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(FOR BRANDING) >P.27

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MAKING SOMETHING
OUT OF NOTHING >P.5

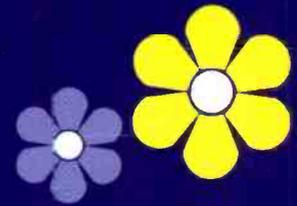
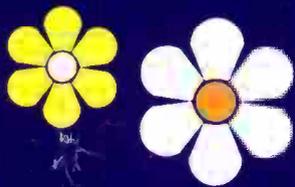
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"I love Lee Newman's *The '60s Songbook!* *'There's A Kind Of Hush'* is great! He's just great!"

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Music of Your Life,
Rowan & Martin's Laugh-In

"Love Lee Newman's *Happy Together '60s Songbook.* Favorite cuts... *'Kind Of A Hush'...* *'Rainy Day Feeling Again'...* and *'Never My Love.'*"

–Chick Watkins, Westwood
One Radio Network

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–David Allan,
WABY, New York

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–James Bacon,
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Photo by: Thomas DeSoto

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"Love Lee's superb style and presentation."

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–Bill Miller, WAMB Nashville

"Newman's *'There's A Kind Of Hush'* should zip to the top of the charts."

–Don Kennedy,
WMCW, Chicago

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–John Regan,
1260/KKGO, Los Angeles

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No. 1

ON THE CHARTS

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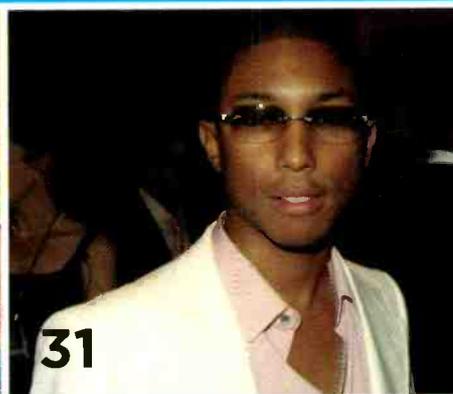
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360 DEGREES OF BILLBOARD

HOME FRONT

Tour Diary FOR PETE'S SAKE

Do they really serve bloody marys in heaven? Can hotels be haunted? Columbia Records artist **Pete Yorn** reports his findings from the road. billboard.com

Conferences CON ORGULLO!

Regional Mexican music is big business. Now, Billboard presents the first summit dedicated to the genre, the hottest-selling segment in Latin music. The event debuts Nov. 13-14 in Los Angeles. Details: Page 9. billboardevents.com

VENUS IN VEGAS

The members of British duo **Bananarama** will discuss their musical journey in a Q&A session at this year's Billboard Dance Music Summit, Sept. 17-20 in Las Vegas. Also headlining the event: Jody Watley, Kaskadee, Kristine W and the Lcose Cannons. Details: Page 11. billboardevents.com



RAY WADDELL
Senior Touring Correspondent
Billboard



TOUR BIZ: PLAYERS WANTED

And then there were two.

With Live Nation's \$350 million acquisition of House of Blues Entertainment, preceded by the implosion of Jack Utsick Presents in the wake of charges of Securities and Exchange Commission violations (Billboard, April 29), the field of active players on the international tour promotion scene is narrowed to two companies: Live Nation and AEG Live.

With the deep pockets of Anschutz Entertainment Group behind it, AEG Live certainly has the means to compete globally and is currently making major international waves with a hugely successful

Bon Jovi world tour. However, from last November through May of this year, AEG Live was involved in promoting 662 shows, compared with Live Nation's 2,261 shows, according to Billboard Boxscore.

AEG Live primarily thrives in the indoor game. Unlike Live Nation, it did not have the burden of 50 sheds to program and can position itself with a "quality versus quantity" approach. But Live Nation gets indoor quality too, with superstar tours by Madonna, U2 and, through its Michael Cohl/CPI relationship, the Rolling Stones.

Of course, there is more to this business

than just writing a fat check. Today's international promoter must offer a wide range of marketing and digital distribution value, which AEG Live and Live Nation bring to the table in spades.

Even so, the touring market is ripe for a new, well-heeled global promoter to emerge and make the game more interesting.

Competition keeps promoters sharp and creative. It provides artists with fair-market value and creates more opportunities for new and developing acts. And it works for the consumer by fostering compelling content and competitive ticket prices.

Will EC Royalty Changes Come At Creators' Expense?

BY ROBIN GIBB

A few weeks ago, I found myself in the unusual position of speaking to the European Commission in Brussels. As a member of the British Academy of Composers and Songwriters, I was there to speak in the name of CISAC, the international body representing authors' societies. The commission is conducting a review of the licensing of creators' rights, which directly affects the income of millions of creators worldwide. It was therefore our job to explain the vital role that collection societies play in enabling us, the creators, to collect revenue that is rightfully ours.

Collection societies frequently get bad press as abusive faceless monopolies acting against consumers and, indeed, authors' interests. Nothing could be further from the truth. European collection societies were set up by authors as nonprofit organizations and are run by the authors, composers and publishers who are their members to administer their rights. Of course, the societies have never been popular with the big multinational commercial broadcasters and other music users who are constantly trying to cut their own "costs" at our expense. At the hearing in Brussels, it was perfectly clear that they wished to devalue copyright in order to benefit their shareholders. It was less clear where the consumer or any author would benefit.

Crucial to societies—and the 2.5 million creators whom they represent—are the reciprocal agreements between them, which make up the network that enables each society to offer in its own territory the entire world's music repertoire. This

system has benefited me and my fellow creators in at least two ways.

This network is central to my work as a songwriter, not a performer. I have co-written many songs with my brothers over the years such as "Chain Reaction" for Diana Ross and "Heartbreaker" for Dionne Warwick. Without this system there is no way that we would have been able to receive a fair reward in all countries for our work as writers.

Secondly, in these days of multinational copyright users, the network creates collective bargaining power, which affords authors less well-known than me some chance to receive an equitable reward for their works. With increased threats to the creative community, the agreements between collection societies, which underpin the network, are more essential than ever.

A ludicrous idea voiced at the hearing was that competition between authors' societies in the grant of licenses to users would somehow benefit creators. If a user were able to obtain clearance rights for my song "Night Fever" from 24 competing organizations, which organization do you think the user would choose? The user would, of course, choose the organization offering the cheapest possible price. What interest would I have in such a scenario? I might be in a strong enough position to personally fight this reduction in value by withdrawing my rights from societies that undercut each other, but other creators less well-known would be stuck.

Royalty devaluation will also inevitably lead to cultural devaluation. As a creator who has benefited from the strength of the Anglo-American repertoire, I have no doubt that my genre of music would sur-

vive competition—albeit financially decimated. But have a thought for Europe's cultural diversity that would be seriously jeopardized if the current system of collective management of creators' rights were destroyed.

The commission is currently threatening to fine collection societies for infringement of competition laws as if they were another Microsoft. In reality, they are nonprofit-making organizations and fining them is fining every creator throughout Europe. Most artists are dependent on royalties and it is desperately unfair to have their livelihoods threatened by an external party claiming to champion their cause.



I sincerely hope that the European Commission understood my message and will continue to listen to the voice of creators before taking any decision. It is above all a question of avoiding the erosion of the authors' negotiating position in the sole interest of a small band of very powerful broadcasters.

Singer/songwriter Robin Gibb is a founding member of the Bee Gees.

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with the Wailin' Jennys



Vertigo Vs. Bang
U2's tour is No. 1, but
Stones grow bigger



Artists On Fire
Zippo Hot tour markets
up-and-coming acts



Q&A: Alex Zubillaga
WMG exec talks digital
and mobile plans

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**>>>THE FIRM
LAUNCHES
RECORD LABEL**

Los Angeles-based management company the Firm is launching a new record label. EMI has made an investment in the label in return for the U.S. physical and digital distribution rights, as well as the right to license product worldwide, according to an EMI source. In the United States, the Firm will equally split profits on all album sales with the artists. The management company will handle all marketing, promotion and A&R duties. EMI will collect a distribution fee on U.S. releases. The first acts signed to the label are singer/actress Mandy Moore and rock group Army of Anyone, comprised of former members of Filter and Stone Temple Pilots.

**>>>HMV'S
PROFITS DOWN
SHARPLY**

Music and book retailer HMV Group reports a sharp decline in profit for its latest fiscal year. After-tax profit in the year ending April 29 was £56.2 million (\$103.5 million), down 38.7% compared with the 53 weeks ended April 30, 2005. The company said worsening conditions in British retail and a competitive marketplace contributed to the "very poor trading performance of HMV UK & Ireland and Waterstones, which together typically contribute around 75% of the group's annual sales and 90% of operating profit." Sales for the year were £1.83 billion (\$3.37 billion), down 5.7% from the prior comparable period.

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AIR GUITAR: KATIE HASTY



Regional air guitar champs **RANDY 'BIG RIG' STRECKER**, left, and **JOHN 'THUNDERPANTS THE DESTROYER' ROSACKER** wield their virtual axes at the U.S. championships in New York.

BRAND MARKET NG BY KATIE HASTY

From Thin Air

Can An Underground Event Translate Into Major Tours And Branding Bucks? U.S. Air Guitar Is Betting On It

In a world grown accustomed to virtual reality, why not air guitar stars?

That's the question U.S. Air Guitar is asking. The company is betting it can build a business of tours and brand sponsorship around the answer.

U.S. Air Guitar, which has been holding air guitar competitions throughout the United States for the past four years, just entered into a very real deal with the William Morris Agency. The organization also attracted sponsors Schick and VH1 to the just-completed 2006 championships.

Co-founded by air guitar enthusiasts Kriston Rucker and Cedric DeVitt, the New York-based operation sends its annual U.S. winner to the Air Guitar World Championships in Oulu, Finland. That event is 11 years old. Perhaps the Finns are onto something.

In fact, it was at the Finnish finale five years ago that a virtual light bulb flashed on for DeVitt, who performed in Oulu under the "Air Lingus" moniker and took fourth place.

"All we knew was that there was this hysterical idea that everybody is somehow into," DeVitt says. "Kriston and I figured we might as well have an air guitar championship on the very breeding grounds of rock'n'roll."

The U.S. competition kicked off in New York and Los Angeles in 2002. This year, the competition picked regional champions in 12 cities, plus collegiate and online winners. Schick sponsored the collegiate competition, while VH1 backed the online action.

On June 22, U.S. Air Guitar crowned San Francisco regional winner Craig "Hot Lixx Hulahah" Billmeier as its 2006 national champion at New York's

Bowery Ballroom. Billmeier's prize is a trip to the world championships in late August.

If all this sounds a little, well, airy, the organization's deal with William Morris may bring credibility to the concept.

"Our role is to take it and create even more of a tradition. We hope to continue to book real venues for the competitions with a proper rock stage," William Morris music division agent Seth Seigle says. "The brand lends itself to being a real rock event. The regionals in places like L.A., San Francisco and New York all sold out in advance, and the response has been tremendous."

With William Morris onboard, organizers hope to launch a U.S. Air Guitar "tour" that will visit cities and college campuses, complete with celebrity judges.

Seigle envisions a 12-week

outing with—can you imagine—a real live band "to host it and warm the crowd up." He adds that the tour could be videotaped for future distribution.

U.S. Air Guitar has had no shortage of publicity. In its inaugural year, Howard Stern devoted hours of coverage to the event on his syndicated radio show. Budding air guitar legends like Fatima "Rockness Monster" Hoang and MiRi "Sonyk-Rok" Park have made appearances on "Today," "Late Night With Conan O'Brien," CBS' "Early Show," "Last Call With Carson Daly" and "Jimmy Kimmel Live." Seigle hopes to increase the competition's presence with more exposure in TV and film.

A documentary, "Air Guitar Nation," directed by Alexandra Lipsitz, premiered at the South by Southwest Film Festival in Austin. The film was co-produced by Dan Cutforth and

Jane Lipsitz of Magical Elves Productions, the executive producers of TV's "Project Runway," "Last Comic Standing" and the upcoming NBC reality show "Treasure Hunt." They are seeking wider distribution.

No sponsors are yet confirmed for the 2007 U.S. competition, but Seigle is confident in the potential of the U.S. Air Guitar brand.

"Our plan right now is to identify initiatives, options with merchandising and a tighter tour calendar. We'll bring this up to the level it needs to be on college campuses to major music festivals and maybe license it down the line," he says.

Of course, it all starts with the talent. "The contestants are the best part of the competition," he acknowledges. "They're the ones wearing leotards and gold stockings." ♦♦♦

>>> BEGGARS BREAKING INTO JAPAN

Warner Music International and Beggars Group U.K. have launched the Beggars Japan label. Under an exclusive agreement with WMI, repertoire from Beggars Group labels such as XL, 4AD, Too Pure, Playlounder and Beggars Banquet will be made available to Japanese consumers across a variety of platforms. A Beggars office will be established within Warner Music Japan to oversee activities of all Beggars Group artists in that market. Hana Tabata, previously a product manager, music producer and A&R staffer at Sony Music Entertainment (Japan), will serve as GM of Beggars Group Japan.

>>> CAROLINE DEALS WITH DISINFORMATION

EMI-owned Caroline Distribution has reached an exclusive U.S. distribution deal with indie film studio the Disinformation Co. Best-known for releasing politically charged material, Disinformation has issued such DVDs as "Wal-Mart: The High Cost of Low Price" and "Outfoxed: Rupert Murdoch's War on Journalism," among others. Upcoming releases include Robert Greenwald's "Iraq for Sale: The War Profiteers" and "American Blackout," a winner at the 2006 Sundance Film Festival from director Ian Inaba.

>>> FARM AID CROPS UP IN N.J.

