling enough to support ourselves and what we need to do. It's not like we're about to starve or get day jobs. But if the right deal came along, we've got to expand at some point."

Contact: Ken Oak, ken@kenoakband.com

—Courtney Lear

## >>>LEWIS & CLARKE

With a sound that recalls Elliott Smith and Bonnie "Prince" Billy, Lewis & Clarke has carved out its own niche thanks to the lush arrangements of its debut, 2005's "Bare Bones and Branches." Essentially the brainchild of singer/songwriter Lou Rogai, the Delaware Water Gap-based group's sophomore effort, "Blasts of Holy Birth," is slated for a fall/winter release on his self-distributed imprint, La Société Expéditionnaire. In Europe, it will be issued on indie Delboy Records. Rogai recently completed a DIY tour of New England, avoiding venues that wouldn't complement Lewis & Clarke's quiet sound. "I booked all the dates myself through co-ops and art spaces and friends who may have worked at theaters," Rogai says. He also gained encouragement from the popularity of several live tracks he posted on the band's Web site in April, which he says were downloaded nearly 8,000 times in a three-day span. Contact: marty@la-soc.com

—David Greenwald

# NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

## >>>FLOREZ

In its short career, rock outfit Florez has found plenty of industry cheerleaders.

The still-unsigned band has linked with BMG Songs North America for a co-publishing agreement, and the photogenic five-piece has found a booking partner in Los Angeles-based talent agency Creative Artists Agency.

And despite having only a self-released effort to its name, veteran producer Ed Cash signed on for the act's first proper full-length, last year's "In Flight." Cash is perhaps best-known for his work in the Christian market, having produced efforts for the likes of Caedmon's Call, Kathy Mattea and Bebo Norman.

Yet despite the Cash association, as well as a street team called the Army of Angels, the faith-inflected band isn't planning to target the Christian world. "I don't think that we have a specific fan base that is Christian," manager Scott White says. "We haven't played at churches consistently or anything."

That being said, the band certainly isn't going to turn down any help. "It's been great to see so many people who are invested in what we're doing," guitarist Dana Brewster says. "We live together,

we're doing it full-time, and it's cool to see it start to come together."

Along with Brewster, bassist Erik Huffman, multi-instrumentalist Dusty Emerick, drummer Josh Robinson and band namesake Alex Florez (guitar, vocals), the act claims to have already written more than 1,000 songs. If "In Flight" is any indication, Florez isn't afraid to draw from a variety of genres, including sugary-pop, Latin-rock and hip-hop.

Even without any label support, White says the band has moved nearly 6,000 copies of "In Flight." Sales have come from the band's own Web site and such online retailers as AwareStore.com. While Nielsen SoundScan numbers peg the sales total for "In Flight" much lower, at about 1,000 copies, a representative for AwareStore says the Web site has sold more than 2,000 copies of the album, and White says the band has sold "easily" more than 3,500 on the road.

The band has been performing in front of a fair number of eyes. Florez has shared stages with the likes of Gavin DeGraw, Better Than Ezra and Will Hoge. Next year the band hopes to target colleges and in January will be a part of the Rock Boat VII

cruise. The latter will leave Jan. 11 from Fort Lauderdale, Fla., and also features Aslyn, Better Than Ezra, Carbon Leaf and Ingram Hill, among others.

The band has drawn interest from labels and met with Atlantic last year. White says talks dissolved when the band's A&R champion left the label. Looking back, he feels the timing wouldn't have been right.

"We realized then that we had all these different sounds and textures going on and that it would be harder to market," White says. "This past year has been spent working on our best qualities and strengths—namely going the pop-rock route."

Brewster says the band isn't compromising in the hopes of finding broader appeal. Instead, he says, a more rocking Florez is what everyone in the band is most comfortable with.

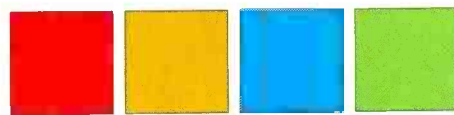
"With our next move, we're going to keep it that way," he says of the act's more stripped-down sound. "No rapping, no Latin or Spanish. We can always move on and do something else later."

Contact: Scott White, tscott@florezmusic.com

—Katie Hasty

EDITED BY TODD MARTENS tsmartens@billboard.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

### ALBUMS



**LYFE JENNINGS**  
**The Phoenix**  
Producers: Lyfe Jennings, Rhemario "Rio" Webber  
Columbia/Sony Urban Music

Release Date: Aug. 15

Lyfe Jennings is definitely making the most of his second chance. The former inmate earned critical acclaim for his 2004 debut, "Lyfe 268-192," chronicling his incarceration and subsequent release. Named after his son, the equally strong "The Phoenix" also doubles as Jennings' own rise from a once-dark life, from the temptations of "S.E.X." to the life-affirming message in a retooled version of 2Pac's "Keep Ya Head Up." In between, Jennings draws on R&B/soul, gospel and rock to tell his various stories. Standouts include "Slow Down" featuring Doc Black and Young Buc; the gospel-fused "The River"; and "Still Here" with Three 6 Mafia. But Jennings' rough-edged vocals truly hit home on the bittersweet "Goodbye" and the exuberant "Radio," where he talks about hearing his record on the air. This urban griot is a talent to be reckoned with.—GM



**LEIGH NASH**  
**Blue on Blue**  
Producer: Pierre Marchand  
One Son Records  
Release Date: Aug. 15  
Pixie-ish former Sixpence None the

Richer singer Leigh Nash steps out on her own with the album you hoped she would make: sweet, buoyant, optimistic and packed with one melodic masterpiece after another. Nash was in a bright space during the

sessions for "Blue on Blue": an amicable split with her band of 13 years after draining label drama, a new baby and an ideal recording environment in a barn in Montreal with producer Pierre Marchand (Sarah McLachlan). Most songs here are jangly midtempo gems, but the extremes offer the most fun, like the summer splash "Cloud Nine," an ideal driving tune; and its polar opposite, the almost melancholy "Between the Lines." The best song is clearly the set's first single, "My Idea of Heaven," which is consummate Nash. All perfectly crafted.—CT



**ELIANE ELIAS**  
**Around the City**  
Producers: Eliane Elias, Andres Levin, Lester Mendez  
RCA Victor  
Release Date: Aug. 22  
On "Around the City,"

pianist Elias assigns the keys a back seat in support of her alluring, sensuous vocals sung in English and Portuguese. The Brazil-born, New York-based Elias has played the singer card before in her 18-album career, but nothing like this outing, where she delivers a spellbinding meld of pop, Brazilian and Latin music with a jazz sensibility. Her pianistic excursions arrive sporadically and deeper into the 13-song collection, including a fine run in "A Vizinha Do Lado." But upfront is where "Around the City" enraptures, beginning with the spirited original "Running," and continuing with a bossa-stepped take on Tito Puente's "Oye Como Va" and later a sultry swing through Beck's "Tropicalia." Standout track: Elias' jazzy spin on Bob Marley's "Jammin'" with loops, trumpet ornamentation and a piano sprint, all girded to earth with speedy grooves by two drummers.—DO

### HIP-HOP

**CHAM**  
**Ghetto Story**  
Producer: Dave Kelly  
Atlantic

Release Date: Aug. 15

Or the heels of Cham's 2004 hit, "Vitamin S," Atlantic traveled to Jamaica to sign the artist up. And though Cham's first album for the label does include oldies like "Vitamin S," it also offers new tracks like "Boom Boom" featuring crossover songstress Rihanna and "Rudeboy Pledge." Cham is, as ever, all about the ladies, boasting of his wicked foot rubs on "Talk to Me." But the sweet talk is balanced by the gritty but flawless first single, "Ghetto Story" featuring both Akon and Alicia Keys depending on which remix you cop. With longtime producer Dave Kelly behind the boards, "Ghetto Story" does a good job balancing commercial with riddim. Smartly, Cham appeals to the rudeboys and the hot girls that actually buy records.—HC

**PSALM ONE**  
**The Death of Frequent Flyer**

Producers: various  
Rhymesayers

Release Date: July 18

It's (another) time of lively restlessness in Chicago hip-hop. While well-connected names like Lupe Fiasco and Rhymefest are making publicized noise in the papers, in the underground local all-stars like Diverse, Qualo and All Natural work to bring their own simmers to boils. Add to that list the gifted Psalm One, a sharp-tongued chemist-turned-MC who drops her debut here. As her sound would indicate—part Lauryn Hill, part De La Soul—she invests her gritty rhymes with a sense of concrete female pride, calling out juiceless starlets in "Rapper Girls," sneering at her reality-TV-obsessed boss in "The Living" and searching for a moment's quiet in "Rest in Peace." Psalm's dedication is compelling, and her smart choice of banging, old-

school-leaning beats lend her power as one of Chicago's new forces to watch.—JV

### ROCK

**NINA GORDON**  
**Bleeding Heart Graffiti**  
Producer: Bob Rock  
Warner Bros.

Release Date: Aug. 8

Former Veruca Salt singer Nina Gordon dished out one of 2000's most memorable songs with "Tonight and the Rest of My Life." "Bleeding Heart Graffiti" has been a long time coming with good reason. Apparently, the concept album about being alone, finding oneself and moving forward was a done deal in 2004, but Gordon ultimately decided it sounded too maudlin. So it was back to producer Bob Rock, who worked on her solo launch and with Salt, to give it a more uplifting aura. Among the best tracks are the deliciously bitter single "Kiss Me Til It Bleeds" and the devastating ballad "When You Don't Want Me Anymore." Success is going to depend on robust promotion from Warner Bros., but those in the know will be wholly satisfied. Worth the wait.—CT

**UNEARTH**  
**III: In the Eyes of Fire**  
Producers: Terry Date, Unearth

Metal Blade

Release Date: Aug. 8

Following the release of 2004's excellent "The Oncoming Storm," New England's Unearth became a band to watch in the increasingly generic metalcore genre. Co-produced by Terry Date (Pantera, Deftones), "III" is its best-sounding album yet. Tracks like "Giles," "Unstoppable" and "Sanctity of Brothers" deliver on the promise of the highly anticipated album, crammed with dual guitar harmonies, punishing breakdowns and frontman Trevor Phipps larynx-shredding vocals. Fans of the band and metalcore in general will eat this up as a powerful, streamlined

example of the genre. Ultimately though, "III" is a sideways move. While it's a decent record, there's nothing particularly groundbreaking to advance the band past its admittedly already high standing in the realm of newer metal acts.—BT

### LATIN

**PEPE AGUILAR**  
**Enamorado**  
Producer: Pepe Aguilar  
EMI Televisa  
Release Date: Aug. 15

After dabbling in pop with touches of rock, Aguilar returns to what he does best: romantic ranchera music. "Enamorado" (In Love) is not titled for a track but after the mood of the album, made up of original tracks as well as covers of ranchera and pop standards from the likes of Manuel Alejandro and Enrique Guzmán Yañez (aka Fato). Aguilar made a name for himself as a purveyor of stylized ranchera, and he sticks to that successful formula. Repertoire ranges from the traditional-leaning "Esta Triste Guitarra" to the more pop-tinged "Espejo," which incorporates electric and acoustic guitars. There are also big pop hits of yore, like Alejandro's "Todo Se Derrumbó." Aguilar pulls it off with his blend of styles, and because he has his own distinctive sound and voice—more velvety than dramatic, more soothing than piercing.—LC

### SINGLES



**RIHANNA** **We Ride (3:58)**  
Producer: Stargate  
Writers: M. Riddick, T. Hermansen, M. Ericksen  
Publishers: ASCAP/BMI  
Island Def Jam

The third single from Rihanna's sophomore set, "A Girl Like Me," packs a much better radio punch than her preceding solemn ballad "Unfaithful." In "We Ride," the Barbados-born singer again strays from her customary reggae-flavored jams ("Pon De Replay," "S.O.S.") with a sheer pop cut that is good enough to drive up album sales. On the surface the song seems like a stick-with-you anthem, but it's really about past promises and memories of a fading relationship. With the thumping staccato rhythm baiting you throughout, including the arresting bridge, this should make a run to the top of the charts.—CH



**EVANESCENCE** **Call Me When You're Sober (3:34)**  
Producer: Dave Fortman  
Writers: A. Lee, T. Balsamo  
Publishers: Professor

Screweye/Dwight Frye/Sweet T 666 Wind-Up  
Grammy Award winner Evanescence returns, with all eyes watching to see if the rock-cum-pop act can break the best new artist curse and make good the second time around. Dominatrix lead Amy Lee serves up a wonderfully compelling title, "Call Me When You're Sober," an anthemic grinder that musically tells familiar ground, though this time at 3:34 it's hardly the usual epic-length middle-finger send-off. Lee's vocal is other-worldly and the song's overall impact is strong; however, there's really nothing new going on. Perhaps that's good enough for now, but soon Evanescence needs to prove its versatility. We'll find out Oct. 3 with release of "The Open Door."—CT

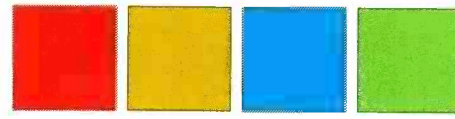
### COUNTRY

**TRACE ADKINS**  
**Dangerous Man**  
Producer: Frank Rogers  
Capitol  
Release Date: Aug. 15

Nevermind that his biggest hit was that "badonkadonk" nonsense—Trace Adkins remains one of country music's most expressive baritones. Still, new songs like the rockish title cut, the predictable "Ladies Love Country Boys," the Big & Rich wannabe "Southern Hallelujah" and the silly baseball/hookup analogy "Swing," however cleverly penned and expertly produced, have a shelf

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# REVIEWS



## SINGLES

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life of about a nanosecond. That said, Adkins gets to show off his vocal chops on the R&B-tinged "Ain't No Woman Like You," and the set holds some solid ballads in "I Came Here to Live," "The Stubborn One" and the very strong "I Wanna Feel Something." But as soon as we start to take Adkins somewhat seriously, he gives us a new "video remix" (uh, this is audio) of "Honky Tonk Badonkadonk," a triumph of commerce over art.—RW

### BLUES

#### GUITAR SHORTY

##### We the People

Producers: Wyzard, Brian Brinkerhoff

Alligator

Release Date: Aug. 15

Bluesman Guitar

Shorty has been cutting sides since 1957, yet it's difficult to imagine that he ever tracked a better album than "We the People." His latest project bristles with the sort of galvanizing guitar work that defines modern, top-of-the-line blues-rock, while his vocals remain as forceful as ever. Drop in on the original tune "Who Needs It?" for a taste of Shorty's incisive lead guitar and the answer to the question, "Who needs a woman that acts like you?" In a downtempo mood, "A Hurt So Old" and "Down That Road Again" are virtually lick-by-lick primers in how to put the fever in slow blues. "Fine Cadillac" unfolds in a righteous shuffle, punctuated by blistering, sinuous guitar solos. A tour de force.—PVV

### WORLD

#### HARRI STOJKA

##### A Tribute to Gypsy Guitar

Producers: Harri Stojka, Rudi Mille, Christoph Moser

Zoho

Release Date: Aug. 15

★ Harri Stojka is a Roma Gypsy born in Vienna and raised with a guitar in his hands. His "Tribute to Gypsy Guitar" immediately brings to mind Django Reinhardt and his Quintet of the Hot Club of France. Stojka and his quartet, with guest violinist Eva Berky, do cover several tunes associated with Reinhardt, including "Avalon," "Nuages" and "Limehouse Blues." The album, however, is a valentine to a guitar style, not simply to Reinhardt. Among the many treats are an elegant version of Sidney Bechet's "Petite Fleur" and the delightful cover of Sammy Cahn's "Bei Mir Bist Du Scheen." Stojka is a fluent, agile guitarist with a flair for arranging and the sense to work with superb sidemen.—PVV

### FOLK

#### THE KLEZMATICS

##### Wonder Wheel—Lyrics by Woody Guthrie

Producer: GoodandEvil

JMG

Release Date: July 25

★ Where does klezmer meet American folk music and social activism? Thanks to the Klezmatics, we discover common ground on Brooklyn's Mermaid Avenue, where Woody Guthrie lived in the late 1940s. Working with Guthrie's daughter Nora to uncover some lesser-known gems from the pioneering balladeer, the band confounds expectations by tapping into a bluegrass-y vibe ("Gonna Get Through This World") and 1950s-style pop (on "Mermaid's Avenue") as well as into its iconic klezmer energy on such tunes as "Goin' Away to Sea" and "Wheel of Life." Regardless of what flavor a particular track takes on, however, the Klezmatics prove themselves to be sensitive

interpreters of any artistic language they choose, shapeshifting their sound around vocalist Lorin Sklamberg's lithe and heartfelt lead. While the trip along Mermaid Avenue is off the beaten Klezmatics path, it's a welcome diversion.—AT

### VITAL REISSUES

#### SUBLIME

##### Sublime—10th Anniversary Edition

Producers: various

Gasoline Alley/Skunk/UME

Release Date: Aug. 15

Purists are going to have a field day with the first disc of this two-disc re-creation of one of rock history's most tragic albums (which became a hit in the year following singer Bradley Nowell's fatal heroin overdose). Disc one of this new "Sublime" scrambles the original track listing, inserting Nowell's so-so acoustic version of Bob Marley's "Trenchtown Rock" (flubbed lyrics and all) and "Doin' Time" in the leadoff and on-deck slots, and throwing "Garden Grove" all the way at the end. For Sublime nuts, this album is no less than their "Revolver" or "Houses of the Holy," and the switch is infinitely irritating. Disc two is a mixed bag. There are jewels (Nowell's acoustic treatment of Marley's "Zimbabwe" and "I Saw Red") and there is coal (five remixes of "Doin' Time," four instrumentals). Surely there were other tracks worthy of remixes, too.—WO

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#### ADDITIONAL REVIEWS:

- Comets On Fire, "Avatar" (Sub Pop)
- Under the Influence of Giants, "Under the Influence of Giants" (Island)
- Nomadic, "Back to the Beat: Old-School Classics Remixed" (Nomadic Tracks)

### POP

#### NICK LACHEY I Can't Hate You Anymore (3:55)

Producer: Rob Wells

Writers: N. Lachey, R. Wells, J. Cates, L. Robbins

Publishers: various  
Jive/Zomba

★ Nick Lachey finally achieved the solo stardom he has toiled long and hard for with "What's Left of Me," the lost-love ballad that entrenched him in the top 10 in sales and airplay. Amid much mainstream press that has cast him as a whimpering puss, healing ballad "I Can't Hate You Anymore" is a slight step forward, though there are more universal, optimistic songs on his album (such as uptempo "Beautiful"). That said, "Can't Hate" is an ace—beautiful, simple, performed with finesse and tenderness—but the question remains: Will radio wrap its arms around another melancholy ballad by an artist who is hardly a staple at top 40? Sadly, Lachey may be again facing his usual uphill climb.—CT

### R&B

#### LUDACRIS Money Maker (3:52)

Producers: the Neptunes

Writers: C. Bridges, P. Williams

Publishers: ASCAP/BMI  
Disturbing Tha Peace/Def Jam

Ludacris is a master of comedic misogyny and "Money Maker," from the upcoming "Release Therapy," finds the Atlanta rapper up to his usual skirt-chasing antics. But even with his bravado on full display, the song lacks the wit that makes his normally derogatory lyrics easier to digest. Alternating between his normal flow and his "jumbo" voice, Luda delivers bland metaphors and puns ("I just wanna take a little ride on your curves") while Pharrell prompts ladies to "shake ya money maker like somebody 'bout to pay ya." The raunchy imagery, alongside the Neptunes' booming bass and Congo drums, makes this a fun strip club cut. But without the humor, it is just low-grade rap with a bouncy beat.—CH

### COUNTRY

#### ALAN JACKSON Like Red on a Rose (3:31)

Producer: Alison Krauss

Writer: R.L. Castleman, M. Castleman

Publishers: Farm Use Only Music, Cassamel Music, ASCAP  
Arista Nashville

▶ The lead single from Jackson's forthcoming Arista set is a gorgeous, understated ballad that perfectly showcases the warm timbre of that amazing voice. Penned by Robert Lee and Melanie Castleman, the lyric is a beautiful tribute to a loving relationship and Jackson's voice caresses every line in this sultry, romantic number. This single does, however, represent a departure for this veteran traditionalist. Up to this point, he's always recorded with producer Keith Stegall, but this time bluegrass star Alison Krauss takes over the helm on Jackson's upcoming album. If this fine single is any indication, it's a match made in hillbilly heaven.—DEP

### ROCK

#### HINDER Lips of an Angel (4:21)

Producer: Brian Howes

Writers: Hinder, B. Howes

Publishers: Hinder/High Buck

Universal

Feeding voraciously on '80s pop metal, Oklahoma newcomer Hinder dishes up a mix of giant hooks, buzz-saw guitars and high-testosterone vocals. Like any good power ballad, "Lips of an Angel" begins with acoustic guitars and crescendos into a soaring widescreen chorus, a tight

script that once turned bands like Poison and Warrant into household names. Indeed, frontman Austin Winkler's powerful rasp delivers this song like someone who believes that grunge never happened and "Smells Like Teen Spirit" was just a bad dream. More than a guilty pleasure, "Lips" is a well-crafted, über-melodic anthem that revives old-school fun with fresh energy. "I guess we never really moved on," Winkler howls in the Nickelback-on-steroids chorus; we should thank him for that.—SP

### AC

#### JORDAN KNIGHT & DEBORAH GIBSON Say Goodbye (3:38)

Producer: Aaron Accetta

Writers: A. Accetta, M. Goodman, J. Timmons, M. Fechter

Publishers: various  
Transcontinental

What year is this? In another era, "Say Goodbye" would have been worthy of a pop spotlight. New Kids' Jordan Knight and Debbie Gibson singing together . . . heaven, right? All these years later, this throwback is a novelty, but for those who thrived on the pop revolution of 20 years ago, the AC release is a reminiscent jewel. Fact is, the two sound perfectly aligned (albeit overly processed) with a well-executed, craftily written ballad. And let's remember, they're hardly graying dinosaurs (both are barely in their mid-30s). Radio is unlikely, but iTunes could propel this into a sales hit. If you were there then, this is absolutely worth searching out.—CT

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

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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 KIN See (3:47)

Producer: David Maurice

Writers: I. Koren, T. Koren

Publisher: Alethia, BMI

Alethia Records

Soulful is the word critics keep repeating to praise the talents of Isaac and Thorry Koren, who front rock/pop act the Kin. These Australian siblings have a radiant gift for songwriting and performing that infuses their live shows and is winning believers in clubs across the United States, including their recent gig at the *Billboard Underground* at New York's Core Club. Spirited guitars and softly humming Wurlitzer animate midtempo track "See" and buffer its dreamy, free-falling melody. The Koren brothers' trump cards are their vocals and dual harmonies—unaffected and quietly passionate. Hearing their partnership is a humbling experience.—CLT





# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## RAZOR SHARP

>> With the debut of "Kidz Bop 10" at No. 3 on The Billboard 200 (117,000 units), the child-friendly Kidz Bop series and the Razor & Tie label each score their best sales week ever. The previous best frame was the bow of "Kidz Bop 9" earlier this year (98,000).

## THREESOME

>> The top three albums on The Billboard 200 are all sold by Sony BMG, the first time it has done so since Sony and BMG merged. BMG, just prior to the merger, in the June 26, 2004, issue, was the last vendor besides Universal Music Group Distribution to monopolize the top three.



## 'KA'-POW

>> After members from Cirque Du Soleil's "Ka" performed on "The Late Late Show With Craig Ferguson," the "Ka" album swells 479% and re-enters Top World Albums at No. 5. Cirque Du Soleil's set "Delirium" motors 12-9 (up 23%) on the same chart.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> London, Lisbon, Paris, Glasgow—no, it's not a new version of M's "Pop Muzik." It's a partial list of international cities mentioned in the titles of No. 1 songs on The Billboard Hot 100. More than 50 years after Nelson Riddle's "Lisbon Antigua" reached the summit, London finally earns top ink, thanks to Fergie's "London Bridge." Fred Bronson lists all the No. 1 non-American cities and updates affected chart stats: It's A&M's 27th No. 1 and the 13th this calendar year.

