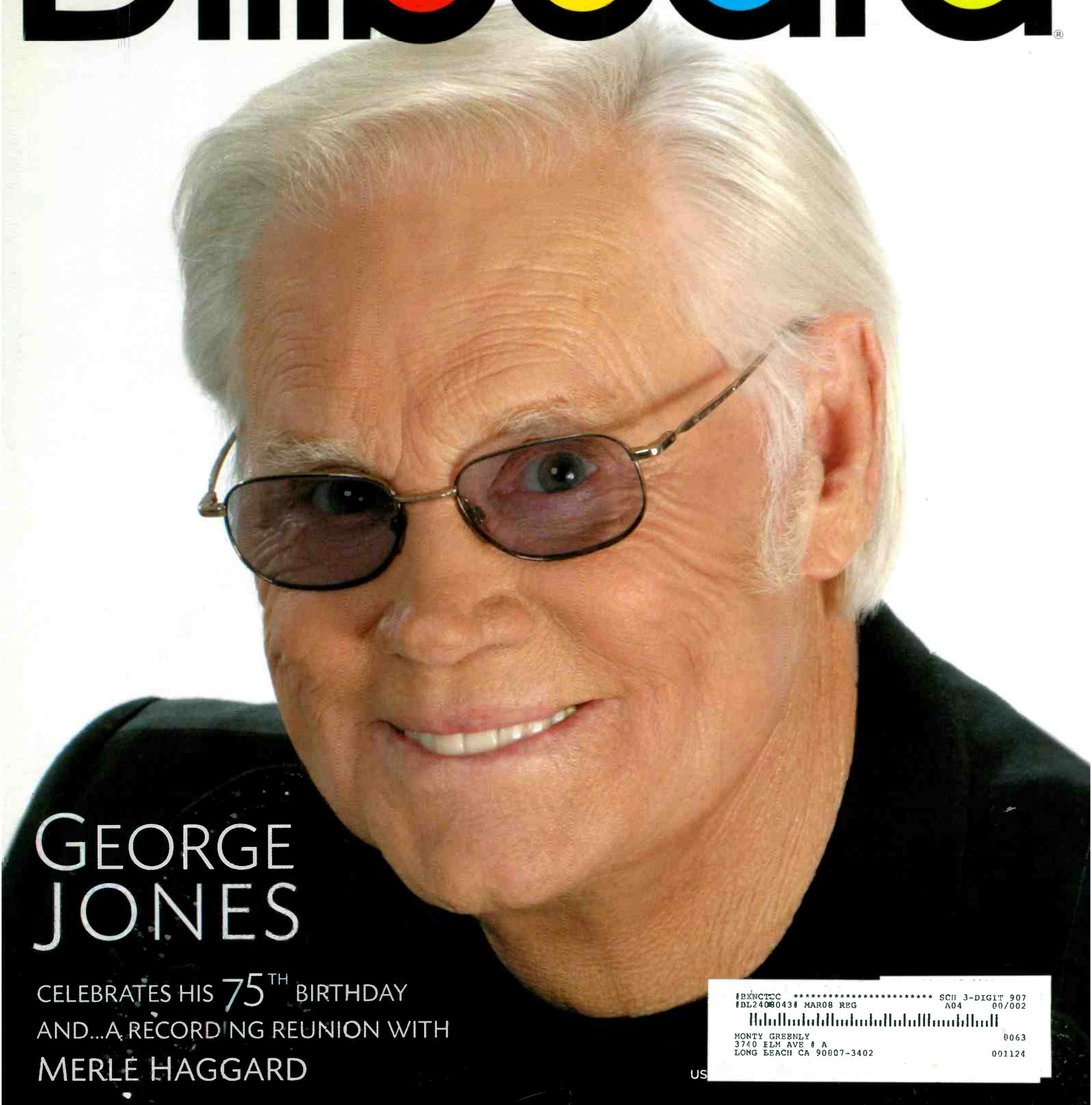


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LATIN AMERICA'S DIGITAL FUTURE >P.12

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ROLL CAMERA
Composer/rocker **Danny Elfman** will sit down for an intimate one-on-one at the 2006 **Hollywood Reporter/Billboard Film & TV Music Conference** Nov. 14-15 in Los Angeles. More information at billboardevents.com.

BILLBOARD GOES TO VOODOO
Billboard joins this year's **Voodoo Music Experience**, a two-day festival known for its diverse blend of artists and genres set for Oct. 28-29 in New Orleans. For more info, go to billboard.com.

RETURN TO TOURING
3 Doors Down members **Brad Arnold** and **Matt Roberts** will keynote the "Rebirth of a Region: Concerts Return to the Gulf" Q&A at the **Billboard Touring Conference**, Nov 8-9 at the Roosevelt Hotel in New York.

Blogging

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

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GEOFF MAYFIELD
Director of Charts/Senior Analyst
Billboard



The Party's Not Over

Tower May Be Gone, But Record Stores Live On

Two reporters phoned me about the liquidation of Tower Records just minutes after a judge in Delaware sealed the chain's fate. It felt like being forced to speak soberly and dispassionately about a long and dear friend's terminal illness, when what I really wanted to do at that moment was grieve.

This by no means represents the industry's first significant closure. Musicland, which for decades had the industry's largest store count, and Camelot Music, the first chain to win NARM's merchandiser of the year award in consecutive years, were among casualties keenly felt. Both were successful companies, smartly and honorably run for most of their histories.

Tower fit that description, but also managed to be the life of the party. Its supermarket-sized stores were fun places to shop and discover music. At the end of the day, the chain's brass and staff played as hard as they worked. Walk into a Tower meeting and one had to be ready to absorb a sardonic barb or at least a serving of satire.

Never shy to criticize a distributor's new policy, the chain's executives didn't just argue, but offered alternatives. The company offered ideas on everything from packaging to terms. A lobby from Tower founder Russ Solomon encouraged labels to launch the 5-inch CD sin-

gle in the late '80s. It was a solid citizen in U.S. trade groups NARM and the Video Software Dealers Assn., and helped instigate the formation of music retail organization the British Assn. of Record Dealers and international trade group the Global Entertainment Retail Assn.

There has been a temptation to determine whether Tower's downfall can be ascribed to mistakes made by its original management team, or the one mandated in recent years by its bondholders. Such speculation ignores the bright management that guided Camelot, Musicland and other chains that have been erased from the music's board during the last decade. Let's remember that Tower won its third consecutive large retailer of the year award at NARM in August during the very same week that its final chapter of financial distress began to unravel.

Loss-leader pricing from department stores isn't a new problem. We complained about and reacted to it when I worked at Camelot more than 20 years ago. But other wrinkles in the landscape—from CD burners and peer-to-peer to the many new legitimate channels through which consumers find music—make it obvious that music retailing is not a business for the faint of heart.

When the court rendered its decision,

I took time from an already busy weekend to visit the Pasadena Tower and the chain's landmark store on Sunset Boulevard. Although discounts were still minimal, both stores were busier than I'd seen in a while.

The marquee at the Sunset store cited R.E.M. lyrics—"The End of the World As We Know It"—and a colleague likened the court's Tower verdict as a new-century meaning for a key phrase from Don McLean's "American Pie": "The day the music died." I understand those sentiments, but before we declare the end of music retailing, let's remember that 88% of the albums purchased so far this year were sold in stores.

When I left Tower's Sunset store, I drove about 3.5 miles east to Amoeba Music. Cars waited outside the garage to grab precious parking spaces, the store teemed with excitement and the line at the cash registers was longer than I'd seen at either Tower store that day.

In the feisty corners where the likes of Amoeba, Newbury Comics, Waterloo Records and others reside, in the wisely run Goliath that is Trans World and in combo stores like Best Buy and Borders, music retail continues to live a vigorous life. Still, I'll be the first to admit that the world will be less fun and less colorful without Tower's distinctive yellow and red bags. ♦♦♦

FEEDBACK

A WATERSHED EVENT

It was the early '70s. The Sunset Strip was in full swing.

And if you lived in Los Angeles and worked in the record business at any point during these last 30-odd years, you know the Tower Sunset experience. It wasn't just a record store, it was the pre-eminent record store of our time. When Russ Solomon took over the space in 1970 from eight-track purveyor Earl "Mad Man" Muntz, he created a business that would serve as a beacon of record retailing for the next three decades.

Tower ushered in the era of the big spread rock'n'roll superstore, replete with nearly every title known to man. Going to the corner of Sunset at Holloway was virtually a religious obligation for anyone in the business during the last 30 years. This wasn't just another faceless chain outlet; this was the church of record retail—or at least its largest supermarket. A store so unique you never referred to it as Tower Records, it was always Tower Sunset.

As a young college rep working for A&M Records, I remember when Gil Friesen instituted a program whereby the label's ex-

ecutives had to each spend a week working behind the counter at this store just to see what real consumers actually thought and bought, a different slant than one could glean from merely scanning the weekly charts. Rock, blues, country, classical, soundtracks, imports, spoken word, sound effects records—Tower had it all. Today we talk about the Long Tail. Tower invented it.

When big-name artists made release-day appearances, the first place they considered was the Sunset Boulevard emporium. And why not? It was billed as "the world's largest record store," open till midnight 365 days a year. But lately, its parking lot has been hardly half full.

Like an aging baseball stadium falling victim to the wrecking ball (or perhaps the demise of the obligatory drum solo), Tower finally became an anachronism. The digital domain grabbed it by the tail and never let go.

Of course, we now have the digital equivalent in cyberspace with places like MySpace, PureVolume, Pitchfork Media, Amazon and more, but it's arguably a different kind of browsing. At Tower, you

could not help but run into deep catalog as it was right in the bin next to an act's latest release. What will happen to our musical heritage when your product is not on iTunes' front page?

This store's demise will likely be viewed by history as a watershed event. Not just for one store or one chain for that matter, but perhaps as a harbinger for the future of music as a physical package of preordained size and length. As one music executive recently said, "Can you imagine the message a boarded-up Tower Sunset sends about the business?"

Obviously, the business is at an inflection point as technology and market conditions forge a path of their own. The future has now caught up with the past. But like Bo Diddley, Dick Clark, Lester Bangs and all the rest, Solomon was a pioneer in rock'n'roll who, for three decades, threw the best party on the Sunset Strip.

I'm glad I was there.

Tim Devine is a 30-year music business veteran, most recently as West Coast GM of Columbia Records in Los Angeles.

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making inroads



Pirate Fighters
Latin America's shaky
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Weird Science
Al Yankovic's strange
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Here Comes The Sun
An Asian pop star's
branding boom



Nashville Smash
Big Machine takes
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>>> CBS SETTLES

New York State Attorney General Eliot Spitzer on Oct. 19 revealed a settlement with CBS Radio in his office's ongoing investigations into payola in the music business. Under the terms of the settlement, CBS Radio has agreed to undertake company-wide reforms and make a \$2 million payment, which will be distributed through the Rockefeller Philanthropy Advisors, to New York State not-for-profit entities to fund music education and appreciation programs. Spitzer acknowledged CBS Radio's cooperation in resolving this matter.

>>> UME GOES GREEN

Universal Music Enterprises has re-packaged 60 best-of titles in its "The Millennium Collection" series, using environmentally friendly materials, which will be sold exclusively at Wal-Mart for the next three months. UME will supply the eco-friendly packaging to all retailers beginning in 2007.

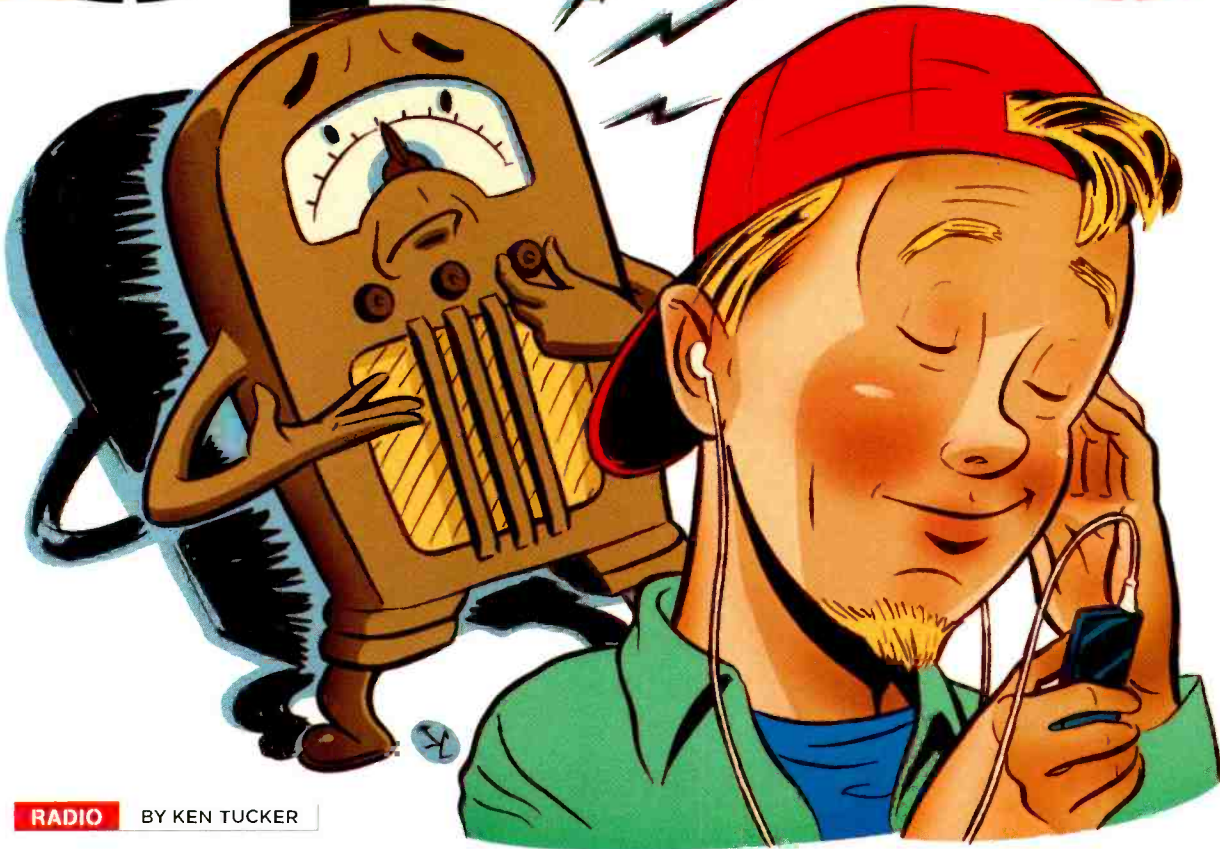
>>> APPLE POSTS STRONG Q4

Strong sales of iPods and Mac computers continue to power the bottom line for Apple. The Cupertino, Calif.-based company says iPod shipments grew 35% to 8.7 million units for its fiscal fourth quarter that ended Sept. 30. iPod revenue for the quarter increased 29% to 1.6 billion. Revenue from related music products and services—a category that includes the iTunes Music Store—rose 71% to \$452 million. Apple sold more than 39 million iPods during its fiscal year. Overall net profit for the quarter increased 27% year over year to \$546 million, while revenue grew 32% to \$4.84 billion.

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UpFront

OCTOBER 28, 2006



RADIO BY KEN TUCKER

TUNED-OUT TEENS

Can Terrestrial Radio Ever Regain A Young Audience?

It's no secret that terrestrial radio and other traditional media are having a hard time attracting teens. Cell phones, iPods, computers, videogames and instant messaging are all grabbing larger chunks of the pie when it comes to entertainment options for today's youth. But the problem may be worse than originally thought, at least for radio.

An Edison Media Research study released late last month shows sharp declines in time spent listening, radio use and, most important, attitudes about radio among the 12-24 age group, the listeners who represent terrestrial radio's future and its greatest challenge. While the news itself isn't surprising, the immense lack of interest in radio by teens is, an important benchmark for radio,

is down 22% among 12- to 17-year-olds since 1993. Meanwhile, 12-24 listening is falling significantly faster than among those 25-plus, Edison reports. More than 11% of boys 12-17 report no weekly radio listening at all, the study says, and fewer young people expect radio to be an important part of their futures.

The information is not necessarily new, but the extent of the problem just keeps growing. Edison president Larry Rosin is frustrated by radio's lack of significant movement to address the situation. "We all know that it's a problem, but nothing is ever done about it," he says.

Jacobs Media president Fred Jacobs agrees. "I don't know how much more evidence it's going to take for the people at the top to realize that this isn't about

fourth-quarter billing. This is a long-term, epidemic-type problem that really boils down to this: Our listening audience is getting older, and younger listeners are clearly falling off in significant numbers."

Radio must embrace younger listeners, Weblogs Inc. CEO Jason Calacanis told those in attendance at the Jacobs Media Summit in Dallas in late September. "Paradigms don't die, people do. That's what we're seeing—young people who grew up only knowing the Internet. That's the future, and you have to embrace them."

The Edison research doesn't surprise Emmis Communications radio division president Rick Cummings, who has two teenagers. "When we start to build brands that are truly interesting to them and have mul-

iple touch points... they'll consume it all day long."

A few, forward-looking radio executives hope that high-definition radio, a relatively new technology that brings better audio quality and more listening options to equipped tuners, will provide the content and shiny bauble that younger listeners look for. HD2 (and eventually HD3, etc.) side channels allow a radio station to stream separate programming to its listeners. Those channels are currently commercial-free.

"We've challenged our programmers to use their HD2 channels to reach out to this generation—which has a MySpace, YouTube, on-demand kind of mentality—and build HD2 channels that really will be appealing to them," Cummings says. "That's a great, fer-

tile, untapped testing ground for coming up with things like this. You don't have to bet the \$200 million signal on something that's untried."

Meanwhile, with outlets in Boston, Detroit, Philadelphia and northern New Jersey, Greater Media offers some of the most innovative programming currently available in the medium. For example, RIFF2, the HD sister to Greater Media's active rock WRIF in Detroit, has been on the air since August 2005. The station offers a mix of indie rock, hip-hop, punk and local music. Unlike many HD2 channels, which are glorified jukeboxes, RIFF2 has jocks, a myriad of programs and a presence in the community.

More than one broadcaster draws a comparison between FM of the late '60s and early '70s and HD today. "No one gave a hoot about FM until they started doing 'progressive rock,'" Edison's Rosin says. "Kids said, 'This is cool,' and ran out and got an FM radio."

While there are more chips on the table today because of Wall Street and quarterly expectations, Jacobs says HD2 stations should be treated as "sandboxes" or places for experimentation. "We're not making money on HD2 anyway, so we might as well try radically different things on these channels."

Cummings has seen "a great shift in thinking" among radio groups during the last year. "We've all said the old model just isn't going to work anymore. We have to be able to deliver great content the way any demographic wants it. The upside to change is enormous. Advertisers now have choices that they didn't have 10 years ago," Cummings says. "The more we spread what we do best to multiple platforms, the more we can participate in all those revenue streams." ♦♦♦

DIGITAL BY BRIAN GARRITY

Your Other Tube

Could Video-On-Demand Be TV's Answer To The Web?

Music video's ongoing transformation from promotional money loser to commercial money maker took another step forward with Google's recent acquisition of YouTube for \$1.6 billion. Ahead of the deal, Universal Music Group (UMG), Sony BMG and Warner Music Group (WMG) had reportedly acquired small minority stakes in the viral video site in exchange for content licenses. But online is not the only opportunity labels have to cash in on people watching music videos on-demand.

Digital cable subscribers are viewing music videos on-demand through their TVs in increasing numbers.

Horsham, Pa.-based cable network Music Choice says its viewers have placed more than 500 million orders for on-demand music videos since November 2004.

The advertising-supported service from Music Choice now claims more than 8 million music video orders a week from an installed base of 14 million homes. (Music Choice's basic audio-only programming is carried in more than 30 million homes across all major digital cable operators, but its video-on-demand service is thus far only carried by Comcast systemwide and by Cox in 11 markets.)

Most of that VOD consumption is coming from a catalog of more than 7,000 music videos.

But the channel also claims that original programming for VOD like its "Artist of the Month" interview and performance segment—featuring such acts as Christina Aguilera, Beyoncé and My Chemical Romance—is generating anywhere from 2 million to 4 million views per month.

Those numbers may not seem like much compared with Yahoo or YouTube. Yahoo averages more than 350 million music videos streams per month. YouTube delivers more than 21 million VOD streams per day (of which music is a leading subset), and more than 600 million streams per month in the United States, according to research firm comScore Media Metrix.

But growing interest in music VOD content from set-top box users signals new opportunities for TV and online video services as consuming Internet programming through the TV becomes increasingly easy.

"There is a lot of competition out there online, but consumers would prefer to watch this stuff on TV," says Damon Williams, senior VP of programming for Music Choice.

To be sure, Music Choice isn't alone in targeting the market. MTV, Fuse, AOL and others also have developed VOD

platforms that are carried by select digital cable operators.

However, unlike Music Choice, many of those services were initially conceived as experimental promotional vehicles, not revenue centers. And they are attracting viewers more in the hundreds of thousands than millions.

But as labels have stepped up their calls for compensation for access to video catalogs, previously promotion-oriented VOD channels have moved to adopt ad-supported models.

Music Choice claims it can charge higher rates for advertising associated with its on-

demand content than Internet programmers because it attracts more traditional TV ad-dollars.

But TV-based VOD operators and labels in many cases are still trying to come to a consensus as to whether wholesale rates should be more expensive for TV than for the Web.

"We see more similarities than differences between the two platforms," says Fred McIntyre, VP for AOL Video.

As a result, virtually every TV-based VOD service has only a partial collection of major label music videos.

Music Choice has formal deals with WMG, EMI and lead-

ing indie labels, but not Sony BMG or UMG.

AOL claims deals with Sony BMG and WMG.

Licensing of music video content remains a contentious issue across the VOD space, whether it's for TV or online.

UMG, which recently had YouTube in its crosshairs, filed suit against viral video sites Grouper and Bolt for enabling the unlicensed distribution of its content.

Meanwhile, press reports have indicated that Viacom, whose MTV unit is facing competitors from all sides, and other broadcasters are still considering suing YouTube for allowing its users to upload unlicensed clips of its programming.

By contrast, WMG inked a deal with Muvee, a service that allows users to mix their own personal pictures and videos into artist videos.

Those aren't primary concerns for TV-based VOD players—yet. But with convergence between TV and the Web quickly developing, Williams says all players in the space have to be thinking about both platforms, as well as mobile.

"The pace at which things are happening in video is incredibly rapid, it's 'game on' right now," McIntyre adds. "Your strategy has to have a concept of how you are going to play in all these different areas." ♦♦♦

>>> IPODS SHIPPED WITH VIRUS

A small number of Apple's video iPods shipped in the past month carry a Windows virus. A message posted Oct. 18 on Apple's Web site states that since Sept. 12, less than 1% of video iPods left the company's contract manufacturer carrying the virus RavMonE.exe, which affects computers running Microsoft's Windows operating system. The iPod Nano, iPod Shuffle and Mac OS X are not affected, and all video iPods now shipping are virus-free, according to the statement. The message details how to remove the virus.

>>> EMUSIC HITS 20K SUBSCRIBERS

eMusic says it has acquired more than 20,000 subscribers in the European market and delivered more than 2 million downloads since its Aug. 10 European Union beta launch. The company's MP3-based service is now live in 25 countries across the region. In rolling out the service in the EU, eMusic has forged marketing partnerships with GCAP Media's Classic FM and Haymarket's Stuff magazine for online promotions, advertorials and TV/radio ad campaigns. It has also entered deals with Lloyds TSB Archos, NetGear and Box Media.

>>> LIVE NATION AFTER GLEASON

Live Nation may take over Miami Beach's 2,700-seat Jackie Gleason Theater. On Oct. 18, the Miami Beach City Commission voted to negotiate an agreement with Live Nation, which would pay the city \$1 million in annual rent for 15 years, according to published reports. Live Nation would renovate the theater, at an approximate cost of \$3.5 million. The city had previously been in negotiations with Cirque du Soleil and in July decided to hear proposals from AEG and Live Nation.

continued on >>p12

PUBLISHING BY SUSAN BUTLER

RINGTONES RATES SET

Millions In Publishing Revenue At Risk

A Copyright Office decision covering ringtones has stunned much of the music publishing community. Compositions previously recorded and released in the United States must now be made available for ringtones at royalty rates set by the federal government.

Publishers could lose substantial revenue as a result of the Oct. 16 decision. Currently, negotiated market rates to license compositions for ringtones is the greater of 10 cents or 10% of the retail price. With ringtones

retailing around \$2, publishers receive about 20 cents. But the statutory rate is 9.1 cents for a compulsory license to reproduce compositions for digital phonorecord deliveries (DPD)—which includes ringtones, the Copyright Office now says.

As long as the ringtone is merely an excerpt of a musical work or of a pre-existing sound recording, then the composition used for the ringtone is subject to the compulsory license, Register of Copyrights Marybeth Peters wrote in the 35-page decision.

Currently, master ringtones

alone sell more than 6.5 million downloads per week on average in the United States, according to Nielsen Mobile. Switching from market rate to statutory rate could represent a drop of more than \$700,000 per week in publishing revenue.

"We are disappointed in the decision, which could hurt songwriters significantly and represents an unprecedented broadening of the compulsory license for musical works," a National Music Publishers' Assn. spokeswoman says. "Of particular concern is that copy-

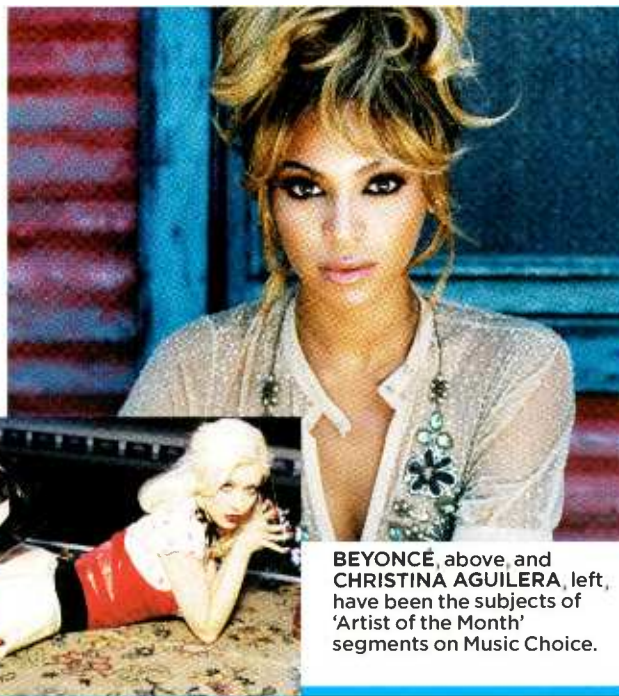
right owners who have negotiated ringtones licenses in the free market for years will now be subject to government regulation. We see no justification for this, and are currently reviewing our legal options."

It is unclear what effect, if any, this will have on existing contracts that were made at higher rates, because the right to a compulsory license was not acknowledged. But many labels and ringtone providers may not try renegotiating those deals with publishers.

The decision made clear that a compulsory license would not

be available if the ringtone includes additional material or changes the composition so that it becomes an original work of authorship (i.e., a derivative work). So maintaining good business relationships with publishers remains important.

Still, publishers and songwriters who do not hold negotiating clout will be stuck with the current statutory rate for some time. A Copyright Royalty Board proceeding has begun to review mechanical and DPD rates, but a decision adjusting the rates is unlikely for another year. ♦♦♦



BEYONCÉ, above, and CHRISTINA AGUILERA, left, have been the subjects of 'Artist of the Month' segments on Music Choice.

George—

**Happy 75th and
Congratulations
on 50 years
in music!**

**Nobody will ever
fill your shoes.**

Your friend,

A handwritten signature in black ink that reads "George Strait". The signature is written in a cursive, flowing style with a large initial "G".

>>>UMG SUES VIDEO SITES

On Oct. 16, Universal Music Group sued the operators of Grouper Networks and Bolt, two online music and video networking sites, for copyright infringement.

UMG is seeking \$150,000 per infringement, injunctions and attorney's fees. "We welcome an open dialog with Universal to resolve our situation amicably and bring Universal Music to our more than 5 million monthly unique users," a Bolt spokeswoman said in a statement. Grouper could not be reached for comment.

>>>DDEX UNVEILS FIRST STANDARDS

Digital Data Exchange (DDEX) has established its first four standards—the Electronic Release Notification Message Suite Standard, Digital Sales Report Message Suite and two additional standards that support the implementation of the first two—to facilitate efficient information sharing among companies involved with digital music. DDEX, a nonprofit, was launched in May to develop voluntary data exchange standards for information relating to digital media content.

>>>JET POSTPONES TOUR DATES

Australian rock group Jet has postponed a significant section of its current European tour after lead singer Nic Cester was diagnosed with nodules on his vocal cords, following a bout of laryngitis. Cester will not require surgery. But he has been advised to stop singing to rest his voice, which will help the small nodules disappear with specialist treatment. A representative says this means part of the European tour, Oct. 14-25, has been postponed.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Susan Butler, Ed Christman, Leila Cobo, Brian Garrity, Juliana Koranteng and Chris M. Walsh.

LATIN BY LEILA COBO

Latin America's Digital Struggle

IFPI Actions Against File Sharers Aim To Pave Way For Legal Download Business

Bogged down by limited broadband penetration, high prices and astronomical piracy rates, the Latin American download business has been struggling to survive from its very infancy.

This week, as a demonstration of faith in the future of the business, the IFPI launched a new wave of actions against file sharers. Target countries included Argentina, Brazil and Mexico. The objective is to pave the way for a legal download business, IFPI Latin America executive director Raul Vázquez says.

At this time last year, there were only two digital music stores in the entire Latin region, Brazil's imusica.com.br and Mexico's beon.com. Today, there are nearly a dozen, including four in Argentina, two in Mexico and three in Brazil. Two other stores are slated to open in Argentina before year's end.

But sales of digital tracks are still virtually nil across the region, with educated estimates placing them at most in the low hundreds of thousands per year in each country.

In contrast, illegal downloading is through the roof.

According to IFPI-commissioned studies in Brazil, Mexico and Argentina, 1 billion songs were downloaded illegally in Brazil in 2005. In Mexico, the number was 1.6 billion and in Argentina 412 million.

"I don't think it will stop right away. But we want to send a clear message that we are going to stop these people," Vázquez says. The IFPI's program targets massive uploaders and includes civil lawsuits against individuals, criminal lawsuits against establishments like cyber cafés, and educational campaigns.

Beyond the fact that people are used to getting stuff for free through the Internet, the Latin American download industry suffers from its own issues.

One is security concerns that make it difficult to use credit cards online. As a result, companies are exploring subscription models and prepaid cards that can be purchased at brick-and-mortar stores, with tracks often costing more than \$1, too much for the average consumer in the region.

Brazil's [iMusica](http://imusica.com.br) is working on lowering

prices, educating the new generation and approaching the 30-plus buyer, who has a credit card. The Web site has also been at the forefront of developing a new business model.

Executive director Felipe Llerena notes that [iMusica](http://imusica.com.br) also acts as a content aggregator for many Internet services and provides the technology platform and content for 25

Brazilian artist PITY is among the most popular on Brazilian site imusica.com.br.



sites in Brazil.

While [iMusica](http://imusica.com.br), launched in 2000, was a digital pioneer in the region, until recently there was not enough broadband penetration to justify investment in the business. But in the past year, broadband growth has skyrocketed in Latin America.

In Brazil, for example, there were 1 million broadband households in 2003, according to eMarketer. Today, according to Point Topic data reported by the IFPI, there are 4.7 million broadband households. In Mexico, there are 2.9 million and in Argentina 1.1 million.

And as broadband use expands, so do illegal downloads.

In Mexico, approximately 4.4 million people download songs, according to a national study cited by Fernando Hernández, general director of Amprofon, Mexico's association of record producers.

Sixty percent of the downloaders are middle to upper class, meaning they can afford to buy the tracks. And 66% are 12-26 years old.

"We feel illegal downloading is our youth's favorite sport," Hernández drily says.

Regardless of the issues now facing digital sales in the region, "it is widely seen as an alternative in the not too distant future," says Roberto Piay, executive director of Capif, Argentina's association of record producers. "It would be much worse for us if there were little faith in developing new businesses." ■■■

\$20 Million Stalemate Ends

Federal Regs Help SoundExchange ID Webcasts

The \$20 million stalemate between webcasters and SoundExchange ended this month. The Copyright Royalty Board (CRB) decided how webcasters must report information from their playlists so that performers and labels can be paid their royalties.

Since early 2004, SoundExchange could not distribute royalties received from webcasting services (Billboard, Sept. 30). Although federal regulations require that payments be made and specify the information webcasters must provide to identify the music they play, until now no regulation specified how information must be communicated. Only about a dozen of roughly 500 commercial webcasters have voluntarily provided that information to SoundExchange.

Since 2001, the question became part of a long government rulemaking process. Then Congress shifted authority to make regulations governing this issue from the Librarian of Congress to a newly created CRB.

Last month, Chief Copyright Royalty Judge James Sledge told Billboard that a regulation could not be is-

sued to clear up the matter until the judges had a break from presiding over other pending proceedings—possibly next year. But on Oct. 6, the CRB issued interim regulations to help resolve the problem immediately.

Until final regulations are made, "digital audio services that have been maintaining reports of use since April 1, 2004, will now be able to deliver those and future reports to copyright owners for their use in distributing royalty fees," the CRB said.

The regulations (37 CFR Part 370) require that the reports must be transmitted electronically, not on paper. They specify the types of spreadsheets that must be used and how to name files. The reports must be delivered only by e-mail, CD-ROM, floppy diskette or by file transfer protocol.

"The first distributions will not take place until several months after the receipt of the logs," says Gary Greenstein, general counsel for SoundExchange. "We will have to process all of the information on a service-by-service basis and then aggregate the information to issue checks." ■■■

HOME FRONT

360 DEGREES OF BILLBOARD

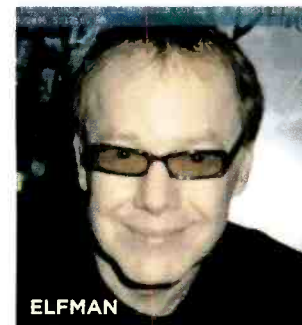
DANNY ELFMAN SITS FOR ONE-ON-ONE

In a rare public appearance, composer/rocker Danny Elfman will sit down with Billboard for an intimate one-on-one at the 2006 Hollywood Reporter/Billboard Film & TV Music Conference.

Elfman, who founded rock band Oingo Boingo and has scored close to 50 films such as "Batman," "Spider-Man," "Men in Black," "Chicago" and "The Nightmare Before Christmas," just released his first orchestral composition, "Serenada Schizophrenia," written specifically for the concert hall.

Additionally, Elfman's "Nightmare Before Christmas" score is being released Oct. 24 by Walt Disney Records in a two-disc special edition that marks the film's 13th anniversary. The set will introduce nine new

tracks to the original recording and will include new versions of songs rerecorded by Marilyn Manson, Panic! at the Disco, Fall Out Boy, Fiona Apple and She



ELFMAN

Wants Revenge.

The fifth annual Film & TV Music Conference is set for Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles. The event will feature sessions and panels on music for film, TV, Internet, gaming, commercials and other industry-related topics. ■■■

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SONG PARODIES BY JEFF VRABEL

Revenge Of The Nerd

Yankovic Scores Best Album, Single Chart Numbers Ever

Now this is weird.

"Weird Al" Yankovic's new album, "Straight Outta Lynwood," has scored the enduring song parodist his biggest chart successes in a career that spans nearly three decades.

"Lynwood," Yankovic's 12th album, debuted this month at No. 10 on The Billboard 200, his first top 10 album ever. Meanwhile, the Chamillonaire parody "White and Nerdy," reached No. 9 on The Billboard Hot 100 in the Oct. 21 issue, besting his previous high of No. 12 with "Eat It" in 1984.

"I literally danced a little jig [when I found out]," Yankovic says. "It's just a number, but I've been obsessing over it for a long part of my career. Even with, you know, millions of records sold, I've never been in the top 10, and it's always been a goal of mine."

More distinctions: "Nerdy" made the biggest second-week jump of the year on the Oct. 21 Hot 100, rising 28-9. When that

happened, Yankovic became one of few artists to have only one top 40 single in three successive decades. And there may be more to come: "Canadian Idiot," a parody of Green Day's "American Idiot," debuted at No. 82 on the Hot 100 the same week.

So what's going on here? It could be the widespread appeal of screwball comedy or that Yankovic's legacy and fame have expanded throughout his career (his first single, "My Bologna," was released in 1979). It could even be providential numerology associated with this being his 27th year of recording (Yankovic has a running joke with the number 27; witness the license plate on the cover of "Lynwood").

For his part, Yankovic tends to credit the Internet. "The ["Nerdy"] video has gotten a lot of attention, and the proliferation of places like YouTube have been a big help," he says.

Yankovic has also accumulated 155,000 MySpace friends since he joined the site in July—all of which he says he personally added. "I used to be a little pickier. Now I just kind of click as fast as I can."

Viral videos were a big part of the initial promotional campaign, according to Dan Mackta, senior director of marketing for Zomba Label Group. Before "Nerdy" came "Don't Download This Song," an original track with a Bill Plympton-animated video that was, ironically, made available for free on weirdal.com.

But once "Nerdy" hit outlets like YouTube, there was no stopping it. "We knew with 'Nerdy' that he'd hit on something incredibly relevant to different generations," Mackta says. "Kids were discovering him like a new artist."

Plus, with the advent of download services, he says, suddenly Yankovic can be a singles artist again, and indeed,



YANKOVIC

"Nerdy" has been safely tucked into iTunes' top five for the past few weeks.

"I'd kind of written off the chance of ever having another hit single, since record labels weren't really releasing commercial ones," Yankovic says. "As much as people are griping about the Internet taking sales away from artists, it's been a huge promotional tool for me."

"Lynwood" has also benefited from positive reviews and

glowing responses from his targets—even though Yankovic had to pull the song he originally slated for the first single, the James Blunt riff "You're Pitiful," after issues arose with Atlantic. (Yankovic released the track for free on his Web site.)

Chamillonaire, whose song "Ridin'" is spoofed as "Nerdy," even posted Yankovic's track on his own MySpace site.

"It seems like he's come full circle," Mackta says. "A lot of the

artists he's parodied have come and gone, but Al is kind of a pop culture icon at this point."

Yankovic takes such props in stride. "It's a little dreamlike," he says. "I can't believe I'm getting this at this point in my life."

He and his band will spend much of next year on the road, touring Australia in the spring and then heading to North America. He'll also appear Nov. 2 on "The Tonight Show With Jay Leno."

Sun Rising

Could Asian Dance-Pop Star's Fashionista Side Lead To U.S. Success?



SUN

Asian pop star Sun is no stranger to the U.S. club community. She topped Billboard's Hot Dance Club Play chart in 2005 with "Without Love" and, in the preceding year, with "One With You." In this issue, Sun's latest single, "Gone," continues to ascend the Club Play chart, moving from No. 4

to No. 2.

These days, Sun is putting the finishing touches on her first English-language album. For this project she has worked with numerous producers and songwriters, including Diane Warren, Denise Rich, Donna Summer and Desmond Child. But the work in progress is now in the hands of Wyclef Jean.

"After he listened to the finished album, he said he could add to it," Sun says. "He could very well revamp the entire album. I'm excited and nervous at the same time."

Singapore-based Sun is an established artist in Asia, where she is more commonly known as Sun Ho or He Yao Sun. She is signed to Warner

Music in Taiwan and Singapore, Universal Music in Indonesia and Malaysia, 21 East Entertainment in China and Gold Label in Hong Kong.

A rep from Universal Music Southeast Asia says that Sun's sales are in the double-platinum range. Because of her international success—as a singer (four Mandarin-language albums) and fashionista (she owns four Skin clothing boutiques in South-east Asia)—Sun has become a popular face in branded entertainment throughout Asia. Her branding partners include True Religion Jeans, Ed Hardy Vintage Tattoo Wear, Bejeweled and I-Sport Istonic Drink.

Sun has also been tapped by ImaginAsian TV for an upcoming multiplatform campaign. The 24-hour national TV network serves the diverse cultures that constitute the Asian-American community.

Sun and her management team, which includes Justin Herz of JH Music in Los Angeles, are hoping that such brand

partners, along with the soon-to-be-completed album, will help her snag a U.S. label deal.

Herz believes that Sun's partners will make it easier to introduce and break her in the United States. He confirms that he is in discussions with a few U.S. labels.

"We're in a situation different from other new artists," Herz says. "Sun has the resources; she brings a lot to the table. She ties music and fashion together as a revenue and lifestyle marketing platform, which opens up new distribution opportunities. She could very well share profits around these initiatives—as long as everyone participates in what is brought to the table."

Although Sun has enjoyed success on U.S. dancefloors, she remains primarily unknown outside of clubland. Whether she has the momentum needed to cross over to America's mainstream remains to be seen.

"We're strongly supporting

Sun in the U.S.," says Chris Deleon, West Coast sales rep for Bejeweled. "We will jump on her first English-language album when it comes out."

Deleon says this could encompass the creation of a private logo for Sun as well as touring merchandise.

The scenario is similar at Ed Hardy Vintage Tattoo Wear. "When the time is right, we can create a program to endorse her music," says Charee Rogers, manager of the international department at Ed Hardy. "We're also talking about an exclusive Sun clothing line."

Sun, by the way, is a spokesmodel for Bejeweled and Ed Hardy in Southeast Asia, and carries both brands in her Skin boutiques. In a franchise agreement, she opened the first stand-alone Ed Hardy store in Singapore. Deleon and Rogers credit Sun with tripling their respective businesses in the Asian market.

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BIG MACHINE GETS BIGGER

Taylor Swift Is Ambitious Nashville Upstart Label's Latest Success Story

In less than a year, Big Machine Records has made the leap from scrappy startup venture to successful record label with a No. 1 Jack Ingram single under its belt and teen newcomer Taylor Swift currently climbing the chart.

The Big Machine roster also includes Danielle Peck, Dusty Drake and former DreamWorks artist Jimmy Wayne, whose new single, "That's All I'll Ever Need," is gaining momentum.

Country label vet Scott Borchetta opened the doors at Big Machine in September 2005 with a high-profile joint launch with Toby Keith's Show Dog Records. Both are distributed by Universal. Initially structured as sister labels, the companies shared marketing and radio promotion, but as each expanded, they decided to separate (Billboard, March 11).

"The only way we could address our priorities was for us to have our own promotions department," Borchetta says. "Toby is really a brilliant business guy, and he understands that. We're great friends, and we've got two separate labels, but it was fun to start everything with him."

Borchetta is proud that exactly eight months and eight days after Big Machine launched, the label was enjoying its first No. 1 with the Ingram hit "Wherever You Are." "It was a big day," he says proudly. "It was one of those things where we were literally working seven days a week—

and we still pretty much are—but that was a pretty darn cool moment when we rang the bell."

Borchetta is president of Big Machine. He started his career in 1985 with a three-year stint at Mary Tyler Moore's MTM Records, moved to MCA Records in 1991 and in 1997 left to launch DreamWorks Nashville with James Stroud. DreamWorks merged into Universal Music Group in 2004, and Borchetta stayed with Universal until leaving to launch Big Machine last year.

Andrew Kautz is Big Machine's GM, Jack Purcell heads the promotion department, and Penny Lazo is head of sales and marketing. Cynthia Grimson handles public relations. Other key staffers include Borchetta's wife, creative director Sandi Spika Borchetta, and director of national promotion John Zarling.

The label opened its doors Sept. 1, 2005, and by Sept. 26 was going for airplay on Peck's single "I Don't." "We didn't waste any time. We literally started with that song on day one. We went for airplay on the 26th and then we went for airplay on Ingram on the 31st of October. Jack's first album came out Jan. 9," Borchetta says, recapping the label's first efforts.

"I did not want to sit on our

butts and wait for six months for the first record to come out," he says. "I've seen so many startups, and after six or eight months, you're staffed up and you're just burning away money and literally nobody is working anything. They are just waiting on A&R to get up to speed. I just refused to launch the label like that, because I think it instills a certain amount of laziness upfront, and I wanted everybody here to bring brand-new running shoes ready to run on the first day."

Borchetta's criteria for signing an act is simple. "I either fall in love with an artist's music or I don't."

These days Big Machine's priority is the debut album by 16-year-old Swift, which streets Oct. 24. Swift is climbing the chart with "Tim McGraw," which is No. 17 on Billboard's Hot Country Songs chart and has sold nearly 90,000 digital downloads. When he heard her perform, Borchetta says he just had to have her on the label, but admits he knew it wouldn't be easy because country programmers are hesitant to play teenagers.

"That's probably one of the things I love about it," he says. "She's one of the best songwriters in Nashville period, and we were able to get peo-

ple to see that and the fact that she plays guitar and the fact that she does sing that good, and she does write that good. She's witty and charming and all the things that a superstar artist should be."

Swift grew up near Reading, Pa., but now lives near Nashville. "I've been trying to do this since I was 10," she says. "So many people tell me that radio won't play me because I'm too young. Because of that, radio is the biggest priority for me and building those relationships."

Swift chose Big Machine because of the creative freedom Borchetta offered. "I needed a company that would let me be myself and would let me write my own music," says Swift, who signed a publishing deal with Sony at 14.

"Scott Borchetta has not only encouraged me, but has insisted that I write my own music, and it's been really, really great, and I'm just so glad that I'm here," she says.

Swift is slated to appear on "Good Morning America" on street date. Her debut has also gained exposure on GAC's "Short Cuts."

"I've had the good fortune of breaking everybody from Trisha Yearwood all the way up to Sugarland with big stops in between," Borchetta says. "This feels as big as any of them."

In general, Borchetta credits the experience and enthusiasm



These days, Big Machine's priority is the debut album by 16-year-old TAYLOR SWIFT.

of his team for fueling Big Machine's success.

"I never told my staff that they were [an] independent," Borchetta says. "I think that's part of it, that we didn't come out saying, 'We're a little indie'; that was never our point of view," Borchetta says about his staff of 13. "It was just kind of blind belief that we were going to do this, and the advantage that we had is we've done this before. Jack

Purcell has done this before. Cynthia Grimson has done this before. So it wasn't a person coming in from outside of our business just trying to figure the business out.

"We didn't expect to come out here and be kicked around like some little imprint," he continues. "We came to play. Failure is really not an option, and I've got people around me that really understand the vision." ...

Big Machine's Roster Talent Runs Deep In Scott Borchetta's Stable

DUSTY DRAKE

Growing up in tiny Monaca, Pa., Drake absorbed a variety of influences from the Grand Ole Opry's cast to Bob Seger and Van Halen. His first break in Nashville came as a songwriter, scoring cuts by Joe Diffie, Mark Chesnutt, Ricochet and other acts. He landed a record deal with Warner Bros. Nashville, which released his self-titled debut in 2003. He's currently in the studio working on his Big Machine debut with producer Scott Hendricks.



JACK INGRAM

A longtime favorite on the Texas music scene, Ingram attempted to leap from Lone Star success to the national stage with previous Nashville deals on now-defunct Rising Tide Records and Sony's Lucky Dog. But he broke through on Big Machine with the No. 1 "Wherever You Are." That single and his latest one, "Love You" (No. 15 on Hot Country Songs), are from "Live Wherever You Are," which has shipped 50,000 units, according to Nielsen SoundScan. Ingram would be doing 250 shows a year with or without a record deal, Borchetta says. "You give me a guy with that much charisma and desire, and that works 100% of the time."



DANIELLE PECK

A native of Jacksonville, N.C., Peck moved with her family to Coshocton, Ohio, where she began writing songs and performing music at an early age. After relocating to Nashville, the singer/songwriter was signed to DreamWorks by Borchetta. She became a casualty of the DreamWorks/Universal merger, but once Borchetta launched Big Machine, he quickly recruited Peck to the roster. Big Machine is about to release her third single for the label, "Isn't That Everything." Her previous singles, "I Don't" and "Findin' a Good Man," peaked at Nos. 28 and 16, respectively. Her self-titled debut disc has scanned 62,200 units.



JIMMY WAYNE

Wayne is another artist Borchetta signed to DreamWorks who lost his deal in the DreamWorks/Universal merger and has now landed at Big Machine. A North Carolina native who spent a tumultuous childhood being shuttled around in foster homes, Wayne channeled those experiences into a poignant collection of songs on his DreamWorks debut, earning critical raves and radio success with the hits "Stay Gone," "I Love You This Much" and "Paper Angels." His first Big Machine single is "That's All I'll Ever Need." Look for a new album in February 2007.



BORCHETTA: SWIFT; ANDREW ORTH; DRAKE: JOE HARDWICK.COM; PECK: KRISTEN BARLOWE; INGRAM: TONY BAKER; WAYNE: DAVID McCLISTER

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The Rambler has returned. Bob Seger's early singles "East Side Story," "Persecution Smith," "Sock It to Me Santa," "Vagrant Winter," "Heavy Music," "2+2=?" and the classic of classics "Ramblin' Gamblin' Man" put him in the Garage Rock Hall of Fame long before he got into the other one. Our coolest song in the world this week, "Wreck This Heart," finds Seger back in the garage where God intended.

All right, I'm fantasizing a bit. As it turns out, his new, terrific album "Face the Promise" only visits the garage to remind everybody he can be as cool as you are whenever he feels like it.

Like most of the classic rockers of the '70s and '80s, he fits more comfortably in the country world now than the mainstream rock world. There are a lot of reasons for that, but the main one is that's where the songwriting went.

Seger will always be the persistence king, es-

tablishing work-ethic standards we've all tried to reach ever since he started in 1966. By 1967, he had a string of local Detroit hits leading up to "Ramblin' Gamblin' Man," which went top 20 on the national charts in 1969. The seven hitless years that followed didn't stop him from playing 200-250 nights a year before finally breaking in '76 with "Night Moves." Touring in those hungry days included regular trips to Florida for one-nighters—driving 24 hours there and 24 back because his band couldn't afford a hotel room. That's called building a base, old-school style.

In other news—life sucks and then you die. But all seriousness aside, Mickey Leigh's book about his brother, "I Slept With Joey Ramone" (co-written by Legs McNeill), had the movie rights snatched up, and the book's not even out yet. I'm smelling "Godfather."

See you next week.

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 WRECK THIS HEART Capitol	BOB SEGER
2 STRANGER IN THE HOUSE Savage Jams	THE PAYBACKS
3 WANNA Acid Jazz	THE STABILISERS
4 NEVER GONNA DIE Sire	THE SHYS
5 PINK CADILLAC Artist	JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN
6 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) Wicked Cool	THE WOGGLES
7 PUNKROCKER Big Beat	TEDDYBEARS
8 ZENO BEACH Yep Roc	RADIO BIRDMAN
9 DOLLS Columbia	PRIMAL SCREAM
10 HOT GIRLS IN GOOD MOODS Epic	BUTCH WALKER & THE LET'S GO OUT TONITES

COOLEST GARAGE ALBUMS

1 LAST MAN STANDING Artist	JERRY LEE LEWIS
2 RIOT CITY BLUES Columbia	PRIMAL SCREAM
3 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
4 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
5 BROKEN BOY SOLDIERS V2	THE RACONTEURS
6 ROCKFORD Big 3 Records	CHEAP TRICK
7 ZENO BEACH Yep Roc	RADIO BIRDMAN
8 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
9 ASTORIA Sire	THE SHYS
10 WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS

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

Sweden's psychedelic rock band DUNGEN call Kemado its home in the United States.



The Indies

TODD MARTENS tmartens@billboard.com

As Indie As They Wanna Be

Kemado Switches Distribution With An Eye On Establishing Own Brand

Long derided as a "fake indie," New York-based Kemado Records' founders are hoping to shed the term with a new distribution deal. Effective immediately, Kemado's releases will be handled by Sony BMG's RED Distribution, and the label hopes to establish its own brand, one that's independent of outside help.

Kemado had most recently been linked with Disney-owned Hollywood Records, which provided marketing, promotion and manufacturing for its releases. The label started in 2002 as a production company and soon landed a distribution deal with Palm Pictures.

"It was a weird stigma," Kemado co-founder Tom Clapp says. "We were in the indie world, but people thought we were an imprint. There's been a misconception for a long time. We've been an independent label from the beginning. We just had an unusual start to things."

Kemado is home to psychedelic rock act Dungen and Black Sabbath-inspired band the Sword, among others. The label's two-year deal with Hollywood expired in August, Clapp says, and he was planning to have the label self-sufficient by then.

"There's always a problem going through another label," he says. "You're not the top priority and even with the best of relationships, the mandate coming down from the top is not to push Kemado every day."

To prepare for the move to RED, Clapp says the label hired

its own marketing person as well as a publicist. The label will join RED minus rock act Elephant, which will stay at Hollywood. Clapp says that Elephant is the only Kemado act that was in a joint venture with Hollywood.