The 19th annual Farm Aid benefit will be held Sept. 30 at the Tweeter Center in Camden, N.J., just across the Delaware River from downtown Philadelphia. Farm Aid co-founders Neil Young, Willie Nelson and John Mellencamp will perform as will Dave Matthews. Tickets go on sale July 14 to members of the Farm-Yard club and July 22 to the general public.

continued on >>p8

UpFront

TOURING BY RAY WADDELL

LIVE NATION THINKS BIG(GER)

Builds Biz With HOB Acquisition

The \$350 million acquisition of House of Blues Entertainment is just the latest move in a new Live Nation buying spree.

"We have an incredibly strong balance sheet and we believe there are great opportunities for growth on a global basis," Live Nation CEO Michael Rapino says. "We will continue to review all options that offer the right return for our shareholders."

In an exclusive interview, Rapino tells Billboard that the HOB deal, announced July 5, shows the difference between the new, free-standing "nimble and focused" Live Nation and its pre-spinoff incarnation, Clear Channel Entertainment.

"One of the advantages of Live Nation versus Clear Channel Entertainment is I have been very clear on our intent to focus on our global music business and venue platform, whereas historically we might have dabbled in a lot of live entertainment businesses," Rapino says.

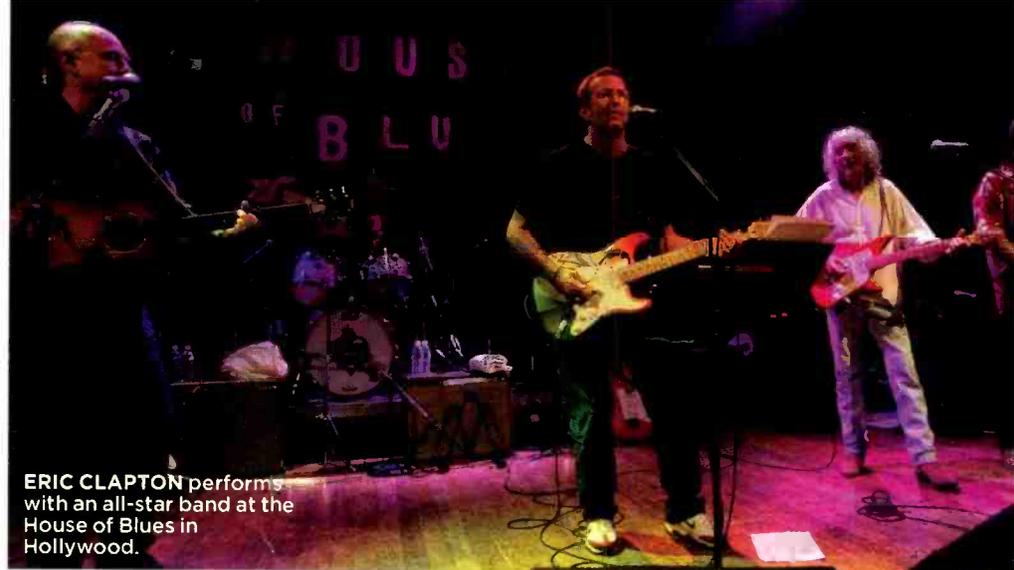
With the HOB acquisition, Live Nation—already the world's largest promoter and venue operator—adds key puzzle pieces to its amphitheater picture, gets an improved presence in the hot Canadian touring market and lands a vibrant club network.

Rapino is particularly excited about HOB's club business and plans to retain the HOB club brand. "This will really help us accelerate our plans to enter into that small to midsize music venue business," he says, adding that Live Nation will be aggressive in opening new HOB clubs.

"We will absolutely be able to provide the resources to help them achieve their vision of taking House of Blues clubs around the world," Rapino says.

The transaction is expected to close by the end of the year, pending approval by the Securities and Exchange Commission and other closing conditions.

As for the future of HOB tal-



ERIC CLAPTON performs with an all-star band at the House of Blues in Hollywood.

ent buyers, venue managers and executives, Rapino says, "It's business as usual until we close this, and at the right time we'll meet with all their staff and determine how we'll all merge together."

HOB operates 10 House of Blues clubs in such cities as Las Vegas; Los Angeles; Chicago; San Diego; Orlando, Fla.; and Atlantic City, N.J., and eight amphitheaters in Atlanta, Toronto, Denver, Seattle, Dallas, Cleveland, San Diego and Los Angeles. Live Nation can now claim a total of about 50 sheds.

The transaction is the largest in the concert business since the days of promoter consolidation that greeted the new millennium. It heralds a new acquisitive stance from Live Nation, which recently bought a controlling interest in the touring division of Michael Cohl's Toronto-based Concert Productions International and a 50% interest in CPI's Grand Enter-

tainment division (billboard.biz, May 30).

The \$350 million price tag has raised some eyebrows. But Rapino says, "With our expertise and their brand we're very confident that this will provide a great return for our shareholders."

But the acquisition of HOB's assets could also raise antitrust issues, as Live Nation now has no real competition in the summer outdoor concert business and only one major competitor—AEG Live—in the national concert promotion business.

"Bankers and consolidators 'one,' consumers and artists, 'zero,'" AEG Live CEO Randy Phillips says of the Live Nation/HOB deal. Asked if the deal might trigger a complaint with the Department of Justice on antitrust grounds, Phillips says, "We're keeping our options open."

Rapino does not seem overly concerned about antitrust issues. "Every day there are more

and more venues in the marketplace," he says. "We think there are still lots of opportunities for bands and the consumers to see bands in venues everywhere."

Live Nation is far and away the industry leader, reporting \$1.3 billion in grosses in 2005 to AEG's \$417 million and HOB's \$245 million.

The company had kicked the tires of HOB when the latter had its concert division on the block twice in the past three years. HOB CEO Greg Trojan recently told Billboard that his company remained enthusiastic about the concert business, adding, "I wouldn't rule out anything, but I don't see [a sale] happening" (Billboard, May 27).

Reminded of those comments, Trojan says, "The discussion, which ultimately led to a serious offer, came up very recently, and we responded accordingly, acting in the best interests of the company and its shareholders." ...

HOME FRONT

360 DEGREES OF BILLBOARD

VNU TO ACQUIRE RADIO & RECORDS

Billboard parent company VNU has reached an agreement to acquire Radio & Records, one of the leading news and information companies serving the radio and record industries.

R&R, with headquarters in Los Angeles, offers a broad line of print, Internet and digital services, research, and convention and seminar products providing radio and record industry executives with access to information, news, analysis and integrated marketing programs. Since its inception in 1973, R&R has helped solidify the relationship between record companies and radio.

"This acquisition is in line with VNU's strategy to further strengthen its services to the radio and record industries," says Michael Marchesano, pres-

ident/CEO of VNU Business Media and Nielsen Entertainment. "With the added resources of VNU, especially our music services, including the Billboard Information Group, Nielsen BDS and Nielsen SoundScan, R&R will continue to grow as a vibrant brand."

VNU expects the transaction to close by Aug. 1.

"I am especially delighted that Erica Farber, R&R's publisher, will continue her leadership role with R&R and continue to focus on growing the business," Marchesano adds. "Her long-term affiliation with the brand will help R&R continue to deepen its pivotal role in the industry."

Financial terms of the acquisition were not disclosed.

VNU is active in more than 100 countries and employs nearly 41,000 people.

BUSINESS BY SUSAN BUTLER

Univision Sale Snafu?

Deal Muddied By Class-Action Suits, Televisa Move

Two shareholders are trying to stop the acquisition of Univision Communications, the leading Spanish-language media company in the United States, by a group of private-equity investors.

Univision announced June 27 an agreement with private-equity groups that will acquire the company for \$36.25 per share. The transaction includes assumption of \$1.4 billion in debt and is valued at about \$13.7 billion (Billboard, July 8). The deal is still subject to shareholder approval.

After the suits were filed, Mexican media firm Grupo Televisa, which holds an 11% stake in Univision, added another wrinkle to the transaction when it told the buyers it would decline to participate in the merger and wants to sell them its shares at the offer price.

The move would allow Televisa to enter new ventures for the U.S. market without Univision's participation. Televisa apparently still would be bound by a deal to provide programming to Univision through 2017.

The two lawsuits, filed in Los Angeles Superior Court by separate San Diego class-action law firms, use different legal strategies to stop the deal.

Wolf Haldenstein Adler Freeman & Herz filed the first suit June 27 for LA Murphy, alleging that Univision represented to its shareholders that it engaged in a fair auction process. Contrary to this claim, the company "failed to aggressively negotiate" with potential buyer Grupo Televisa.

The complaint alleges that a Televisa press statement that was released on the same day claimed that Univision refused

to enter any discussions after Televisa's initial bid, despite repeated offers to discuss its proposal. The suit implies that personal animosity between former Univision board member Emilio Fernando Azcaragga Jean, the chairman/CEO of Televisa, and Univision chairman/CEO A. Jerrold Perenchio affected the process.

Lerach Coughlin Stoia Geller Rudman & Robbins filed the second suit June 28 for Spencer Abrams and "others." That suit claims Univision announced the agreement before releasing its preliminary second-quarter 2006 results on June 30, thereby concealing specifics about the companies' earnings.

The complaint alleges that the officers and directors crafted the deal to benefit themselves individually. ...

Billboard

R&B hip hop conference awards

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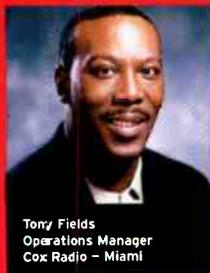
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Operations Manager
CBE Radio - Charlotte



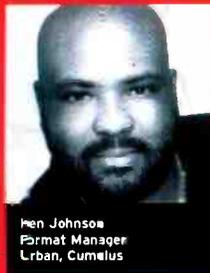
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Universal's Visual Appeal

U.K. TV Production Arm To Create Programming For New Platforms

LONDON—With a focus on its future as an entertainment company, Universal Music U.K. is tuning into TV.

The music major has launched Globe, a U.K. production arm dedicated to creating TV programming and innovative visual platforms for Universal Music Group's current and catalog artists from both sides of the Atlantic. The label's U.K. roster includes Keane, Razorlight and Sugababes.

Program concepts will be developed in-house, with Globe's executives working closely with independent production companies. The unit, for example, could develop a documentary around the launch of the Scissor Sisters' upcoming sophomore album release, "Ta-Dah."

"The programs can be as unique and wide as one's mind can think up," says Lucian Grainge, chairman/CEO of Universal Music Group International.

The advent of Globe follows a number of TV-related initiatives at Sony BMG Music Entertainment, which one year ago created an audiovisual unit based in Santa Monica, Calif., and hired veteran TV executive Jeremiah Bosgang as executive VP of television.

In the United Kingdom, Sony BMG struck an exclusive deal in December 2005 with Simon Cowell for his joint venture Syco, which will exclusively bind the production company with Sony BMG for a further five years. Syco created the popular "X Factor" TV property. Sources say Sony BMG plowed millions of dollars into the venture.

Moreover, Sony BMG pressed the button earlier this year on Fever Media, a U.K. independent TV-production company. That joint venture, helmed by creative



chiefs poached from the BBC, was declared as a push toward Sony BMG becoming a "multidimensional entertainment company."

Such moves are "natural and sensible," considering the proliferation of new platforms, Bridgewell Securities media analyst Patrick Yau says. "By creating their own content, the music labels can build up a set of assets for the new media as they gain traction. It seems a natural progression to leveraging the investment [a label makes] in its artist roster."

London-based Universal Music Operations president David Joseph will oversee Globe. Iain Funnell will run Globe's day-to-day operations as GM. He is currently Polydor U.K. director of TV & DVD.

U.K. music TV producer Suzi Aplin will explore opportunities for Globe as a consultant, while continuing to work with the BBC, Comic Relief and other operations.

Talent agent Anita Land joins the Globe board as nonexecutive director, alongside Grainge, Joseph and Universal Music U.K. executive VP Clive Fisher.

Grainge says Globe has confirmed "five or six" com-

missions, with roughly a dozen other projects on the verge of coming to fruition.

"Despite the fact that we have a decentralized structure [at Universal], we have all the [U.K.] label presidents and label heads working with Funnell and Joseph to help create formats and programming," Grainge says. He adds that the initiative is being implemented "in conjunction with" U.S.-based UMG chairman/CEO Doug Morris and vice chairman/CFO Nick Henny.

As for the costs of setting up Globe, Grainge says, "It's an area of the business where we feel comfortable with the level of risk in terms of investment and creativity. Everything that we do around artists and creating either music or programs and formats, we do for the long term."

Indeed, Yau notes, "I suspect that Globe might not end up making much for itself since production margins in the United Kingdom are 9% or less, with even lower numbers in the North American markets where deficit financing is the norm. However, the benefit would be felt in the recorded product areas." ...

>>> MICROSOFT READIES IPOD RIVAL

Microsoft will start selling a digital music and video player to compete with Apple's iPod by Christmas, sources say. The planned player will have a wireless feature to enable the downloading of music and videos without connecting to a computer, according to one source.

>>> SONY BMG UNITS UNDER NEW UMBRELLA

Sony BMG Music Entertainment has formed the Commercial Music Group, a new division that will focus on maximizing opportunities in catalog and classical music and on licensing, strategic marketing and TV. The new unit includes Legacy Recordings, Sony BMG Masterworks, Sony BMG Television, the Strategic Marketing Group and the Custom Marketing Group. New York-based John Ingrassia, who has held executive positions at Sony and BMG, is president of the new umbrella unit. He reports to Sony BMG COO Tim Bowen.

>>> HANDLEMAN Q4 PROFITS DOWN 57%

For the full fiscal year ended April 29, Handleman reports net income of \$13.6 million, or 65 cents per diluted share, on sales of \$1.31 billion. While sales were up 3.9% from the \$1.26 billion the company generated in the previous fiscal year ended April 30, 2005, profits were down 57% from the \$34.2 million, or \$1.52 per diluted share, the company garnered that year. The company attributed the profit decline to a drop in gross margin and higher product returns.