>> Also in Chart Beat: how DMX ruined his perfect record, Buck's up on Top Country Albums and it's "Crazy" how Gnarls Barkley seems to have the first No. 2 single of 2006.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Streak Ends For DMX; Healthy Start For Rae

Until now, rapper DMX might have wondered why we print The Billboard 200 as deep as we do. You see, each of his first five albums bowed at No. 1, making him the only act to do so in the chart's 50-year history.

This week, by a gap of less than 2,000 copies, his perfect streak comes to an end, as "Year of the Dog... Again" enters the big chart at No. 2 with 126,000 copies. That falls just shy of the 127,000 that hits compilation "Now 22" sells in its fourth week, as it returns to No. 1 despite a 16% decline.

Sony BMG Music Entertainment Sales wins either way, as it is distributing label for both albums.

DMX finds consolation on Top R&B/Hip-Hop Albums, where "Dog" becomes his sixth straight No. 1 album.

It also enters billboard.biz chart Top Rap Albums at No. 1, his first ace on there since Billboard assumed management of this list in 2004.

This is the first time DMX moves less than 200,000 copies in an album's opening week. His previous low had been 251,000 when first album "It's Dark and Hell Is Hot" arrived in 1998.

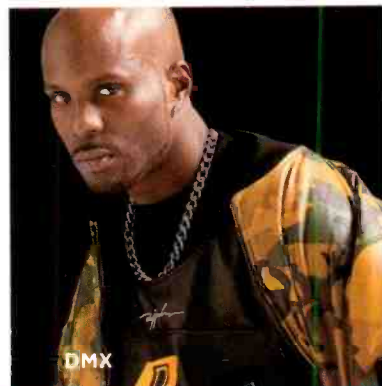
His next two sets arrived in the high sixes: 670,000 later in 1998 for "Flesh of My Flesh, Blood of My Blood" and a

career-best week of 698,000 for "... And Then There Was X" in 1999.

Before this new album, DMX's average sum for an opening week had been 474,385, which makes him the latest example of the Mayfield mantra, "It's hard to stay hip in hip-hop." But will any other artist or band match DMX's record of five No. 1 bows in the first five tries?

Britney Spears did it on her first four, but her next one started at No. 4. Keep your eye on Alicia Keys, who bowed at No. 1 with each of her first three albums.

**LIKE A STAR:** This is a column about business, and I am not a music critic. I can admire a successful marketing breakthrough even if I can't stand a particular act's music because I know how



much the odds are stacked against any new artist.

Every once in a while, though, a noteworthy success story happens to an album I enjoy so much that I can't seem to remove it from the CD player, as is the case for the self-titled debut by U.K. rookie Corinne Bailey Rae.

In its seventh week on The Billboard 200, the Capitol album falls out of the top 20 for the first time (No. 29, 223,000 to date). Scoring six weeks in the top 20 may not sound like much, but compare her run with the other 42 first-timers who have bowed in the top 20 since the start of 2005, and Rae's showing is downright impressive.

On the current chart, Yung Joc notches nine consecutive weeks in the top 20 (No. 15), the best showing by any newcomer in the class of 2006. Of those who bowed in the top 20 last year, the only ones who started with longer streaks than Rae's were "American Idol" champ Carrie Underwood (23 weeks), multi-Grammy Award winner John Legend (15) and teen sensation Chris Brown (10).

Note, too, that each of the four above-mentioned artists who saw longer top 20 starts than Rae—and several of the ones who could only hang there for a

week or two—had significantly bigger radio hits than Rae has mustered to this point. Of the various radio charts that appear in this magazine and in new sister publication Radio & Records, her best showings so far have been a No. 10 peak on Smooth Jazz Songs for "Put Your Records On," a track that has also peaked at No. 11 on Triple-A, No. 28 on Adult Contemporary and this week bullets 24-20 on Adult Top 40.

Certainly VH1's "You Oughta Know" campaign has been key. Through Sunday, Aug. 6, the video channel had played the video 209 times.

Media attention here for her No. 1 bow in the United Kingdom weeks before "Corinne Bailey Rae" hit U.S. stores planted the seed. It helps that she has invested more time in the States than many British acts will, proved by her itinerary the week that began July 31: a packed concert at House of Blues in Los Angeles, followed by showcases for retailers at the NARM convention in Orlando, Fla., and programmers at R&R's Triple A Summit in Boulder, Colo.

The foundation built thus far and her willingness to work make her album a promising candidate for the gift-shopping season. All that and great music, too.

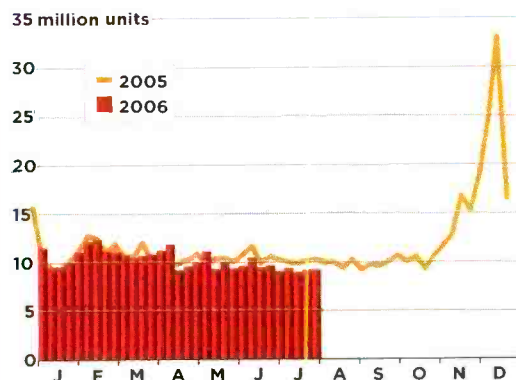
## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,156,000	63,000	10,749,000
Last Week	9,131,000	72,000	10,917,000
Change	0.3%	-12.5%	-1.5%
This Week Last Year	10,560,000	118,000	6,820,000
Change	-13.3%	-46.6%	57.6%

### Weekly Album Sales



### Year-To-Date

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	334,547,000	316,119,000	-5.5%
Digital Tracks	190,858,000	332,957,000	74.5%
Store Singles	3,366,000	2,482,000	-26.3%
<b>Total</b>	<b>528,771,000</b>	<b>651,558,000</b>	<b>23.2%</b>
Albums w/TEA*	353,632,800	349,414,700	-1.2%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	324,235,000	297,387,000	-8.3%
Digital	7,881,000	17,395,000	120.7%
Cassette	1,729,000	792,000	-54.2%
Other	702,000	545,000	-22.4%

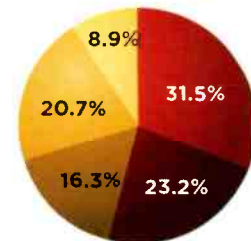
For week ending Aug. 6, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

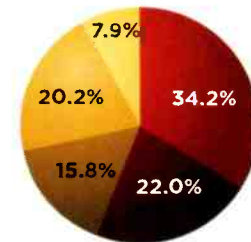
### Distributors' Market Share: 07/09/06-08/06/06

UMG Sony BMG WMG Indies EMI

#### Total Albums



#### Current Albums



# AUG 19 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>VARIOUS ARTISTS</b>	<b>NOW 22</b>		1
2	1	1	<b>DMX</b>	<b>Year Of The Dog...Again</b>		2
3	NEW	1	<b>KIDZ BOP KIDS</b>	<b>Kidz Bop 10</b>		3
4	NEW	1	<b>STONE SOUR</b>	<b>Come What(ever) May</b>		4
5	1	2	<b>LETOYA</b>	<b>LeToya</b>		5
6	4	2	<b>TOM PETTY</b>	<b>Highway Companion</b>		6
7	5	3	<b>GNARLS BARKLEY</b>	<b>St. Elsewhere</b>		7
8	NEW	1	<b>FIVE FOR FIGHTING</b>	<b>Two Lights</b>		8
9	3	2	<b>PHARRELL</b>	<b>In My Mind</b>		9
10	12	4	<b>NICKELBACK</b>	<b>All The Right Reasons</b>		10
11	6	5	<b>SOUNDTRACK</b>	<b>High School Musical</b>		11
12	10	3	<b>RASCAL FLATTS</b>	<b>Me And My Gang</b>		12
13	9	4	<b>THE PUSSYCAT DOLLS</b>	<b>PCD</b>		13
14	7	3	<b>RIHANNA</b>	<b>A Girl Like Me</b>		14
15	11	1	<b>YUNG JOC</b>	<b>New Joc City</b>		15
16	8	7	<b>NELLY FURTADO</b>	<b>Loose</b>		16
17	14	3	<b>PANIC! AT THE DISCO</b>	<b>A Fever You Can't Sweat Out</b>		17
18	13	1	<b>DIXIE CHICKS</b>	<b>Taking The Long Way</b>		18
19	16	9	<b>RED HOT CHILI PEPPERS</b>	<b>Stadium Arcadium</b>		19
20	29	27	<b>HINDER</b>	<b>Extreme Behavior</b>		20
21	25	23	<b>NE-YO</b>	<b>In My Own Words</b>		21
22	28	19	<b>TIM MCGRAW</b>	<b>Greatest Hits Vol 2: Reflected</b>		22
23	21	31	<b>THE FRAY</b>	<b>How To Save A Life</b>		23
24	18	14	<b>INDIA.ARIE</b>	<b>Testimony: Vol. 1, Life &amp; Relationship</b>		24
25	20	12	<b>JOHNNY CASH</b>	<b>American V: A Hundred Highways</b>		25
26	24	21	<b>CARRIE UNDERWOOD</b>	<b>Some Hearts</b>		26
27	30	41	<b>JOSH TURNER</b>	<b>Your Man</b>		27
28	22	3	<b>RODNEY ATKINS</b>	<b>If You're Going Through Hell</b>		28
29	19	20	<b>CORINNE BAILEY RAE</b>	<b>Corinne Bailey Rae</b>		29
30	23	21	<b>AFI</b>	<b>Decemberunderground</b>		30
31	27	18	<b>SOUNDTRACK</b>	<b>Cars</b>		31
32	17	2	<b>LOS LONELY BOYS</b>	<b>Sacred</b>		32
33	38	40	<b>THE WRECKERS</b>	<b>Stand Still, Look Pretty</b>		33
34	36	44	<b>KT TUNSTALL</b>	<b>Eye To The Telescope</b>		34
35	39	38	<b>BLUE OCTOBER</b>	<b>Foiled</b>		35
36	34	28	<b>SHAKIRA</b>	<b>Oral Fixation Vol. 2</b>		36
37	26	32	<b>BUSTA RHYMES</b>	<b>The Big Bang</b>		37
38	35	31	<b>VARIOUS ARTISTS</b>	<b>NOW 21</b>		38
39	NEW	1	<b>G. LOVE</b>	<b>G. Love's Lemonade</b>		39
40	42	35	<b>TOBY KEITH</b>	<b>White Trash With Money</b>		40
41	43	43	<b>BUCKCHERRY</b>			41
42	55	67	<b>30 SECONDS TO MARS</b>	<b>A Beautiful Lie</b>		42
43	15	1	<b>JURASSIC 5</b>	<b>Feedback</b>		43
44	41	27	<b>ALAN JACKSON</b>	<b>Precious Memories</b>		44
45	45	25	<b>THE RED JUMPSUIT APPARATUS</b>	<b>Don't You Fake It</b>		45
46	32	34	<b>DASHBOARD CONFENSIONAL</b>	<b>Dusk And Summer</b>		46
47	33	16	<b>THOM YORKE</b>	<b>The Eraser</b>		47
48	44	45	<b>TOOL</b>	<b>10,000 Days</b>		48
49	49	37	<b>ICE CUBE</b>	<b>Laugh Now, Cry Later</b>		49
50	37	17	<b>FIMP C</b>	<b>Pimpalation</b>		50

Band, fronted by Slipknot's Corey Taylor, has its best week ever with 81,000 sold.

Act notches its first top 10 album (\$2,000); video for "The Riddle" most-played on MTV last week.

Sex's sixth consecutive car and best week since April. He played "CMT Cross Country" on Aug. 11.

Twelve years after his debut release, the singer/songwriter nabs his first top 40 album (19,000 copies).

Single-disc hits set covers entire career; includes two tracks from recent Reprise albums.

### THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	2	ANGELS AND AIRWAVES	78	NATASHA BETHUNFIELD	111
TRACE ADKINS	122	MARC ANTHONY	118	BEE GEES	183
AFI	30	RODNEY ATKINS	128	DIERKS BENTLEY	183
JASON ALDEAN	14	AUDIO ADRENALINE	103	BIG & RICH	108
THE ALL-AMERICAN	10	AVANT	138	BLACK STONE CHERRY	188
REJIC'S	10	AVENGED SEVENFOLD	154	THE BLACK EYED PEAS	95
GARY A. LAY	10			MARY J. BLIGE	98
ALY & A	10			BLUE OCTOBER	35
KEITH ANDERSON	10			JAMES BLUNT	59

ANDREA BOCELLI	87	MARIAH CAREY	159	CREED	136
BONE THUGS-N-HARMONY	135	CARTEL	173	BILLY CURRINGTON	135
BON JOVI	121	JOHNNY CASH	25	DADDY YANKEE	141
BROOKS & DUNN	68	CASTING CROWNS	110	DASHBOARD CONFESIONAL	146
CHRIS BROWN	70	CELTIC WOMAN	192	CONFESIONAL	146
CHAMILLIONAIRE	70	CHAMILLIONAIRE	62	DEATH CAB FOR CUTIE	164
MICHAEL BUBLE	65	KENNY CHESNEY	62	DEF LEPPARD	191
BUCKCHERRY	41	ERIC CHURCH	100	DEM FRANCHIZE BOYZ	184
LOS BUKIS	177	KELLY CLARKSON	61	DIAMOND RIO	194
ANTHONY BURGER	155	COLDPLAY	61	THE DIPLOMATS PRESENTS "R WRITER"	159
BUSTA RHYMES	37	KEYSHIA COLE	116		
		DANE COOK	86		

FALL OUT BOY	131	G. LOVE	39	FAITH HILL	125
FIELD MOB	123	GNARLS BARKLEY	39	HILLSONG UNITED	176
FIVE FOR FIGHTING	8	GODSMACK	7	HINDER	20
FLOGGING MOLLY	122	GOO GOO DOLLS	114	JEWEL	180
FLYLEAF	67	GORILLAZ	136	JACK JOHNSON	91
FORT MINOR	152	GREEN DAY	186	MARK KNOPFLER AND THE BROTHERS	132
JAMIE FOXX	171	GUNS N' ROSES	64	EMMYLOU HARRIS	93
KIRK FRANKLIN	145	GYM CLASS HEROES	146	JURASSIC 5	43
MICHAEL FRANTI AND SPEARHEAD	162	SAMMY HAGAR AND THE WABOS	153	KORN	93
THE FRAY	23	HEATHER HEADLEY	193	ILLINOIS	178
NELLY FURTADO	16			CARDIE KING	151

ALAN JACKSON	44	CHEYENNE KIMBALL	97	KILL HANNAH	178
JACK JOHNSON	91	CARDIE KING	151	CHEYENNE KIMBALL	97
DONELL JONES	133	EMMYLOU HARRIS	93	MARK KNOPFLER AND THE BROTHERS	132
JURASSIC 5	43	KORN	93	ILLINOIS	178
KEANE	85	MIRANDA LAMBERT	130	LETUYA	5
TOBY KEITH	40	LETUYA	5		
KIDZ BOP KIDS	3				

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

AUG 19 2006

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	17	<b>#1</b> ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
2	2	13	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	5	11	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
4	6	8	SEXY LOVE NE-YO (DEF JAM/DJMG)
5	11	10	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
6	3	20	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
7	4	14	UNFAITHFUL RIHANNA (SRP/DEF JAM/DJMG)
8	10	12	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
9	7	11	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
10	8	21	SNAP YO FINGERS LIL JON (BME/TV)
11	9	14	DO IT TO IT CHERISH (SHO/NUFF/CAPITOL)
12	18	9	BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
13	12	19	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)
14	15	8	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
15	17	10	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
16	14	12	BOSSY KELIS FEAT. TOD SHORT (JIVE/ZOMBA)
17	16	22	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
18	19	16	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
19	24	5	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
20	13	8	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)
21	28	6	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
22	22	10	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
23	21	17	TORN LETDYA (CAPITOL)
24	23	23	RIDIN' CHAMILLONNAIRE (UNIVERSAL MOTOWN)
25	25	8	CALL ON ME JANET & NELLY (VIRGIN)

1,045 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	28	<b>#1</b> BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
2	2	26	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
3	3	12	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
4	4	40	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
5	6	16	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
6	5	35	UNWRITTEN NATASHA BEINGFIELD (EPIC)
7	8	31	WALK AWAY KELLY CLARKSON (RCA/RMG)
8	7	18	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
9	10	7	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
10	11	14	BAD DAY DANIEL POWTER (WARNER BROS.)
11	9	46	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	13	13	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
13	12	39	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
14	14	28	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
15	16	15	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
16	15	17	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	20	10	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
18	19	15	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
19	22	9	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
20	24	6	IS IT ANY WONDER? KEANE (INTERSCOPE)
21	23	10	THE REAL THING BO BICE (RCA/RMG)
22	17	20	SOS RIHANNA (SRP/DEF JAM/DJMG)
23	21	20	HOW TO SAVE A LIFE THE FRAY (EPIC)
24	26	8	HIGH JAMES BLUNT (CUSTARD/ATLANTIC)
25	18	17	UNWRITTEN NATASHA BEINGFIELD (EPIC)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	32	<b>#1</b> BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	23	UNWRITTEN NATASHA BEINGFIELD (EPIC)
3	6	20	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
4	4	52	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
5	3	43	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
6	5	59	YOU AND ME LIFEHOUSE (GEFFEN)
7	7	34	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
8	8	26	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
9	9	26	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (NO/COLUMBIA)
10	10	30	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
11	11	14	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
12	13	45	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
13	12	12	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
14	14	32	MAKING MEMORIES OF US KEITH URBAN (CAPITOL/INASHVILLE/BLUE NOTE)
15	15	15	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	16	16	CRAZY IN LOVE NICOL SPONBERG (CURB)
17	17	16	SO LONG SELF MERCYME (INO/COLUMBIA)
18	21	8	I CALL IT LOVE LIONEL RICHIE (ISLAND/DJMG)
19	19	20	WALK AWAY KELLY CLARKSON (RCA/RMG)
20	20	17	THE REAL THING BO BICE (RCA/RMG)
21	24	3	WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)
22	18	11	DO I MAKE YOU PROUD TAYLOR HICKS (ARISTA/RMG)
23	22	4	WAIT FOR ME BOB SEGER (HIDEOUT/CAPITOL)
24	23	15	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
25	26	8	FREE JON SECADA (BIG3)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	2	<b>#1</b> LONDON BRIDGE FERGIE (A&M/INTERSCOPE)
2	1	13	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
3	4	14	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	3	2	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)
5	5	13	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
6	8	9	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
7	6	6	A PUBLIC AFFAIR JESSICA SIMPSON (EPIC)
8	10	12	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
9	9	23	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
10	13	23	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
11	11	11	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
12	23	5	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
13	18	28	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	12	10	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
15	15	18	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
16	14	12	BOSSY KELIS FEAT. TOD SHORT (JIVE/ZOMBA)
17	20	6	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
18	16	15	UNFAITHFUL RIHANNA (SRP/DEF JAM/DJMG)
19	7	3	INVISIBLE ASHLEE SIMPSON (GEFFEN)
20	31	3	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
21	27	12	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
22	17	23	RIDIN' CHAMILLONNAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
23	21	7	STARS ARE BLIND PARIS HILTON (WARNER BROS.)
24	22	9	DO IT TO IT CHERISH (SHO/NUFF/CAPITOL)
25	24	14	SNAP YO FINGERS LIL JON (BME/TV)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
26	19	10	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)
27	-	1	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
28	42	15	SOS RIHANNA (SRP/DEF JAM/DJMG)
29	28	14	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
30	26	26	BAD DAY DANIEL POWTER (WARNER BROS.)
31	32	5	SEXY LOVE NE-YO (DEF JAM/DJMG)
32	33	3	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
33	30	7	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
34	36	2	THE D ARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
35	29	21	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
36	-	1	ABOUT US BROOKE HO/JAN FEAT. PAUL WALL (SMC/SOBE/WARNER BROS.)
37	39	4	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
38	34	17	HOW TO SAVE A LIFE THE FRAY (EPIC)
39	25	4	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
40	35	12	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
41	52	4	SUDDENLY I SEE KT TUNSTALL (RELENTLESS)
42	38	37	UNWRITTEN NATASHA BEINGFIELD (EPIC)
43	61	3	LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)
44	49	11	LEAVE THE PIECES THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
45	43	18	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)
46	40	16	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)
47	45	30	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
48	58	4	HUSTLIN' (REMIX) RICK ROSS FEAT. BUSTA RHYMES (DESERT STORM)
49	46	17	WHERE'D YOU GO FORT MINO FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
50	37	11	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	16	<b>#1</b> MISS MURDER AFI (TINY EVIL/INTERSCOPE)
2	2	18	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
3	6	4	ORIGINAL FIRE AUDIOSLAVE (INTERSCOPE/EPIC)
4	5	25	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
5	4	8	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
6	7	4	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/DJMG)
7	3	20	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)
8	10	9	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
9	8	19	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)
10	20	7	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)
11	14	9	THROUGH GLASS STONE ISOR (ROADRUNNER/DJMG)
12	12	12	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
13	9	16	VICARIOUS TOOL (TOOL DISSECTION/OLY/COLUMBIA/ZOMBA)
14	15	8	KNIGHTS OF CYDONIA MUSE (WARNER BROS.)
15	17	12	ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS (COLUMBIA)
16	11	15	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
17	16	17	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)
18	13	28	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
19	18	20	THE ADVENTURE ANGELS AND AIRWAVES (SURETONE/GEFFEN)
20	19	22	COMING UNDONE KORN (VIRGIN)
21	-	1	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
22	23	8	IS IT ANY WONDER? KEANE (INTERSCOPE)
23	24	9	READY TO FALL RISE AGAINST (GEFFEN)
24	26	5	LAND OF CONFUSION DISTURBED (REPRISE)
25	21	20	WOMAN WOLFMEAT (MODULAR/INTERSCOPE)



Nielsen Broadcast Data Systems



Nielsen SoundScan

## POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	4	4	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
3	14	14	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
4	3	17	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
5	5	17	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
6	3	27	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
7	7	10	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	3	27	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	1	16	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
10	10	1	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
11	12	7	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
12	11	24	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
13	13	11	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOW'NUFF/CAPITOL)
14	15	28	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
15	17	11	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
16	14	24	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
17	16	10	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
18	23	14	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
19	18	9	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
20	35	6	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
21	27	5	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	25	9	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
23	21	19	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
24	26	18	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
25	11	11	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
26	25	24	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
27	23	24	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
28	35	7	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
29	33	28	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
30	24	24	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
31	31	26	BAD DAY	DANIEL POWTER (WARNER BROS.)
32	38	12	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
33	30	15	SO WHAT	FIELE MOB FEAT. CIARA (DTP/GEFFEN)
34	34	6	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
35	19	3	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
36	40	17	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
37	46	9	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
38	36	0	LIFE IS A HIGHWAY	RASCAL FLATTS (LYRIC STREET)
39	98	2	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
40	45	3	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. & HAMBRECK (BLOCK/BAD BOY SOUTH/ATLANTIC)
41	37	4	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
42	-	1	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE/WARNER BROS.)
43	44	3	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
44	41	8	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
45	51	6	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
46	49	-	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
47	42	5	MISS MURDER	AH! (TINY EVIL/INTERSCOPE)
48	31	5	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
49	39	-	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
50	76	-	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	17	20	HOW TO SAVE A LIFE	THE FRAY (EPIC)
52	35	42	BREATHE (2 AM)	ANNA NAULICK (COLUMBIA)
53	36	4	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
54	51	11	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
55	55	16	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
56	63	6	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
57	17	4	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
58	46	8	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
59	56	7	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
60	-	1	CHAIN HANG LOW	JIBBS (GEFFEN)
61	58	1	FACE DOWN	THE RED JUMP SUIT APPARATUS (VIRGIN)
62	62	5	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
63	53	3	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
64	73	4	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
65	33	3	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
66	53	19	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
67	35	17	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
68	54	35	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
69	45	7	CALL ON ME	JANET & NELLY (VIRGIN)
70	72	6	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
71	66	3	SUMMERTIME	KENNY CHESNEY (BNA)
72	70	7	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
73	68	2	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
74	64	3	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
75	62	2	IN THE AIR TONIGHT	NONPOINT (ATLANTIC)
76	80	5	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
77	71	1	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
78	73	17	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
79	73	11	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
80	83	4	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
81	83	13	SINGLE	NATASHA BEDINGFIELD (EPIC)
82	83	12	I DARE YOU	SHINEDOWN (ATLANTIC)
83	77	13	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
84	52	3	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
85	-	1	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
86	87	7	SWING	TRACE ADKINS (CAPITOL (NASHVILLE))
87	-	1	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
88	82	30	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
89	85	24	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
90	84	6	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
91	75	5	SCOTTY DOESN'T KNOW	LUSTRA (XOFF)
92	74	6	SOMEWHERE OVER THE RAINBOW	KATHARINE MCPHEE (RCA/RMG)
93	81	4	WHO SAID	HANNAH MONTANA (WALT DISNEY)
94	-	1	MIRACLE	CASCADA (ROBBINS)
95	31	9	IS IT ANY WONDER?	KEANE (INTERSCOPE)
96	38	3	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
97	3	3	TORN	LETOYA (CAPITOL)
98	-	2	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
99	34	29	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
100	15	7	COMING UNDONE	KORN (VIRGIN)

## POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	<b>#1</b> PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	2	13	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	☆
3	5	12	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	3	18	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
5	7	9	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
6	4	17	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
7	6	20	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
8	8	10	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
9	9	5	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
10	11	9	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)	
11	15	4	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
12	10	25	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
13	13	21	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
14	11	18	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
15	17	11	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
16	14	19	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
17	25	6	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
18	18	9	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
19	17	25	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
20	20	7	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
21	19	24	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
22	29	8	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
23	30	4	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
24	26	11	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
25	31	8	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	

117 mainstream 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 PREDICT
26	38	4	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
27	22	10	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
28	24	17	SO WHAT	FIELE MOB FEAT. CIARA (DTP/GEFFEN)	
29	39	5	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
30	28	11	SNAP YO FINGERS	LIL JON (BME/TVT)	
31	27	23	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
32	23	14	DO NG TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
33	33	16	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
34	35	7	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
35	34	23	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
36	40	6	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
37	7	7	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
38	36	20	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
39	37	15	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
40	42	12	BREATHE (2 AM)	ANNA NAULICK (COLUMBIA)	☆
41	32	8	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)	
42	44	6	I DARE YOU	SHINEDOWN (ATLANTIC)	
43	50	2	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
44	-	1	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
45	48	2	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)	☆
46	46	3	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	☆
47	43	23	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
48	47	3	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)	
49	49	2	GET UP	CIARA FEAT. CHAMILLIONAIRE (JAMACE/JIVE/ZOMBA)	
50	-	2	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	

## HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	<b>#1</b> DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	6	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	4	12	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	3	13	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
5	6	3	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
6	7	2	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
7	10	12	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)
8	12	2	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
9	11	6	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
10	8	10	GET TOGETHER	MADONNA (WARNER BROS.)
11	9	18	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
12	13	14	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
13	14	2	CURSED SLEEP	BONNIE "PRINCE" BILLY (DRAG CITY/PALACE)
14	36	12	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
15	15	7	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
16	16	5	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
17	-	14	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
18	21	7	SOLDIER SONG	SAPO (TEE-N-TEE)
19	24	27	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
20	23	6	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
21	30	4	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)
22	25	78	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
23	19	6	LAY BACK RELAX (THE MASSAGE SONG)	P.TA MON (OKTOPUS)
24	33	6	GET EM, GOT EM	WILLIE JOE (WATABOY)
25	20	4	DOROTHY AT FORTY	CURSIVE (SADDLE CREEK)

## 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
<b>POP 100 AIRPLAY</b>	
NICKELBACK Far Away (JMG) (68.7)	23
YUNG JOC Too Little Too Late (UNIVERSAL MOTOWN) (73.5)	26
☆ EVANESCENCE Call Me When You're Sober (WIND-UP) (74.5)	44
NICK LACHEY I Can't Hate You Anymore (ZOMBA) (68.1)	45
RASCAL FLATTS What Hurts The Most (HOLLYWOOD) (83.7)	46
CASCADA Miracle Robbins (66.5)	-
TEDDY GEIGER These Walls (COLUMBIA) (64.3)	-
<b>ADULT TOP 40</b>	
RASCAL FLATTS What Hurts The Most (HOLLYWOOD) (75.1)	17
NICKELBACK Far Away (JMG) (67.2)	19
☆ EVANESCENCE Call Me When You're Sober (WIND-UP) (68.7)	36
<b>ADULT CONTEMPORARY</b>	
KT TUNSTALL Black Horse & The Cherry Tree (VIRGIN) (75.7)	11
RASCAL FLATTS What Hurts The Most (HOLLYWOOD) (89.6)	15
☆ TIM MCGRAW When The Stars Go Blue (CURB) (65.8)	21
BOB SEGER Wait For Me (CAPITOL) (80.6)	23
<b>MODERN ROCK</b>	
PANIC! AT THE DISCO I Write Sins Not Tragedies (FUELED BY RAMEN) (52.2)	12
LOST PROPHETS The Rooftops (COLUMBIA) (55.5)	15
☆ EVANESCENCE Call Me When You're Sober (WIND-UP) (69.4)	21
RISE AGAIN! Ready To Fall (GEFFEN) (58.7)	23
DISTURBED Land Of Confusion (REPRISE) (66.2)	24
HINDER Lips Of An Angel (UNIVERSAL REPUBLIC) (61.0)	26
JRGE SANE AIRLEAVES Do It For Me Now (GEFFEN) (73.8)	27
YUNG JOC The Pot (ZOMBA) (72.0)	31
LEATH CAB FOR CUTE I Will Follow You In The Dark (ATLANTIC) (65.5)	32
☆ BULLET FOR MY VALENTINE Tears Don't Fall (ZOMBA) (60.8)	40
CROSSFADE Invincible (COLUMBIA) (63.1)	-
FLYLEAF Fully Alive (RCA) (62.8)	-
HEAD AUTOMATIC Graduation Day (REPRISE) (67.0)	-
SNOW PATROL Chasing Cars (INTERSCOPE) (69.3)	-

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

**AUG**  
**19**  
**2006**

## TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1		1	<b>DMX</b> COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		1
2	1	33	<b>LETOYA</b> CAPITOL 97136 (12.98)	LeToya		3
3		2	<b>PHARRELL</b> STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		2
4		9	<b>YUNG JOC</b> BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		9
5		6	<b>INDIA.ARIE</b> UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vcl. 1, Life & Relationship		6
6	7	13	<b>GNARLS BARKLEY</b> DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		13
7	8	4	<b>NE-YO</b> DEF JAM 004934*/IDJMG (13.98)	In My Own Words		4
8	9	6	<b>RIHANNA</b> SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		6
9	5	8	<b>BUSTA RHYMES</b> AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		8
10	6	4	<b>PIMP C</b> WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		4
11	11	9	<b>ICE CUBE</b> LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		9
12	15	10	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		10
13	10	34	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		10
14		36	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		36
15		21	<b>E-40</b> SICK WID' IT/8ME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		21
16		6	<b>SHAWNNA</b> DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music		6
17	17	13	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b> DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		13
18	14	7	<b>DONELL JONES</b> LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		7
19	21	5	<b>THE DIPLOMATS PRESENTS JR WRITER</b> DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making		5
20	26	20	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is		20
21	25	22	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity		22
22	20	15	<b>FIELD MOB</b> DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		15
23	16	-	<b>TRAE</b> G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless		16
24	27	21	<b>HEATHER HEADLEY</b> RCA 64492/RMG (18.98) ⊕	In My Mind		21
25	24	18	<b>CHAMILLIONAIRE</b> UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		18
26	13	-	<b>PASTOR TROY</b> MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	By Choice Or By Force		13
27	44	34	<b>JAGGED EDGE</b> COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		2
28	23	24	<b>AVANT</b> MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		24
29	28	26	<b>MARY MARY</b> MY BLDCK/COLUMBIA 77733/SONY MUSIC (13.98)	Mary Mary		26
30	12	-	<b>JURASSIC 5</b> INTERSCOPE 006906* (11.98)	Feedback		12
31	29	32	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		32
32	31	28	<b>THREE 6 MAFIA</b> HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown		28
33	32	19	<b>RAY CASH</b> GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery		19
34	30	31	<b>JAMIE FOXX</b> J 71779*/RMG (18.98) ⊕	Unpredictable		31
35	38	35	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		35
36	37	39	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 25423 (18.98)	Greatest Hits		39
37	34	36	<b>URBAN MYSTIC</b> SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		36
38	39	37	<b>ANTHONY HAMILTON</b> SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		37
39	41	33	<b>SOUNDTRACK</b> UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		33
40	40	13	<b>CAM'RON</b> DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		13
41	33	27	<b>TEENA MARIE</b> CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		27
42	36	25	<b>THA DOGG POUND</b> DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		25
43	45	4	<b>MARIAH CAREY</b> ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		4
44	46	29	<b>DJ KHALED</b> TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		29
45	42	46	<b>YO GOTTI</b> MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		46
46	43	44	<b>RAHEEM DEVAUGHN</b> JIVE 53723/ZOMBA (11.98)	The Love Experience		44
47	48	38	<b>DEM FRANCHIZE BOYZ</b> SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		38
48	47	42	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		42
49	55	50	<b>CHARLIE WILSON</b> JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		50
50	53	40	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA C06201/UME (18.98)	NOW 21		40
51	35	23	<b>RHYMEFEST</b> ALLIDO/J 70371*/RMG (11.98)	Blue Collar		23
52	52	5	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		5
53	63	63	<b>EMINEM</b> SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		63
54	51	45	<b>KIERRA KIKI SHEARD</b> EMI GOSPEL 32483 (17.98)	This Is Me		45
55	50	51	<b>BUBBA SPARXXX</b> NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		51

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	60	1	<b>VARIOUS ARTISTS</b> NO LIMIT 69554/PRIORITY (25.98)	No Limit Greatest Hits		1
57	61	13	<b>MOBB DEEP</b> G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		13
58	61	12	<b>CHRISTINA MILIAN</b> ISLAND 006481*/IDJMG (13.98)	So Amazin'		12
59	58	7	<b>VARIOUS ARTISTS</b> VP 1759* (16.98 CD/DVD) ⊕	Reggae Gold 2006		7
60	62	64	<b>KEM</b> UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		64
61	64	20	<b>PRINCE</b> UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		20
62	57	50	<b>SOUNDS OF BLACKNESS</b> SLR 54693/LIGHTYEAR (17.98)	Unity		50
63	54	12	<b>TONY TERRY</b> STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		12
64	78	49	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		49
65	7	25	<b>JAHEIM</b> DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		25
66	75	7	<b>SMOKEY ROBINSON</b> NEW DOOR 006641/UME (13.98)	Timeless Love		7
67	66	24	<b>FORT MINOR</b> MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied		24
68	59	12	<b>UNCLE LUKE</b> LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times		12
69	68	17	<b>LL COOL J</b> DEF JAM 006158*/IDJMG (13.98)	Todd Smith		17
70	57	47	<b>PAUL WALL</b> SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		47
71	74	41	<b>DESTINY'S CHILD</b> COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		41
72	92	35	<b>PAGE T-PAIN</b> KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		35
73	71	26	<b>REMY MA</b> SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		26
74	80	10	<b>DJ DRAMA &amp; YOUNG JEEZY</b> CORPORATE THUGZ 93038/STARZ (14.98)	Can't Ban The Snowman		10
75	81	78	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend		78

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	15	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG	The Trinity		1
2	2	23	<b>MATISYAHU</b> OF/EPIC 97695*/SONY MUSIC	Youth		23
3	3	18	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock		18
4	4	-	<b>VARIOUS ARTISTS</b> VF 1759* ⊕	Reggae Gold 2006		-
5	5	32	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold		32
6	6	38	<b>MATISYAHU</b> OF/EPIC 96484/SONY MUSIC	Live At Stubb's		38
7	7	39	<b>BOB MARLEY AND THE WAILERS</b> S-AND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection		39
8	8	7	<b>VARIOUS ARTISTS</b> JF 1760* ⊕	Soca Gold 2006		7
9	9	-	<b>DJ SPOOKY</b> TF-OJAN 80558/SANCTUARY	In Fine Style: 50,000 Volts Of Trojan Records		-
10	10	-	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley		-
11	11	-	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection		-
12	12	-	<b>ELAN</b> KINGSBURY 006384/INTERSCOPE	Together As One		-
13	13	-	<b>BEDOUIN SOUNDCLASH</b> SEEDNEDUMMY 1267	Sounding A Mosaic		-
14	14	-	<b>VARIOUS ARTISTS</b> RIMINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall		-
15	15	-	<b>PAPA SAN</b> GOSPO CENTRIC 71280/ZOMBA	Real & Personal		-

BETWEEN THE BULLETS rgeorge@billboard.com

### RIPPINGTONS EARN FIFTH NO. 1

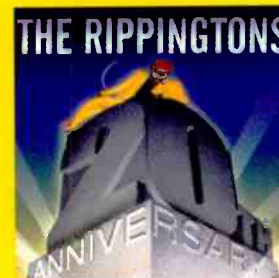
The Rippingtons climb their way to No. 1 on Contemporary Jazz Albums with the retrospective "20th Anniversary." Debuting at No. 2 last week, the six-piece collective earns its fifth No. 1 triple by joining the group with George Benson and Fourplay for second on the all-time list. Kenny G leads all with 10.

Mostly instrumental, the CD/DVD combo features the vocal talents of Jeffrey Os-

borne, Brian McKnight and Patti Austin. Further down, tours help chart veterans Richard Elliot and Rick Braun re-enter. At

No. 22, Elliot's "Metro Blue" ends a four-month absence with 81% improvement and its best sales week since it debuted in July 2005. Two steps back, Braun's "Truly Yours" returns after two months with a 78% gain.

—Raphael George



# AUG 19 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	19	<b>#1 SHOULDER LEAN</b>	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	★
2	2	11	<b>SEXY LOVE</b>	NE-YO (DEF JAM/DJMG)	★
3	3	14	<b>ME &amp; U</b>	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	★
4	5	12	<b>PULLIN' ME BACK</b>	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	★
5	4	9	<b>DEJA VU</b>	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	★
6	1	13	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b>	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	★
7	6	20	<b>SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	★
8	9	32	<b>SNAP YO FINGERS</b>	LIL JON (BME/TVT)	★
9	8	27	<b>IT'S GOIN' DOWN</b>	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
10	7	23	<b>TORN</b>	LETOYA (CAPITOL)	★
11	14	8	<b>CALL ON ME</b>	JANET & NELLY (VIRGIN)	★
12	15	9	<b>I KNOW YOU SEE IT</b>	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
13	10	20	<b>WHY YOU WANNA</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
14	21	21	<b>ENOUGH CRYIN'</b>	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	★
15	16	11	<b>U AND DAT</b>	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	★
16	7	10	<b>S.E.X.</b>	LYFE JENNINGS (COLUMBIA/SUM)	★
17	12	15	<b>BOSSY</b>	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	★
18	19	7	<b>UNFAITHFUL</b>	RIHANNA (SRP/DEF JAM/DJMG)	★
19	27	24	<b>FLY LIKE A BIRD</b>	MARIAH CAREY (ISLAND/DJMG)	★
20	23	4	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN/INTERSCOPE)	★
21	20	4	<b>CAN'T LET GO</b>	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
22	18	19	<b>DO IT TO IT</b>	CHERISH (SHO'D'NUFF/CAPITOL)	★
23	29	9	<b>I CALL IT LOVE</b>	LIONEL RICHIE (ISLAND/DJMG)	★
24	35	6	<b>GET UP</b>	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	★
25	24	8	<b>ENTOURAGE</b>	OMARION (T.U.G./EPIC/SUM)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	22	47	<b>LOOKING FOR YOU</b>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
27	26	9	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	★
28	37	4	<b>EVERYTIME THA BEAT DROP</b>	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	★
29	2	15	<b>FEELS SO GOOD</b>	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	★
30	25	21	<b>DJ PLAY A LOVE SONG</b>	JAMIE FOXX FEAT. TWISTA (J/RMG)	★
31	31	10	<b>SHINE</b>	LUTHER VANDROSS (J/RMG)	★
32	3	3	<b>MONEY MAKER</b>	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	★
33	33	6	<b>NEED A BOSS</b>	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	★
34	34	28	<b>FIND MYSELF IN YOU</b>	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	★
35	36	7	<b>STUNTIN' LIKE MY DADDY</b>	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	★
36	26	24	<b>WHEN YOU'RE MAD</b>	NE-YO (DEF JAM/DJMG)	★
37	42	15	<b>GHETTO STORY CHAPTER 2</b>	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	★
38	32	17	<b>I LOVE MY B****</b>	BUSTA RHYMES FEAT. KELIS & WILL.I.A.M. (AFTERMATH/INTERSCOPE)	★
39	30	18	<b>GIMME THAT</b>	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	★
40	41	3	<b>DUTTY WINE</b>	TONY MATTERHORN (VP)	★
41	45	11	<b>ME TIME</b>	HEATHER HEADLEY (RCA/RMG)	★
42	40	3	<b>SHE DON'T</b>	LETOYA (CAPITOL)	★
43	36	27	<b>WHAT YOU KNOW</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
44	43	7	<b>NUMBER ONE</b>	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)	★
45	39	26	<b>HUSTLIN'</b>	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)	★
46	40	28	<b>GOOD LUCK CHARM</b>	JAGGED EDGE (COLUMBIA/SUM)	★
47	61	4	<b>THERE'S HOPE</b>	INDIA.ARIE (UNIVERSAL MOTOWN)	★
48	59	17	<b>HMM HMM</b>	BEENIE MAN (SHOCKING VIBES/VIRGIN)	★
49	44	20	<b>I REFUSE</b>	URBAN MYSTIC (SOBE/WARNER BROS.)	★
50	60	2	<b>CHAIN HANG LOW</b>	JIBBS (GEFFEN/INTERSCOPE)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	29	<b>FLY LIKE A BIRD</b>	MARIAH CAREY (ISLAND/DJMG)	★
2	1	6	<b>CAN'T LET GO</b>	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	★
3	3	9	<b>FIND MYSELF IN YOU</b>	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	★
4	4	10	<b>SHINE</b>	LUTHER VANDROSS (J/RMG)	★
5	5	8	<b>I CALL IT LOVE</b>	LIONEL RICHIE (ISLAND/DJMG)	★
6	3	33	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN/INTERSCOPE)	★
7	13	13	<b>ENOUGH CRYIN'</b>	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	★
8	7	23	<b>I REFUSE</b>	URBAN MYSTIC (SOBE/WARNER BROS.)	★
9	3	21	<b>OOH WEE</b>	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	★
10	10	31	<b>JUST CAME HERE TO CHILL</b>	THE ISLEY BROTHERS (DEF SOUL C./ASS-CS/DEF JAM/DJMG)	★
11	11	11	<b>ME TIME</b>	HEATHER HEADLEY (RCA/RMG)	★
12	12	12	<b>PRETTY BABY</b>	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	★
13	13	14	<b>NO WORDS</b>	CHARLIE WILSON (JIVE/ZOMBA)	★
14	14	15	<b>LOOKING FOR YOU</b>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
15	15	16	<b>I'M GONNA BE</b>	DONELL JONES (LAFACE/ZOMBA)	★
16	16	17	<b>YESTERDAY</b>	MARY MARY (MY BLOCK/COLUMBIA/SUM)	★
17	17	18	<b>THERE'S HOPE</b>	INDIA.ARIE (UNIVERSAL MOTOWN)	★
18	18	19	<b>TORN</b>	LETOYA (CAPITOL)	★
19	19	20	<b>CALL ON ME</b>	JANET & NELLY (VIRGIN)	★
20	20	21	<b>THE FACT IS (I NEED YOU)</b>	JILL SCOTT (EPIC/HIDDEN BEACH)	★
21	21	22	<b>UNTIL THE END OF TIME</b>	FREDDIE JACKSON (ORPHEUS)	★
22	22	23	<b>DEJA VU</b>	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	★
23	23	24	<b>SATISFIED</b>	PRINCE (UNIVERSAL REPUBLIC)	★
24	24	25	<b>TAKE CARE OF U</b>	SHANICE (MAJAH/PLAYTIME)	★
25	25	26	<b>IMAGINE ME</b>	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	2	<b>UNTIL THE END OF TIME</b>	FREDDIE JACKSON (ORPHEUS)	★
2	3	7	<b>SYMPHONY OF BROTHERHOOD</b>	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	★
3	7	7	<b>SOLDIER SONG</b>	SAPD (TEE-N-TEE)	★
4	8	4	<b>SWING LOW</b>	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)	★
5	1	1	<b>PHONE TALK</b>	ALYSE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	★
6	6	6	<b>LAY BACK RELAX (THE MESSAGE SONG)</b>	P'TA MON (OKTOPUS)	★
7	4	5	<b>BING BING BAM BAM!!!</b>	2 GUTTA (OKTOPUS)	★
8	11	5	<b>OH</b>	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)	★
9	10	11	<b>REGRETS</b>	HEAVEN DAVIS (WILDCHILD DAVIS)	★
10	1	1	<b>PUT 'EM UP KNUCK BUCK</b>	DA KASHMERE (BITTA)	★
11	5	13	<b>ME &amp; U</b>	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	★
12	14	16	<b>PICK IT UP</b>	K'PRIS (OPHIR)	★
13	9	2	<b>DUMP TRUCK</b>	J-MIZZ (T2/STREET PRIDE)	★
14	35	6	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	★
15	20	6	<b>I KNOW YOU SEE IT</b>	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
16	16	20	<b>I REMEMBER...</b>	MELISSA MORGAN (LU ANN/ORPHEUS)	★
17	12	26	<b>BOOM DRAH</b>	Y.G.O. (NEGRIL WEST/ORPHEUS)	★
18	22	16	<b>WHAT THE LICK READ?</b>	TRIPLE J (BIG SCALE)	★
19	10	10	<b>DO IT WITH NO HANDS</b>	SUGA SUGA (N ZONE)	★
20	27	3	<b>I LIKE THAT</b>	CONCRETE SOULJA (KANTA/STARVING ARTIST RECORDS)	★
21	33	2	<b>GET UP</b>	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	★
22	9	9	<b>BACK AND FORTH</b>	UNIFIED TRIBE (MAGIC MUZIK/IAM)	★
23	3	4	<b>LOLLIPOP</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	★
24	38	49	<b>RUN IT!</b>	CHRIS BROWN (JIVE/ZOMBA)	★
25	23	17	<b>REMEMBER</b>	RENA SCOTT (AMOR/K.E.S.)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	21	<b>ME &amp; U</b>	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	★
2	2	13	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	★
3	3	9	<b>U AND DAT</b>	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	★
4	4	8	<b>IT'S GOIN' DOWN</b>	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
5	9	8	<b>PULLIN' ME BACK</b>	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	★
6	6	22	<b>SNAP YO FINGERS</b>	LIL JON (BME/TVT)	★
7	10	9	<b>SEXY LOVE</b>	NE-YO (DEF JAM/DJMG)	★
8	5	16	<b>DO IT TO IT</b>	CHERISH (SHO'D'NUFF/CAPITOL)	★
9	12	3	<b>SHOULDER LEAN</b>	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	★
10	1	10	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b>	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	★
11	7	13	<b>UNFAITHFUL</b>	RIHANNA (SRP/DEF JAM/DJMG)	★
12	8	17	<b>BOSSY</b>	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	★
13	13	22	<b>SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	★
14	20	5	<b>I KNOW YOU SEE IT</b>	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	★
15	23	5	<b>BUTTONS</b>	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	★
16	21	6	<b>GET UP</b>	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	★
17	15	23	<b>DOING TOO MUCH</b>	PAULA PATTON FEAT. BABY BASH (ARISTA/RMG)	★
18	26	3	<b>LONDON BRIDGE</b>	FERGIE (A&M/INTERSCOPE)	★
19	14	8	<b>DEJA VU</b>	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	★
20	28	4	<b>SEXYBACK</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
21	27	7	<b>VANS</b>	THE PACK (UP ALL NITE/JIVE/ZOMBA)	★
22	6	11	<b>TORN</b>	LETOYA (CAPITOL)	★
23	8	17	<b>GIMME THAT</b>	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	★
24	9	16	<b>WHY YOU WANNA</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
25	22	7	<b>CALL ON ME</b>	JANET & NELLY (VIRGIN)	★

## HITPREDICTOR

DATA PROVIDED BY Promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (82.5)	4
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (74.7)	6
JANET & NELLY Call On Me VIRGIN (92.2)	11
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It DJMG (68.4)	12
LYFE JENNINGS S.E.X. SUM (88.2)	16
RIHANNA Unfaithful DJMG (66.2)	18
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (85.8)	24
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	28
LUDACRIS FEAT. PHARRELL Moneymaker DJMG (71.9)	32
SHAREEFA FEAT. LUDACRIS Need A Boss DJMG (75.0)	33
★ LETOYA She Don't CAPITOL (87.4)	42
JIBBS Chain Hang Low GEFFEN (81.9)	50
SAM M E You Should Be My Girl MOTOWN UNIVERSAL (73.7)	53
THREE 6 MAFIA Side 2 Side sum (66.8)	63
MILLA J FEAT. MARQUES HOUSTON Good Lookin Out UNIVERSAL MOTOWN (76.6)	65
★ MEGAN ROCHELL Floating DJMG (90.3)	68
<b>RHYTHMIC AIRPLAY</b>	
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	5
NE-YO Sexy Love DJMG (82.4)	7
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (75.8)	10
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It DJMG (68.4)	14
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	15
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	16
FERGIE London Bridge A&M (71.8)	18
LUDACRIS FEAT. PHARRELL Moneymaker DJMG (67.9)	26
OMARION Entourage sum (75.1)	28
BROOKE HOGAN About Us WARNER BROS. (82.7)	29
FRAZIE J That Girl sum (65.1)	30
BROWNY BEY Superman A&M (65.4)	32
SHAREEFA FEAT. LUDACRIS Need A Boss DJMG (73.3)	33
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (79.1)	34
JIBBS Chain Hang Low GEFFEN (83.7)	35
LYFE JENNINGS S.E.X. SUM (90.4)	39

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.