Aside from the outside impression that Kemado was a pseudo-indie, little things started to annoy Clapp. He mentions a time when Kemado's name was left off a video credit on MTV or the fact that Kemado releases were not eligible for Billboard's Top Independent Albums chart, as Hollywood is distributed by Universal Music Group Distribution.

"The lesson through all of that was that you have to have your own people out in the field doing stuff," he says. "About a year into that deal, we started hiring people and got ourselves ready to make a move."

Kemado's first releases through RED will be rock newcomers Vietman and Danava.

MORE TO COME: The parade of new hard rock bands continues, as Epitaph's *Escape the Fate* arrived earlier this month on Billboard's Top Independent Albums tally.

The album, "Dying Is Your Latest Fashion," sold 4,100 units in its first week in the United States, according to Nielsen SoundScan, and has shifted 8,000 to date. Drummer Robert Ortiz says of the first-week tally, "We had the best debut in Epitaph's history for a full-length from a new artist. That's a good start."

Epitaph GM Dave Hansen neither confirms nor denies Ortiz's claim, but notes that the label's crop of rock artists is getting off to faster starts. He says the trend began with *From First to Last* and *Matchbook Romance*.

But it's not always rosy from there. Take *Matchbook Romance*, whose first album, 2003's "Stories & Alibis," spent 28 weeks on The Billboard 200, and has sold 222,000 units. The band's 2006 follow-up, "Voices," fell off after only 11 weeks but has still muscled out 93,000 copies.

"In a lot ways, it's easier to get the ball rolling," Hansen says. "It's easy to get the music heard and get the band onstage in front of an audience. It used to be slower to rise and slower to decline, but there's a lot of bands out there, and it's really competitive."

In *Matchbook Romance's* case, Hansen notes the band's follow-up likely alienated some fans by branching out of the emo genre. Indeed, "Voices" is a strong album but also an overlooked one, hinting at the difficulty in breaking out beyond the Warped tour and Hot Topic.

"I don't know if that record was for their core fans," Hansen says. "It's then a challenge for us to image that record to potential fans because everyone knows where that band came from. And they're called *Matchbook Romance*. I think fans of *Muse* would want to hear the record, but will a fan of *Muse* even want to put in a CD from a band called *Matchbook Romance*?"

Retail Track

ED CHRISTMAN echristman@billboard.com



Brave New World

Stores And Labels Both Need Help To Ensure A Healthy Business Environment

What world do you live in?

I would like to think that I live in a world where what's right matters. But when a federal judge rules to liquidate Tower Records under questionable circumstances as a means to validate the Chapter 11 bureaucratic process, you've got to wonder what kind of world it is.

You all know the story. It was a situation where either way the creditors get the same payout, but instead of letting Trans World get the stores, the judge ruled to liquidate them and throw 2,700 people out of jobs just to vindicate Chapter 11. An auction that began at \$105 mil-

lion and ended at \$134.3 million wasn't good enough.

Even though we all saw it coming, many people in the music industry still regard the liquidation of Tower as a wake-up call. We all know that the digital world is on the come, and yet we were shocked, saddened and angered at Tower's fate.

Of course, the digerati laugh at those of us who see it as a wake-up call, but 10 years ago these same people used to argue until they were blue in the face that digital downloads would surpass physical product sales by 2000. Guess what? They were wrong then, and they are wrong now. But that does not mean they will be wrong forever.

I live in the real world, and when you put digital distribution even in its best light, downloads are only 15% of music sales in the United States, and growth is leveling off.

The labels really need Microsoft, Amazon and Best Buy to each launch successful digital sales initiatives to reignite digital growth, because so far, even with the added bonus of mobile sales, the digital world's rise is not big enough to offset the ground the physical world is losing.

Making matters worse, Tower's liquidation will likely accelerate the decline of the physical goods world far beyond the chain's overall 2.5% market share (4.5% for indies). Things could get real ugly for the labels over the next three years if the digital world does not fulfill its promise more quickly.

The slide of traditional music retail was ordained as far back as 1983 when the majors decided that the new CD would

carry a 35% profit margin, instead of the 42% carried by vinyl and cassette. But it was not until the CD surpassed the cassette in 1992 that everyone understood that the margin issue was the first nail in retail's coffin.

While discounters are seemingly eternal, never before has there been a margin squeeze that comes when hit by the combined wallop of 5,500 Wal-Mart, Target, Best Buy and Circuit City stores. And when you add in an overwhelming supply of exclusive product, let's just say we're looking at another nail in the coffin.

Along the way, traditional retail chains also found ways to screw up their own futures—look at Tower's bad decision to use bonds to finance a disastrous international expansion and then a prepacked Chapter 11 that only closed four stores. What was it thinking? Then, when the bondholders took control, Tower installed Allan Rodriguez, a nonmerchant who micro-mismanaged the chain into illiquidity, with an even sadder finale scripted by

Joe D'Amico.

In the meantime, the labels were not done hammering nails into retail's coffin. In the early '90s, they began playing games with singles, deleting them in an attempt to force consumers to buy albums. By the end of the decade, the single was history, and its elimination played perfectly to the coming digital world, where tracks may be king, but are still not yet selling well enough to restore the industry's health. Then add in unauthorized peer-to-peer copying and CD burning, and you've got the perfect mess.

If the labels really want to ensure a healthy business environment until the legitimate digital market takes off big-time, they would step up to the plate and prop up the physical goods world, either through pricing or by introducing an enhanced or new physical format. It's something they should have united behind three years ago.

Just because you give the physical goods world a boost does not mean you don't believe in digital. It means you want to live long enough to get to the new world.

Thousands of jobs have been lost because of a long string of short-sighted decisions. How the digerati can gloat about that many lost jobs is bewildering, especially since their promised land is taking far longer to reach than they ever predicted.

All things considered, a smoother transition to the new world might have been worked out with a little more forethought, but it's not too late for the industry to stop shooting itself in the foot.

Giving the physical goods world a boost doesn't mean that labels don't believe in digital.

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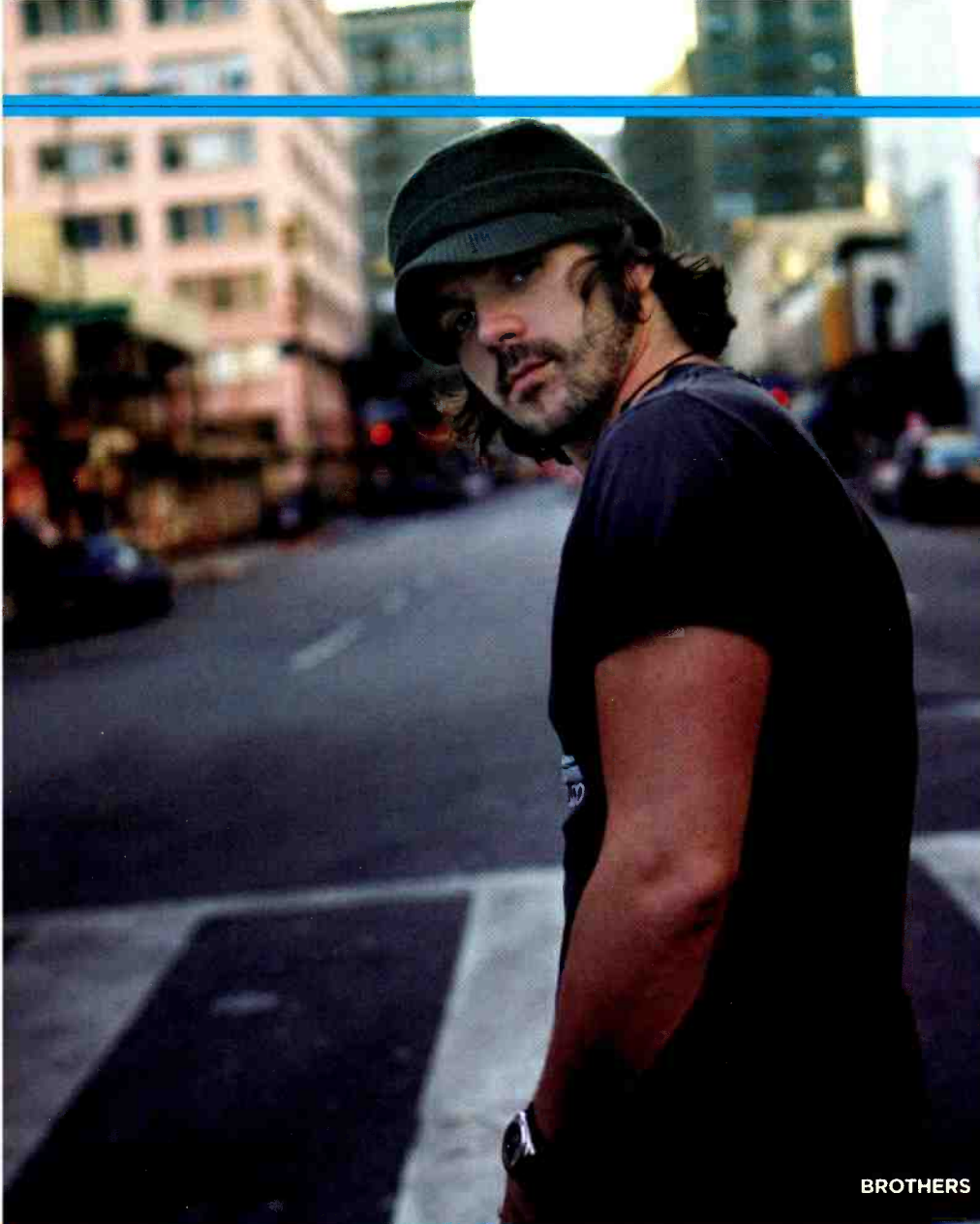
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WHERE STARS EARN THEIR STRIPES



BROTHERS

TOURING BY MITCHELL PETERS

A COFFEE SHOP TAKES TO THE ROAD

Online Marketing Spurs Hotel Cafe Tour

Promotion and marketing tools for the second annual Hotel Cafe Tour, which kicked off Oct. 2 with a sold-out show at the House of Blues in Los Angeles, are "online and totally guerrilla," says Josh Neuman, manager of singer/songwriter Cary Brothers, who plays on all the tour dates.

MySpace, a co-sponsor of the 35-city U.S. trek, is playing a crucial role in spreading the word. "If you go to the site's music page," Neuman says, "we have a static banner for the entire duration of the tour. They're helping promote all our artists."

Inspired by the singer/songwriter communal vibe of Holly-

wood, Calif.'s 200-capacity Hotel Cafe, a coffee shop-turned-music venue for which the tour is named, this year's jaunt features rotating performances from musicians including Brothers, Rachael Yamagata, Joshua Radin, Matt Costa, Kate Havnevik, the Weepies, Joe Purdy, Tom McRae and Jim Bianco. There have also been surprise visits from Amos Lee and Jason Mraz, who stopped by gigs in Los Angeles and San Diego, respectively.

Twenty-five acts appear on various tour dates, but only six perform each night. A permanent traveling house band backs the musicians as they perform two 15- to 20-minute

sets. "We're all in the mix together," says Brothers, who helped organize this year's jaunt. "We just tried to find a good balance to make each night... a strong show."

Marko Shafer, who co-owns and books concerts at the Hotel Cafe, says about 95% of the tour's lineup has played his club. "We wanted to get word out about artists who had supported the room," Shafer says. "We're taking what we do out to the rest of the country."

Agents Jonathan Adelman and Marty Diamond at Little Big Man/Paradigm booked this year's Hotel Cafe Tour, which visits 200- to 1,500-capacity venues and has a ticket



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

SESAC Goes South

Performing Rights Group Opens Atlanta Office For R&B, Hip-Hop

SESAC is heading south for that all-important face-to-face time. The performing rights organization is opening an Atlanta office this month to work more closely with the R&B and hip-hop communities.

"Having a presence with a staff that's active and involved really makes a difference in how writers perceive you, respect you and understand you," says Trevor Gale, VP of writer/publisher relations for SESAC.

The attraction to the city comes as no real surprise. Atlanta is home to a jewel in SESAC's crown—Grammy Award-winning writer/producer Bryan-Michael Cox, who has been named SESAC songwriter of the year for the last six years consecutively. Atlanta is also the part-time base of Chris Hicks, VP of A&R urban for Cox's publisher, Warner/Chappell Music.

"We have some incredible

songwriters who make it their home," Gale says. "It's good to have some SESAC reps come down three to four times a year, but we felt we really needed an everyday presence where writers can come to ask questions and meet other writers through our office."

Other Atlanta-based SESAC writers include Donnie Scantz (who co-wrote Aaliyah's "I Don't Wanna") and Jagged Edge's "I Got It"), Bale'wa Muhammad (co-wrote Christina Aguilera's "Dirrty" and Jaheim's "Diamond in Da Ruff"), John Webb Jr. (co-wrote Beyoncé's "Déjà Vu") and Kendrick Dean (co-wrote Chris Brown's "Say Goodbye").

Capp Scates will run the office as associate director of writer/publisher relations, Gale says. Scates joined SESAC earlier this month after working as a manager with writers and producers.

"Immediately, we'll let everyone know who we are, what we stand for and what we want to bring to the market," Scates



'I want to educate students about the music business.'

—CAPP SCATES, ASSOCIATE DIRECTOR OF WRITER/PUBLISHER RELATIONS AT THE ATLANTA SESAC OFFICE

says. Then he wants to form corporate alliances for events and also hit the schools.

"I want to educate [students] about the music business," he says.

Unlike ASCAP and BMI, which are nonprofit organiza-

tions subject to certain historical legal restrictions on the way they operate, SESAC is a for-profit company. It also han-

vision of BMG Music Publishing Worldwide, signed a co-publishing deal with indie rock label the Militia Group. The



publisher was looking for a partner to bring developing rock acts into the BMG fold.

BMG will co-publish the songs worldwide by bands signed to the Militia Group. The bands include Lovedrug, Umbrellas, Let Go and Deni-

son Witmer. The Southern California-based publisher is owned by Rory Felton, Chad Pearson and Chris Donohue.

Universal Music Publishing Group signed a co-publishing deal with Timothy "Attitude" Clayton, who co-wrote Nelly Furtado's No. 1 single "Promiscuous." He was also a guest performer on Furtado's "Afraid" and collaborated with Bubba Sparxxx on the "Deliverance" album. Attitude is currently working on a group project with Timbaland and Texas rapper 6-2.

Cherry Lane re-upped its worldwide co-publishing deal with Will "Will.i.am" Adams. The multiyear deal extends their agreement for all his compositions, including songs with the Black Eyed Peas and collaborations with Kelis, Fergie, Busta Rhymes, Mary J. Blige and Justin Timberlake.

BROTHERS: LAURA CROSTE

price ranging from \$15 to \$20. "Even though we're going into clubs, we're trying to make it more of a coffee shop/lounge atmosphere," Adelman says. "It kind of lends itself to the college crowd because it has a more coffee shop vibe to it. . . . Most of the shows are seated where we put some tables and chairs out."

Adelman says the artists themselves play a heavy role in promoting the trek by using Web site message boards, viral marketing tactics and street teams. Brothers says that includes ensuring every act individually places the Hotel Cafe Tour profile at the top of its MySpace page's friends list.

Neuman, who also owns the Ascot Club, a New York-based management and marketing company, has a few more promo tricks of his own. "We're creating many viral tools that we're giving to all the artists.

There are banners that link back to the Hotel Cafe Tour page on MySpace," he says, adding that organizers have also advertised on facebook.com. "[We're] sort of spreading the word that way because it's a total college tour."

Other strategies include teaming with Bono's organization RED, which aims to fight AIDS in Africa; working with radio stations; and tying in with the "Last Kiss" soundtrack, which features music from several Hotel Cafe Tour artists. Actor Zach Braff, who stars in the film and is a friend of Brothers and Radin, has also helped promote the jaunt. "[He's] been talking about our tour on his blog," Neuman says. "There's a link from their site back to ours. It's all very unofficial, but all these things reach critical mass."

The seven-week trek wraps up with three consecutive

nights, Nov. 16-18 at the Hotel Cafe in Los Angeles. "They'll be ridiculously sold out," Shafer says. "Each night could sell between 1,000 and 2,000 tickets, and we hold 200."

After completing dates in the States, the tour heads overseas for a two-week run across the United Kingdom that continues through early December. Confirmed artists for the jaunt include Brothers, McRae, Bianco, Purdy, Steve Reynolds and "a lot of Hotel-friendly U.K. acts we're talking to right now who might be special guests," Brothers says.

Brothers' ultimate goal is to continue the tour every year and to solidify its reputation with fans. "We want to keep building a sense of trust with the audience," he says. "If they hear the Hotel Cafe Tour is rolling through town, it's going to be something good up on the stage." ♦♦♦

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IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Baileys Original Irish Cream Diageo North America John Legend tour, October-December, 25 stops	\$500,000	Liquor brand aligned with Legend to play up its "Baileys Get Together" brand positioning and drive consumption during informal, casual occasions among contemporary urban consumers. "John Legend is smooth, unique and sophisticated, just like Baileys," Baileys brand manager Alefiah Merchant said. Diageo is leveraging the tie through on- and off-premise promotions, radio station ticket giveaways and an online promotion offering consumers the chance to win a private Legend performance for 20 of their friends in their hometown. Diageo is also using the Web site baileyslegend.com to tout the Baileys Legend Martini and other recipes.	Alefiah Merchant, Baileys brand manager; Brian Murohy, CEO, U.S. Concepts; DAS Communications
Chrysler DaimlerChrysler Patti LaBelle tour, October-March, 14 stops	\$300,000	Chrysler is sponsoring LaBelle's church tour as a platform to tout its new Aspen sport utility vehicle to African-American consumers. The automaker is offering on-site ride-and-drive events in seven concert markets. To encourage participation, Chrysler will donate \$5 for each test drive to the University of Pennsylvania's Abramson Cancer Center, LaBelle's designated charity. LaBelle will tape radio spots touting the sponsorship and ride-and-drive program; local radio partners will also conduct a "Spot the Chrysler Aspen" contest to promote the vehicle and local concerts.	David Rooney, director, Chrysler marketing and global communications, Impact Strategies
Horizon Organic/Silk Soymilk WhiteWave Foods Presenting, Farm Aid, Tweeter Center at the Waterfront, Camden, N.J., September	\$250,000	Natural foods manufacturer uses its 4-year-old presenting Farm Aid sponsorship to play up its farmer-friendly positioning. WhiteWave leveraged the tie with three on-site sampling locations and hospitality for retail trade customers. The company also used the tie to play up its commitment to sustainable business practices by purchasing green tags from the Bonneville Environmental Foundation to offset energy used at the concert facility and attendees' transportation to the concert.	Dennis Gorg, president, Integrated Marketing Solutions; Ellen Fenney, responsible livelihood manager, WhiteWave Foods
Snickers Masterfoods USA Nick Lachey tour, September-November, 34 stops	\$325,000	Candy marketer is sponsoring the teen-pop icon's tour to tout its "Satisfaction Sing-Off" promotion that encourages consumers to prove their love for the candy bar by writing and performing a song that celebrates how Snickers satisfies them. Additional leverage includes a ticket sweeps and the chance to meet Lachey—who serves as one of the contest's judges—in select tour markets. Lachey's tour is presented by the Dodge Nitro—DaimlerChrysler's new mid-sized sport utility vehicle—and MyGIG, the automaker's new in-car music and navigation system.	Vic Walla, senior brand manager, Snickers Brand; Masterfoods USA



Compiled by William Chipps, senior editor, IEG Sponsorship Report
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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,708,072 (\$1908.076 Canadian) \$64.45/\$37.60	RED HOT CHILI PEPPERS, THE MARS VOLTA Air Canada Centre, Toronto, Sept. 25-26	30,600 two sellouts	House of Blues Canada
2	\$1,315,805 (\$1770.721 Australian) \$88.35/\$73.49	DIXIE C-HICKS, PETE YORN Acer Arena, Sydney, Oct. 9-10	16,447 16,754 two shows	Michael Chugg Entertainment
3	\$1,292,245 \$145/\$125/\$85/ \$45	ELTON JOHN Rose Garden, Portland, Ore., Sept. 24	13,176 sellout	House of Blues Concerts
4	\$1,230,397 \$129/\$19.50	MARIAH CAREY Staples Center, Los Angeles, Oct. 6	12,844 13,882	Live Nation
5	\$1,218,026 (\$1371.997 Canadian) \$110.50/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' General Motors Place, Vancouver, Oct. 6-7 includes matinee	17,219 29,462 three shows	Live Nation, Cirque du Soleil
6	\$1,198,236 \$90.50/\$37.50	FARM AID: WILLIE NELSON, NEIL YOUNG & OTHERS Twenter Center Waterfront, Camden, N.J., Sept. 30	24,801 sellout	Live Nation
7	\$1,132,867 (\$1265.039 Canadian) \$112.39/\$62.24/\$44.33	ERIC CLAPTON, ROBERT CRAY BAND Scotiabank Place, Ottawa, Sept. 26	13,163 sellout	House of Blues Canada
8	\$960,255 \$124	AEROSMITH, MÖTLEY CRÜE First Midwest Bank Amphitheater, Tinley Park, Ill., Oct. 5	14,006 28,529	Live Nation
9	\$918,283 \$129/\$19.50	MARIAH CAREY Honda Center, Anaheim, Calif., Oct. 8	11,475 12,924	Live Nation
10	\$883,120 \$100/\$60	ERIC CLAPTON, ROBERT CRAY BAND Arena at Gwinnett Center, Duluth, Ga., Oct. 14	10,772 sellout	Beaver Productions
11	\$880,739 \$125/\$19.50	MARIAH CAREY U.S. Airways Center, Phoenix, Oct. 10	12,049 13,155	Live Nation
12	\$828,469 \$59.50/\$49.50	TOOL, ISIS Continental Airlines Arena, East Rutherford, N.J., Oct. 6	14,505 15,638	Metropolitan Talent Presents
13	\$796,715 \$125/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' KeyArena, Seattle, Oct. 3-4	10,417 14,548 two shows	Live Nation, Cirque du Soleil
14	\$715,890 \$125/\$65	SHAKIRA, WYCLEF JEAN Trump Taj Mahal Arena, Atlantic City, N.J., Sept. 1-2	10,056 10,475 two shows	Live Nation
15	\$712,452 (\$797.042 Canadian) \$55.42	RED HOT CHILI PEPPERS, THE MARS VOLTA Credit Union Centre, Saskatoon, Saskatchewan, Sept. 19	12,989 sellout	House of Blues Canada
16	\$709,878 \$55/\$30	TOOL, ISIS Verizon Center, Washington, D.C., Sept. 30	15,067 sellout	Live Nation, Musiccentre Productions
17	\$700,210 \$65/\$45	TOOL, ISIS Palace of Auburn Hills, Auburn Hills, Mich., Sept. 22	13,071 14,187	Live Nation, Palace Sports & Entertainment
18	\$693,654 \$75/\$35	TOM PETTY & THE HEARTBREAKERS, JOHN MAYER Glendale Arena, Glendale, Calif., Oct. 4	11,895 12,502	Live Nation
19	\$666,431 (\$737.349 Canadian) \$73.89/\$24.40	TOM PETTY & THE HEARTBREAKERS, BLIND BOYS OF ALABAMA Molson Amphitheatre, Toronto, Sept. 8	14,531 sellout	House of Blues Canada
20	\$650,560 \$125/\$95	SHAKIRA, WYCLEF JEAN Mohegan Sun Arena, Uncasville, Conn., Sept. 4	7,646 7,771	Live Nation
21	\$650,285 (\$726.625 Canadian) \$53.25/\$44.30	JAMES BLUNT, FAVOURITE SONS Bell Centre, Montreal, Oct. 1	12,831 13,500	Gillett Entertainment Group, House of Blues Canada
22	\$648,238 \$62	JOHN MAYER, SHERYL CROW, MARJORIE FAIR Verizon Wireless Amphitheater, Irvine, Calif., Sept. 27	15,807 sellout	Live Nation
23	\$642,220 \$165/\$50	JUAN GABRIEL Honda Center, Anaheim, Calif., Sept. 30	6,040 11,674	Nederlander, AEG Live
24	\$627,505 \$75/\$20	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Saratoga Performing Arts Center, Saratoga Springs, N.Y., Sept. 16	19,177 25,058	Live Nation
25	\$620,769 \$125.20/\$18	SHAKIRA, WYCLEF JEAN American Bank Center, Corpus Christi, Texas, Sept. 20	8,653 sellout	Live Nation, in-house
26	\$618,708 (\$695.826 Canadian) \$50.24/\$41.35	IRON MAIDEN, BULLET FOR MY VALENTINE Bell Centre, Montreal, Oct. 10	12,864 13,500	Gillett Entertainment Group, House of Blues Canada
27	\$614,779 \$24	TOM PETTY & THE HEARTBREAKERS, THE STROKES HiFi Buys Amphitheatre, Atlanta, Sept. 22	14,480 18,537	House of Blues Concerts
28	\$610,410 \$59.50/\$45	TOOL, ISIS Nassau Coliseum, Unlondale, N.Y., Oct. 7	11,218 13,539	SMG Sports & Entertainment
29	\$606,503 \$146/\$20.75	AEROSMITH, MÖTLEY CRÜE Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 21	13,656 8,540	Live Nation
30	\$601,490 (\$668.196 Canadian) \$64.81/\$37.81	RED HOT CHILI PEPPERS, THE MARS VOLTA Scotiabank Place, Ottawa, Sept. 29	11,634 sellout	House of Blues Canada
31	\$586,247 \$85.50	TOM PETTY & THE HEARTBREAKERS, THE STROKES Charter One Pavilion, Chicago, Sept. 15	7,464 sellout	Live Nation
32	\$570,195 (\$637.353 Canadian) \$53.23/\$44.28	JAMES BLUNT, FAVOURITE SONS Air Canada Centre, Toronto, Oct. 3	11,519 sellout	House of Blues Canada
33	\$553,145 \$75/\$20	SANTANA, SALVADOR SANTANA BAND, LOS LONELY BOYS Nikon Jones Beach Theater, Wantagh, N.Y., Sept. 16	11,162 13,855	Live Nation
34	\$551,317 \$81/\$25.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Sleep Train Amphitheatre, Marysville, Calif., Aug. 27	13,522 18,496	Live Nation
35	\$549,692 \$89/\$34	SANTANA, SALVADOR SANTANA BAND Chastain Park Amphitheatre, Atlanta, Sept. 30	6,700 sellout	Live Nation

UpFront



On The Road

RAY WADDELL rwaddell@billboard.com

Like Father, Like Daughter

Billy Joel's Oldest Finds An Audience On The Road

In what amounts to joining the family business, Alexa Ray Joel is in the midst of a 16-city run in support of her independently recorded and distributed debut EP, "Sketches."

The songwriter/pianist/vocalist's fall tour includes her first West Coast dates and is set to wrap Nov. 11 at the Sellersville (Pa.) Theatre.

"It's going great," Joel says, calling from the tour's stop in Los Angeles. She says a brief tour of Hard Rock venues last May was good preparation for this run.

"This is definitely more intense," says Joel, daughter of Piano Man Billy Joel and supermodel Christie Brinkley. "With that [spring] tour we could stay at the hotel for one or two nights, and that's not the way it is on this tour. This is much busier, with press and spending the night on the bus a lot of the time. It's crazier and longer."

Joel admits she's still coming to terms with life on the road. "Honestly, I kind of have a love/hate relationship with it, but more love," she says. "If it's a great show I'm always on such a high, but there are still certain things I'm adjusting to, like always being in a different place and living on a crazy schedule."

Pete Pappalardo, her agent at Artist Group International (which also books her father), has pretty much eased her into touring, the artist says. "I'm so glad that I did the tour in May, because I couldn't just go right into this, it would probably be too much. [Pappalardo] is very good at building my experience on the road slowly but surely."

Joel calls the EP a "preview" of a full-length album she hopes to begin recording by the end of the year. "It's called 'Sketches' because it's like raw sketches, pretty much what we sound like live," she explains. "About three of the songs, actually, were done in one take."

Asked about her plans for signing to a label, she says, "I'm actually really excited, because after this tour I'm meeting with a bunch of different labels [including] Warner Bros., Epic, Hollywood, probably more. I want to meet with as many people as possible and pick out the right creative people to work with, and I'll be working on an album later this year or at least starting the creative process for an album as soon as possible."

Despite her professional musician pedigree, Joel says she's still going through a considerable learning curve about the business. "It's hard. I'm just learning about going through the process of hiring different musicians," she says. "In like a week, we had to pretty much work in a full new band. I'm finding it's very hard to find guitarists, because my style of music is

more bluesy, and some of the songs require a more gentle, kind of jazzy touch."

Asked if her father has any advice, she says, "He's very much not like a stage father. He's not always calling, checking up on me, because he's been there and he knows what it's like to be on the road, and he knows when you're on the road you need your space. He's completely respectful of that."

That's not to say Billy Joel doesn't weigh in with his opinion. "The best advice he gave me was treat your songs as if they were your babies—really protect them," she says. "Because if you don't, a lot of other people will want to take control. In that sense, he's completely my role model because he was always in control of the production, of what happened to his songs and his performances. He really controlled every single facet of his career in terms of his material and his songs."

To check out samples of Joel's EP, go to myspace.com/alexarayjoel or her own Web site at alexarayjoel.com.



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>>> GLOBAL BIZ DIPS IN FIRST HALF

The digital music business continues to soar, according to new figures published by the IFPI. But the overall picture for recorded music is less cheerful. In the first six months of 2006, global shipments of physical recordings shrank by 10% worldwide for a trade value of \$8.4 billion, down 4% from the corresponding period in 2005. On a brighter note, the value of the digital music sector in the first half rose to \$945 million, up 106% versus the same period in 2005. Digital sales now account for about 11% of the total recorded music market worldwide. The IFPI's figures exclude MIDI files, ringtones and non-artist-related content sales. Its data is collated from IFPI members and major record companies and includes an estimate for nonreported sales.

—Lars Brandle

>>> AEG BUYS MARSHALL ARTS STAKE

Concert giant Anschutz Entertainment Group has acquired a 49% minority stake in Barrie Marshall's heavyweight British concert promotion and talent agency Marshall Arts. Financial details of the deal, unveiled Oct. 17, were not disclosed. Marshall Arts will maintain operational independence in the new joint venture. AEG president/CEO Tim Leiweke, AEG Live president/CEO Randy Phillips and AEG Enterprise managing director Jessica Koravos will join the Marshall Arts board, which will continue to be chaired by Marshall. The two companies have previously worked together on large-scale tours. AEG Live promoted half the dates on Paul McCartney's 2003 and 2005 North American tours, which finished fifth and first, respectively, among all tours in those years, according to Billboard Boxscore. Marshall was McCartney's tour director on both outings.

—Lars Brandle

>>> CONSTANTIN LIST UNVEILED

Organizers of the Constantin Prize, France's equivalent of the United Kingdom's Mercury Music Prize, have unveiled the shortlist for its fifth edition. The gala will be held Nov. 15 at Paris Olympia. The 10 nominees are Abd Al Malik's "Gibraltar" (Atmosphériques); Anis' "La Chance" (Virgin/EMI); Ayo's "Joyful" (Polydor/Universal); Clarika's "Joker" (Emma Productions/ULM/Universal); Emily Loizeau's "L'autre Bout du Monde" (Fargo); Grand Corps Malade's "Midi 20" (Anouche Productions/AZ/Universal); Jehro's "Jehro" (Superfruit/Recall Group); Katerine's Robots "Après Tout" (Barclay/Universal); Olivia Ruiz's "La Femme Chocolat" (Polydor/Universal); and Phoenix's "It's Never Been Like This" (Virgin/EMI). The prize is open to any French-produced album released between July 1, 2005, and June 30, 2006. Only those artists whose previous albums have not reached gold certification in France are eligible. A jury of music and media professionals whittled down the list from 184 submissions.

—Aymeric Pichevin

>>> CCTV/MTV AWARDS HANDED OUT

Taiwanese vocalist Jay Chou was named best Asian artist at the eighth annual CCTV/MTV Music Awards, held Oct. 12 at the Beijing Exhibition Centre Auditorium. Hong Kong musician/composer/producer Chris Babida was recognized with a special contribution award. Best mainland Chinese male artist went to veteran crooner Man Wenjun, while female honors went to Chen Ming. For Hong Kong, the most popular accolades went to Eason Chan and Joey Yung. Best group went to popular girl duo Twins and best new artist was Justin Lo.

—Lisa Movius

>>> JAZZ CLUB HOSTS OWN AWARDS

Celebrated London jazz club Ronnie Scott's will host its own jazz awards ceremony in 2007. The Ronnie Scott's Jazz Awards will laud some of the world's greatest jazz artists and rising international talent, and a scholarship will be bestowed to a promising British saxophonist. Votes will be cast by the public, jazz radio listeners and the venue's club members. A date for the gala has yet to be confirmed.

—Lars Brandle



GLOBAL BY DIANE COETZER

Pay To Play

South African Biz Hopes For Quick Fix From 'Needletime'

Artists and record companies in South Africa are celebrating the emergence of a potential new revenue stream, as collecting societies gear up for the newly established "needletime" scheme, which will introduce royalty payments for the public broadcast of sound recordings for the first time.

Industry bodies, most prominently the Recording Industry of South Africa, have been lobbying government for more than a decade to secure the payments, also known as "pay for play time."

"A lot of our major players actually rely on income from sponsors or corporate gigs. So creating an infrastructure that enables them to make a living without these is very important," says Yoel Kenan, co-manager of Afro-pop group Freshlyground and singer Lungelo. "In addition, the country has many artists who don't write their own material but who are great entertainers and performers and who have a huge fan base. They deserve to be financially rewarded when their recordings

are broadcast."

Major beneficiaries are expected to include girl band NKD (Sony BMG), formed by three finalists from "Idols," the South African equivalent of "American Idol"; and Afrikaans singer Dozi (EMI Music), who has several platinum albums to his name.

Currently, the only performing rights society in the country is the Southern African Music Rights Organization, a CISAC affiliate that administers broadcast and performing rights on behalf of its composers, authors and publishers. Estimates from industry insiders put the current value of SAMRO's income from performing and broadcast rights at around 80 million rand (\$10.4 million) a year.

The first move toward legislating sound recording royalty payments was taken in 2000 by the government-appointed Music Industry Task Team, which recommended the step in its final report. In 2001, the Copyright Amendment Bill added a section into the existing Copyright Act that said, "In the

absence of an agreement to the contrary, no person may broadcast, cause the transmission of or play a sound recording . . . without payment of a royalty to the owner of the relevant copyright."

But it wasn't until June 2006 that regulations for the establishment of collecting societies in the music industry were published by the Minister of Trade and Industry, Mandisi Mphahla. This means that societies representing copyright holders in sound recordings can now be established, although as yet no royalty rate has been set, nor has a date for broadcasters' payments to begin.

Irfaan Gillan, chairman of the newly formed Assn. of Independent Record Companies, which represents the interests of around 50 independent labels, describes the needletime as "top of the agenda of AIRCO's broadcasting subcommittee."

"There are more and more viable independents coming into the South Africa music business, most of whom invest substantially in recording

South African artists," Gillan says. "The needletime royalty will really enable them to continue to do that. The biggest challenge now is negotiating with our broadcasters."

The initiative is not without its detractors. In a statement, the National Assn. of Broadcasters claims that "needletime was erroneously conceived to be a solution to certain problems affecting the music industry. Its benefits are however limited to payment of a royalty for the broadcast of a sound recording to a performer and the owner of copyright in a sound recording. Due to the structure of the South African recording industry, the primary beneficiaries of needletime might not be South African artists."

A prominent broadcasting source tells Billboard, "The broadcasters have finally accepted that they have lost the needletime battle. Now their aim will be to negotiate as low a rate as possible with the sound recording rights holders—but that is not going to be easy for them to achieve." ♦♦♦

GLOBAL BY STEVE McCLURE

'SPACE' INVADERS

Japan Gets Set For Social Networking Liftoff

TOKYO—Social networking Web sites have suddenly become a big talking point in the Japanese music business, but there is much work to be done if they are to tempt local music fans away from mobile phone-based services.

The Sept. 14 Tokyo Stock Exchange debut by Mixi, Japan's biggest social networking site, was a runaway success, attracting a plethora of buy orders. By the next day, Mixi's net market value reached 219.9 billion yen (\$1.8 billion) and suddenly "SNS" became a media buzzword.

The number of SNS users in Japan will reach 10.4 million by March 2007, from a March 2006 base of 7.1 million, according to the Ministry of Internal Affairs and Communications. According to research by Access Media International, 25% of Japanese people in their 20s use an SNS, compared to 11% of the population as a whole.

Launched in February

2004, Mixi features pages dedicated to artists and specific songs, where users can comment on tracks, find breaking news and link to other fans or communities with an affiliation to the page.

Mixi recently introduced a service called Mixi Music, which automatically uploads to the user's "My Music" page playlists comprising songs they have recently played on their PCs using such software as iTunes and Windows Media Player. Those playlists can then be viewed by other Mixi users. Slightly more than 10% of Mixi's communities are music-related.

Meanwhile, a source close to MySpace—the world's biggest SNS—says it will launch a Japanese joint venture with Tokyo-based Internet service provider Softbank "imminently." Neither MySpace nor SoftBank were available for comment at press time.

"MySpace could have a huge impact on the Japan-



'MySpace will have a tough road ahead competing with Mixi.'

—STEVE MYERS, PRESIDENT OF THETA MUSIC TECHNOLOGIES



ese music scene, as it offers artists and labels a chance to effectively promote their music all across the globe—no SNS in Japan has been capable of this," says Shoji Iwase, director of international relations at Tokyo-based digital distribution company RightScale. Most Japanese SNSs are local, Japanese-language sites with no presence outside Japan.

"However, attracting users in Japan may prove difficult, since Japan's digital music business is dominated by mo-

bile-phone networks," Iwase adds. Broadband penetration in Japan stands at 41.4%, but labels' body the Recording Industry Assn. of Japan's figures for second-quarter digital download sales show mobile downloads account for roughly 90% of digital music sales in Japan, generating 11.29 billion yen (\$97 million) in revenue.

Steve Myers, president of Tokyo-based software developer Theta Music Technologies, says, "They will have a tough road ahead competing with Mixi, which is already

firmly entrenched here and growing very quickly."

Mixi now boasts some 5.7 million members, despite new users requiring an introduction from a friend who already uses the service. A key reason for Mixi's rapid growth is an interface that allows users to read and post messages via mobile phone and upload photos taken with mobile-phone cameras directly to the site.

Another potential hurdle for music-oriented SNSs in Japan is local labels' expected reluctance to approve the kind of free MP3 streaming

service offered by MySpace.

Independent Japanese acts and labels have been quick to see the potential of SNS services to promote their music. One of the best-known is Tokyo-based mf247, operated by indie label 247 Music, where artists like Yuhko Narisoko post their music and users can download tracks free of charge and vote for their favorite songs and artists. Other music-oriented sites include Reconnuni, Sony's Playlog and the Japanese version of British SNS last.fm.

But major labels remain cautious about embracing the service.

"SNS is not even on our radar screen [as a promotional tool] yet," one Japanese major-label source says. "However, if it took off by mobile, then of course it would be. It would be interesting to release Internet-only artists, or debut them on mobile platforms through these services." ...

GLOBAL BY LEO CENDROWICZ

Sony, BMG Pursue Merger On Two Fronts

BRUSSELS—Media giants Sony and Bertelsmann are back in the ring to fight for their music divisions' right to merge—and this time they aren't taking any chances.

Not only are they once more seeking antitrust clearance from the European Commission in Brussels, but earlier this month they filed a writ at the European Court of Justice (ECJ) in Luxembourg to secure their deal.

The two-pronged strategy is necessary because, despite the European Union's antitrust authority giving the all-clear for the merger in June 2004, the Court of First Instance—the EU's second highest court—annulled the EC's decision in July.

In public, Sony BMG, which declined comment for this story, remains relaxed about the situation. But in

private it is preparing for intense legal and bureaucratic fights within the EU's judiciary and executive branches to defend the integrity of a company that, according to Nielsen SoundScan, accounts for one-quarter of the global music market.

Despite the recent activity at the ECJ, the more immediate challenge is the second shot at antitrust clearance with the EC. Sony BMG is expected to reapply for merger approval in the next few weeks, starting a process that could wrap as early as May 2007. The ECJ appeal—the only court able to overturn the July ruling—is its long-term backup strategy. That case could take two years.

"If the commission clears the merger, the appeal is moot," says Michael Tscherny, a former EC competition



spokesman. "Sony BMG are hedging their bets. It doesn't cost much to lodge the appeal, and they have another chance to get EU approval if the commission turns them down."

Tscherny, now a partner at the Gplus Europe consultancy, says the EC's apparent leniency in the original approval was linked to a series of separate EU court rulings in 2002 that chastened the EU

executive branch for being too quick to block mergers.

"The commission probably overreacted and let the pendulum swing too far in the other direction," he says. "But the July ruling gives the commission more weight when it asks Sony BMG for market data."

That ruling was prompted by a suit from independent labels' lobby group Impala, which said the EC had failed

to properly examine the impact of the merger on the European music market. Impala is also girding itself for two rematches.

"The Sony BMG appeal will not overturn the court's ruling," says Impala president Patrick Zelnik, who is also president of the Naïve label. "Only points of law can be appealed, not points of fact about the case."

As for the EC's second probe, he warns of a long fight: "Of course we would appeal a second time if the commission cleared it again, but common sense says that's not going to happen."

Thomas Vinje, a partner at Clifford Chance's Brussels office, warns that more appeals could extend the process until 2010 but adds, "It looks like the commission will find a way to clear the merger with

conditions."

Vinje says the EC can now be tested on its 2004 conclusion that the merger would not shrink consumer choice.

The figures already appear to confirm this. Sony BMG actually saw its market share decline after the merger—as did the combined "Big Four" labels—Sony BMG, Universal Music, EMI Music and Warner Music. According to Nielsen SoundScan, Sony BMG had a global market share of 25.61% in 2005 (13.83% Sony, 11.78% BMG), when the Big Four accounted for 81.87% of the global market. Yet in 2004, Sony BMG had a 28.46% share (13.26% Sony, 15.20% BMG) out of a Big Four share of 82.64%.

"The commission can point to concrete figures and say its analysis was borne out," Vinje says. ...

DIGITAL MUSIC BY ANTONY BRUNO

The Human Touch

Music Recommendation Services Seek Alternatives To Cold, Hard Technology

As more music becomes available online, fans are demanding better methods of filtering and recommending that music to their individual tastes.

Most of today's music recommendation systems are clunky and often ineffective since their recommendations rely on unsophisticated technology like collaborative filtering or acoustic fingerprinting—both of which lack context, taste and emotion. As such, there is a small but growing movement to add a more human element to the music discovery process.

As logical as it may seem to a computer, fans of Pearl Jam may not necessarily like Stone Temple Pilots, as recommended by collaborative filtering technologies. While they may have similar musical attributes, the White Stripes' "Wild Orchard" has little in common with Ben Folds' "Landed," as recommended by acoustic fingerprinting services.

"There's the realization that the other efforts that have been made have failed," says David Hyman, CEO of MOG, a music-oriented social networking site. "When it comes to taste, people are cautious of recommendations from a computer. What's the context? Too often it's wrong, and people lose their faith in the ability for a computer-based recommendation to be right."

Perhaps the most popular alternative is to just let fans recommend music to each other directly. This is the tack taken by such sites as Last.fm, MOG, Napster and the new breed of authorized peer-to-peer services.

The idea is to look into the li-

braries of others to see what they're listening to. From there, users can sample tracks or take suggestions from others.

MOG is an example of the former. The service reads its members' music library and helps those with similar tastes find one another. Once connected, members can sample any song listed in the other's library and dynamically make recommendations.

Microsoft's pending Zune strategy is an example of the latter. Users can share a song with several friends, who then sample the track free for a limited time. Wireless operator Helio offers a similar "gifting" system for ringtones and other mobile content, which it says results in one-third of all sales on its network.

Other services like Urge, Rhapsody and Pandora prefer a more hands-on approach, utilizing professional critics, or "music programmers," to oversee their recommendation engine's navigation process.

For instance, Pandora uses music experts to analyze and create profiles of tracks based on dozens of predefined attributes. The recommendation engine then creates playlists based on songs with similar attributes, regardless of genre or style.

Rhapsody's programmers organize the service's vast library into various music styles, which the recommendation engine then refers to



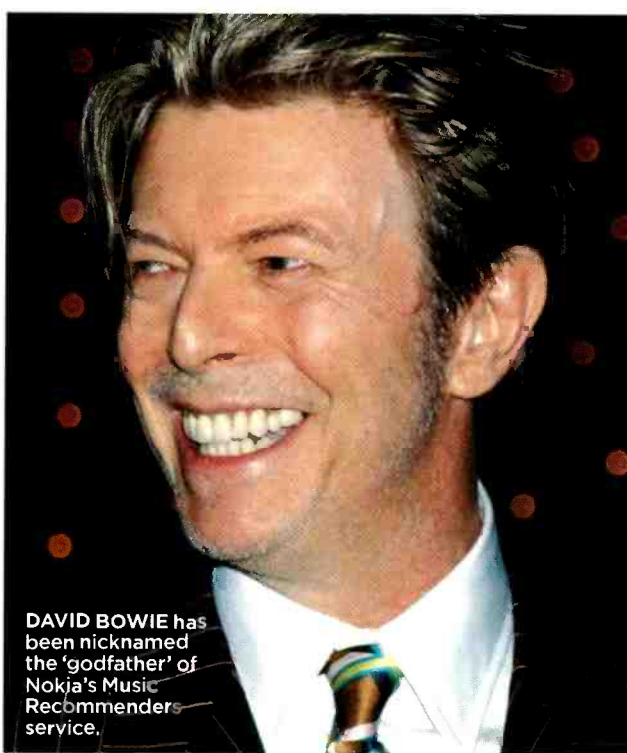
TERABYTE THE ROOF OFF THE SUCKER

The next digital music battle will be over the home, and entering the fray is newcomer Sooloos. Unlike the Roku or Sonos systems, which stream music stored on PCs through home entertainment systems, the Sooloos stores all music in a whopping terabyte-sized hard drive—that's 1,000 gigabytes—with the option to upgrade to two or even three terabytes. By way of comparison, the Library of Congress holds 20 terabytes of text.

The company will ship the device preloaded with customers' music and album art, and includes a built-in CD ripper to add additional tracks after the fact, all in lossless format. The 17-inch touch screen display functions as the primary control panel, with additional 7-inch screen remotes also available.

Of course, the terabyte lifestyle does not come cheap. The base model of the Sooloos will set buyers back \$12,000.

—Antony Bruno



DAVID BOWIE has been nicknamed the 'godfather' of Nokia's Music Recommenders service.

when creating instant playlists.

"There's got to be a set of rules and algorithms we use to get some of those recommendations, but it's based on musical connections that actual human beings have made in the first place," Rhapsody executive editor Tim Quirk says.

These music experts also develop custom playlists around specific genres, styles or artists. For instance, Urge's experts create sampler lists designed to introduce listeners to new genres. eMusic uses noted music critics to post regular blogs detailing what they're listening to. Even phone manufacturer Nokia is developing a service that will combine the expertise of 40 independent music stores worldwide.

Increasingly, these services are also tapping famous artists as sort of über-critics to suggest music based on their preferences. The celebrity playlist has been a standard feature for some time, but some services are expanding that relationship into something deeper.

For example, David Bowie has been named the "godfather" of Nokia's service, contributing monthly features and podcasts detailing his music "discoveries." MOG, meanwhile, recruits artists to create profiles and write about their musical whims, as

well as let fans explore their digital music library, not just a playlist. Participating acts include Frank Black, the Hold Steady and Gomez's Ian Ball.

"Sometimes you want to like something because somebody you admire likes it," MOG's Hyman says. He cites an example where Phish's Trey Anastasio stated his preference for Pavement. As a result, Hyman says Phish fans started buying Pavement albums.

"No recommendation system would have ever told a Phish-head to listen to Pavement," he says. "They're all listening to moe. or the String Cheese Incident."

Whether any of these efforts are driving music sales or subscription retention rates remains unanswered. Most are too new to be able to compare sales figures in a meaningful way or haven't been launched yet.

Without such data, music services are hard-pressed to justify the investments needed to build even better recommendation systems. For instance, Rhapsody's Quirk still rates the overall recommendation process a mere six on a scale of 10.

"It's so incredibly expensive and complicated to build such a system—what's the incremental benefit to us and how much is that worth?" he asks. "At this point, I'm skeptical whether it's worth the money we'd have to pour into it."

BITS & BRIEFS

AS EASY AS ABC

Verizon Wireless is delivering music videos to subscribers again, but this time focusing on their use as soundtracks for popular ABC-TV shows. Full-length videos from the Fray's "How to Save a Life" from the hit series "Grey's Anatomy," the Kinks' "You Really Got Me" from "Desperate Housewives" and Brian McFadden's "Demons" from "Lost" will all be made available free to Verizon VCast subscribers. Each video contains scenes from its respective TV shows and is also available as a ringback tone. Verizon worked directly with Disney-ABC Television Group on the licensing.

FROM PC TO PHONE

Mobile phone manufacturer Nokia is integrating Orb Network's MyCasting technology to its N80 wireless handset, allowing users to stream music stored on their home PC to

their mobile phone—a practice known as placeshifting. Photos and video content may also be accessed using the Orb technology. The N80 Internet Edition features a wireless LAN Internet connection to stream the content, bypassing carrier networks altogether. It will be available in U.S. models first, expected this November.

QLOUDBURST

Cloud (pronounced cloud) has introduced a music search plug-in for iTunes that lets users search the Web for music based on prior iTunes listening patterns. The system scans how iTunes users tag songs (such as "workout" or "party") and then includes those songs in Web music searches based on the same tag. So a user could search for music that fits the tag "workout" and filter the results by genre (hip-hop) gender (women) and location (New York).

HOT RINGTONES™ OCT 28 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	105	#1 HALLOWEEN	JOHN CARPENTER
2	2	105	SUPER MARIO BROTHERS THEME	KUJI KONDO
3	3	13	SEXY LOVE	NE-YO
4	4	4	CRAZY BITCH	BUCKCHERRY
5	5	32	MS. NEW BOOTY	BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
6	21	7	THRILLER	MICHAEL JACKSON
7	8	8	FAR AWAY	NICKELBACK
8	7	29	WHAT HURTS THE MOST	RASCAL FLATTS
9	9	103	THE PINK PANTHER THEME	HENRY MANCINI
10	6	23	RIDIN' RIMS	DEM FRANCHIZE BOYZ

Michael Jackson's "Thriller" moves 21-6 and enjoys the largest percentage increase on this week's chart. Its tally of 4,500 downloads is up 62% from a week ago.

11	10	48	LAFFY TAFFY	D4L
12	12	6	LABIOS COMPARTIDOS	MANA
13	11	26	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO
14	15	75	BECAUSE I GOT HIGH	AFROMAN
15	14	57	MY HUMPS	THE BLACK EYED PEAS
16	16	30	BEST FRIEND	50 CENT & OLIVIA
17	17	102	SWEET HOME ALABAMA	LYNYRD SKYNYRD
18	19	88	CANDY SHOP	50 CENT FEATURING OLIVIA
19	18	1	LIPS OF AN ANGEL	HINDER
20	22	22	RIDE WIT ME	NELLY FEATURING CITY SPUD

Based on polyphonic ringtones data provided by Nielsen. Re-sequenced. Faith West/Motiv8. Inospace Mobile. MIDIRingtones AG Interactive. XRingier, Zingy and Ztango. A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



November 9-11, 2006

Nashville Marriott at Vanderbilt University
Nashville Tennessee

THURSDAY
NOVEMBER 9





- Noon-5:00pm Registration Open
- 3:00-5:00pm General Session
Radio and Records: Group Therapy
Sponsored by Integrity Label Group 
- 5:30-7:30pm Dinner/Performance **EMI** Music Christian Music Group
Sponsored by EMI Christian Music Group
- 8:00-10:00pm Club R&R
Sponsored by Slanted Records 

FRIDAY
NOVEMBER 10

- 8:00am-5:00pm Registration Open
- 8:30-10:00am General Session/Breakfast
Sponsored by Inpop Records 
- 10:15-11:45am General Session
Using Pop Culture To Spread The Message
Sponsored by Varietal Records 
- Noon-1:45pm Luncheon/ Performance
Sponsored by Word Entertainment 
- 2:00-3:30pm General Session
Don't Think Outside The Box, Get Rid Of The Box-
Promotional Creativity And Brainstorming
Sponsored by Inpop Records 

- 3:45-5:15pm General Session
New Media: Connect Your Listeners Dot Com
- 5:30-7:30pm Dinner/Performance 
Sponsored by Curb Records curb.com
- 7:30pm Red Carpet Premiere of *The Nativity*
Sponsored by Curb Records, New Line Records
and Word Label Group   

SATURDAY
NOVEMBER 11

- 8:00-12:00pm Registration Open
- 8:30-10:00am General Session/Breakfast
Finding And Developing Talent
Sponsored by Provident Label Group 
- 10:15-11:45am General Session
All Listeners Aren't Created Equal!
- Noon-1:45pm Luncheon/Performance
Sponsored by Patton House Entertainment 
- 2:00-3:30pm General Session
PyroMarketing
- 3:45-5:15pm General Session
*Rate-A-Record
- 5:30-7:30pm R&R Christian Industry Achievement Awards
Dinner/Performance
Sponsored by  
INO Records/SRE Recordings

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* Rate-A-Record is a service of dick clark productions

EXECUTIVE
DIRECTOR
SOUND-
EXCHANGE

John Simson

The head of the music industry's most misunderstood organization discusses misconceptions, auditing and dealing with cable, satellite and Internet companies.