Compiled by Todd Martens. Reporting by Jonathan Cohen, Lars Brandle, Brian Garrity and Reuters.

GLOBAL BY STEVE MCCLURE

IFPI Threatens Yahoo China With Legal Action

TOKYO—With record companies pushing for action, trade group IFPI says its label members plan to sue Web portal Yahoo China for copyright infringement.

The portal is "operating a service which is infringing on our members' rights," IFPI chairman John Kennedy says. "I find it astonishing that a brand name, a household name like Yahoo, would be doing this."

In a practice known as "deep-linking," Yahoo China's music pages link directly to unlicensed downloads and streams of songs by domestic and international artists hosted by sites that appear unaffiliated with the portal.

A Yahoo representative says the portal continues talking to labels about building a licensed download site. However, an Asian label source says the talks have gone nowhere. "This really leaves us with no option other than the legal one," the source says. "I hope they can settle, but doubt it at this stage."

Another label executive describes the IFPI's threat of legal action as "the beginning of a tough fight, but long term we will get there."

Kennedy says the IFPI has held discussions with representatives of Beijing-based Al-

ibaba.com Corp., which owns Yahoo China, and U.S.-based Yahoo Inc., which owns 40% of Alibaba.

The IFPI labels will file a civil suit against Yahoo China within a few weeks, unless Yahoo comes back with an acceptable offer, Kennedy says. IFPI officials declined to explain what they would consider acceptable, but stress that "we are always willing to talk." The four majors—Warner Music, Universal, Sony BMG and EMI—are expected to be among the plaintiffs, according to Hong Kong-based IFPI Asia regional

director Maysee Leong.

"The process in China is slow and complex, and before we can [formally file suit], we have to go through that process," Kennedy says.

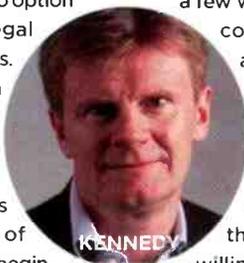
The IFPI's threat of legal action follows the Chinese government's July 1 introduction of a set of streamlined regulations under China's Copyright Act that clarify the liability of content and service providers—including portals that deep-link—involved in the distribution of unauthorized content. Under the new regulations such operations could be shut down in addition to being fined a maximum of 100,000 yuan (\$12,461).

"It's a fortuitous coincidence

that these regulations have come into place while this has been going on," Kennedy says.

Previously, Yahoo China has maintained that if illegal content is streamed or downloaded from another site—even if it is linked through Yahoo—such violations would be the responsibility of that site, not Yahoo (Billboard, March 11).

Yahoo reps did not respond to how the July 1 changes affect the legality of its site, however, in response to the IFPI's July 4 announcement of a pending suit, Yahoo China reps said, "The online services provided by Yahoo China strictly adhere to the relevant laws, regulations and policies." ...



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Mercury's Agents Of Change

Groundbreaking Label Co-Founders Die Within Months Of Each Other

At their deaths, the names of Irving Green and Art Talmadge may have faded from the collective memory of an ever-evolving music industry.

But Green and Talmadge, who co-founded Mercury Records in 1944 with Berle Adams—were agents of change in their day, creating new opportunities for black artists and developing new ways to promote records.

Green died July 1 of natural causes in Palm Springs, Calif. He was 90. Talmadge was 93 at the time of his death, also of natural causes, May 28 in New York.

The Chicago-based Mercury label was instrumental in breaking down racial barriers, signing and recording such African-American artists as the Platters, Sarah Vaughan and Dinah Washington.

to drop its prohibition against live music performances on the new medium.

But Green's impact on TV had just started. In 1957, Mercury's star artist Frankie Laine, at the behest of Green, performed on "The Nat King Cole Show" with the host, marking the first time black and white artists performed together on the same stage on network TV, according to Green's grandson, Jonathan Ross.

Green was also instrumental in getting Washington and fellow Mercury artists Count Basie and Lionel Hampton booked on Ed Sullivan's influential weekly TV show.

In 1964, Green hired Quincy Jones as VP and head of R&B. It was the first time an African-American was tapped as an executive of a white-owned label.

Talmadge, who began his career at MCA, joined the forma-

Mercury Records also either initiated or early-on embraced a number of record promotion tactics that would become industry standards.

For example, Talmadge helped initiate the Mercury Records Caravan, which debuted in 1950 in Milwaukee at George Devine's Million Dollar Ballroom, marking the first time a label sponsored a live tour of its roster as a pro-



TALMADGE

motional vehicle, according to Sippel.

In 1961, Mercury was sold to the Dutch company Philips Electronics. Green stayed on to run the Chicago office, but Talmadge left to become president of United Artists. While there, he formed the Musicor imprint. Talmadge eventually left UA and ran Musicor as an independent, putting out music by Gene Pitney and George Jones, among others. Musicor also had a Latin roster that included Tito Puente and Tito Rodriguez.

Mercury was rolled into the new PolyGram group in the mid-1970s and Green left the company to go into real estate. Talmadge remained active in the music industry until he retired in 1985. Even after his retirement, he continued to be involved in music publishing activities, according to an official biography.

Green also is credited as being among the founders of the RIAA.

He is survived by his wife, Pamela; daughters Kelli Ross and Roberta Hunt; three grandchildren; and six great-grandchildren.

Talmadge is survived by his children Richard and Joyce; a sister and brother; and five grandchildren.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Chain Serves Up Music

Johnny Rockets Turns To Tunes, Web Site To Boost Its Brand

For most reading these words, hipster favorite Gnarls Barkley and somewhat garish restaurant chain Johnny Rockets go together like sushi and french fries. But guess what? The retro-fitted, diner-like chain, with tabletop jukeboxes spotlighting classic rock and Motown sounds, is looking to modernize the musical side of its operation.

In fact, Johnny Rockets held a listening party at its Los Angeles location on Melrose Avenue for Gnarls Barkley's debut album, "St. Elsewhere" (Downtown/Atlantic)—the day before its May 9 release. Though certainly not a cool or trendy brand, Johnny Rockets, by bringing a tastemaking act into its world, is surely looking to expand its user base to include more teens and twentysomethings.

The listening party served as an introduction to Johnny Rockets' new music Web site, which launched a couple of weeks ago. The site, johnnyrockets.com/music, attempts to connect the dots between today's chart-topping acts and the classic artists that inspired them.

New York-based lifestyle marketing firm Cornerstone Promotion was tapped by Johnny Rockets to help create this branded music promotion, which runs through 2007.

"Johnny Rockets is proud of its heritage," Cornerstone co-president Jon Cohen says. "At the same time, it wants to cultivate a new, younger audience." With this music program, Cohen believes the 20-year-old chain can please customers on both sides of the age fence.

Those logging on to the site find the interactive Music Routes Map. Fashioned after a subway map, it lets music enthusiasts trace the lineage of musical styles. For example, a ride on the "red line" offers "connections" to Aretha Franklin's "Think," Janet Jackson's "That's the Way Love Goes" and Ciara's "Oh." Those in need of a rock fix are advised to take the "blue line" (Grand Funk Railroad, Van Halen and Queens of the Stone Age).

Other elements of the campaign include custom iMixes, sold via iTunes, and free music download cards, distributed at nontraditional retailers, special events, and radio and online promotions.

"Music has always been a part of our brand,"

notes Mimi Somerman, senior VP of marketing at the Johnny Rockets Group. "We view this campaign as a cool way to teach people about the roots of today's music. Parents can appreciate new music more, while kids can see the different ways music goes back in history."

Somerman says the campaign will create brand awareness and brand loyalty: "With this campaign, our customers are able to take their in-restaurant experience and expand it to other parts of their lives, with music being the link."

FASHION FORWARD: In three short years, Condé Nast's annual Fashion Rocks concert has become a vibrantly strong brand in fashion and music circles. During a chat with Condé Nast Media Group president Richard Beckman, executive producer of the concert, it became clear that Elton John will curate the third Fashion Rocks live event, to be held Sept. 7 at Radio City Music Hall in New York. The following evening, a two-hour Fashion Rocks special will air on CBS. The event kicks off Olympus Fashion Week (Sept. 8-15).

Beckman hails John as "one of those once-in-a-lifetime forces in music and fashion. Charismatic and talented, he is one of the few artists who is legendary as a legend."

As the event's curator, John will oversee artist pairings and help select classic songs that will be performed by contemporary artists. Naturally, he'll perform, too.

Though artists are still being booked for the concert, Beckman confirms the following: Christina Aguilera, Beyoncé, Bon Jovi, the Black Eyed Peas, Daddy Yankee, Jamie Foxx, Nelly Furtado, Faith Hill, Tim McGraw, the Pussycat Dolls, Rihanna, Scissor Sisters and Kanye West.

For Beckman, the ideal Fashion Rocks artist is one who has a strong sense of style and whose fashion and music fit "hand in glove." To illustrate, he points to artists like Madonna and David Bowie, and musical movements like punk rock and "Saturday Night Fever."

This year's event—sponsored by Citi, Cingular, Chevy and L'Oreal—will cross several media channels and be rebroadcast in more than 20 countries.

And for the first time, Fashion Rocks will have a wireless application via Cingular. When pressed for details about this wireless component, Beckman says, "We're still figuring it all out."



GNARLS BARKLEY



IRVING GREEN, right, and LOUIE ARMSTRONG circa 1954

In addition, Mercury was the "first real strong independent label to embrace all repertoire, even eventually classical," says John Sippel, a longtime Billboard reporter and editor who worked for Mercury from 1951 to 1958 and again from 1966 to 1971.

Green, whose father Al was the founder of National Records, was an early proponent of using TV to promote recording artists. In 1948, he was among those who successfully lobbied the American Federation of Musicians

to drop its prohibition against live music performances on the new medium. He soon led Mercury's A&R operations, overseeing such recordings as the Platters' "The Great Pretender"; Patti Page's "The Doggie in the Window"; Laine's "Mule Train"; the Crew-cuts' "Sh-Boom"; and the Big Bopper's "Chantilly Lace."

When Mercury's recording budget for the duet "Confess" was too small to hire a second singer, Page did both voices. It was one of the first documented instances of overdubbing, according to Talmadge's son, Richard.

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- Maurice Bernstein, CEO/President, Giant Step
- SuzAnn Brantner, GM, 3 Artist Management
- Lainie Copicotto, President, Aurelia Entertainment
- Bonny Dolan, VP/Music Producer, Leo Burnett
- Simon Dunmore, A&R Director, Defected Records
- Hosh Gureli, VP of A&R, RCA Music Group
- Jennifer Masset, U.S. Label Manager, !K7 Records
- Patrick Moxey, President, Ultra Records
- Chris Murphy, Founder, Petrol Records
- Cary Salzman, President, BIG Management
- Jeffrey Straughn, VP of Strategic Marketing, Island Def Jam
- Jared Willig, Director of Music Programming & Industry Relations, AOL Music

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MOBILE BY JULIANA KORANTENG

U.K. Ticketing Is Going Mobile

LONDON—Mobile ticketing has gone live and is getting ready for its first world tour.

Ticketmaster, which says it has sold \$6 billion worth of paper tickets in 2005, saw its first mobile-phone ticketed events take place in June in the United Kingdom as the start of a worldwide rollout of "m-ticketing."

M-tickets allow entry to events after a mobile-phone screen bar code is scanned at a venue entrance. The system allows the companies involved to reach live music fans directly—and bypasses scalpers.

The United Kingdom is the European test-bed for the new approach. Ticketmaster is involved in m-ticketing ventures with handset manufacturer Nokia, concert promoter Live Nation and British wireless carrier O2.

"In the coming months, you will see [this] technology roll out globally to a new generation of people who want to interact with live music," Ticketmaster's U.S.-based president/COO Sean Moriarty says.

The largest-scale use of Ticketmaster's MobileTicket-branded wireless service so far was at the O2 Wireless Festival music event June 21-25 in Lon-



M-tickets allow mobile phone users to avoid the hassle of paper tickets.

don and Leeds.

According to event sponsors O2, £100,000 (\$125,300) worth of m-tickets—costing £32.50-£37.50 (\$41-\$47) each—for the Wireless events were sold in the first week of sales. O2 did not reveal the final total.

Instead of receiving paper tickets by mail or online to print at home, fans could supply their credit card and mobile-phone details to Ticketmaster or O2 via the companies' Web sites or phone services. Tickets were then de-

livered directly to their mobile handsets as a text message with a unique bar code and number.

The United Kingdom is the first European market to see large-scale m-ticketing use for concerts, but the practice is expected to accelerate across the continent. "This is a buoyant market, out of which new business models could emerge," Paris-based Jupiter Media analyst Thomas Husson says.

Ticketmaster also handled m-tickets for a Guns N' Roses show June 7 at Live Nation's Hammersmith Apollo via the ticketrush.co.uk Web site. Ticketrush is operated by Live Nation in partnership with Nokia.

Nokia recently launched a series of m-ticket-only shows, under the Nokia Trends banner throughout Europe.

The first, headlined by Scottish rock band Franz Ferdinand and U.S. R&B star Kelis, took place June 24 in Paris at the 2,000-capacity Opera Garnier. M-tickets, priced at €42.50 (\$53.25) were available via a designated section of the nokia.fr site.

Rival carrier Vodafone is also working with the European arm of mobile-marketing company Enpocket on a series of free monthly regional concerts accessible only with m-tickets (billboard.biz, June 28).

"The mobile phone is without doubt the next step for us to create close relationships with our customers," Live Nation U.K. managing director Stuart Galbraith says. "The technology not only gives us the ability to access customers directly, they also don't have to wait for the mail or read their e-mail to know they have their tickets."