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

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COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	31	<b>#1</b> IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) 2 WEEKS	Rodney Atkins Curb		1	31	29	18	NEW STRINGS F.LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA		25
2	2	4	A LITTLE TOO LATE T.KEITH, L. WHITE (T.KEITH, S.EMERICK, D.DILLON)	Toby Keith Dog		2	3	34	12	IN TERMS OF LOVE J.SHANKS (K.OSBORN, D.SCHLITZ)	SheDaisy LYRIC STREET		32
3	5	8	LEAVE THE PIECES J.SHANKS, M.BRANCH (J.HANSON, B.AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		3	33	35	19	A GOOD MAN B.ALLEN, K.FOLLESE (K.FOLLESE, A.FOLLESE, V.SHAW)	Emerson Drive MIDAS/NEW REVOLUTION		33
4	8	7	LIFE AIN'T ALWAYS BEAUTIFUL M.WRIGHT, G.ALLAN (C.GOODMAN, T.L.JAMES)	Gary Allan MCA NASHVILLE		4	34	39	5	TIM MCGRAW N.CHAPMAN (T.SWIFT, L.ROSE)	Taylor Swift BIG MACHINE		34
5	4	21	THE WORLD F.ROGERS (B.PAISLEY, K.LOVELACE, L.T.MILLER)	Brad Paisley Arista Nashville		1	35	41	5	AMARILLO SKY M.KNOX (J.RICH, B.KENNY, R.CLAWSON, B.PURSLEY)	Jason Aldean BROKEN BOW		35
6	6	5	SUMMERTIME B.CANNON, K.CHESENEY (S.MCEWAN, C.WISEMAN)	Kenny Chesney BNA		1	36	38	13	NOTHIN' BUT A LOVE THANG F.ROGERS (C.STAPLETON, S.LESLIE, D.WORLEY)	Darryl Worley 903 MUSIC		36
7	7	6	ME AND MY GANG D.HUFF, RASCAL FLATTS (J.STEELE, T.MULLINS, J.STONE)	Rascal Flatts LYRIC STREET		6	37	40	16	GET OUTTA MY WAY C.BLACK, CAROLINA RAIN (R.E.ORRALL, C.WRIGHT)	Carolina Rain EQUITY		37
8	10	10	BRAND NEW GIRLFRIEND L.MILLER (S.MINOR, B.ALLMAND, J.STEELE)	Steve Holy Curb		8	38	44	23	BEFORE HE CHEATS M.BRIGHT (C.TOMPkins, J.KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		38
9	9	9	BRING IT ON HOME W.KIRKPATRICK, LITTLE BIG TOWN (W.KIRKPATRICK, G.BIECK, T.H.BIECK)	Little Big Town EQUITY		9	39	42	5	IT'S TOO LATE TO WORRY M.BRIGHT, J.O.MESSINA (D.WELLS, A.L.SMITH, R.HARBIN)	Jo Dee Messina Curb		39
10	3	2	DON'T FORGET TO REMEMBER ME M.BRIGHT (M.HAYES, K.LOVELACE, A.GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		2	40	34	20	GOD ONLY CRIES M.D.CLUTE, DIAMOND RIO (T.JOHNSON)	Diamond Rio ARISTA NASHVILLE		30
11	11	12	BUILDING BRIDGES T.BROWN, R.DUNN, K.BROOKS (H.DEVITO, L.WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		11	41	41	14	UNBROKEN GROUND S.HENDRICKS, J.STROUD (J.P.WHITE, J.LEBLANC, K.BERGSNES, G.NICHOLS)	Gary Nichols MERCURY		41
12	12	16	GIVE IT AWAY T.BROWN, G.STRAIT (B.CANNON, B.ANDERSON, J.JOHNSON)	George Strait MCA NASHVILLE		12	42	43	9	ONE WING IN THE FIRE L.REYNOLDS, T.TOMLINSON (T.TOMLINSON, B.PINSON)	Trent Tomlinson LYRIC STREET		42
13	13	13	SUNSHINE AND SUMMERTIME B.GALLIMORE, F.HILL (J.RICH, R.CLAWSON, K.SACKLEY)	Faith Hill WARNER BROS./WRN		13	43	45	9	TENNESSEE GIRL B.CANNON (B.DIFIERO, C.WISEMAN)	Sammy Kershaw CATEGORY 5		43
14	14	15	WOULD YOU GO WITH ME F.ROGERS (S.CAMP, J.S.SHERILL)	Josh Turner MCA NASHVILLE		14	44	49	8	AIN'T MY DAY TO CARE C.HOWARD, E.PITTARELLI (BUE, P.PITARELLI, A.RUSSELL)	Bonnie Raitt Curb		44
15	6	17	WHY, WHY, WHY C.CHAMBERLAIN (B.CURRINGTON, T.MARTIN, V.NESLER)	Billy Currington MERCURY		15	45	46	5	KISS ME IN THE DARK R.FOSTER (R.FOSTER, G.DUCAS)	The Randy Rogers Band MERCURY		45
16	17	19	YEE HAW J.RITCHEY (J.OWEN, C.BEATHARD, K.MARVELL)	Jake Owen RCA		16	46	51	5	<b>HOT SHOT DEBUT</b> FINDING MY WAY BACK HOME B.GALLIMORE (C.STAPLETON, C.WISEMAN)	Lee Ann Womack MERCURY		46
17	18	13	FEELS JUST LIKE IT SHOULD D.GEHRMAN (P.GREEN, B.JAMES, J.POLLARD)	Pat Green BNA		17	47	NEW	1	YOU SAVE ME B.CANNON, K.CHESENEY (B.JAMES, T.VERGES)	Kenny Chesney BNA		47
18	23	24	<b>GREATEST GAINER</b> EVERY MILE A MEMORY B.BEAVERS (D.BENTLEY, B.BEAVERS, S.BOGARD)	Dierks Bentley CAPITOL		18	48	48	14	LIVE TO LOVE ANOTHER DAY D.HUFF, K.URBAN (D.BROWN, K.URBAN)	Keith Urban CAPITOL		48
19	20	21	8TH OF NOVEMBER B.KENNY, J.RICH, P.WORLEY (B.KENNY, J.RICH)	Big & Rich WARNER BROS./WRN		19	49	57	2	WHY ME B.CHANCEY (S.NIELSON, J.HINSON)	The Lost Trailers BNA		49
20	21	22	FINDIN' A GOOD MAN J.STOVER (J.STOVER, B.D.MAHER, C.KOESSEL)	Danielle Peck BIG MACHINE		20	50	NEW	1	SOME PEOPLE D.HUFF (D.MATKOSKY, D.BROWN, J.COTTEN)	LeAnn Rimes ASYLUM-CURB		50
21	22	15	SWING F.ROGERS (C.STAPLETON, F.ROGERS)	Trace Adkins CAPITOL		21	51	47	14	DO WE STILL B.CHANCEY, T.BROWN, K.LAW (R.LYNN, R.CROSBY, W.RAMBAUX)	Rockie Lynne UNIVERSAL SOUTH		46
22	26	7	I LOVED HER FIRST W.ALDRIDGE (W.ALDRIDGE, E.PARK)	Heartland LOFTON CREEK		22	52	ME-ENTRY	2	THE REASON WHY V.GILL, J.HOBBS, J.NIEBANK (V.GILL, G.NICHOLSON)	Vince Gill MCA NASHVILLE		52
23	27	4	LIKE RED ON A ROSE A.KRAUSS (R.L.CASTLEMAN, M.CASTLEMAN)	Alan Jackson ARISTA NASHVILLE		23	53	51	2	MY LITTLE GIRL B.GALLIMORE, T.MCGRAW (T.DOUGLAS, T.MCGRAW)	Tim McGraw Curb		51
24	28	8	MOUNTAINS M.BRIGHT (R.MCDONALD, L.BOONE, P.NELSON)	Lonestar BNA		24	54	56	2	INNOCENCE D.HUFF, C.WISEMAN (S.BUXTON, J.STOVER, D.BERG, G.MIDDLEMAN)	Sarah Buxton LYRIC STREET		54
25	24	26	I DON'T KNOW WHAT SHE SAID T.JOHNSON, R.L.FEEK (C.BATTEN, K.BLAZYL, TURNER)	Blaine Larsen GIANTSLAYER/BNA		24	55	NEW	1	LITTLE BIT OF LIFE K.STEGALL, P.ODDINELL (T.MULLINS, D.WELLS)	Craig Morgan BROKEN BOW		55
26	31	8	LIFE IS A HIGHWAY D.HUFF, RASCAL FLATTS (T.COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		26	56	NEW	1	THE WOMAN IN MY LIFE F.ROGERS, P.VASSAR (P.VASSAR, J.WOOD-VASSAR)	Phil Vassar ARISTA NASHVILLE		56
27	25	10	CALIFORNIA GIRLS G.WILSON, J.RICH, M.WRIGHT (G.WILSON, J.RICH, M.WRIGHT)	Gretchen Wilson COLUMBIA		25	57	55	3	CHEAPEST MOTEL M.GEIGER, T.BYRD (M.GEIGER, T.MATTHEWS, C.OEGGES)	Tracy Byrd BLIND MULE/NEW REVOLUTION		55
28	30	11	LOVE YOU J.STOVER (J.KNOWLES, T.SUMMAR)	Jack Ingram BIG MACHINE		28	58	NEW	1	I'LL WAIT FOR YOU B.CANNON (H.ALLEN, B.ANDERSON)	Joe Nichols UNIVERSAL SOUTH		58
29	32	6	SOME PEOPLE CHANGE M.WRIGHT, J.GENTRY, E.MONTGOMERY (M.DULANEY, J.SELLERS, N.THRASHER)	Montgomery Gentry COLUMBIA		29	59	53	4	I'VE GOT FRIENDS THAT DO B.GALLIMORE, T.MCGRAW, D.SMITH (B.BEAVERS, B.WARREN, B.WARREN, T.MCGRAW)	Tim McGraw Curb		53
30	36	2	WANT TO B.GALLIMORE, K.BUSH (J.NETTLES, K.BUSH, B.PINSON)	Sugarland MERCURY		30	60	54	5	YOU DON'T KNOW A THING S.AZAR (S.AZAR, R.FOSTER)	Steve Azar DANG/MIDAS/NEW REVOLUTION		52



Fourth single from "Some Hearts" reaches new peak position, gaining 1.4 million audience impressions.



Singer's seventh charted single achieves Airpower; takes chart's biggest gain (3.9 million impressions).



Duo cracks top 30 in second chart week, draws 6.2 million impressions at 88 monitored signals.

## HITPREDICTOR

DATA PROVIDED BY

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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
<b>COUNTRY</b>		<b>FAITH HILL</b> Sunshine And Summertime WARNER BROS. (75.7)	13	<b>RASCAL FLATTS</b> Life Is A Highway LYRIC STREET (86.9)	26
<b>RODNEY ATKINS</b> If You're Going Through Hell CURB (75.0)	1	<b>JOSH TURNER</b> Would You Go With Me MCA NASHVILLE (80.5)	14	<b>GRETCHEN WILSON</b> California Girls COLUMBIA (81.0)	27
<b>TOBY KEITH</b> A Little Too Late SHOW DOG (87.0)	2	<b>☆ DIERKS BENTLEY</b> Every Mile A Memory CAPITOL (81.2)	18	<b>☆ MONTGOMERY GENTRY</b> Some People Change COLUMBIA (83.7)	29
<b>THE WRECKERS</b> Leave The Pieces WARNER BROS. (79.1)	3	<b>HEARTLAND</b> I Loved Her First LOFTON CREEK (82.6)	22	<b>JASON ALDEAN</b> Amarillo Sky BROKEN BOW (81.0)	35
<b>GARY ALLAN</b> Life Ain't Always Beautiful MCA NASHVILLE (87.6)	4	<b>☆ ALAN JACKSON</b> Like Red On A Rose ARISTA (77.4)	23	<b>TRENT TOMLINSON</b> One Wing In The Fire LYRIC STREET (89.4)	42
<b>BROOKS &amp; DUNN</b> Building Bridges ARISTA NASHVILLE (85.9)	11	<b>LONESTAR</b> Mountains BNA (89.6)	24		
<b>GEORGE STRAIT</b> Give It Away MCA NASHVILLE (95.5)	12	<b>BLAINE LARSEN</b> I Don't Know What She Said BNA (75.1)	25		

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BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## LABEL CHANGE PUTS WOMACK IN FAST LANE

After being reassigned from MCA Nashville to sister imprint Mercury, Lee Ann Womack posts her fastest start on Hot Country Songs. Arriving with 1.2 million audience impressions at No. 46, Womack's first outing on her new label is "Finding My Way Back Home." Her previous career-high debut came in the Oct. 21, 2000, issue when "Ashes by Now" popped on at No. 49. That song peaked at No. 4 in March 2001. Womack's new album is due in the fall.



High atop the chart, Rodney Atkins dominates for a second week with "If You're Going Through Hell." Atkins is the third artist this year to hold more than one week with an inaugural appearance atop the chart. Carrie Underwood spent six weeks with "Jesus, Take the Wheel" in January, and Bon Jovi (with Jennifer Nettles) logged two weeks in May with "Who Says You Can't Go Home." Atkins is the sixth artist this year to ring the top bell for the first time. —Wade Jessen

**AUG 19 2006** **LATIN Billboard**

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	3	4	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	1	1	3	#1 LABIOS COMPARTIDOS	Mana	1
2	2	4	20	HIPS DON'T LIE	Shakira Featuring Wyclef Jean	1
3	3	2	22	DOWN	Rakim & Ken-Y	1
4	5	3	16	ANGELITO	Don Omar	1
5	4	5	18	CAILE	Tito El Bambino	2
6	6	7	18	MAS ALLA DEL SOL	Juan Sebastian	6
7	11	10	8	GREATEST HITS ESTOY CON EL Y PIENSO EN TI	Anais	7
8	9	17	1	LA BOTELLA	Mach & Daddy	8
9	7	8	8	NO, NO, NO	Thalia Featuring Anthony "Romeo" Santos	4
10	8	9	27	ALIADO DEL TIEMPO	Mariano Barba	6
11	15	26	8	PAM PAM	Wisin & Yandel	11
12	10	6	18	DIGANLE	Conjunto Primavera	6
13	24	20	3	TE COMPRO	Duelo	13
14	30	42	4	DE RODILLAS TE PIDO	Alegres De La Sierra	14
15	14	19	7	A TI	Ricardo Arjona	14
16	18	47	3	TENGO UN AMOR	Toby Love Featuring Rakim & Ken-Y	16
17	13	29	4	(WHEN YOU GONNA) GIVE IT UP TO ME	Sean Paul Featuring Keyshia Cole	13
18	16	15	27	MACHUCANDO	Daddy Yankee	2
19	21	30	11	PAYASO LOCO	Patrulla 81	19
20	12	12	30	UN BESO	Aventura	6
21	17	21	18	VOLVERTE A AMAR	Alejandra Guzman	6
22	26	23	18	COMO DUELE (BARRERA DE AMOR)	Noelia	8
23	32	31	2	SALIO EL SOL	Don Omar	23
24	37	28	5	LAS NOCHES SON TRISTES	Noriega Featuring Angel & Khriz & Divino	24
25	19	24	8	MARIPOSAS	Enanitos Verdes	19

Track notches most weeks, 14, at No. 1 on Latin Rhythm Airplay. Wisin & Yandel's "Rakale" led that chart for 12 weeks.

Belanova's set bows on Electronic Albums (No. 19) and Top Latin Albums (No. 71).

Mach & Daddy, at No. 8, enter Heatseekers chart at No. 41 (up 22%).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	3	4	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
16	20	16	7	CHA CHA	Chelo	16
27	31	38	8	DETALLES	Yahir	27
28	23	18	10	ALGUIEN TE VA A HACER LLORAR	Intocable	17
29	28	11	11	ME VOY	Julietta Venegas	9
30	34	40	3	FLOW NATURAL	Tito El Bambino Featuring Beenie Man & Ines	30
31	27	33	15	NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle Featuring Yuridia	8
32	33	27	6	CHEVERE	Voltio Featuring Notch	27
33	22	14	9	ESTE CORAZON	RBD	10
34	46	35	5	ME MATAS	Rakim & Ken-Y	34
35	38	36	6	NO QUIERE NOVID	Nejo Featuring Tego Calderon	35
36	25	22	14	HERE WE GO YO	Hector "El Father" Bambino Featuring El Presidente	15
37	50	-	2	POR TI	Belanova	37
38	41	39	11	NO ES UNA NOVELA	Monchy & Alexandra	31
39	45	34	13	VOY A LLORAR POR TI	Los Rieleros Del Norte	20
40	49	-	2	REENCUENTRO	Banda Pequenos Musical	40
41	42	-	2	DONDE ESTAS?	Alacranes Musical	41
42	40	37	6	DEJALE CAER TO' EL PESO	Yomo Featuring Hector "El Father"	33
43	RE-ENTRY	10	10	ADIOS A MI AMANTE	Grupo Montez De Durango	18
44	HOT SHOT DEBUT	1	1	ANTES DE QUE TE VAYAS	Marco Antonio Solis	44
45	39	32	13	UNA CANCION QUE TE ENAMORE	Servando Y Florentino	13
46	RE-ENTRY	3	3	ME & U	Cassie	38
47	29	25	6	TE MANDO FLORES	Fonseca	25
48	47	48	3	QUE PRECIO TIENE EL CIELO	Marc Anthony	43
49	36	46	6	PROMISCUO	Nelly Furtado Featuring Timbaland	36
50	48	-	2	DETRAS DE LA PUERTA	El Chapo De Sinaloa	47

**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	1	12	#1 DON OMAR	King Of Kings	2	1
2	2	3	4	MARC ANTHONY	Sigo Siendo Yo		2
3	4	4	34	DADDY YANKEE	Barrio Fino: En Directo	●	1
4	3	2	4	VARIOUS ARTISTS	Hector Bambino "El Father" Present: Los Rompe Discotekas		1
5	5	5	39	WISIN & YANDEL	Pa'l Mundo	2	1
6	HOT SHOT DEBUT	1	1	LOS BUKIS	30 Recuerdos		6
7	6	6	20	VARIOUS ARTISTS	NOW Latino		1
8	NEW	1	1	LOS TIGRES DEL NORTE	La Banda Del Carro Rojo		8
9	7	7	23	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	○	2
10	9	8	34	CALLE 13	Calle 13	○	6
11	15	14	67	AVENTURA	God's Project	□	5
12	10	13	44	RBD	Nuestro Amor	□	1
13	13	10	7	DIANA REYES	Las No. 1 De La Reina		4
14	11	17	18	JUAN GABRIEL	La Historia Del Divo		4
15	8	9	6	EMMANUEL	Historias De Toda La Vida... Los Exitos		8
16	19	16	11	VICENTE FERNANDEZ	The Living Legend		7
17	14	11	14	GRUPO MONTEZ DE DURANGO	Borrón Y Cuenta Nueva		1
18	17	19	33	RICARDO ARJONA	Adentro	□	3
19	12	12	7	ALACRANES MUSICAL	A Paso Firme	○	3
20	18	21	19	MONCHY & ALEXANDRA	Exitos Y Mas		9
21	20	20	6	JULIETA VENEGAS	Limon Y Sal		8
22	23	25	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2		15
23	16	15	4	VARIOUS ARTISTS	Alfredo Ramirez Corral: Libres		7
24	26	31	6	ANA GABRIEL	Historia De Una Reina		5
25	22	23	61	SHAKIRA	Fijacion Oral Vol. 1	●	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
26	NEW	1	1	LOS ACOSTA	Para Ti... Nuestra Historia		26
27	30	33	18	RBD	FBD: Live In Hollywood	□	6
28	NEW	1	1	LOS ANGELES DE CHARLY	Para Ti... Nuestra Historia		28
29	29	22	9	DUERO	Relaciones Conflictivas		7
30	25	26	23	ANDREA BOCELLI	Amor		2
31	27	30	77	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico: De Los Caminantes		22
32	24	29	27	ROCIO DUCAL	Amor Eterno: Los Exitos	○	2
33	37	71	3	PACE SETTER	MACH & DADDY		33
34	21	18	8	JOAN SEBASTIAN	Ma' Alla Del Sol		7
35	47	-	2	GREATEST HITS LA MAFIA	La Historia De La Mafia... Los Exitos		35
36	28	28	35	DON OMAR	Da Hitman Presents Reggaeton Latino		1
37	44	57	8	GLORIA TREVI	La Trayectoria		29
38	35	38	72	LUNY TUNES & BABY RANKS	Mas Flow 2	□	2
39	40	39	14	LOS TUCANOS DE TIJUANA	En Vivo - Siempre Contigo		23
40	31	32	9	PATRULLA 81	Terra Externa		3
41	38	44	97	JUANES	Mi Sangre	●	1
42	33	42	12	LOS CADETES DE LINARES	Las Jiras Canonas		33
43	51	63	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Kumbia Kings Live	○	18
44	49	43	10	TITO EL BAMBINO	Toz Of The Line	●	3
45	32	37	13	VICTOR MANUELLE	Decision Unanime		6
46	36	34	5	VARIOUS ARTISTS	Greatest Hits Duranguenses 2000-2005		21
47	39	35	4	REIK	Sesion Metropolitana		35
48	41	50	17	BRONCO: EL GIGANTE DE AMERICA	30 Historias De Un Gigante		17
49	34	41	7	RBD	Rebelde	2	2
50	64	68	2	ANA GABRIEL	Dos Amores Un Amante	○	22