CAREER HIGHLIGHTS

- 2000:** The RIAA forms SoundExchange.
- 2002:** First annual royalty distribution totals \$1.2 million.
- 2003:** Becomes independent non-profit corporation.
- 2005:** Annual royalty distribution reaches \$19.9 million.
- 2006:** Pays more than 12,000 entities, nearly 9,000 members.

SoundExchange is probably the most misunderstood organization in the music industry. While it is called a performance rights organization like ASCAP, BMI and SESAC, those three groups all collect for performances of compositions that were recorded. SoundExchange collects for digital performances of sound recordings.

Currently, SoundExchange is the one and only group authorized by the U.S. Copyright Office to license and collect royalties for noninteractive webcasts and digital (e.g., cable and satellite) broadcasts of recordings.

Even though many other countries recognize the performance right of artists and companies that produce recordings, it was only 11 years ago that the U.S. Congress first created a digital performance right in sound recordings. Before then, there was no right for musicians, singers or record labels to receive a royalty when their recordings were broadcast in the United States.

SoundExchange has had a rough time trying to get this message out to those who are entitled to receive royalties. Even though artists and labels can easily sign up on its Web site to collect royalties, the group has been unable to locate many recipients.

But John Simson, executive director of SoundExchange, still forges ahead to get artists and copyright holders their fair share.

What is the most common misconception about SoundExchange?

That we collect the same revenue as ASCAP and BMI, but that we just do digital while they do radio, TV and clubs. There are people who don't understand there is no competition between us. They collect for songwriters and music publishers. We collect for performers and record labels. Given that we didn't have [performance] rights for [sound recordings for] years, it's really taken time for it to sink in.

Have you made deals with aggregators—digital distributors—to pay them in addition to paying labels, featured performers and the AFM/AFTRA trust funds for background performers?

They are a work in progress. It's only for the label share, because the artist share of revenue goes direct to the performer. Basically, the requirement for the aggregators is that they have to advise their label clients that [the labels] have an absolute right to come forward and sign directly with SoundExchange and collect the royalties without any deduction. Or the label can opt in to have the aggregator collect [from SoundExchange] and pay the royalties [to the labels] as part of their overall royalty payments. We approved a prototype letter . . . [The Independent Online Distribution

Alliance], the Orchard and IRIS have all agreed to this methodology, and we're in varying states with each of them with the notifications and wording in the respective letters. We're only paying them the label share. A copyright owner is always free to come to SoundExchange and say, "Pay me directly," and that is what we will do.

How often does SoundExchange audit licensees?

We've conducted two audits thus far. We've now sent notices to the 10 largest webcast services. These are a different kind of audit than what's been seen in the music industry before, because it's not just counting the number of things that were distributed or sold. It's also technologically figuring out through server logs how many streams of a particular song and where those streams ended up.

How often do you anticipate auditing webcasters and digital broadcasters?

That's an interesting issue for us. You have to balance the cost of these audits versus what they show. We have a couple of proposals that we've floated to the users that could, frankly, eliminate the need to audit. We think there are technological solutions, given that this is digital. For example, a box that

you could place on a server would monitor all of the activity. Potentially, if it's reporting to you everything that is going through that server, it would replace the need for an audit. We're now doing a feasibility study. We hope the users will see this as a great way to save them time and expense as well.

What is the response to your proposals?

I think there's a little reservation about putting anything inside their servers, but there's been at least a willingness to have a discussion about it.

What does SoundExchange retain for its services?

We go to our board each year and basically prepare a budget of what it costs to license, collect and distribute [royalties]. Typically the first few years, the board basically knew that the initial costs of getting license rates were expensive—litigating against AOL, Microsoft, the [Digital Media Assn.] companies, broadcasters and Clear Channel to get rates. We amortized those costs over the license period. We essentially took a 20% admin fee to cover all of that and pay back some historic costs from the early days when there was small revenue and fixed costs. We are a fixed-cost business. The more money that goes through our pipes,

the lower that admin fee will be.

For example, we've seen a very nice increase in satellite radio in the last couple years, and I'm expecting for 2006 an admin fee somewhere between 7%-8%. On webcasting, it's still close to 20% because we have historic costs that we pay back from that income stream. My expectation is that the blended admin fee for the two would be closer to 11% or 12% this year, and under 10% next year. But there are variables [like litigating over rates] that could affect it.

Is there any difference in your dealings with cable, satellite and Internet companies?

Yes. As a group, the [terrestrial] broadcasters who simulcast still believe they shouldn't have to pay anything even though their online streams are no different than those of a webcaster or a satellite service. They take the position that given a shorter playlist—although the Jack format, which all of a sudden was 400-500 songs, starts to look more like a satellite radio playlist—they're more promotional.

Music Choice, Muzak and satellite services, for the most part, have been much more open to giving us complete census data of everything they play . . . Webcasters, to a degree, and certainly the broadcast simulcasters have been much more adamant that we should only get a three-day sample similar to what ASCAP and BMI use. We just think that is completely wrong in the digital world.

We took an ASCAP sample [several years ago], put it over the top of 40 or 50 channels of this programming and came up with what the actual data loss would be—how many artists and titles would be missing. It was very substantial.

The [performing rights organizations] tested their surveys, and I'm sure they're very accurate on tightly controlled 29- to 30-song playlists. But I don't think the PROs are going to be complacent either—saying the survey is good—as we move into much deeper playlists. •••

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Gibson Amphitheatre, Universal City, Calif.

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House Of Blues, Atlantic City
House Of Blues, Chicago

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PNC Bank Arts Center, Holmdel, N.J.
Tweeter Center at the Waterfront,
Camden, N.J.

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Lollapalooza, Chicago

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Paul Korzilius of BJM (Bon Jovi)

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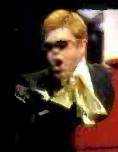
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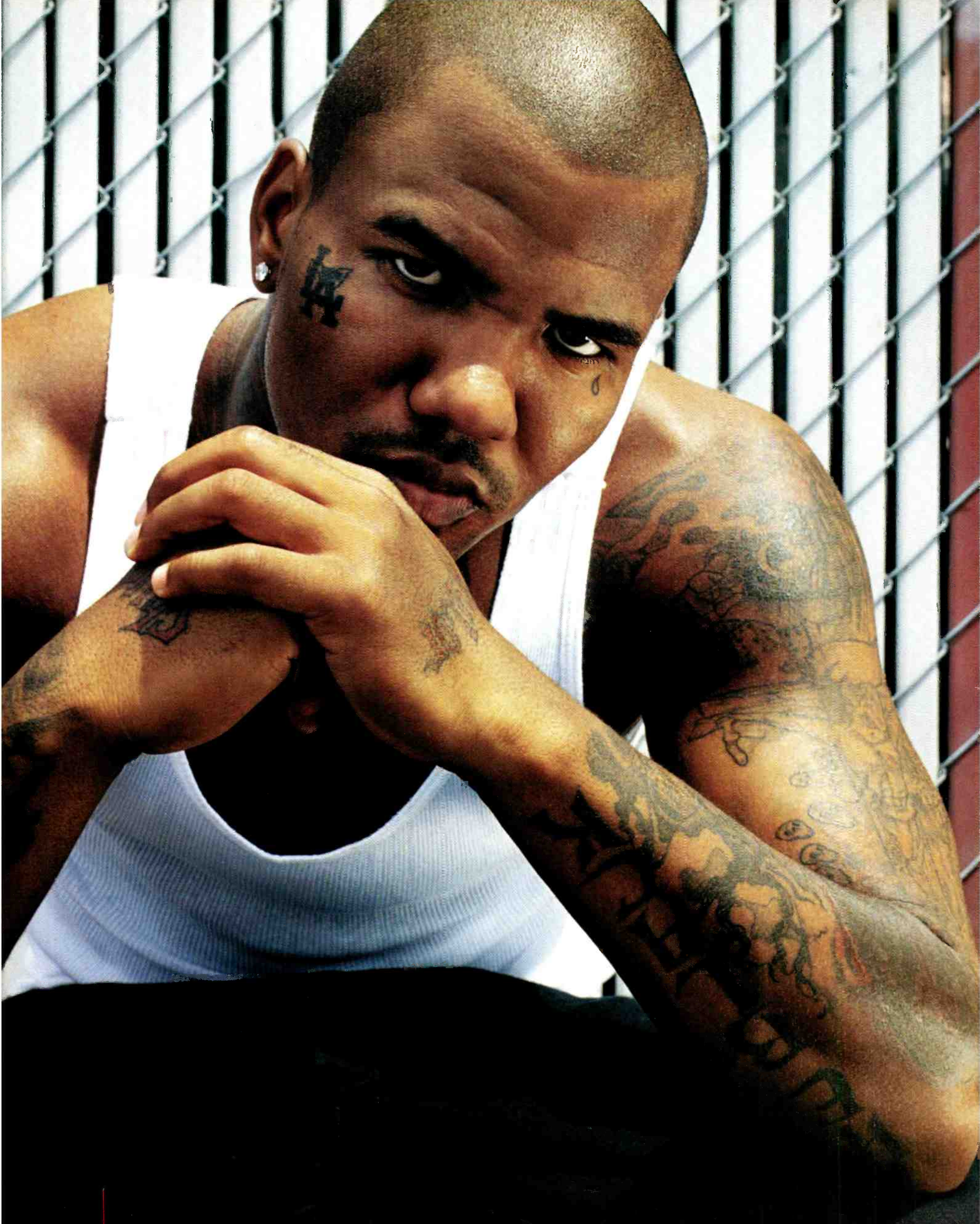
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Game Plan

OUT TO PROVE HIMSELF WITHOUT
50 CENT AND DR. DRE, A STAR
RAPPER STEPS BACK INTO THE RING

By Hillary Crosley
PHOTOGRAPH BY JONATHAN MANNION

Hands wrapped in sparring tape, Compton, Calif., native the Game steps into the boxing ring for his Hurricane 2 shoe campaign shoot. But this battle is twofold. He's also poised to fight for his sophomore album, "The Doctor's Advocate," which streets Nov. 14. Bringing to mind a classic shot of Muhammad Ali before his Rumble in the Jungle bout with George Foreman, the Game seriously seems a few steps away from hollering that he's the greatest.

"You make hit records, and people love you. You don't make hit records, and people hate you," the Game quips. "If I made bricks, I'd give people their money back, but I'm just not good at making bricks. I tried to make 'Hate It or Love It' a brick, and you saw what happened with that." What happened is that it became one of the biggest hits of 2005, checking in at No. 10 on Billboard's year-end Rap Songs chart and No. 24 on the year-end Billboard Hot 100.

Few MCs can survive a character assassination from an entire rap crew, especially if the mob leader is 50 Cent. But the Game, aka Jayceon Taylor, has bloodied his knuckles protecting his brand and his manhood while the G-Unit crew has done quite a bit to destroy his street credibility. From DJ Whoo Kid and 50 Cent depicting him dressed as a thong-clad stripper on their "G-Unit Radio Part 21: Hate It or Love It" mixtape to the Game's own brother denying the rapper's street credibility in the press, he has sustained. And since authenticity is hip-hop's meal ticket, it's been a dangerous game indeed.

Yet the Game's recent switch to Geffen Records from his former Interscope home, brokered between his manager Jimmy Rosemond and Interscope president Jimmy Iovine to release the artist from G-Unit Records, couldn't have come at a better time. With the G-Unit house falling far short of its previous Nielsen SoundScan marks—Mobb Deep's "Blood Money" scanned just 106,000 in its first release week; Lloyd Banks' 143,000-shipment first week for "Rotten Apple" was a 67% drop from his debut "Hunger for More" album's 434,000—it now seems like a smart decision for the Game to separate his identity. But now he must prove that he can write hit songs without the help of 50 and hitmaker Dr. Dre.

"It's put-up-or-shut-up time," Rosemond says. "Game's laughing his heart out right now, because we made a conscious effort to move away from 50 and build his own brand. If you look at Lloyd Banks and Young Buck, they have nothing besides what 50 allows them."

But the Game wasn't always this cocksure.

Signed by Dre in 2002, the rapper has the life story publicists dream about. Born and raised in Dre's hometown of Compton, he left behind college basketball scholarships for gang life with

his older brother, a Cedar Block Piru Blood. Then, in a fateful twist, the Game was shot Oct. 1, 2001, during a robbery of his home. He spent his recovery learning to rhyme and studying classic hip-hop albums like Nas' "Illmatic" and Ice Cube's "Death Certificate." Though legend has it that the Game had never rapped before December 2001, Dre found, coached and pushed him to release one of the biggest singles of 2005 in "How We Do," featuring 50 Cent, which peaked at No. 2 on the R&B/Hip-Hop Songs chart. Then came the infectious "Hate It or Love It," also featuring 50 Cent. It peaked at No. 2 on The Billboard Hot 100 and No. 1 on R&B/Hip-Hop Songs.

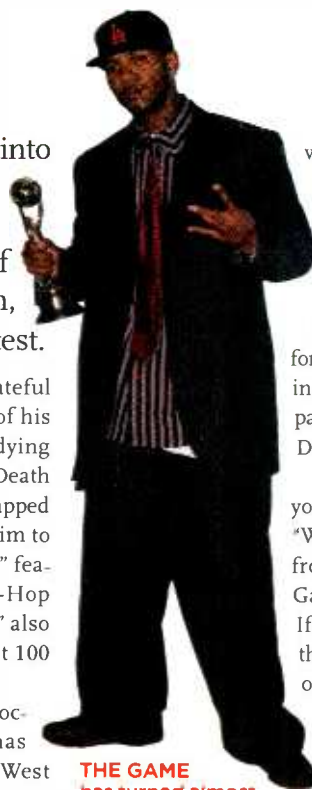
The Game's constant grimace pushed his debut, "The Documentary," beyond double-platinum—it has scanned 2.4 million units to date—and had West Coast hip-hop heads hoping for a revival. But when he refused to join 50 Cent's beefs with artists like Jadakiss and Fat Joe, 50 Cent changed his golden ticket. While R&B/hip-hop WWPR New York was interviewing the Game in February 2005, 50 Cent booted him from G-Unit over the air on crosstown rival rhythmic top 40 WQHT (Hot 97), insisting it was he and not the Game who wrote most of "The Documentary." Later that day, there was a shootout at WQHT between the pair's entourages, and a member of the Game's clan was clipped.

Then in a "Days of Our Lives" turn of events a few weeks later, the Game and 50 Cent held a truce at Harlem's Schomburg Museum in New York, where they shook hands and donated several thousand dollars to the Harlem Boy's Choir. But the following summer at New York's notoriously controversial Hot 97 Summer Jam concert, the Game launched his "G-Unot" campaign, attacking 50 Cent's street credibility as well as the entire G-Unit roster.

"Absolutely, there was trepidation," Rosemond says of the Game's decision to go against his former crew. "Whenever there's a feat that you have to accomplish, it's scary. But he came into this business as a man, and he has remained a man."

Now, a weary Game is tired of the politics.

"It's like beating a dead dog," he says. "50 couldn't dictate what the mighty powerful Dr. Dre is doing. It just happened that Dr. Dre



THE GAME has turned almost every impasse into a marketing tool.

wasn't on the album, but it definitely didn't have anything to do with 50, unless there's something I don't know. If so, I don't want to know, because that's politics, and I just want to make music good enough to be called a classic."

Rosemond says Dre did supply early beats for "The Doctor's Advocate"—he's referenced in the title, after all—but after the album's path changed, they didn't make the final cut. Dre could not be reached at press time.

"When you're making a classic album, you want to pick the best tracks," he adds. "We're making a conscious effort to get away from the Interscope and Aftermath brands. Game's been the man in this whole thing. If 50 says he can't write hooks, then he'll do them by himself. If he says he can't sell without Dr. Dre's beats, then he won't use them."

In the new album's first single, "It's Okay (One Blood)," which samples reggae artist Junior Reid's "One Blood," the Game spits, "The 'Math gon' drop him and 50 ain't rocking with him no more, it's OK, I get it poppin' . . . sell another 5 million albums, yes I am."

The 16-track "Doctor's Advocate" is an extremely West Coast-sounding record, with stereotypical California basslines. The lyrics are rife with the intrinsic violent threats hip-hop loves. And with a track listing that includes Left Coasters like "Too Much" featuring Nate Dogg, "Bang" featuring the Dogg Pound, "California Vacation" featuring Snoop and Xzibit, and another joint simply called "Compton," it's obvious the Game's returning to his sonic roots.

Still, he allows a few national artists like Floetry's Marsha Ambrosius, Mary J. Blige, Jamie Foxx, Nas, Busta Rhymes and Kanye West along for the ride. But the gem lies in the introspective J.R. Rotem-produced title track featuring Busta Rhymes, where a choked up Game thanks Dre for his success. He goes on to describe his departure from Aftermath Music, telling Dre that growing up he "had a choice to be like Mike or be like him" and that Dre's like a father to him. But the most poignant line says, "Not saying you had to take my part in the beef, but you told me to say fuck the cops."

"Dre nor 50 are on the album because people said 'The Documentary's' success was heavily Dre- and 50-influenced, making me look like I was just the dumb nigga from the hood who didn't know what he was doing," the Game explains. "There's no turmoil with Dre. He took the training wheels off my bicycle for this record, and I can ride around the corner by myself. There aren't any hard feelings."

Looking again at his Ali-inspired photo shoot, it's not hard to see the Game's similarity to the mouthy boxer. He has turned almost every impasse into a marketing tool, constantly expanding his brand, and "The Doctor's Advocate" will be his defining moment. For better or for worse.

"No one expected 'One Blood' to end up on MTV's 'TRL' countdown. It's not exactly a 'TRL' song," says Chris Clancy, co-head of marketing at Interscope. "The first track was the alley-oop, and he either slammed it or missed it. And if that song was just OK, it would've hampered everything we're doing. But we hit it out of the park with the first single, and even the haters said, 'I'll give him a little more of a chance.' He's the underdog, and so far he's lining things up perfectly."

Clancy has scheduled a Game MTV2 \$2 Bill concert, which tapes Nov. 7. Clancy is also scheduling a special video around the album's release for the Will.i.am-produced song "Compton," coordinated by Will.i.am himself.

"The video is Will's vision and makes you feel like you're 17 listening to N.W.A.," Clancy says. "It's full of landscape shots and Compton social commentary; it's very raw. It'll be a shot in the arm before the record drops."

As for Jayceon Taylor's ultimate plan for the album, he's thankful for all his obstacles.

"I don't regret the hurdles, the obstacles or the pain I suffered," the Game says. "Just being alone and everybody turning their back on me. Now everybody's back in my face because there's only one entity: that's just making fucking hit records." . . .

'IF I MADE BRICKS, I'D GIVE PEOPLE THEIR MONEY BACK. BUT I'M JUST NOT GOOD AT MAKING BRICKS.'
—THE GAME

Bullish On Black Wall Street

THE GAME DIVERSIFIES HIS BRANDING PORTFOLIO

The Game's ambitions don't end with his new album. He has established his own record label, the Black Wall Street, and he has negotiated a deal with Sketchers via 310 Motors to release his Hurricane shoe line.

"People love him or hate him," says Marc Laidler, founder of 310 Motors, of signing the MC as his frontman. "People that love him support him and he has a huge following. And now that he's about to come out victorious, he's getting a lot more respect for standing up for what he believed in."

The Hurricane 2 debuts Nov. 21 ("They're selling themselves. I walked into a Foot Locker and the shoe was actually talking to kids," the Game jokes), and one of its six new colors will be released each following month. He is also in talks with Miskeen and Tommy Hilfiger to release his tentatively titled Flyboy

jean line, rivaling 7 for All Mankind, and a Black Wall Street urban clothing line for 2007. However, it hasn't been easy.

"Branding opportunities really have been less available," says the Game's manager, Jimmy Rosemond. "It's a double standard. 50 [Cent's] controversial but that doesn't stop him from getting his branding on. Still, it's not a challenge we're not capable of fighting."

Meanwhile, Hollywood called last year, and the 6-foot-4-inch



The Hurricane 2 retails for \$80-\$85.

MC made his big-screen debut earlier this year in "Waist Deep," as a child-stealing crime boss. Now Rosemond says he's negotiating a five-picture deal with producer Joel Silver, at Warner Bros. Studios.

As far as Black Wall Street goes, Rosemond says the label's first release will be the 2007 debut of Phoenix's Juice, to be followed by sets by Atlanta's Black Boy, Brooklyn's Beloved and the Bay Area's Ya Boy and Clyde Carson. Rosemond has yet to find a distributor, but Interscope and Warner Bros. are in the running. Staying consistent on the mixtape scene, the Game's "You Know What It Is: Vol. 4" with DJ Skee and Nu Jerzey Devil is coming soon as well.

"We're looking for the same opportunities that 50 received," Rosemond says. "Everyone was able to branch off and do their own thing." —HC



Second Time's A Charm

Breaking An Act's First Hit
Is Next To Impossible:
Then The Real Work Begins

BY CHUCK TAYLOR

ILLUSTRATION BY THOMAS FUCHS

Two years ago, when Epic Records signed Denver rock quartet the Fray, the label didn't just smell a hit in local radio favorite "Over My Head (Cable Car)." It whiffed the fervent fragrance of a career. # A strategy was meticulously devised to break the band—and keep it churning on eight cylinders far beyond that initial single. Instead of flicking "Over My Head" to radio with high hopes that it would catapult up the charts, earn the group TV exposure, sell albums, garner endorsement alliances and spur touring, Epic's plan followed precisely the opposite tact. # "First, we put them out on the road—touring like madmen—as we created an online grass-roots presence, then we went to college radio with 'Over My Head,' mtvU and next to triple-A radio," says Scott Carter, Epic VP of marketing and product manager for the band. "We released the album in September of 2005, then went to adult radio formats—and then, after 35 weeks, we finally took their single to top 40." # With a dedicated fan base already stirring across the nation, including an astounding 300,000 "friends" on MySpace, and a burgeoning story to share with PDs, the song was a soft sell. On March 18, it debuted at No. 35 on the Mainstream Top 40 chart; five months later, "Over My Head" peaked at a robust No. 5. # And then the real work began: the holy grail of a successful sophomore single. >>>

CRITICAL MASS

Certainly, the challenge of extending an act beyond its breakthrough hit is marked by formidable roadblocks in an era where gaining critical mass and depending on radio to support artist development are tentative at best. Adding to the challenge is mainstream radio's heavy R&B bent, meaning that the number of slots for pop- and rock-leaning hits have become precious and few since the start of this decade.

During 2006, the scenario has played out in every possible way: The Fray and Natasha Bedingfield have hit big with debut efforts, and reaped repeated gusto with their follow-up singles at radio. On the other hand, new artists Anna Nalick, Cascada, James Blunt and Daniel Powter conquered The Billboard Hot 100 with a first smash, only to see subsequent releases contend with varying levels of resistance at radio.

There are also those chart-debut stars whose second chapter is just getting under way: KT Tunstall, Gnarl Barkley, Panic! at the Disco. For these artists, the future looks bright, but nothing can be taken for granted.

In each case, attaining—and maintaining—success requires as much if not more tenacity and creativity on the part of the attached act's record companies than achieving the initial hit did.

The seeming scapegoat for the challenge of artist development the second time around would be radio programmers, whose allegiance, more so than in the past, lies with individual songs that best fit their stations—not with developing name-brand acts for a given format. But PDs are clear: Don't blame us.

"We're overwhelmingly a song-based format, and in a situation where we have a very strong competitor, we can't afford to make mistakes with records for the sake of artist development," says Brian Davis, APD/music director at top 40 WKSZ Green Bay-Appleton-Oshkosh, Wis.

Tony Travatto, PD of top 40 KXXM (Mix 96.1) San Antonio, adds, "We're more likely to give someone a shot if they had a monster first single than if they didn't, but it all comes down to the quality of the song."

And Al Levine, APD of top 40 WBLI Long Island, N.Y., says, "A first massive hit by a new artist may not be enough to compel the audience to accept their next release. What are they more familiar with, the artist or the song itself? Understanding this is important."

Perhaps surprisingly, record company executives acknowledge that their goals and those of radio don't necessarily parallel. "Yes, it would be great if every radio station gave our artists a shot at taking their careers to the next level, but programmers make decisions based on what keeps their radio stations winning," says Pete Cosenza, senior VP of adult formats for Columbia Records.

"Radio is part of the puzzle; if you're depending entirely on radio to break a new artist, you've got a good chance of failure," Carter adds. "At the same time, if you're looking for multiplatinum status, yes, you still need radio."

NO GUARANTEES

If ever a label understood that there is no such thing as a guaranteed follow-up hit from a debut artist, it is boutique Robbins Entertainment, which primarily signs dance acts. During the past several years, the company scored at top 40 with hits by DJ Sammy, Lasgo, D.H.T. and, most recently, Cascada, with the top 10 "Everytime We Touch."

"For us, every time we go out with a record, it's like starting over, no matter how big," says Frank Mur-

These Words' by Natasha Bedingfield peaked at

#9

in 2005; a year later, her 'Unwritten' climbed to

#1

NATASHA BEDINGFIELD'S second hit was entirely radio-driven.

ray, Robbins VP of promotion. "We had a No. 1 record with D.H.T.'s 'Listen to Your Heart' at top 40 and came back with the next record and it was like 'D.H. Who?' Nothing is easy."

Cascada's audience grew organically through MySpace, where the group fostered 300,000 "friends" during the course of several months. The song was already a hit on dance radio and at the clubs before conquering the mainstream. When powerhouse top 40 WHZZ (Z100) New York saw the Cascada track combusting, it added the record. "They were the first major station to play it and it blew up immediately," Murray says. "Their story was big enough to spread it."

Ultimately, "Everytime We Touch" became that rare pure dance song to connect with pop radio. It peaked at No. 7 at top 40 and No. 10 on the Hot 100. On iTunes, the track was certified platinum with more than 1 million downloads.

But when it came time for the follow-up, "Miracles," Robbins knew it had a chore. "Cascada is a real artist with an amazing voice and a personality," Murray says. The track reached No. 34 on Pop 100 Airplay and sold 175,000 copies, but Murray acknowledges that the sophomore curse is alive and well: "It wasn't a total failure, but we really thought that we could break the trend of dance acts that don't have more than one hit."

Still, Robbins remains undaunted: A third single is planned from Cascada: "We're totally not done," Murray says.

PATIENCE PAYS OFF

Anna Nalick's story confounds any standard agenda in the record business (if such a creature exists). First single "Breathe (2 AM)" was first released to adult top 40 radio in October 2004.

"We got the standard resistance from radio that you get with a new artist," Cosenza says. "She's new, I'm not sure I want to take a chance, you've got a third of the panel playing it but we need to see more before we give a shit, it's a ballad' . . . But we felt so strongly that the song would cut through."

It did, but what a lesson in patience. "Breathe" debuted on the Adult Top 40 chart in December 2004, dropped off, reappeared in July 2005 and ultimately peaked at No. 6. It entered the AC chart in

March 2005, fell off, relaunched in July and topped out at No. 4.

But top 40 still appeared untouchable—while Columbia remained convinced that the format was within reach. As Nalick warmed up for the likes of Train and Chris Isaak, "we realized we were at the point where we needed film and TV licensing or a big headlining tour," Cosenza says. And that's when the magic wand known as "Grey's Anatomy" waved itself before Nalick's dogged single.

The show had already adopted the singer/songwriter as a pet favorite, airing a number of her songs within episodes, but when "Breathe" was played as the backdrop to an emotional scene last season, "we immediately started getting calls from top 40 and some straggler adult top 40s, who admitted that it was a smash and they missed it. They wanted the record now—and they added it without thinking about it. A lot of stations also placed the song into callback and it was coming back top five and top 10, in places where it had never even been played," Cosenza says.

The track at last debuted at mainstream top 40 in April 2006—but because airplay was so dispersed during the course of nearly two years, it peaked at a less than lofty No. 22.

In the meantime, Columbia had already moved on to a second single at adult top 40 with "In the Rough," which reached a respectable No. 15 at the format.

Then came the supposed payoff: the true follow-up to a cross-format smash. The label chose "Wreck of the Day," the title track to Nalick's debut album, which it went so far as to rerecord and rearrange, courtesy of Grammy Award-winning producer Steve Lillywhite. The album was also reimaged, with new artwork and additional tracks, since Nalick had literally grown up during the course of the journey: She was 17 when the disc was recorded and was now 20.

"Wreck" debuted and ultimately peaked at No. 39 at adult top 40. "It was the same old response," Cosenza laments. "People thought it was a sleepy song, they just didn't get it. It's among the most emotional songs she does in concert—the crowd stands there with their collective jaw on the floor as she's talking about her life. But it just didn't connect with radio programmers. We were told it didn't feel right



THE FRAY appears to be dodging the sophomore single slump.



KT TUNSTALL'S future looks bright, but can't be taken for granted.



ANNA NALICK'S debut single kept coming back.

for their radio stations."

Columbia stands by its artist. Nalick is currently in the studio working on her second album and Cosenza is convinced that their accomplishments will be further rewarded, particularly since "so many digital platforms, AOL Music, Yahoo and all the other things that have come to have significant impact on the success of a single or album" did not exist when promotion began for Nalick in 2004. "We absolutely have a solid base to build upon."

THE FORTUNATE FEW

Natasha Bedingfield, meanwhile, is among the fortunate few: Her first hit, "These Words," cemented a steppingstone for an even bigger second single, "Unwritten."

"We were all so massively in love with 'These Words' the first time we heard it at the label and then we met this young, amazing singer from the U.K.—oh, yeah, whose brother is Daniel Bedingfield—and we were committed," says Jacqueline Saturn, senior VP of radio promotion at Epic. "There was so much camaraderie around her."

As such, a radio tour became a natural outreach for Bedingfield, and her innate talent proved a winning ticket for radio. Epic was so confident, in fact, that it took the record straight to top 40 radio. "Radio fell in love with her and when they heard her sing, forget it, they were in," Saturn adds. "It became unstoppable."

"These Words," which topped the U.K. charts in the months preceding Bedingfield's stateside launch, was a solid breakthrough, peaking at No. 9 on the Pop 100 in April 2005 and No. 6 on Hot Digital Songs in August. But, as usual, the accomplishment required a gallon of sweat.

"It was a grind like you can't believe, but it really broke her career," says Tommy Nappi, Epic VP of pop promotion. Saturn adds, "A lot of hard work, especially trying to convince rhythmic stations to play a straight pop record—but we got there."

Then came "Unwritten," which indeed served as a trump card. The song not only reached No. 1 on the Pop 100 and No. 2 on Hot Digital Songs in April

2006, but No. 1 at AC and No. 2 at adult top 40 that same month. It one-upped every accomplishment of its predecessor.

The title's success was entirely radio-driven, without fanfare from licensing or digital alliances. "It took 'Unwritten' for the pieces of the puzzle to come together," Saturn says. "It wasn't until then that she started doing huge television. That song was used in the MTV series 'The Hills' and that was her first."

Bedingfield is now working on her second album, which will see simultaneous worldwide release next year. Saturn is convinced the next round will be less arduous. "She is a believable artist and we already have people lined up that want to partner with her. It won't be only about radio the next time out."

SETUP TRACK

KT Tunstall also came to the United States with a European hit already in pocket—but Virgin knew better than to assume the same was a given here. Instead of doing a hard sell on the foot-stomping, folk-rocking first single "Black Horse & the Cherry Tree"—a far cry from the sound of anything else on American radio—the label decided to use the song as a setup for the more mainstream "Suddenly I See."

"We always believed that KT should be more than a singles-driven artist and we wanted to respect that in our approach," says Lee Trink, Virgin Records America executive VP/GM. "We decided to introduce the audience to her with 'Black Horse' and then work to bring it home with the next single."

Of course, the label was in for a pleasant surprise.

Virgin first went to triple-A radio with "Black Horse"—as it lined her up with multiple TV licensing opportunities using multiple tracks from album "Eye to the Telescope." During the course of several months, Tunstall was featured in "Grey's Anatomy" (with four different songs) "Men in Trees," "Angela's Eyes," "So You Think You Can Dance," "Six Degrees," promos for "Ugly Betty" and even the U.S. Open. Tunstall was also showcased in the opening credits of the movie "The Devil Wears Prada" and featured

The Fray's 'Over My Head (Cable Car)' took 35 weeks to go to top 40. But eventually, it peaked at

#5

as a VH1 "You Oughta Know" breaking artist.

"We made sure there was a consistent barrage on TV to familiarize the music before we went to pop radio," Trink says.

The single hastily scored No. 1 airplay at triple-A radio. By April, it was top 10 at adult top 40—and then Tunstall got a fateful break. "American Idol" contestant Katharine McPhee performed the song twice on the nation's top-rated TV show, exposing millions to "Black Horse." In June, it scored the jackpot: the top 20 on the Hot 100.

She has already triumphed twice more at triple-A with "Suddenly I See" and the current "Other Side of the World," but now the true sophomore test comes, with the release of "Suddenly I See" to top 40. Already, it is perched in the top 20 at adult top 40.

"We've got tremendous expectations for the track," Trink says. "This is the more obvious pop song; it's also the one that broke her open wide in the U.K. I feel like we're just getting warmed up."

THE ULTIMATE PAYOFF

In the meantime, Epic's Fray appears to be dodging the sophomore slump. Second single "How to Save a Life" is top five at adult pop, as "Over My Head" remains entrenched in the top 10. It's No. 19 on the Pop 100, top 30 and climbing at modern rock, top 40 on Hot Ringtones; it also topped iTunes singles. MTV and VH1 are also in love. And the platinum full-length "How to Save a Life" is the No. 1 year-to-date digital album.

"When you have a song called 'How to Save a Life'—you just know that's going to work," Saturn says. "We worked in advance to make it among the most licensed songs ever so that we had a lot of good exposure." HBO showcased it for 13 weeks to promote its fall schedule and the increasingly essential "Grey's Anatomy" not only placed the song in its 2006 season opener on Sept. 21, but created a full-length video using character footage, which it showed at the end of the episode. Other alignments: "Scrubs," "What About Brian," "NCIS," "One Tree Hill" and "Bones."

"We knew when we had this album for two years in the office that this song was going to be the ultimate payoff," Nappi says. "It takes patience, but it really is all about the songs. And we're just beginning." ●●●

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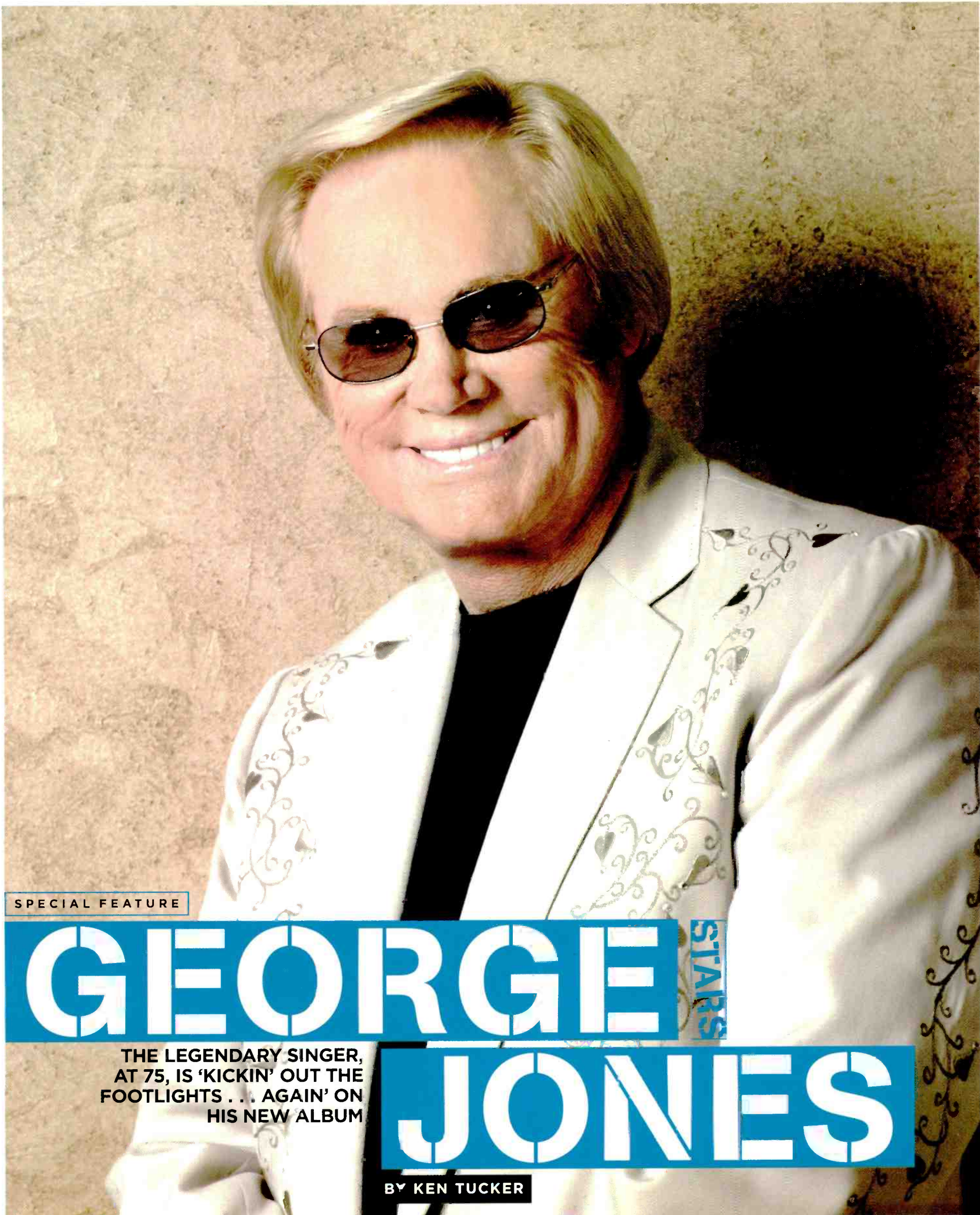
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SPECIAL FEATURE

GEORGE

STARS

THE LEGENDARY SINGER,
AT 75, IS 'KICKIN' OUT THE
FOOTLIGHTS . . . AGAIN' ON
HIS NEW ALBUM

JONES

BY KEN TUCKER

George Jones has been called everything from “the greatest living country singer” to “the Rolls-Royce of country singers.” ■ Jones’ accomplishments—and his difficulties—have filled magazines and books for decades. But the fact remains that at 75 years old, he is what many music stars and wannabes aspire to be: a living legend. And he’s not sitting around on his reputation ■ On Oct. 24, Bandit Records will release a new album by Jones, “Kickin’ Out the Footlights . . . Again.” Subtitled “Jones Sings Haggard, Haggard Sings Jones,” the album features fellow legend Merle Haggard singing five of Jones’ songs and vice versa. The pair also do four duets. ■ Bandit president Evelyn Shriver says the pairing has “created a little curiosity” among fans because even though Jones has done Haggard songs for years, “they’ve never heard Haggard sing a George song.”

Born Sept. 12, 1931, in Saratoga, Texas, George Glenn Jones had been married twice, served in the Marines and started his music career all by the age of 24. Signed to the Texas-based Starday label, Jones, like other artists during that time, would record the hits of the day, whether they were R&B, country or rock-’n’roll. Perhaps not surprisingly, Jones’ first records found him emulating idols Hank Williams, Lefty Frizzell and Roy Acuff. Eventually he found his own voice and the style that would ultimately be emulated by a legion of artists that he inspired.

Nicknamed the Possum, Jones first hit the Billboard singles chart in 1955 with “Why Baby Why,” a song that peaked at No. 4. Then, in 1956, Billboard named Jones the most promising new country vocalist.

Though not widely thought of as a songwriter, Jones wrote or co-wrote many of his early hits—including “Why Baby Why”—as well as songs for other artists, including “Life to Go,” which was a hit for Stonewall Jackson, and “Seasons of My Heart,” which was a top 10 single for Johnny Cash.

From Starday, Jones moved to Mercury Records, where he experimented with rockabilly under the name Thumper Jones. He had his first No. 1 single on Mercury with “White Lightning” in 1959.

Throughout his career Jones has recorded for United Artists, Musicor, MCA, Asylum and now Bandit. Some of his biggest hits—including “The Grand Tour,” “The Door,” “Golden Ring” (which was a duet with then-wife Tammy Wynette) and “He Stopped Loving Her Today”—came during a nearly 20-year run at Epic Records, where he was signed by legendary producer Billy Sherrill.

According to historian Joel Whitburn, Jones has the most Billboard country chart hits of any artist, with 167 through 2005. And he’s second to Eddy Arnold for the most top 10 hits ever.

Interestingly, no one—including Jones—knows for sure how many albums he has recorded, although best guesses put the number at around 200.

Along with all the success came trouble, though.

Jones’ legendary drinking, and later drug use, dogged him for most of his career. While admitting that he was “out of his mind” at times, Evelyn Shriver says Jones’ shyness played into the equation. “All he ever wanted to do was sing. Everything else got thrown at him,” she says. “The fame, the money, the acclaim, all of that was just very difficult for him to deal with, and the only way he knew how to deal with it was to drink or do drugs.”

While there were those who were ready to write Jones off at various points in his career, he just kept going and the hits kept on coming.

These days, though, while Jones retains the support of a legion of fans and other artists, he no longer has the support of radio. “It’s a reality of life that radio stations don’t play guys that are in their 60s and 70s, in any format, not just country music,” Shriver says.

In the last five years, Jones has reached the top 25 of Billboard’s Hot Country Songs chart only once. “Beer Run,” a duet with Garth Brooks, peaked at No. 24 in October 2001. His last top 20 came nine years ago with “You Don’t Seem to Miss Me,” a duet with Patty Loveless that peaked at No. 14 in 1997. And his last top 10 was in 1990, a duet with Randy Travis on “A Few Ole Country Boys.”

To find his last solo hit you have to go back to 1988’s “I’m a One Woman Man,” which reached No. 5.

Although radio airplay has been waning, Jones has still had a number of influential singles during the last 15 years. Two that stand out are “I Don’t Need Your Rockin’ Chair,” an all-out vocal love fest from such then-relatively new artists as Brooks, Travis Tritt and Alan Jackson,



and “Choices.” The latter peaked at only No. 28 on the Hot Country Songs chart but led to a gold record and a Grammy Award for best male country vocal performance.

But even though Jones isn’t a staple on today’s country radio stations or video channels, a generation of artists that he inspired are. Jackson, Kenny Chesney, Rascal Flatts, Dierks Bentley

and Brad Paisley all put Jones at the top of their list of musical heroes.

Arguably, he has influenced more of today’s country stars than any other artist. And not only has he influenced them, he has been willing to share his time and his talents with them. Whether it’s a cameo in a video, as he did for Jackson’s “Don’t Rock the **cont nued on >>p40**

REAL COUNTRY

Few topics get George Jones riled up like contemporary country music. In fact, he disputes that it’s country music at all.

“It’s great to have young people loving country music, but they don’t even know that that’s not real country,” Jones says. “Why in the hell do they call the stuff country? Why don’t you find them another name and let us country [artists] have our chart? No, they have to have it to walk on. They use country music as a steppingstone.”

To call Jones a hardcore traditionalist is an understatement. “I’m still traditional, and I can’t like anything else. I don’t know why,” he says. “I can appreciate talent, and I can appreciate a good song, but to me they don’t write the songs nowadays like they used to. Think back on the big songs that Hank Williams, Jim Reeves and Ray Price had. You don’t hear that type of song anymore, or at least I’m not hearing it.”

Jones admits it’s a matter of personal

taste, but it’s not personal. “I love a lot of the people in the business. Dierks Bentley is a very good friend, Kenny Chesney is, I guess, my best friend—he calls me ‘Daddy’ and I call him ‘my son,’” Jones says. “I love a lot of the new artists, and what’s amazing to me is I have so many tell me, ‘I wish to hell they’d let me go in and cut a good traditional country song.’ I understand what they’re up against, they have to do what they’re told nowadays.”

Things weren’t always that way, according to Jones. “Used to be it was a wide-open business. If they liked your singing, they signed you,” he says. “You didn’t have to be cute and go get your teeth fixed and all this crap. They just brought you in the studio and recorded you, and if you didn’t have a hit the first time or two, they had plenty of time, and so did I. They gave you a chance to get two or three hits.”

The paradigm of stardom has shifted greatly, Jones believes. “Back in my day, a

TRADITIONALIST? FOR GEORGE JONES, THAT IS AN UNDERSTATEMENT

big No. 1, super hit was 350,000 records, and it’s not like that today,” he says. “All the big money is being made today after us older artists had to work for \$500, a couple thousand a night, and we finally got up to around \$20,000 or \$30,000. I make more today than I did back when I had all my hits, because I still got my traditional fans and they still come to see me. So I doubled my price, because radio’s not playing the older artists. They have to come see me now, which I feel honored, and I think it’s great, because they stand by you.”

There’s a new criteria for star-making in Music City, by Jones’ way of thinking. “There’s a lot of great singers in this town today that people won’t even talk to because they don’t look like what they’re looking for,” he says. “Hell, nobody used to care what you looked like. I couldn’t have won a beauty contest if I bought it. Nobody held that against me. If they liked your singing, that’s all the hell that mattered. Who in the hell would’ve ever thought that country music would see the day that it would come to this?”

—Ray Waddell



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from >>p38

Jukebox," or a guest turn on an album, as he did for Paisley's "Time Well Wasted," Jones doesn't shy away from lending a hand.

And those he has inspired return the favor in aces. When PBS series "Soundstage" put on a 50th-anniversary tribute concert for Jones a few years ago, everyone from Trace Adkins and Emmylou Harris to Harry Connick Jr. and Uncle Cracker showed up. A recent 75th birthday party honoring Jones at the Grand Ole Opry brought out Bentley, Billy Ray Cyrus, Joe Nichols and Tanya Tucker, among others.

Meanwhile, Vince Gill, Pam Tillis, Sammy Kershaw, Mark Chesnutt and Tracy Lawrence are among the acts on a new Jones tribute album, "God's Country," now out on Category 5 Records. (Jones performed the title track himself.)

Not surprisingly, radio is not part of the marketing plan for his new Bandit album. "George argued with me over and over that we needed some songs to send to radio," Shriver says. "I said, 'There's nothing we could send to radio that they would play. I could send the two of you on fire to radio, but they wouldn't give you the courtesy of putting the fire out.' Until the day he dies, he will always believe that he's a song away from a hit."

But, she adds, "Thank God, George is George. His [album] sales base is always 150,000-200,000

units, and there aren't that many artists who can do that without airplay."

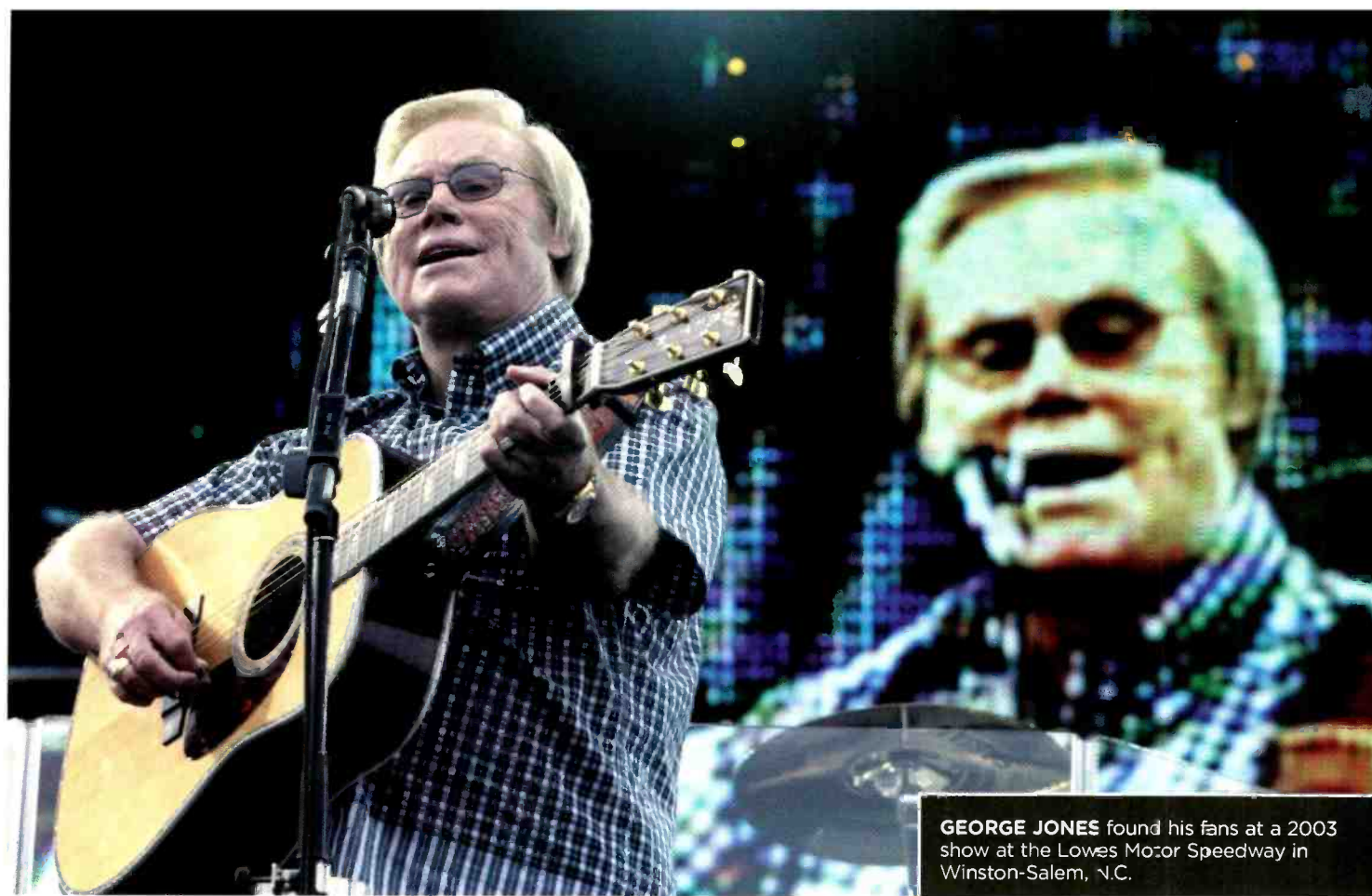
Brian Smith, VP of store operations for Value Music Concepts, says his company will "absolutely" stock the new album. "Both [men] are enjoying a resurgence with their past few albums garnering critical acclaim as well as very good sales," he says. "The pairing is perfectly timed for both."

Smith says Jones has managed to remain relevant even while the genre has endured numerous changes because "he is so revered by the younger set, many hot artists have included him in projects and thereby exposed him to a younger set each time. His fans cross generational lines."