Galbraith admits the vast majority of ticket sales for Live Nation shows through to Christmas are in paper form, but he hopes to see the m-ticketing technology available at all the promoter's U.K. venues within nine months.

O2 U.K. head of sponsorship Paul Samuels says its m-ticketing experience at the Wireless Festival has provided valuable knowledge for the 2007 launch of London entertainment venue the O2, in partnership with music promoter Anschutz Entertain-

ment Group.

Samuels says one of the key attractions of m-ticketing is that the "tickets" are virtually impossible to counterfeit or sell illegally. "If you lose your paper ticket," he points out, "you have to buy another one. If you lose your phone, we can stop the bar code from working and supply another without you paying again."

Another attraction for consumers is the lack of postal charges, although m-ticket prices still include booking fees (service charges).

Mobile phone operators can also build a database of ticket buyers to facilitate one-to-one marketing and offer subscribers special deals at shows, such as access to hospitality areas.

"Promoters will love [m-ticketing]; it keeps people in venues and gets them to spend," says Iain McCready, CEO of Scotland-based m-ticketing specialist Mobiqu, which is supplying the relevant software to Ticketmaster, Live Nation,

O2 and other event organizers.

McCready says the system will eventually enable m-tickets to be ordered via mobile handsets, as opposed to using Web sites as at present. The m-tickets would then be received via multimedia messaging, which could include videoclips of featured acts or discount coupons for buying CDs and downloads.

However, even m-ticketing's keenest proponents do not expect it to replace paper ticketing for some time.

"Some people still like the comfort level of having a physical ticket," Moriarty says, "and some like the paperwork that includes all sorts of information, or the commemorative value of a [paper] ticket."

"But," he affirms, "we shall use the technology to help clients with what they think is most relevant, including access to digital content. At the end of the day, you take it as far as the consumer wants to go."

HOT RINGTONES™ JUL 8 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	89	#1 SUPER MARIO BROTHERS THEME	NINTENDO
2	2	16	MS. NEW BOOTY	BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
3	3	7	RIDIN' RIMS	DEM FRANCHIZE BOYZ
4	5	77	MISSION-IMPOSSIBLE	LALO SCHIFRIN
5	4	13	WHAT HURTS THE MOST	RASCAL FLATTS
6	8	87	THE PINK PANTHER THEME	HENRY MANCINI
7	7	27	GASOLINA	DADDY YANKEE
8	6	41	MY HUMPS	THE BLACK EYED PEAS
9	10	32	LAFFY TAFFY	D4L
10	9	14	BEST FRIEND	50 CENT & OLIVIA
11	12	5	WHERE'D YOU GO	FORT MINOR FEATURING HOLLY BROOK
12	12	48	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
13	14	89	HALLOWEEN	JOHN CARPENTER
14	16	10	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO
15	13	22	GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPP
16	17	16	GIMME THAT	CHRIS BROWN
17	18	72	CANDY SHOP	50 CENT FEATURING OLIVIA
18	25	58	BROWN EYED GIRL	VAN MORRISON
19	15	8	RISE WIT ME	NELLY FEATURING CITY SPUD
20	21	87	BAD BOYS	INNER CIRCLE

Based on payphone ringtone data provided by Nielsen in alphabetical order. Requested: Faith West/Madonna, Interscope Mobile, MSDF/ringtones/AG Interactive, KRinger, Zany and Zany, A White-Tan Company. Chart compiled by CTIA - The Wireless Association and Mobile Entertainment Forum.

CTIA

WIRELESS AND WORKING

Stuart Galbraith admits his heart sank when the sound coming from the mobile ticket scanner sounded "weird."



GALBRAITH

As the first users of the Live Nation/Nokia Ticketrush m-ticketing service lined up outside London's Hammersmith Apollo on June 7 to see Guns 'N Roses, Live Nation U.K. managing director Galbraith stood nearby with executives from partner companies. The unexpected sound reached Galbraith's ears as

one of the first people in line had his cell phone scanned.

"We thought, 'Oh, no! It isn't working,'" he recalls.

It rapidly emerged that the customer had forwarded his bar code to a friend, hoping the same bar code would get both into the show. Instead, his action had invalidated both bar codes, causing the "faulty" tone.

"M-ticketing makes it impossible for the tickets to be resold," Galbraith says. "The terms and conditions [of sale] mean he had effectively sold his ticket—it's like selling a photocopy of a [print-at-home] bar code."

Operators of m-ticketing services point out that the only way scalpers could bypass security would be through handing over their bar code-enabled mobile phone to a customer to gain entry—something

deemed unlikely to happen.

"The key thing is educating the public so they understand these methods are viable, secure and hard to abuse," says Peter Tudor, GM at Live Nation-managed London venue Wembley Arena. "The education will be as much of a challenge as installing the technology."

Among the consumers who bought m-tickets for last month's O2 Wireless Festival in London was 28-year-old Matthew Stuart, a label manager at London-based independent Ministry of Sound.

"There was no hassle, and I received my bar code within a couple of hours," he says. Stuart is now a convert to the format. "This was my first time, and I'll definitely do it again."

—Juliana Koranteng



James Joyce Suit May Change Copyright Law

Seeds have been planted for another legal challenge to copyright law principles.

Four years after Stanford Law School professor Lawrence Lessig led an unsuccessful challenge to the term of copyright protection to the U.S. Supreme Court for Eric Eldred, an electronic book distributor, Lessig is listed as counsel on a new lawsuit. Stanford University English professor Carol Loeb Shloss has sued the Estate of James Joyce, the world-renowned Irish author and poet, claiming copyright misuse and fair use.

Lessig is a vocal proponent of limiting the scope of copyright law protections; the appearance of his name suggests that the suit will be used to try to change existing law.

The Shloss complaint alleges that the Joyce Estate prevented her from including portions of James Joyce's published works and his published and unpub-

lished letters to, from or about Joyce or his family. Filed June 12 in the Federal District Court for the Northern District of California, the complaint asks the court to declare rights of the parties and enjoin the Estate and its trustee, Sean Sweeney, from asserting copyrights against the professor for certain materials on her proposed Web site.

Copyright misuse is a defense to a claim for copyright infringement. The misuse doctrine forbids a rights holder from using the copyright to secure an exclusive right or a limited monopoly that the law does not permit. When there is misuse, the rights holder may not use the copyright for the period of misuse. Rarely has anyone succeeded in defending a copyright infringement case using this defense.

Fair use, another defense to an infringement claim, requires the court to consider a number of factors before deciding if the



work may be lawfully used without permission. The factors include whether the work is being used for scholarship or research; whether the use is not for commercial or profit-making purposes; the nature of the original work (the more creative or complex the work, the less likely a court is to permit someone to use it without permission); the amount and quality of the original work that is being

used; and whether the use will have an economic impact on the original work's potential market and value.

Shloss wrote a book, "Lucia Joyce: To Dance in the Wake," published in 2003. She alleges that she began extensive research in several countries on Lucia Joyce, the daughter of James Joyce, in 1988. Lucia allegedly had sporadic confinement in psychiatric institutions from the age of 25 until her death in 1982, the complaint says.

The book includes a description of the influence that Lucia exercised on her father's emotions and work. It also challenges Lucia's conventional portrayal as a "troublesome blight" on the Joyce family, the complaint says.

Shloss claims that she wrote a letter in 1996 to Stephen Joyce, a grandson of James, asking for his help on her book. He replied with an "unequivocal" and "de-

finitive no."

During the course of further communications with Shloss, Stephen granted her permission to use, "for a fee," a published poem written by James, but then later rescinded that permission. He refused that permission so long as Shloss intended to use certain other materials bearing on the life of Lucia, the complaint says.

Shloss asserts that the Estate and its agents took steps to interfere with her book project and her scholarly work on Lucia, or to make that work more difficult. Although Shloss was "disturbed and frightened" by attempts to obstruct her work, she persisted in her publication plans.

After the book publisher received letters and telephone calls of complaints from the Estate's representatives, the publisher cut "all unpublished writing of James Joyce and Lucia Joyce" to avoid a lawsuit,

the complaint alleges. Shloss claims that she argued that the cuts would eliminate almost all the evidence in the book, which would undermine its scholarly integrity.

While many reviews of her book praised her provocative theory, they nonetheless found her documentary support lacking, the suit says.

Shloss then created an electronic supplement to her book to place on a password-protected Website as a resource for scholars, researchers and the general public. It contains material that was cut from the book.

The complaint alleges that the Estate's counsel wrote to Shloss saying that it did not give permission to use the material and rejected the notion of fair use.

This will be a suit to watch. A broad ruling on copyright misuse or fair use could affect all copyrighted works, including music.

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>>> WARNER/EMI DEAL IRKS IMPALA

European independent labels group Impala says it would "forcefully oppose" any merger between EMI and Warner Music.

In a statement issued June 30, Brussels-based Impala claimed that if the two majors were to combine, they would control more than one-quarter of all recorded-music sales and close to half of the music publishing market.

"The increase in concentration would unfairly raise the costs of market access to independent music companies," the group said.

Impala represents more than 2,500 independent music companies in Europe.

London-based EMI said June 28 it had rejected a \$4.5 billion cash offer from its smaller U.S. rival, calling the bid "wholly unacceptable." On June 23, EMI had its own \$4.6 billion deal for Warner rejected. —Leo Cendrowicz

>>> VIRGINMEGA FINED

The Commercial Court of Paris has ruled against French online retailer VirginMega for selling downloads of Madonna's "Hung Up" last fall, despite not having the license from Warner Music France.

Virginmega.fr is the online portal of Virgin Megastore France, part of retail/media conglomerate Lagardere Group. It had offered the track in October 2005 as a reaction to an exclusive deal Warner made with telecom giant France Telecom (Billboard, Nov. 5, 2005). VirginMega said its action was intended as a protest against online exclusives.

VirginMega was sentenced June 22 to pay damages of €250,000 (\$314,725) each to mobile carrier Orange Orange and France Telecom, and €100,000 (\$125,890) to Warner Music France. Together, the three plaintiffs had claimed more than €14 million (\$17.6 million) in damages.

In a brief statement, Warner Music France expressed satisfaction that the commercial court decision allowed the company and its artist "to have their rights respected."

In a separate statement, VirginMega managing director Laurent Fiscal declared: "We are front-runners regarding the exclusive sales [issue], and we think that the debate between digital stores and labels should go on." Neither party would comment further. —Aymeric Pichevin

>>> DOHERTY RISES AT SONY BMG

Ged Doherty has been promoted to chairman/CEO of Sony BMG Music Entertainment U.K. and Ireland, succeeding Rob Stringer, who will take over as New York-based Sony Music Label Group U.S. president in September.

The appointment was confirmed July 3. Doherty was previously president of the music division at Sony BMG Music Entertainment U.K. In his new role, he reports to Sony BMG COO Tim Bowen.

Doherty has had a distinguished career at BMG and Sony Music. He joined the latter in 1992 as head of international marketing in New York, having been the artist manager for Paul Young and Alison Moyet. In 1996, he returned to Britain as managing director of Columbia. After joining BMG in 1999 as Arista managing director, he became president of the music division at BMG in April 2001 and carried that title over to Sony BMG in 2004. —Lars Brandt

>>> DESTRA DIGS DEEP FOR PAYLESS

Australian digital media company Destra has acquired budget audio and video distributor Payless Entertainment for \$8.7 million Australian (\$6.5 million).

Sydney-based Payless expects to license and distribute around 5 million CDs and DVDs this year through 400 retail outlets, including department and music retail chains and independent discount variety stores.

In the past six months, Destra has acquired audio and video labels Rajon Music and Rajon Vision, sports video producer Visual Entertainment Group and mobile ringtone business Poppy Chops.

In a June 30 statement, Melbourne-based Destra CEO Domenic Carosa said the Payless purchase "delivers physical support for our digital music and video communities."

Payless Entertainment will continue operating as an individual entity, but Rajon and Destra executives will replace its board of directors. —Christie Eliezer

DISCLAIMER: Every time I write an article about independents, no matter how much I think I am championing them, some merchant or trade group takes exception to some aspect of the story, saying that I help contribute to the public's perception that independent stores are dying.

Let me say upfront that I truly believe that no matter how the evolution of digital distribution affects the brick-and-mortar store, indie merchants will be the last man standing, if it ever comes to that.

But while I believe most indie merchants are the strongest retailers this industry has to offer, I would be remiss if I did not listen to those indie retailers who are struggling, too.

For example, Gus Joanides, owner of Sound City—in my hometown of Astoria, in the New York borough of Queens—says, "I feel like I am standing in the center of the ring, with my hands tied behind my back while Ali, Frazier and Foreman are circling, taking shots at me."

All the advantages that urban retailers used to have over the big boxes are being stripped from indie stores, one at a time, Joanides says.

Sound City sales lean heavily toward rap, hip-hop and dance, and as recently as five years ago, Joanides says he generally moved about 1,000 units during the life of a big rap record. But then the music industry went into a tailspin. Best Buy moved into the neighborhood, and nowadays he says he is lucky if he sells 100 units on a big title.

Even with that downturn, he and other urban-oriented indie merchants carved out business by mining other niches. Some indie stores did big business by jumping street dates whenever they could. Other stores built a thriving enterprise by selling mix tapes. Still others distinguish themselves with the used-CD business or by carrying all vinyl releases, particularly 12-inch singles.

However, a crackdown on street-date violations, particularly by Universal Music Group Distribution—the largest distributor of rap and hip-hop—has taken most of the sales pop out of that tactic. And even though the major labels implicitly endorse the selling of mix tapes, the RIAA has cracked down on indie stores selling such product. The result of the RIAA's efforts is forcing customers out of record stores and back to swap meets, flea markets and street corners, where they can get the latest, greatest mix tapes, as well as bootlegged versions of hit albums.