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
51	60	54	35	JOSE JOSE	La Historia Del Principe		12
52	54	47	4	CUISILLOS	Amor Gitano		25
53	48	49	49	LOS TIGRES DEL NORTE	20 Nortenas Famosas		4
54	42	36	8	FRANKIE J	Un Nuevo Dia		9
55	46	45	18	LOS TIGRES DEL NORTE	Historias Que Contar		2
56	56	56	22	GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos		20
57	53	27	8	VICENTE FERNANDEZ	The Living Legend (Box Set)		27
58	50	51	14	LA OREJA DE VAN GOGH	Guapa		5
59	58	40	16	ALICIA VILLARREAL	Orgullo De Mujer	○	8
60	62	53	39	REIK	Reik	○	34
61	63	62	44	JENNI RIVERA	Parrandera, Rebelde Y Atrevida	□	10
62	61	46	6	LOS HURACANES DEL NORTE	Puro Pa' Arriba		22
63	RE-ENTRY	12	12	RIGO TOVAR	La Historia De Un Idolo		17
64	57	52	9	ENANITOS VERDES	Pescado Original		37
65	68	65	36	MARCO ANTONIO SOLIS	La Historia Continua... Parte II		2
66	52	48	27	VARIOUS ARTISTS	Luny Tunes: Mas Flow 1: The Beginning		27
67	59	67	78	JAVIER SOLIS	Tesoros De Coleccion		21
68	65	74	11	CHALINO SANCHEZ	Coleccion De Oro		54
69	43	24	3	GISSELLE	Libre		24
70	70	70	12	JENNI RIVERA	En Vivo Desde Hollywood		39
71	NEW	1	1	BELANOVA	Dulce Beat		71
72	NEW	1	1	VARIOUS ARTISTS	Gira Romantica: Viento Y Sol		72
73	66	72	5	LOS TEMERARIOS	Las 30 Super Pegaditas		60
74	55	-	7	GRUPO BRYNDIS	Mas Que Romanticos		55
75	RE-ENTRY	15	15	ANAIS	Asi Soy Yo		11



AIRPLAY CHARTS: Panels of 26 Latin pop, 12 tropical, 13 Latin rhythm, 50 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

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# LATIN

# Billboard DANCE

AUG  
19  
2006

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	2	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	3	A TI	RICARDO ARJONA (SONY BMG NORTE)
4	5	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
5	7	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
6	6	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)
7	4	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
8	10	DETALLES	YAHIR (WARNER LATINA)
9	8	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
10	9	ESTE CORAZON	RBD (EMI TELEVISIA)
11	12	POR TI	BELANOVA (UNIVERSAL LATINO)
12	16	ESTOY CON EL Y PIENSO EN TI	ANAS (UNIVISION)
13	11	LA BOTELLA	MACH & DADDY (UNIVERSAL LATINO)
14	14	QUE ME ALCANCE LA VIDA	SIN BANDEIRA (SONY BMG NORTE)
15	15	DE QUE NOS VALE	GISSELLE (UNIVERSAL LATINO)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	NOW LATINO (THE EM GROUP/EPIC/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	3	RBD	NUUESTRO AMOR (EMI TELEVISIA)
3	4	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	2	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
5	5	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
6	6	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
7	10	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
8	7	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	11	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
10	9	ANDREA BCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
11	8	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
12	17	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)
13	13	JUANES	MI SANGRE (SURCA/UNIVERSAL LATINO)
14	20	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI TELEVISIA)
15	14	REIK	SESION METROPOLITANA (SONY BMG NORTE)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)
2	4	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
3	5	ANGELITO	DDN OMAR (VI/MACHETE)
4	7	USTED ABUSO	MARLON FEATURING INDIA (SGZ/UNIVISION)
5	19	ESTOY CON EL Y PIENSO EN TI	ANAS (UNIVISION)
6	10	NUUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
7	6	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
8	17	LA BOTELLA	MACH & DADDY (UNIVERSAL LATINO)
9	3	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
10	12	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
11	14	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
12	13	LA AVISPA	ZACARIAS FERREIRA (J&N)
13	11	LOS INFIELES	AVENTURA (PREMIUM LATIN)
14	18	AY AMOR, CUANDO HABLAN LAS MIRADAS	GUAYACAN (SONY BMG NORTE)
15	20	NO QUIERE NOVIO	NEJO FEATURING TEGO CALDERON (FLOW/UNIVERSAL LATINO)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
4	4	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
5	-	GISSELLE	LIBRE (UNIVERSAL LATINO)
6	6	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
7	5	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
8	7	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
9	8	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
10	9	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
11	11	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY (PUTUMAYO)
12	10	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
13	13	VARIOUS ARTISTS	30 SONEROS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
14	12	ANDY MONANEZ	SALSA CON REGGAETON (SGZ/UNIVISION/UG)
15	-	VARIOUS ARTISTS	30 SALSAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	6	TE COMPRO	DUELO (UNIVISION)
3	2	DIGANLE	CONJUNTO PRIMAVERA (FONOVISA)
4	7	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
5	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
6	5	PAYASO LOCO	PATRUILLA 81 (DISA)
7	4	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
8	9	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISA)
9	12	REENCUENTRO	BANDA PEQUENOS MUSICAL (FONOVISA)
10	8	DONDE ESTAS?	ALACRANES MUSICAL (UNIVISION)
11	13	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
12	11	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
13	21	TE QUIERO ASI	VALENTIN ELIZALDE (UNIVERSAL LATINO)
14	15	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)
15	10	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIVISION/DISA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
2	-	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISA/UG)
3	2	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
4	5	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
5	3	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
6	1	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
7	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN JEY VOL. 2 (FREDDIE)
8	4	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
9	-	LOS ACOSTA	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
10	-	LOS ANGELES DE CHARLY	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
11	9	DUELO	RELACIONES CONFICTIVAS (UNIVISION/UG)
12	8	LOS CAMINANTES	TESOROS DE COLECCION...LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
13	6	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
14	16	LA MAFIA	LA HISTORIA DE LA MAFIA...LOS EXITOS (MOCK & ROLL/SONY BMG NORTE)
15	13	LOS TUCANES DE TIJUANA	EN VIVO...SIEMPRE CONTIGO (UNIVISION/UG)

HOT DANCE CLUB PLAY		HOT DANCE CLUB PLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	4	#1 C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
2	3	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
3	2	FACE THE MUSIC	CONJURE ONE NETWORK PROMO
4	1	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN
5	7	HIGHER	SANNY X FEATURING TINA CHARLES WIZARD 0006
6	8	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
7	10	LOST	ROGER SANCHEZ STEALTH PROMO/ULTRA
8	9	HES A PIRATE (TIESTO/FRISCIA & LAMBOY MIXES)	HANS ZIMMER WALT DISNEY PROMO
9	11	LET ME HEAR THE MUSIC	L.E.X. FEATURING NIKI HARIS SMP PROMO
10	6	UNFAITHFUL	RIHANNA SRP DEF JAM PROMO/IOJMG
11	19	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
12	24	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA PROMO/RMG
13	18	STRUT	KEVIN AVIANEA LIZA PROMO
14	5	THE TIME	CHRIS THE GREEK PANAGHI DJG PROMO
15	26	TURN IT UP	PARIS HILTON WARNER BROS. 42902
16	22	THE GLAMOROUS LIFE	T-FUNK FEAT. INAYA DAY SILVER LABEL 2506/TOMMY BOY
17	15	TO CALL MY OWN	BARTON NETSPHERES PROMO
18	23	MOVIN ON	DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM
19	16	YOU CAN TURN ME ON	MUZZAIK FEAT. MIA SILVER LABEL 2500/TOMMY BOY
20	32	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG & M. PROMOTIONS/INTERSCOPE
21	14	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
22	27	I FEEL FOR YOU	JOHN KANO PROJECT FEAT. GIA 7 LIVE 011/MUSIC PLANT
23	12	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW SILVER LABEL 2505/TOMMY BOY
24	26	SOMEBODY	RICHARD VISSON FEAT. STRANGER DAYS SOLMATIC 1079/SYSTEM
25	21	I WILL	DOLCE PURCHASE PROMO

TOP ELECTRONIC ALBUMS		TOP ELECTRONIC ALBUMS	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	#1 GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC
2	2	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN
3	3	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*
4	4	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT10/SIRIUS/LAWLESS/GEFFEN 00587*/INTERSCOPE
5	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
6	6	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064
7	7	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER SKINT 56814/ASTRALWERKS
8	4	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.
9	9	OAKENFOLD	A LIVELY MIND MAVERICK 49900/WARNER BROS.
10	11	ZERO 7	THE GARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG
11	10	PET SHOP BOYS	FUNDAMENTAL RHINO 79525
12	13	DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 ULTRA 1411
13	12	PEACHES	IMPEACH MY BUSH XL 201*/BEGGARS GROUP
14	14	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE
15	15	CUT CHEMIST	THE AUDIENCE'S LISTENING BEATDOWN 48599/WARNER BROS.
16	17	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SOUND BIRD 09/BLACK HOLE
17	16	LOUIE DEVITO	DANCE FACTORY: LEVEL 4 DEE VEE 0016
18	18	THEIEVRY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095
19	NEW	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301
20	19	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354
21	23	GOLDFRAPP	SUPERNATURE MUTE
22	RE-ENTRY	HOT CHIP	THE WARNING ASTRALWERKS 62814*
23	25	DEPECHE MODE	PLAYING THE ANGEL SIREN/REPRISE 49346*/WARNER BROS.
24	RE-ENTRY	GOTAN PROJECT	LAUTICOD XL 195*/BEGGARS GROUP
25	20	KNIFE	SILENT SHOUT RASID/BRILLE 9326/MUTE

HOT DANCE AIRPLAY		HOT DANCE AIRPLAY	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 UNFAITHFUL	RIHANNA SRP DEF JAM/IOJMG
2	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
3	4	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
4	6	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
5	5	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB FUEL 2000
6	7	WHAT'S LEFT OF ME	NICK LACHEY JIVE/ZOMBA
7	2	GET TOGETHER	MADONNA WARNER BROS.
8	13	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
9	11	TRACKING TREASURE DOWN	GABRIEL & ORESSEN ORGANIZED NATURE
10	9	CUT	PLUMB CURB
11	12	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC
12	8	STARS ARE BLIND	PARIS HILTON WARNER BROS.
13	14	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
14	10	FASTER KILL PUSSYCAT	OAKENFOLD FEAT. BRITTANY MURPHY MAVERICK/REPRISE
15	17	CALL ON ME	JANET & NELLY VIRGIN
16	15	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW SILVER LABEL/TOMMY BOY
17	16	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN EPIC
18	20	IT'S TOO LATE	EVERMORE WARNER BROS.
19	19	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL/TOMMY BOY
20	24	WHAT A FEELING	PETER DINKLAGE & DOMINICO NERVOUS
21	18	WHO KNEW	PINK LAFACE/ZOMBA
22	NEW	SATELLITES	SEPTEMBER ROBBINS
23	22	PIECE OF HEAVEN	AKIRA SASSO
24	23	ALIVE	DA BUZZ AIRUS
25	21	MIRACLE	CASCADA ROBBINS

AUG 19 2006

# HITS OF THE WORLD

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN) AUGUST 8, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	ANSWER (PAPER JACKET) GLAY FT. KYOSUKE HIMURO TOSHIBA/EMI	
2	1	2	1	4 HOT WAVE (CD+DVD) KUMI KODA AVEX TRAX	
NEW	NEW	3	2	AOZORA PEDARU (FIRST LTD VERSION A) ARASHI J-STORM	
4	NEW	4	NEW	AOZORA PEDARU (FIRST LTD VERSION B) ARASHI J-STORM	
5	NEW	5	NEW	ANSWER (TALL CASE) GLAY FT. KYOSUKE HIMURO TOSHIBA/EMI	
6	NEW	6	NEW	YUME KUI (CD+DVD) AI OOTSUKA AVEX TRAX	
7	NEW	7	NEW	HAVA RAVA (FIRST LTD VERSION) WAT UNIVERSAL	
8	NEW	8	NEW	SHAMROCK (FIRST LTD VERSION) UVERWORLD SONY	
9	3	9	3	TO U BANK BAND TOYS FACTORY	
10	NEW	10	NEW	AOZORA PEDARU (ORIGINAL VERSION) ARASHI J-STORM	

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.) AUGUST 6, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	3	2	3	UNFAITHFUL RIHANNA SRP/DEF JAM	
3	2	3	2	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
4	41	4	41	EVERYTIME WE TOUCH CASCADA ALL AROUND THE WORLD	
5	35	5	35	STARS ARE BLIND PARIS HILTON WARNER BROS.	
6	5	6	5	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR	
7	4	7	4	SMILE LILY ALLEN REGAL/PARLOPHONE	
8	8	8	8	VOODOO CHILD ROGUE TRADERS COLUMBIA	
9	12	9	12	LAST REQUEST PAOLO NUTINI ATLANTIC	
10	9	10	9	EMPIRE KASABIAN COLUMBIA	

THIS WEEK		LAST WEEK		(MEDIA CONTROL) AUGUST 8, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	DANKE XAVIER NAIDOO NAIDOO RECORDS	
2	2	2	2	'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO	
3	4	3	4	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
4	5	4	5	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
NEW	NEW	5	NEW	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
6	6	6	6	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
7	7	7	7	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
8	3	8	3	ZEIT DASS SICH WAS DREHT HERBERT GROHMEYER FT. AMADOU COLUMBIA	
9	8	9	8	STARS ARE BLIND PARIS HILTON WARNER BROS.	
10	NEW	10	NEW	LIKE THE WIND VIBEKINGZ FT. MALIQ URBAN	

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 19, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	3	2	3	SEXYBACK (MAIN EXPLICIT VERSION) JUSTIN TIMBERLAKE JIVE/ZOMBA	
3	2	3	2	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
4	4	4	4	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR	
5	5	5	5	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/LAVA	
6	6	6	6	UNFAITHFUL RIHANNA SRP/DEF JAM	
7	7	7	7	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
8	8	8	8	VOODOO CHILD ROGUE TRADERS COLUMBIA	
9	11	9	11	STARS ARE BLIND (ALBUM VERSION) PARIS HILTON WARNER BROS.	
10	10	10	10	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE	
11	9	11	9	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD	
12	NEW	12	NEW	PROMISCUOUS (ALBUM VERSION) NELLY FURTADO FT. TIMBALANO MOSLEY/GEFFEN	
13	16	13	16	WHO KNEW PINK LAFAÇE/ZOMBA	
14	15	14	15	SMILE LILY ALLEN REGAL/PARLOPHONE	
15	13	15	13	SHE MOVES IN HER OWN WAY THE KOOKS VIRGIN	
16	14	16	14	LAST REQUEST (ALBUM VERSION) PAOLO NUTINI ATLANTIC	
17	NEW	17	NEW	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR	
18	19	18	19	IN THE MORNING RAZORLIGHT VERTIGO	
19	17	19	17	SMILE FACES GNARLS BARKLEY DOWNTOWN/LAVA	
20	20	20	20	MANEATER (ALBUM VERSION) NELLY FURTADO MOSLEY/GEFFEN	

THIS WEEK		LAST WEEK		(SNEP/FOP/TITE-LIVE) AUGUST 9, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	COUP DE BOULE LA PLAGE UP MUSIC	
2	NEW	2	NEW	FACON SEX TRIBAL KING ULM	
3	2	3	2	ZIDANE Y VA MARQUER CAUET ULM	
4	4	4	4	ROC NADIYA COLUMBIA	
5	5	5	5	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
6	3	6	3	SUNNY CHRISTOPHE WILLEM VOGUE	
7	6	7	6	DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUÑOZ GLOBOMEDIA	
8	8	8	8	C CHO, CA BRULE (RAI'N B FEVER 2) MAGIC SYSTEM COLUMBIA	
9	7	9	7	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
10	10	10	10	ON EST LA BABY HIP HOP WAGRAM	

THIS WEEK		LAST WEEK		(ARIA) AUGUST 6, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	2	2	2	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
NEW	NEW	3	NEW	MISTAKE STEPHANIE MCINTOSH UMA	
4	5	4	5	PROMISCUOUS NELLY FURTADO FT. TIMBALANO MOSLEY/GEFFEN	
5	3	5	3	UNFAITHFUL RIHANNA SRP/DEF JAM	
NEW	NEW	6	NEW	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
7	6	7	6	THIS TIME I KNOW IT'S FOR REAL THE YOUNG DIVAS SONY BMG	
8	4	8	4	WHO KNEW PINK LAFAÇE/ZOMBA	
9	7	9	7	TEMPERATURE SEAN PAUL VP/ATLANTIC	
10	10	10	10	WHAT'S LEFT OF ME NICK LACHEY JIVE	

THIS WEEK		LAST WEEK		(SOUNDSCAN) AUGUST 19, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	SEXYBACK (MAIN EXPLICIT VERSION) JUSTIN TIMBERLAKE JIVE/SONY BMG	
2	3	2	3	LONDON BRIDGE (EXPLICIT VERSION) Fergie A&M/INTERSCOPE/UNIVERSAL	
3	1	3	1	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
4	2	4	2	PROMISCUOUS NELLY FURTADO FT. TIMBALANO MOSLEY/GEFFEN/UNIVERSAL	
5	6	5	6	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/SONY BMG MUSIC	
6	4	6	4	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC/SONY BMG MUSIC	
7	7	7	7	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE/UNIVERSAL	
8	8	8	8	DEJA VU (ALBUM VERSION) BEYONCE FT. JAY-Z MUSIC WORLD/COLUMBIA/SONY BMG	
NEW	NEW	9	NEW	SUDDENLY I SEE KT TUNSTALL RELENTLESS/VIRGIN/EMI	
10	NEW	10	NEW	WAITING ON THE WORLD TO CHANGE JOHN MAYER AWARE/COLUMBIA/SONY BMG	

THIS WEEK		LAST WEEK		(FIMI/NIELSEN) JULY 30, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	SIAMO UNA SQUADRA FORTISSIMI CHECCO ZALONE UNIVERSO	
2	2	2	2	SEI PARTY DI ME ZERO ASSOLUTO UNIVERSO	
3	4	3	4	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
4	NEW	4	NEW	SEVEN NATION ARMY THE WHITE STRIPES XL	
5	3	5	3	CUORE AZZURRO POOH ATLANTIC	
6	6	6	6	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
7	8	7	8	STOP! DIMENTICA TIZIANO FERRO CAPITOL	
8	5	8	5	AN EASIER AFFAIR GEORGE MICHAEL AEGEAN/EPIC	
9	7	9	7	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO	
10	9	10	9	STARS ARE BLIND PARIS HILTON WARNER BROS.	

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA) AUGUST 9, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	2	1	2	VIVIR PARA CONTARLO B/W HACIENDO LD VIOLADORES DEL VERSO BOACOR	
2	5	2	5	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
3	3	3	3	DIABULUS IN MUSICA MAGO DE OZ DRO	
4	4	4	4	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	
5	6	5	6	GET TOGETHER MADONNA WARNER BROS.	
6	1	6	1	SUMMER LOVE DAVID TAVARE VALE MUSIC	
7	10	7	10	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
8	7	8	7	STRANGER IN MOSCOW MICHAEL JACKSON EPIC	
9	19	9	19	AUTOMATIC IMPERFECTION MARLANGO SUBTERFUGE RECORDS	
10	16	10	16	BILLIE JEAN MICHAEL JACKSON EPIC	

THIS WEEK		LAST WEEK		(BMSA) AUGUST 8, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	3	1	3	ALLISON ALLISON SONY BMG	
2	1	2	1	ZOE MEMO REX COMMANDER Y EL CORAZON ATOMICA EMI	
3	2	3	2	VARIOUS ARTISTS SECTOR BEAT 100.9 VOL. 3 WARNER MUSIC/MAS	
4	4	4	4	SHAKIRA ORAL FIXATION VOL. 2 EPIC	
5	7	5	7	THE BLACK EYED PEAS MONKEY BUSINESS INTERSCOPE	
6	8	6	8	BELANOVA DULCE BEAT UNIVERSAL	
7	12	7	12	GLORIA TREVI LA TRAYECTORIA UNIVISION	
8	5	8	5	JULIETA VENEGAS LIMON Y SAL SONY BMG	
9	13	9	13	DIVISION MINUSCULA DEFECTO PERFECTO UNIVERSAL	
10	6	10	6	MADONNA I'M GOING TO TELL YOU A SECRET WARNER BROS.	

THIS WEEK		LAST WEEK		(PROMUVI) AUGUST 9, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	5	1	5	COUP DE BOULE LA PLAGE UP MUSIC	
2	1	2	1	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
3	2	3	2	ROC NADIYA COLUMBIA	
4	3	4	3	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
5	6	5	6	MANEATER NELLY FURTADO MOSLEY/GEFFEN	

THIS WEEK		LAST WEEK		(ALBUMS)	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	LAURENT VOULZY LA SEPTIEME VAGUE RCA	
2	2	2	2	MUSE BLACK HOLES AND REVELATIONS HELIUM 3	
3	7	3	7	RENAUD 100 CHANSONS EMI	
4	3	4	3	RAPHAEL CARAVANE CAPITOL	
5	4	5	4	GRAND CORPS MALADE MIDI 20 AZ	

THIS WEEK		LAST WEEK		(MEDIA CONTROL) AUGUST 7, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
2	6	2	6	UNFAITHFUL RIHANNA SRP/DEF JAM	
3	10	3	10	COUP DE BOULE LA PLAGE UP MUSIC	
4	3	4	3	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
5	2	5	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	

THIS WEEK		LAST WEEK		(ALBUMS)	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	3	1	3	TIZIANO FERRO NESSUNO E SOLO CAPITOL	
2	4	2	4	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
3	6	3	6	RED HOT CHILI PEPPERS STADIUM ARCADUM WARNER BROS.	
4	1	4	1	MUSE BLACK HOLES AND REVELATIONS HELIUM 3	
5	7	5	7	PINK FLOYD PULSE EMI	

THIS WEEK		LAST WEEK		(YLE) AUGUST 9, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	1	NEW	VAPAAUS JONTAA KANSAA CMX/KOTTTELISUUS/ST KOODIA EMI	
2	1	2	1	MIKA KESA VALVOMO UNIVERSAL	
3	3	3	3	AWAY RUST 92 DAWN RECORDINGS	
4	NEW	4	NEW	SHE'S THE QUEEN BLUEBORN MAGNUM	
5	NEW	5	NEW	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	

THIS WEEK		LAST WEEK		(ALBUMS)	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	2	1	2	JUANES MI SANGRE UNIVERSAL	
2	NEW	2	NEW	SLAYER CHRIST ILLUSION WARNER BROS.	
3	NEW	3	NEW	ERI ESITAJIA TILKUTAKKI WARNER BROS.	
4	1	4	1	LORDI THE APOCALYPSE RCA	
5	8	5	8	VON HERTZYN BROTHERS APPROACH DYNASTY	

THIS WEEK		LAST WEEK		(ZWI.ZEK PRODUCENTOW AUDIO VIDEO) AUGUST 6, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	1	1	VIRGIN FICCA MERCURY	
2	3	2	3	VARIOUS ARTISTS ESKA HTY NA CZASIE 7 - LATO 2006 IZABELIN	
3	2	3	2	VARIOUS ARTISTS RADIO ZET PRZEBOJE NA LATO 2006 MAGIC	
4	5	4	5	VARIOUS ARTISTS THE BEST SMOOTH JAZZ... EVER! VOL. 3 POMATON	
5	8	5	8	KATIE MELUA PIECE BY PIECE DRAMATICO	
6	7	6	7	PIOTR RUBIK RUBIKON M&M	
7	4	7	4	VARIOUS ARTISTS BRAVO HITS LATO 2006 MAGIC RECORDS	
8	6	8	6	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA NA WIOSNE SONY BMG	
9	9	9	9	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC	
10	10	10	10	MIECZYSLAW SZCZESNIAK ZWYKLY CUD POLSKI RADIO	

THIS WEEK		LAST WEEK		(MAHASZ) AUGUST 4, 2006	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	9	1	9	RECORD STRAIGHT NEO MAGNETON	
2	3	2	3	AN EASIER AFFAIR GEORGE MICHAEL AEGEAN/EPIC	
3	4	3	4	GET TOGETHER MADONNA WARNER BROS.	
4	NEW				

# EURO

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 9, 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
3	6	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
4	4	COUP DE BOULE	LA PLAGE UP MUSIC
5	16	STARS ARE BLIND	PARIS HILTON WARNER BROS.
6	5	UNFAITHFUL	RIHANNA SRP/DEF JAM
7	7	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
8	8	DANKE	XAVIER NAIDOO NAIDOO RECORDS
9	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
10	NEW	FACON SEX	TRIBAL KING ULM
11	58	EVERYTIME WE TOUCH	CASCADA ALL AROUND THE WORLD
12	9	ZIDANE Y VA MARQUER	CAUET ULM
13	10	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
14	14	ROC	NADIYA COLUMBIA
15	15	'54, '74, '90, 2006	SPORTFREUNDE STILLER VERTRAGO