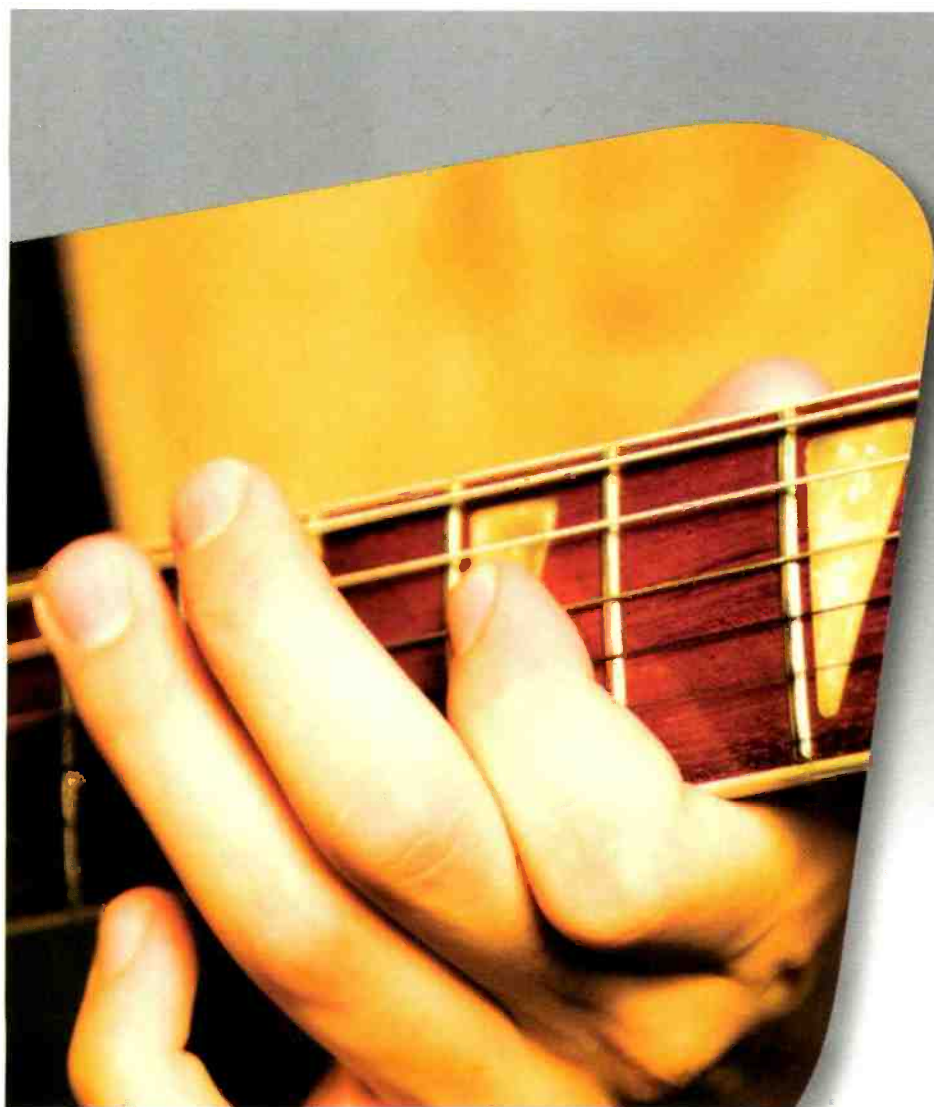
After 50-plus years in the industry, numerous No. 1s, thousands of concerts, millions of

records sold and an induction into the Country Music Hall of Fame, Jones continues to record and tour. And still has fun doing it.

With drinking and drugs behind him now, Shriver says Jones is "really so much more at peace. It's hard to even think of George as 75. He has so much energy now, and he's enjoying his life so much. I won't be surprised if he ends up burying all of us before we bury him." ♦♦♦



GEORGE JONES found his fans at a 2003 show at the Lowe's Motor Speedway in Winston-Salem, N.C.

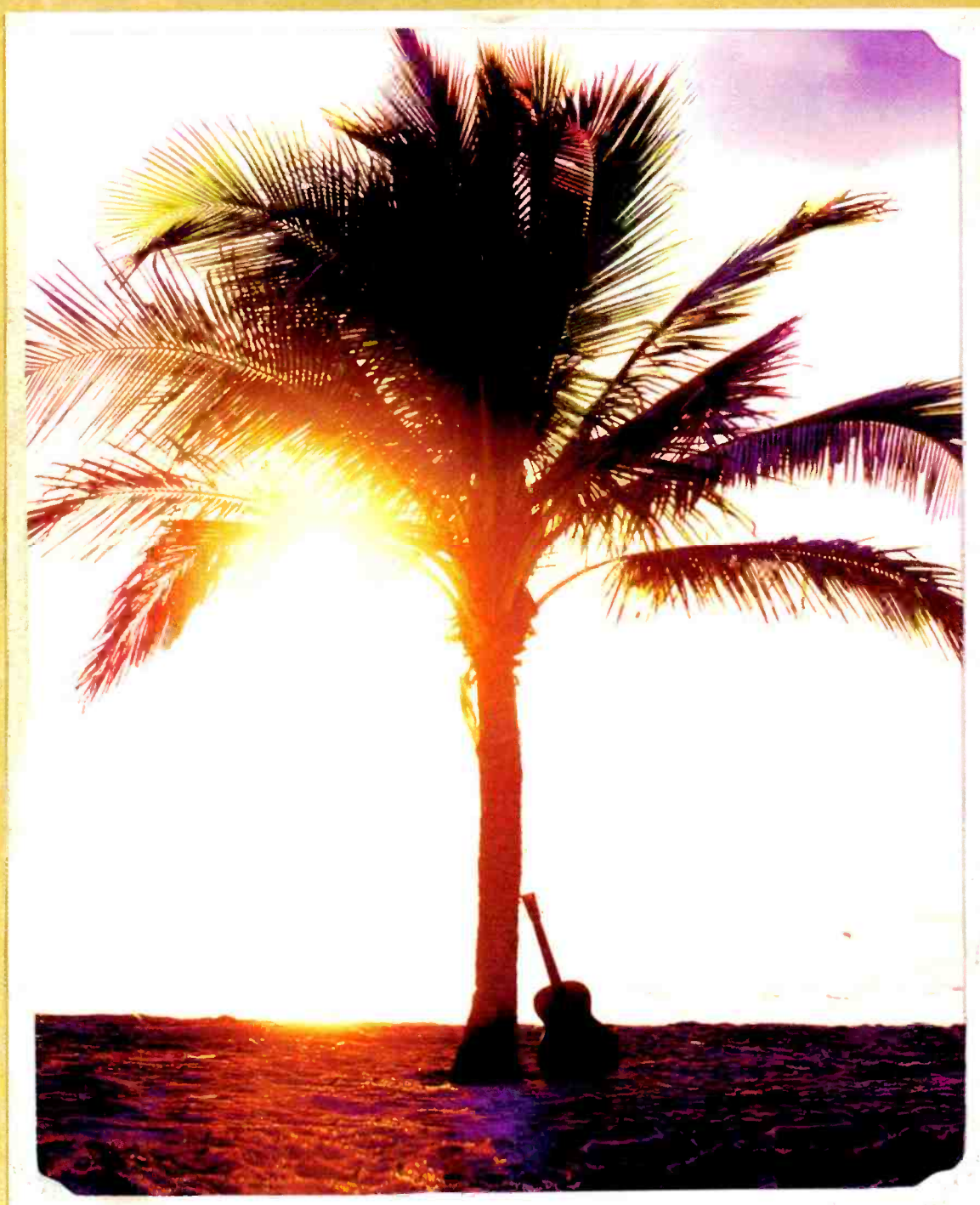


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LIVING THE SONGS

JONES LOOKS BACK ON A LIFE OF TURMOIL AND HEARTFELT SINGING

BY RAY WADDELL

The world's greatest country singer lives about 60 miles south of Nashville in a spacious mansion that's light years away from his hardscrabble beginnings in the rough-hewn region of Southeast Texas once known as the Big Thicket. Free of the demons that plagued him earlier in life, at 75, George Jones is peaceful and content. ■ Still active in the studio and on the road, Jones remains a hardcore country traditionalist and bristles slightly when talk turns to contemporary country. But he has no ax to grind, and talks candidly and easily about his rocky road to becoming a legend.

As I drove up I couldn't help but think this is a long way from the Big Thicket.

Well, it's quite a ways, yeah. I was born in Saratoga, Texas, a little town there in the Big Thicket about 60 miles north of Beaumont. Needless to say, we were very, very poor, but we always managed to have enough to keep our bellies full.

When did you first feel like you may have a future as a singer?

I was already up in my 20s before I ever had any idea I could make money at it. I just wanted to sing, in church or wherever. I'd be on the bus just

singing up a storm—Roy Acuff songs or somebody else. I would play hooky from school just to go do that, ride one bus to the end of the line and get on another one to ride back home. I did it just for the love that I had for it. It was nice to find out later that you could get paid for it. If I hadn't, I probably never could've done anything else. I tried to be a house painter, but I couldn't stand all that paint all over me.

What were your early musical influences?

The only night my mother and daddy would let me get in bed with them **continued on >>p44**

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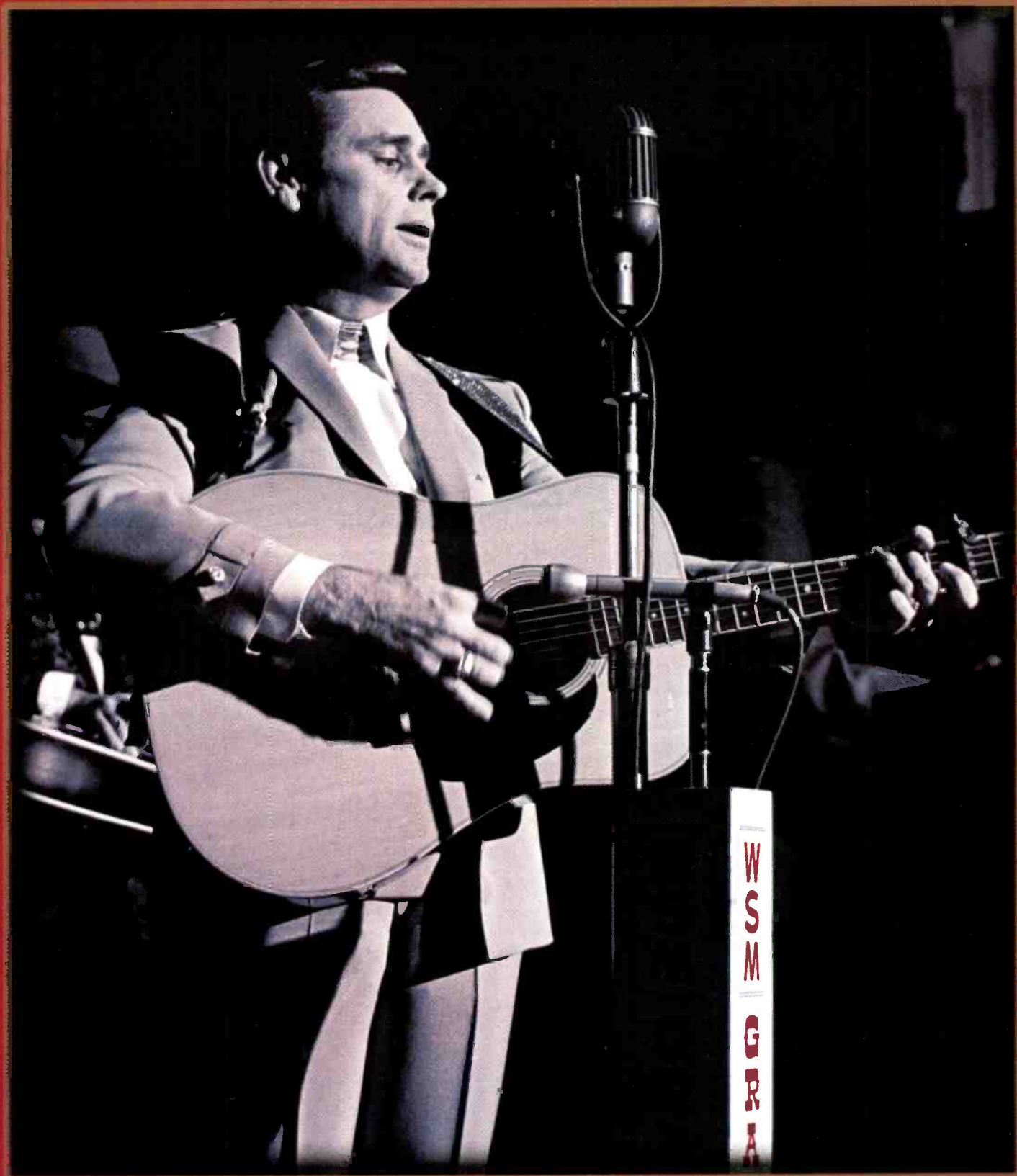
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 White Lightning • Window Up Above
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NASHVILLE'S COUNTRY LEGEND

from >>p42

was Saturday night, and the only music we ever heard was the Grand Ole Opry. I'd tell my mother, "If I go to sleep, you wake me up when Bill Monroe or Roy Acuff comes on." That was the biggest thrill of my life in those days, listening to the Grand Ole Opry on the radio.

Did you ever think you might be on there one day?

I never had any idea whatsoever. I loved Roy Acuff with all my heart, and I never dreamed I'd be able to meet him or see him onstage, or especially become good friends with him. For all this to happen, it's hard to explain what a dream this is when you love something as much as I love traditional country music.

Do you remember your first paying gig?

The first time I remember any money at all, maybe \$500, was when I hit the charts with "Why Baby Why" in the latter part of '55. I lived in Beaumont, Texas, at the time, and I had a booking during Mardi Gras in New Orleans. I got me a [speeding] ticket in Bay St. Louis, Miss., for doing about 90, and I didn't have the money to get out of jail, so I had to call home and they had to wire money to get me out. But I still made the gig in time, and I went on and did the show. And somebody came in my hotel room, I figure it had to be a maid, got in my room while I was



GEORGE JONES was backed up onstage in the mid-'60s by THE JONES BOYS.

asleep and took my watch and rings. So I lost a lot of money, \$500 didn't cover it.

You took a brief stab at rock'n'roll under the name Thumper Jones. That didn't take, did it?

Naw, it sure didn't. I was desperate. When you're hungry, a poor man with a house full of kids, you're gonna do some things you ordinarily wouldn't do. I said, "Well, hell, I'll try anything once." I tried "Dadgum It How Come It" and "Rock It," a bunch of shit. I didn't want my real name on the damn rock'n'roll thing, so I told them to put "Thumper Jones" on it, and if it did

something, good, if it didn't, hell. I didn't want to be shamed with it. And I'll never live that down. It was a terrible sound, and now all that comes back to haunt you.

I tried to buy all the masters, but they knew some day they could sell that junk and take advantage of the fans, which they did. Here just a few short years ago somebody bought that stuff and came out with an album, "Thumper Jones," and it's the worse-sounding crap that could ever be put on a record. And a lot of your dear fans will buy those things because your name is on it, and that's a shame.

"Window Up Above" in 1960, which you co-wrote, sort of signifies the beginning of the "George Jones" sound to me.

That was one of the first things after "Why Baby Why" that got me any attention at all. When I went to Mercury I got my first halfway decent sounds. "Window" and "Color of the Blues" [in 1958] didn't sell that big, but they got me a lot of radio play.

That was the beginning of some good times for you, wasn't it?

The '60s and '70s were fantastic. "Window Up Above," "She Thinks I Still Care" [1962], "Grand Tour" [1974], "Walk Through This World With Me" [1967].

Talk about your relationship with producer Billy Sherrill and why you two had so much success in the studio.

I give the credit mostly to Billy, who at that time had that little bit of something different as a producer that most of the producers in Nashville didn't have. Everybody has their day, producers the same as artists. He just came up with that sound like he got with Tammy [Wynette], [sings] "Ba bum ba bum ba bum." build-ups, and it was a little more updated, I guess.

He tried to do that with me, but I finally had a talk with him. I said, "Billy, I'm country, I'm traditional, I know **continued on >>p46**



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GEORGE JONES took the stage in the mid-'50s garbed in white.

from >>p44 you're wanting to cross over with me like you have with Tammy, Charlie Rich and those people, but I'm hardcore and I can't help it. That's what I feel, and I can't do a good job for the label, you or anybody else if I don't feel it myself." I had no problem after that, we'd go in and he got me a good sound. I used my fiddle and steel and good country pickers, and I guess I really just lucked up a little bit on finding the songs.

What did it take to make it back then?

It takes a lot of luck, and I think your voice has to be a little different than anybody else. Like Tammy Wynette, when she sung you knew it was Tammy Wynette. And they say when they hear me sing they know it's George Jones because I got that little something different in the sound of my voice, I guess. And Ernest Tubb, you definitely know when Ernest Tubb sings, and Hank Williams and Roy Acuff are the same way. But the most luck is songs. If you don't get them and somebody else gets them first, what the hell. Some great singers have come to this town and left empty-handed.

During the late 1970s and early 1980s it was well-chronicled that you had some rough times personally and professionally, but the albums from that period hold up very well. How were you able to have such a crazy personal life and still do such great albums?

Well, I was young, and my voice hadn't got screwed up yet. [laughs] I would say 90% of the time I would be in pretty damn good shape when I went into the studio. I did have a little sense, not a whole lot. But I would still have to have a little build-up of courage, three or four drinks [throughout] the session time. I don't know, it seemed to mellow you out and relax you a little more, and you would even feel your songs better. You could do a sad song about Mama, and I could hardly get through some of them, almost get on a crying drunk. [laughs]

Faron Young told me one time, I said, "I'm

gonna quit drinking, quit smoking, I'm gonna quit this crappy life." And Faron said, "George, God-dangit, if you ever were to quit drinking and smoking at the same time, why, your damn voice would go into turmoil and ain't no way you'd ever sing again."

But when I had that wreck [a near-fatal accident in 1999] I made my mind up, it put the fear of God in me. No more smoking, no more drinking. I didn't have to have no help, I made my mind up and I quit. I don't crave it. But when I first went back out on the road singing, I could sing high again. I got my highs back, but my low notes I'm kinda known for hitting—[sings] "Hotter than a two-dollar pistol"—I couldn't go down there no more. I remembered what Faron said, and I thought, "Damn, he was right."

"He Stopped Loving Her Today" from 1980 is a song that will be one of your legacies. Why do you think people have latched onto that song the way they have?

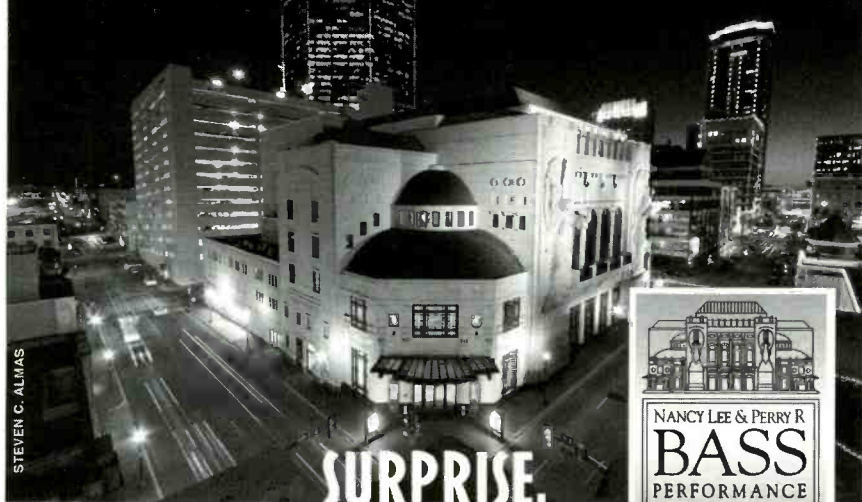
I've always thought a song was a hit if it stays up in your mind a lot. I carried that song almost a year, and I bet there wasn't a day I wasn't trying to sing it in my mind. It like to drove me crazy. But I told Billy Sherrill, "That's too damn morbid, ain't nobody gonna buy that."

He said, "I'll bet you \$100." I said, "Shit, I can't lose, I'll take the bet." And when it came out and did what it did I never was so amazed in my life. But then I got to thinking, "Why, hell, it had been on my mind for almost a year. And when a song does that to me it's always turned out to be a hit." I said [to myself], "You dumbass, you should of known that."

"The Race Is On" [1964] was pitched to me, and I only heard the first verse, [sings] "I feel tears welling up cold and deep inside like my heart's sprung a big leak," and I said, "I'll take it." Ray Price always said, "Boy, if it makes smoke come out of your ass, you know it's a hit."

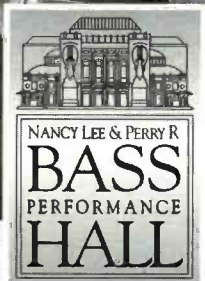
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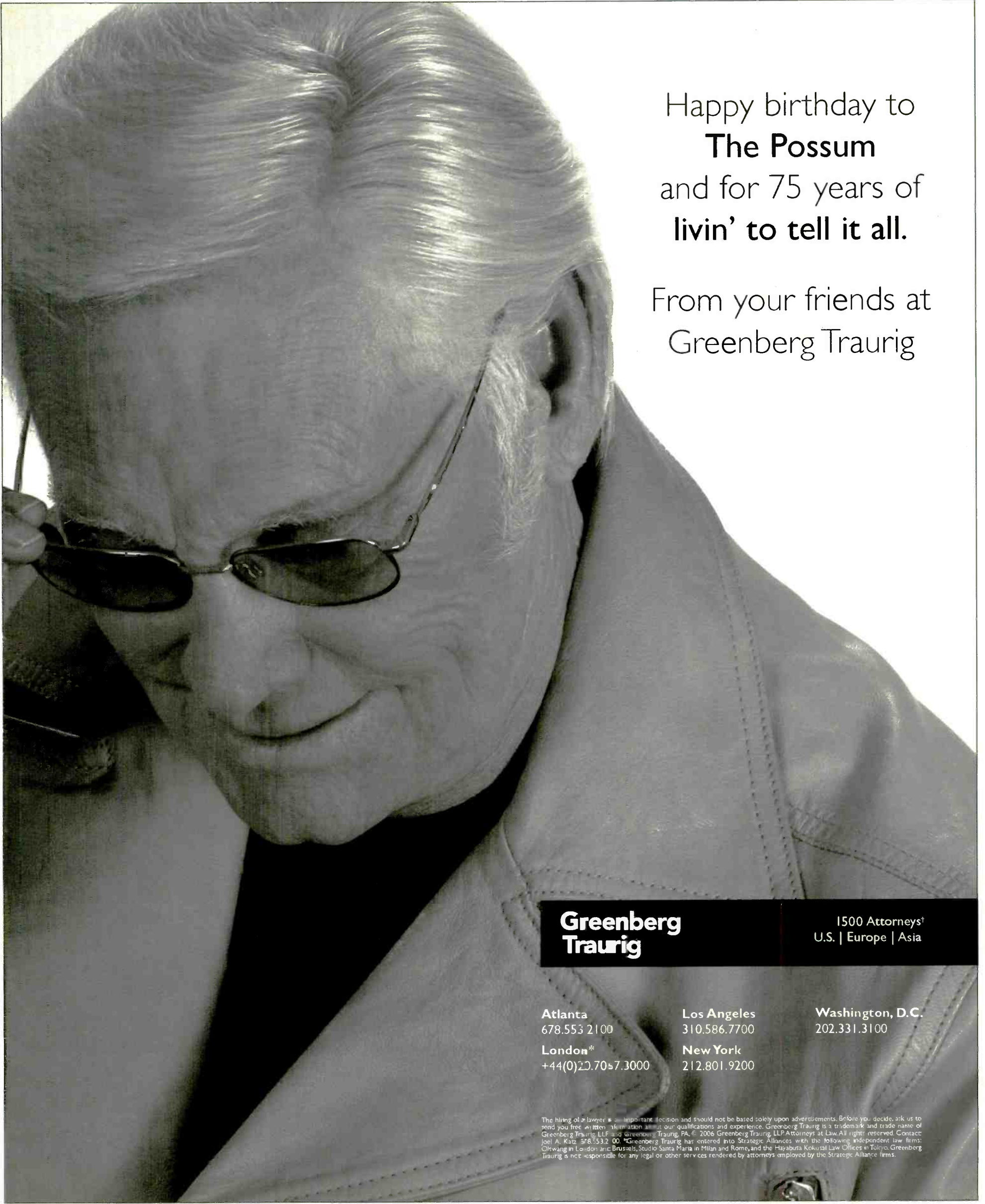
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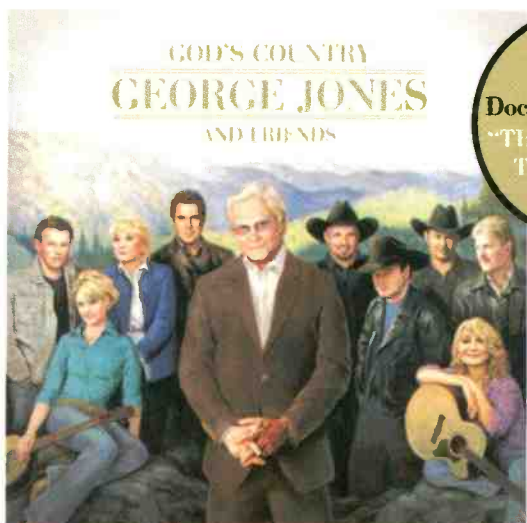
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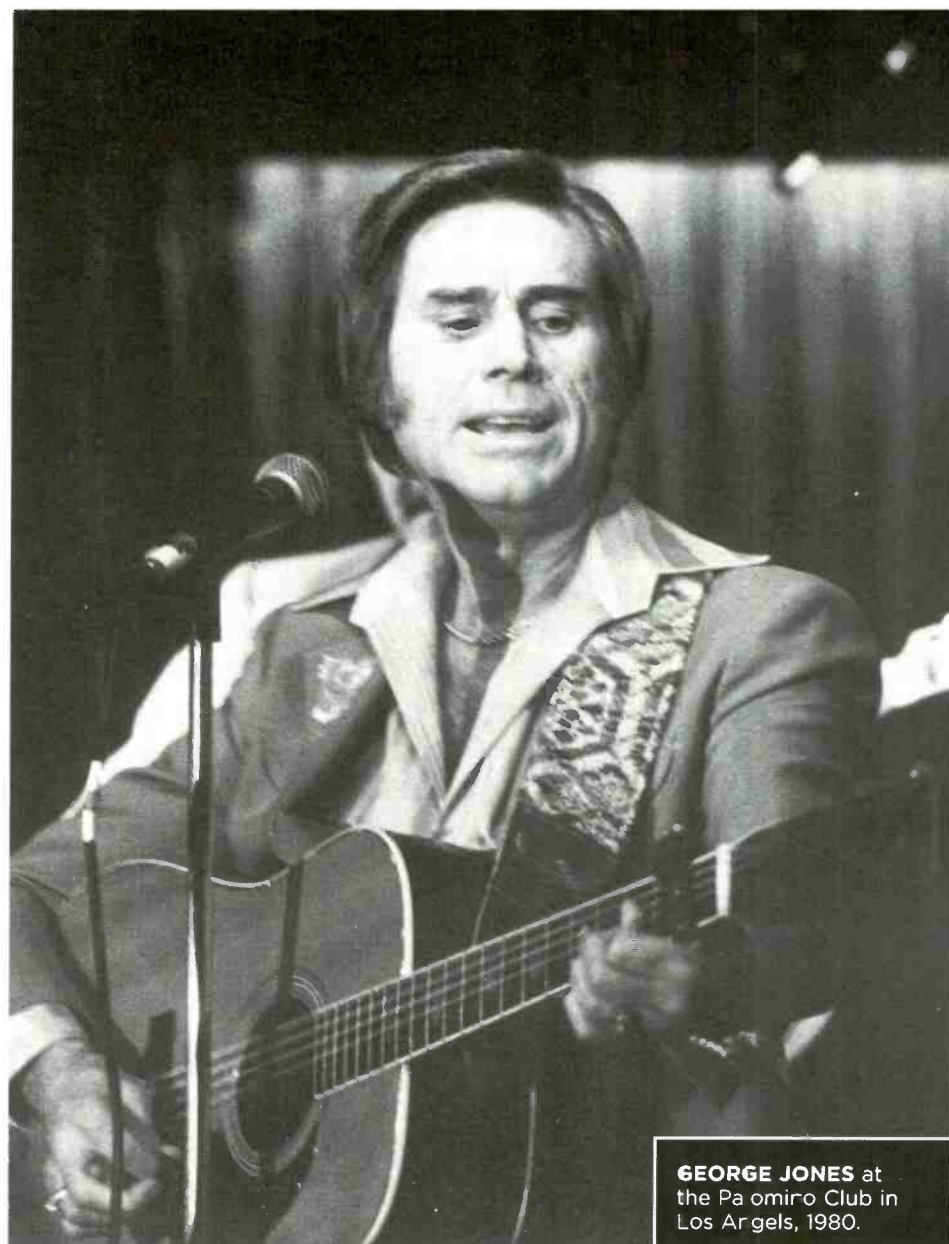
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SAMMY KERSHAW - He Stopped Loving Her Today
GARTH BROOKS & GEORGE JONES - Beer Run
JOE DIFFIE & SHONNA FAEGAN - Golden Rings/We're Gonna Hold On Medley
TRACY LAWRENCE - The One I Loved Back Then (Corvette Song)



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GEORGE JONES at
the Paomiro Club in
Los Angeles, 1980.

George –

You are THE best!

**Thanks for all the cuts
over the years.**

Bobby Braddock

A Few Ole Country Boys



"The first time I met George Jones, I was taken off guard. What do you say to somebody who you've admired all your life? A few years ago he was doing a show, and I went on his bus to talk to him for a few minutes before he went on stage. After he did his thing up there, he called me up to sing with him. I was so nervous – all I wanted to do was stand there and listen to him. Then he turned around, strummed a chord and started singing 'On the Other Hand,' which is one of my songs. That really blew my mind."

– Randy Travis, 1986

"George, I'm still your biggest fan!"

– Randy Travis, 2006

from >>p46 I read a quote one time where Billy Sherrill said something to the effect that on "Bartender's Blues" you were trying too hard to sound like George Jones.

Yeah, I got into it too much, I really did. At the time, that's the way I felt it, but I think I really overdone the phrasing. But I cut it again on one of my latest albums, and I don't do quite as many syllables. I got that part from Lefty [Frizzell]. He always made five syllables out of one damn word.

The nickname "No Show Jones," did you earn it, and how do you feel about that now?

It was talked about so damn much, I think they made a mountain out of an anthill. It's true, I did miss quite a few dates. But they wouldn't have wanted to see or hear me anyhow, the shape I was in.

Now I know it did hurt my fans in a way and I've always been sad about that, it really bothered me for a long time. I could see in my mind a little old lady with her two grandkids walking an old dirt road a mile or two miles just to get to the show to see you, probably saved money for the tickets a couple of months. You realize how sad that is, because I would've given my right arm to get in to see Hank Williams or Roy. A lot of times we forget those things, and you have to be woke up. Even if they got their money back, I hope, they still lost the chance to see somebody they loved to hear sing, and I cheated them out of that.

What do you think when you hear people call you country music's greatest singer?

I don't know why they say that, there's a lot of good singers. I guess I just felt heart songs a little stronger in some type of way than they were used to hearing from other artists. But when I sing a song, whether it's in the studio or onstage,

I try to live the story of that song in my mind, my heart and my feelings. That's why they come out like that. I feel the hurt that people have, especially everyday working people. I'll be in the studio and just get so involved in it I almost have a tear come out.

Do you still enjoy going in the studio and laying down tracks?

I still love to do it, but I haven't been satisfied a lot in the past because of the problems I've had with my voice. I have to pick my time to go back in and overdub. It's a little harder for me to do, but I still love going in and recording, and I'm about to get to a point where I'm getting the medications to clear up some of this mess.

How about playing live, do you still love it?

Oh, yeah, I'll always love it. As long as the people still want to come, I'm gonna be there. I don't care if I'm 95. I'm at the point in life where I really could shut it off, but what would I do?

Why in the hell don't George Jones move over and let the new people take over? Well, hell, they can do anything they want to, but I'm not gonna move over, because I love these fans and these fans still think a hell of a lot of me. I'm gonna hit it as long as I'm able.

It's never been the love of the money. I thank God for it because it makes me a living. But I sing because I love it, not because of the dollar signs. A lot of artists come to the big city of Nashville with dollar signs floating around in their heads, they're gonna get a lot of glory and popularity and be somebody and all this crap. Well, if that's what they've got in mind, I'm like Waylon Jennings—you better go back home and get that off, and then come back to Nashville. Because you've got to have a love for it to be successful.

DEAR GEORGE JONES,

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THANKS FOR BEING A HERO, INFLUENCE AND FRIEND.

ALL MY LOVE TO YOU AND NANCY,

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GARTH BROOKS, left, and GEORGE JONES teamed up onstage at the 2001 Country Music Assn. Awards in Nashville.

DUETS

DRIVE HITS

JONES HAS A RICH HISTORY OF COLLABORATING WITH FRIENDS AND ADMIRERS

BY WADE JESSEN

Coming up with a definitive, inclusive chronology of every recorded vocal due George Jones has ever offered is almost impossible. There are so many that surely something would be left out. And that would be a shame, since the sum of all his songs has so vitally enriched his career and the careers of dozens of others, sometimes with life-altering results.

Beginning more than 50 years ago on numerous radio appearances with husband-and-wife team Eddie & Pearl at KRIC Beaumont, Texas, and stretching to the present day with the release of “Kicking Out the Footlights . . . Again” with longtime friend Merle Haggard, a fairly lengthy list of collaborations has only served to magnify his reputation as “the world’s greatest living country singer.”

In terms of chart visibility, the list takes flight when “Yearning,” a duet with Jeanette Hicks, bowed on Billboard’s country singles chart in January 1957. That single rose to No. 10. It would be his lone duet on the chart until moving from Starday to Mercury, where “Did I Ever Tell You” was a hit in 1961 with Margie Singleton.

He scored one more hit duet with Singleton (“Waltz of the Angels” in 1962) before producer H.W. “Pappy” Daily took Jones to United

Artists. There, a young WSM Grand Ole Opry talent show winner would become the other half of what many consider to be Jones’ most artistically gratifying duet work. Enter Melba Montgomery.

Daily instinctively sensed that Jones, who still very much fancied himself a blues-influenced honky-tonker in the vein of his idol Hank Williams, would blend with Montgomery’s irresistible mountain lilt with electrifying intensity. It was not the first or the last time Daily would steer Jones in such a fruitful direction.

Much of Daily’s duet output with Jones and Montgomery was beautifully produced with emphasis on the staples of mountain instrumentation—banjo, dobro and fiddle most conspicuously. The single for which the two are best-known is the Montgomery-penned tune “We Must Have Been Out of **continued on >>p52**

It's been fifteen years since
“Don't Rock the Jukebox”
and I still want to hear some Jones.



Alar Jackson, Hal Smith "Ois," and George Jones on the "Dont Rock the Jukebox" music video set. March 1991

With love and admiration,

Alar Jackson



GEORGE JONES, left, and ELVIS COSTELLO perform a duet in 1981.

from >>p50 Our Minds." Squarely in the honky-tonk weeper vein, that single hit No. 3 in 1963, the first of seven chart pairings that ended with "Party Pickin'" in 1967.

Much more than a passing entry in Jones' collaborative history, the harmony vocals that Johnny Paycheck supplied while a member of the Jones Boys band (1962-66), are the subject of a who-influenced-who debate that remains unsettled to this day.

In the midst of the Montgomery duets, Jones was also paired for a time with pop heartthrob Gene Pitney after Daily made yet another label hop with Jones to Musicor. While compelling enough in some instances, the Pitney-Jones pairing is arguably one that leaves most fans scratching their heads.

While Pitney was at the height of his success, Jones was experiencing perhaps his second of several zeniths in a career with peaks and valleys as broad and deep as they were numerous. Daily cut 31 tracks with the pair, which populated two albums. On the charts, the most muscular was the juke-joint-friendly "I've Got Five Dollars and It's Saturday Night," a top 20 contender in 1965.

Also in the relatively obscure pairings category, which includes his first chart duet with Hicks, Brenda Carter joined Jones on the top 20 hit "Milwaukee, Here I Come" in 1968.

Jones' well-documented relationship onstage and off with Tammy Wynette took the couple to places neither had dreamed of. The two met in 1968, when Jones was still signed to Musicor. Growing unhappy with Daily and his situation at the label, Jones was eager to duet with Wynette. By the time he negotiated his release and moved to her label, Epic, in 1971, he and Wynette had married.

By the end of his first year at the label, he and Wynette were on the charts with "Take Me," a remake of Jones' 1966 top 10 solo hit. The new version reached No. 9 in early 1972.

What followed could only be described as the most fruitful and talked-about phase in the lives of both stars. While simultaneously having solo hits, the two offered such classic songs as "We're Not the Jet Set," "We're Gonna Hold On," "Near You," "Golden Ring" and "Two Story House."

The ironic and unlucky number of 13 chart duets carried Jones and Wynette through six years of marriage, countless industry awards, one daughter together and eight children between them, a bitter divorce, two reunion albums (1980 and 1995) and, for Jones, an admittedly painful final separation when Wynette died at age 55 in 1998.

During his lengthy stay on Epic, Jones also paired with Haggard for "A Taste of Yesterday's Wine," from which the two saw Willie Nelson's version, "Yesterday's Wine," cap the country singles chart in 1982.

Former sideman Paycheck also hooked up with Jones for "Double Trouble," which yielded chart hits with covers of Arthur Alexander's "You Better Move On" (1980) and Chuck Berry's "Maybelline" (1978), among others.

Most of his collaborative work on Epic thereafter came in the form of multi-artist duet projects. Most **continued on >>p54**

RIDING THE CHARTS

Lightning struck Billboard's Hot Country Songs chart in March 1959 when George Jones' hit single "White Lightning" became his first No. 1 smash, holding the chart's top slot for five weeks.

In four decades, Jones has topped the country singles chart no fewer than a lucky 13 times. Several of those hits commanded the peak of the chart for more than a week, including "Tender Years" (seven weeks in 1961), "She Thinks I Still Care" (six weeks in 1961), "Walk Through This World With Me" (two weeks in 1967), "We're Gonna Hold On," with Tammy Wynette (two weeks in 1973) and "Near You," with Tammy Wynette (two weeks in 1976).

On the Top Country Albums chart, Jones' best-selling sets have likewise spanned the decades, from "The Race Is On" in 1965 to "Still the Same Ole Me" in 1981.

The titles on these charts are listed by peak position on the Hot Country Songs and Top Country Albums charts. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the top. If ties still remained, they were broken by the number of weeks on the chart, and then their position in the top 10 and/or the top 40, depending on where the title peaked.

Chart information compiled by Keith Caulfield.

GEORGE JONES' TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	I'm A People	1 (2 weeks)	June 25, 1966	Musicor
2	Golden Ring (with Tammy Wynette)	1	Sept. 4, 1976	Epic
3	Walk Through This World With Me	2	April 8, 1967	Musicor
4	Still The Same Ole Me	3	Dec. 5, 1981	Epic
5	We Go Together (with Tammy Wynette)	3	Nov. 6, 1971	Epic
6	The Best Of George Jones	3	Jan. 11, 1964	United Artists
7	We're Gonna Hold On (with Tammy Wynette)	3	Jan. 12, 1974	Epic
8	We Found Heaven Right Here On Earth At "4033"	3	Nov. 12, 1966	Musicor
9	Singing What's In Our Heart (with Melba Montgomery)	3	Jan. 11, 1967	United Artists
10	The Race Is On	3	May 22, 1965	United Artists

GEORGE JONES' TOP SINGLES

Rank	Title	Peak Position	Debut Date	Label
1	Tender Years	1 (7 weeks)	June 19, 1961	Mercury
2	She Thinks I Still Care	1 (6)	April 14, 1962	Mercury
3	White Lightning	1 (5)	March 9, 1959	Mercury
4	Walk Through This World With Me	1 (2)	Jan. 21, 1967	Musicor
5	We're Gonna Hold On (with Tammy Wynette)	1 (2)	Sept. 1, 1973	Epic
6	Near You (with Tammy Wynette)	1 (2)	Dec. 11, 1976	Epic
7	He Stopped Loving Her Today	1	April 12, 1980	Epic
8	I Always Get Lucky With You	1	May 7, 1983	Epic
9	The Grand Tour	1	June 8, 1974	Epic
10	Still Doin' Time	1	Oct. 3, 1981	Epic
11	Golden Ring (with Tammy Wynette)	1	June 5, 1976	Epic
12	Yesterday's Wine (with Merle Haggard)	1	Aug. 7, 1982	Epic
13	The Door	1	Oct. 26, 1974	Epic
14	She's My Rock	2	Sept. 22, 1984	Epic
15	I'll Share My World With You	2	March 29, 1969	Musicor
16	When The Grass Grows Over Me	2	Nov. 23, 1968	Musicor
17	The Window Up Above	2	Nov. 7, 1960	Mercury
18	Tennessee Whiskey	2	Sept. 10, 1983	Epic
19	I'm Not Ready Yet	2	Aug. 23, 1980	Epic
20	A Good Year For Roses	2	Nov. 21, 1970	Musicor

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George,

If your career had only lasted six months we'd still be calling you the greatest country singer of all time.

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Your friend,
Brad

‘Johnny Cash was one of the nicest, most beautiful people I’ve ever known, and one of my very best friends.’

—GEORGE JONES



GEORGE JONES, right, WILLIE NELSON, center, and KRIS KRISTOFFERSON at a 2003 tribute to Johnny Cash.

from >>p52 notable among these is “My Very Special Guests” (1979), which featured a patchwork of artists including longtime admirers Nelson, Elvis Costello, Pop and Mavis Staples, Emmylou Harris, Linda Ronstadt and James Taylor. Now considered seminal in Jones’ body of work, “Guests” spawned Taylor’s breathtaking 4 a.m. harmony on “Bartender’s Blues,” which hit the top 10 on the singles chart.

Jones also shared studio time—and charted singles—with Ray Charles and Chet Atkins, Brenda Lee, Lacy J. Dalton, Shelby Lynne, Sammy Kershaw, Alan Jackson, Randy Travis, Patty Loveless, Garth Brooks, Shooter Jennings, Chad Brock and Hank Williams Jr.

In 1991, “Friends in High Places” brought out vocal icons like Buck Owens, Ricky Skaggs, Vern Gosdin and Charlie Daniels.

Supported by an all-star cast (Pam Tillis, Vince Gill and T. Graham Brown), Jones’ 1992 single “I Don’t Need Your Rockin’ Chair” was a defiant middle finger to a changing radio format where artists of Jones’ vintage had become unwelcome amid a sea of new faces.

In 1994, producer Brian Ahern assembled another cast of Jones disciples for “The Bradley Barn Sessions.” Showing up were artists ranging from Gill to Mark Knopfler, Keith Richards to Ricky Skaggs, Dolly Parton to Mark Chesnutt.

In the “Barn” liner notes, Ahern perhaps says it best regarding the artistic payoff that comes with observing Jones at his craft.

“I wanted to revisit George Jones’ old hits in a time machine charged with superstars whose purpose was to motivate this great artist, described by [Frank] Sinatra as the second-best singer in America. Frankie was wrong. The deer doesn’t say, ‘I think I’ll run pretty today’; it just runs. George Jones is brilliant. Not since working with Johnny Cash have I felt this deep, unconscious genius.”

GEORGE HANK WILLIAMS TO ALAN JACKSON EARN KUDOS FROM THE POSSUM WEIGHS IN ON...

HANK WILLIAMS:

“Hank Williams is the boss of it all, as far as I’m concerned. Everything that man recorded I memorized. He was put on this earth for one thing, to stir everybody’s heart up. In a period of five years he was here, did all that and was gone.”

WAYLON JENNINGS:

“Waylon Jennings was another man with a big heart. He and Johnny helped me when I was in my worst shape. They gave me money to pay bills. I didn’t ask to borrow it, they knew what I needed. And that’s a real friend.”

MERLE HAGGARD:

“Merle Haggard is about my favorite singer nowadays. I still love Hank Williams, he’s still the boss. I still love the old stuff that Lefty [Frizzell] did, and Roy Acuff. But Haggard, all he has to do is open his mouth and sing. He never did a lot of these fancy syllables and phrasing like I did, but everybody ain’t got it like Merle has. It all ties in to one main thing, talent, and he just done it right.”

TAMMY WYNETTE:

“Tammy Wynette had a very different voice, like Patsy Cline, way ahead of her time. She was determined. Nobody would give her a shot, she went to every label there was, and Billy Sherrill happened to have some good songs in there waiting for a good voice.”

ALAN JACKSON:

“I love him because he started off country and he wasn’t like the rest of them, he stayed country. They would either accept him or they wouldn’t.”

—Ray Waddell

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Come On In”

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That’s what we did.

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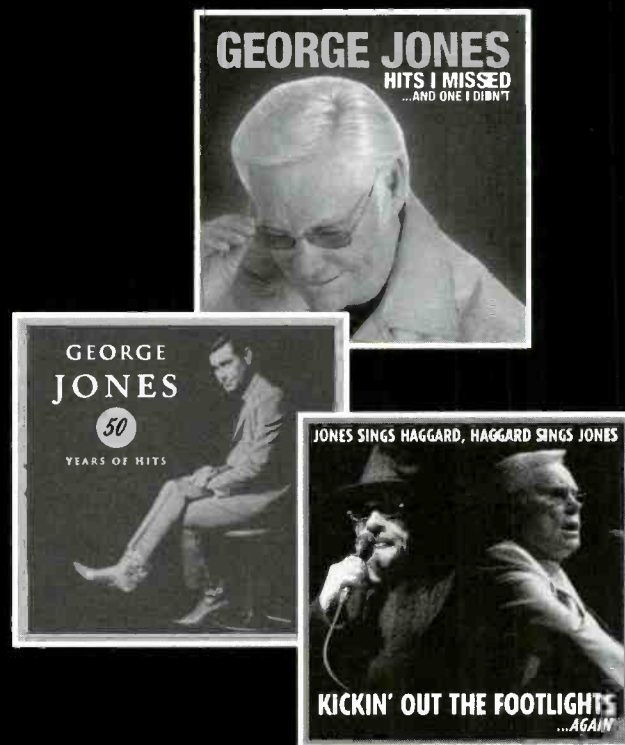
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&
Alan Kates

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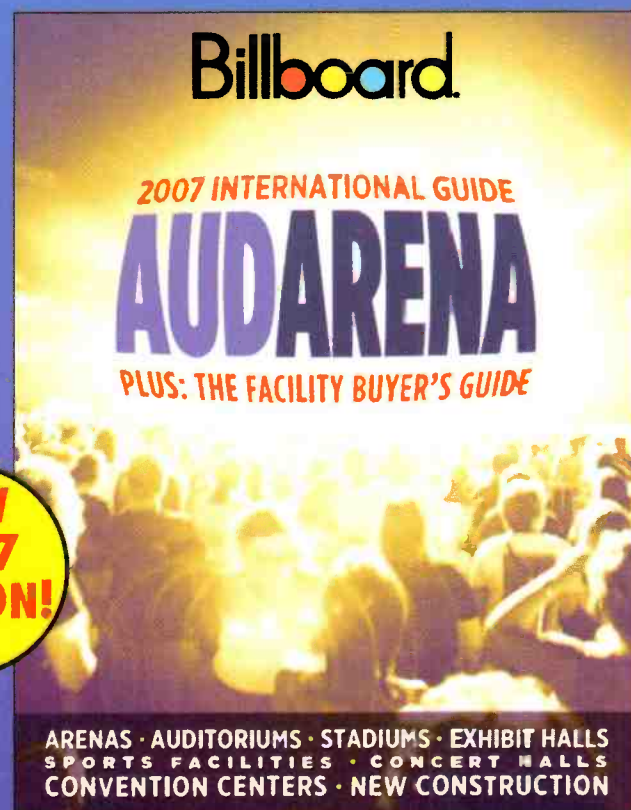
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10/25 MONCTON Coliseum Complex	
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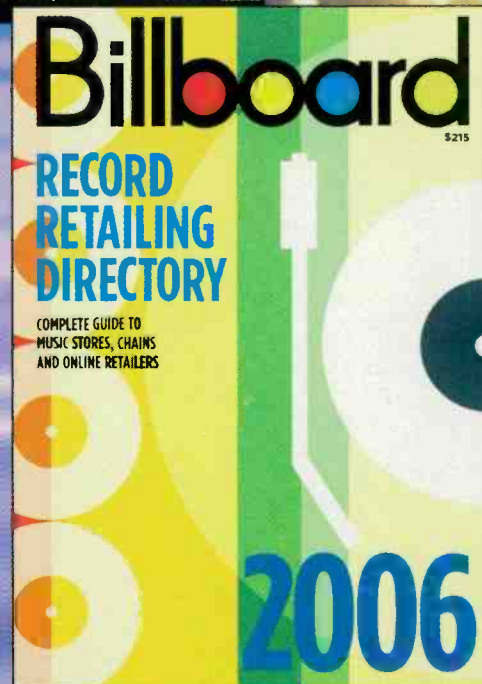
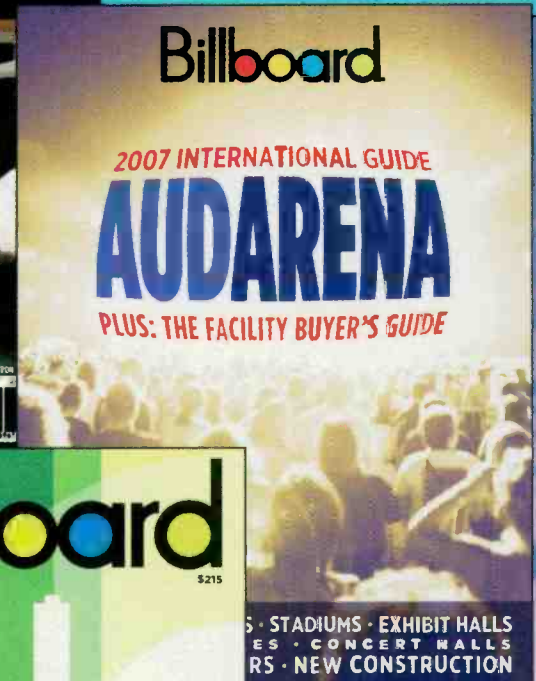
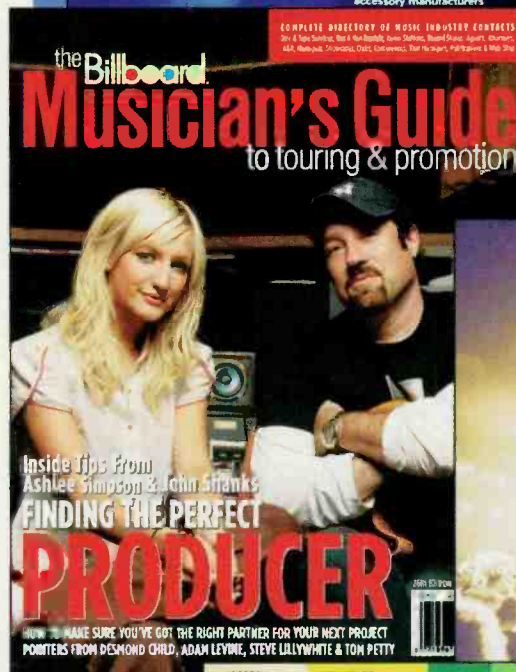
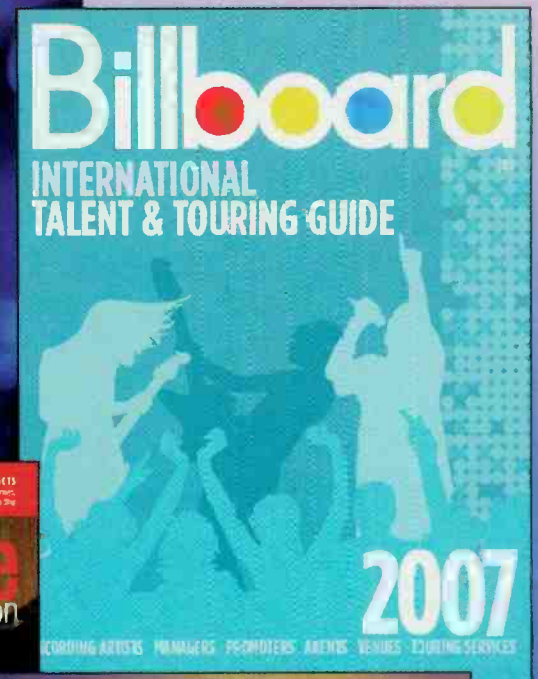
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DIGITAL

DOWN

UNDER

Online Sales Are
Changing The Australian
Music Scene

BY CHRISTIE ELIEZER

In the past year, the tremendous growth of digital music in Australia has started to change the look and sound of Australian music. ■ The digital market could provide the local music industry with more opportunities as it prepares to launch more acts onto the global stage throughout 2007. ■ On Oct. 29, the Australian music business prepares to celebrate its top acts at the annual Australian Recording Industry Assn. (ARIA) Awards in Sydney. The year's top nominees include heavy metal trio Wolfmother, rock band Powderfinger's singer Bernard Fanning, alternative rock act Eskimo Joe and crossover hip-hop posse Hilltop Hoods—each notching five nominations. ■ But the past year's real winner is the digital music market.

Half-year figures for 2006 from the ARIA show that digital sales were up nearly 395% when compared with the previous year, to a value of 12.2 million Australian (\$9.1 million).

At the same time, online revenue for the Australasian Performing Right Assn. (APRA) for the 2005-06 fiscal year grew 158.3% to \$1.2 million Australian (\$890,000), surpassing the \$1 million Australian mark for the first time.

Income from online sales now accounts for 15%, or \$6 million Australian (\$4.5 million), of the revenue generated by the Australasian Mechanical Copyright Owners Society (AMCOS), which APRA administers.

The APRA and ARIA attribute the digital sales boom to the October 2005 arrival of Apple Computer's iTunes music store in Australia.

In turn, this shifted the spotlight onto Australian download sites. Digital sales now represent 5.5% of business—up 1.5% from last December.

"While we do not see growth on physical sales, growth of over 40% in digital sales is expected," says Denis Handlin, chairman/CEO of Sony BMG Music Entertainment Australia and New

Zealand, and chairman of the ARIA board. "This will be approximately \$43 million [Australian] [\$32 million] wholesale, which will be between 8% to 10% of total industry sales."