To make matters worse, changes in the DJ market have now put the 12-inch-singles business under attack. As of June 25, 12-inch singles sales have dropped from 593,000

units to 333,000 during the same time period as last year, according to Nielsen SoundScan.

To be sure, 12-inch sales have been sliding for about five years, mainly as urban stores closed shop. But now the decline is picking up speed thanks to innovations in mixing and scratching equipment. While it was not the first, the Serate Scratch Live machine allows DJs to scratch and mix digital files and burned CDs, using software that connects their computers and turntables. The software tracks the stylus movement on a "control" record, overlaying it to the digital audio file as it plays to produce a sound and feel that is indistinguishable from vinyl, according to the Serate Web site.

What the Serate Scratch Live does is allow DJs to now carry thousands of songs around with them on their computer or in a few CD carrying cases, instead of hiring a roadie to lug around crates of 12-inches for every gig.

Also, instead of shopping at record stores to see what 12-inches are out that did not come in promo mailings, DJs can now shop such sites as beatport.com, which specializes in selling dance and hip-hop tracks for \$1.99

or \$2.49. All of which means a further decline in the format's sales.

But in another unexpected (down)turn of events, Joanides and other merchants like Sy Lerner of Hot Waxx in Jamaica, Queens, complain that suddenly their top five 12-inch singles are out of stock, not only at their shops, but at wholesalers across America.

Those titles are Nelly Furtado's "Promiscuous" on Geffen, Yung Joc's "New Joc City" on Bad Boy, Lupe Fiasco's "Kick Push, Pt. 2" on Atlantic, Field Mob's "So What" on Geffen Records and Cassie's "Me & U" on Bad Boy.

That's apparently because 21st Century Media (formerly known as 33 1/3 Record Pressing Manufacturing), the second-largest vinyl plant, recently shut its doors and has been placed in receivership by a Pennsylvania court. The labels that manufactured their 12-inch singles at that facility, like Universal Music Group and Warner Music Group, are scrambling to find a replacement manufacturer. Meanwhile, the vinyl masters and the artwork for their releases are locked up at 21st Century Media, thus causing a further delay as labels try to retrieve their materials or duplicate them all over again.

Label executives say the shuttering of 21st Century Media has created a domino effect, causing problems at other vinyl plants.

Or as Jerry Salerno, GM of Sun Plastics & Dynamics LP Stereo in East Newark, N.J., puts it, "The rate of shrinking capacity in vinyl manufacturing is outpacing the fallen rate of demand for vinyl."

Salerno estimates that with the closing of 21st Century Media, which ran 22 vinyl presses, there are now a combined total of 98 vinyl presses in North America.

Tom Silverman, president of Tommy Boy Records, which used 21st Century Media, says that when he talks to vinyl plants about pressing upcoming titles, he cannot get date commitments out of them because of the capacity squeeze.

But Chris Ashworth, president of United Record Pressing in Nashville, disputes the capacity issue and invites labels to call him. He claims to have the largest capacity of the remaining 14 plants left in North America. "We have 10 LP presses, one 10-inch press, four seven-inch presses and two test presses," he says.

He insists that the plants left in the United States can handle all vinyl manufacturing needs once the labels that used 21st Century Media find a home.

In the meantime, "Between those five titles, I am losing sales on about 200 pieces a week," Lerner says.



FURTADO

GLOBAL BY LARRY LeBLANC

Winnipeg: Cold, Isolated And Happening

TORONTO—In 2003, when local band the Weakerthans signed to U.S. label Epitaph, frontman John K. Samson penned a tongue-in-cheek homage to the hometown he shares with Neil Young. It was called “One Great City” and featured the chorus of “I hate Winnipeg.”

That might seem understandable when you come from a western Canadian city where temperatures average below freezing from mid-November through March, dropping most nights below minus 24 degrees Celsius. (Approximately 11 below zero Fahrenheit.) Despite this frosty backdrop, the prairie city’s music scene is heating up.

“There’s a lot of good things coming out of Winnipeg,” says Steve Blair, Toronto-based director of A&R for Warner Music Canada. “Musicians there are unbelievably creative. Isolation has lots to do with it.”

The capital of the province of Manitoba, Winnipeg has a population of slightly more than 700,000—and a diverse label

scene. Notable local operations include hardcore labels Smallman Records and G7 Welcoming Committee, roots imprint Dollartone Records and ska/reggae label Bacteria Buffet Records.

“People deride Winnipeg for the climate,” says singer Nicky Mehta of roots-styled act the Wailin’ Jennys, “but it makes you aware of your place in a larger picture; there’s a sense of ‘hunkering down.’”

Mehta’s band is signed to Vancouver label Jericho Beach, but last year inked a U.S. deal with Minnesota-based folk specialist Red House Records, which on June 6 released its sophomore set “Firecracker.”

Several other local acts have signed direct U.S. label deals during the past 18 months, joining longer-established names such as the Weakerthans, folk-roots fusion band the Duhks (Sugar Hill) and thrash-punk act Propagandi (Fat Wreck Chords).

Other acts fished from the local talent pool by U.S. labels include rock act Inward Eye (

Records), singer/songwriter Alana Levandoski (Rounder) and hardcore bands Comeback Kid (Victory) and Burnthe8track

(Abacus/Century Media).

Although none of those acts has racked up eye-popping sales yet, some of their figures are still

respectable. The Duhks’ self-titled sophomore album has sold 38,000 in the United States since its February 2005 release, while Comeback Kid’s “Wake the Dead” has sold 53,000 in the same time frame, according to Nielsen SoundScan.

Other Winnipeg acts with domestic followings in Canada include roots-styled artists Nathan (Netwerk) and James Keelaghan (Jericho Beach Music), rockers Waking Eyes (Coalition) and Novillero (Mint) and country act Doc Walker (Open Roads). These acts have emerged from an abundance of local venues, the best-known being the Zoo, Winnipeg’s premier rock club for three decades.

Local booking agent Todd Jordan of Paquin Entertainment Agency suggests the scene’s strength partly comes down to Winnipeg being so isolated. “The nearest interesting Canadian city is Calgary,” he notes, “and it’s a 14-hour drive. Toronto is 24 hours away.”

However, Winnipeg acts are

becoming increasingly visible on national and international stages. Comeback Kid recently concluded a 27-date North American tour; Levandoski performed at a Canada Day event June 30 in London’s Trafalgar Square; the Wailin’ Jennys are currently touring the States; and Novillero has just taped an episode of the USA Network TV series “Monk,” in which the members appear as themselves.

Local insiders credit complementary development services offered by Manitoba Film & Sound and the Manitoba Audio Recording Industry Assn. with aiding the emergence of the new Winnipeg scene. Both bodies were launched in 1987.

MARIA executive director Sam Beardman has one further positive piece of news for A&R execs admiring the Winnipeg scene from afar. The city is not yet crawling with reps from rival labels. “Our bands are going out to where the A&R people are—all across the States and in Canada,” Beardman says. ●●●



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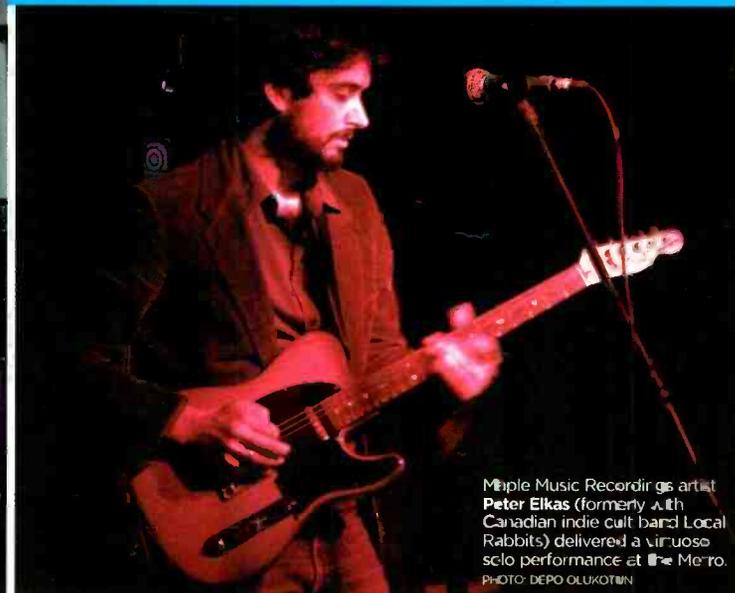
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ABOVE: Brisbane-raised, Berlin-based electro trio **Team Plastique** made it a night to remember at the Australia showcase. Jamming onstage, from left, are bandmates **Psykat**, **Legs Akimbo** and **Axel Dank Schoen**. PHOTO: DEPO OLUKOTUN



Maple Music Recording artist **Peter Elkas** (formerly with Canadian indie cult band **Local Rabbits**) delivered a virtuoso solo performance at the Metro. PHOTO: DEPO OLUKOTUN



ABOVE: Panelists ponder a question from the audience during the daytime workshop "International Festivals—Work Them to Your Advantage." From left are Billboard's **Lars Brandle**, British soul singer **Nate James** and moderator **John Bownas** of **Virtual Festivals**. PHOTO: MARK DAFIS



LEFT: Former Sydneysiders **FlowState** was in full flow at the Borderline. From left are **Gareth Livingston** and **Orlando Savage**. PHOTO: DEPO OLUKOTUN

BELOW: The Audreys chanteuse **Taasha Coates** captivated the Borderline crowd. PHOTO: DEPO OLUKOTUN



ABOVE: Me, Myself & I Music/Outside Music artist **Ian Kelly** kick-started the show at London's Metro club. Shown, from left, are **Didace Grondin-Brouillette**, **Kelly** and **Catherine Brodeur**. PHOTO: MARK DAFIS

BELOW: Rockin' at the Australian showcase, in front from left, are **Headless Prom Queens** band members **Shania Pain**, **Marah Scary** and **Nikki 666**. Pictured in back is **Headless Prom Queens** drummer **Mick Dagger**. PHOTO: DEPO OLUKOTUN



GLOBAL

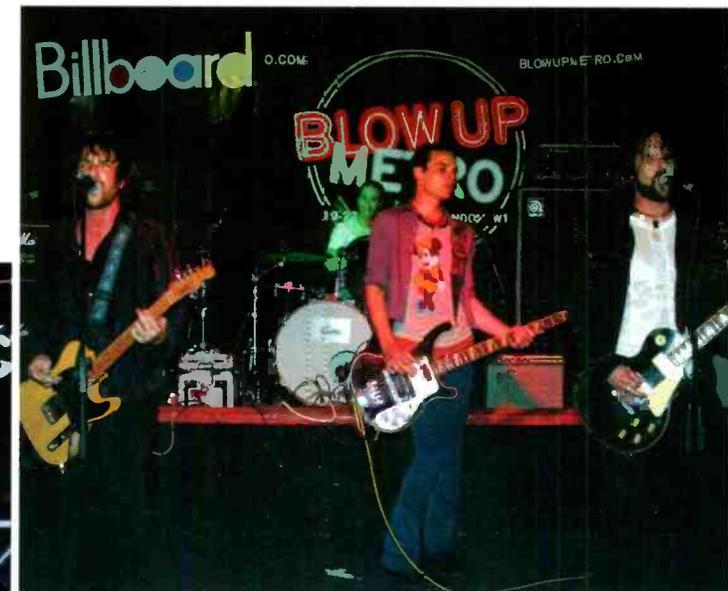
GLOBAL EMBRACE

City Showcase is an annual music and fashion festival in central London that focuses on international and local artists and designers. This year Billboard threw its support behind showcases devoted to the Australian and Canadian music scenes.



Natasha Thinsk of **Catlow** sings during a set that drew songs from debut album "Kiss the World." PHOTO: MARK DAFIS

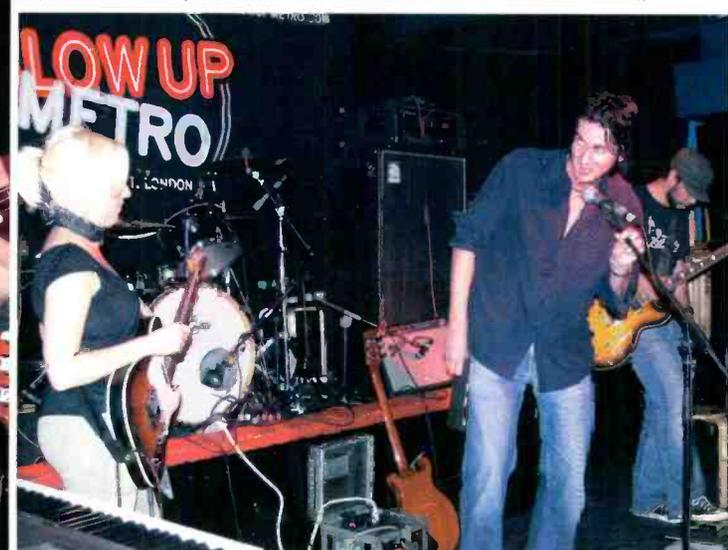
BELOW: Canada Rocks headliners **The Trews** were a rock'n'roll highlight. From left are band members **Colin MacDonald**, **Jack Spjerek** and **John Angus MacDonald**. In back is drummer **Sean Dalton**. PHOTO: DEPO OLUKOTUN



BELOW: Billboard global news editor and Canada Rocks host **Lars Brandle**, center, introduces Boomba Records' **Catlow** to the Metro audience. PHOTO: MARK DAFIS



Alt-country pos cufit the **Audreys** turned up the heat at the Billboard Australia showcase at the Borderline. From left are the Audreys' **Mickey G** and **Taasha Coates**. PHOTO: DEPO OLUKOTUN



GLOBAL BY STEVE McCURE

WAITING ON CHINA

Online Piracy Laws, Yes, But Asian Execs Await Enforcement

TOKYO—Laying down the law is good; enforcing it is better.