### ALBUMS

AUGUST 9, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
2	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	1	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3
5	5	SEMINO ROSSI	ICH DENK AN DICH KOCH
6	NEW	JAMES MORRISON	UNDISCOVERED POLYDOR
7	7	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA
8	13	LAFFEE	LAFFEE CAPITOL
9	6	RAZORLIGHT	RAZORLIGHT VERTIGO
10	15	PHARRELL	IN MY MIND VIRGIN
11	8	SNOW PATROL	EYES OPEN FICTION/POLYDOR
12	11	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
13	17	RIHANNA	A GIRL LIKE ME SRP/DEF JAM
14	16	JUANES	MI SANGRE UNIVERSAL/SURCO
15	18	KOOKS	INSIDE IN/INSIDE OUT VIRGIN

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 9, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	7	SMILE	LILY ALLEN REGAL/PARLOPHONE
4	3	UNFAITHFUL	RIHANNA SRP/DEF JAM
5	4	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
6	5	WHO KNEW	PINK LAFAE/ZOMBA
7	6	WORLD HOLD ON	BOB SINIGLAR YELLOW PRODUCTION
8	9	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
9	11	DEJA VU	BEYONCE FT. JAY-Z COLUMBIA
10	12	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
11	13	STARS ARE BLIND	PARIS HILTON WARNER BROS.
12	10	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
13	15	BECAUSE OF YOU	KELLY CLARKSON RCA
14	17	DANCE!	GOLEO VI/PLUMIDEE/FATMAN SCOOP MACH1/MOS
15	98	LOVE DON'T LET ME GO	DAVID GUETTA VS. THE EGG GUSTO

SALES DATA COMPILED BY



# Billboard

# ALBUMS

AUG 19 2006

## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	78	#1 MICHAEL BUBLE	67 WKS IT'S TIME 143/REPRISE 49444/WARNER BROS.	
2	2	42	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	
3	3	9	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG	
4	4	14	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324	
5	5	9	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 0-6838/UMRG	
6	6	37	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.	
7	7	97	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC	
8	8	8	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG	
9	9	NEW	JOHN MCLAUGHLIN	INDUSTRIAL ZEN VERVE 007066/VG	
10	10	6	THELONIOUS MONK WITH JOHN COLTRANE	THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD	
11	11	99	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192	
12	12	45	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS 35173/BLUE NOTE	
13	13	11	YELLOWJACKETS	TWENTY FIVE HEADS UP 3112	
14	14	3	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA	DEAR MR. SINATRA TELARC 83638	
15	15	18	CASSANDRA WILSON	THUNDERBIRD BLUE NOTE 63399	
16	16	28	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLE 004893/UME	
17	17	14	FRANK CATALANO	MIGHTY BURNER BRIGHT 501	
18	18	11	DR. JOHN	MERCERNARY BLUE NOTE 54541	
19	19	15	VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRS MEDIA 968700	
20	20	43	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
21	21	6	BRAD MEHLDAU TRIO	HOUSE ON HILL NONESUCH 79911/WARNER BROS.	
22	22	8	GORDON GOODWIN'S BIG PHAT BAND	THE PHAT PACK IMMURGENT 284404	
23	23	8	NINA SIMONE	THE DEFINITIVE COLLECTION HIP-0/VERVE 001628/UME	
24	24	NEW	JOE LOVANO	STREAMS OF EXPRESSION BLUE NOTE 41092	
25	25	6	DEJOHNETTE/GOLDINGS/SCOFIELD	TRIO BEYONO: SAUDADES ECM 0002/UNIVERSAL CLASSICS GROUP	

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	18	#1 THE 5 BROWNS	18 WKS NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS	
2	3	3	JENNY OAKS BAKER	THE BEST OF JENNY OAKS BAKER MORMON TABERNACLE CHOIR 70008	
3	4	69	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS	
4	15	5	VARIOUS ARTISTS	LIEBERSON: RILKE SONGS, SIX REALMS, HORN CONCERTO BRIDGE 9178	
5	11	97	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 8456/SONY BMG MASTERWORKS	
6	8	45	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570	
7	6	98	ANDRE RIEU	TUSCANY DENON 7431	
8	10	70	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93982/SONY BMG MASTERWORKS	
9	22	7	VARIOUS ARTISTS	THE INSTYLE WEDDING COLLECTION DMI 78034	
10	2	4	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	RACHMANINOV: ALL-NIGHT VIGIL HARMONIA MUNDI 907384	
11	23	2	SOUNDTRACK	SCDOP DECCA 007341/UNIVERSAL CLASSICS GROUP	
12	16	45	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
13	25	41	ANDRE RIEU	NEW YEARS IN VIENNA DENON 17572	
14	18	13	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLDOV: ANADAMAR: FOUNTAIN OF TEARS DG 00829/UNIVERSAL CLASSICS GROUP	
15	RE-ENTRY		SOUNDTRACK	MATCH POINT MILAN 36145	
16	17	5	GIULIANO CARMIGNOLA/VENICE BAFOUQUE (MARCON)	VIVALDI DG 006504/UNIVERSAL CLASSICS GROUP	
17	7	2	LILY AFSHAR	HEMISPHERES ARCHER 31926	
18	RE-ENTRY		LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
19	5	4	DANIEL BARENBOIM	BACH: THE WELL-TEMPERED CLAVIER BOOK 1 WARNER CLASSICS-FIN 61553/WARNER STRATEGIC MARKETING	
20	21	21	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP	
21	19	14	MITSUKO UCHIDA	BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP	
22	RE-ENTRY		MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	
23	12	3	GORAN SOLLSCHER	THE RENAISSANCE ALBUM DG 006497/UNIVERSAL CLASSICS GROUP	
24	20	14	CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL	
25	RE-ENTRY		SOUNDTRACK	THE CHORUS NONESUCH 61741/WARNER BROS.	

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	2	#1 THE RIPPINGTONS	1 WK 20TH ANNIVERSARY PEAK 30000/CONCORD	
2	1	2	PAUL HARDCASTLE	JAZZMASTERS V TRIPPIN' IN RHYTHM 90522/V2	
3	3	6	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118	
4	4	6	PETER WHITE	PLAYIN' FAVORITES LEGACY/COLUMBIA 94992/SONY MUSIC	
5	7	11	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	
6	5	16	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	
7	6	49	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
8	13	43	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG	
9	12	28	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
10	8	6	MICHAEL FRANKS	RENDEZVOUS IN RIO KOCH 9964	
11	10	6	DAVID BENOIT	FULL CIRCLE PEAK 30015/CONCORD	
12	9	9	ROB WHITE	LET IT RIDE E2 90953/ORPHEUS	
13	18	19	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD	
14	16	54	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG	
15	11	11	EVERETTE HARP	IN THE MOMENT SHANACHIE 5140	
16	20	22	SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107	
17	14	9	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
18	17	39	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
19	11	6	GEORGE DUKE	IN A MELLOW TONE BIZARREPLANET 5103/BPM	
20	19	19	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105	
21	23	90	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	
22	RE-ENTRY		RICHARD ELLIOT	METRO BLUE ARTIZEN 10010	
23	RE-ENTRY		EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA	
24	RE-ENTRY		RICK BRAUN	YOURS TRULY ARTIZEN 10011	
25	25	3	DJ LOGIC	ZEN OF LOGIC ROPEADOPE 606*	

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	27	#1 ANDREA BOCELLI	27 WKS AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
2	2	68	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC	
3	3	29	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
4	4	24	ANDREA BOCELLI	AMOR SUGAR/GENEMUSIC 006144/UNIVERSAL LATINO	
5	5	91	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	
6	6	39	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
7	8	21	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
8	7	66	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS	
9	9	37	JOHN WILLIAMS YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
10	10	13	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
11	14	30	CHLOE	WALKING IN THE AIR MANHATTAN 42961	
12	13	47	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
13	12	42	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
14	15	41	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00570/UNIVERSAL CLASSICS GROUP	
15	11	3	KLAZZ BROTHERS & CUBA PERCUSSION	MOZART MEETS CUBA SONY CLASSICAL 84453/SONY BMG MASTERWORKS	
16	20	6	BRAD MEHLDAU AND RENEE FLEMING	LOVE SUBLIME NONESUCH 79952/WARNER BROS.	
17	16	58	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP	
18	22	30	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085	
19	18	6	VARIOUS ARTISTS	STRUNG OUT ON PANICI AT THE DISCO VITAMIN 9155	
20	24	96	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	
21	19	40	NIGEL HESS FEATURING JOSHUA BELL	LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS	
22	25	44	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
23	RE-ENTRY		AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG	
24	RE-ENTRY		EDGAR MEYER	EDGAR MEYER SONY CLASSICAL 96505/SONY BMG MASTERWORKS	
25	17	62	RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# AUG 19 2006 ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

**GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. ⊕ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓜ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ Vinyl Single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

## AWARD/CERT LEVELS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 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 POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	1	45	<b>#1</b> DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	●
2	3	165	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ⊕	●
3	4	1514	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
4	2	145	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	●
5	5	559	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
6	9	294	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	●
7	6	112	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
8	8	299	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
9	7	611	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	●
10	10	741	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ⊕	◆
11	2	504	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
12	11	762	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
13	15	92	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
14	14	69	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
15	13	202	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
16	16	400	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
17	17	859	BOB MARLEY AND THE WAILERS	LEGEND THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) ⊕	◆
18	20	159	<b>GREATEST GAINER</b> U2	THE BEST OF 1980-1990 ISLAND 524813/IDJMG (18.98/12.98)	●
19	21	650	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	●
20	9	114	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	●
21	2	36	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
22	31	146	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	●
23	22	200	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	●
24	21	153	LED ZEPPELIN	EARLY DAYS & LATTER DAYS THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	●
25	RE-ENTRY		JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
26	2	173	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	●
27	HOT SHOT DEBUT		FIVE FOR FIGHTING	THE BATTLE FOR EVERYTHING AWARE/COLUMBIA 86186/SONY MUSIC (12.98) ⊕	●
28	34	232	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
29	2	158	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 63655/SONY MUSIC (11.98/7.98)	●
30	2	136	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	●
31	1	221	BON JOVI	SLIP PERRY WHEN WET MERCURY 538089/UME (11.98/6.98) ⊕	◆
32	2	121	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	●
33	2	79	CHICAGO	CHICAGO IX: CHICAGO'S GREATEST HITS RHINO 73229 (12.98)	●
34	3	53	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/DVD) ⊕	●
35	41	203	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	◆
36	3	181	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	●
37	3	44	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86280/SONY MUSIC (24.98/17.98)	●
38	4	43	JOSH TURNER	LONG BLACK TRAIN MCA NASHVILLE 000974/UMGN (16.98/8.98)	●
39	40	103	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	●
40	50	52	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	●
41	49	375	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	●
42	RE-ENTRY		DAVID BOWIE	BEST OF BOWIE EMI 41929/VIRGIN (18.98 CD)	◆
43	NEW		SOUNDTRACK	THE CHEETAH GIRLS (EP) WALT DISNEY 860126 (6.98)	●
44	RE-ENTRY		GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	◆
45	37	116	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	◆
46	39	83	LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	●
47	17	219	DISTURBED	THE SICKNESS GIANT 24738/WARNER BROS. (11.98/17.98)	●
48	RE-ENTRY		JIMMY BUFFETT	MEET ME IN MARGARETAVILLE JIMMY BUFFETT THE ULTIMATE COLLECTION M&A/ROCA 067781/UME (25.98)	◆
49	RE-ENTRY		JIMMY BUFFETT	SONGS YOU KNOW BY HEART JIMMY BUFFETT'S GREATEST HITS(S) MCA 325633*/UME (18.98/12.98)	◆
50	4	180	JIMI HENDRIX	EXPERIENCE HENDRIX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	●

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	<b>#1</b> FIVE FOR FIGHTING	Two Lights AWARE/COLUMBIA/SONY MUSIC	8	●
2	1	2	TOM PETTY	Highway Companion AMERICAN/WARNER BROS.	6	●
3	NEW		G. LOVE	G. Love's Lemonade BRUSHFIRE/UNIVERSAL REPUBLIC/UMRG	36	●
4	3	26	THE FRAY	How To Save A Life EPIC/SONY MUSIC	23	●
5	5	14	GNARLS BARKLEY	St. Elsewhere DOWNTOWN/ATLANTIC	7	●
6	NEW		SOUNDTRACK	Miami Vice ATLANTIC/AG	105	●
7	NEW		DMX	Year Of The Dog...Again COLUMBIA/SONY MUSIC ⊕	2	●
8	2	2	PHARRELL	in My Mind STAR TRAK/INTERSCOPE	9	●
9	4	2	JURASSIC 5	Feedback INTERSCOPE	43	●
10	NEW		STONE SOUR	Come What(ever) May ROADRUNNER/IDJMG	4	●
11	11	25	KT TUNSTALL	Eye To The Telescope RELENTLESS/VIRGIN	34	●
12	9	32	PANIC! AT THE DISCO	A Fever You Can't Sweat Out DECA/DANCE /FUELED BY RAMEN	17	●
13	6	4	THOM YORKE	The Eraser XL/BEGGARS GROUP	47	●
14	RE-ENTRY		INDIA.ARIE	Testimony: Vol. 1, Life & Relationship UNIVERSAL MOTOWN/UMRG	24	●
15	12	11	SNOW PATROL	Eyes Open POLYDOR/A&M/INTERSCOPE ⊕	55	●

## TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	<b>#1</b> KIDZ BOP KIDS	Kidz Bop 10 RAZOR & TIE 89124	3	●
2	1	2	TOM PETTY	Highway Companion AMERICAN 44285/WARNER BROS.	6	●
3	NEW		FIVE FOR FIGHTING	Two Lights AWARE/COLUMBIA 94471/SONY MUSIC	8	●
4	2	12	DIXIE CHICKS	Taking The Long Way COLUMBIA 80739/SONY MUSIC	18	●
5	4	13	GNARLS BARKLEY	St. Elsewhere DOWNTOWN 70003*/ATLANTIC	7	●
6	3	5	JOHNNY CASH	American V: A Hundred Highways AMERICAN/LOST HIGHWAY 002769*/UMGN	25	●
7	NEW		STONE SOUR	Come What(ever) May ROADRUNNER 618073/IDJMG	4	●
8	6	15	MARK KNOPFLER AND EMMYLOU HARRIS	All The Roadrunning NONESUCH 44154*/WARNER BROS.	133	●
9	10	13	RED HOT CHILI PEPPERS	Stadium Arcadium WARNER BROS. 49996 ⊕	19	●
10	8	4	THOM YORKE	The Eraser XL 200*/BEGGARS GROUP	47	●
11	5	3	LOS LONELY BOYS	Sacred DR/EPIC 94194/SONY MUSIC ⊕	32	●
12	19	19	KT TUNSTALL	Eye To The Telescope RELENTLESS 50729/VIRGIN	34	●
13	7	2	LINDA RONSTADT ANN SAVOY	Adieu False Heart VANGUARD 79808/WELK	166	●
14	13	4	VARIOUS ARTISTS	NOW 22 SONY BMG STRATEGIC MARKETING GROUP/EM/UNIVERSAL/ZOMBA 83563/SONY MUSIC	1	●
15	17	7	NELLY FURTADO	Loose MOSLEY/GEFFEN 006300*/INTERSCOPE	16	●

## TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	FROM Billboard.biz
1	1	75	<b>#1</b> CELTIC WOMAN	CELTIC WOMAN (MANHATTAN)	72 WKS
2	2	2	GAELIC STORM	BRING YER WELLIES (LOST AGAIN)	
3	3	1	ALI FARKA TOURE	SAVANE (NONESUCH/WARNER BROS.)	
4	4	16	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS (PUTUMAYO)	
5	5	30	CIRQUE DU SOLEIL	KA (CIRQUE DU SOLEIL)	
6	6	17	GOTAN PROJECT	LUNATICO (XL/BEGGARS GROUP)	
7	7	2	CAMILLE	LE FIL (NARADA)	
8	8	37	SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS (HOLLYWOOD)	
9	9	2	CIRQUE DU SOLEIL	DELIRIUM (CIRQUE DU SOLEIL)	
10	10	45	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL (PUTUMAYO)	
11	11	10	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY (PUTUMAYO)	
12	12	10	PATRIZIO	THE ITALIAN (NEXT PLATEAU/UNIVERSAL MOTOWN/UMRG)	
13	13	2	TOUMANI DIABATE'S SYMMETRIC ORCHESTRA	BOULEVARD DE L'INDEPENDANCE (NONESUCH/WARNER BROS.)	
14	14	1	SKA CUBANO	IAY CARAMBA! (CUMBANCHE/PUTUMAYO)	
15	15	2	PUFFY AMIYUMI	SPLURGE (TOFU)	

SALES DATA COMPILED BY



# VIDEO



# LAUNCH PAD

**AUG**  
**19**  
**2006**

## TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	<b>#1</b> THE BENCHWARMERS SONY PICTURES HOME ENTERTAINMENT 13869 (28.98)	Rob Schneider/David Spade	PG-13	R
2	NEW	FINAL DESTINATION 3 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10372 (29.98)	Mary Elizabeth Winstead/Ryan Merriman	R	R
3	NEW	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT HOME ENTERTAINMENT 889074 (24.98)	Dave Chappelle	NR	NR
4	1	SHE'S THE MAN PARAMOUNT HOME ENTERTAINMENT 117804 (29.99)	Amanda Byrnes/Channing Tatum	PG-13	R
5	2	ATL WARNER HOME VIDEO 76371 (28.98)	Tip "T.I." Harris/Aniwan Andre Patton	PG-13	R
6	3	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Oriando Bloom	PG-13	R
7	NEW	THE BOONDOCKS: THE COMPLETE FIRST SEASON SONY PICTURES HOME ENTERTAINMENT 14613 (49.98)	Animated	NR	NR
8	4	FAILURE TO LAUNCH PARAMOUNT HOME ENTERTAINMENT 344914 (29.99)	Matthew McConaughey/Sarah Jessica Parker	R	R
9	5	EIGHT BELOW WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50425 (29.98)	Paul Walker/Bruce Greenwood	PG	R
10	6	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Elron/Vanessa Anne Hudgens	NR	R
11	NEW	ANIMANIACS: VOL. 1 WARNER HOME VIDEO 4049 (44.98)	Animated	NR	NR
12	NEW	SPIDER-MAN 2 (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 05149 (29.98)	Tobey Maguire/Kirsten Dunst	PG-13	R
13	NEW	PINKY AND THE BRAIN: VOL. 1 WARNER HOME VIDEO 4050 (44.98)	Animated	NR	NR
14	NEW	JAG: THE COMPLETE FIRST SEASON CBS VIDEO/PARAMOUNT HOME ENTERTAINMENT 038474 (58.98)	David James Elliott/Tracey Needham	NR	NR
15	NEW	PRIDE & PREJUDICE UNIVERSAL STUDIOS HOME VIDEO 28072 (29.98)	Keira Knightley/Matthew MacFadyen	NR	NR
16	NEW	THE 40 YEAR-OLD VIRGIN (UNRATED VERSION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 28706 (29.98)	Steve Carell/Catherine Keener	NR	NR
17	NEW	SPIDERMAN COLUMBIA TRISTAR HOME ENTERTAINMENT 01540 (24.98)	Tobey Maguire/Kirsten Dunst	PG-13	R
18	NEW	THE TYLER PERRY COLLECTION: MADEA GOES TO JAIL LIONS GATE HOME ENTERTAINMENT 19330 (19.98)	Tyler Perry/Cheryl "Pepsi" Riley	NR	NR
19	NEW	THE PINK PANTHER MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 117*0 (28.98)	Steve Martin/Kevin Kline	NR	NR
20	NEW	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814 (14.98)	Kate Hudson/Matthew McConaughey	PG-13	R
21	NEW	UNDERWORLD: EVOLUTION SONY PICTURES HOME ENTERTAINMENT 14438 (29.98)	Kate Beckinsale/Scott Speedman	NR	NR
22	NEW	SNATCH COLUMBIA TRISTAR HOME ENTERTAINMENT 6253 (27.98)	Benicio Del Toro/Brad Pitt	R	R
23	NEW	UNDERWORLD: 2 DISC UNRATED EXTENDED CUT COLUMBIA TRISTAR HOME ENTERTAINMENT 13293 (34.98)	Kate Beckinsale/Scott Speedman	NR	NR
24	NEW	WHITE CHICKS (UNRATED) COLUMBIA TRISTAR HOME ENTERTAINMENT 08659 (28.98)	Shawn Wayans/Marlon Wayans	NR	NR
25	NEW	MUNICH UNIVERSAL STUDIOS HOME VIDEO 21823 (29.98)	Eric Bana/Daniel Craig	NR	NR

## TOP TV DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	<b>#1</b> CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT 889074 (24.98)	Dave Chappelle	NR	NR
2	NEW	THE BOONDOCKS: THE COMPLETE FIRST SEASON SONY PICTURES 14613 (49.98)	Animated	NR	NR
3	1	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)	Zac Elron/Vanessa Anne Hudgens	NR	R
4	NEW	ANIMANIACS: VOL. 1 WARNER 4049 (44.98)	Animated	NR	NR
5	NEW	PINKY AND THE BRAIN: VOL. 1 WARNER 4050 (44.98)	Animated	NR	NR
6	NEW	JAG: THE COMPLETE FIRST SEASON CBS VIDEO/PARAMOUNT 038474 (58.98)	David James Elliott/Tracey Needham	NR	NR
7	2	THE SUITE LIFE OF ZACK & CODY: TAKING OVER THE TIPTON WALT DISNEY /BUENA VISTA 50859 (19.98)	Animated	NR	NR
8	NEW	BABY EINSTEIN: BABY'S FAVORITE PLACES WALT DISNEY/BUENA VISTA 50389 (19.98)	Animated	NR	NR
9	NEW	GREY'S ANATOMY: SEASON ONE TOUCHSTONE/BUENA VISTA 4173503 (29.98)	Animated	NR	NR
10	NEW	TALES FROM THE CRYPT: THE COMPLETE FOURTH SEASON WARNER 75385 (39.98)	Animated	NR	NR
11	1	RENO 911!: THE COMPLETE THIRD SEASON PARAMOUNT 889124 (26.98)	Animated	NR	NR
12	NEW	MIND OF MENCIA: UNCENSORED FIRST SEASON COMEDY CENTRAL/PARAMOUNT 889114 (26.98)	Animated	NR	NR
13	NEW	SPONGEBOB SQUAREPANTS: KARATE ISLAND NICKELODEON VIDEO/PARAMOUNT 88997 (16.98)	Animated	NR	NR
14	13	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)	Animated	NR	NR
15	NEW	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED!) COMEDY CENTRAL/PARAMOUNT 87904 (39.98)	Dave Chappelle	NR	NR
16	NEW	LA FEMME NIKITA: THE COMPLETE FOURTH SEASON WARNER 73341 (99.98)	Animated	NR	NR
17	NEW	THREE'S COMPANY: SEASON SEVEN ANCHOR BAY 13620 (29.98)	Animated	NR	NR
18	NEW	THE VENTURE BROS: SEASON 1 NEW LINE/WARNER 7526 (29.98)	Animated	NR	NR
19	NEW	SYBIL: 30TH ANNIVERSARY SPECIAL EDITION WARNER 70145 (24.98)	Animated	NR	NR
20	NEW	REN & STIMPY: THE LOST EPISODES PARAMOUNT 88162 (26.98)	Animated	NR	NR
21	NEW	WEEDS: SEASON ONE LIONS GATE 18805 (39.98)	Animated	NR	NR
22	NEW	CHAPPELLE'S SHOW: SEASON ONE (UNCENSORED!) COMEDY CENTRAL/PARAMOUNT 87991 (26.98)	Dave Chappelle	NR	NR
23	NEW	ROBOT CHICKEN WARNER 07490 (29.98)	Animated	NR	NR
24	NEW	ENTOURAGE: THE COMPLETE FIRST SEASON HBO 92431 (39.98)	Animated	NR	NR
25	NEW	AVATAR: THE LAST AIRBENDER: BOOK 1: WATER - VOLUME 4 NICKELODEON/PARAMOUNT 88999 (16.98)	Animated	NR	NR

## TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	<b>#1</b> THE BENCHWARMERS SONY PICTURES HOME ENTERTAINMENT	Rob Schneider/David Spade	PG-13	R
2	NEW	FINAL DESTINATION 3 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Mary Elizabeth Winstead/Ryan Merriman	R	R
3	1	SHE'S THE MAN PARAMOUNT HOME ENTERTAINMENT	Amanda Byrnes/Channing Tatum	PG-13	R
4	2	FAILURE TO LAUNCH PARAMOUNT HOME ENTERTAINMENT	Matthew McConaughey/Sarah Jessica Parker	PG-13	R
5	3	ANNAPOLIS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Benicio Del Toro/Brad Pitt	PG-13	R
6	4	EIGHT BELOW WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	Paul Walker/Bruce Greenwood	PG	R
7	5	THE MATADOR THE WEINSTEIN COMPANY	Benicio Del Toro	R	R
8	6	SYRIAHA WARNER HOME VIDEO	Benicio Del Toro	R	R
9	7	BASIC INSTINCT 2 SONY PICTURES HOME ENTERTAINMENT	Michael Douglas/Sharon Stone	R	R
10	8	ATL WARNER HOME VIDEO	Tip "T.I." Harris/Aniwan Andre Patton	PG-13	R

## TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	1	<b>#1</b> FSP: NCAA FOOTBALL 07 EA SPORTS	EA SPORTS	E	E
2	2	XBOX: NCAA FOOTBALL 07 EA SPORTS	EA SPORTS	E	E
3	3	PS2: CARS THQ	THQ	E	E
4	4	PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES ROCKSTAR GAMES	ROCKSTAR GAMES	M	M
5	5	X360: NCAA FOOTBALL 07 EA SPORTS	EA SPORTS	E	E
6	6	X360: PREY HUMAN HEAD STUDIOS/VENOM GAMES/2K GAMES	2K GAMES	M	M
7	7	PS2: MONSTER HOUSE THQ	THQ	E	E
8	8	PS2: NEED FOR SPEED: MOST WANTED EA SPORTS	EA SPORTS	E	E
9	9	PS2: HITMAN: BLOOD MONEY EIDOS	EIDOS	M	M
10	10	PS2: KINGDOM HEARTS II EA SPORTS	EA SPORTS	E	E

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	<b>#1</b> JEANNIE ORTEGA HOLLYWOOD 162532 (18.98)	No Place Like BKLYN	NR
2	7	12	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	NR
3	2	2	MICHAEL FRANTI AND SPEARHEAD BOO BOO WAX/ANTI- 86807/EPITAPH (16.98)	Yell Fire!	NR
4	5	7	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	NR
5	9	9	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	NR
6	45	14	<b>GREATEST GAINER</b> HILLSONG HILLSONG/INTEGRITY 80535/SDNY MUSIC (18.98 CD/DVD) ⊕	United We Stand	NR
7	NEW	NEW	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	NR
8	NEW	NEW	KILL HANNAH ATLANTIC 83972/AG (13.98)	Until There's Nothing Left Of Us	NR
9	NEW	NEW	SHOWBREAD TOOTH & NAIL 52479 (13.98)	Age Of Reptiles	NR
10	6	25	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	NR
11	9	27	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	NR
12	27	5	NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen	NR
13	21	15	MARK HARRIS INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	NR
14	3	2	STELLAR KART WORD-CURB 86526/WARNER BROS. (13.98)	We Can't Stand Sitting Down	NR
15	16	48	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	NR
16	NEW	NEW	FM STATIC TOOTH & NAIL 39954 (15.98)	Critically Ashamed	NR
17	14	5	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	NR
18	19	32	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	NR
19	NEW	NEW	LYNAM DRT 438 (12.98)	Slave To The Machine	NR
20	8	6	EMMANUEL SONY BMG NORTE 84971 (15.98) ⊕	Historias De Toda La Vida...Los Exitos	NR
21	23	23	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	NR
22	22	40	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	NR
23	18	17	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	NR
24	17	2	CHELO SONY BMG NORTE 79145 (15.98)	360 Degrees	NR
25	15	15	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	NR
26	41	62	NATALIE GRANT CURB 78860 (17.98)	Awaken	NR
27	24	24	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	NR
28	29	8	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	NR
29	2	2	NEW YORK DOLLS ROADRUNNER 618045/IDJMG (17.98) ⊕	One Day It Will Please Us To Remember Even This	NR
30	13	7	ALACRANES MUSICAL UNIVISION 310839/UG (13.98) ⊕	A Paso Firme	NR
31	25	4	BURY YOUR DEAD VICTORY 300 (15.98)	Beauty And The Breakdown	NR
32	20	19	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	NR
33	7	4	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	NR
34	34	1E	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	NR
35	10	52	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	NR
36	NEW	NEW	LOS ACOSTA FONOVISA 352675/UG (10.98)	Para Ti...Nuestra Historia	NR
37	NEW	NEW	LOS ANGELES DE CHARLY FONOVISA 352622/UG (10.98)	Para Ti...Nuestra Historia	NR
38	40	9	DUELO UNIVISION 310724/UG (12.98) ⊕	Relaciones Conflictivas	NR
39	28	2C	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	NR
40	37	2*	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	NR
41	NEW	NEW	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	NR
42	32	8	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	NR
43	RE-ENTRY	RE-ENTRY	HURT CAPITOL 41137 (12.98)	Vol. 1	NR
44	RE-ENTRY	RE-ENTRY	DAY OF FIRE ESSENTIAL 10794 (12.98)	Cut & Move	NR
45	RE-ENTRY	RE-ENTRY	SHAWN MCDONALD SPARROW 11569 (12.98)	Ripen	NR
46	RE-ENTRY	RE-ENTRY	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	NR
47	11	2	BOY KILL BOY VERTIGO/ISLAND 007080/IDJMG (9.98)	Civilian	NR
48	44	E	WAYMAN TISDALE RENDEZVOUS 5118 (17.98)	Way Up!	NR
49	50	E	RAUL MALO SANCTUARY 84752 (18.98)	You're Only Lonely	NR
50	33	E	KEB' MO' ONE HAVEN/EPIC 77621/RED INK (15.98)	Suitcase	NR

### BREAKING & ENTERING

Nashville-based rock band Pink Spiders enter The Billboard 200 at No. 84 with their major label debut, produced by original Cars frontman Ric Ocasek. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.



The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# SINGLES & TRACKS

**AUG**  
**19**  
**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, CS 19

### A

**ABOUT US** (Cecile Barker Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingspin Publishing, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), H 100 53; POP 42

**ADIOS A MI AMANTE** (BMG Songs, ASCAP/LT 43  
**AINT GON' LET UP** (Carmel Music, ASCAP/RBH 77)

**AIN'T MY DAY TO CARE** (Midax Magic, ASCAP/Fly Mason Music, SESAC/Angelino Wind, SESAC) H 100 53; POP 42

**AIN'T NO OTHER MAN** (Xtina Music, BM/Careers-BMG, BM/Global Pearl Music, ASCAP/Work Of Mar, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), H 100 53; POP 42

**ALIBI DEL SKY** (Three Sound, BM) LT 10

**AMARILLO TIO** (Rich Texan Music, ASCAP/Record For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BM/Carol Vincent And Associates, SESAC/Ginnin Girl Music, BM/Bar Two Beat One Music, ASCAP), WB, CS 35

**ANGLITZ** (Crown P, Sebastian, BM) LT 4

**ANIMAL I HAVE BECOME** (EMI April Music, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BM/Blast The Scene, BM), HL H100 72; POP 79

**ANTES DE QUE TE VAYAS** (Perlines, SESAC) LT 44

### B

**BAD DAY** (Song 6 Music, BM) H100 28; POP 31

**BEFORE HE CHEATS** (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL CS 38

**BEST OF BOTH WORLDS** (Seven Peaks Music, ASCAP/Sixteenth Street Songs, ASCAP/Neil Young), H 100 77

**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM Music, SESAC/Babyboy's Little Publishing Company, SESAC/Nootime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrissy's Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL WBM RBH 20

**BING BING BAM BAM!** (Oktoplus Entertainment Group, BM) RBH 89

**BLACK HORSE & THE CHERRY TREE** (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL H100 77; POP 26

**BOSSY** (Sisy & Nemo Tunes, ASCAP/Leverage Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BM/TV Shaw, BM/Team 5 Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI Blackwood, BM/Lost Poet Music, BM/Soundtunes Tunes, BM/Jasper Cameron Ostal, Sony, BM), H 100 77; POP 18; RBH 17

**BRANO NEW GIRLFRIEND** (EMI Blackwood, BM/MyShane Vmnr, BM/3 Ring Circus, BM/Songs Of Windswept Pacific, BM/Jeffrey Steele, BM), HL CS 8; H100 16; POP 65

**BREATHE (2 AM)** (Ann/Bonita Music, ASCAP) H100 77; POP 19

**BRING IT ON HOME** (Warner-Tamerlane, BM/Sal The Cow, BM/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WBM, CS 9; H100 66

**BUILDING BRIDGES** (Drunk Monkey, BM/Bug, BM/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP/Conjunctio, ASCAP), WBM, CS 11; H100 85

**BUTTONS** (Team 5 Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/2580 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Zone 4, ASCAP/She Rights Music, BM/My Own Chill Music, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL H100 5; POP 4

### C

**CALL E** (Sony/ATV Discos, ASCAP) LT 5

**CALIFORNIA GIRLS** (Sony/ATV Cross Keys, ASCAP/Hisparridera, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP), HL/WBM CS 27

**CALL ON ME** (Shanice Cymone Music, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrissy's Music, ASCAP/Besajamba Music, ASCAP/Frost, ASCAP/BMG Songs, ASCAP/Flye Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal Music Corporation, ASCAP/Air Control Music, ASCAP), HL H100 38; POP 69; RBH 19

**CAN'T LET GO** (Songs Of Universal, BM/Tappy Tapes, BM/Bal Force, BM) HL RBH 23

**CHA-CHA** (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Musichole, BM/Maximo Aguirre, BM/Luxor, BM) LT 26

**CHAIN HANG LOW** (Big Big Kid, ASCAP/Lit D, ASCAP/Peace And Tyrance, ASCAP) H100 69; POP 60; RBH 51

**CHANGE ME** (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonia Dinos, ASCAP/Copyright Control), HL WBM RBH 75

**CHASING CARS** (Big Life, BM) H100 35; POP 32

**CHEAPEST THING** (Sixteen Stars, BM/Belle Glade, BM/Key Brothers Music, BM/Frio Music, BM) CS 57

**CHEVERE** (EMI Blackwood, BM/Leon Blanco, BM/Straligo Co., BM) BM/WB Use Krati Music, BM/Design, BM) LT 32

**CHEVY RIDIN' HIGH** (Zomba Songs, BM/Dade Co. Project Music, BM/3 Blunts Lite At Once, ASCAP/First N. Gold, BM/Warner-Tamerlane, BM), WBM, RBH 10

**COME TO ME** (VMI Publishing, BM/Lance Combs Publishing, BM/EMI Blackwood, BM/Justin Combs Publishing, ASCAP/EMI April Music, ASCAP/Baby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailley Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BM/Shea Wray Publishing, SESAC/She Rights Music, BM/Songs Of Universal, BM/2X5 Publishing, BM), HL RBH 55

**COMING UNDONE** (Zomba Songs, BM/Fieldsnuttz, BM/Musik Munk, BM/Stratosphenycess, BM/Careers-BMG, BM/Lauren Christy Songs, BM/Scotti Spook Songs, BM/Graham Edwards Songs, ASCAP), WBM, RBH 9

**COMO DUELE (BARRERA DE AMOR)** (San Angel, ASCAP/BMG Songs, ASCAP) LT 22

**CRAZY** (Chrissy's Music, ASCAP/WB, ASCAP/God Given, BM/BMG Music Publishing, SPA/Atmosphere Music, SPA/BMG Black Productions, SPA), WBM, H100 2; POP 3; RBH 60

**CRAZY BITCH** (Famous, ASCAP), HL H100 73; POP 56

**CROWDOE** (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL H100 95; POP 45

### D

**DANI CALIFORNIA** (Moeblotblame, BM) H100 23; POP 24

**DEJALE CAER TO EL PESO** (Universal Music

Unica, BM/Universal Music, ASCAP/Songs Of Peer, ASCAP/Sangre Nueva, ASCAP) LT 42

**DEJA VO** (Blackwood, BM/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23, 000 Music, BM/Young Flames Music, BM/Lance Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rodney Jenkins Production, BM), H100 6; POP 10; RBH 5

### H

**HANDS UP** (Shroom Shady Music, BM, Nesto World Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rodney Jenkins Production, BM), H100 6; POP 10; RBH 5

**DE ROILLAS TE PIDO** (Siempre, ASCAP) LT 14

**DETALLES** (EMI Blackwood, BM) LT 27

**DETRAS DE LA PUERTA** (Arna, BM) LT 50

**THE DIARY OF JANE** (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 53; POP 42

**DIGANLE** (San Antonio, BM) LT 12

**DJ PLAY A LOVE SONG** (Universal Music Corporation, ASCAP/Team 5 Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL RBH 30

**DO I MAKE YOU PROUD** (19, ASCAP/BMG Songs, ASCAP/Chrissy's Music, ASCAP), HL H100 98; POP 74

**DOING TOO MUCH** (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungato Made Music, ASCAP/Forenta Publishing, ASCAP), HL H100 64; POP 41

**DO IT TO IT** (Publishing Designee, BM/Rags II Richard Music, BM/Uncle Wilmesse Music, ASCAP/How Ya Livin' Music, ASCAP/Notting Dale, ASCAP), H 100 77; POP 13

**DONDE ESTAS?** (Fremont, BM) LT 41

**DON'T FORGET TO REMEMBER ME** (W2Z Songs, BM/EMI Blackwood, BM/Didnt Have To Be Music, ASCAP/EMI April Music, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL CS 10; H100 74

**DO WE SMILE** (Baby, BM) CS 51

**DOWN** (Mafer, ASCAP) LT 3

**DUTTY WINE** (Copyright Control/Po Style Music Publishing, ASCAP) RBH 40

### E

**ENOUGH CRYIN'** (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team 5 Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL H100 77; POP 18

**ENTOURAGE** (Mr. Grandberry O's Music, SESAC/E. Hudson Music, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC), RBH 26

**ESTE CORAZON** (EMI April Music, ASCAP) LT 33

**ESTOY CON EL Y PIENSO EN TI** (WB, ASCAP) LT 7

**EVERY WILE A MEMORY** (Diers Bentley Publishing Music, ASCAP/No. Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jeezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL H100 63; POP 57; RBH 42

**CALL IT LOVE** (Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP/Sony Music Publishing, ASCAP), HL H100 89; RBH 24

**I CAN'T HATE YOU ANYMORE** (Ikemator Music, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/My Getaway Driver Music, ASCAP/Right Bank Music, ASCAP/Universal-Int'l Gram International, ASCAP/Angelo Music, ASCAP), HL H100 85

**I DARE YOU** (Driven By Music, BM/EMI Blackwood, BM/Lithium/Jass Music, ASCAP/EMI April Music, ASCAP/Big Ant Music, ASCAP/Universal Music Corporation, ASCAP), HL POP 82

**I DON'T KNOW WHAT SHE SAID** (Create Real, ASCAP/Warner-Tamerlane, BM/Major Bob, ASCAP), WBM, CS 9

**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (Gravitor, SESAC/Wad-davall, SESAC/Carnival Music, SESAC/Cal IV, SESAC/Gravator, ASCAP), CS 1; H100 33; POP 63

**I KNOW YOU SEE IT** (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Basement Funk, ASCAP/Basement Funk South, ASCAP/Diamondcut Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BM/Azuria Music, BM), H100 26; POP 40; RBH 12

**LET WAIT FOR YOU** (Coburn, BM/Hartley Allen Music, BM/Sony/ATV Tree, BM) CS 58

**I LOVED HER FIRST** (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL CS 22

**I LOVE MY B** (T'Zah's Music, BM/Ensign Music, BM/Will 'am, BM/Broke Spoke And Bone Music, ASCAP), HL H100 88; POP 72; RBH 38

**IMAGINE ME** (Zomba Songs, BM/Kernion, BM/Lily Mack, BM), WBM, RBH 63

**I'M GONNA BE** (WB, ASCAP/Checkman, BM/Tyme 4 Fives, BM), WBM, RBH 52

**INNOCENCE** (Were Going To Maui, BM/Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin, ASCAP/Cal IV, ASCAP/Bergrin, ASCAP/LongSong, ASCAP), HL/WBM, CS 54

**IN TERMS OF LOVE** (Emerto, ASCAP/Gelring Music, ASCAP/Carol Vincent And Associates, SESAC), HL CS 39

**IN THE AIR TONIGHT** (Phil Collins, PRS/Hit & Run, ASCAP/WB, ASCAP), WBM, POP 75

**INVISIBLE** (Blissfield Adejan Music Publishing, ASCAP), H100 42; POP 35

**I REFUSE** (Banker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), RBH 50

**IS ANY WONDER?** (BMG, PRS) H100 97; POP 91

**IT'S GOIN' DOWN** (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP), H 100 97; RBH 9

**IT'S OKAY (NO BLOOD)** (Baby Game, BM/Each Beach, ASCAP/2380 Music, ASCAP/D. Ross, ASCAP/Red Designee), RBH 76

**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BM/Songs Of Terrel, BM/Works To Music, ASCAP/CC, ASCAP/Harbinism.com, SESAC), HL CS 9

**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BM/Lit Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL CS 59

**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL H100 10; POP 6

### K

**THE KILL (BURY ME)** (Apocraphex Music, ASCAP) H100 81; POP 76

**KISS ME IN THE DARK** (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Ducas, ASCAP), HL CS 45

**LABIOS COMPARTIDOS** (WB, ASCAP/Tulum, ASCAP), LT 2

**LA BOTELLA** (BMG Songs, ASCAP) LT 8

**LAS NOCHES SON TRISTES** (Venbaiallo, ASCAP) LT 24

**LAY BACK RELAX (THE MESSAGE SONG)** (Oktoplus Entertainment Group, BM/Ms. Loreta Music, BM), RBH 39

**LEAVE THE PIECES** (WB, ASCAP/Sony/ATV Acuff Rose, BM/Songs Of R. Joseph, ASCAP), HL/WBM, CS 3; H100 34; POP 54

**LET U GO** (Wrenchcopter Music, ASCAP/Marlatone AB, BM/Kass Money Publishing, ASCAP), POP 66

**LIFE AIN'T ALWAYS BEAUTIFUL** (Sony/ATV Cross Keys, ASCAP/Sally Working For The Man, BM/Balad Boy, BM/CC, BM), HL CS 4; H100 62

**LIFE IS A HIGHWAY** (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WBM, CS 26; H100 11; POP 38

**LIKE RED ON A ROSE** (Farm Use Only, BM/Cas-same, ASCAP), CS 23

**LIPS OF AN ANGEL** (Hinder Music, BM/EMI Blackwood, BM/High Buck Publishing, ASCAP/EMI April Music, ASCAP), HL H100 61; POP 48

**LITTLE BIT OF LIFE** (Almo Music, ASCAP/Multitone Music, ASCAP/Songs Of Springs-fish, BM/Gimme Them Gimme Then Songs, BM), HL CS 55

**A LITTLE TOO LATE** (Tokoco Tunes, BM/Florida

Music Corporation, ASCAP/My Own Chill Music, ASCAP/Sangre Nueva, ASCAP) LT 42

**Room, BM/Sony/ATV Acuff Rose, BM/Unwound, BM), HL CS 2; H100 5**

**LIVE TO LOVE ANOTHER DAY** (Coburn, BM/Guitar Monkey, BM/Grand New Sky Music, ASCAP/Right Bank Music, ASCAP), CS 48

**LONDON BRIDGE** (Headphone Junkie Publishing, ASCAP/EMI April Music, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team 5 Dot Publishing, BM/Hitco Music, BM/Mike Hartnett Publishing, BM), HL H100 1; POP 2

**LOOK AT HER** (Milwaukee Villain, ASCAP/All Of A Sutton, ASCAP/EMI April Music, ASCAP/UR-IV Music, ASCAP/Fly Love Music, ASCAP/Thakey Music, ASCAP/Chobi Music, ASCAP/Music Of Windswept, ASCAP/One Chance, ASCAP/Copyright Control, ASCAP), H 100 54; POP 78

**LOOKING FOR YOU** (Zomba Songs, BM/Lily Mack, BM/Baby Fingers, ASCAP/Minis, ASCAP/Shown Breese, ASCAP/Fredde Dee, BM), WBM, RBH 28

**LOVE SONG** (EMI Blackwood, BM/Shanica Jones Publishing Designee, BM/Dolsho Music, BM), HL RBH 56

**LOVE YOU** (EMI Blackwood, BM/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BM/Forrest Hills Music, BM), HL CS 28

### H

**HERE WE GO YO** (Gold Star, BM/Carter Boys Publishing, ASCAP/Universal Music, ASCAP/Rompedisc/colca, BM/Universal-Musica Unica, BM) LT 36

**HIPS DON'T LIE** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BM/Tie-Bass Music, BM/The Caramel House, BM/Ensign Music, ASCAP/Lance Combs Publishing, ASCAP/Nela Music, ASCAP/NH Music Publishing, ASCAP), HL H100 15; LT 2; POP 12

**HMM HMM** (Springvale Music Publishing, ASCAP/150 Lakely Music, ASCAP/Songs Of Universal-PolyGram International, BM/Tony Kelly, ASCAP/Lance Combs Publishing, BM), HL RBH 49

**HONESTLY** (Sinos Music, ASCAP) POP 98

**HOW TO SAVE A LIFE** (Aaron Edwards Publishing, ASCAP/EMI April Music, ASCAP), HL H100 60; POP 51

**HUSTLIN'** (3 Blunts Lite At Once, ASCAP/First N. Gold, BM/U. Brasco, ASCAP/EMI April Music, ASCAP/No. Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jeezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL H100 63; POP 57; RBH 42

### I

**CALL IT LOVE** (Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP/Sony Music Publishing, ASCAP), HL H100 89; RBH 24

**I CAN'T HATE YOU ANYMORE** (Ikemator Music, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/My Getaway Driver Music, ASCAP/Right Bank Music, ASCAP/Universal-Int'l Gram International, ASCAP/Angelo Music, ASCAP), HL H100 85

**I DARE YOU** (Driven By Music, BM/EMI Blackwood, BM/Lithium/Jass Music, ASCAP/EMI April Music, ASCAP/Big Ant Music, ASCAP/Universal Music Corporation, ASCAP), HL POP 82

**I DON'T KNOW WHAT SHE SAID** (Create Real, ASCAP/Warner-Tamerlane, BM/Major Bob, ASCAP), WBM, CS 9

**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (Gravitor, SESAC/Wad-davall, SESAC/Carnival Music, SESAC/Cal IV, SESAC/Gravator, ASCAP), CS 1; H100 33; POP 63

**I KNOW YOU SEE IT** (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Basement Funk, ASCAP/Basement Funk South, ASCAP/Diamondcut Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BM/Azuria Music, BM), H100 26; POP 40; RBH 12

**LET WAIT FOR YOU** (Coburn, BM/Hartley Allen Music, BM/Sony/ATV Tree, BM) CS 58

**I LOVED HER FIRST** (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL CS 22

**I LOVE MY B** (T'Zah's Music, BM/Ensign Music, BM/Will 'am, BM/Broke Spoke And Bone Music, ASCAP), HL H100 88; POP 72; RBH 38

**IMAGINE ME** (Zomba Songs, BM/Kernion, BM/Lily Mack, BM), WBM, RBH 63

**I'M GONNA BE** (WB, ASCAP/Checkman, BM/Tyme 4 Fives, BM), WBM, RBH 52

**INNOCENCE** (Were Going To Maui, BM/Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin, ASCAP/Cal IV, ASCAP/Bergrin, ASCAP/LongSong, ASCAP), HL/WBM, CS 54