The digital revolution has already started to change the sound and look of Aussie acts on the horizon.

"The predominance of hip-hop tunes in ringtones and downloads will see a greater focus on that genre," says George Ash, managing director of Universal Music Australia.

The growth boom of such sites as MySpace allow more rock acts to bypass radio and TV. This allows their sound to be less radio-friendly and more radical, says Ed St. John, president of Warner Music Australia. "At this stage, anything goes, which is exciting."

The greater role that TV plays these days in unearthing new talent could also see a new breed of "visually interesting acts," says John O'Donnell, managing director of EMI Music Australia.

Free-to-air TV stations began programming more music after high ratings for such reality TV series as "Australian Idol." This

tapped new consumers.

Concert promoter Michael Chugg of Chugg Entertainment says, "Music seems to be important to people again. We're finding different demographics going back to concerts again after a 10-year gap."

This could explain why, in ARIA's half-year figures, CD sales rose by 17%, equal to 3 million unit sales. (Although revenue was up only 4.65% due to heavy CD price discounting.)

ARIA figures showed that domestic acts represent 31.8% of the Australian album chart, up from 23% last year. This has increased the resolve of labels to break more acts abroad.

But that's a difficult and expensive mission with a low success rate.

For every Jet and Wolfmother that works, a Delta Goodrem or Missy Higgins is slow to translate their domestic success.

Yet Australian music companies feel upbeat. As they digitized every aspect of their operations, they **continued on >>p60**



from >>p59

took the opportunity to reshape their operations and try new business models.

Sony BMG set up a TV production division to create shows for its acts. A business enterprises division extended deals with corporations to sponsor videos, album launches and TV tie-ins. The company widened its country music sector and launched the RED label to focus on grass-roots and online marketing channels.

Its biggest local album releases were Pete Murray's "See the Sun," Rogue Traders' "Here Come the Drums" and Human Nature's "Reach Out: The Motown Record." Further success has come from Shannon Noll, John Farnham, Something for Kate, TV Rock, Alex Lloyd and Augie March.

Next year Rogue Traders, Murray and Noll will tour Europe extensively; Goodrem's third album will see the light of day overseas in the second quarter; and Augie March will play Canada and Germany in March.

Universal Music Australia set up an urban music division. Next year it formally launches Universal Classics with four new signings. Fanning's solo album "Tea & Sympathy" has sold 340,000 units, and he toured behind its overseas release (Lost Highway in the United States, Mercury in Europe).

Wolfmother, through the Modular label, sold half a million units worldwide of its self-titled debut album—more than 200,000 at home.

Other breakouts included classical-crossover singer Mark Scholtez, pop singer Steph McIntosh and alt-rockers the Grates. Most will launch globally in 2007, Ash says, as will Powderfinger, Sarah Blasko, Vanessa Amorosi, Eran James and Grinspoon.

EMI's major Australian releases are coming in this second half, with Keith Urban, Silverchair, Jet, the Sleepy Jackson, the Vines,

Kasey Chambers and Little Bird. These acts are expected to tour abroad through 2007. EMI continued to work on Higgins' "The Sound of White," last year's top seller, bringing its sales tally to 660,000 units. An all-female tribute to Neil and Tim Finn songs, "She Will Have Her Way," has sold 180,000 units.

Signing such indie labels as Spunk and Below Par increased EMI's local success rate with breakthroughs Kisschasy and Something With Numbers. Through 2007, EMI's priority is to expand the global reach of Urban, and launch new signings Airbourne, the Mercy Arms and Angus & Julia Stone.

Warner Music Australia found that relaunching the Mushroom label as its Aussie imprint (it bought indie Festival Mushroom Records last October and hired its managing director Michael Parisi as its president of A&R) causes its Aussie repertoire share to leap from 12% to 33%.

"Our challenge was to have the largest local music repertoire and we achieved it," St. John says.

Eskimo Joe's third album, "Black Fingernails, Red Wine," was one of the year's big breakthroughs. It debuted at No. 1, is close to double-platinum and is nominated for nine ARIA Awards.

Sibling trio Evermore's sophomore album, "Dreams," went gold and peaked at No. 5, with radio response to second single "Light Surrounding You" expected to match the album's platinum status.

The Veronicas' debut album, "The Secret Life Of . . .," peaked at No. 2 and went four-times platinum for sales of 280,000. Through 2007, releases from singer Katie Noonan, hip-hopster Scribe and rock band Thirsty Merc will also be launched internationally.

The independent sector has continued its boom, with retailers estimating it now makes up 25% of the market.

The Assn. of Independent Record Labels hit a record membership of 500 this month. The group's moves to heighten brand awareness of indie music through its charts and inaugural Independent Music Awards in Sydney in late November is paying off.

"We'll see more corporate sponsorship in the sector next year," chief executive Stu Watters says.

The greater global awareness of Aussie indie music—and of Australian consumers' and media's willingness to support the unknown and the radical—has filtered through to other sectors.

The concert circuit is a vibrant destination—for up-and-coming acts and larger names such as Michael Franti and Foo Fighters—who toured a number of times within a year—and for the 15 superstar acts heading to Australia through the summer. "Australia's an important part of the global touring circuit," says Michael Gudinski, managing direc-

Australian acts gaining global fans include, clockwise from upper left, **WOLFMOTHER**, **JET** and **ROUGE TRADERS**.

FACT FILE: ARIA AWARDS

What: The annual awards show of the Australian Recording Industry Assn.

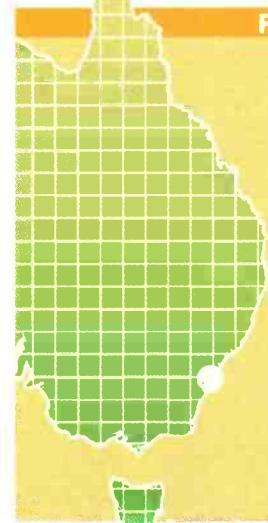
Where: Accor Stadium, Sydney

Broadcast outlets: Ten Network (free to air), Channel [V] (pay TV)

When: Oct. 29

Who: Performers include Keith Urban, the Veronicas, Wolfmother, Bernard Fanning, Hilltop Hoods, Human Nature and Eskimo Joe.

Web: aria.com.au



tor of Frontier Touring. "It's healthy, with a lot of new emerging acts."

Developing labels, including Sony BMG's RED and Liberation Music's Liberator, report strong interest from international indie labels for business.

"Australian consumers have a reputation for different kinds of music, especially new and different things," Liberator A&R director Nick Dunshea says. Liberator, which launched this year, expects to sign six to 10 licensing deals by the first quarter of 2007.

Publishers continue to nurture new acts, says Ian James, deputy chairman of APRA and managing director of Mushroom Music. "With many majors pulling back on their A&F, young acts need nurturing and funding for their early recordings," he says. James cites Eskimo Joe, Love of Diagram and the Devastations as three acts fostered by Mushroom before inking record deals.

John Anderson, managing director of EMI Music Publishing Australia, agrees that publishers continue to offer a viable alternative for new talent. "There's a tendency for managers of young acts to try for overseas publishing because it's more money. But that's a short-term way of looking at things." He points to how EMI's major writers—such as Jimmy Barnes, Icehouse and the Divinyls—have remained for 20 years with their publisher despite many label changes. EMI signed 10 new writers in the past year.

The APRA, which represents nearly 44,000 writers in Australia and New Zealand and 437 publishers, declared total revenue of \$127.2 million Australian (\$94.9 million) in the 2005-06 fiscal year. This was a growth of 2.9% over the previous period.

Results for AMCOS, which represents 577 writers and 282 publishers, rose 8.8% to \$41 million Australian (\$30.6 million), bringing consolidated APRA/AMCOS revenue to a new high of \$168.2 million Australian (\$125.4 million).

This was despite a softening in broadcast ad revenue, a second-half decline in value of the New Zealand dollar, a continued decline in cinema box office and some major tour cancellations, APRA chief executive Brett Cottle says.

It was a tough year for retailers, less because of competition from digital sales, but more because heavy CD discounting caused a 7% drop in dollar value, according to the ARIA. Ian Harvey, head the Australian Music Retailers Assn., which represents 740 stores, says, "Nevertheless, great music retailing came to the fore. The smarter indie stores grew by sensing trends and importing their stock."



Our latest crop.



Eskimo Joe:

BLACK FINGERNAILS RED WINE

- 4 weeks at #1 (ARIA Albums Chart)
- 15 weeks in the Top 10
- Double Platinum Album in just 16 weeks
- 9 ARIA Nominations including winners of the Best Producer and Best Engineer Awards

Evermore:

REAL LIFE

- Real Life is released through Sire/Warner Bros in 2007
- Co Produced by John Alagia and Jon Hume
- Certified Gold in just 4 weeks
- Includes the number 1 Australian Airplay song 'Running' plus the new single 'Light Surrounding You'
- Dirty South v Evermore's 'It's Too Late' is currently Number 5 on the Billboard Hot Dance Airplay Chart

Katie Noonan:

- The Voice of the hit band George
- New solo album 'SKIN' released in early 2007; Written by Katie Noonan, Andrew Klippel, Gary Clarke and Rollo
- Produced by Andrew Klippel and Mixed by Dave Way
- "Katie Noonan is a rare talent with a voice of extraordinary beauty and versatility." The Australian

Mushroom Records is the domestic music imprint of Warner Music Australia/New Zealand. It used to be called Festival Mushroom Records, or FMR, but we bought it from News Ltd last year and gave it a different name. Mushroom is steered by Michael Parisi and features a diverse stable of artists including Kylie Minogue, Scribe, Thirsty Merc, Gabriella Cilmi, Butterfingers, Amiel, The Whitlams, Gyroscope, The Mint Chicks, 67 Special, Gerling, Children Collide, Chloe Lattanzi, Shihad, The Follow. Mushroom is a proud member of the Warner Music label family.

For more information on our artists go to www.mushroomrecords.com.au



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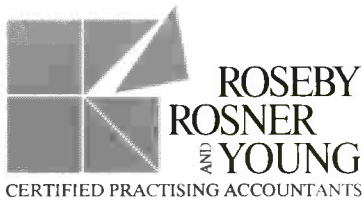
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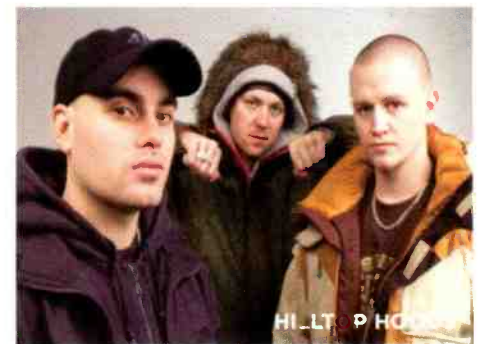
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BY CHRISTIE ELIEZER



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HILLTOP HOODS

The Adelaide hip-hop posse Hilltop Hoods avoided the mainstream music industry and set up their own tour circuit. The act's 2003 release "The Calling" went platinum (210,000 units) after three years. This year's "The Hard Road" made the group the first local hip-hop act to bow on the ARIA album chart at No. 1. One of the country's most exciting live acts, Hilltop Hoods are up for five nominations at the ARIA Awards. The band will pursue an international release in 2007.

Record label: Obese Records

Publisher: Self-published

Manager: Pulling Strings

ROGUE TRADERS

Eskimo Joe's 2002 album "A Song Is a City" went double-platinum (140,000 units) thanks to the intense live shows of this Perth guitar trio. But the act's new disc, "Black Fingernails, Red Wine," released in June, showed a songwriting prowess that won friends at radio. The album, which debuted at No. 1 on the Australian Recording Industry Assn. (ARIA) chart, has already matched the sales of "City" and garnered nine nominations for the band at this year's ARIA Awards. The band is eyeing the international market next year and expects to reveal U.S. release plans shortly.

Record company: Mushroom/Warner

Publisher: Mushroom Music

Management: Catherine Haridy Management

A multiplatform promotional plan helped Rogue Traders reach quadruple-platinum (280,000 units) with their album "Here Come the Drums." The single "Voodoo Child" set a buzz through clubs, ringtones and downloads before debuting in the top five on the radio charts. The album's fourth single, "We're Coming Home," was tapped for a Masterfoods advertising campaign that brought exposure on TV and in supermarkets. The act has toured the United Kingdom (where "Voodoo Child" went top five this summer as a ringtone and chart hit) and Europe this month.

Record label: Peppermint Blue/Sony BMG

Publisher: BMG/EMI

Manager: Peppermint Blue Management

continued on >>p66



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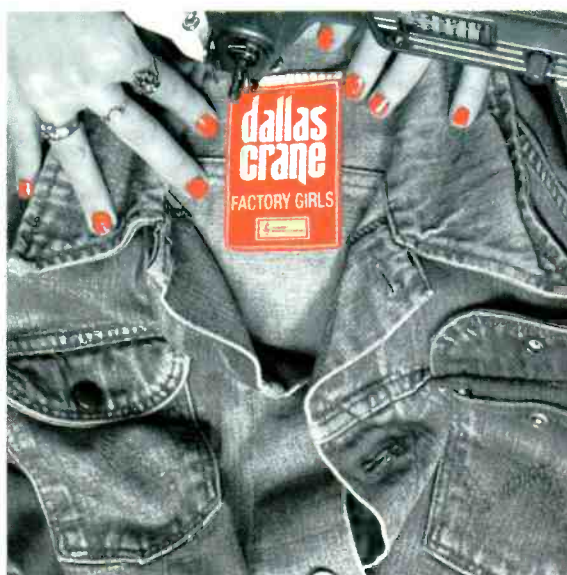
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HP ALBUMS

★1	STADIUM ARCADIU Red Hot Chili Peppers	Platinum 3
★1	BLACK FINGERNAILS, RED WINE Eskimo Joe	Platinum
★2	TAKING THE LONG WAY Dixie Chicks	Platinum
★3	SHE WILL HAVE HER WAY THE SONGS OF TIM & NEIL FINN Various	Platinum 2
★4	TIGHTROPE Stephanie McIntosh	Gold
★5	SPELLBOUND Split Enz	Platinum
★6	ST. ELSEWHERE Gnarls Barkley	Gold
★11	BE HERE Keith Urban	Platinum 2
★17	SHOW YOUR BONES Yeah Yeah Yeah's	
★25	EYES OPEN Snow Patrol	

*HP - Highest Position

HP SINGLES

★1	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR) Sandi Thom	Platinum
★2	CRAZY Gnarls Barkley	Gold
★3	MISTAKE Stephanie McIntosh	Gold
★6	BLACK FINGERNAILS, RED WINE Eskimo Joe	Gold
★6	NOW I RUN Shannon Noll	
★8	DANI CALIFORNIA Red Hot Chili Peppers	Gold
★18	NOT READY TO MAKE NICE Dixie Chicks	
★20	TELL ME BABY Red Hot Chili Peppers	

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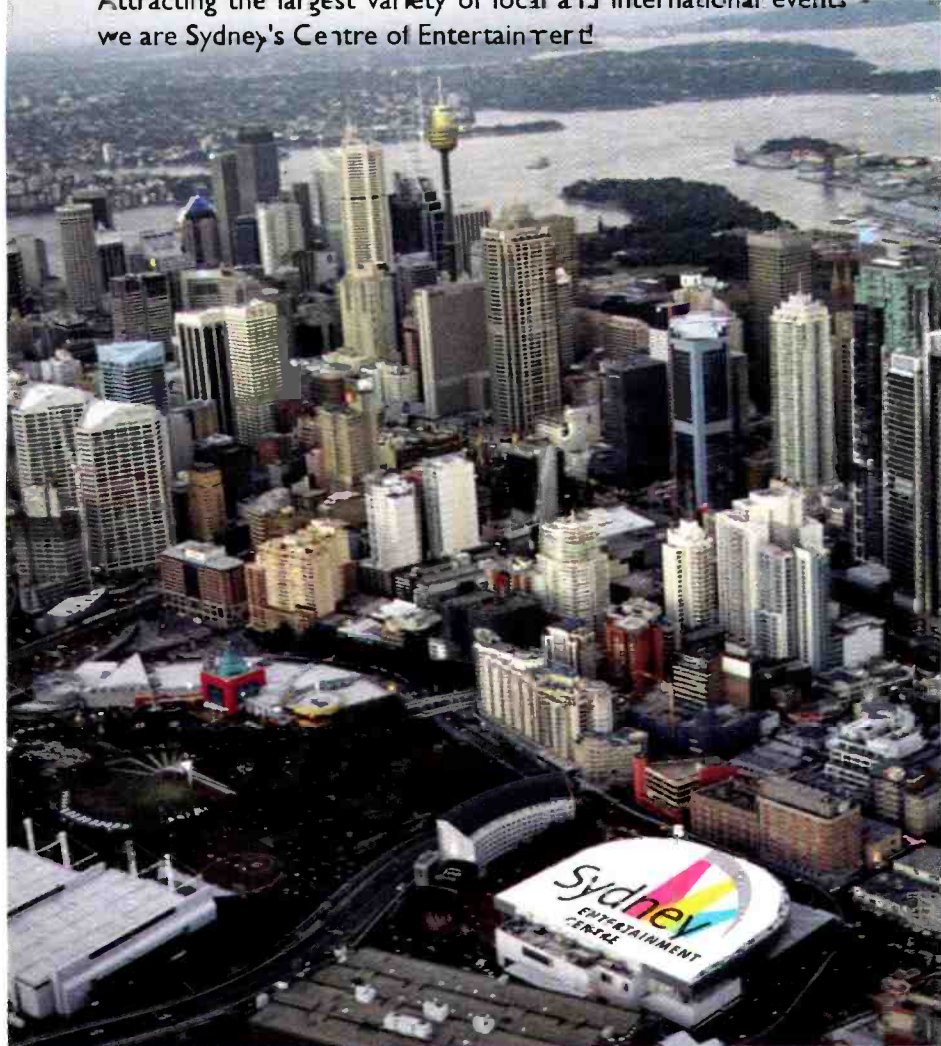
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AIRBOURNE

from >>p62 AIRBOURNE

The hard work is about to start for Airbourne, a young hard rock act whose members were shearing sheep on their farms while listening to classic Oz rock by Rose Tattoo, the Angels and AC/DC. Last year the quality of the band's demos saw it signed as an unknown directly to Capitol in America for a five-album deal. The band's debut album, recorded in Los Angeles, is set for a March 2007 release *Down Under*. The band follows its idols' route in creating an audience: the members will hit the road in their homeland for most of Australia's summer. In March, they'll showcase in New York and Los Angeles and at the South by Southwest conference in Austin.

Record label: EMI (Australia), Capitol (world)
Publisher: Mushroom Music (Australia only)
Management: Step2Artist Management

EVERMORE

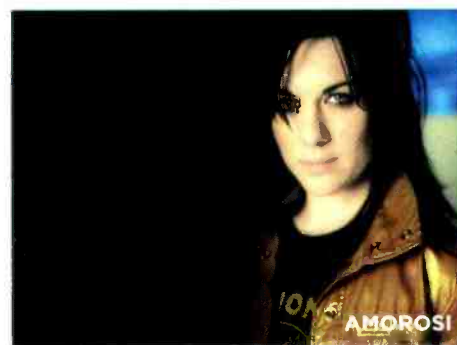
Evermore's members are three siblings who grew up in a New Zealand farmhouse without a radio. They've gone on to sell 120,000 units in Australia and New Zealand of their debut album "Dreams" thanks to constant touring. A follow-up album, "Real Life," peaked at No. 5 on the ARIA chart and has gone gold. With the group gaining airplay in the United States, with attention from dance and modern rock formats, a U.S. tour is expected. An EP will test the U.K. market in early 2007.

Record label: Sire/Warner Bros.
Publisher: Rough Cut Music
Management: Rebekah Campbell Artist Management

DALLAS CRANE

Slow and steady, and put the roadwork in. That has been the approach of blues-rock band Dallas Crane. With its fourth album, "Factory Girl," released domestically last month to strong reviews and airplay from influential radio outlet Triple J, the band has its sights set on the international market. A compilation of early and new tracks, "Dirty Hearts," was released this month in the United Kingdom, and the band tours there in November. More roadwork follows in Europe and the United States when "Factory Girl" is released in mid-2007 in those territories.

Record label: Albert Productions
Publisher: J Albert & Son
Manager: Majorbox Music



VANESSA AMOROSI

Now signed directly to Universal Music in the United States, dynamic rock/soul singer Vanessa Amorosi is recording an album boasting collaborations with international songwriters. Discovered at 15, Amorosi has sold 1 million units in Australia, Europe and Southeast Asia with hits like "Shine" and "Absolutely Everybody" before facing label problems. Now managed by veteran Ralph Carr, Amorosi plans global tours to promote her album's early-2007 release.

Record label: Universal Music
Publisher: None at press time
Management: Ralph Carr Management

VANDALISM

Electro-house act Vandalism knows its audience so well it can reach it with new music via mobile phones and club play. DJ/producer Andy Van (of Madison Avenue fame), who formed the act with DJ/producer Kam Denny and singer Cassie, broadcasts a TV club show via a mobile phone network. The video for second single "Twisted" is the first in Australia to be made for mobile phones. Following club play in the United Kingdom for its debut single "Never Say Never" (a top 10 crossover hit *Down Under*), the act will visit the United Kingdom behind its official release there in early 2007.

Record label: Vicious/EMI (Australia), Warner Music (United Kingdom)
Publisher: Self-published
Management: Original Matters

LIOR

Israeli-born Lior's fiery live performances saw his 2005 debut album "Autumn Flow" go gold (35,000 units) without major airplay in Australia. He's still focusing on live shows, finishing off dates in the United States and the United Kingdom this month to follow the album's U.K. release on Sept. 25. His songs are diaries of his coming of age, and his music owes as much to Led Zeppelin and Jeff Buckley as to Middle Eastern motifs. He released the live album "Doorways of My Mind" locally this year.

Record label: Senso Unico (Australia), Red Ink (United Kingdom)
Publisher: Mushroom Music
Manager: Nick Boshier Management

THE DRONES

The Drones' dark, swampy melodies and lyrics about breakdowns and meltdowns created a buzz around Australia, the United States and Europe. But the Drones made their mark in March when their album "Wait Long by the River and the Bodies of Your Enemies Will Float By" won the inaugural \$25,000 Australian Music Prize. Their new CD, "Gala Mill," was released in Europe and the United States.

Record label: ATP Recordings/Shock
Publisher: Mushroom Music
Manager: Self-managed

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DIGITAL DETAILS

Apple Turned The Tide For Oz's Download Market

BY CHRISTIE ELIEZER

It is still early days for the Australian digital sector.

"Our broadband and [third-generation] phones penetration is low, and iTunes is relatively new to the market," Warner Music Australia president Ed St. John says. "Digital is only 5% of business here."

Australian-based download sites had struggled for eight years to reach a market. They had a minimal volume of tracks on offer, and paltry marketing budgets.

It took Apple Computer, which launched its iTunes Music Store last October in Australia, to turn the tide. Apple has not divulged iTunes' Australian sales figures. Sources estimate it makes up 60%-70% of the 200,000 tracks currently being downloaded each week in the market.

iTunes had an immediate impact. Half-year figures for 2006 from the Australian Recording Industry Assn. show that digital sales were up nearly 395%, compared with the previous year, to a value of \$12.2 million Australian (\$9.1 million).

"We expect double-digit growth to continue for another five years, at least," predicts Domenic Carosa, chief executive of Destra, which was a pioneer of Australian digital distribution.

In its report "Australian Entertainment and Media Outlook 2006," released Aug. 2, accounting firm PricewaterhouseCoopers predicted the legitimate download market will triple

in revenue to \$253 million Australian (\$189 million) to represent 22% of the total market by 2010. Ringtone revenue will grow from \$78 million Australian (\$58.5 million) to \$209 million Australian (\$156.7 million).

One factor spurring this growth is an acceleration in broadband use. More than half of the 6 million active Internet subscribers in Australia use it already, according to the Australian Bureau of Statistics. New business models, including subscription and advertising-funded free offers, will arrive by mid-2007 to further attract consumers, sources say.

International brands increasingly see Australia as a viable digital market. MySpace, with an estimated 1 million Australian users, launched a local operation in August. Last month, Australia became the first market outside the United States where YouTube appointed a sales agency to buy ads for the video-sharing site.

According to Nielsen/Net Ratings, YouTube drew 1.27 million Aussie users during July. It is anticipated that four more global brands will set up digital download sites within the next 12 months.

"All this adds to our visibility," Carosa says. Destra launched the first local download site, mp3.com.au, in 1999. Destra has widened its multimedia interests with six divisions, with revenue of \$32.9 million Australian (\$24.7 million)



CAROSA ST. JOHN

and estimates of \$50 million Australian (\$37.5 million) for the 2006-07 year.

In the past 12 months, Destra has spent \$30 million Australian (\$22.5 million) in acquiring content companies, to redigitize their music and movies and to sell online via mobile phones and pay-TV partners.

Paul Buchanan, Sydney-based GM of digital licensor Soundbuzz Australia, anticipates greater juice from mobile phone content.

"We predict that while online sales grow 20% in the next year, music sales through wireless will grow by 40%-50%," he says.

The outlook for mobile phone music is certainly healthy. There are 19 million mobile phones in Australia. The mobile content industry is forecast to grow at an average rate of 46% per year until 2009 when it will turnover \$1.23 billion Australian

(\$922 million), research firm Frost & Sullivan says.

A survey by the Australian Mobile Phone Lifestyle Index, released in May, found that the appetite for mobile phone content is rising, with 66% of respondents buying some form of content in the past 12 months, compared with 50% from the period before.

Kevin Burmeister, managing director of Altnet, believes next year will see an influx of investors and advertisers into Australia's digital music sphere. Burmeister believes Australia can be a source of new technology. One of these is the Global File Registry, a content filter that provides users with the choice of a legitimate music or movie site when they enter an illegal one. Altnet launched the registry in August. "We have a lot of opportunities to make Australia a cutting-edge territory."

APRA is a non-profit service organisation, established in 1926, administering the rights of the world's songwriters, composers and publishers in Australia and New Zealand. APRA represents over 44,000 Australasian members and over 2 million writers and publishers throughout the world under reciprocal, bilateral contracts with similar overseas service organisations. APRA administers the Performing Rights in music: that is, the right of performance in public and communication to the public. Since 1997, APRA has also managed the Reproduction Rights licensing business of AMCOS including record manufacturing, broadcast mechanicals and production music.

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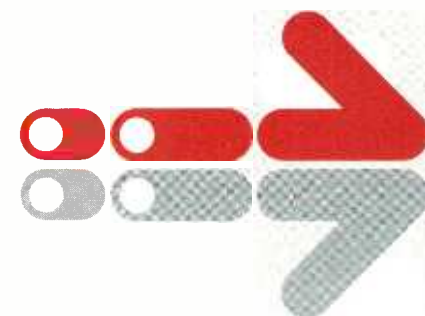
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MUSIC

OCTOBER 28, 2006

NOTE BY TAMARA CONNIFF

Lived Through This

The Queen Of Rock Wants Her Throne Back

Courtney Love rocks back and forth, lights a cigarette and sings—words coming to her as she finds the melody. Linda Perry says, "Yeah, yeah. I like that." The band finds the beat, and the song that materializes is one of the last to be recorded for Love's new album.

They've been in Perry's recording studio in Burbank, Calif., for months, doing 50 takes of some songs. For Perry, who wants to capture Love at her rawest, this is a labor of love. One of the most sought after songwriter/producers in the business, Perry has worked with such superstars as Pink and Christina Aguilera. But here, she's not getting paid.

"Courtney is the queen of rock'n'roll to me," says Perry, who's put Love on her Custard imprint (also the home of James Blunt). "Damn it all to hell. She is the last one."

If Perry has her way, the embattled Love will regain her throne. Love says she's more than ready.

Love has been sober for more than a year. After a string of drug and assault charges, she says it was jail or rehab. "I was backed up against a wall," she says. "I had fuckin' nothing." For a short time, she even lost custody of Frances Bean, her daughter with late husband Kurt Cobain. She was also broke.

Perry and Love first worked together on Love's last album, "America's Sweetheart" (2004), a project Love admits was doomed for two reasons: She was high as a kite, and the label didn't understand the album. Perry finally walked out on Love at that time. "I said, 'When you want to make music, give me a call,'" Perry says.

Love called her from rehab. Perry brought her a guitar. "My hand-eye coordination was so bad, I didn't even know chords anymore," Love says. "It was like my fingers were frozen. And I wasn't allowed to make noise [in rehab]. So I'd sit there and try to quietly write and struggle. I never thought I would work again. No one is ever going to talk to me. I'm never going to get a record deal. I'm never going to get on stage again. So, I just kept writing. This is a very personal album."

Love wound up playing guitar on every song, even though she claims Perry is a better guitarist.

Perry says: "I told her, 'If you want to work with me, you're going to have to write. I can't write for you. You're going to have to sit down and write music again, Courtney, because I think you got a little lazy.'"

Love's career peaks and valleys are legendary—from platinum-selling artist and a feted actress in such films as "The People Vs. Larry Flint" and "Man on the Moon," to suffering addict; from having money to burn to not having a penny. But slowly, she's building her team, her self-esteem and her bank account.

To clear up her financials, in April Love sold 50% of Cobain's Nirvana publishing catalog to Primary Wave Music Publishing for a reported \$50 million. The unusual deal gave her the cash flow she needs, allows her to maintain control over creative decisions and puts the catalog in the hands of someone she trusts, Primary Wave partner and CEO Larry Mestel, who she had previously worked with at Virgin Records.

Love also has a new attorney, John Branca, a well-respected industry veteran whose client list has included Korn, the Beach Boys, Michael Jackson and Aerosmith. Additionally, manager Peter Asher, most recently president of Sanctuary Artist Management, has started his own company and is devoting plenty of time to Love. Asher says he expects the album to be released in 2007.

Love and her team have yet to officially shop the record for a label deal, though a few executives have expressed interest. The album features a sequel to Perry's Christina Aguilera hit "Beautiful" titled "Letter to God." Perry wrote the song at the same time as "Beautiful." Love and Perry "Court-nified" the song, recasting it in minor chords and adding what Perry calls "Courtney swagger." Billy Corgan also lent his hand to a few tracks.

"I think we made a beautiful, vibey, magical record," Perry says. "Courtney Love's name should be right next to Bob Dylan when they say best lyricist of all time."

Love says that now that she's clean, she's looking at movie scripts and would consider doing a play in London. She also has a hardcover book of her diaries and letters coming out next month.



"It's an insight into how I think. Not sure that's a good thing or not. But it's me."

Back in Love's Hollywood home, Frances Bean sits in the dining room. She's working with a math tutor preparing for an exam. Love walks in and gives her a kiss on the forehead.

Does Love have regrets?

"I always thought I'd be that girl that lives with no regrets," she confesses. "I've written so many amends letters, I can't even count them. It's still not enough. Drugs make you an asshole." ...



Radio And The Street

Latin Rap Conference Attendees Clash On Issues Of Language, Content

Conventional wisdom often got thrown by the wayside at the fourth annual Latin Rap Conference, which featured performances by the likes of Zion, Rigo Luna, Toby Love and Tres Coronas. At the sessions held Oct. 12 at nightclub LQ in New York, issues that might have seemed no-brainers encountered skepticism from panelists and audience members. And although many of the opinions expressed by many fledgling artists could be attributed to lack of experience or knowledge, it was still clear that the law of the land for urban Latin music is always shifting, and often not in line with what labels practice in other forms of Latin music.

At the radio discussion, for example, panelists ended up advocating a most extraordinary thing: Don't turn to radio to sell your records. Instead build street cred, and radio will eventually catch up. "In hip-hop, you need a certain level of credibility to sell records," said Ebro Darden, APD/MD at R&B/hip-hop WQHT (Hot 97) New York. "Sometimes you have to say 'f-you' to radio and go promote city to city and radio will come."

Others stressed that radio is not going to promote artists—they have to promote themselves. Granted, this is all easier said than done. Promoting yourself is costly, time-consuming and just plain hard. A helping hand from radio is vital. But in hip-hop, and even reggaetón in particular, it does seem that if there isn't any buzz on the street, the record doesn't sell as well, no matter how much it gets played.

Which brings us full circle. If radio promoters and programmers are so keen on credibility, why do they mostly play what labels promote and virtually ignore the sounds of the street? (Until, that is, those sounds get picked up by labels.)

Later in the day, at the media panel (which I moderated), pan-

elists and attendees clashed on the issue of language and content. Being "Latin," panelists said, did not depend on language; that is, Spanish was not necessary to reach a younger, assimilated audience. In addition, this audience also wanted mainstream English content reflected in the programming.

But Greg Benning of The Connection magazine disputed this notion. Latin media should advocate Latin content, he said, and promote Latin acts, not mainstream artists who have plenty of other avenues of exposure.

This, of course, is a perpetual discussion. But surprisingly, the young-skewing audience, many of whom were artists, sided with Benning and his "Latin content" premise. Why, many argued, should "their" space be taken up by artists like Jay-Z?

The answer lies in ratings, which in turn drive advertising, panelists said. Much of this media did not exist five years ago, and if it did, its ratings were minimal. If mainstream content helps them gain traction and ratings, it only benefits the cause in the long run. There was also an unspoken concern over lack of quality material, specifically music videos.

I heartily applaud any media outlet that seeks to reach a Latin audience and promote Latin music any way it can. But do you really need mainstream acts to drive your viewership? In Latin America, where there aren't any viewing options, it is understandable that windows like MTV Latin America represent global youth culture. Here in the States, I simply don't see it. If I want my mainstream fix, I go to MTV. If I want my Latin fix, I go to a Latin channel—and don't expect to see Jay-Z on it.

Maybe these are growing pains. Or maybe we underestimate our audience and the quality of our expanding Latin content. ...



ZION

>>>SHINS HAVE 'NIGHT' FEVER

Indie rock titans the Shins will unveil their third album, "Wincing the Night Away," Jan. 23 via Sub Pop. First single "Phantom Limb" hits iTunes Nov. 14. The group isn't planning to tour until next year, but will reactivate for a Nov. 2 appearance at Sub Pop's showcase during the CMJ Music Marathon in New York.

—Jonathan Cohen

>>>TOP TOURING TEAM

Although dates have yet to be announced, the Red Hot Chili Peppers and Gnarls Barkley will embark on a two-month North American arena tour in January. Also on the horizon is an expanded CD/DVD edition of Gnarls Barkley's hit Downtown/Atlantic debut, "St. Elsewhere," due Nov. 7.

—Jonathan Cohen

>>>GORILLAZ GO APE

Cartoon band Gorillaz will have a busy autumn thanks to a host of projects. Its biography, "Rise of the Ogres," is due Nov. 2 via Penguin, while four EPs, "DARE," "Dirty Harry," "Feel Good Inc.," and "El Manana," will be released exclusively via iTunes Oct. 24, Nov. 7, Dec. 2 and Dec. 5, respectively. A DVD, "Phase Two—Slowboat to Hades," arrives Oct. 31 via Virgin.

—Katie Hasty

>>>DIDDY ON THE ROAD

Diddy will support his album, "Press Play," with a world tour beginning in January. The mogul promises an "up close and personal" experience in "smaller types of venues" and a fresh approach to playing live. "I'm going to tour in a way that you've never seen me before—with a band," says Diddy, whose last road trek came in support of his 2001 album "The Saga Continues."

—Gary Graff



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Dublin's Second-Biggest Band Checks In Near The Top

Zucchero Enters Italian Chart At No. 1; Tim Finn Doesn't Dream It's Over

For Dublin's the Frames, being No. 2 is no bad thing. Widely recognized as the Irish city's second-biggest band behind U2, the Frames shot into the national albums chart at No. 2 with their new "The Cost" (Plateau Records) after its Sept. 22 release.

Their sixth studio album was recorded in the south of France at Black Box Studios and produced by Stephen Fitzmaurice and former Frames guitarist David Odlum. Toby Darling Publishing represents the band's songs.

Anti is due to release "The Cost" Oct. 30 in Europe and Feb. 20, 2007, in the United States. Spunk Records will issue the set in Australia on the latter date.

"America is our biggest territory outside of Ireland," Frames manager Claire Leadbitter says. "We also sell well in the Czech Republic, where [frontman] Glen [Hansard] has spent a lot of time. Our best overseas markets gigs-wise and sales-wise also include the

Netherlands, Belgium, Australia, the U.K. and Austria."

To accompany the album release, the Collins Press is to issue a new publication, "Behind the Glass." The book contains a series of black-and-white photos of the band taken by Chicago-based photographer Zoran Orlic.

—Nick Kelly

ZUCCHERO 'FLIES': The new album from veteran Italian soul/bluesman Zucchero, "Fly" (Polydor/Universal), did just that: flew straight in at No.

1. Following its Pan-European Sept. 22 release, "Fly" also had strong chart performances in the Netherlands, Belgium, Germany and Austria, as well as a No. 1 in Switzerland. A launch is planned for the Latin American market in the first quarter of 2007.

"Italians tends to consider Zucchero an 'international' artist, but we feel that that this album will do even better at home than its two predecessors." Universal Music Italy domestic division director Marco

Zischka says.

In Italy, Zucchero's 2001 album "Shake" and 2004's "Zu & Co" shifted 600,000 and 400,000 units, respectively, Zischka says. The album should get another push with the Oct. 20 domestic release of a second single, the ballad "Occhi." The artist is due to start touring in March 2007.

Zucchero is managed by London-based Stewart Young and booked by Friends & Partners in Milan. He is published by Universal Music Publishing Italy and his own Zucchero & Fornaciari Music.

—Mark Worden

FINN'S BUSY: Despite making music for about 40 years, New Zealander Tim Finn is far from ready for retirement. During the past two years he has written, recorded and toured on an album, "Everyone Is Here," with brother Neil (former frontman of Crowded House); reformed his original band Split Enz for a brief tour of Australia;

and still found time to write and record the new solo set "Imaginary Kingdom."

The 54-year-old's energy levels are astonishing, says Clayton Doughty, international marketing manager at EMI Music Australia, who has lined up a punishing schedule of promotional work to support "Kingdom." The label issued the album Oct. 7 in New Zealand and Oct. 14 in Australia. The United Kingdom, Germany, Belgium, Luxembourg and the Netherlands follow Oct. 23.

Finn will visit all countries to support the release. "It will be a mix of on-ground promotion and album launch shows with a mix of fans and media/retail present," says Doughty, who says touring plans are being finalized for late 2006/early 2007.

Finn is published via Mushroom Music Publishing for Australia/New Zealand and Coburn Music/Ten Ten Music Group for the rest of the world.

—Steve Adams



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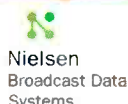
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ROCK BY MICHAEL PAOLETTA

Happily Ever 'Idol'

Hicks, Serletic Racing To Meet Deadline For Arista Debut

Taylor Hicks is more than ready for his major label close-up. In fact, the winner of the fifth season of "American Idol" has been preparing himself for just such a moment. On this early-October day, Hicks is ensconced in a Los Angeles recording studio with producer Matt Serletic. It is the pair's second recording session together. Hicks and Serletic have a major mission ahead—to create and complete an album in time for a Dec. 5 release. The as-yet-untitled disc, at this point without a confirmed lead single, is surely a priority for the powers that be at Arista. However, the label declined to comment on specifics of the marketing and promotional campaign for it.

Hicks isn't exactly starting from scratch; he already has a No. 1 Billboard Hot 100 hit to his credit with the double-A-sided single "Do I Make You Proud"/"Takin' It to the Streets." But having held off recording until the completion of an extensive run with the American Idols Live! Tour 2006, Hicks knows time is now of the essence. "I want this record to be a stocking stuffer, which is why we're putting in 13-hour days," he says. Serletic admits the work schedule is intense, but he adds that the project is moving quickly forward. He credits this to Hicks' natural talent, as well as that of the crack musicians onboard, which include drummer Curt Bisquera, bassist Lee Sklar and guitarist James Harrah.

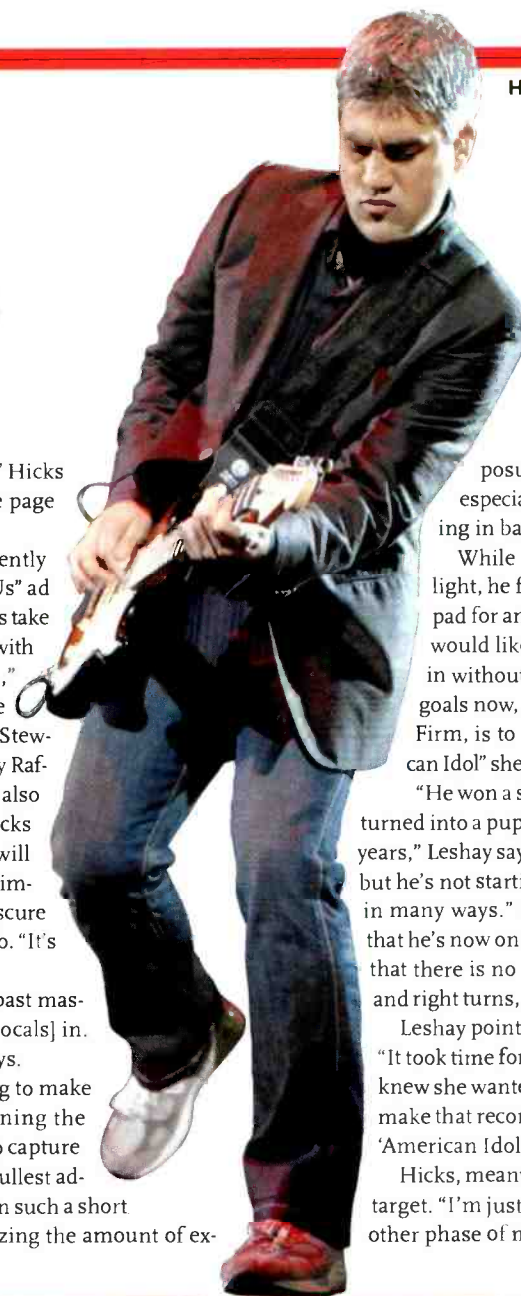
With Serletic overseeing the project, Hicks acknowledges that he is learning to let go. Of course, this in itself is a learning process for Hicks, who released two independent albums (1997's "In Your Time" and 2005's "Under the Radar") prior to his "American Idol" engagement. "Matt has stepped in so I can stop worrying about

every little detail, which is very helpful," Hicks says. "Fortunately, we are on the same page creatively and musically."

According to Hicks—who can currently be seen and heard in Ford's "Drive on Us" ad campaign—the album's sound will be his take on modern soul music. "I wanted brass with ass, and that's what will be on the album," he says. Although Ray Charles is the base root of Hicks' influences, artists like Al Stewart, Steve Winwood, Eddie Hinton, Gerry Rafferty, Sam Cooke and Marvin Gaye have also played roles in the 30-year-old's life. Hicks says one song on the album—which will focus on original material penned by himself and others—will be a cover of an obscure Charles song, recorded in Charles' studio. "It's my way of saying 'thanks,'" he says.

Serletic calls Hicks a connection to past masters. "I don't hear him phoning [the vocals] in. Take after take, he's bringing it," he says.

A major challenge for Hicks is trying to make a good record within months of winning the "American Idol" title. "I'm not trying to capture a moment, but I am using time to my fullest advantage," he says. "Dealing with fame in such a short period of time is a challenge. It's amazing the amount of ex-



posure 'American Idol' can give an artist—especially for someone like me who's been working in bars and clubs for 10 years."

While Hicks is glad to be out of the "Idol" spotlight, he fully recognizes its power as a launching pad for an entertainer today. In fact, he is aware he would likely not be in the situation he's currently in without the help of the hit TV show. One of the goals now, says Hicks' manager John Leshay of the Firm, is to have his client come out of his "American Idol" shell to become "Taylor Hicks the performer." "He won a singing contest. In the process, he almost turned into a puppet, which is the antithesis to his past 10 years," Leshay says. "He is psyched to get this opportunity, but he's not starting from ground zero. He's the anti-Idol in many ways." Leshay says he keeps reminding Hicks that he's now on the road he's always wanted to be on and that there is no need to rush. "He has time to make left and right turns, and to speed up and slow down," he says.

Leshay points to Kelly Clarkson as a perfect example. "It took time for her to come into her own," he says. "She knew she wanted to rock, but she also knew she couldn't make that record first... With Taylor, we get him off the 'American Idol' platform and onto his own platform."

Hicks, meanwhile, is keeping his eyes squarely on the target. "I'm just glad to now be moving forward with another phase of my career." *****

The Best Of The Rest

What's New With Notable 'Idol' Contestants

Taylor Hicks is not the only "American Idol" graduate keeping busy these days. Consider these other show contestants:

KIMBERLEY LOCKE

Locke's sophomore album, "Based on a True Story," is scheduled to arrive in March via Curb. It will be preceded in January by the single "Change." In late summer, the label released the track "Supawoman" to adult R&B radio. It tanked. In the coming weeks, Curb will service radio with Locke's holiday single "Jingle Bells." If it repeats the success of her 2005 holiday jam, "Up on the Housatop," it will soon be sitting pretty atop Billboard's Adult Contemporary chart. Until then, Locke, a former Lane Bryant spokeswoman, can be seen on "MTV's Little Talent Show," where she is a judge.

RUBEN STUDDARD

J Records released the third album from the Grammy Award-nominated Studdard Oct. 17. "The Return" is the more mainstream follow-up to Studdard's 2003 debut, "Soulful," following his 2004 gospel effort "I Need an Angel." Lead single "Change Me" is top 10 on the Adult R&B Airplay chart.

FANTASIA

The singer's as-yet-untitled second album for J Records is scheduled to arrive Dec. 5. Although the label is tight-lipped on details, the album

will reportedly feature contributions from OutKast's Big Boi, Gnarls Barkley's Cee-Lo Green, songwriter Diane Warren and producer Swizz Beatz. Earlier this year, Fantasia played herself in Lifetime Network's original movie, "The Fantasia Barrino Story: Life Is Not a Fairy Tale."

KELLY CLARKSON

Clarkson is in the studio working on her third album for RCA, expected sometime next year. And following in the footsteps of 50 Cent, Clarkson is featured in a new campaign for Glacéau vitaminwater, which invited the singer to co-create a limited-edition label for its focus flavor. The partnership includes Clarkson-fueled ads.

KATHARINE MCPHEE

Season five runner-up McPhee scored earlier this year with the double-A-sided single, "Over the Rainbow"/"My Destiny," which debuted at No. 2 on the Hot 100 Singles Sales chart. Now, McPhee—a spokeswoman for beauty care company Sexy Hair—is gearing up for the Nov. 28 release of her still-untitled debut album on 19 Recordings/RCA. Surrounding the album's street date, McPhee will perform on numerous TV shows, including "Live With Regis and Kelly."

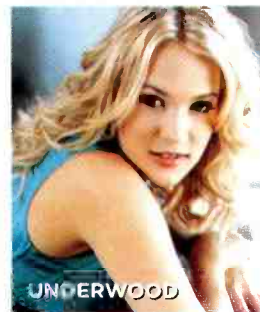
MARIO VAZQUEZ

Vazquez is known to many as the contestant who voluntarily withdrew from last year's competition when he reached the top 12. Arista issued his self-

untitled debut Sept. 26. It bowed at No. 80 on The Billboard 200, although lead single "Gallery" is top 15 at mainstream top 40 radio. Prior to the album's release, Vazquez headlined Teen People's back-to-school Rock 'N Shop Mall Tour.

CARRIE UNDERWOOD

Underwood is causing a commotion with her new single, the potent "Before He Cheats" and its feisty video. The track is the latest single culled from the artist's 2005 Arista Nashville debut, the triple-platinum, chart-topping "Some Hearts." Underwood, who hails from Checotah, Okla., can also be seen in the Oklahoma Library Assn.'s "Read Y'All" literacy campaign.



BO BICE

RCA artist Bice remains on the road in support of his 2005 album, "The Real Thing," which debuted at No. 4 on The Billboard 200. While fans await a follow-up album (next year, perhaps), they can hear Bice in a current ad campaign for the Monopoly Here and Now board game. For this multiplatform campaign, Bice sings a rockin' cover of the Chambers Brothers'

1968 hit "Time Has Come Today." Like it? It's available at iTunes.

CLAY AIKEN

Aiken is promoting his just-released RCA album, "A Thousand Different Ways," through the end of the year, with numerous TV appearances slated. First single "Without You" was just sent to AC radio. He commences a holiday tour Dec. 1, followed by the A Thousand Different Ways trek next year. Earlier this month the album debuted at No. 2 on The Billboard 200.

KELLIE PICKLER

Season five finalist Pickler is signed to Nashville-based BNA Records, which issues her debut album, "Small Town Girl," Oct. 31. The set finds the singer working with producer Blake Chancey. Pickler co-penned lead single "Red High Heels," which is No. 38 on the Hot Country Songs chart.

CHRIS DAUGHTRY

Daughtry, who finished in fourth place during season five, will see his debut album arrive Nov. 21 via 19 Recordings/RCA. Producer Howard Benson (All-American Rejects, My Chemical Romance) is helming the set, which will feature songs penned by Daughtry as well as co-writes with Brad Arnold (3 Doors Down), Carl Bell (Fuel) and others. In June, Daughtry's cover of Bon Jovi's "Wanted Dead or Alive" entered The Billboard Hot 100 at No. 43. —MP

6 QUESTIONS with OLIVIA NEWTON-JOHN by CHUCK TAYLOR

Since her first U.S. hit in 1971, Olivia Newton-John has maintained standing as a beloved artist across a demographic swath that is practically unparalleled. A staple at country, pop, AC and dance, she has logged more than 40 songs on The Billboard Hot 100. Her new "Grace & Gratitude"—Newton-John's 30th album—available exclusively at Walgreens, is her way of trying to return the favor.

"Grace & Gratitude" is beautiful, serene, accepting. Please explain the concept, why the time was right and what you hope listeners will gain from it.

I really made this for myself as a journey of healing, and I feel that in doing so maybe I can help other people who have gone through something difficult as well. I had a difficult year, so [producer/co-writer] Amy Sky and I got together and both had ideas . . . In five days we wrote seven songs. If you asked me where they came from now, we can't even imagine how we did it, but it just flowed through us.

And the title?

The title came from the idea that no matter what you've gone through, if you have gratitude for something, it creates a feeling of well-being, it always makes you feel good to thank whatever it is that you want to thank: the universe, the planet, the god you believe in.

The disc is an exclusive with Walgreens, where you also have a new line of women's wellness products. How did the alliance come about?

I met with Walgreens, because they were interested in my Olivia Breast Health Kit and Olivia Breast Health Dietary Supplement, and I had the idea that we should put them together with the CD—that music is part of the healing and the wellness. I went to the Walgreens offices at 9 in the morning with my computer, under fluorescent lights and sang with a track to the head of the company . . . He got together the head of the music department and the women's health department and said, "I don't know how you're going to make this happen, but do."

The breast health exam kit is designed to help women find lumps more easily. It's like a magnifying glass for your fingers, so if you have any changes whatsoever it will show the lumps much more easily. We're giving 10% of the profits to the Y-Me Breast Cancer Organization and the City of Hope, which is another reason Walgreens is partnering

with me, because they're also giving money.

So you've been entertaining for more than 35 years. What keeps it rewarding, and what do you most enjoy now?

I love the writing and the creative part of the process. It's such a rush when you're writing a song, and I get to use my brain. I also really enjoy the recording process. And now I like the touring. I've learned to let go of a lot of the fear . . . A few times I've thought of retiring and I think, "OK, what would I do that I like better?" I couldn't think of anything. What an amazing position to be in.

Everyone has a favorite Elton John or Beach Boys song—and a favorite Olivia song. What is yours?

Oh, there are many that bring back a memory or a feeling. I never tire of performing "I Honestly Love You," because every night I find something new in that song; it's such an amazing lyric and melody.

John Farrar wrote so many great songs that are all spiritual and haunting in their own way. His melodies are beautiful, and they go to unexpected places and they're so timeless. There are some more obscure songs of his like "Suspended in Time" and "Falling" that are incredible. And "Suddenly." He was very deep, Mr. Farrar. Stevie Nicks also wrote me great songs.

Looking over all of it, do you have a prized memory that stands above all others?

There are so many, of course. Singing with Cliff Richard on television in the early days, the Sydney Olympics where I sang with John Farnham. But overall, "Grease" was the most fun in every area: It was a blast to make, the music is great, and people still seem to love those songs.

The whole "Grease" experience was magical. That was a gift. . . .

For the full interview with Olivia Newton-John, go to billboard.com.



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Yin And Yang

Howard Stern Helps Trent Tomlinson's Spiritual Struggle Sell

The number of country artists who have appeared on Howard Stern's radio show is small. Willie Nelson has, and so have the Dixie Chicks, and then there was, uh, no, I guess that's about it. Add rising country star Trent Tomlinson to that short but impressive list.

A native of Kennett, Mo.—also the hometown of Sheryl Crow—Tomlinson scored with his first single, "Drunker Than Me," a based-in-fact, humorous ode to a woman who drank more than he did on a date.