That is the reaction from regional music industry players in Asia to the Chinese government's latest move to clamp down on Internet piracy.

Responding to pressure from overseas governments and trade organizations, China's supreme governing body the State Council has introduced streamlined regulations, effective July 1, that clarify the country's copyright law regarding the liability of content and service providers involved in the distribution of unauthorized content.

Under the new regulatory framework, for the first time Internet portals that "deep-link" (Billboard, March 11) to sites offering unauthorized content can now be shut down, in addition to receiving a maximum fine of 100,000 yuan (\$12,461). The new regulations also ban the sale and use of hacking technology to violate copyright online.

Hong Kong-based IFPI Asia regional director Maysee Leong says the body is broadly pleased with the revisions. "They are a vast improvement over the draft we had seen earlier," she adds, "and many of the IFPI's comments have been taken into account."

However, industry observers note that in many Asian territories, enforcing bodies are understaffed, underfunded and have little experience tackling piracy.

"Everyone knows these sorts of periodic, feel-good government decrees aren't usually worth much more than the red ink it takes to [officially stamp] the latest proclamation," says Rick Myers, director of Shanghai-based entertainment consultancy/agency Dragonfly Revolution. "The real measure of these things is on the street and in the market."

As yet, the Chinese government has not provided details on how it intends to enforce the regulations. However, Leong says the IFPI will work with the government's National Copyright Administration, which oversees copyright-related matters, to "hopefully bring cases under these regulations soon."

Leong suggests the most significant aspect of the clarified regulatory framework is that it came directly from the State Council. That has never happened before with Chinese intellectual property law.

"The idea of copyright protection is now being emphasized in China," says Grace Zhao, Beijing-based manager of Motorola (China) Electronics' mobile devices business development team. "Illegal sites will [decline] and even vanish in the future since they're facing greater and greater pressure not only from labels but also from the government."

Assuming the Chinese government will enforce its new laws, there are still many challenges to reducing piracy. One industry observer notes that the music industry's main problem in China is not peer-to-peer file sharing but rather "small illegal sites hosting MP3 files—and they're a lot harder to crack down on."

A further issue is the Beijing government's decreasing influence on independently minded local regions such as southern China's Guangdong Province. Yet a source says, "If the Chinese government can block politically objectionable material on the Internet, they should be able to control file sharing."

The new legislation followed China's establishment in March of an intellectual property court (Billboard, April 22) to handle piracy crimes. Such moves come with Beijing under increasing overseas pressure to clean up its act regarding piracy. Most recently, European Union trade commissioner Peter Mandelson said he was "exasperated" by poor copyright protection in China (billboard.biz, June 20).



LEONG

There were some indications earlier this year (Billboard, Feb. 25) that some Asian governments are taking a tougher stance on digital copyright issues. In Singapore, landmark cases were brought against online pirates, and a Hong Kong court ruling forced local Internet service providers to identify individuals suspected of breaching copyright laws.

Industry insiders agree, however, that the experience of other Asian markets proves that new regulations and penalties mean nothing if they're not backed up by effective enforcement.

South Korea, for example, "has a wonderful, wonderful, legal infrastructure," says Brendon Carr, foreign legal consultant at the Seoul Law Group. However, he adds, the state has "a distressing lack of commitment to using it."

In China, the letter of the law at least is a good start, Myers says. That should give Web sites providing unauthorized content a simple choice: "Close shop or turn to an authorized site like GoDigital that can help them start to go legit and, more importantly, get out of the crosshairs."

That approach "doesn't, and won't, happen overnight," he concedes. "It didn't in the U.S. either where the issue was more with peer-to-peer. But it is happening." ...

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STUDENT VOICES

The Second Installment Of Billboard And mtvU Student Columns

Billboard and mtvU recently scoured the nation for five music-obsessed students with a desire to speak their mind. This month's winner is Natalia Lavric, a French major at Ohio University. Lavric's topic: In your ideal world, how would you ALWAYS get your music? CDs? Mobile? Online?

I WANT MY MP3S

Remember the angry youth of the '80s, sporting hair-sprayed 'dos, who fought hard for their beloved channel by screaming, "I want my MTV"? Well, their kids, including myself, now want our MP3s.

Call me the most old-fashioned 20-year-old out there, but back in the day, cell phones were used to call people, not play tinny, truncated versions of rap songs. But given my mood swings, equally odd musical choices

and lack of tolerance for carrying around a CD player and clumsy discs, CDs won't work for me either.

Sure, buying a CD on the first day it comes out is fun. But now, why bother? With the digital à la carte menu of any music anyone can think of, I have taken advantage of the new format and dropped the 12-song CD complete with "Thanks, Mom, Dad and Jesus" liner notes and photos of brooding artists wearing too much makeup.

Online, users get the in-

stant gratification they crave—quick downloads on iTunes or otherwise—and it's easy to carry an extensive music collection on a device smaller than the palm of your hand.

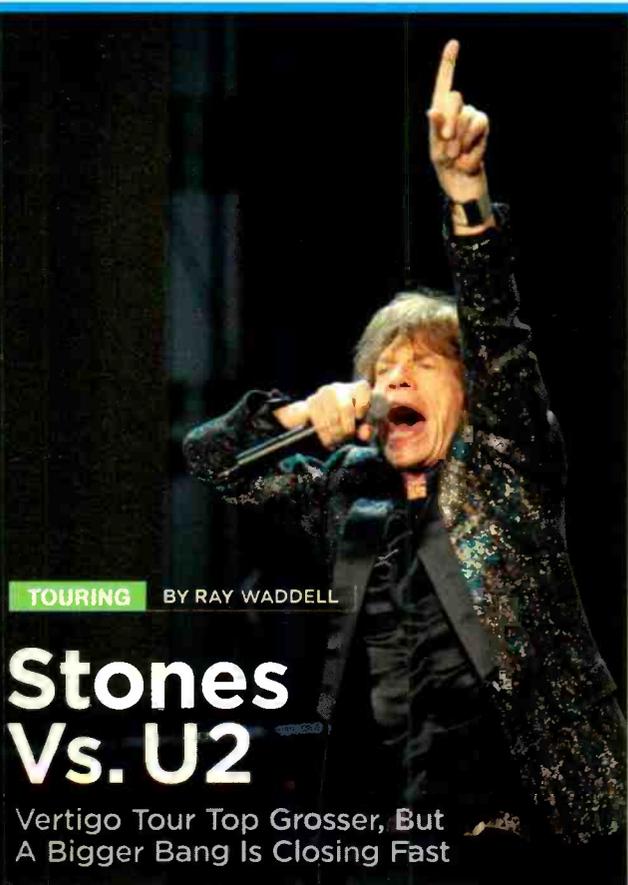
Plus, thanks to Al Gore or whoever invented the Internet, getting any track you could possibly want is more of a treasure hunt than a dead end. The live Wilco cover of "Yesterday" is almost as easy to find as the original—and probably superior—Beatles version.

Until CDs can offer the exact versions and mixes that I want and cell phones provide the quality that even the most finicky listener can tolerate, I will stick to my digital collection with reasonable prices and portability.

However, I won't be trashing my portable CD player anytime soon—but only for sentimental reasons. ...



LAVRIC



TOURING BY RAY WADDELL

Stones Vs. U2

Vertigo Tour Top Grosser, But A Bigger Bang Is Closing Fast

As of now, U2's Vertigo tour is the top-grossing trek in history, quietly achieving that mark before it was derailed by a family illness in March. But the Rolling Stones, about to resume their Bigger Bang tour July 11 in Milan, are waiting in the wings to retake the throne.

From March 28, 2005, to

March 2, 2006, Vertigo rang up grosses of more than \$333 million. That puts U2 ahead of the Stones' \$320 million Voodoo Lounge tour of 1994-95, and Vertigo producer Arthur Fogel is "hopeful" that 10 U2 stadium dates in the Pacific Rim can be rescheduled, taking the total even higher.

A Bigger Bang has already amassed grosses of more than \$256 million, and has 21 more stadium dates in Europe on the route up until Sept. 3 in Horsens, Denmark. Another 10 dates that were postponed due to Keith Richards' injury could still be rebooked. With stadium dates averaging in the \$5 million-per-gross range, at the very least another \$100 million could roll in, which would take the tour to record heights.

After a drama-filled break that included brain surgery for Richards and rehab for Ron Wood, the Stones are now in Europe for rehearsals. "The troops are gathering, it's very exciting," tour producer Michael Cohl says, though he declined to comment on a gross record for Bigger Bang, or a possible tour extension. "All we're talking about is some rehearsals, getting started in Milan with a great show," he says. "As soon as we get thrilled by that we'll figure out what's gonna be, or what's not gonna be. Anything's possible with the Rolling Stones." ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

IT'S WONDERFUL to be here; it's certainly a thrill.

A work of genius is usually a singular effort, or at best the interaction of two or three lifelong, complementary collaborators. The Beatles' "Love" by Cirque du Soleil is the rare exception.

It is truly mind-blowingly marvelous and magical, transporting you to another place, a better place, a place you probably have not visited since the first time you heard the Beatles' music.

I was invited to the opening the other night, and all I can say is, wicked cool!

The concept began with a conversation between George Harrison and Cirque founder Guy Laliberté, who then passed the ball to director/writer Dominic Champagne and music producers Sir George Martin and son Giles.

I would need three times the space to begin to describe the show, so let's just touch on the music.

It's a combination of 30 or so songs, song fragments, studio dialogue, demos and alternate takes. I asked Giles, "Where do you begin with such a complex undertaking?"

He told me, "With the music, dummy. Where do you think?"

All right, he was more diplomatic than that.

They worked two-and-a-half years on it, and I told him what blew my mind the most were the fabulous layering of one song's melody on another's chord changes or rhythm. "Tomorrow Never Knows" with "Within You Without You," a backward "Sun King" with "Something," "Nowhere Man" with "Blue Jay Way" with so much more.

If you can't get to the Mirage Hotel in Las Vegas where I hope it will run forever, fear not. A record is going to be released.

See you next week. ...

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 BANG BANG Universal International	DIRTY PRETTY THINGS
2 IF IT TAKES A LIFETIME Big 3 Records	CHEAP TRICK
3 COUNTRY GIRL Columbia Records UK	PRIMAL SCREAM
4 EVERYONE KNOWS Blackheart	JOAN JETT & THE BLACKHEARTS
5 LA LA LAND Beyond	GO-GO'S
6 I'D RATHER BE WITH YOU Spinout	KAISER GEORGE & THE HI-RISERS
7 KING OF THE FREAKS Screaming Apple	THE MAGGOTS
8 LIFE WASTED J Records	PEARL JAM
9 HANDS V2	THE RACONTEURS
10 AFTER THE GARDEN Reprise	NEIL YOUNG

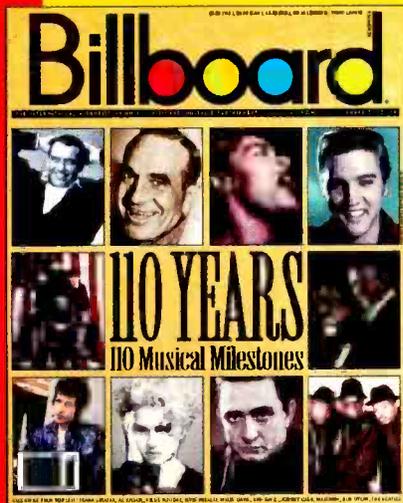
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1 ROCKFORD Big 3 Records	CHEAP TRICK
2 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
3 BROKEN BOY SOILDERS V2	THE RACONTEURS
4 FLAT-PACK PHILOSOPHY Cooking Vinyl	BUZZCOCKS
5 RIOT CITY BLUES Columbia Records UK	THE VINES
6 LIVING WITH WAR Reprise	NEIL YOUNG
7 PEARL JAM J Records	PEARL JAM
8 TRANSATLANTIC DYNAMITE! Spinout	KAISER GEORGE & THE HI-RISERS
9 GOD BLESS THE GO-GO'S Beyond	GO-GO'S
10 WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS

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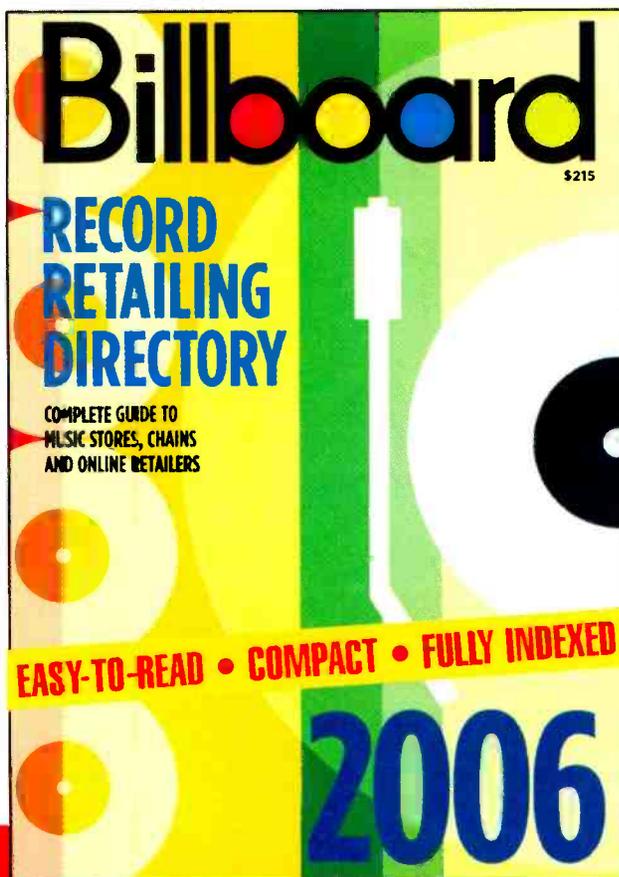
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Zippo Tour Heats Up

Lighter Company-Sponsored Outing Supports Up-And-Comers

With Papa Roach onboard for a fall run, the Zippo Hot tour is getting hotter.