**IN TERMS OF LOVE** (Emerto, ASCAP/Gelring Music, ASCAP/Carol Vincent And Associates, SESAC), HL CS 39

**IN THE AIR TONIGHT** (Phil Collins, PRS/Hit & Run, ASCAP/WB, ASCAP), WBM, POP 75

**INVISIBLE** (Blissfield Adejan Music Publishing, ASCAP), H100 42; POP 35

**I REFUSE** (Banker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), RBH 50

**IS ANY WONDER?** (BMG, PRS) H100 97; POP 91

**IT'S GOIN' DOWN** (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP), H 100 97; RBH 9

**IT'S OKAY (NO BLOOD)** (Baby Game, BM/Each Beach, ASCAP/2380 Music, ASCAP/D. Ross, ASCAP/Red Designee), RBH 76

**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BM/Songs Of Terrel, BM/Works To Music, ASCAP/CC, ASCAP/Harbinism.com, SESAC), HL CS 9

**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BM/Lit Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL CS 59

**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL H100 10; POP 6

### N

**NEED A BOSS** (EMI April Music, ASCAP/EMI Blackwood, BM/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Sales Corporation, ASCAP/Lashawn Daniels Productions, ASCAP/Rodney Jenkins Productions, BM), H100 93; RBH 33

**NEW STRINGS** (Sony/ATV Tree, BM/Nashville Star, BM), HL CS 31

**NO ES UNA NOVELA** (Juan & Nelson, ASCAP) LT 38

**NO, NO, NO** (Mayimba, ASCAP/Palabras De Rorro, ASCAP), H 100 91; POP 8

**NO QUIERE NUNCA** (Universal-Musica Unica, BM/El Atavayo, ASCAP) LT 35

**NOTHIN' BUT A LOVE THING** (EMI April Music, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Pickwick Landing, ASCAP), H 100 91; POP 8

**NOT READY TO MAKE Nice** (Woody Fuddin', BM/Scranin' Toast, ASCAP/Chrissy's Music, ASCAP/Sugar Lake Music, BM), HL/WBM, H100 91; POP 67

**NO WORDS** (Zomba Songs, BM/R. Kelly, BM), WBM, RBH 46

**NUESTRO AMOR SE HA VUELTO AER** (Maximo Aguirre, BM/The Fly And The Bee, ASCAP) LT 31

**NUMBER ONE** (The Waters Of Nazareth, BM/EMI Blackwood, BM/Please Gimme My Publishing, BM), HL, H100 88; POP 84; RBH 45

### O

**OH (I'm) Ya Face Publishing, BM/R Malouf Records, ASCAP) RBH 93**

**ONE WING IN THE FIRE** (Malco, BM/Music Of Stage Three, BM), CS 42

**ON SOME REAL SH\*\*** (Dogg Pound Gangsta Music, BM/Shanice Cymone Music, ASCAP/EMI April Music, ASCAP/3 Blunts Lite At Once, ASCAP/Warner-Tamerlane, BM/First N. Gold, BM/Basajamba Music, ASCAP), HL/WBM, RBH 92

**OVER MY HEAD (CABLE CAR)** (EMI April Music, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 11; POP 8

### P

**PAM PAM** (Universal-Musica Unica, BM/EMI Blackwood, BM) LT 1

**PAYASO LOCO** (Copyright Control) LT 19

**PEANUT BUTTER & JELLY** (3535 Entertainment, BM/Anna Jansen Baby Boy Music, ASCAP) RBH 57

**PHONE TALK** (Substance Music, BM/Trump Music, ASCAP), HL H100 87; POP 8

**PDP MY TRUNK** (Drunk People Publishing, BM) RBH 80

**POR TI** (Warner-Tamerlane, BM) LT 37

**PRETTY BABY** (India B. Music, BM/Songs Of Universal-PolyGram International, BM/Demoties Music, BM/Warner-Tamerlane, BM), HL RBH 61

**PROMISCUOUS** (Nestor, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Danij Handz Musik, ASCAP/Six I'm Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP), WBM, CS 26; H100 11; POP 38

**A PUBLIC AFFAIR** (Sweet Kisses, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrissy's Music, ASCAP/Kurstin Music, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP) M.Y., ASCAP/EMI Blackwood, BM/Southern Oscillations Music, BM/Jobete Music, ASCAP/Apollinaire Music, BM), HL H100 20; POP 11

**PULLIN' ME BACK** (Basajamba Music, ASCAP/Chingy Music, ASCAP/Jaco Pastorius,

ASCAP/Shanice Cymone Music, ASCAP/EMI April Music, ASCAP/Universal-MCA, ASCAP/Air Control Music, ASCAP), H100 25; POP 56; RBH 4

**PUT 'EM UP KNUCK BUCK** (Ben-Jamin Publishing, ASCAP), RBH 99

**PUT YOUR RECORDS ON** (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BM/Good Groove Songs, BM) H100 84; POP 90

### Q

**QUE PRECIO TIENE EL CIELO** (WB, ASCAP/10am, ASCAP) LT 48

**THE REASON WHY** (Vinity Mae, BM/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL CS 29

**REENCUENTRO** (Arma, BM) LT 40

**REGRETS** (Richard Flemming, BM/Songs Of Ham-stern Cumberland, BM) RBH 94

**THE RIDDLE** (EMI Blackwood, BM/Five For Fighting, BM), HL H100 40; POP 33

**RIDIN' HIGH** (A1 My Own Publishing, BM/EMI Blackwood, BM/Marked Entertainment, ASCAP/Pis-cano Music, ASCAP), HL RBH 92

**RIDIN' RIMS** (Slide That Music, ASCAP/EMI April Music, ASCAP/Le Joy Music, ASCAP/October Eighth, BM/Warner-Tamerlane, BM), WBM, H100 48; POP 97; RBH 10

### R

**RIDIN' HIGH** (A1 My Own Publishing, BM/EMI Blackwood, BM/Marked Entertainment, ASCAP/Pis-cano Music, ASCAP), HL RBH 92

**RIDIN' RIMS** (Slide That Music, ASCAP/EMI April Music, ASCAP/Le Joy Music, ASCAP/October Eighth, BM/Warner-Tamerlane, BM), WBM, H100 48; POP 97; RBH 10

### S

**SALIO EL SOL** (Crown P, BM) LT 4

**SATISFIED** (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL RBH 70

**SAVIN' ME** (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero G, SOCAN/Black Diesel, SOCAN/Black Ader Music, SOCAN), WBM, H100 31; POP 27

**SAY** (Fifty-Six Hope Road, ASCAP/Fairview Music USA, ASCAP/Blue Mountain Music, PRS/Pinky Phat Phat, BM/EMI Carers, BM/L.T.E. Recording Studios, ASCAP), WBM, RBH 91

**SAY GOODBYE** (WBM Music, SESAC/Babyboy's Little Publishing Company, SESAC/Nootime South, SESAC/Face The Music, ASCAP/EMI April Music, ASCAP/Justin Combs Publishing, ASCAP/Phoenix, ASCAP), H 100 77; POP 19

**SCOTTY DOESN'T KNOW** (Luzia Music, ASCAP/Austra Boy, BM/ISKE, ASCAP/Cherry Lane, ASCAP), CLM, POP 91

**S.E.X.** (Live In, ASCAP) H100 65; RBH 16

**SEXBACK** (Zomba Enterprises, ASCAP/Tennan Music, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/EMI Music, ASCAP/Danij Handz Musik, SESAC), WBM, H100 52; POP 8

**SEXY LOVE** (Super Sayin Publishing, BM/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP), HL/WBM, H100 14; POP 28; RBH 39

**SH'DONT** (Conjunction Music Publishing, ASCAP/EMI April Music, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Warner-Tamerlane, BM), HL/WBM, RBH 43

**SHINE** (EMI April Music, ASCAP/Flye Tyme Tunes, ASCAP/Remarks Music, BM/Warner-Tamerlane, BM), WBM, H100 13; POP 9; RBH 31

**SHOULDER LEAN** (Cortale Quinn Publishing, BM/Duan Hart Publishing, BM/Crown Club Publishing, BM/Warner-Tamerlane, BM), WBM, H100 77; POP 34; RBH 1

**SIDE 2 SIDE** (Fantasee Publishing, BM/Music Resources, BM) RBH 64

**SINGLE LIFE** (EMI Blackwood, BM/In-Genius Songs, BM/EMI April Music, ASCAP/Sonic Graffiti, ASCAP), HL RBH 81

**SNAP YU FINGERS** (White Rhino, BM/E-40, BM/Zomba Songs, BM/Zomba Music, ASCAP/How Ya Livin' Music, ASCAP/Notting Dale, ASCAP), WBM, H100 16; POP 25; RBH 7

**SOLDIER SONG** (Greenhearts Publishing, ASCAP/Hannab Publishing, ASCAP/Danger Times Publishing, ASCAP/Weidner Block Publishing, BM) RBH 8

**SOME PEOPLE** (Karies Music, ASCAP/Kobalt Music, ASCAP/Right Bank Music, ASCAP/Brand New Sky Music, ASCAP/EMI April Music, ASCAP), HL CS 50

**SOME PEOPLE CHANGE** (Famous, ASCAP/Lights Of Denver, ASCAP/Songs Of Bud Dog, ASCAP/Funky Lane Music, ASCAP/Music Of Windswept, ASCAP/Sweet Summer, ASCAP/Major Bob, ASCAP), HL CS 29

**SOMEWHERE OVER THE RAINBOW** (EMI Feist Catalog, ASCAP), HL POP 92

**SO'S** (Jonathan Rotem Music, BM/Southside Independent Music, BM/Imagined Lookin' At You Kidz Music, BM/Reach Global Songs, BM/Embassy Music Corporation, BM) H100 36; POP 29

**SO WHAT** (Bubba Gee, BM/Nootime Tunes, BM/Warner-Tamerlane, BM/Nootime Hill Music, BM/1415 Publishing, BM/Kurtly Slim Publishing, BM/Ced Key Music, ASCAP/Ishmoet Music, BM/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL/WBM H100 22; POP 33; RBH 8

**STARS ARE BLIND** (Fernando Caribay Music, ASCAP/2 Music Publishing, BM/Sony/ATV Songs, BM/Juelz Music, ASCAP), HL H100 30; POP 19

**STAY WITH YOU** (Corner Of Clark And Kent Music, ASCAP/EMI Virg, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL H100 75; POP 64

**STEADY AS SHE GOES** (Chrissy's Music, ASCAP/Third String Tunes, BM), HL H100 67; POP 64

**STUNTIN' LIKE MY DADDY** (Young Money Publishing, BM/Warner-Tamerlane, BM/Money Mack, BM), WBM, H100 11; POP 8

**SUDDENLY I SEE** (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL H100 71; POP 53

**SUMMERTIME** (EMI Blackwood, BM/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BM), HL CS 1; POP 10

**SUNSHINE AND SUMMERTIME** (WB, ASCAP/Warner-Tamerlane, BM/Writers Extreme, BM/Steel Wheels, BM), WBM, CS 13; H100 78

**SWING** (EMI April Music, ASCAP/Sea Gayle Music, ASCAP), HL CS 2; H100 79; POP 86

**SWING LOW** (Sweet Kisses, ASCAP), WBM RBH 86

**SYMPHONY OF BROTHERHOOD** (Songs Of Universal, BM), HL RBH 78

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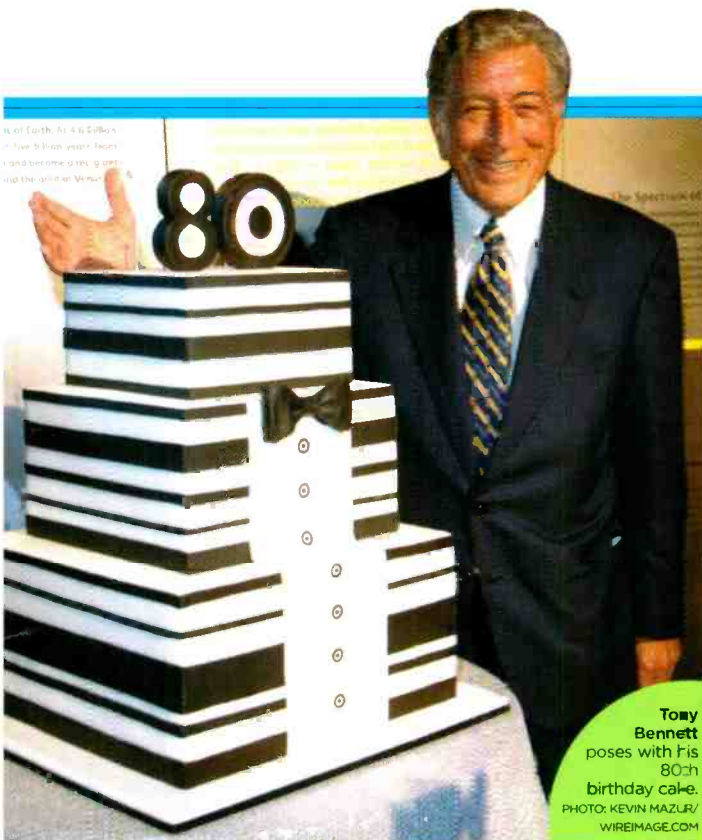
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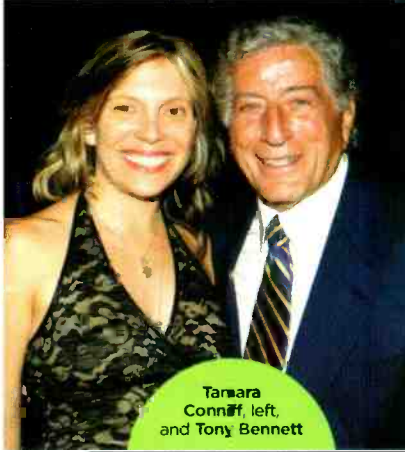




Tony Bennett poses with his 80th birthday cake. PHOTO: KEVIN MAZUR/WIREIMAGE.COM



From left are Columbia's Tom Donnamanna and Steve Barnett, manager and son Danny Bennett, Tony Bennett and Sony's Rob Stinger and John Ingrassia.



Tamara Conniff, left, and Tony Bennett

**HAPPY 80TH, TONY BENNETT!**  
The legendary singer celebrated his birthday at the Museum of Natural History Aug. 3 in New York. Bennett's friends came out in droves to honor him including John Travolta, Bruce Willis, Katie Couric, Elvis Costello, Diana Krall and Harry Belafonte. During the event, which was hosted by Target, Billboard's Tamara Conniff announced that Bennett would receive the coveted Century Award in December during the Billboard Music Awards in Las Vegas. Additionally, executives from Columbia and Sony BMG presented Bennett with a plaque commemorating more than 50 million albums sold over 50 years.



Bruce Willis, left, and Tony Bennett PHOTO: KEVIN MAZUR/WIREIMAGE.COM



Diana Krall, left, and Elvis Costello



From left: Nikki Sixx, Desmond Child, Marion Raven, Meat Loaf and Todd Rundgren.

**MEAT LOAF** announced that the "Ball out of Hell" franchise is back for a third album installment during a press conference July 31 in New York. The album will be released Oct. 31 via Virgin in North America and Universal internationally. On hand were the album's producer **Desmond Child**, vocal arranger **Todd Rundgren** and songwriter **Mötley Crüe's Nikki Sixx**, as well as upcoming vocalist **Marion Raven** who duets on the first single "It's All Coming Back to Me Now." The event was hosted by Billboard's **Tamara Conniff** and VHT's **Matt Pinfield**.



Tamara Conniff, left, and Meat Loaf



Meat Loaf, left, and Nikki Sixx



BMI's **Barbara Cane** was awarded the inaugural Make an Impact award during a celebration hosted by **Maroon5**. More than 800 people attended the July 30 event, which was held at the Brentwood School and benefited the Teen Impact program at Childrens Hospital Los Angeles. Pictured is Maroon5's **Adam Levine**. PHOTO: JOHN SHEARER/WIREIMAGE.COM

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## NEED-A-MAN BLUES

Soul singer Candi Staton invited Track to stop by Euphoria Productions where she was rehearsing for her Aug. 9 show at Bowery Ballroom in New York. Throughout, Staton effortlessly marched in step with her band. Her voice remains a strong musical instrument, at turns filled with hurt and anger, love and happiness. The woman has truly experienced life's effervescent ups and rock-bottom downs. Her new album, "His Hands," revels in this push and pull.

During her Bowery performance, Staton could do no wrong. It was her first New York performance in more than 20 years, after all. For such a special occasion, she covered much musical terrain, from blues to Southern soul to disco. Staton injected new sass into her late-'60s/early-'70s top 10 hits "I'd Rather Be an Old Man's Sweetheart (Than a Young Man's Fool)" and "Stand by Your Man."

From the new album, "When Will I?," "I'll Sing a Love Song to You" and "His Hands" took on added poignancy in a live setting. Staton saved her disco classics, "Young Hearts Run Free" and "Victim," for the end. And yes, there was not a still body to be found. Actress Rosie Lopez was especially charmed by it all.

Apparently, Staton was not prepared for an encore, as she returned to the stage and sang "Victim" again. Track was wishing and hoping for "When You Wake Up Tomorrow" and/or "You Got the Love," the song heard in the final scene of the final episode of "Sex and the City." Next time, perhaps.

## WEIGHING IN WITH PRICE

Fans of Mariah Carey will remember the name Kelly Price as the show-stopping 18-year-old backup vocalist on Carey's early albums and world tour. Price went on to record her own platinum solo CDs, and had such hit singles as "Friend of Mine," which spent five weeks at No. 1 on Hot R&B/Hip-Hop Songs in 1998. Now, Price is returning to her roots with a gospel CD "This Is Who I Am," which arrives Oct. 24 on Gospocentric Records through Zomba Gospel.

The New York-born Price says the project was a labor of love: "I am a church kid. I was raised on gospel music and both my parents were preachers. I see this album as an expansion of my God-given talents and I hope my fans will treasure these very special songs."

Throughout her career, Price has battled with her weight, prompting her to become an outspoken critic of the "skinny" face of the music biz. "I spent many years battling the en-



BEYONCÉ

## BEYONCÉ RINGS THE ALARM

It's a rockier, edgier Beyoncé who will greet fans when "B-day" hits the streets Sept. 5. Track got a first listen to the album whose drum- and beat-heavy flavors merge fluently with Beyoncé's I'm-my-own-woman stance. She's singing loud and saying something, especially on the Tina Turner-esque funk/rock fest "Suga Momma," produced by Rich Harrison, and the sly, slick and wicked "Kitty Kat," co-helmed by Pharrell. While listening to the album, it's easy to imagine Beyoncé struttin' her stuff onstage to these jams. The 10-track set also features hidden tracks. Meanwhile, emotive ballad "Resentment" calls to mind the '60s- and '70s-era girl groups—not surprising, given Beyoncé's "Dreamgirls" movie stint. At press time, editing on the video for second single "Ring the Alarm" (a Swizz Beatz and Sean Garrett collaboration) is in its final stages.



From left, Billboard's RAPHAEL GEORGE and MICHAEL PAOLETTA, KELLY PRICE and Billboard's CHUCK TAYLOR

tainment industry's stance that said, 'No one wants to look at a fat girl sing, no matter how good she sounds.' " Girl proved 'em wrong then and intends to prove 'em wrong again. Work!

## RIFKIND & STEPHENS COME TOGETHER

SRC/Universal Motown is set to distribute the new label headed by Devyne Stephens, executive producer of Akon's multiplatinum 2004 debut "Trouble." Atlanta-based Upfront Entertainment's first release will be by rap group FA. Next up will be male R&B group Red Dirt. Stephens, who brought Upfront Entertainment client Akon to Steven Rifkind's SRC label, is currently wrapping up Akon's sophomore CD. Stephens also brokered a deal for Akon's Kon Live Music with Interscope Records.

Also signed to Upfront: singer/songwriter Kandi Burruss of Xscape fame and a Philadelphia newcomer, singer/musician Rod Michaels.

## SIMON READY FOR HIS CLOSE-UP

Talks are heating up between JSM Music and Brave St. Productions over a possible reality show that will revolve around the inner workings of the cavernous JSM Music facility. As one of the largest commercial music production houses in North America, JSM must come up with new music, day in and day out, for some of the most successful commercial ad campaigns in the world. (Think Kelly Clarkson and Ford.) "No one would believe what goes on here," JSM president Joel Simon tells Track. "Commercials never stop and neither do we—even if that means pulling all-nighters and sleeping on the couches. It really is a case of you gotta see it to believe it."

# Executive TURNTABLE

**RECORD COMPANIES:** New Door Records in Santa Monica, Calif., names **Richie Gallo** executive VP. He was senior VP of sales and marketing at Universal Music Enterprises.

Atlantic Records in Los Angeles elevates **Kevin Weaver** to senior VP. He was senior VP of strategic marketing and soundtracks for the company's Lava division.

Universal Motown Records in New York ups **Katrina Bynum** to VP of marketing. She was senior director.

Category 5 Records in Nashville names **Shari Roth** director of Midwest regional promotion. She is based in Chicago. Roth was director of Midwest promotion at Midas Records.

Rust Records in Cleveland taps **Joe Carroll** as Southeast regional director. He was Midwest regional director of promotion at Equity Records.

St. Clair Entertainment Group, an independent music and video company, has named **Lupe De La Cruz** VP/GM of the Latin division. De La Cruz was formerly senior VP of national marketing for Univision Music Group, a post he held since the creation of the company.



**PUBLISHING:** EMI Music Publishing has appointed **Robert Flax** as its first worldwide vice chairman. Flax was president of U.S. operations for the company. He remains based in New York.

**LEGAL:** **Simon Barsky** becomes special counsel to Motion Picture Assn. of America chairman/CEO **Dan Glickman** and president/COO **Bob Pisano**. He was executive VP/general counsel for the MPAA and its overseas counterpart MPA.

**MANAGEMENT:** S.L. Feldman & Associates in Vancouver names **Derrick Ross** VP of contemporary music. He was VP of national promotions and media relations at EMI Music Canada.

**TOURING/VENUES:** Live Nation in Los Angeles promotes **Maureen Ford** to president of local alliances. She was executive VP of Live Nation Alliances.

**MEDIA:** NBC Universal Television Music in Burbank, Calif., promotes **Alicen Schneider** to VP of music supervision. She was director.

# GOODWORKS

## FRAMPTON AND HIS GUITAR

Peter Frampton and C.F. Martin & Co. will donate a portion of the proceeds from the sale of each D-42 Peter Frampton "Frampton's Camel" Signature Edition guitar to the MusiCares MAP Fund. For more info, visit [musicares.com](http://musicares.com).

## INSTRUMENTS FOR ALL

One year after Hurricane Katrina, the Tipitina Foundation will—at an Aug. 29 ceremony at the revered New Orleans venue Tipitina's Uptown—donate \$500,000 of new instruments to nearly a dozen New Orleans school music programs. This donation is a result of the fifth annual Instruments A-Comin' Benefit Concert that was presented by Popeye's Chicken and Biscuits this past spring.



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- Greg Ballard, CEO, Glu Mobile
- Ted Cohen, Partner, TAG Strategic
- Kristin Lindsey Cook, Dir. of Multi Platform, Fuse
- Stephen Davis, President, InfoSpace
- Rajesh Khera, Director of Mobile Solutions, RealNetworks
- Jeremy Laws, SVP, Universal Pictures Mobile Division
- Steve Lerner, CEO, Wind-up Entertainment
- Anil Malhotra, Chief Alliance Officer, Bango
- Brian McGarvey, VP & GM-Americas, Vivendi Mobile Games
- John Najarian, Senior VP, New Media at E! Entertainment Television
- Paul Palmieri, Acta Wireless
- Ray Schaaf, COO, Navio Systems
- Adam Sexton, Groove Mobile

## KEYNOTE ADDRESSES



**Paul Reddick**  
VP Business Development & Product Innovation  
SPRINT NEXTEL



**Mike Wehrs**  
Chief Technical Evangelist  
AOL MOBILE

 SVP Digital Sales & Marketing Sony Pictures Digital	 Founder/CEO Buzznet	 CEO mBlox	 Vice-Chair OMA/Dir. Products & Mktg. CoreMedia	 Co-Founder & CEO Vibes Media
 VP & GM Universa Music Group	 CEO, Bunim/Murray Productions	 VP Wireless Operations & Strategy MTV	 VP Senior Analyst M-Metrics	 Director of Product Marketing T-Mobile
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