While the song peaked at No. 19 on Billboard's Hot Country Songs chart, it received enough airplay to be heard by Andrea Ownbey, a former stripper who holds the dubious distinction of being known as "Miss Howard Stern." Stern and his crew be-

came aware of Tomlinson's single when Ownbey sang it at a karaoke contest.

When Tomlinson heard about Ownbey's performance, he offered to travel to New York to sing a duet with her on Stern's show.

The Sirius Satellite Radio appearance was a success. Tomlinson says Stern was "a class act. We really hit it off," he says. "It was like we were two peas in a pod."

Following the July appearance, sales of his Lyric Street debut, "Country Is My Rock," shot up more than 50%. Coupled with the airplay of his current single "One Wing in the Fire"—which he wrote about his father—sales have remained steady ever since. The single is No. 26 on the Hot Country

Songs chart.

Tomlinson's father, Don, is a former college basketball star who was drafted by the NBA's Cleveland Cavaliers before knee surgery knocked him out. He was also a basketball coach and biology teacher at Kennett High School. His problems with alcohol inspired "One Wing in the Fire."

"He was a good guy," Tomlinson says of his father, who is still living. "In the eyes of our town he was a great guy. But none of those people knew what kind of guy he was when he'd had alcohol and came home."

Although the younger Tomlinson resented his father's behavior at the time, he later forgave him. "Once I got thinking about heaven and hell, I realized what would heaven be

without being able to see my dad there? So I wrote this song pleading to God for my dad to go to heaven."

When Tomlinson played the song at Nashville's famed Bluebird Cafe one night, his father was in the audience. "He gave me a one-man standing ovation," Tomlinson says. "It was awesome."

The song became a bridge between the two men. "We have a better relationship now than we've ever had," Tomlinson says. And while he initially worried about airing his family's dirty laundry by recording the song, he decided, "It's my life."

In fact, Tomlinson says that it wasn't until he started writing

about his own life experiences that his songs began to connect with people.

"How can you expect someone to believe and buy what you're doing unless you believe it yourself?" he asks. "There's a lot of things I don't know about, but what I do know about is my life."

WGSQ Cookeville, Tenn., PD/morning man Gator Harrison hears real life in Tomlinson's album. "There's a spiritual struggle—a good vs. evil heart in his music," he says. "We can all identify with trying to live right, while sometimes falling left."

The yin and the yang of "Drunker Than Me" ("I can't be

with a woman, baby, who gets drunker than me") and "One Wing in the Fire" ("He's an angel with no halo and one wing in the fire") typifies Tomlinson's album, which alternates between rousing rockers and thoughtful ballads. He wrote or co-wrote all 11 songs on the record.

Meanwhile, Tomlinson is the best-selling solo country artist debut this year to date, according to Nielsen SoundScan, with 87,000 sold. In addition, he recently scored a major cut with "Why Can't I Leave Her Alone," a song he co-wrote intending to record himself. He was beaten to the punch by George Strait. ...



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

Soul Survivor

Monica Transcends Tragedy With Chart-Topping New Album

When you're already considered an R&B veteran at only 26, how do you maintain your competitive edge among the newcomers now ruling the roost? If you're Monica, you just keep pushing.

"I take the same approach in music as I do in life," says the Atlanta native, who endured a rough period during the year 2000, when her cousin, grandmother and then-boyfriend all died within a few months of each other.

"So many things have happened to me, but I've stayed true to who I am in a very fickle business," she adds. "I'm also not afraid to try different things. That's what keeps me going."

And that resulted in Monica claiming her first No. 1 debut on Billboard's Top R&B/Hip-Hop Albums chart the week of Oct. 21. "The Makings of Me" (J Records), her fourth album, landed at No. 8 that week on The Billboard 200, selling 93,000 copies. Powering the album's No. 1 R&B ascent: "Everytime Tha Beat Drop," the beat-heavy, top 20 Hot R&B/Hip-Hop Songs collaboration with ATL brethren Dem Franchize Boyz and producer Jermaine Dupri.

In addition to Monica's fun side, "The Makings of Me" is inspired by various real-life situations the singer and new mom (to son Rodney) has encountered in the time since 2003's "After the Storm" (which debuted at No. 1 on The Billboard 200 with 186,000 copies sold). A cheating boyfriend (the Underdogs-produced "Sideline Ho") and Monica's recovery following the suicide of her boyfriend (the Dupri-produced "Get Away") are among the experiences she explores.

Her keep-the-music-honest approach has been instrumental in crafting a career that dates back to 1995. Discovered at 13 by producer Dallas Austin at a local talent show, Monica (last name Arnold) scored back-to-back No. 1 R&B singles just two years



later: "Don't Take It Personal (Just One of Dem Days)" followed by "Before You Walk Out of My Life." Both songs appeared on her debut album, "Miss Thang," which peaked at No. 36 on The Billboard 200.

That was followed by "The Boy Is Mine," which yielded the R&B/pop hits "Angel of Mine," "The First Night" and the Grammy Award-winning title track duet with Brandy. Additional credits include "For You I Will" from the "Space Jam" movie soundtrack.

"A Dozen Roses," a love song produced by Missy Elliott, is being ramped up as the second single from "The Makings of Me." During a recent promotional tour to Los Angeles, where she appeared on various TV programs including "The Ellen DeGeneres Show," Monica also filmed the "Roses" video with director Chris Robinson.

As for competing against such newcomers as Ciara, Monica isn't worried.

"Ciara having a great record won't get in the way of 'A Dozen Roses,'" she says. "There's room for all of us. We all do better when we motivate each other."

A prime example, she notes, was when she and Brandy recorded "The Boy Is Mine."

"She and I had never won a Grammy until we came together," Monica says. "So that right there validates my point."

So do she and Brandy plan to record together again?

"I love Brandy to death," Monica says. "We've reconnected and gotten together with the kids. But we wouldn't do another record. That's been done." ...

HIP-HOP BY BRIAN GARRITY

Pint-Sized Rhymes

U.K. Rapper Lady Sovereign Making A Splash Across The Atlantic

Lady Sovereign feels like an idiot.

It's August 2005 and the U.K. hip-hop sensation (born Louise Harman) is standing in the New York office of Def Jam Records president Sean "Jay-Z" Carter. Jay-Z wants to sign her to the label. But first he needs her to give an impromptu performance for the other executives in the room. In Sov's words: "He says, 'Can you spit me some lyrics a cappella?'"

The request is causing her all sorts of anxiety.

For starters, she's facing a tough crowd. Jay-Z would be an intimidating enough audience by himself, but he's just one of many music industry heavyweights in attendance. Island Def Jam Music Group chairman/CEO Antonio "L.A." Reid and Usher, one of Reid's most successful artists from his days at BMG, are there, too.

Then there's the matter of Sov's outfit. Hailing from London's Chalkhill Estates housing development, she's wearing a cartoonishly oversized shirt and her hair is pulled into a side ponytail—a look that most American audiences haven't seen since the days of Sporty Spice from the Spice Girls. It's her trademark garb, but she's suddenly feeling self-conscious about her fashion in front of a group of men known almost as well for their style as for their musical talents.

And to top things off, she doesn't want to perform a cappella. She wants a beat to freestyle over.

Jay-Z gamely offers her a Kanye West beat. There's just one problem: She doesn't like it. They finally settle on a Ludacris beat.

The performance is so good that within an hour of leaving the meeting, Def Jam executives are on the phone offering her a contract. But looking back on that day now more than a year later, the 20-year-old Sov winces at the thought of how out of place she felt. "I didn't know what was going on. I felt like a clown for hire," she says.

But being a fish-out-of-water is something she's getting used to. To be sure, there's no one else quite like her on the Def Jam roster—British, female and not particularly focused on American hip-hop.

Her U.S. fan base is rooted in the Internet-savvy indie rock community (she claims more than 56,000-plus friends and 1.6 million music listeners through MySpace). During the last year, she's performed in front of festival crowds at Lollapalooza, Coachella and Bumbershoot, and graced the covers of tastemaker magazines like *The Fader*, *Urb* and *ID*.

And Sov is just as apt to listen to grime, jungle, drum'n'bass or punk, as she is Dirty South hip-hop. "I was more into hip-hop years ago," she admits. "I'm not saying I'm not into it now. But I don't listen to it as much as I used to."

No matter. Def Jam executives think they have

a pop star on their hands with the pint-sized artist Jay-Z refers to as "Mighty Mouse." Her full-length debut, "Public Warning," drops Oct. 31, and she's already showing signs of broad appeal. Verizon Wireless recently featured her and the lead single from the album, "Love Me or Hate Me," in a TV campaign promoting its new Chocolate music phone. The wacky video, in which the rapper annoys everybody in her neighborhood simply by being herself, is No. 1 on MTV's "TRL," and top 40 radio is starting to embrace the track.

Her debut EP, "Vertically Challenged," has scanned more than 20,000 units since its release via Chicago indie Chocolate Industries in November 2005. Adam Lowenberg, senior VP of marketing for Def Jam, says the next step is crossing her over to a bigger

pop audience. To be sure, there have been plenty of heavily hyped U.K. rap acts in recent years that haven't connected with U.S. audiences en masse—the Streets, Dizzee Rascal, M.I.A. and Ms. Dynamite among them.

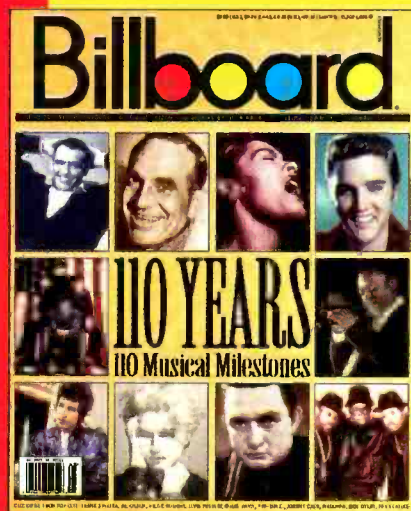
Def Jam is attempting to get over that hurdle with Sov by going after a female demographic. "Everything that we are doing from a marketing level is really targeted toward young females," Lowenberg says. To that end, Def Jam is running promotions through women's catalog clothier Alloy, AOL's Instant Messenger and social networking site Facebook. The label is also running mall-based street marketing campaigns—filling shopping centers with hoards of reps dressed in Adidas track suits and Lady Sovereign masks.



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ROCK BY JONATHAN COHEN

Death Or 'Glory'

Say Anything And Its Enigmatic Singer Convert The Kids

It is a dreary October night in New York, with wind gusting and rain pouring. But that hasn't stopped hundreds of teenagers from forming a line a city block long outside Irving Plaza an hour before doors open. The subject of their affection? Up-and-coming rock act Say Anything, led by enigmatic 22-year-old Max Bemis.

Bemis' struggle with bipolar disorder nearly derailed Say Anything's debut, "... Is a Real Boy," from finding a mainstream audience. The set, nominally a concept album based around a self-involved rock singer, was released in August 2004 and sold 21,000 copies on the indie Doghouse label, according to Nielsen SoundScan. Majors began predictably sniffing around.

"Max and I were always very open with each other about where we wanted things to go for the next step," Doghouse president Dirk Hemsath says. "If he would have said, 'I want to stay on Doghouse,' I would have been fine with that. But he said he wanted to try and take it to the next level."

The label opted to license the

album to J Records, this time with a seven-song bonus disc, for a planned October 2005 reissue. But Bemis required hospitalization to deal with his health, forcing the J version to be pushed back until late February while the band's rabid fan base grinded its collective teeth. To the relief of all parties, the frontman has returned just as Say Anything is enjoying its first MTV airplay and its maiden entry on Billboard's Modern Rock chart.

At the Irving Plaza show, the kickoff date of a North American tour, the audience frequently drowned Bemis out, bellowing back his lyrics (sample line: "I called her on the phone and she touched herself") with true fervor and moshing to the faster songs. On several occasions, his six-piece band left him alone on-stage with an acoustic guitar, conjuring an intimacy in the vein of Dashboard Confessional, with which Say Anything toured this summer.

"For the first time on that tour, they had to try to win over people there to see a singer/songwriter show," says RCA Music Group VP of A&R/marketing Matt Shay, who

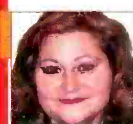
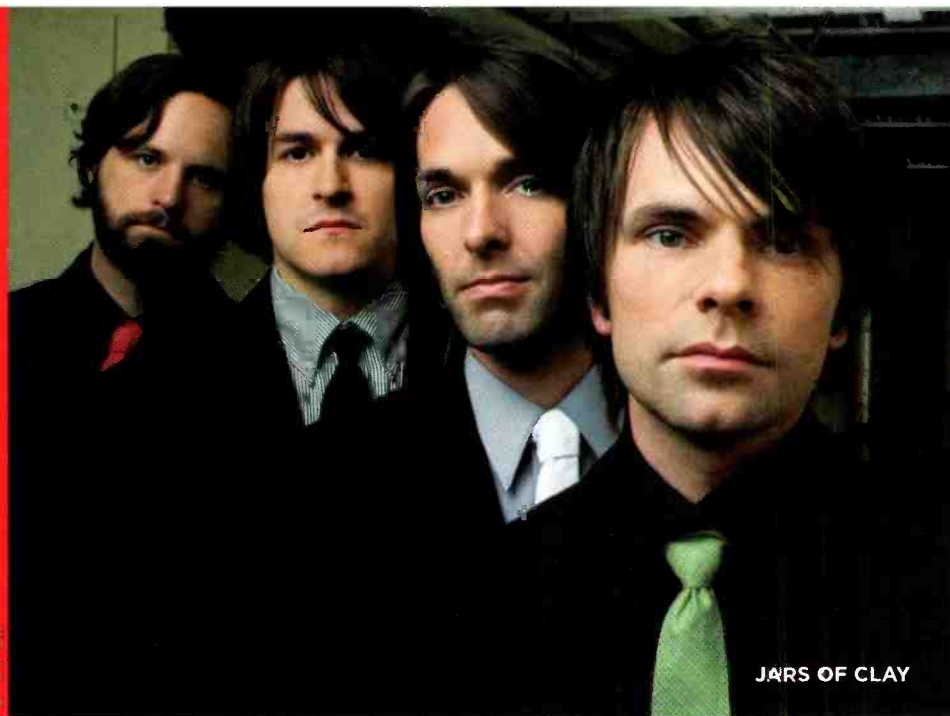
oversees the band for J. "They did win over a lot of new fans. It was also important to show the diversity of where Max can go in his career. His songs take a million different directions. That is why some people compare him to Beck—he is a mad scientist."

The J version of "... Is a Real Boy" has shifted 71,000 copies so far, spurred by the single "Alive With the Glory of Love," which reaches a new peak of No. 30 in its ninth week on Modern Rock. The band has also just scored placement in MTV's coveted "Discover and Download" initiative.

"We got immediate reactions as soon as we started playing it," says Nikki Alexander, MD of WEQX Albany, N.Y. "It had top five phones for at least two weeks. We're still playing it, and it's still getting a lot of phones and requests."

Say Anything will play headlining dates through late November, followed by some support slots with My Chemical Romance and radio station-sponsored shows. Bemis admits that because the album is now nearly 2 years old, he's compiled a host of material for Say Anything's next project, which he will begin recording in the spring. But for now, he's happy to balance promoting "... Is a Real Boy" alongside his desire to press forward.

"I'm pulling it off, because the things that are happening are so amazing, so it's not like we're pushing and pushing for something that's not really happening," he says. "At the same time I'm trying to write new material, we keep getting handed these amazing opportunities. It's a really positive thing all around. It's hard to believe." ♦♦♦



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Revealing The Whole Person

Jars Of Clay Explores The Monsters Hidden Inside Good People

An onslaught of great new releases has hit the market this fall, and Provident Music Group is definitely contributing its share. The new Michael W. Smith record, due Nov. 7, has Christian retailers salivating and banking on a green Christmas. There's also the wonderful new Third Day album, "Christmas Offerings," that streeted Oct. 10. There are also new sets from singer/songwriter Bebo Norman and teen rocker Krystal Meyers.

One of the most intriguing new rock albums is Jars of Clay's Essential Records disc "Good Monsters," which hit No. 3 on Billboard's Top Christian Albums chart. The "Good Monsters" concept came from the band members wrestling with their own humanity and seeing others do the same.

"Growing up it always seemed like [there] were the things you had to hide—the deepest, darkest parts of who we are, the things that you never want to let surface," lead vocalist Dan Haseltine says. "It's hard to be comfortable with those things and accept them as part of a whole person. 'Good Monsters' is about being comfortable with the idea that we're both very good people and incredible monsters. That's what a lot of the songs contend with."

Jars of Clay launched originally in the Christian market, then crossed over to mainstream success with the 1995 hit "Flood." Since then the band has been among the groups that have soldiered on under expectations from Christian fans wanting them to sing about their faith and mainstream audiences looking for compelling rock music that doesn't preach. The band seems to have come to terms with that quandary on "Good Monsters."

"We've discovered that there are tensions that exist in our lives with our families, with our occupation, with our calling, with our purpose. In our music we found the freedom to write about the tension and not to describe it away, but just allow it to be," says Stephen Mason, who along with Haseltine, Matt Odmark and Charlie Lowell make up Jars of Clay. "At this point in life,

we find it OK not to try to unpack the mystery completely of what we believe and why we are here and why we have a voice."

Haseltine adds: "We decided as a band that we didn't want to be the voice of the church. Nobody put that title on us, but at times it felt it was pushed on us."

"When you get up onstage, you've got a guitar, you sing and all of a sudden you have an opinion that tends to carry more weight," he says. "And when you're in the Christian community, what you say has to represent the entire group. It's really hard to write transparently or honestly about struggles or frustrations when you feel like you're representing the opinion of a group of people instead of one person. I just felt that would be really almost impossible with this record. I wanted to make sure that we just spoke honestly and didn't feel the pressure to have to speak for everyone, but only speak for ourselves. It allowed this record to be more honest."

KRYSTAL CLEAR: In September, Essential Records released "Dying for a Heart," the sophomore set from 17-year-old singer/songwriter Krystal Meyers. She got her first break as a high school freshman when a song she wrote appeared on a camp compilation CD and generated enough buzz to attract label interest. That song, "Anticonformity," became her breakthrough in the United States. Then last spring it became an unexpected hit in Japan and she knocked the Red Hot Chili Peppers out of the top slot on the Japanese pop chart.

"I can't believe people recognize me in Japan," says the Orange County, Calif., native who now makes her home outside Nashville. "I enjoy being there, and the fact that I have that opportunity, I want to grab that and totally run with it."

Plans call for Meyers to return to Japan next month, her third trip this year. Sources at the label say there are also plans to work Meyers' music in other international markets as well. ♦♦♦



SAY ANYTHING

REVIEWS

SPOTLIGHTS

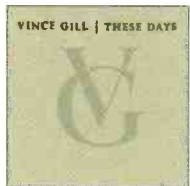
Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



JOHN LEGEND
Once Again
Producers: *various*
G.O.O.D. Music/
Columbia/Sony Urban
Release Date: Oct. 24
John Legend cranks the classic dial way up

on sophomore effort "Once Again," a timeless, feel-good album that could easily slide into your papa's Sam Cooke and Percy Sledge collections, yet still sounds contemporary. This time around, the singer blends sandy vocals with dreamy background "oohs" and blissful keys, trumpets and flutes that enhance the old-school feel. On the Will.i.am-produced lead single, "Save Room," he aches for tender moments with a partner, while "Stereo" takes a witty jab at gold-digging groupies and the endlessly catchy "P.D.A. (We Just Don't Care)" salutes public affection. Though Legend drastically trims the hip-hop edge that infused his superb debut, "Get Lifted," he makes room for his adulterous guilty pleasures ("Again") alongside whistle-worthy numbers ("Maxine") and '70s-style grooves ("Slow Dance") that ooze sophisticated charm.—*CH*



VINCE GILL
These Days
Producers: *Vince Gill,*
John Hobbs, Justin
Niebank
MCA Nashville
Release Date: Oct. 17
Vince Gill has added

his golden guitar and tenor voice to innumerable country projects, and noncountry acts ranging from Barbra Streisand to the Chieftains frequently come

calling. So it's no surprise that when Gill approached some of his favorites to appear on this remarkable four-disc set, everyone from Sheryl Crow, Del McCoury and Bonnie Raitt came running. Ranging from traditional country and bluegrass to jazz and rock, the package has four distinct components—"Workin' On a Big Chill: The Rockin' Record," "The Reason Why: The Groovy Record," "Some Things Never Get Old: The Country & Western Record" and "Little Brother: The Acoustic Record"—and Gill had a hand in writing all 43 tracks. There's a lot to love here and picking a favorite is nearly impossible, but Gill's duet with Diana Krall on "Faint of Heart" evokes images of an intimate performance in a dark, smoky bar that draws the listener right in.—*KT*



GEORGE BENSON & AL JARREAU
Givin' It Up
Producer: *John Burk*
Monster Music/
Concord
Release Date: Oct. 24
George Benson and Al

Jarreau together on record for the first time is enough to make "Givin' It Up" a bona fide event. But they make it even better with a cast that includes Herbie Hancock, Paul McCartney (a gospel-flavored arrangement of Sam Cooke's "Bring It On Home to Me") and Jill Scott. The overall feel is of two virtuosos setting up in a nightclub and just having a good time with friends. But Benson and Jarreau push each other plenty, inventing new versions of their respective hits "Breezin'" and "Morning," and crafting vocal melodies for Miles Davis' "Tutu." Superstar collaborations are risky, but this delivers far more than the sum of its parts.—*GG*

SINGLES



JAY-Z Show Me What You Got (3:44)
Producer: *Just Blaze*
Writers: *various*
Publisher: *not listed*
Roc-a-Fella/Def Jam
"Jay-Z can do better" has been the con-

sensus about the rapper's comeback single, "Show Me What You Got," from forthcoming "Kingdom Come." But the record is intended to whet appetites, and that it has done—it leaked online earlier this month, and urban radio went berserk. Clearly, Jay-Z could have released an awful single to the same fanfare, but this one is decent, its sonic appeal increasing as you up the volume. It is also more musical than his other affairs, but not his best lyrics by any stretch. The mighty horns—a sample of Public Enemy's "Show Em Whatcha Got"—outshine his lack-luster rhymes and worn-out Michael Jordan references. He is facing the same fate if this album fails to deliver. Now show us what else you got.—*CH*



THE WRECKERS
My, Oh My (3:27)
Producer: *Paul Worley*
Writers: *M. Branch,*
W. Kirkpatrick, J. Leo,
J. Harp
Publishers: *various*
Maverick/Warner Bros.

Singer/songwriter Michelle Branch may have distinguished herself as a pop rocker, but with the Wreckers it sounds as if she has found a second vocation as a honky-tonk angel. Teaming with backup singer/co-writer Jessica Harp to form the duo was a stroke of genius. Their debut single, "Leave the Pieces," was a No. 1 country hit, and this vivacious number about how times have changed also has the potential to touch the top. The vocals are buoyant, and the lyric is a winner as it recalls the days when "songs were long and gas was cheap/No cell phones and water was free." The Wreckers sound authentically country as dirt, yet somehow knowingly sophisticated. Not since the Judds hit in the '80s has a female country act blown in with such a fresh, vibrant sound.—*DEP*

ALBUMS

POP

ROBBIE WILLIAMS
Rudebox
Producers: *various*
EMI

Release Date: Oct. 23
(*United Kingdom*)

▶ Robbie Williams—a No. 1 artist everywhere except the United States—usually delivers exactly what his fans (and record company) expect, but on his seventh solo album he was supposed to abandon his pop heartland in favor of edgy electronica. A barrage of hip producers (Mark Ronson, William Orbit) and collaborators (Lily Allen, Pet Shop Boys) are duly wheeled out. But fan-boy covers of the Human League ("Louise") and Lewis Taylor ("Lovelight"), plus Williams' inherent cheesiness, mean this is a long way off from his equivalent to "Kid A"—a point he makes himself on a hidden track: "What did you expect? Radiohead? This is pop, dickhead!" Consequently, things hover uneasily somewhere between wholesale reinvention and mere superstar vanity project. Embarrassment is just avoided, but expect sales to cool regardless.—*MS*

BROOKE HOGAN
Undiscovered

Producers: *Scott Storch,*
Cecile Barker
SoBe Entertainment

Release Date: Oct. 24

The reign of the teenage pop princess—grinding, posing and speak-singing her way onto the charts—has stretched an unimaginable eight years, if you start counting at "...Baby One More Time." But Brooke Hogan's debut confirms that producers are definitely out of ideas. Scott Storch dresses up her chirpy, ultra-light alto with the crunchy beats and ethnic flourishes that made his Beyoncé tracks work. But because Hogan has nothing of her own to add, what results is midlevel mimicry. "Next Time" sounds just like "Naughty Girl"; "My Space" is Ciara's "1, 2 Step"; "My Number" is part Ol' Dirty Bastard, part Shakira's "Hips Don't Lie." Other tracks have hints of Danity Kane and Hilary Duff, Nelly Furtado and Avril

Lavigne, JoJo and Selena. You spend so much time ID'ing the references that you forget to listen to what you're listening to.—*KM*

COUNTRY

ALABAMA
Songs of Inspiration
Producer: *Randy Owen*
RCA

Release Date: Oct. 24

▶ Probably the only question surrounding Alabama's first album in more than five years is how many multiples of platinum it will move. Randy Owen and the band's trademark vocal sound is intact and tight as ever, and a consummately conceived production, both sweet and spirited, yields a perfect balance of classic and contemporary. Owen's two originals stand solid amid a veritable forest of evergreens ("Rock of Ages," "In the Sweet By and By," "Amazing Grace"). With more than a few roots in Southern gospel proudly showing, particularly legend Ralph Stanley's "I Am the Man Thomas" and the Isaacs' angelic vocals on "I Need Thee," Alabama has never sounded more at home.—*GE*

ROCK

JEREMY ENIGK
World Waits

Producers: *Jeremy Enigk,*
Josh Myer
Lewis Hollow/Reincarnate
Music

Release Date: Oct. 17

▶ A decade on from the orchestral pop of his cult classic solo debut, "Return of the Frog Queen," Sunny Day Real Estate/Fire Theft frontman Jeremy Enigk returns with a more rock-driven, painstakingly produced follow-up in "World Waits." Enigk's vocals here are as translucent as ever. His voice shines on the choruses of such songs as the lofty, glimmering "Been Here Before" and the smooth, ambient "Canons." Taking cues from, of all people, Billy Idol, "City Tonight" is dark and eerie, propelled by synths and a steady drum beat. At times, Enigk is too pretty for his own good ("Wayward Love," "Dare a Smile"), and there's nothing as charmingly quirky as the "Frog

Queen" material. But the gorgeous, piano-led "Burn" finds Enigk at his melodic best, closing the album with the kind of heart-tugging sincerity he still delivers so expertly.—*JM*

BADLY DRAWN BOY
Born in the U.K.

Producer: *Nick Franglen*
Astralwerks

Release Date: Oct. 17

On the melodramatic, mildly hippie-drippy intro to "Born in the U.K.," Badly Drawn Boy flashes the two emotional and musical personalities we'll encounter throughout the album—one's a dreary bloke who doesn't know who he is and is sort of lost, but can still see light and hope. The other is a little more overcast and disappointed in the world. That tightrope walk between cheer and sorrow is at the core of "Born in the U.K.," which seems to only delve into the artist's actual youth and heritage for one, albeit great and nicely nostalgic, track. The earlier third of the album almost thrillingly recalls David Bowie, Peter Murphy and even rock operas. But afterward, "Born" loses its focus amid unabashed nods to Burt Bacharach and songs that are just not done yet, despite smart tempo changes and pretty melodies.—*WO*

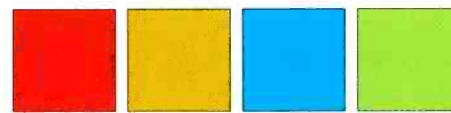
PAUL STANLEY
Live to Win

Producer: *Paul Stanley*
New Door/Universal

Release Date: Oct. 24

▶ It took 25 years, but Kiss frontman hands over a second solo set packed with awesomely anachronistic arena rock anthems. It's refreshing to hear him rhyme "see you" with "déjà vu" on the tear-stained "Wake Up Screaming," which sounds like a steroidified mix of Kelly Clarkson and Alice Cooper circa 1989. His vocal abilities are undiminished, but hyperconstructed power ballads like "Everytime I See You Around" and "Second to None" feel a little too generic. The presence of co-writers Desmond Child and Andreas Carlsson is felt in **continued on >>p80**

REVIEWS



SINGLES

from >>p79

every soaring, over-produced hook. Still, kudos to Stanley for channeling his nostalgia into 10 fun and fist-pumping tracks instead of launching a reality show to produce them.—SP

R&B

SHAREEFA Point of No Return

Producers: *various*
Disturbing Tha Peace/
Def Jam

Release Date: Oct. 24

▶ Shareefa wears her heart on more than just her sleeve on this intimate debut. As a teen, the troubled vocalist got mixed up with the wrong crowd, eventually landing in prison. But luckily, she turns those unfortunate events into candidly gripping tales about treacherous men ("U Told Me") and vindictive females ("Phony") while exposing her own vulnerabilities ("Butterfly"). Those resentment-filled cuts are offset by life-pondering songs like "No One Said" and "How Good Love Feels," where her squeaky voice-cracks make for good storytelling. Elsewhere, she takes charge on foot-stomping lead single "Need a Boss," featuring *Disturbing Tha Peace* honcho Ludacris, and "Cry No More," both produced by Rodney Jerkins. With this mix of hard and soft joints, the singer offers an openness that should lure fans.—CH

artists. Although there's nothing quite as beautiful as "Iambic 9 Poetry" from 2004's "Ultravisitor" or as subversively catchy as "My Red Hot Car" from 2001's "Go Plastic," the new set goes just far enough beyond the call of duty to warrant repeat listens. "Hello Meow" and "Welcome to Europe" are the kind of melodious, Kraftwerk-on-speed cuts that Squarepusher fans love, while "Theme From Sprite" and "Bubble Life" effortlessly incorporate real instrumentation into Jenkinson's digital predilections. The noodly "Circlewave 2" sounds like a Tortoise throwaway, and 11-minute noise collage "Orient Orange" isn't very pleasant, but the intense, hyper-speed workout "The Modern Bass Guitar" proves Jenkinson's unique flavor of techno still has bite.—JC

WORLD

TARTIT Abacabok

Producers: *Vincent Kenis,*
Michel Winter
Crammed Discs

Release Date: Oct. 24

▶ Many world music fans are familiar with the Tuareg (also called Kel Tamashek) group Tinariwen, which blew in from the Malian Sahara in 2001. The Tuareg—a nomadic people with a history of conflict with the Malian government—also generated Tartit, debuting here with "Abacabok." Its music, dubbed Tishoumaren (music of the jobless), is more elemental than that of Tinariwen, relying more exclusively on the tinde drum, tehardent lute and some electric guitar. Female vocalists are also prominent in the Tartit sound, which is a sparse bit of exoticism that immediately brings to mind the spellbinding vibe of Gnawa

trance music. The most basic example of their particular Tishoumaren, "Achachore I Chachare Akale," is simply voices, drum and njarka, yet it's quite captivating. More elaborate arrangements, such as "Tabey Tarate" and "Chargouba," are equally intriguing.—PVV

DVD

JEFF TWEEDY Sunken Treasure

Directors: *Christoph Green,*
Brendan Canty
Nonesuch

Release Date: Oct. 24

▶ If Jeff Tweedy's Wilco lyrics often seem inscrutable, his between-song banter at the 2006 solo acoustic shows chronicled on "Sunken Treasure" is truly a revelation. Whether politely declining pot thrown onstage ("I went to rehab, sir. It was in all the papers," he jokes), psycho-analyzing song requests or throwing a self-described "hissy fit" over loud talking in the audience, Tweedy lays himself refreshingly bare. Then there's the music, a mix of reinvention (a finger-picked "Sunken Treasure," a spartan "Theologians") and crowd-pleasing takes on "Airline to Heaven" and "A Shot in the Arm." As directed by Christoph Green and Fugazi drummer Brendan Canty, "Sunken Treasure" properly frames Tweedy as less the musical prophet of his generation and more a regular guy still searching for answers to the big questions, emboldened only by his guitar and a 30-a-day Diet Coke habit.—JC

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ADDITIONAL REVIEWS:

- **Sparta, "Threes"** (Hollywood)
- **Various artists, "A Chorus Line: The New Cast Recording"** (Masterworks Broadway)
- **Flavor Flav, "Flavor Flav"** (Redeye)

R&B

TYRESE One (3:46)

Producers: *the Underdogs*

Writers: *various*

Publishers: *various*

J Records

▶ For about three years, Tyrese has been MIA from R&B while focusing on his acting career, starring in the films "Four Brothers" and "Waist Deep," to name a couple. While the singer/ex-model's upcoming double-disc "Alter Ego" finds him moonlighting as rapper Black Ty, singing is still his bread and butter. (Check his catchy hook on Chingy's "Pullin' Me Back.") With lead single "One," he is back to delivering creamy-smooth ballads, and though the "one" concept has been overdone (Brian McKnight's "Back at One," Ray-J's "One Wish"), this cut takes its own novel approach as the singer vows, "All I need is one ghetto girl to make my babies with/I'm shakin' all of my chicks." Tyrese has never delivered a smashing hit, but his songs usually hit home. This is one.—CH

COUNTRY

KELLIE PICKLER Red High Heels (3:35)

Producer: *Blake Chancey*

Writers: *K. Pickler,*

C. Lindsey, A. Mayo,

K. Rochelle

Publishers: *various*

BNA

▶ "American Idol" alum Pickler makes a run at the country format with this lively little uptempo number. She penned the tune with hit writers Chris Lindsey, Aimee Mayo and Karyn Rochelle. The result is a frisky anthem about a woman not just surviving, but thriving as she leaves her ex in the dust and steps out in her red high heels. Pickler has an engaging voice and loads of personality, and both shine on this single. But as good as it is, one can't help but feel Pickler has even better stuff up her sleeve. She has an abundance of spark and charisma, and with the right career choices, she very well could follow in her heroes' footsteps. Look out, Dolly Parton.—DEP

AC

BARRY MANILOW Can't Take My Eyes Off of You (4:02)

Producers: *Barry Manilow,*

Clive Davis, David Benson

Writers: *B. Gaudio,*

B. Crewe

Publishers: *EMI Longitude/*

Seasons Four, BMI

Arista

What do you get when you mesh Barry Manilow with an inspired set of retro songs perfectly suited for 50-year-old women? Massive nirvana. Fans already lapped up the master interpreter's "The Greatest Songs of the Fifties"—an album not even particularly attuned to his primary fan base. Upcoming "The Greatest Songs of the Sixties," conjured by longtime mentor Clive Davis, makes its presence known just before its retail release with Manilow's fun, faithful cover of the Four Seasons' "Can't Take My Eyes Off of You." Yes, the song reeks of old-school Vegas, where the enduring entertainer has a sold-out, open-ended run at the Las Vegas Hilton, but it is also wildly entertaining. Perhaps too soft for current-day AC, but assured as a successful entry port for Manilow's adoring public.—CT

ROCK

OASIS Acquiesce (4:04)

Producers: *Owen Morris,*

Noel Gallagher

Writer: *N. Gallagher*

Publisher: *ATV Music*

Publishing U.K.

Epic

▶ In advance of forthcoming double best-of set "Stop the Clocks," bad boys of British rock Oasis release fan favorite "Acquiesce." Arguably its greatest B-side to date, originally on 1995's U.K. single "Some Might Say," the anthemic track is quite simply a song about friendship, though its powerhouse sound could swell not only bars and football stadiums but radio as well. Against signature guitar riffs, younger brother Liam Gallagher delivers the verses while elder Noel belts out the chorus, "Because we need each other/We believe in

one another," making this a classic example of their melodic rock prowess. This track has the power to infiltrate radio and hopefully place Oasis back in the public eye in America.—KMT

RA Don't Turn Away (4:04)

Producer: *Sahaj Ticotin*

Writers: *S. Ticotin,*

B. Marlette

Publisher: *Sahajmusic/*

BlackLava, ASCAP

Cement Shoes

▶ New Jersey band Ra took a major-label spin a few years ago, made a small splash with two albums and disappeared. But the sun is starting to rise again at radio for the hard rock band, as new single "Don't Turn Away" holds on to the Mainstream Rock chart at No. 36. The midtempo studio cut is tagged onto the end of its terrific new live album, "Raw," due Oct. 24. With its solid melody, understated production and sounds that fit alongside Breaking Benjamin, Three Days Grace and the rest of the modern rock pack crowding the chart's top 20, "Don't Turn Away" should be skipping up playlists faster. A band ready to be noticed.—CLT

CHRISTIAN

NATALIE GRANT Awaken (3:49)

Producers: *Bernie Herms,*

Rob Graves

Writers: *N. Grant, R. Graves,*

J. McArthur, J. Williams

Publishers: *various*

Curb

▶ Natalie Grant's "Awaken" has been a fertile minifield for hits at Christian and AC radio, with "The Real Me," "What Are You Waiting For," "Held" and "Live 4 Today" all revealing different hues of the talented singer's musical palette. The gospel-tinged title track is a melodic diamond, bursting with optimism, steamrolling tempo and a firehouse vocal from the singer/songwriter. To say it's the biggest and best yet from Grant wouldn't be fair to the formidable four hits that preceded this song. But boy, is it on par.—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

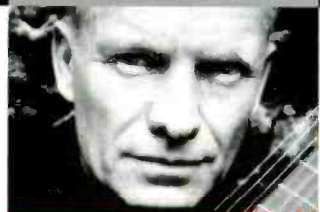
the chart in the corresponding format.

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 HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



CLASSICAL GAS

>> Sting's first classical effort, "Songs From the Labyrinth," begins at No. 37 on The Billboard 200 with 24,000 units. Naturally, the lute showcase is also No. 1 on Top Classical Albums, where it's the biggest sum for a chart-topper since Andrea Bocelli's "Sentimento" did 31,000 in February 2003.

EARLY TIDINGS

>> Even before Halloween arrives, three Christmas albums decorate The Billboard 200: "Now Christmas 3" (No. 94) and sets from James Taylor (No. 151) and Third Day (No. 183). Zero holiday sets were on the chart at this time last year.



DOUBLE PLAY

>> Akon becomes the first lead artist to move two singles simultaneously into the top 10 on Rhythmic Airplay. Both—"I Wanna Love You" (featuring Snoop Dogg) and "Smack That" (featuring Eminem)—will be on Akon's "Konvicted," due Nov. 14.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Where are the Doublemint Twins when you need them? This week's Chart Beat has a tale of two Tims, two Justins and two Gordys. There's also news of a reality star from a TV talent competition earning his first No. 1 on a Billboard chart, and the show isn't "American Idol" or "Nashville Star."

>> Fred Bronson also has full details on the 15th No. 1 of 2006 on The Billboard Hot 100. It's the third No. 1 for Ludacris and the second for Pharrell. The same team takes over pole position on Hot R&B/Hip-Hop Songs, where Ludacris has his fourth No. 1 and Pharrell collects his third.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Digital Sales Dip; Stewart Earns Year's 32nd No. 1

There tends to be a moment in many a Looney Tunes cartoon when a poor sap like Wile E. Coyote runs past the edge of a cliff, leading to a startled moment when he hangs in the air before taking that inevitable fall. This week's digital tracks volume may not be such an "uh oh" moment, but at least merits a "Huh?"

According to Nielsen SoundScan, track downloads amount to 9.6 million for the frame that ended Oct. 15. It's only the fourth tracking week this year in which such sales fell below 10 million. It's also the lowest tally since the week ending May 14, when 9.5 million marked this year's lowest tide for digital track sales.

Digital album volume for the tracking period that informs this issue's charts isn't as gloomy compared with 2006's overall landscape, but that detail doesn't exactly thrill either.

Album downloads come in at 621,000, better than what was tracked in the first eight months of the year but the lowest take that configuration has seen since the week ending Sept. 10, when 601,000 downloads were tracked.

A week later, digital album volume rose to 887,000. Until this issue's Market Watch, no subsequent week fell lower than 683,000 album downloads.

Can these comparatively fallow digital figures merely reflect the yield of the Oct. 10 album slate?

Rod Stewart's latest bows at No. 1 with 184,000. That's not an insignificant total, but it is smaller than any of last week's top three albums. And, it's the lowest sum for a No. 1 album since the multi-act "Now 22" ruled for a second week with 127,000 sold in the Aug. 19 issue.

The top three new entries on this issue's Billboard 200 sell a combined 491,000, compared with the 994,000 that Evanescence, the Killers and George Strait moved last week when they bowed on the chart's top three rungs.

Those three acts had more meaning on Hot Digital Songs, too, placing a com-

bined five tracks on last issue's 75-place chart. The artists who own this week's top three album debuts—Stewart, Lloyd Banks and Jimmy Buffett—are absent from the Digital Songs list.

Hinder's "Lips of an Angel" leads that chart with 75,000 units, the lowest total that a No. 1 Hot Digital Songs title has seen since the week ending Jan. 15, when Beyoncé's "Check On It" with Slim Thug reigned with 61,000.

There were only three weeks in 2005 when the No. 1 on Digital Songs exceeded Hinder's current total, but in this year's climate, 75,000 is a modest yield.

None of this means to suggest that the sky is falling. I'm confident this year's holiday season will deliver another big iPod Christmas, bringing with it the same sort of heady elevation in weekly volume for digital tracks and digital albums that we saw after the Christmas frames of 2005 and 2004.

But digital distribution sure would seem like a mightier savior if its numbers weren't looking this soft during a time of year when so many high-profile artists are coming to market.

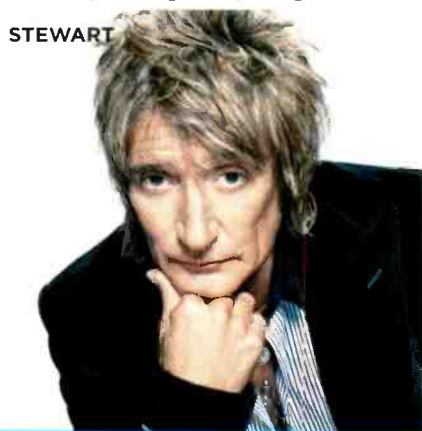
Great American Songbook Vol. III" bowed two years ago, it was his first No. 1 album since 1978. Now he's almost making that seem like old hat, as "Still the Same . . . Great Rock Classics of Our Time" repeats the feat.

The second, third and fourth volumes of Stewart's "Songbook" cycle each had larger opening weeks than "Same."

As hinted last week, Stewart's bow makes 2006 the year with the most No. 1 albums in Billboard history. We've now had 32 chart-toppers, exceeding the prior record of 31 that was set in 2003.

Diddy should take that mark up one higher next issue. Chart watchers make his "Press Play" the odds-on favorite to lead next week's page, in the range of 150,000-180,000.

Last week, the occasion of the 700th No. 1 in the 50-year history of the album chart led us to detail several noteworthy Billboard 200 milestones. If you want to learn more about the chart's first half-century, check out Joel Whitburn's "The Billboard Albums," the sixth edition of the Whitburn series previously titled "Billboard's Top Pop Albums." Along with the vast array of chart and album nuggets included in past editions, the new tome adds such details as Grammy Award achievements.



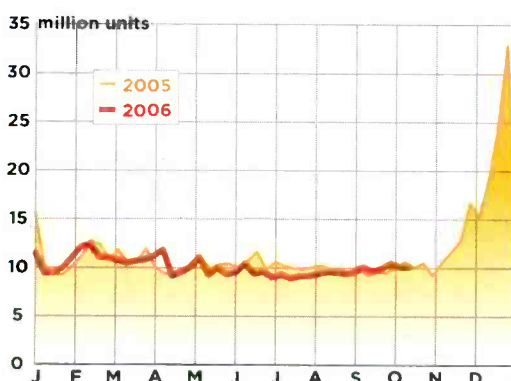
YOU CAN LOOK IT UP: When Rod Stewart's "Stardust . . . The

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,096,000	48,000	9,595,000
Last Week	10,457,000	50,000	10,044,000
Change	-3.5%	-4.0%	-4.5%
This Week Last Year	10,335,000	70,000	6,441,000
Change	-2.3%	-31.4%	49.0%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	436,066,000	413,666,000	-5.1%
Digital Tracks	257,742,000	438,203,000	70.0%
Store Singles	4,241,000	3,051,000	-28.1%
Total	698,049,000	854,920,000	22.5%
Albums w/TEA*	461,840,200	457,486,300	-0.9%

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

DIGITAL TRACKS SALES



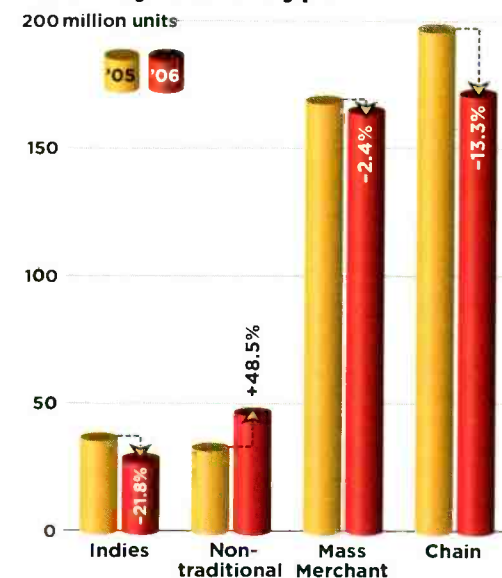
SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	421,751,000	388,037,000	-8.0%
Digital	11,339,000	23,978,000	111.5%
Cassette	2,094,000	935,000	-55.3%
Other	882,000	716,000	-18.8%

For week ending Oct. 15, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 81



OCT 28 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	1	1	ROD STEWART	Still The Same... Great Rock Classics Of Our Time	1	1
2	1	2	EVANESCENCE	The Open Door	1	1
3	NEW	1	LLOYD BANKS	Rotten Apple	1	1
4	NEW	1	JIMMY BUFFETT	Take The Weather With You	1	1
5	4	3	TONY BENNETT	Duets: An American Classic	1	1
6	2	2	THE KILLERS	Sam's Town	1	1
7	5	5	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	1	1
8	3	2	GEORGE STRAIT	It Just Comes Natural	3	3
9	10	7	HINDER	Extreme Behavior	1	1
10	6	1	LUDACRIS	Release Therapy	1	1
11	NEW	1	HEARTLAND	I Loved Her First	1	1
12	12	6	JOHN MAYER	Continuum	1	1
13	14	2	NICKELBACK	All The Right Reasons	4	4
14	11	4	ALAN JACKSON	Like Red On A Rose	1	1
15	NEW	1	SENSES FAIL	Still Searching	15	15
16	17	14	THE FRAY	How To Save A Life	14	14
17	13	9	FERGIE	The Dutchess	1	1
18	7	2	BECK	The Information	1	1
19	9	2	JANET JACKSON	20 Y.O.	1	1
20	15	11	BEYONCE	B'Day	1	1
21	18	13	BOB SEGER	Face The Promise	1	1
22	24	25	RASCAL FLATTS	Me And My Gang	2	2
23	21	20	SOUNDTRACK	The Cheetah Girls 2	1	1
24	26	31	CARRIE UNDERWOOD	Some Hearts	3	3
25	NEW	1	TRIVIUM	The Crusade	25	25
26	8	2	MONICA	The Makings Of Me	8	8
27	27	25	SNOW PATROL	Eyes Open	27	27
28	19	10	"WEIRD AL" YANKOVIC	Straight Outta Lynwood	10	10
29	25	16	BOB DYLAN	Modern Times	1	1
30	28	21	DANITY KANE	Danity Kane	1	1
31	23	2	RAY CHARLES + THE COUNT BASIE ORCHESTRA	Ray Sings Basie Swings	23	23
32	20	8	CLAY AIKEN	A Thousand Different Ways	1	1
33	32	35	JOSH TURNER	Your Man	1	1
34	54	55	GREATEST GAINER CORINNE BAILEY RAE	Corinne Bailey Rae	17	17
35	30	28	CHRISTINA AGUILERA	Back To Basics	1	1
36	37	34	RICK ROSS	Port Of Miami	1	1
37	NEW	1	STING	Songs From The Labyrinth	37	37
38	39	2	VARIOUS ARTISTS	WOW Hits 2007	38	38
39	31	17	DIANA KRALL	From This Moment On	1	1
40	34	33	VARIOUS ARTISTS	NOW 22	1	1
41	38	23	CHINGY	Hoodstar	1	1
42	NEW	1	SAMMIE	Sammie	42	42
43	40	38	SOUNDTRACK	High School Musical	3	3
44	42	40	BLUE OCTOBER	Foiled	1	1
45	36	27	LIONEL RICHIE	Coming Home	1	1
46	33	18	KENNY CHESNEY	LIVE: Live Those Songs Again	1	1
47	35	2	THE DECEMBERISTS	The Crane Wife	35	35
48	29	2	FRED HAMMOND	Free To Worship	29	29
49	43	32	LUPE FIASCO	Lupe Fiasco's Food & Liquor	3	3
50	47	39	THE PUSSYCAT DOLLS	PCD	1	1
51	44	24	VANESSA HUGHENS	V	24	24
52	50	43	PANIC! AT THE DISCO	A Fever Yo U Can't Sweat Out	13	13
53	57	50	TIM MCGRAW	Greatest Hits Vol 2: Reflected	1	1
54	22	2	CHRIS YOUNG	Chris Young	22	22
55	51	41	GNARLS BARKLEY	St. Elsewhere	4	4
56	16	2	JET	Shine On	16	16
57	49	36	SOUNDTRACK	Grey's Anatomy: Volume 2	14	14
58	48	15	CHRIS TOMLIN	See The Morning	15	15
59	41	26	JERRY LEE LEWIS	Last Man Standing: The Duets	26	26
60	60	53	RED HOT CHILI PEPPERS	Stadium Arcadium	1	1
61	65	51	NELLY FURTADO	Loose	1	1
62	59	47	CHERISH	Unappreciated	1	1
63	52	42	AUDIOSLAVE	Revelations	1	1
64	45	2	ROBIN THICKE	The Evolution Of Robin Thicke	45	45
65	72	86	JOHNNY CASH	The Legend Of Johnny Cash	2	2
66	79	70	JAMES BLUNT	Back To Bedlam	2	2
67	64	54	YUNG JOC	New Joc City	1	1
68	66	46	JESSE MCCARTNEY	Right Where You Want Me	15	15
69	62	52	MARCO ANTONIO SOLIS	Trozos De Mi Alma 2	52	52
70	81	75	30 SECONDS TO MARS	A Beautiful Lie	42	42
71	63	48	YOUNG DRO	Best Thang Smokin'	1	1
72	61	45	TRACE ADKINS	Dangerous Man	1	1
73	67	58	MADELEINE PEYROUX	Half The Perfect World	33	33
74	71	61	BREAKING BENJAMIN	Phobia	2	2
75	NEW	1	ROBERT RANDOLPH & THE FAMILY BAND	Colorblind	75	75
76	74	66	STONE SOUR	Come What(ever) May	1	1
77	95	94	BRAD PAISLEY	Time Well Wasted	2	2
78	58	19	SCISSOR SISTERS	Ta-Dah	19	19
79	78	63	THE WRECKERS	Stand Still, Look Pretty	1	1
80	97	84	THE ALL-AMERICAN REJECTS	Move Along	1	1
81	91	72	ALAN JACKSON	Precious Memories	4	4
82	77	56	LYFE JENNINGS	The Phoenix	2	2
83	98	90	THE RED JUMPSUIT APPARATUS	Don't You Fake It	25	25
84	88	73	JEREMY CAMP	Restored	49	49
85	84	74	GUNS N' ROSES	Greatest Hits	3	3
86	NEW	1	SISTER HAZEL	Absolutely	86	86
87	87	75	RODNEY ATKINS	If You're Going Through Hell	3	3
88	73	57	OUTKAST	Idlewild (Soundtrack)	2	2
89	82	62	KT TUNSTALL	Eye To The Telescope	33	33
90	46	2	SPM	When Devils Strike	46	46
91	83	60	KIDZ BOP KIDS	Kidz Bop 10	3	3
92	NEW	1	THE BLOOD BROTHERS	Ycung Machetes	92	92
93	68	2	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	From Kumbia Kings To Kumbia All Starz	88	88
94	NEW	1	VARIOUS ARTISTS	NOW That's What I Ca I Christmas! 3	94	94
95	NEW	1	KENNY LATTIMORE & CHANTE MOORE	Uncovered/Covered	95	95
96	93	2	GLADYS KNIGHT	Before Me	93	93
97	86	64	MANA	Amar Es Combatir	2	2
98	69	30	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	30	30
99	103	88	CHRIS BROWN	Chris Brown	1	1
100	110	59	AARON NEVILLE	Bring It On Home... The Soul Classics	37	37

His second No. 1 on Top R&B/Hip-Hop Albums. Set sells 143,000 copies, down from 434,000 for his '04 debut week.