The outing, named for the 74-year-old maker of cigarette lighters based in Bradford, Pa., is a promotional marketing initiative to support local music scenes and give up-and-coming bands a platform to bring their music to a national audience.

The project, which originated in 2004, began this year's round in March when rock bands from 10 U.S. cities register, with finalists determined by online voters.

This year, 388 bands made the first cut, then the acts start showcasing in their respective cities in September to be judged by local celebrities. Another round of online voting begins in October to determine the winner from the 10 finalists, one from each city.

The bands are competing for a shot at showcasing their talent to a major label, almost \$100,000 in prizes and the support slot for Papa Roach on the November tour. Two other to-be-determined acts will also be on the bill.

"Zippo is a great fit, because the brand is credible and works extremely well with Papa Roach's core fan base," says Michael Arfin, agent for the band at AGI. "Zippo will also bring a very generous amount of marketing and promotion to the tour, and the timing is perfectly based on the band's album being released in September."

The 10 cities from which the finalists are chosen are Austin; Charlotte, N.C.; Cincinnati; Columbus, Ohio; Indianapolis; Milwaukee; Orlando, Fla.; Phoenix; Philadelphia; and Tampa, Fla. Arfin says those are 10 good cities to bring to the Papa Roach route.

"Papa Roach did extremely

well on their last cycle in the cities that have been picked for the tour," says Arfin, who points out that the trek works with different local promoters in each market. "Zippo has been very flexible in working with the band on performing in markets and venues that make the most sense for both parties."



Even with Papa Roach onboard (and the All-American Records on last year's outing), the Zippo Hot tour is at its core an artist development program, according to Jeremy Stephan, president of Fuse, the marketing services agency that orchestrates the tour.

Stephan cites a new partnership with Alexandra Patsavas and her Chop Shop Music Supervision, which supervises music placement for such TV shows as "The OC," "Grey's Anatomy" and "Without a Trace."

"Those are the kinds of things we're continuing to add against the program with the unsigned bands to help enhance their opportunities," Stephan says.

"Zippo is a family-owned company, and they're taking those family values and applying them to the local music

scenes," Stephan adds. "What the Zippo Hot tour endeavors to do is use the online space to help connect kids and let them understand there is great music in their city and other cities. Zippo wants to be the brand behind helping facilitate that and become a part of their lifestyle."

Zippo's sponsorship underwrites production costs and provides a lot of promotion, Stephan says. "Our promotion and advertising budget is approximately \$1 million against the program and includes everything from online support from MySpace to e-mail blasts to sweepstakes in conjunction with Hot Topic stores."

Promotion includes full-page ads in alternative music publications throughout the year and radio station partnerships in each market. "We're not only buying on-air spots, but we're set up as promotional partners" with radio, Stephan says.

Contests and sweepstakes leverage the fall tour with Papa Roach, enticing fans with meet-and-greets and other promotions. "We have a multi-disciplined marketing platform here," Stephan says. "We even supply DIY packages for all the bands that have registered to be part of the program, so they're out there not only marketing themselves and driving awareness at their level, but also [promoting the] Zippo Hot tour as an overall brand to help promote the tour at the end of the year."

Music retailer FYE recently signed on as a sponsor for the program for the rest of the year, which Stephan cites as evidence that the program is taking hold.

"Those guys see the value of what we're trying to do at the local level, so it helps with their local marketing efforts along with tying into the tour as well," he says.



The Indies

TODD MARTENS tmartens@billboard.com

Futureheads' New Home

StarTime Records Picks Up British Band From WMG Label

StarTime Records founder Isaac Green had wanted to sign the Futureheads in 2003, but 679 Recordings—a joint venture with Warner Music Group (WMG) in the United Kingdom—had already inked the band to a multi-album deal. Yet one dismal-selling album in the United States later, and the Futureheads have found themselves on the American independent.

As a band signed to a Warner-affiliated label overseas, the major had right of first refusal on the act in the United States, where the Futureheads ended up on the Warner Bros. imprint Sire. The Futureheads, like the Kaiser Chiefs, Kasabian and Bloc Party, arrived with a flurry of hype in the States—hype that didn't translate into record sales. The act's self-titled debut, released in September 2004, has sold 42,000 copies in the United States, according to Nielsen SoundScan.

Green never lost contact with the band. Sire actually hired his StarTime to help with early marketing and promotion. "We all sort of came up with a scenario where StarTime and Sire could release the record," Green says. "Once things got to a certain level, Warner Bros. would take over."

As for what a "certain level" means, Green doesn't have an answer—but Warner never took over. "It didn't go platinum," he says, "but I don't know how they gauge success.

With a young band you always hope it will sell millions."

Now Sire seems to have lost patience in developing the act in the States. Parent company WMG released the Futureheads' sophomore effort, "News and Tributes," in every other territory on June 13 (the album arrived at No. 12 on the U.K. chart.). But stateside, the album came out exclusively on StarTime, and has scanned about 8,000 copies.

The Futureheads traded in the spunky Britpop of its debut for a sophomore album that was more musically varied, with more midtempo tracks and some more pensive lyrics.

StarTime, which uses Los Angeles-based Vagrant to distribute and market its releases, jumped at the chance to work with the band again. While the 42,000 units sold may not have excited a major label, that's big news in the indie world.

"That's still a lot of people," Green says. "There's a lot to build from that."

The band had an uphill battle from the beginning. While the act had prime gigs, such as a main-stage performance at the Coachella Valley Music & Arts Festival in 2004, it was constantly fighting the hype that surrounded that year's wave of British acts.

"They were so visible in the U.S., but it didn't translate into overall sales," says Sean Maxson, who works in Vagrant's marketing department.

With a few more albums

owed to Warner, Green was a little surprised at the opportunity to work with the band again. "These bands get signed to standard five-album deals, and most labels do not want to give that up," he says.

SECOND STORY: Paul Lower, a financing director at international publishing firm Music Sales Group, is relaunching jazz label Storyville Records. Beginning July 11, the new Storyville will start rolling out a series of artist compilations. Artists featured include Duke Ellington, Louis Armstrong, Ben Webster, Art Tatum and Clark Terry. Storyville, which was launched in 1950 by Danish jazz enthusiast Karl Emil Knudsen, will be distributed by RED via the company's relationship with MRI.

STAY IN SCHOOL: Maybe Dashboard Confessional fans don't age. For the act's first album in three years, "Dusk and Summer," the Interscope via Vagrant singer saw his album discounted to \$6.99 at Best Buy merchants—with a catch.

One needed to present a college ID card to receive the album at the budget price. Otherwise, the album went for the iTunes standard of \$9.99. Dashboard Confessional—whose 2001 album "The Places You Have Come to Fear the Most" made artist Chris Carrabba the darling of the college music scene—debuts at No. 2 on The Billboard 200 this issue with its new album.



PAPA ROACH

TOURING BY RAY WADDELL

Marley Bros. To Top Roots, Rock, Reggae Bill

Brothers Stephen and Ziggy Marley will reunite next month as co-headliners for the second Bob Marley Roots, Rock, Reggae (RRR) Festival.

The five-hour genre-blending outdoor fest will feature music, food, street vendors and a strong reggae vibe. The 17-city trek begins Aug. 6 at the Reggae on the River Festival in Redway, Calif.

The tour's name comes from reggae legend Bob Marley's song "Roots, Rock, Reggae" from his 1976 album "Rastaman Vibration."

The first RRR fest, staged last year, featured Slightly Stoopid, Common, Toots & the Maytals and the five Marley brothers—Ziggy, Stephen, Damian, Julian and Kymani—on their first tour together.

"The idea was conceived as, one, a vehicle for the Marley brothers to get their music out each summer, and, two, a showcase for roots/rock music," says Brian Edelman, agent for the Marley family at the William Morris Agency, along with John Marx and Orly Marley. "There are so many great artists out there that have been inspired by Bob and reggae, so the idea was for a multigenre, cross-platform tour."

This year's lineup features the Marleys, Bunny Wailer, Grammy Award-winning Latin rock band Ozomatli and Muzik Mafia member John Nicholson, each of whom will perform a full set, as well as collaborating with each other.

"This year, we wanted to do something different," Edelman says. "Bunny came up and seemed

perfect—this reggae legend with Ziggy and Stephen, the sons of the legend. Throw Ozomatli on there, as good as it gets with that Latin vibe, then John Nicholson to open up. It should be a fantastic show."

The diversity appeals to Ziggy. "It's roots, rock, reggae that we do," he says. "This kind of tour is a festival vibe, not like a show where it's just me. It's less workload on each individual, because we're all supporting each other. It makes things a little more fun, a little lighter, we can let loose and have a great time."

Ziggy will tour in support of his new CD "Love Is My Religion," set for release July 2 on Tuff Gong Worldwide, the Marley family record label. In a special promotion, Target initially will be the sole U.S. retailer for the album. It is the first time Ziggy has released an album purely with independent distribution.

For Stephen, the tour will be an opportunity to per-

form songs from his solo debut album, "Mind Control," set for release in the fall on Tuff Gong/Ghetto Youths/Universal-Republic.

Edelman says reggae is enjoying renewed vigor in North America. "The genre had kind of leveled out and dropped off for a few years," he says. "Now with Damian and Sean Paul and some of these others, there's more interest now. So we're trying to keep the interest up from the roots level to the dancehall level."

The first RRR festival last year finished in the black, "which is very tough to do in the first two or three years," Edelman says.

"We didn't make a lot of money, but we made enough and kind of established the event."

Sales are strong out of the box this year. "We're playing the Hollywood Bowl [in Los Angeles], which is the hottest hard-ticket venue in the world in my mind," Edelman says. "We're at 11,000 tickets and will probably sell that out at 17,500."

The diversity of reggae music—and the Marley brothers—is a positive factor for the tour, Edelman says. "Ziggy has become more of this singer/songwriter, triple-A-crossover-to-hot-AC act. Damian's

radio is urban and crossover rhythmic, with some alternative. When Stephen comes out, he's a little more R&B, so he'll be a little more urban AC, skewing with some triple-A."

A variety of talent buyers will promote the tour, at a cost of \$70,000-\$100,000 for the show. The street vendors, which will offer such items as authentic Jamaican cuisine and wares, will be booked locally. The top ticket at the Hollywood Bowl is \$93, but generally most tickets are \$30-\$45, Edelman says.

"At the festivals, people come not just for the music but for the vibe," Ziggy says. "So you'll find different people coming who might not be into reggae, but they have a free mind. Good music can be enjoyed by anyone."

"It's more than just reggae, it's music that people can feel, no matter what genre it's coming from," he continues. "It's spirit music, roots music. Roots music is not only reggae music, but any type of music that has a root."

The tour wraps Aug. 27 at the Filene Center at Wolftrap in Vienna, Va., but Ziggy will tour all year. He precedes the RRR tour with a run through Europe. After the fest tour he heads to South America.

Asked how many dates he would play in 2006, Ziggy says, "I didn't count them. Whatever comes, I'm fine to do them. They just tell me where to go, and I'm headed there. I'm looking forward to having a good time, summer of love, spreading love through music." ◆◆◆



DAMIAN MARLEY

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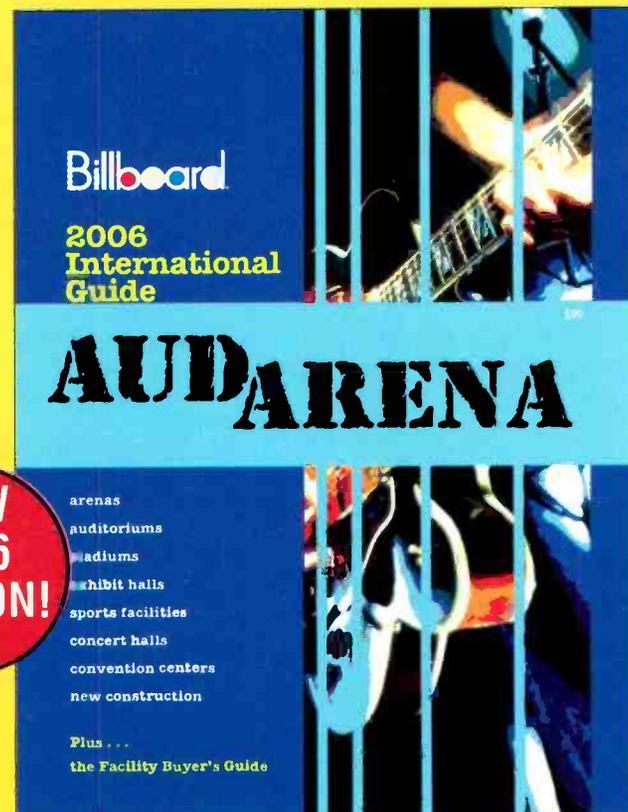
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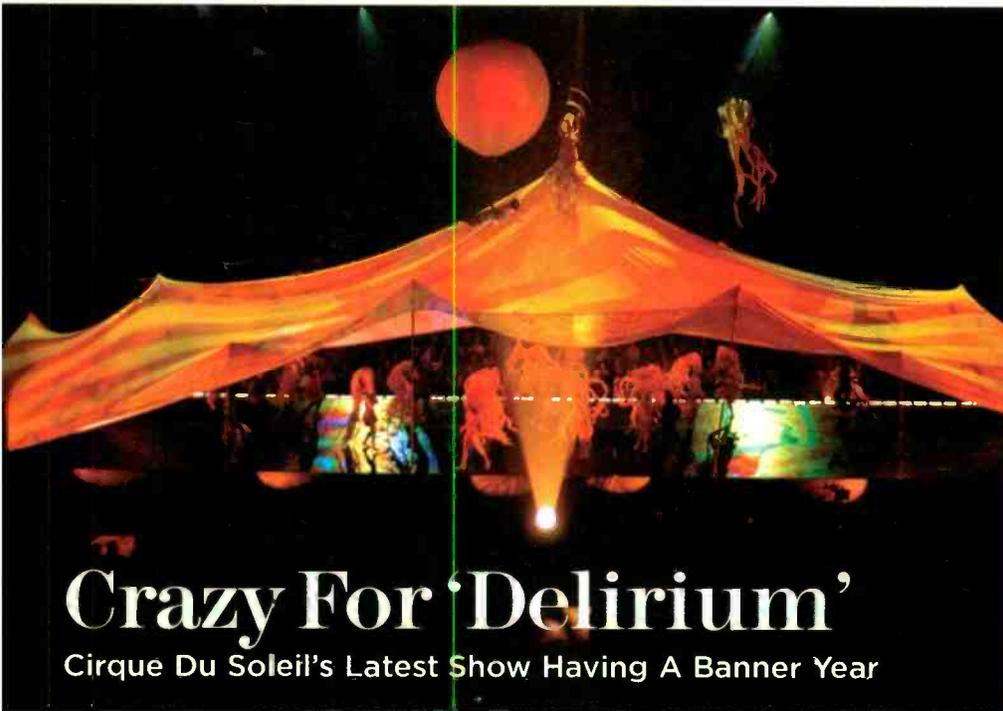
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Cirque Du Soleil's Latest Show Having A Banner Year

For a touring industry starved for new product, Cirque du Soleil's "Delirium" has quickly become a force to be reckoned with.