Band easily nabbs its best sales week (49,000) and chart position (No. 3) deb and peaked at No. 31.

Florida band breaks through with third effort, selling \$1,000. Its "Ascendancy" album spent one week at No. 1 last year.

Following her "Saturday Night Live" performance Oct. 7, the album shoots up with a 33% increase.

The group's fifth album is only its second to reach the big chart (1,000). The set also enters Tastemakers at No. 7.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	RODNEY ATKINS	BEYONCE	HARMONY	JEREMY CAMP	KELLY CLARKSON	EVINEM	GNARLS BARKLEY	THE HOLD STEADY	JANET JACKSON	KIDZ BOP KIDS	RAY LAMONTAGNE
TRACE ADKINS	AUDIOSLAVE	DAVID BISBAL	BREAKING BENJAMIN	JOHNNY CASH	COBRA STARSHIP	ENKOMA	GODSMACK	STEVE HOLY	BONEY JAMES	THE KILLERS	JONNY LANG
AF	LLOYD BANKS	MARY J. BLIGE	SARAH BRIGHTMAN	CASSIE	DANE COOK	E/ANESCENCE	GUNS N' ROSES	VANESSA HUGHENS	JARS OF CLAY	GLADYS KNIGHT	KENNY LATTIMORE & CHANTE MOORE
CHRISTINA AGUILERA	BARENAKED LADIES	THE BLACK EYED PEAS	BROOKS & DUNN	CASTING CROWNS	CREED	FERGIE	INDIA ARIE	ELTON JOHN	LYFE JENNINGS	KORN	AMOS LEE
CLAY AIKEN	BECK	THE BLOOD BROTHERS	CHRIS BROWN	RAY CHARLES + THE COUNT BASIE ORCHESTRA	DANITY KANE	LUPE FIASCO	INDIGO GIRLS	JACK JOHNSON	JET	DIANA KRALL	AMOS LEE
JASON ALCEAN	TONY BENNETT	BLUE OCTOBER	MICHAEL BUBLE	CHERISH	THE DECEMBERISTS	FYLEAF	IRON MAIDEN	ALAN JACKSON	ELTON JOHN	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	LETORA
THE ALL-AMERICAN REJECTS	DIERKS BENTLEY	JAMES BLUNT	BUCKCHERRY	KENNY CHESNEY	DISTURBED	THE FRAY	HELLS BONGOLADE	ALAN JACKSON	JACK JOHNSON	STARZ	JERRY LEE LEWIS
		ANDREA BOCELLI	LINDSEY BUCKINGHAM	BOB DYLAN	DIXIE CHICKS	NELLY FURTADO	ALAN JACKSON	MAT KEARNEY	JACK JOHNSON	STARZ	LITTLE BIG TOWN
		BONE THUGS-N-HARMONY	JIMMY BUFFETT	BOB DYLAN	BOB DYLAN	HINDER	ALAN JACKSON	TOBY KEITH	JACK JOHNSON	STARZ	GEORGE LOPEZ
			BULLET FOR MY VALENTINE	BOB DYLAN	BOB DYLAN	HINDER	ALAN JACKSON	TOBY KEITH	JACK JOHNSON	STARZ	LUDACRIS
				BOB DYLAN	BOB DYLAN	HINDER	ALAN JACKSON	TOBY KEITH	JACK JOHNSON	STARZ	LUNY TUNES & TAINY

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen Broadcast Data Systems



Nielsen SoundScan

Billboard HOT 100

OCT 28 2006

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
2	1	15	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
3	4	7	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
4	5	9	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)
5	3	18	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
6	6	12	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
7	7	14	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
8	11	9	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
9	12	7	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)
10	14	11	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
11	9	18	SEXY LOVE NE-YO (DEF JAM/IDJMG)
12	8	19	BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
13	13	7	RING THE ALARM BEYONCE (COLUMBIA)
14	18	9	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
15	15	16	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
16	27	4	SMACK THAT AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
17	10	21	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
18	16	14	S.E.X. LYFE JENNINGS (COLUMBIA)
19	26	8	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
20	35	4	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
21	24	9	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
22	29	5	HOW TO SAVE A LIFE THE FRAY (EPIC)
23	19	22	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
24	21	10	CHAIN HANG LOW JIBBS (GEFFEN)
25	20	20	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC)

1,025 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
2	3	18	HOW TO SAVE A LIFE THE FRAY (EPIC)
3	2	17	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
4	4	19	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
5	8	12	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
6	5	24	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
7	6	50	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
8	7	22	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)
9	9	20	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
10	11	11	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
11	10	23	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	12	16	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
13	18	9	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
14	13	38	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
15	21	5	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)
16	17	25	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
17	16	16	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC)
18	19	19	BOSTON AUGUSTANA (EPIC)
19	20	13	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)
20	23	8	GOODBYE MY LOVER JAMES BLUNT (CUSTARD/ATLANTIC)
21	25	10	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
22	24	7	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	22	18	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
24	29	2	LET LOVE IN GOD GOD DOLLS (WARNER BROS.)
25	26	12	CAN'T LET GO LONDON PIGG (RCA/RMG)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	33	#1 UNWRITTEN NATASHA BEDINGFIELD (EPIC)
2	1	42	BAD DAY DANIEL POWTER (WARNER BROS.)
3	3	25	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
4	4	30	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
5	6	24	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
6	7	22	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
7	5	62	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
8	10	69	YOU AND ME LIFEHOUSE (GEFFEN)
9	9	44	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
10	8	53	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
11	11	36	WHO SAYS YOU CAN'T GO HOME BOB JOVI (ISLAND/IDJMG)
12	12	13	WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)
13	13	12	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)
14	15	18	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
15	16	26	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
16	17	8	HAVE YOU EVER SEEN THE RAIN ROD STEWART (J/RMG)
17	21	5	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143/REPRISE)
18	18	14	WAIT FOR ME BOB SEGER (HIDEOUT/CAPITOL)
19	19	17	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
20	20	9	THE BRIDGE ELTON JOHN (ROCKET/INTERSCOPE)
21	22	7	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
22	23	7	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
23	24	18	FREE JON SECADO (BIG3)
24	25	11	SAY GOODBYE JORDAN KNIGHT DUET WITH DEBORAH GIBSON (TRANS CONTINENTAL)
25	27	4	JUMP MADONNA (WARNER BROS.)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)
2	3	3	SMACK THAT AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
3	2	27	HOW TO SAVE A LIFE THE FRAY (EPIC)
4	6	6	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
5	4	8	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
6	5	3	WHITE & NERDY "WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
7	7	22	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
8	10	5	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
9	11	5	MANEATER NELLY FURTADO (MOSLEY/GEFFEN)
10	8	11	CHAIN HANG LOW JIBBS (GEFFEN)
11	13	12	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	12	9	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
13	14	13	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
14	9	10	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
15	16	9	SHOW STOPPER DANITY KANE (BAD BOY)
16	15	14	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
17	20	6	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
18	17	23	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)
19	25	5	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
20	18	23	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
21	19	33	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
22	54	2	BOSTON AUGUSTANA (EPIC)
23	44	3	IT ENDS TONIGHT THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
24	21	24	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
25	47	4	FERGALICIOUS FERGIE FEAT. WILL.I.AM (WILL.I.AM/A&M/INTERSCOPE)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
2	3	6	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
3	2	17	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)
4	4	19	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
5	5	19	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
6	6	11	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
7	7	10	PUT YOUR MONEY WHERE YOUR MOUTH IS JET (ATLANTIC)
8	8	28	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
9	9	35	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
10	11	15	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
11	12	13	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
12	19	2	ANNA-MOLLY INCUBUS (IMMORTAL/EPIC)
13	13	8	NAUSEA BECK (INTERSCOPE)
14	16	10	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
15	15	13	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
16	14	11	TO BE LOVED PAPA ROACH (EL TONAL/GEFFEN)
17	10	18	KNIGHTS OF CYDONIA MUSE (WARNER BROS.)
18	21	4	LOVE LIKE WINTER AFI (TINY EVIL/INTERSCOPE)
19	17	26	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
20	20	7	HERE IT GOES AGAIN OK GO (CAPITOL)
21	18	15	LAND OF CONFUSION DISTURBED (REPRISE)
22	22	7	HOLE IN THE EARTH DEFTONES (MAVERICK/REPRISE)
23	24	6	LEVEL THE RACONTEURS (THIRD MAN/V2)
24	23	11	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
25	27	3	THE SAINTS ARE COMING U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)

OCT 28 2006 POP Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	2	15	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
3	3	12	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
4	4	16	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
5	5	30	HOW TO SAVE A LIFE	THE FRAY (EPIC)
6	9	4	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
7	6	6	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)
8	7	22	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
9	10	7	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
10	8	14	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
11	11	27	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
12	13	10	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
13	16	9	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
14	17	9	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
15	12	3	WHITE & NERDY	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
16	14	11	CHAIN HANG LOW	JIBBS (GEFFEN)
17	15	37	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC)
18	21	19	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
19	19	37	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
20	20	20	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
21	27	10	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
22	22	25	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
23	24	24	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)
24	26	19	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
25	23	2	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
26	18	10	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)
27	29	27	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
28	28	17	SEXY LOVE	NE-YO (DEF JAM/DJMG)
29	35	4	HURT	CHRISTINA AGUILERA (RCA/RMG)
30	36	6	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
31	31	14	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWAR/COLUMBIA)
32	25	16	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LDT/CAPITOL)
33	41	4	FERGALICIOUS	FERGIE FEAT. WILL.I.AM (WILL.I.AM/A&M/INTERSCOPE)
34	32	27	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
35	40	10	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
36	37	23	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
37	33	16	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
38	34	21	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
39	38	13	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
40	52	4	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
41	67	2	BOSTON	AUGUSTANA (EPIC)
42	39	6	RING THE ALARM	BEYONCE (COLUMBIA)
43	43	11	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
44	44	7	RIGHT WHERE YOU WANT ME	JESSE MCGARTNEY (HOLLYWOOD)
45	49	6	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
46	42	11	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
47	58	5	COME BACK TO ME	VANESSA HUGHENS (HOLLYWOOD)
48	56	3	TU AMOR	RBD (EMI TELEVISION/VIRGIN)
49	48	5	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
50	63	4	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/DJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	20	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
52	66	5	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
53	45	5	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
54	53	28	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
55	50	16	SHOULDER LEAN	YOUNG BRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
56	60	10	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
57	51	34	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
58	59	14	SUDDENLY I SEE	KT YUNSTALL (RELENTLESS/VIRGIN/EMI)
59	54	7	HERE IT GOES AGAIN	OK GO (CAPITOL)
60	-	1	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)
61	77	4	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEEY (ARISTA/RMG)
62	64	11	MIRACLE	CASCADA (ROBBINS)
63	57	1	CANADIAN IDIOT	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
64	47	2	GIVE IT AWAY	GEORGE STRAIT (MCA NASHVILLE)
65	55	26	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
66	62	9	TELL ME BABY	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
67	74	8	MY WISH	RASCAL FLATTS (LYRIC STREET)
68	81	2	MY LITTLE GIRL	TIM MCGRAW (CUBB)
69	61	24	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
70	70	6	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
71	65	20	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
72	72	16	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
73	85	2	WALK IT OUT	UNK (BIG DIMP/KOCH)
74	98	2	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
75	73	4	WANT TO	SUGARLAND (MERCURY)
76	71	15	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
77	78	4	ROCKSTAR	NICKELBACK (ROADRUNNER/DJMG)
78	75	27	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA/ATLANTIC)
79	86	5	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)
80	69	29	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
81	-	1	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)
82	80	14	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
83	83	5	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN)
84	87	6	YOU SAVE ME	KENNY CHESNEY (BNA)
85	76	14	FACE DOWN	THE RED JUMPSTUP APPARATUS (VIRGIN)
86	90	3	LONG WAY 2 GO	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
87	99	2	STUNTING LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
88	82	24	STEADY, AS SHE GOES	THE RAconteURS (THIRD MAN/V2)
89	93	4	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
90	96	10	THROUGH GLASS	STONE SOUP (ROADRUNNER/DJMG)
91	-	1	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)
92	97	4	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)
93	68	5	CHEMICALS REACT	ALY & AJ (HOLLYWOOD)
94	-	5	ONCE IN A LIFETIME	KEITH URBAN (CAPITOL NASHVILLE)
95	88	12	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
96	-	2	I BELONG TO ME	JESSICA SIMPSON (EPIC)
97	84	2	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)
98	89	4	WE RIDE	RIHANNA (SRP/DEF JAM/DJMG)
99	95	3	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
100	79	2	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
2	2	14	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
3	3	14	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
4	4	7	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
5	6	10	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
6	5	22	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
7	8	23	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC)	☆
8	7	14	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
9	21	5	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	
10	11	18	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
11	13	6	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
12	14	12	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
13	10	20	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
14	23	6	GIVE IT AWAY	THE FRAY (EPIC)	☆
15	18	11	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
16	19	12	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
17	9	21	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
18	15	30	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
19	17	16	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	
20	16	25	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
21	12	10	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LDT/CAPITOL)	
22	31	5	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
23	20	15	SEXY LOVE	NE-YO (DEF JAM/DJMG)	
24	22	28	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
25	28	4	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 CHAIN HANG LOW	JIBBS (GEFFEN)
2	1	9	CALL ON ME	JANET & NELLY (VIRGIN)
3	3	19	DO I MAKE YOU PROUD/TAKIN IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
4	4	19	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
5	6	5	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	7	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
7	5	10	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	8	8	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
9	26	5	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN)
10	10	5	SHUT ME UP	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
11	9	12	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
12	19	2	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
13	12	29	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
14	17	5	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
15	11	8	IM COMING OVER	DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)
16	27	2	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	13	1	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)
18	28	2	GET TOGETHER	MADONNA (WARNER BROS.)
19	24	6	THE LOVE YOU FEEL	DEZROK (BURN/FIRE ENTERTAINMENT GROUP)
20	20	3	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
21	30	8	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
22	21	2	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
23	-	1	RING THE ALARM	BEYONCE (COLUMBIA)
24	37	3	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (METROPOLIS)
25	25	4	OH JAH	SEA B. MARRAH (HIGH OVER BABYLON)

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST (IMPRINT / PROMOTION LABEL)	Chart Rank
POP 100 AIRPLAY	
Danity Kane Show Stopper ATLANTIC (78.8)	11
The Fray How To Save A Life EPIC (65.1)	14
Nelly Furtado Call Me When You're Sober WIND-UP (74.5)	15
Akon Feat. Eminem Smack That UNIVERSAL MOTOWN (66.3)	22
Christina Aguilera Hurt RCA/RMG (80.7)	25
Nelly Furtado Maneater MOSLEY/GEFFEN (65.4)	28
Chris Brown Say Goodbye JIVE (70.4)	34
Paula Deanda Walk Away RMG (65.5)	38
Cascada Miracle ROBBINS (66.5)	40
THE ALL-AMERICAN REJECTS	
It Ends Tonight INTERSCOPE (76.0)	47
☆ Stacie Orrico I'm Not Missing You VIRGIN (65.0)	-
KT Yunstall Suddenly I See VIRGIN (65.7)	-
ADULT TOP 40	
Evanscence Call Me When You're Sober WIND-UP (68.7)	10
KT Yunstall Suddenly I See VIRGIN (66.9)	13
Mat Kearney Nothing Left To Lose COLUMBIA (70.8)	16
AJ D'Amato Boston EPIC (67.0)	18
Justin Timberlake SexyBack ZOMBA (65.0)	22
Christina Aguilera Hurt RCA/RMG (74.7)	34
ADULT CONTEMPORARY	
The Roots When The Stars Go Blue CURB-REPRISE (65.8)	12
Gnarls Barkley Crazy LAVA (65.9)	13
Robbie Williams Have You Ever Seen The Rain RMG (68.8)	16
Dave Navarro Wait For Me CAPITOL (80.6)	18
Charlie Sheen Crazy LAVA (65.9)	19
Petey Pablo Records On Capitol (65.5)	19
Nickelback Far Away DJMG (78.4)	22
MODELS ROCK	
☆ Incubus Anna Molly EPIC (68.0)	12
Stacy Orrico Chasing Cars INTERSCOPE (69.3)	14
The Red Jumpsuit Apparatus Face Down VIRGIN (71.4)	15
AJ D'Amato Love In Winter INTERSCOPE (69.4)	18
OK Go Here It Goes Again CAPITOL (65.1)	20
Destiny Fierro Land Of Confusion REPRISE (66.2)	21
Wolfgang Puck Joker And The Thief INTERSCOPE (69.6)	31
☆ SWTC4FOOT Oh Gravity COLUMBIA (65.8)	-

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple		1
2	2	3	LUDACRIS DTP/DEF JAM 007224*/DJMG (13.98)	Release Therapy		1
3	3	3	JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.		1
4	4	5	JUSTIN TIMBERLAKE JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds		1
5	1	2	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
6	5	7	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
7	8	11	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/DJMG (13.98)	Port Of Miami		1
8	NEW	1	SAMMIE ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie		8
9	9	7	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar		3
10	NEW	1	KENNY LATTIMORE & CHANTE MOORE VERITY/LAFACE 67926/ZOMBA (18.98)	Uncovered/Covered		10
11	10	5	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		2
12	11	9	LIONEL RICHIE ISLAND 006484*/DJMG (13.98) ⊕	Coming Home		3
13	12	9	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
14	14	12	CHERISH SHOWUFF 54077/CAPITOL (12.98)	Unappreciated	●	4
15	12	10	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		2
16	13	2	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		13
17	17	14	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		1
18	6	2	SLEEPY BROWN PURPLE RIBBON 35582*/VIRGIN (18.98)	Mr. Brown		6
19	15	13	LETOYA CAPITOL 97136 (12.98)	LeToya	●	1
20	22	21	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	●	15
21	7	2	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing		7
22	20	18	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)	■	1
23	23	19	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	●	1
24	24	17	DAZ SO SO DEF 69308*/VIRGIN (18.98) ⊕	So So Gangsta		6
25	27	24	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	■	1
26	19	2	SPM DOPE HOUSE/SWISHHOUSE 6035/STREET LEVEL (16.98)	When Devils Strike		19
27	25	20	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	●	1
28	18	2	GLADYS KNIGHT VERVE 006225/VG (18.98)	Before Me		18
29	30	23	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
30	26	6	BONEY JAMES CONCORD 30049 (18.98)	Shine		6
31	31	30	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	■	4
32	32	27	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	■	1
33	36	31	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	1
34	29	26	FREDDIE JACKSON HUSH 90956/DRPHEUS (15.98) ⊕	Transitions		26
35	33	28	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		3
36	35	22	METHOD MAN DEF JAM 006986*/DJMG (13.98)	4:21... The Day After		4
37	34	13	DAVE HOLLISTER GOSPO CENTRIC 85334/ZOMBA (18.98)	The Book Of David: Vol. 1 The Transition		13
38	37	9	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed		12
39	39	32	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	■	1
40	21	2	UNK BIG DOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
41	40	41	CASSIE NEXTSELECTION/BAO BOY 83981/AG (18.98)	Cassie		2
42	47	47	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box		39
43	43	33	THE ROOTS DEF JAM 007222*/DJMG (13.98)	Game Theory		5
44	51	44	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	■	1
45	41	34	TOO SHORT SHORT/JIVE 83501/ZOMBA (18.98)	Blow The Whistle		7
46	50	40	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	■	2
47	45	35	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	●	1
48	42	38	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		2
49	44	45	ICE CUBE LENGH MOB 65939 (18.98)	Laugh Now, Cry Later	●	2
50	28	2	RAY CHARLES + THE COUNT BASIE ORCHESTRA HEAR 30026/CONCORD (18.98)	Ray Sings Basie Swings		28
51	38	25	BONE THUGS-N-HARMONY MO THUGS 5864/KOCH (17.98)	Thug Stories		7
52	52	49	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	4
53	54	51	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	4
54	46	16	NATALIE COLE VERVE 006223/VG (18.98)	Leavin'		16
55	55	37	AARON NEVILLE BURGUNDY 85489/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Bring It On Home... The Soul Classics		20

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	49	39	KELIS JIVE 83258/ZOMBA (18.98)	Kelis Was Here		6
57	53	42	DMX COLUMBIA 80742*/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		1
58	68	62	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		28
59	70	2	PACE SETTER REYES BROS. LAFACE 67926/ZOMBA (18.98)	Ghetto Therapy		59
60	62	53	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	●	1
61	76	61	GREATEST TONY TERRY GAINER STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		54
62	63	56	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	●	4
63	66	54	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
64	56	52	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		1
65	61	55	PIMP C WOOD WHEEL/RA*-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		1
66	59	50	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me		5
67	58	43	CRUNCHY BLACK HYPNOTIZE MINDS 3616 (18.98)	On My Own		28
68	60	46	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		6
69	65	58	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	●	1
70	75	69	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	■	1
71	72	59	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	■	30
72	74	66	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
73	67	36	WEBSTAR UNIVERSAL REPUBLIC 007602/UMRG (13.98)	Webstar Presents... Caught In The Web		36
74	71	64	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
75	69	63	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	■	2

FOR A COMPLETE LISTING OF THE HOT R&B, HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	55	#1 SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	■
2	2	7	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed	
3	3	58	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	●
4	5	33	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	●
5	6	92	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
6	4	9	CHAM NACHOUSE/ATLANTIC 83975*/AG	Ghetto Story	
7	9	49	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMRG/DJMG	Africa Unite: The Singles Collection	
8	8	78	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's	●
9	7	5	BUJU BANTON 3ARGAMEL 10014	Too Bad	
10	11	8	EASY STAR ALL-STARS EASY STAR 1014	Radiodread	
11	10	17	VARIOUS ARTISTS 1759* ⊕	Reggae Gold 2006	
12	12	7	TANYA STEPHENS 1791*	Rebellion	
13	13	2	SIERRA LEONE'S REFUGEE ALL STARS ANTI- 86837/EPITAPH	Living Like a Refugee	
14	15	15	VARIOUS ARTISTS 1760* ⊕	Soca Gold 2006	
15	14	3	GYPTIAN 1727*	My Name Is Gyptian	

BETWEEN THE BULLETS rgeorge@billboard.com

MORE FROM LATTIMORE, MOORE

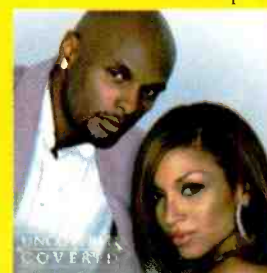
Kenny Lattimore and Chante Moore join forces again on a second collaboration album, "Uncovered/Covered," debuting at No. 10 on Top R&B/Hip-Hop Albums.

The pair's last set, "Things That Lovers Do," opened and peaked at No. 3 in 2003.

Now, they have turned out a double album, with the set's second half featuring gospel music. Thus, it also debuts at No. 2 on Top Gospel Albums.

Ironically, Fred Hammond, who produced much of "Uncovered/Covered," blocks them out of No. 1 on the gospel tally. His "Free to Worship" holds the top slot for a second week.

Elsewhere, Lloyd Banks lands his second No. 1 on R&B/Hip-Hop Albums, while Sammie's self-titled second set enters at No. 8 for his first top 10. His "From the Bottom to the Top" peaked at No. 21 in 2000. —Keith Caulfield



OCT 28 2006 R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	13	#1 MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
2	1	11	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
3	4	22	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
4	5	10	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
5	3	20	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
6	6	12	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
7	9	13	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
18	2	2	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
12	17	17	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
10	10	16	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)	☆
11	7	21	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
12	8	18	CALL ON ME	JANET & NELLY (VIRGIN)	☆
13	11	14	EVERYTIME THA BEAT DROP	MÓNICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
14	16	13	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
15	17	16	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
16	15	8	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
17			PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
18	22	13	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
19	24	9	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
25	5	5	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
21	13	19	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
22	14	29	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	21	19	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
24	23	12	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
28	5	5	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	30	34	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
27	26	8	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
37	11	11	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
55	5	5	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
30	20	13	SHE DON'T	LETOYA (CAPITOL)	☆
31	27	51	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
32	43	38	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
33	36	8	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
34	34	51	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
35	39	21	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
36	32	31	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
37	48	4	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
38	31	15	YOU SHOULD BE MY GIRL	SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY/UNIVERSAL MOTOWN)	☆
49	5	5	SO EXCITED	JANET FEAT. KHIA (VIRGIN)	☆
40	2	14	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
41	20	11	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
42	35	25	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
43	44	21	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
44	38	8	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆
45	47	20	SHINE	LUTHER VANDROSS (J/RMG)	☆
52	15	15	YOU	LLOYD FEATURING LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
47	41	57	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
48	29	23	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
49	33	13	DUTTY WINE	TONY MATTERHORN (VP)	☆
50	58	8	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
2	4	32	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
3	2	40	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
4	3	46	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
6	12	12	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
7	16	16	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
5	24	24	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
9	12	12	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
10	29	29	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
12	48	48	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
11	8	20	SHINE	LUTHER VANDROSS (J/RMG)	☆
12	11	8	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
14	6	6	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
15	9	9	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
15	13	28	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	9	9	YOUR PORTRAIT	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
18	12	12	DAY DREAMING	NATALIE COLE (VERVE)	☆
16	17	17	CALL ON ME	JANET & NELLY (VIRGIN)	☆
19	18	18	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
20	13	13	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
23	8	8	SOMETHING I WANNA GIVE YOU	SUNSHINE ANDERSON (MUSIC WORLD)	☆
22	10	10	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
23	22	5	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
24	14	14	IMAGINE ME	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
25	26	11	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 CALL ON ME	JANET & NELLY (VIRGIN)	☆
2	2	8	IM COMING OVER	DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)	☆
3	3	11	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)	☆
4	4	8	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
5	6	5	OH JAH	SEA B. MARRAH (HIGH OVER BABYLON)	☆
6	8	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
7	9	12	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
8		1	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
9	5	8	DO OR DIE	BEAR (PORT CITY)	☆
10	7	12	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
11		1	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
12	10	11	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆
13	33	56	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
14	13	14	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆
15		16	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/AM)	☆
16	30	23	PICK IT UP	K'PRIS (OPHIR)	☆
17	21	5	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
18		25	WELCOME TO MY PARTY	AHMIR (AHMIR)	☆
19		23	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	☆
20		6	THE MISSISSIPPI CHA CHA SLIDE AKA STOMP 2007	MIXX MASTER LEE FEATURING RED RUM & J. SMOOV (ALPINE)	☆
21	46	8	SHE BI	ICE MIZZLE (DARKSYDE/PCN)	☆
22	12	5	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆
23		14	SYMPHONY OF BROTHHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	☆
24		22	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	☆
25		27	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	☆


THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
2	3	9	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
3	2	15	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
4	6	7	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
5	8	6	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
6	4	14	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
7	5	18	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
8		1	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT MUZIK/UNIVERSAL MOTOWN)	☆
9	7	16	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
10	4	7	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT MUZIK/UNIVERSAL MOTOWN)	☆
11	10	11	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
12	9	15	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
13	7	8	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
14	2	20	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
15	6	18	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	20	10	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
17	22	11	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
18	15	16	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆
19	3	19	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
20	8	29	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
21	21	5	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
22	26	3	FERGALICIOUS	FERGIE FEAT. WILL.I.AM (WILL.I.AM/A&M/INTERSCOPE)	☆
23	25	16	SUPERMAN	BROWN BOY (STREET NOIZE/AME)	☆
24	29	3	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA/SUM)	☆
25	23	14	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆

HITPREDICTOR	
ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)	6
LN< Walk It Out KOCH (78.7)	7
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.3)	10
CHIDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	14
BO // WOW Shortie Like Mine SUM (83.5)	20
RUBEN STUDDARD Change Me RMG (72.3)	28
AKON I Wanna Luv U UNIVERSAL MOTOWN (77.5)	29
JANET FEATURING KHIA So Excited VIRGIN (76.1)	39
JOHNITA AUSTIN Turn It Up VIRGIN (86.4)	51
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	53
☆ DRE Be Somebody ZOMBA (80.9)	-
J. HOLIDAY Be With Me CAPITOL (73.0)	-
RHYTHMIC AIRPLAY	
LUDACRIS FEAT. PHARRELL Money Maker IDJMG (67.9)	1
CHRIS BROWN Say Goodbye ZOMBA (86.0)	2
DANITY KANE Show Stopper ATLANTIC (78.8)	4
JUSTIN TIMBERLAKE My Love ZOMBA (82.8)	5
AKON I Wanna Luv U UNIVERSAL MOTOWN (82.8)	8
AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)	10
JIBBS Chain Hang Low INTERSCOPE (83.7)	11
PAULA DEANDA Walk Away RMG (72.3)	13
CHIDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7)	16
LYFE JENNINGS S.E.X. SUM (90.4)	17
FERGIE Fergalicious INTERSCOPE (65.5)	22
BOW WOW Shortie Like Mine SUM (83.5)	24
CHERISH Unappreciated CAPITOL (73.9)	27
LN< Walk It Out KOCH (68.6)	28
CHINGY Dem Jeans CAPITOL (65.5)	33
JOJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	-
☆ JANET FEATURING KHIA So Excited VIRGIN (69.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 63 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 Songs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT
COUNTRY SONGS


THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	2	17	#1 I LOVED HER FIRST	W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland	LOFTON CREEK		1
2	4	7	33	BEFORE HE CHEATS	M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		2
3	3	5	16	EVERY MILE A MEMORY	B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley	CAPITOL NASHVILLE		3
4	1	1	25	WOULD YOU GO WITH ME	D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Josh Turner	MCA NASHVILLE		1
5	5	8	11	YOU SAVE ME	B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney	BNA		4
6	7	6	9	ONCE IN A LIFETIME	D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		5
7	10	13	10	GREATEST GAINER MY WISH	D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts	LYRIC STREET		7
8	9	12	12	WANT TO	B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY		8
9	6	3	15	GIVE IT AWAY	T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait	MCA NASHVILLE		1
10	14	14	10	MY LITTLE GIRL	B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw	CURB		10
11	12	11	41	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB		1
12	11	10	41	BRAND NEW GIRLFRIEND	L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	CURB		1
13	8	4	22	BUILDING BRIDGES	T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill	ARISTA NASHVILLE		4
14	15	16	16	SOME PEOPLE CHANGE	M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry	COLUMBIA		14
15	17	17	21	LOVE YOU	J. STOVER (J. KNOX, T. SUMMAR)	Jack Ingram	BIG MACHINE		15
16	16	15	14	LIKE RED ON A ROSE	A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson	ARISTA NASHVILLE		15
17	21	21	18	AIR POWER TIM MCGRAW	N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		17
18	18	19	10	CRASH HERE TONIGHT	T. KEITH, L. WHITE (T. KEITH)	Toby Keith	SHOW DOG NASHVILLE		18
19	19	20	16	MOUNTAINS	M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar	BNA		19
20	22	23	8	AIR POWER SHE'S EVERYTHING	F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE		20
21	23	24	16	AMARILLO SKY	M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean	BROKEN BOW		21
22	20	18	18	LIFE IS A HIGHWAY	D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts	WALT DISNEY LYRIC STREET		18
23	26	30	3	IT JUST COMES NATURAL	T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait	MCA NASHVILLE		23
24	24	25	28	A GOOD MAN	B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive	MONTAGE/MIDAS/NEW REVOLUTION		24
25	27	26	10	LITTLE BIT OF LIFE	K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS)	Craig Morgan	BROKEN BOW		25
26	28	27	9	ONE WING IN THE FIRE	L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson	LYRIC STREET		26
27	29	28	9	TWO PINK LINES	J. JOYCE (E. CHURCH, V. SHAW)	Eric Church	CAPITOL NASHVILLE		27
28	30	35	6	MY, OH MY	P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers	MAVERICK/WARNER BROS./WRN		28
29	32	40	5	WATCHING YOU	T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins	CURB		29
30	34	29	11	I'LL WAIT FOR YOU	B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols	UNIVERSAL SOUTH		29



Singer-turned-actor collects his 38th top 10 with song from "Flicka" soundtrack, which hits Top Country Albums next



Her 1.9 million impressions, newcomer tops spins at 34 monitored stations with debut single



Singer draws 351,000 audience impressions at 32 monitored stations with second single from "Carrollball."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	25	22	24	SUNSHINE AND SUMMERTIME	B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill	WARNER BROS./WRN		31
32	31	31	24	GET OUTTA MY WAY	C. BLACK, CAROLINA RAIN (R. ORRALL, C. WRIGHT)	Carolina Rain	EQUITY		31
33	35	32	9	YOU'LL ALWAYS BE MY BABY	S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans	RCA		32
34	37	37	6	LADIES LOVE COUNTRY BOYS	F. ROGERS (J. JOHNSON, G. TEREEN, R. RUTHERFORD)	Trace Adkins	CAPITOL NASHVILLE		34
35	33	34	11	THE WOMAN IN MY LIFE	D. HUFF, P. VASSAR (P. VASSAR, J. WOOD-VASSAR)	Phil Vassar	ARISTA NASHVILLE		33
36	36	33	16	IT'S TOO LATE TO WORRY	M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina	CURB		33
37	38	39	11	FINDING MY WAY BACK HOME	B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack	MERCURY		37
38	41	41	5	RED HIGH HEELS	B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA		38
39	39	36	12	INNOCENCE	D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, O. BERG, G. MIDOLEMAN)	Sarah Buxton	LYRIC STREET		36
40	40	38	11	SOME PEOPLE	D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes	ASYLUM-CURB		36
41	42	42	12	THE REASON WHY	V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill	MCA NASHVILLE		41
42	51	55	4	ALYSSA LIES	D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll	ARISTA NASHVILLE		42
43	43	45	5	I JUST CAME BACK FROM A WAR	F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley	903 MUSIC		43
44	48	58	3	STEALING KISSES	B. GALLIMORE, F. HILL (L. MCKENNA)	Faith Hill	WARNER BROS./WRN		44
45	45	46	5	GOOD AS GONE	W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	EQUITY		45
46	44	44	16	KISS ME IN THE DARK	R. FOSTER (R. FOSTER, G. DUCAS)	Randy Rogers Band	MERCURY		46
47	46	47	5	'FORE SHE WAS MAMA	K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker	ASYLUM-CURB		46
48	47	52	6	PODUNK	J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		47
49	49	49	9	I DON'T WANT TO	M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn	COLUMBIA		49
50	52	54	4	BROKEN	T. KEITH, R. SCRUGGS (ANGEL, A. LAUER, H. LINDSEY)	Lindsey Haun	SHOW DOG NASHVILLE		50
51	50	53	9	DRINKIN' ME LONELY	B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young	RCA		50
52	53	50	11	YOU DON'T KNOW A THING	S. AZAR (S. AZAR, R. FOSTER)	Steve Azar	DANG/MIDAS/NEW REVOLUTION		49
53	56	56	7	FIND OUT WHO YOUR FRIENDS ARE	T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence	ROCKY COMFORT/COS		53
54	54	48	7	LOVE IS	T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER)	Katrina Elam	UNIVERSAL SOUTH		48
55	60	-	2	GOOD DIRECTIONS	C. CHAMBERLAIN (L. BRYAN, T. THIBODEAU)	Billy Currington	MERCURY		55
56	57	-	2	STARTIN' WITH ME	J. RITCHIEY (J. OWEN, K. MARVELL, J. RITCHIEY)	Jake Owen	RCA		56
57	HOT SHOT DEBUT	1	1	DIXIE LULLABY	D. GEHMAN (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green	BNA		57
58	NEW	1	1	I KEEP COMING BACK	M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin	LYRIC STREET		58
59	55	57	14	I'VE GOT FRIENDS THAT DO	B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, T. MCGRAW)	Tim McGraw	CURB		49
60	59	-	2	THE LAST TEN YEARS (SUPERMAN)	D. HUFF (T. CONNERS, D. V. WILLIAMS)	Kenny Rogers	CAPITOL NASHVILLE		59

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
COUNTRY					
HEARTLAND I Loved Her First LOFTON CREEK (82.6)	1	ALAN JACKSON Like Red On A Rose ARISTA (77.4)	16	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	30
DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	3	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	17	SARA EVANS You'll Always Be My Baby RCA (89.5)	33
KENNY CHESNEY You Save Me BNA (92.5)	5	TOBY KEITH Crash Here Tonight SHOW DOG (92.3)	18	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	34
KEITH URBAN Once In A Lifetime CAPITOL (80.5)	6	LONESTAR Mountains BNA (89.6)	19	PHIL VASSAR The Woman In My Life ARISTA (94.4)	35
SUGARLAND Want To MERCURY (93.2)	8	BRAD PAISLEY She's Everything ARISTA (84.9)	20	KELLIE PICKLER Red High Heels BNA (75.9)	38
RASCAL FLATTS My Wish LYRIC STREET (91.9)	7	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	21	BILLY CURRINGTON Good Directions MERCURY (90.7)	55
TIM MCGRAW My Little Girl CURB (88.3)	10	☆ GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.8)	23	☆ JAKE OWEN Startin' With Me RCA (88.2)	56
MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	14	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	26		
		RODNEY ATKINS Watching You CURB (93.0)	29		

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BETWEEN THE BULLETS wjessen@billboard.com

HEARTLAND'S FIRST NO. 1 RAISES INDIE FLAG

The Lofton Creek label claims its first No. 1 as Heartland's "I Loved Her First" makes 35.3 million audience impressions during the tracking week. It's the second time this year that an independently distributed label has occupied the top box. Jason Aldean's "Why" (Broken Bow) spent one week atop the chart in the May 26 issue.

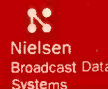
Should Heartland's single claim a second week at No. 1, it will be the first independently distributed label to do so since Broken

Bow rode two weeks on top in spring 2005 with Craig Morgan's "That's What I Love About Sunday." At that point, Morgan's single was the first No. 1 by an independently distributed label since Kenny Rogers' "Buy Me a Rose" (Dreamcatcher) in May 2000.

The Heartland track is the fourth independent title to reach this chart's top 10 this year. The group also celebrates a No. 3 bow on Top Country Albums with "I Loved Her First" (61,000 copies).

—Wade Jessen





OCT 28 2006

LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	5	11	#1 GREATEST GAINER QUIEN ME IBA A DECIR	David Bisbal	1
2	2	4	PAM PAM	Wisín & Yandel	2
3	3	5	TENGO UN AMOR	Toby Love Featuring Rakim & Ken-Y	3
4	NO SHOT DEBUT	1	A LA PRIMERA PERSONA	Alejandro Sanz	4
5	NEW	1	SER O PARECER	RBD	5
6	1	1	NI UNA SOLA PALABRA	Paulina Rubio	6
7	4	2	LABIOS COMPARTIDOS	Mana	7
8	6	6	NOCHE DE ENTIERRO (NUESTRO AMOR)	Los Benjamins Featuring Wisín & Yandel, Daddy Yankee, Hector "El Father" Bambino & Zion	8
9	9	14	LOS INFIELES	Aventura	9
10	12	7	MAS ALLA DEL SOL	Joan Sebastian	10
11	8	10	SIGO CON ELLA	Obie Bermudez	11
12	7	3	ANTES DE QUE TE VAYAS	Marco Antonio Solís	12
13	10	12	ALIADO DEL TIEMPO	Mariano Barba	13
14	11	17	EL TELEFONO	Wisín & Yandel & Hector "El Father" Bambino	14
15	15	16	SALIO EL SOL	Don Omar	15
16	25	34	QUE VUELVA	Grupo Montez De Durango	16
17	13	13	DE RODILLAS TE PIDO	Alegres De La Sierra	17
18	14	9	TE MANDO FLORES	Fonseca	18
19	22	32	DESILUSIONAME	Olga Tanón	19
20	16	19	NO SE POR QUE	Chayanne	20
21	19	21	A TI	Ricardo Arjona	21
22	18	24	CHIQUILLA	A.B. Quintanilla III Presents Kumbia All Stars	22
23	21	48	TU RECUERDO	Ricky Martin	23
24	17	22	QUE PRECIO TIENE EL CIELO	Marc Anthony	24
25	29	50	POR ELLA	Intocable	25



Earns his first No. 1 as song gains 48% in audience. His previous high was No. 3 in 2003 for "Llorare Las Penas."

Not since April 1999 has the chart seen two simultaneous top five debuts (Nos. 4 and 5).



Her first Univision album yields her best sales week since 1999 (8,000) and a No. 1 on Tropical Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	27	43	TENGO	Franco De Vita	26
27	26	33	TE COMPRO	Duelo	27
28	38	44	DIME QUIEN ES	Los Rieleros Del Norte	28
29	31	26	LA BOTELLA	Mach & Daddy	29
30	45	41	ME MATAS	Rakim & Ken-Y	30
31	24	36	AHORA QUE NO ESTAS	Ose	31
32	28	27	TU PEOR ERROR	La 5A Estacion	32
33	32	15	(WHEN YOU GONNA) GIVE IT UP TO ME	Sean Paul Featuring Keyshia Cole	33
34	30	31	MALDITA SUERTE	Victor Manuelle Featuring Sin Bandera	34
35	40	37	HERIDAS DE AMOR	Ricardo Montaner	35
36	23	23	FLOW NATURAL	Tito "El Bambino" Featuring Beenie Man & Ines	36
37	37	28	REGALO CARO	Los Tigres Del Norte	37
38	34	18	DETALLES	Yahir	38
39	33	49	ME QUIERE BESAR	Alexis & Fido	39
40	35	29	SE FUE	Pepe Aguilar	40
41	RE-ENTRY	2	POR TU AMOR	Alacranes Musical	41
42	39	-	DIME	Pitbull Featuring Ken-Y	42
43	50	-	SI TU AMOR NO VUELVE	La Arrolladora Banda El Limon	43
44	NEW	1	MI AMOR POR TI	Los Horoscopos De Durango	44
45	NEW	1	SUAVE	Calle 13	45
46	47	-	LAS NOCHES SON TRISTES	Noriega Featuring Angel & Khriz & Divino	46
47	RE-ENTRY	19	NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle Featuring Yuridia	47
48	RE-ENTRY	20	NO ES UNA NOVELA	Monchy & Alexandra	48
49	NEW	1	COMO ME HACES FALTA	Patrulla 81	49
50	NEW	1	YUMMY	Chelo	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 MARCO ANTONIO SOLIS	Trozos De Mi Alma 2	2x	1
2	2	-	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	From Kumbia Kings To Kumbia All Stars	EMI TELEVISION 73597 (15.98)	2
3	4	3	MANA	Amar Es Combatir	WARNER LATINA 63661 (18.98)	3
4	3	1	LUNY TUNES & TAINY Mas Flow: Los Benjamins	MAS FLOW 230013/MACHETE (15.98)		4
5	NO SHOT DEBUT	1	OLGA TANON	Soy Como Tu	LA CALLE/UNIVISION 330023/UG (14.98)	5
6	5	4	PAULINA RUBIO	Ananda	UNIVERSAL LATINO 007487 (15.98)	6
7	8	3	WISIN & YANDEL	Pa'l Mundo	MACHETE 561402 (15.98)	7
8	7	5	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	PINA 270183/UNIVERSAL LATINO (15.98)	8
9	6	-	DAVID BISBAL	Premonicion	VALE 007713/UNIVERSAL LATINO (13.98)	9
10	10	7	DON OMAR	King Of Kings	VI 006662/MACHETE (15.98)	10
11	16	8	GREATEST GAINER LOS BUKIS	30 Recuerdos	FONOVISA 352638/UG (11.98)	11
12	12	1	JAVIER SOLIS	La Historia De Javier Solis	SONY BMG NORTE 88292 (14.98)	12
13	9	-	AKWID	E.S.L.	HEADLINERS/UNIVISION 310869/UG (13.98)	13
14	13	0	AVENTURA	God's Project	PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	14
15	11	-	VARIOUS ARTISTS	Top Latino Vol. 2	SONY BMG NORTE 70027 (16.98)	15
16	14	3	RBD	Nuestro Amor	EMI TELEVISION 35902 (14.98)	16
17	17	6	CALLE 13	Calle 13	WHITE LION 96875/SONY BMG NORTE (15.98)	17
18	15	2	TEGO CALDERON	The Underdog / El Subestimado	JIGSAW/ATLANTIC 941227/AG (15.98)	18
19	19	9	CONJUNTO PRIMAVERA	Para Ti...Nuestra Historia	FONOVISA 352602/UG (10.98)	19
20	18	5	MARC ANTHONY	Sigo Siendo Yo	SONY BMG NORTE 81251 (18.98)	20
21	22	7	MONCHY & ALEXANDRA	Exitos	J&N 50191/SONY BMG NORTE (13.98)	21
22	23	20	DADDY YANKEE	Barrio Fino: En Directo	EL CARTEL 007035/INTERSCOPE (12.98)	22
23	26	-	ALACRANES MUSICAL	Puros Corridos Venenosos	UNIVISION 311018/UG (13.98)	23
24	24	3	PESADO	Piensame Un Momento	WARNER LATINA 63865 (15.98)	24
25	32	5	FRANCO DE VITA	Mil Y Una Historias: En Vivo	SONY BMG NORTE 83847 (16.98)	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	22	LOS TIGRES DEL NORTE	La Banda Del Carro Fojo	FONOVISA 352631/UG (15.98 CD/DVD)	26
27	20	14	LUPILLO RIVERA	Entre Copas Y Botellas	VEREMUSIC 653138/UNIVERSAL LATINO (13.98)	27
28	30	23	VARIOUS ARTISTS	NOW Latino	THE GROUP PUNYERAZON/SONY BMG NORTE 724057/BMG STRATEGIC MARKETING GROUP (18.98)	28
29	25	-	BELINDA	Utopia	EMI TELEVISION 60736 (13.98)	29
30	NEW	1	BABY RASTA	La Ultima Risa	ILLEGAL LIFE 007678/UNIVERSAL LATINO (14.98)	30
31	33	26	LOS BUKIS	Linea De Oro	FONOVISA 352697/UG (5.98)	31
32	21	9	N.O.R.E.	N.O.R.E. Y La Familia... Ya Tu Sabe	ROC-LA-FAMILIA 006266/IOJMG (13.98)	32
33	NEW	1	RAMON AYALA	30 Corridos: Historias Nortenas	FREDDIE 1960 (14.98)	33
34	43	28	MACH & DADDY	Desde Abajo	UNIVERSAL LATINO 005717 (12.98)	34
35	31	25	JUAN GABRIEL	La Historia Del Eivo	SONY BMG NORTE 81079 (15.98)	35
36	34	32	INTOCABLE	X	EMI TELEVISION 98313 (16.98)	36
37	38	-	GLORIA ESTEFAN	Oye Mi Canto... Los Exitos	SONY BMG NORTE 89091 (16.98)	37
38	37	24	PEPE AGUILAR	Enamorado	EMI TELEVISION 58790 (14.98)	38
39	29	21	REGGAETON NINOS	Ninos Vol. 2	EMI TELEVISION 72107 (14.98)	39
40	41	34	VARIOUS ARTISTS	Hector "El Father" Bambino Present: Los Rompe Discos	ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888/IOJMG (13.98)	40
41	35	30	ANA GABRIEL	Historia De Una Reina	SONY BMG NORTE 95902 (15.98)	41
42	36	33	TOBY LOVE	Toby Love	SONY BMG NORTE 75376 (14.98)	42
43	39	46	LOS CADETES DE LINARES	Las Mas Canciones	BCI 41260 (6.98)	43
44	50	45	LOS ORIGINALES DE SAN JUAN	Linea De Oro	UNIVISION 310994/UG (5.98)	44
45	42	27	JENNI RIVERA	Besos Y Copas Desde Hollywood	FONOVISA 352729/UG (13.98)	45
46	40	29	RICARDO ARJONA	Adepero	SONY BMG NORTE 67549 (18.98)	46
47	52	41	LOS RIELEROS DEL NORTE	Para Ti...Nuestra Historia	FONOVISA 352735/UG (11.98)	47
48	60	-	PAGE SETTER LOS CAMINANTES	Tesoros De Coleccion: Lo Romancero De Los Caminantes	SONY BMG NORTE 95637 (9.98)	48
49	28	-	GRUPO MONTEZ DE DURANGO	Alfred Ramirez Corral: Guerra De Los Creadores Del Pasto Duranguense	DISA 720949 (11.98)	49
50	53	48	ALEGRES DE LA SIERRA	Duele El Amor	VIVA 006223/UNIVERSAL LATINO (11.98)	50

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	45	37	MARIANO BARBA	Aliado Del Tiempo	THREE SOUND 10423 (15.98)	51
52	44	36	RBD	RBD: Live In Hollywood	EMI TELEVISION 58122 (13.98)	52
53	58	50	JULIETA VENEGAS	Limon Y Sal	SONY BMG NORTE 83420 (14.98)	53
54	61	58	GLORIA TREVI	La Trayectoria	UNIVISION 310879/UG (16.98 CD/DVD)	54
55	54	56	LOS RIELEROS DEL NORTE	Linea De Oro	FONOVISA 352698/UG (5.98)	55
56	46	38	GRUPO EXTERMINADOR	Para Ti...Nuestra Historia	FONOVISA 352781/UG (10.98)	56
57	55	47	RBD	Rebelde	EMI TELEVISION 75852 (14.98)	57
58	57	42	TITO "EL BAMBINO"	Top Of The Line	EMI TELEVISION 49552 (13.98)	58
59	48	31	LA 5A ESTACION	El Mundo Se Equivoca	SONY BMG NORTE 80713 (15.98)	59
60	69	51	SHAKIRA	Fijacion Oral Vol. 1	EPIC 93700/SONY MUSIC (18.98)	60
61	56	49	GRUPO MONTEZ DE DURANGO	Borron Y Cuenta Nueva	DISA 720799 (11.98)	61
62	47	61	VARIOUS ARTISTS	Los 20 Exitos Mas Buscados	FONOVISA 352685/UG (11.98)	62
63	51	39	MONCHY & ALEXANDRA	Exitos Y Mas	J&N 50078/SONY MUSIC (16.98)	63
64	59	60	DON OMAR	Da Hitman Presents Reggaeton Latino	VLMACHETE 005850/UMRG (13.98)	64
65	49	43	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2	FREDDIE 1940 (16.98)	65
66	70	64	CONJUNTO PRIMAVERA	Linea De Oro	FONOVISA 352696 (5.98)	66
67	66	59	LOS TUCANES DE TIJUANA	En Vivo - Siempre Contigo	UNIVISION 310914/UG (13.98)	67
68	64	53	DIANA REYES	Las No. 1 De La Reina	MUSIMEX 708502/UNIVERSAL LATINO (13.98)	68
69	71	68	LOS ACOSTA	Para Ti...Nuestra Historia	FONOVISA 352675/UG (10.98)	69
70	68	54	ROCIO DURCAL	Amor Eterno: Los Exitos	SONY BMG NORTE 77124 (15.98)	70
71	62	52	EMMANUEL	Historias De Toda La Vida... Los Exitos	SONY BMG NORTE 84971 (15.98)	71
72	74	62	BRAZOS MUSICAL DE DURANGO	Rosas Rojas	DISA 720908 (10.98)	72
73	73	72	ALACRANES MUSICAL	A Paso Firme	UNIVISION 310839/UG (13.98)	73
74	RE-ENTRY	9	JOAN SEBASTIAN	Mas Alla Del Sol	MUSART 3771/BALBOA (13.98)	74
75	65	44	LOS HOROSCOPOS DE DURANGO	Antes Muertas Que Sencillas	DISA 720701 (11.98)	75

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LATIN

Billboard DANCE

OCT
28
2006

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
2	6	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
3	40	SER O PARECER	RBD (EMI TELEVISION)
4	2	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
5	3	TE MANDO FLORES	FONSECA (EMI TELEVISION)
6	4	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
7	-	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
8	5	A TI	RICARDO ARJONA (SONY BMG NORTE)
9	8	SIGO CON ELLA	OBIE BERMUDEZ (EMI TELEVISION)
10	7	TU RECUERDO	RICKY MARTIN (SONY BMG NORTE)
11	-	TENGO	FRANCO DE VITA (SONY BMG NORTE)
12	10	TU PEOR ERROR	LA 5A ESTACION (SONY BMG NORTE)
13	20	DESILUSIONAME	OLGA TANON (UNIVISION)
14	12	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
15	14	HERIDAS DE AMOR	RICARDO MONTANER (EMI TELEVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
2	5	LOS INFIELES	AVENTURA (PREMIUM LATIN)
3	2	PAM PAM	WISIN & YANDEL (MACHETE)
4	7	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
5	4	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
6	8	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE (SONY BMG NORTE)
7	3	SIGO CON ELLA	OBIE BERMUDEZ (EMI TELEVISION)
8	12	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)
9	6	NOCHE DE ENTIERRO (NUESTRO AMOR)	LOS BENJAMINS FEATURING WISIN & YANDEL, DADDY Yankee, REIKO, REIKO EL FATHER SAMBRO & ZION (MUSIC BOX/UNIVERSAL)
10	9	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)
11	10	COMO AMIGO NO	NG2 (DISCOS 405/SONY BMG NORTE)
12	11	VALE LA PENA	YOSKAR SARANTE (J&N)
13	-	SER O PARECER	RBD (EMI TELEVISION)
14	15	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
15	16	LAGRIMAS	INDIA (LA CALLE/UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	5	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
2	1	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
3	3	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
4	2	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
5	-	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
6	7	POR ELLA	INTOCABLE (EMI TELEVISION)
7	9	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISIA)
8	6	TE COMPRO	DUQUELO (UNIVISION)
9	4	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISIA)
10	8	REGALO CARO	LOS TIGRES DEL NORTE (FONOVISIA)
11	12	SI TU AMOR NO VUELVE	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
12	16	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
13	17	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
14	15	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISION)
15	10	BESOS Y COPAS	JENNI RIVERA (FONOVISIA)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
2	2	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
3	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	4	PAULINA RUBIO	ANANDA (UNIVERSAL LATINO)
5	5	DAVID BISBAL	PREMONICION (VALE/UNIVERSAL LATINO)
6	6	VARIOUS ARTISTS	TOP LATINO VOL. 2 (SONY BMG NORTE)
7	7	RBD	NUESTRO AMOR (EMI TELEVISION)
8	11	FRANCO DE VITA	MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)
9	9	VARIOUS ARTISTS	NOW LATINO: THE #1 R&B GROUP/UNIVERSAL ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP
10	8	BELINDA	UTOPIA (EMI TELEVISION)
11	10	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
12	13	GLORIA ESTEFAN	OYE MI CANTO...LOS EXITOS (SONY BMG NORTE)
13	12	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
14	14	RICARDO ARJONA	ADEPTRO (SONY BMG NORTE)
15	15	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	OLGA TANON	SOY COMO TU (LA CALLE/UNIVISION/UG)
2	1	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	2	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
4	3	MONCHY & ALEXANDRA	EXITOS (J&N/SONY BMG NORTE)
5	4	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
6	6	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
7	7	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
8	8	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
9	9	VARIOUS ARTISTS	LAS NO. 1 DE LA SALSA (SONY BMG NORTE)
10	7	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
11	10	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
12	13	FONSECA	CORAZON (EMI TELEVISION)
13	12	VARIOUS ARTISTS	30 SONEROS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
14	14	TONO ROSARIO	EN VIVO: EL ORIGINAL (UNIVERSAL LATINO)
15	15	EDDIE SANTIAGO	PURA SALSA (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	2	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)
2	1	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
3	3	CONJUNTO PRIMAVERA	PARA TI...NUESTRA HISTORIA (FONOVISIA/UG)
4	6	ALACRANES MUSICAL	PUROS CORRIDOS VENENOSOS (UNIVISION/UG)
5	5	PESADO	PIENSAME UN MOMENTO (WARNER LATINA)
6	7	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISIA/UG)
7	4	LUPILLO RIVERA	ENTRE COPAS Y BOTELLAS (VENEMUSIC/UNIVERSAL LATINO)
8	9	LOS BUKIS	LINEA DE ORO (FONOVISIA/UG)
9	-	RAMON AYALA	30 CORRIDOS: HISTORIAS NORTENAS (FREDDIE)
10	10	INTOCABLE	X (EMI TELEVISION)
11	11	PEPE AGUILAR	ENAMORADO (EMI TELEVISION)
12	12	LOS CADETES DE LINARES	LAS MAS CANONAS (BCI)
13	18	LOS ORIGINALES DE SAN JUAN	LINEA DE ORO (UNIVISION/UG)
14	13	JENNI RIVERA	BESOS Y COPAS DESDE HOLLYWOOD (FONOVISIA/UG)
15	19	LOS RIELEROS DEL NORTE	PARA TI...NUESTRA HISTORIA (FONOVISIA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	1	SEXYBACK JUSTIN TIMBERLAKE JIVE 00872/ZOMBA
2	4	9	GONE SUN JH PROMO
3	8	6	HARD AFRICANISM YELLOW/SILVER LABEL PROMO/TOMMY BOY
4	7	8	COMMON GROUND DAVE AUDE & TALL PAUL FEAT SISELY TREASURE ALCADIOUS PROM/NOOCH
5	1	10	IS IT LOVE? HIO MADE 022
6	12	7	SENSITIVITY SHAPE: UK ULTRA PROMC
7	13	6	F*CKING BOYFRIEND THE BIRD AND THE BEE METRO BLUE PROM/BLUE NOTE
8	3	8	DEJA VU (FREEMASONS/M. JOSHUA MIXES) BEYONCE FEATURING JAY-Z COLUMBIA 89684
9	11	9	MY NUMBER ONE HELENA PAPAIAZOU MODA 7001/MUSIC PLANT
10	20	4	JUMP MADONNA WARNER BROS. PROMO
11	6	10	FLY ME AWAY GOLDFRAPP MUTE PRDMO
12	5	10	BE STILL KASKADE ULTRA 1436
13	18	6	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES) CERRONE MALLIGATOR IMPORT
14	10	9	SHINE (FREEMASONS MIXES) LUTHER VANDROSS J 70034/RMG
15	21	7	IS IT ANY WONDER? (TALL PAUL MIXES) KEANE INTERSCOPE PROMO
16	19	8	HEAD OVER HEELS EMLEE BARAK PROMO
17	14	12	A PUBLIC AFFAIR JESSICA SIMPSON EPIC PROMO
18	15	12	CALL ON ME JANET & NELLY VIRGIN PROMO
19	9	12	BUTTONS (D. AUDE MIXES) THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M PROM/INTERSCOPE
20	17	11	I'M WITH STUPID PET SHOP BOYS RHINO PROMO
21	16	11	CHELSEA STEFY CURVATURE PROMO/WIND-UP
22	30	4	PICK POWER LOVE'S THE ONLY DRUG ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
23	28	5	GETCHA SOME PLEASURE CENTER NORTHCROSS MEDIA PROMO
24	27	6	FLOW VINNY TROIA PRESENTS JAIDENE VEDA CURVE PROMO
25	23	10	MOVE IN MY DIRECTION BANANARAMA THE LAB IMPORT/FUEL 2000

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	
1	1	24	1	GNARLS BARKLEY ST. ELSEWHERE COWTOWN 70003*/ATLANTIC	■
2	2	3	2	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
3	3	3	3	ENIGMA A POSTERIORI VIRGIN 69994	
4	4	7	4	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN	■
5	5	4	5	DJ SHADOW THE OUTSIDER UNIVERSAL MOTOWN 007443*/UMRG	
6	6	5	6	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	
7	7	5	7	BRAZILIAN GIRLS TALK TO LA BOMB VERVE FORECAST 006224/VG	
8	8	4	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	■
9	12	3	9	SHE WANTS REVENGE SHE WANTS REVENGE PERFECT/ISS/LAWLESS/GEFFEN 005687/INTERSCOPE	
10	9	3	10	JOHNNY BUDZ & DJ IRENE ULTRA TRANCE 06 ULTRA 1437	
11	14	34	11	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	
12	10	4	12	JOHNNY VICIOUS & DJ DREW THRIVE/EM PRESENTS: TRANCE ANTHEMS, VOL. 1 THRIVE 90755	
13	13	2	13	DELERIUM NUAGES DU MONDE NETWORK 30602	
14	15	17	14	FATBOY SLIM THE GREATEST HITS: WHY TRY HARDER SKINT 56814/ASTRALWERKS	
15	16	5	15	BASEMENT JAXX CRAZY TICH RADIO XL 205*/BEGGARS GROUP	
16	18	11	16	BELANOVA DULCE BEAT UNIVERSAL LATINO 006301	
17	RE-ENTRY		17	GOLDFRAPP SUPERNATURE MUTE 929E*	
18	20	24	18	TIESTO IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD OBEBLACK HOLE	
19	NEW		19	PET SHOP BOYS POP ART: THE HITS CAPITOL 75945	
20	11	3	20	STEPHANE POMPOGNAC HOTEL COSTES V.9 PSCHENT -6885/WARGRAM	
21	17	2	21	AIR LATENIGHTTALES THRIVE 90763	
22	19	7	22	BT THIS BINARY UNIVERSE DTS 1140*	
23	22	1	23	ZERO 7 THE GARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG	
24	RE-ENTRY		24	PET SHOP BOYS FUNDAMENTAL RHINO 79525	
25	23	1	25	OAKENFOLD A LIVELY MIND MAVERICK 49900/WARNER BROS.	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	12	1	WHAT A FEELING PETER LUTS & DOMINICO NERVOUS
2	2	14	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
3	3	10	3	BUTTONS THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M/INTERSCOPE
4	4	13	4	IT'S TOO LATE DIRTY SOUTH VS. EVERMORE ULTRA
5	5	7	5	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS. THE EGG ULTRA
6	20	2	6	JUMP MADONNA WARNER BROS.
7	10	5	7	BE STILL KASKADE ULTRA
8	7	4	8	DEJA VU BEYONCE FEATURING JAY-Z COLUMBIA
9	11	7	9	IS IT LOVE? HIO MADE
10	8	11	10	SATELLITES SEPTEMBER ROBBINS
11	9	7	11	ABOUT US BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE
12	12	4	12	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS UNIVERSAL MOTOWN
13	NEW		13	WATCH OUT FERRY CORSTEN ULTRA
14	6	1	14	CUT PLUMB CURB
15	19	3	15	HERE (IN YOUR ARMS) HELLOGODBYE DRIVE-THRU
16	14	1	16	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
17	FE-ENTRY		17	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAIR YELLOW/SILVER LABEL/TOMMY BOY
18	17	1	18	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG
19	18	4	19	FEEL ALIVE BENASHI BROS. ULTRA
20	24	2	20	PARTY FOR THE WEEKEND SOULSEKERZ BIG BEAT/ATLANTIC
21	23	7	21	MANEATER NELLY FURTADO MOSLEY/GEFFEN
22	21	4	22	LOST ROGER SANCHEZ STEALTH/ULTRA
23	FE-ENTRY		23	TURN IT UP PARIS HILTON WARNER BROS.
24	NEW		24	IS IT ANY WONDER? KEANE INTERSCOPE
25	22	3	25	HUSH BOY BASEMENT JAXX XL/BEGGARS GROUP

OCT
28
2006

HITS OF THE WORLD

THIS WEEK		LAST WEEK		(SOUNDCAN JAPAN)		OCTOBER 17, 2006	
1	NEW	ARIGATO					
2	2	MIKAZUKI					
3	NEW	ONLY ONE					
4	1	WINDING ROAD					
5	5	TAIYO NO UTA					
6	6	SORAFUNE/DO! DO! DO!					
7	NEW	SOME BOYS! TOUCH (FIRST LTD EDITION)					
8	4	YAKUSOKU NO BASHO					
9	NEW	WISH/STARLESS NIGHT					
10	NEW	LOLLIPOP CANDY BAD GIRL (FIRST LTD EDITION)					

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.)		OCTOBER 15, 2006	
1	23	WELCOME TO THE BLACK PARADE					
2	1	AMERICA					
3	2	I DON'T FEEL LIKE DANCING					
4	5	ROCK THIS PARTY (EVERYBODY DANCE NOW)					
5	4	COME TO ME					
6	8	CHECKIN' IT OUT					
7	43	SUPERFREAK					
8	6	WHEN YOU WERE YOUNG					
9	9	SEXYBACK					
10	3	JUMP IN MY CAR					

THIS WEEK		LAST WEEK		(MEDIA CONTROL)		OCTOBER 17, 2006	
1	NEW	DAS BESTE					
2	1	I DON'T FEEL LIKE DANCING					
3	3	UNFAITHFUL					
4	4	U & UR HAND					
5	2	SEXYBACK					
6	7	DIESSES LEBEN					
7	NEW	ERINNER MICH DICH ZU VERGESSEN					
8	5	LONDON BRIDGE					
9	8	COME TO ME					
10	10	DANKE					

THIS WEEK		LAST WEEK		(NIELSEN SOUNDCAN INTERNATIONAL)		OCTOBER 28, 2006	
1	1	AMERICA					
2	14	WELCOME TO THE BLACK PARADE					
3	2	I DON'T FEEL LIKE DANCIN'					
4	5	QUIEN ME IBA A DECIR					
5	8	CHASING CARS					
6	6	SEXYBACK (MAIN EXPLICIT VERSION)					
7	4	WHEN YOU WERE YOUNG					
8	RE	LABIOS COMPARTIDOS (ALBUM VERSION)					
9	9	PROMISCUOUS (ALBUM VERSION)					
10	NEW	9 CRIMES					
11	NEW	REHAB					
12	10	YOU GIVE ME SOMETHING					
13	NEW	WONDERFUL WORLD					
14	NEW	NI UNA SOLA PALABRA					
15	13	U + UR HAND					
16	15	COME TO ME					
17	12	ROCK THIS PARTY (EVERYBODY DANCE NOW)					
18	7	CALL ME WHEN YOU'RE SOBER					
19	NEW	IRREPLACEABLE (ALBUM VERSION)					
20	18	HIPS DON'T LIE					

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE)		OCTOBER 18, 2006	
1	1	PAS LE TEMPS					
2	2	FAÇON SEX					
3	3	SLIPPING AWAY (CRIER LA VIE)					
4	5	LA JUNGLE DES ANIMAUX					
5	4	LA LOI DU SILENCE					
6	6	FEMME DE COULEUR					
7	7	ROCK THIS PARTY (EVERYBODY DANCE NOW)					
8	11	ME & U					
9	10	1980					
10	8	DERNIERS SAISERS					

THIS WEEK		LAST WEEK		(ARIA)		OCTOBER 15, 2006	
1	1	I WISH I WAS A PUNK ROCKER					
2	2	SEXYBACK					
3	3	I DON'T FEEL LIKE DANCING					
4	4	MANEATER					
5	6	U & UR HAND					
6	5	LONDON BRIDGE					
7	7	CALL ME WHEN YOU'RE SOBER					
8	8	TALLER, STRONGER, BETTER					
9	9	BUTTONS					
10	10	WHEN YOU WERE YOUNG					

THIS WEEK		LAST WEEK		(SOUNDCAN)		OCTOBER 28, 2006	
1		CHASING CARS					
2	NEW	RIVER					
3		MANEATER (ALBUM VERSION)					
4	2	SEXYBACK (CLEAN VERSION)					
5	4	LIPS OF AN ANGEL					
6	5	WHEN YOU WERE YOUNG					
7	RE	HOW TO SAVE A LIFE (ALBUM VERSION)					
8	9	SMACK THAT					
9	7	LONDON BRIDGE (EXPLICIT VERSION)					
10	NEW	WHITE & NERDY					

THIS WEEK		LAST WEEK		(FIMI/NIELSEN)		OCTOBER 16, 2006	
1	1	SEI PARTY DI ME					
2	2	RUDEBOX					
3	3	SEXYBACK					
4	14	AN EASIER AFFAIR					
5	12	I DON'T FEEL LIKE DANCING					
6	11	LONDON BRIDGE					
7	4	CALL ME WHEN YOU'RE SOBER					
8	6	OH! WHAT A GIRL					
9	8	PROMISCUOUS					
10	5	DEJA VU					

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA)		OCTOBER 18, 2006	
1	1	CRITICAR POR CRITICAR					
2	2	LET ME OUT					
3	9	THE REINCARNATION OF BENJAMIN BREEG					
4	7	HIMNO OFICIAL DEL SEVILLA FC					
5	8	VIVIR PARA CONTARLO B/W HACIENDO LO					
6	9	LOVE DON'T LET ME GO (WALKING AWAY)					
7	6	MOSQUITO					
8	3	ONE WISH					
9	10	RUDEBOX					
10	4	HIMNO EVENTUAL DEL REAL OVIEDO					

THIS WEEK		LAST WEEK		(MEGA CHARTS BV)		OCTOBER 13, 2006	
1	NEW	EVERYTIME I THINK OF YOU					
2	1	ALS DE MORGEN IS GEKOMEN					
3	5	YOU GIVE ME SOMETHING					
4	4	I DON'T FEEL LIKE DANCING					
5	7	ROOD					

THIS WEEK		LAST WEEK		ALBUMS		OCTOBER 13, 2006	
1	1	JAN SMIT					
2	2	EVANESCENCE					
3	3	PAUL DE LEEUW					
4	4	KATIE MELUA					
5	5	K3					

THIS WEEK		LAST WEEK		(AUSTRIAN IFPI/AUSTRIA TOP 40)		OCTOBER 16, 2006	
1	1	I DON'T FEEL LIKE DANCING					
2	4	UNFAITHFUL					
3	2	STOPI DIMENTICA					
4	5	U+UR HAND					
5	6	SEXYBACK					

THIS WEEK		LAST WEEK		ALBUMS		OCTOBER 16, 2006	
1	NEW	DIE AERZTE					
2	1	CHRISTINA STUERMER					
3	2	EVANESCENCE					
4	3	ZUCCHERO FORNACIARI					
5	4	SCISSOR SISTERS					

THIS WEEK		LAST WEEK		(VERDENS GANG NORWAY)		OCTOBER 18, 2006	
1	1	I DON'T FEEL LIKE DANCING					
2	NEW	THE OTHER SIDE					
3	2	SEXYBACK					
4	6	NOT OVER					
5	5	PROMISCUOUS					

THIS WEEK		LAST WEEK		ALBUMS		OCTOBER 18, 2006	
1	1	N. KURT/E. LIND/A. HOLM/A. FUENTES					
2	2	SCISSOR SISTERS					
3	5	AGE ALEXANDERSEN					
4	4	THOMAS DYBDAHL					
5	7	ASBJORNSEN KRISTIN					

THIS WEEK		LAST WEEK		(IFPI/NIELSEN MARKETING RESEARCH)		OCTOBER 17, 2006	
1	1	MR. NICE GUY					
2	2	BOTEN ANNA					
3	NEW	THE SONS OF ODIN					
4	NEW	LOVE JUNKIE					
5	1	BRUDEVALSEN					

THIS WEEK		LAST WEEK		ALBUMS		OCTOBER 17, 2006	
1	1	NEPHEW					
2	2	VARIOUS ARTISTS					
3	3	NIK & JAY					
4	9	BAMSE VENNEN					
5	NEW	TRENTMOLLER					

THIS WEEK		LAST WEEK		(RIM)		OCTOBER 17, 2006	
1	1	ANDRE SARDET					
2	4	EVANESCENCE					
3	3	FLOR					
4	2	BEBE LILLY					
5	5	DIANA KRALL					

THIS WEEK		LAST WEEK		ALBUMS		OCTOBER 17, 2006	
1	16	DOCEMANIA					
2	7	PAULO GONZO					
3	9	MARIZA					
4	6	CAETANO VELOSO					
5	8	BEN HARPER					

THIS WEEK		LAST WEEK		(IFPI GREECE/DELOITTE & TOUCHE)		OCTOBER 16, 2006	
1	1	OLA I TIPOTA					
2	6	DJ					
3	4	EFTIKHOS					
4	3	THES NA KANOUME SKHESI					
5	8	SUMMER IN GREECE					

THIS WEEK		LAST WEEK		ALBUMS		OCTOBER 16, 2006	
1	NEW	EVANESCENCE					
2	1	IRON MAIDEN					
3	8	FERGIE					
4	4	DIANA KRALL					
5	11	SCISSOR SISTERS					

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 18, 2006
1	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR
2	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
4	4	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION
3	3	UNFAITHFUL RIHANNA SRP/DEF JAM
68	68	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE REPRISE
8	8	PAS LE TEMPS FAF LARAGE M6 INTERACTIONS
5	5	COME TO ME P. DIDDY FT. NICOLE SCHERZINGER BAD BOY/ATLANTIC
11	11	U & UR HAND PINK LAFACE/ZOMBA
NEW	NEW	DAS BESTE SILBERMOND COLUMBIA
10	12	FACON SEX TRIBAL KING ULM
7	7	AMERICA RAZORLIGHT VERTIGO
14	14	SLIPPING AWAY (CRIER LA VIE) MOBY FT. MYLENE FARMER MUTE
13	6	PROMISCUOUS NELLY FURTAO FT. TIMBALAND MOSLEY/GEFFEN
14	15	ME & U CASSIE NEXTSELECTION/BAD BOY/ATLANTIC
15	9	LONDON BRIDGE FERGIE WILL.I.AM/A&M/INTERSCOPE

ALBUMS

THIS WEEK	LAST WEEK	OCTOBER 18, 2006
1	1	EVANESCENCE THE OPEN DOOR WIND-UP
2	3	SCISSOR SISTERS TA-DAH POLYDOR
3	2	THE KILLERS SAM'S TOWN ISLAND
4	4	KATIE MELUA PIECE BY PIECE DRAMATICO
NEW	NEW	DIE ARZTE BEST OF HOT ACTION
6	8	PINK I'M NOT DEAD LAFACE/ZOMBA
7	5	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
8	14	RAZORLIGHT RAZORLIGHT VERTIGO
9	9	ZUCCHERO FLY POLYDOR
10	6	BOB DYLAN MODERN TIMES COLUMBIA
13	13	JAMES MORRISON UNDISCOVERED POLYDOR
12	NEW	STING/DOWLAND SONGS FROM THE LABYRINTH DEUTSCHE GRAMMOPHONE
13	10	DIANA KRALL FROM THIS MOMENT ON VERVE
14	12	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
15	11	RENAUD ROUGE SANG VIRGIN

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 18, 2006
1	1	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
2	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
3	5	UNFAITHFUL RIHANNA SRP/DEF JAM
4	7	ROCK THIS PARTY BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION
3	3	PROMISCUOUS NELLY FURTAO FT. TIMBALAND MOSLEY/GEFFEN
6	4	WHO KNEW PINK LAFACE/ZOMBA
6	6	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
8	8	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
9	14	ME & U CASSIE NEXTSELECTION/BAD BOY/ATLANTIC
10	10	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR
9	9	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
12	15	SOMETHING ABOUT YOU JAMELIA PARLOPHONE
13	12	LOVE DON'T LET ME GO DAVID GUETTA VS. THE EGG GUSTO
14	13	BREAKAWAY KELLY CLARKSON RCA
15	11	SMILE LILY ALLEN REGAL/PARLOPHONE

SALES DATA COMPILED BY



ALBUMS

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD		
2	2	4	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG		
3	3	5	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252		
4	4	2	GLADYS KNIGHT	BEFORE ME VERVE 006225/VG		
5	5	88	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. ⊕	2	
6	8	24	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324		
7	7	5	PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU NONESUCH 79964/WARNER BROS.		
8	9	52	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC ⊕		
6	6	3	KEITH JARRETT	THE CARNEGIE HALL CONCERT ECM 007362/UNIVERSAL CLASSICS GROUP		
10	10	8	CHRIS BOTTI	LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC ⊕		
11	RE-ENTRY		STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550		
12	12	47	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ⊕		
13	13	3	AL DI MEOLA	CONSEQUENCE OF CHAOS TELARC 83649		
15	15	19	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG		
16	16	6	MILES DAVIS	COOL & COLLECTED COLUMBIA 84784/SONY MUSIC		
16	21	55	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173*/BLG		
15	11	19	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG ⊕		
18	14	7	TONY BENNETT	GREATEST HITS OF THE '60S RPM/COLUMBIA 84779/SONY MUSIC		
19	24	13	THELONIOUS MONK WITH JOHN COLTRANE	THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD		
20	23	5	BRANFORD MARSALIS	BRAGGTOWN MARSALIS 600042/ROUNDNER		
21	17	11	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG		
22	RE-ENTRY		LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/UME		
23	18	8	NANCY WILSON	TURNED TO BLUE MCG JAZZ 10222/TELARC		
24	RE-ENTRY		GORDON GOODWIN'S BIG PHAT BAND	THE PHAT PACK IMMERGENT 284404		
25	22	13	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA	DEAR MR. SINATRA TELARC 83638		

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	24	2	#1 STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP		
2	1	6	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS		
3	4	3	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG		
4	2	3	VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE COR MEUM EMI CLASSICS 70424/BLG		
5	3	5	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG		
6	7	28	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS ⊕		
7	NEW		HILARY HAHN	PAGANINI/SPHQR: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP		
8	6	5	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO		
9	5	2	DANNY ELFMAN	SERENADA SCHIZOPHRANA SONY CLASSICAL 89780/SONY BMG MASTERWORKS		
10	8	5	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907400		
11	NEW		ANNE-SOPHIE MUTTER	SIMPLY ANNE-SOPHIE DG 007189/UNIVERSAL CLASSICS GROUP		
12	9	15	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI		
13	14	5	HELENE GRIMAUD	REFLECTION DG 006904/UNIVERSAL CLASSICS GROUP		
14	15	5	JAMES GALWAY	MY MAGIC FLUTE DG 007148/UNIVERSAL CLASSICS GROUP		
15	21	79	THE 5 BROWNS	THE 5 BROWNS RCA RED SEAL 66007/SONY BMG MASTERWORKS ⊕		
16	10	4	LEON FLEISHER	THE JOURNEY VANGUARD CLASSICS 1796/ARTEMIS CLASSICS		
17	23	5	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: DA PACEM HARMONIA MUNDI 907401		
18	13	2	VARIOUS ARTISTS	STEVE REICH: PHASES (A NONESUCH RETROSPECTIVE) NONESUCH 79962/WARNER BROS.		
19	17	50	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570		
20	16	80	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS		
21	19	63	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP)	CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005		
22	18	3	BBC SYMPHONY ORCHESTRA (ADAMS)/TRACY SILVERMAN	JOHN ADAMS: THE OARMA AT BIG SUR NONESUCH 79857/WARNER BROS.		
23	RE-ENTRY		MITSUKO UCHIDA	BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP		
24	RE-ENTRY		CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/BLG		
25	RE-ENTRY		VARIOUS ARTISTS	MOZARTI DG 006730/UNIVERSAL CLASSICS GROUP		

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	3	#1 BONEY JAMES	SHINE CONCORD 30049		
2	2	3	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER INDIRECTO 01		
3	3	10	FOURPLAY	X BLUEBIRD 86399/RCA VICTOR		
4	6	12	THE JAZZMASTERS	JAZZMASTERS V TRIPPIN' N' RHYTHM 90522/V2		
5	5	16	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118		
6	4	16	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC		
7	12		THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD ⊕		
8	9	59	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR		
9	NEW		CHRIS BOTTI	DECEMBER COLUMBIA 75381/SONY MUSIC		
10	14	26	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG		
11	7	13	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG ⊕		
12	15	38	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG		
13	13	8	LEE RITENOUR	SMOKE 'N' MIRRORS I E PEAK 23001/CONCORD		
14	12	5	JOYCE COOLING	REVOLVING DOOR NARADA JAZZ 44541/NARADA		
15	17	100	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG		
16	16	3	STANTON MOORE	III TELARC 83648		
17	10	21	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106		
18	11	5	TOMMY EMMANUEL	THE MYSTERY FAVORED NATIONS 5130		
19	20	19	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-O 004869/UME		
20	18	16	MICHAEL FRANKS	RENDEZVOUS IN RIO KOCH 9964		
21	22	16	DAVID BENOIT	FULL CIRCLE PEAK 30015/CONCORD		
22	23	48	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/BLG		
23	21	29	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD		
24	RE-ENTRY		ROB WHITE	LET IT RIDE E2 90953/ORPHEUS		
25	19	29	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105		

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG		
2	2	37	ANDREA BOCELLI	AMORE SUGAR/DECCA 008069/UNIVERSAL CLASSICS GROUP		
3	4	78	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ⊕		
4	3	5	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP		
5	5	39	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC		
6	6	101	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP		
7	18	34	IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC		
8	7	34	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO		
9	9	3	RONAN TYNAN	THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP		
10	11	3	MORMON TABERNACLE CHOIR	THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047		
11	9	49	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP		
12	8	31	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036		
13	14	5	THE TEN TENORS	HERE'S TO THE HEROES RHINO 63674		
14	16	47	JOHN WILLIAMS YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS		
15	3	76	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS ⊕		
16	17	51	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP		
17	12	57	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017		
18	RE-ENTRY		THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP		
19	6		VARIOUS ARTISTS	STRUNG OUT ON PANIC! AT THE DISCO VITAMIN 9155		
20	21	40	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG		
21	25	23	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP		
22	23	52	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP		
23	24	68	BOND	EXPLOSIVE: THE BEST OF BOND M60/DECCA 004748/UNIVERSAL CLASSICS GROUP ⊕		
24	RE-ENTRY		THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929		
25	22	6	VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144		

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION

SALES DATA COMPILED BY



OCT 28 2006 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER **GG** 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 listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD/CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ☒ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; and 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™				ARTIST	TITLE	WEEKS ON CHART	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	1WK	IMPRINT / DISTRIBUTING LABEL (PRICE)			
1	2	156	1WK	#1 EVANESCENCE FALLEN WIND-UP 13063 (18.98)	6		
2	4	107		RASCAL FLATTS FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4		
3	5	1524		PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	4		
4	1	73		SOUNDTRACK THE LITTLE MERMAID WALT DISNEY 861618 (18.98)	3		
5	7	62		BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	8		
6	3	55		DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	●		
7	8	108		KEITH URBAN BE HERE CAPITOL NASHVILLE 77489 (18.98)	3		
8	10	312		THE DOORS BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	9		
9	9	155		JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2		
10	11	122		MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	3		
11	6	105		THE KILLERS HOT FUSS ISLAND 002468*/IDJMG (13.98)	3		
12	13	304		TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	5		
13	25	309	1WK	GREATEST GAINER THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	◆		
14	17	168		JOHNNY CASH JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3		
15	12	569		TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UME (18.98/12.98)	◆		
16	21	881		JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆		
17	15	19		ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●		
18	16	751		AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆		
19	14	102		LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆		
20	18	514		CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4		
21	24	869		BOB MARLEY AND THE WALERS LEGEND: THE BEST OF BOB MARLEY AND THE WALERS TUFF GONG/ISLAND 548904/UME (13.98/6.98) Ⓢ	◆		
22	23	46		THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●		
23	31	7		KIDZ BOP KIDS KIDZ BOP HALLOWEEN RAZOR & TIE 89086 (14.98 CD)	●		
24	29	175		THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	2		
25	26	11		JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2		
26	22	212		BON JOVI CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4		
27	27	199		U2 THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98)	2		
28	20	84		GEORGE STRAIT 50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	6		
29	30	112		ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)	1		
30	39	242		NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆		
31	33	146		STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆		
32	19	90		LIONEL RICHELIEU THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	◆		
33	34	660		QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8		
34	32	410		DEF LEPPARD VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4		
35	28	63		ROB ZOMBIE PAST, PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/DVD) Ⓢ	●		
36	40	105		GREEN DAY AMERICAN IDIOT REPRISE 48777*/WARNER BROS. (18.98)	5		
37	35	772		METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆		
38	37	131		NICKELBACK THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	3		
39	38	47		FRANK SINATRA IN THE WEED SMALL HOURS CAPITOL 94755 (18.98)	●		
40	47	127		JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	4		
41	RE-ENTRY			FRANK SINATRA SINATRA REPRISE -- THE VERY GOOD YEARS REPRISE 26501/WARNER BROS. (13.98/18.98)	2		
42	RE-ENTRY			ROD STEWART THE VERY BEST OF ROD STEWART WARNER BROS. 78328 (18.98/12.98)	2		
43	36	53		JOSH TURNER LONG BLACK TRAIN MCA NASHVILLE 000974/UMGN (16.98/8.98)	3		
44	RE-ENTRY			ALAN JACKSON GREATEST HITS VOLUME II ARISTA NASHVILLE 54860/SBN (18.98)	6		
45	RE-ENTRY			FRANK SINATRA CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953--1960 CAPITOL 23502 (17.98/11.98)	2		
46	NOT SHOT DEBUT			ROD STEWART STARDUST... THE GREAT AMERICAN SONGBOOK VOL. III J 62182*/RMG (18.98)	●		
47	48	61		THE ROLLING STONES THE BEST OF THE ROLLING STONES: JUMP BACK '71-'93 VIRGIN 64682 (18.98)	●		
48	41	36		JOHNNY CASH SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	●		
49	RE-ENTRY			JOHNNY CASH THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	3		
50	43	110		ELTON JOHN GREATEST HITS 1970-2002 ROCKET/UTV 063478/UME (19.98)	3		

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™				ARTIST	TITLE	WEEKS ON CHART	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	1WK	IMPRINT / DISTRIBUTING LABEL				
1	1	2	2 WKS	#1 THE KILLERS ISLAND/IDJMG	Sam's Town	6		
2	2	2		EVANESCENCE WIND-UP	The Open Door	2		
3	4	5		JOHN MAYER AWARE/COLUMBIA /SONY MUSIC	Continuum	12	●	
4	NEW			JIMMY BUFFETT MAILBOAT/RCA /SBN	Take The Weather With You	4		
5	6	3E		THE FRAY EPIC /SONY MUSIC Ⓢ	How To Save A Life	1E	■	
6	NEW			ROD STEWART J RMG	Still The Same... Great Rock Classics Of Our Time	1		
7	NEW			LLOYD BANKS G-UNIT INTERSCOPE	Rotten Apples	7		
8	3	2		BECK INTERSCOPE Ⓢ	The Information	18		
9	8	5		JUSTIN TIMBERLAKE JIVE /ZOMBA	FutureSex/LoveSounds	7		
10	7	2		THE DECEMBERISTS CAPITOL	The Crane Wife	47		
11	5	3		WEIRD AL YANKOVIC WAY MOBY/WOLCAND /ZOMBA Ⓢ	Straight Outta Lynwood	28		
12	NEW			STING DG /UNIVERSAL CLASSICS GROUP	Songs From The Labyrinth	37		
13	12	21		SNOW PATROL POLYDOR/A&M /INTERSCOPE Ⓢ	Eyes Open	27		
14	NEW			SENSES FAIL DRIVE-THRU /VAGRANT Ⓢ	Still Searching	15		
15	NEW			SISTER HAZEL CROAKIN' POETS /ADRENALINE	Absolutely	86		

TOP INTERNET™				ARTIST	TITLE	WEEKS ON CHART	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	1WK	IMPRINT / DISTRIBUTING LABEL				
1	NEW		1WK	#1 ROD STEWART J 82641/RMG	Still The Same... Great Rock Classics Of Our Time	1		
2	NEW			JIMMY BUFFETT MAILBOAT/RCA 00332/SBN	Take The Weather With You	4		
3	1	2		EVANESCENCE WIND-UP 13120	The Open Door	2		
4	3	3		TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC	Duets: An American Classic	5		
5	4	2		THE KILLERS ISLAND 007026*/IDJMG	Sam's Town	6		
6	5	7		BOB DYLAN COLUMBIA 87606*/SONY MUSIC Ⓢ	Modern Times	29	●	
7	NEW			ROBERT RANDOLPH & THE FAMILY BAND WARNER BROS. 44393	Colorblind	75		
8	14	2		BECK INTERSCOPE 007576 Ⓢ	The Information	18		
9	6	5		JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC	Continuum	12	●	
10	NEW			THIRD DAY ESSENTIAL 10828	Christmas Offerings	82		
11	NEW			STING DG 007220/UNIVERSAL CLASSICS GROUP	Songs From The Labyrinth	37		
12	9	4		DIANA KRALL VERVE 007923/VG	From This Moment On	39		
13	3	3		JERRY LEE LEWIS ARTISTS FIRST 20001/SHANGRI-LA	Last Man Standing: The Duets	39		
14	0	5		JUSTIN TIMBERLAKE JIVE 88062/ZOMBA	FutureSex/LoveSounds	7		
15	22	8		THE FRAY EPIC 93931/SONY MUSIC Ⓢ	How To Save A Life	16	■	

TOP CAST ALBUMS				TITLE	WEEKS ON CHART	BB 200 RANKING	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHART	1WK	ARTIST (IMPRINT / PROMOTION LABEL)			
1	1	42	36 WKS	#1 WICKED ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)	42		
2	2	40		Jersey Boys ORIGINAL BROADWAY CAST RECORDING (RHINO)	40		
3	1	1		A Chorus Line THE NEW BROADWAY CAST RECORDING (MASTERWORKS BROADWAY/SONY BMG MASTERWORKS)	1		
4	3	42		Mamma Mia! ORIGINAL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)	42		
5	4	30		The Lion King ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)	30		
6	5	38		The Color Purple ORIGINAL BROADWAY CAST RECORDING (ANGEL)	38		
7	6	42		Monty Python's Spamalot ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)	42		
8	6	16		Tarzan ORIGINAL BROADWAY CAST RECORDING (WALT DISNEY)	16		
9	10	35		The Phantom of the Opera: Highlights ORIGINAL LONDON CAST RECORDING (POLYDOR/UNIVERSAL CLASSICS GROUP)	35		
10	12	19		The Drowsy Chaperone ORIGINAL BROADWAY CAST RECORDING (GHOSTLIGHT:SH-K-BOOM RAZOR & TIE)	19		
11	11	4		A Chorus Line ORIGINAL BROADWAY CAST RECORDING (LEGACY/COLUMBIA/SONY MUSIC)	4		
12	8	42		Hairspray ORIGINAL BROADWAY CAST RECORDING (SONY CLASSICAL/SONY MUSIC)	42		
13	9	32		Avenue Q: The Musical ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR)	32		
14	5	5		Grey Gardens ORIGINAL CAST RECORDING (PS CLASSICS/IMAGE)	5		

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OF
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Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006 and October 17, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Wednesday, November 29, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

- All bids must be given orally at the public sale.
 - The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
 - The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
 - Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
 - Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
 - No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
 - Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
 - In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
 - The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
 - Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
 - The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
 - If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
 - All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
 - The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.
- Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

October 21, 2006

Mileposts

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Freddy Fender, 69

Freddy Fender, 69, died of lung cancer Oct. 14 at his home in Corpus Christi, Texas. The Tex-Mex pioneer, who rose from humble south Texas origins to reach No. 1 on Billboard's country charts in the mid-'70s, had constantly crossed musical boundaries in a career that spanned five decades.

"Freddy Fender was an innovator, a creator and an individual that was reflective of the community's diverse musical tastes," says Dr. Guadalupe San Miguel Jr., a history professor at the University of Houston. "He took various forms of popular music found in Texas over time—rock'n'roll, Tejano, country and R&B—and blended them into a distinctive sound that reflected the working class and mestizo heritage of Tejanos."

The three-time Grammy Award winner, born Baldermar Huerta on June 4, 1937, in San Benito, Texas, became the first and one of the few successful Mexican-American crossover artists in 1975 when he scored a No. 1 hit on Billboard's Top Country Singles chart with "Wasted Days and Wasted Nights."

For Casey Monahan, director of Austin's Texas Music Office, Fender was a "uniquely Texas hero for his soaring voice, the enormous obstacles he overcame and the triumphs he achieved."

Accordionist Flaco Jimenez recalls spending a day in May 2005 with Fender recording the "Dos Amigos" CD at Michael Morales' northside studio.

"It was fun because we were free to do whatever, and we just let the tape roll nonstop," Jimenez says. Jimenez, who performed with Doug Sahm, Augie Meyers and Fender as the Texas Tornados, adds, "The whole world who saw Freddy perform knows that we have lost a big star."

Fender started his career recording in the '50s as the "Bebop Kid," singing Elvis Presley and Gene Vincent covers in Spanish. He hit his peak in the mid-'70s when he released the landmark album "Wasted Days and Wasted Nights." In March 1975, "Before the Next Teardrop Falls," with both English and Spanish lyrics, hit No. 1 on The Billboard Hot 100 and Top Country Singles.

During the '80s, Fender lost momentum. But in 1989, he entered a new phase when he joined the Texas Tornados, playing the spicy stew of Tex-Mex, country and blues that impeccably reflected his musical roots. With the Tornados' self-titled debut, he won his first Grammy in 1990 for best Mexican-American performance.

Fender, survived by wife Evangelina "Vangie" and several children, was buried Oct. 18 in his hometown of San Benito.

The Fender family has requested that in lieu of flowers donations or memorials be made to the Freddy Fender Scholarship Fund in care of CapitalOne Bank, 198 South Sam Houston, San Benito, Texas 78586.

—Ramiro Burr

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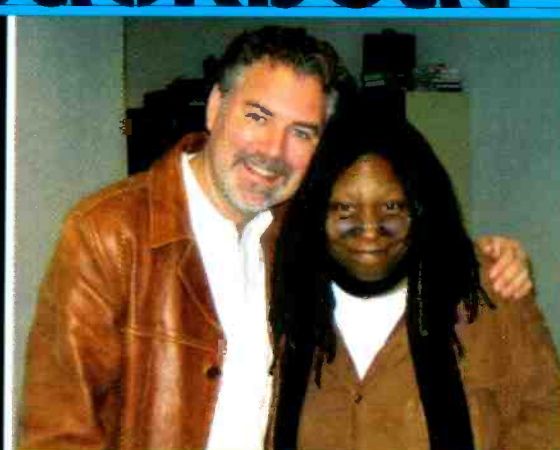
EDITED BY KRISTINA TUNZI



Eighteen-year-old Minder Music head of A&R **Patrick Fogarty**, left, and Minder Music director **Beth Clough** met with legendary Atlantic Records founder **Ahmet Ertegun** at Atlantic's New York offices.



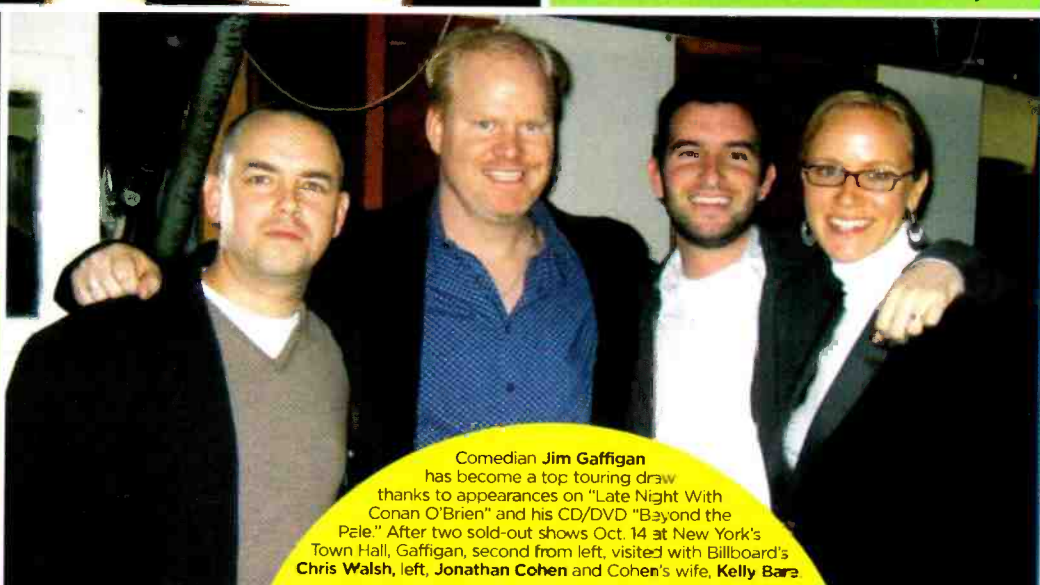
Singer/songwriter **Yusuf Islam**, right, retained his songwriter of the year title at the Oct. 11 ASCAP Awards in London, having also scooped up the honor at last year's event. The artist, formerly known as **Cat Stevens**, is seen here with ASCAP CEO **John A. LoFrumento**, left, and PRS chairman **Ellis Rich**. PHOTO COURTESY OF ALASTAIR FYFE



Billboard senior correspondent **Chuck Taylor** recently visited **Whoopi Goldberg** at Clear Channel's New York radio studios for a sit-down to discuss her new morning show "Wake Up With Whoopi." So far, the four-hour weekday radio show is heard in 12 markets around the country.



From left, Hip-Hop Summit Action Network co-chairman **Dr. Benjamin Chavis**, HSN Action Awards honoree **Kanye West** and HSN co-chairman **Russell Simmons** attended the fourth annual Hip-Hop Summit Action Awards at the Lighthouse, Pier 61, Chelsea Piers Oct. 16 in New York. The fund-raising celebration and dinner helps support HSN's nonprofit work to use hip-hop's power for positive social change.



Comedian **Jim Gaffigan** has become a top touring draw thanks to appearances on "Late Night With Conan O'Brien" and his CD/DVD "Beyond the Pale." After two sold-out shows Oct. 14 at New York's Town Hall, Gaffigan, second from left, visited with Billboard's **Chris Walsh**, left, **Jonathan Cohen** and Cohen's wife, **Kelly Barr**.

Bertelsmann Music Group U.S. president/CEO **Charles Goldstuck** was honored Oct. 5 at the City of Hope Spirit of Life Gala at the Pacific Design Center in Los Angeles. The star-studded event was highlighted by performances from **Maroon 5**, **Sarah McLachlan**, **Velvet Revolver**, **Taylor Hicks** and a stunning finale duet from McLachlan and **Josh Groban**. From left are RCA recording artist **Chris Daughtry**, Goldstuck, Arista recording artist **Hicks** and Reprise recording artist **Groban**. PHOTO COURTESY OF JEFFREY MAYER



BILLBOARD UNDERGROUND: TCC Billboard Underground presented **Elizabeth & the Catapult** at a recent event held Oct. 16 at the Core Club in New York. PHOTOS COURTESY OF DUFFY-MARIE ARNOULT/WIREIMAGE.COM

ABOVE: From left are Core Club CEO **Jennie Saunders** with Elizabeth & the Catapult's **Matt Wigton**, **Elizabeth Ziman**, **Dan Molad** and **Pete Lalish**.

BELOW: The band members perform for the Core Club's industry crowd.



Eagle Vision will release "One With Everything," a live DVD featuring **Styx** and the **Contemporary Youth Orchestra of Cleveland**, Nov. 14. Signing the deal at Atlanta's Chastain Park Amphitheatre are, seated from left, Styx's **Tommy Shaw** and **James "JV" Young**. Standing, from left, are Styx's **Chuck Panozzo** and **Ricky Phillips**, Eagle Rock North America president **Mike Carden**, Styx's **Todd Sucherman**, manager **Charlie Brusco** and Styx's **Lawrence Gowan**. PHOTO COURTESY OF JASON POWELL



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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YOU LIKE US!

We at Inside Track aren't here to bash other publications, but we'll surely let the Raconteurs do it for us. Group member Jack White went off on a tangent recently when we asked him why the Raconteurs won't play any new material during their ongoing tour. It's a double-edged sword, White says. If they do, bootleg recordings will inevitably wind up online and will then be "reviewed" by such Web sites as pitchforkmedia.com.

"We don't want to release those children because we're too protective," White says. "I'm not saying that people aren't going to record us. I'm just saying that we know [the electronic mediums] exist. So we're not going to play any new songs. There's our way of dealing with it. You get what happened to the Arctic Monkeys. They released their demos and then they recorded [the album]. And everyone said, 'I like the demos better.' No one buys the record because they have the demo."

"At least [Billboard has] some class to what you're doing," he adds. "But Pitchfork recently reviewed the idea that the Raconteurs are covering a song called 'Bang Bang.' They're not reviewing a record or a version from a show that they saw. They're reviewing the idea that we're doing it."

EIGHT DAYS A WEEK

Justin Timberlake will play the new 23,000-seat O2 Arena in London eight times during its two-week grand opening period next summer. Scheduled to open in late June or early July, the O2 is being built and operated by Anschutz Entertainment Group, and the Timberlake tour is being promoted worldwide by AEG Live. It kicks off Jan. 8 in San Diego with Pink on tap as the opening act. All shows will be staged in the round.

HIP-HOP AND HOOPS

Track hears that "NBA '07" (for PlayStation 2 and PlayStation Portable) will be accompanied by a brand-new in-game soundtrack. Comprising exclusive and licensed hip-hop titles, the soundtrack will feature songs from Rakim, B.G. featuring Mannie Fresh, Del the Funky Homosapien, Big Rich, KRS-One, Pep Love featuring Jeni Fujita, King, Rhymefest, Souls of Mischief, Traxxamillion featuring Turf Talk, and Mistah F.A.B. and Twisted Black.

AL KNOWS BEST

"Weird Al" Yankovic: Leading parodist, master polka-smith and quality father. He has a 3-year-old daughter, one who's pretty hip to what Dad does for a living even when it comes to his songs about pummeling the snout out of small mammals.

"I was reluctant to play the video for 'Weasel Stomping Day' for her," Yankovic tells Track, referring to the comically horrific Robot Chicken-animated claymation clip that appears on his "Straight Outta Lynwood."

"But she totally got the irony of it. I told her, 'Now, Nina, you really wouldn't stomp on a weasel,' and she was like [adopts voice of an eye-rolling 3-year-old], 'I know that, Daddy.' Which is good. I try to be a good role model."

THIS AND THAT

Track has learned that Interscope urban promotion executive Kevin Black is segueing to Warner Bros. Records. Details about the title and scope of his new position could not be confirmed at press time.

Meanwhile, look for cell phone giant Verizon Wireless to soon start offering ringtones and ringback tones on a bundled basis. Pricing for the combo package hasn't been disclosed, but it is expected to carry a price tag below what Verizon charges for the products separately. Ringback tones cost \$1.99 each along with a 99-cent monthly subscription fee. Ringtones cost \$2.49 each.



TIMBERLAKE



WHITE

THESE BOOTS WERE MADE FOR FUND-RAISING

More than a thousand Manhattan fashionistas from all walks (that's a pun you'll get 12 words from now) gathered Oct. 18 at the ever-posh Waldorf-Astoria for the 13th annual "Shoes on Sale" gala, presented by the Fashion Footwear Assn. of New York and QVC. Benefiting the top six leading breast cancer research centers and hospitals in the United States, the event raised \$3 million, an all-time high, upping its all-time haul to more than \$25 million.

Universal Motown artist—and newly signed Ford model—Mya, strutting her stuff in Christian Louboutins, performed three songs during the awards ceremony and dinner, including hot new party romp "Ayo" from her upcoming album "Liberation." Carmen Elektra hosted (in Jimmy Choos), while other famous faces included Kenneth Cole, Bebe Neuwirth and Fran Drescher.

BACK IN BLACK

After all these years, Frank Black continues to release new music at a dizzying pace. The man has already brought forth two albums (one of which was a double-disc) in the two years since the Pixies reunited, and he's been at it again while on tour in North America. Black and his band have been booking studio time after shows in various cities; two songs were recently put to tape at Sugar Hill Studios in Houston. The results will see the light of day on Black's next album, for which a release date has yet to be announced.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Savoy Label Group promotes [Joshua Sherman](#) to VP of A&R/marketing and [Sheila Volpe](#) to VP of marketing. They were senior directors.

Island Def Jam Music Group promotes [Gabrielle Peluso](#) to senior VP of video promotions. She was VP.

Warrior Records in Los Angeles promotes [Jimmy Hodges](#) to senior VP. He was VP.

PUBLISHING: ASCAP in New York promotes [Matthew DeFilippis](#) to VP of new media and technology. He was assistant VP.

DISTRIBUTION: The Orchard in New York appoints [Jordy Trachtenberg](#) to VP of music licensing and A&R and [Dan Pifer](#) to VP of sales operations. Trachtenberg was senior director of content acquisition, and Pifer was VP of product management for tools and infrastructure at eMusic.

TOURING: Global Spectrum, operator of Philadelphia's Wachovia Center and Wachovia Spectrum, names [Tim Murphy](#) VP/GM of the two facilities. He will continue to be a regional VP.

StubHub names [Chuck La Vallee](#) director of music business development. He was an agent at the William Morris Agency.

Knitting Factory Entertainment in New York names [Jeff Fryer](#) label relations and content development manager. He was a coordinator at EMI Music Publishing.

Concert Productions International in Toronto promotes [Mark Norman](#) to president of global touring. He was executive VP of new media and special projects.



MEDIA: MTV Networks names [Sean Moran](#) executive VP of MTV 360 brand sales. He was senior VP of national advertising sales at VH1.

FOR THE RECORD: [Arturo Gil's](#) former employer was incorrectly identified as Universal Music Group. He previously worked for Univision Music Group.

Send submissions to exec@billboard.com.

GOODWORKS

HELPING HAND

The lineup is set for the third annual 3 Doors Down & Friends benefit, to be held Dec. 2 at the Mobile (Ala.) Convention Center. Staind, Hinder and Michael Tolcher will support 3 Doors Down on the bill. Proceeds from the concert, sponsored by AIG American General Life & Accident, will benefit Hurricane Katrina victims along the Gulf Coast.

MUSIC FOR THE TROOPS

Sean P, formerly known as Sean Paul of the YoungBloodZ, will head to the Middle East to perform for Navy troops stationed in Iraq, Kuwait and Bahrain. "As frightening as it sounds to go over there, the least I can do is spend some of my time and say thanks by performing with them," he says.

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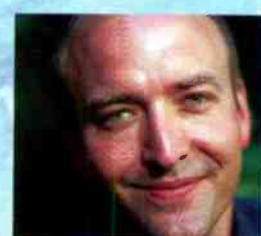
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