Since January, "Delirium" has grossed nearly \$40 million from 64 shows and moved nearly 450,000 tickets. Produced by Live Nation with Cirque du Soleil, "Delirium" will be out for most of the year and tour producers are eagerly eyeing international dates.

"Delirium" will play 161 shows in North America for 2006, according to Brad Wavra, Live Nation's point person for "Delirium." "The great thing about this tour is it's kind of a fusion of music, art and Cirque du Soleil," he says. "For the first time in a long time we've created a different type of arena entertainment."

And, perhaps most important, this is not a one-shot deal. "It's got legs that can play forever, not dependent on a hit song or a pop star. It's just a great entertainment vehicle," Wavra says. "We've played a few repeats and people seem to be coming back again."

With an unproved product unfamiliar to most consumers, the Cirque du Soleil brand is a huge selling point. "And we've created for ourselves an enormous advertising budget that allows us to go out and penetrate a market to try to deliver the message in the broadest platform possible," Wavra explains. "We're casting a wide net trying to get people to see it for the first time. And once they see the show, it's kind of 'game over' because the show is extraordinary."

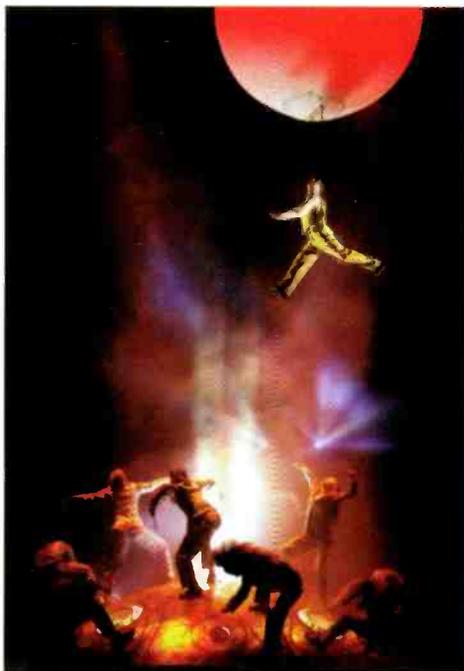
"Delirium" has dates on the books through Nov. 26. "Then we're coming back to North America for the first six months of next year, repeating the major markets," Wavra says. "Then we're going to Europe from Sept. 1 [2007] through the end of December. Then we'll make a decision on whether we continue east to the Far East with it or come back to North America."

The show will be slightly scaled back for Europe "because of the size of the venues available to us there," Wavra notes. "So when the European tour is done at the end of 2007, I'll have the ability to come back and play different buildings

in North America, ones that we had to miss because the production was too big."

The plan for Europe is being laid out right now, Wavra says. "We're picking a building that we consider one of the great smaller buildings of Europe, and we're going to streamline the production so it can play that kind of venue, then we'll run all over Europe for four to five months," he adds.

The current North American production travels on 22 trucks, with a crew of 150 and 40 performers. Load-in is approximately 11 hours, load-out, about three.



Southeast Asia, India, China, South Africa, Turkey and other markets are in the long-term game plan. "We've got requests for this show from all over the world," Wavra says. "People want it to come to their country, it's just a question of when we can get there and the economics of it."

The potential for future Cirque du Soleil/Live Nation productions is vast. "Our partners at Cirque du Soleil in Canada are just an extraordinary creative force," Wavra says.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,493,888 (€4,047,899) \$74.05/\$64.80	TAKE THAT City of Manchester Stadium, Manchester, England, June 17-18	112,292 two sellouts	SJM Concerts, Kennedy Street Entertainment
2	\$3,710,832 (€2,015,093) \$73.66/\$64.45	TAKE THAT Millarum Stadium, Cardiff, Wales, June 2	55,575 sellout	SJM Concerts, Kennedy Street Entertainment
3	\$2,444,720 \$88/\$68/\$38	TIM MCGRAW & FAITH HILL Verizon Center, Washington, D.C., June 25-30	29,326-32,369 two shows one sellout	Live Nation
4	\$2,156,006 \$59.50/\$40.50	DAVE MATTHEWS BAND, ALO Saratoga P.A.C., Saratoga Springs, N.Y., June 16-17	48,982-50,456 two shows one sellout	Live Nation
5	\$1,762,956 \$89.50/\$74.50/ \$42.50	CAPITAL JAZZ FEST Memorial Post Pavilion, Columbia Md., June 2-4	34,436 40,000 three days	I.M.P.
6	\$1,175,244 \$275/\$50	ANDREA BOCELLI Tweeter Center, Mansfield, Mass., June 16	9,353 4,527	Live Nation
7	\$1,049,685 \$80.50/\$40.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO Madison Square Garden, New York, June 20	15,690 sellout	Live Nation
8	\$1,027,015 \$85/\$55	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND Madison Square Garden, New York, June 22	12,945 sellout	MSG Entertainment
9	\$902,904 (\$996.01 Canadian) \$66.86/\$41.93	DAVE MATTHEWS BAND, MAT SYAHU Molson Amphitheatre, Toronto, June 12	16,333 sellout	House of Blues Canada
10	\$841,564 \$56/\$36	DAVE MATTHEWS BAND, ALO Verizon Wireless Amphitheater, Charlotte, N.C., June 20	19,000 sellout	Live Nation
11	\$799,758 \$90.50/\$40.50	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND Tweeter Center Waterfront, Camden, N.J., June 20	11,422 43,333	Live Nation
12	\$773,140 \$56/\$36	DAVE MATTHEWS BAND, ALO Altet Pavilion at Walnut Creek, Raleigh, N.C., June 21	19,214 20,004	Live Nation
13	\$762,800 \$175/\$125/\$100	JAY-Z 10TH ANNIVERSARY, REASONABLE DOUBT, FUNKMASTER FLEX Radio City Music Hall, New York, June 25	5,765 sellout	Phoenix Music Group
14	\$643,289 \$65.50/\$55.50/ \$45.50	THE ROOTS, TALIB KWELI, ERYKAH BADU, COMMON, MOS DEF Radio City Music Hall, New York, May 19-19	11,895 two sellouts	MSG Entertainment, Festival Productions
15	\$584,860 (\$556,386 Canadian) \$49.67/\$42.55	SYSTEM OF A DOWN, HATEBREED, BAD ACID TRIP Rexall Place, Edmonton, Alberta, June 25	12,444 sellout	House of Blues Canada
15	\$578,835 (\$643,500 Canadian) \$44.53	THE TRAGICALLY HIP, THE WEAKERTHANS, THE SADIES Historic Fort York, Toronto, June 23-24	13,139 two sellouts	House of Blues Canada
17	\$566,556 \$93/\$38	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND Saratoga P.A.C., Saratoga Springs, N.Y., June 19	8,438 5,032	Live Nation
18	\$558,180 \$100/\$30	BUZZFEET: SHINEDOWN, TRAPT, 10 YEARS, STAIN'D & OTHERS CJW Mitchell Pavilion, The Woodlands, Texas, June 17	6,896 sellout	Live Nation
19	\$553,676 \$71.50/\$26.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO Verizon Wireless Amphitheater, Charlotte, N.C., June 9	16,205 18,699	Live Nation
20	\$551,869 (\$618,507 Canadian) \$53.09/\$26.32	NINE INCH NAILS, BAUHAUS, PEACHES Molson Amphitheatre, Toronto, June 2-	12,753 6,000	House of Blues Canada
21	\$547,400 \$85/\$25	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND CJW Energy Music Center, Baltimore, Md., June 17	8,035 5,239	Live Nation, Palace Sports & Entertainment
22	\$467,097 \$130/\$42	RBD Indian Wells Tennis Garden, Indian Wells, Calif., June 24	6,417 6,500	Roctus
23	\$464,483 (\$166,085 pesos) \$130.37/\$23.83	HILARY DUFF Arena Monterrey, Monterrey, Mexico, May 16	10,939 sellout	in-house
24	\$451,365 \$96/\$81/\$66/ \$45	MARK KNOPFLER, EMMYLOU HARRIS Radio City Music Hall, New York, June 22	5,951 sellout	MSG Entertainment, Live Nation
25	\$443,415 \$89/\$47	RBD Thomas & Mack Center, Las Vegas, June 25	7,537 8,000	Roctus
25	\$443,360 \$100/\$50/\$40	MEMORIAL FEST: SHABBA RANKS, BEENIE MAN & OTHERS Biscayne Park, Miami, May 28	9,339 19,090	SoBe Entertainment
27	\$425,702 (\$477,764 Canadian) \$49.45/\$42.32	SYSTEM OF A DOWN, HATEBREED, BAD ACID TRIP Pengrowth Saddledome, Calgary, Alberta, June 26	9,283 sellout	House of Blues Canada
23	\$419,000 \$78/\$38.50	L DIVX Chastain Park Amphitheatre, Atlanta, June 18	5,668 6,700	Live Nation
23	\$416,572 \$93.50/\$55/ \$33.50	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND Blossom Music Center, Cuyahoga Falls, Ohio, June 16	6,505 sellout	House of Blues Concerts
30	\$401,923 \$41	RADIOHEAD, WILLY MASON Bank of America Pavilion, Boston, June 2-5	10,273 two sellouts	Live Nation
31	\$398,176 \$97.25/\$40	DONNA SUMMER BankAtlantic Center, Sunrise, Fla., May 26-27	6,310 two sellouts	in-house
32	\$391,830 \$85/\$55	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND Wells Fargo Arena, Des Moines, Iowa, June 16	4,921 7,046	Jam Productions
33	\$390,834 (\$433,648 Canadian) \$62.64/\$40.56	RADIOHEAD, WILLY MASON Sunshine Theatre Centre, Toronto, June 7-8	6,382 two sellouts	House of Blues Canada
34	\$373,632 \$39/\$20	BRAD PAISLEY, SARA EVANS, ERIC CHURCH Altet Pavilion at Walnut Creek, Raleigh, N.C., June 16	11,873 20,000	Live Nation
35	\$352,894 \$46/\$41	BIG HEAD TODD & THE MONSTERS, GRACE POTTER Red Rocks Amphitheatre, Morrison, Colo., June 10	8,599 9,450	Live Nation, Kroenke Sport Enterprises

BY BRIAN GARRITY

Alex Zubillaga

In Warner Music Group's push to embrace the digital transformation of the music business, Alejandro (Alex) Zubillaga is one of the company's leading evangelists for change.

As WMG executive VP of digital strategy and business development, Zubillaga is focused on driving product and business model innovation. Since joining WMG in March 2004, he has been behind a number of landmark deals in the mobile and online music spaces, including a pact with Verizon Wireless in January 2005 to sell mobile music video downloads that was among the first U.S. deals of its kind. Also on Zubillaga's résumé: a multiteritory, cross-platform "triple play" agreement with France Telecom in May 2005 that made WMG content available to more than 110 million subscribers in 12 countries.

More recently, Zubillaga has been the architect of a number of deals to expand WMG's presence in international markets, including South Korea and South Africa. And in June, WMG became the first major music company to enter a direct, catalog-wide content agreement with a mobile operator in China. Ringback tones, master ringtones and artist greetings by Warner Music artists will be available to 130 million subscribers of China Unicom, the world's third-largest mobile operator (Billboard, July 1).

Before joining WMG, Zubillaga was co-founder and managing director of WMG-investor Lexa Partners, a venture capital group headed by his brother-in-law, Edgar Bronfman Jr. (now WMG chairman/CEO). Previously, Zubillaga was founder and managing partner of E-Quest Partners, a venture capital firm focused on investments in Latin America. Prior to that, he was chairman/CEO of Netuno, a provider of broadband communication services he founded in Venezuela.

Billboard caught up with the New York-based Zubillaga to discuss WMG's digital and mobile initiatives.

Q: Warner Music Group recently has entered joint-venture deals with a number of media and telecommunications companies around the world. What has been fueling that push?

A: As an industry we need to rethink the kinds of alliances, partnerships and business models we want to establish. It can't be a cookie-cutter approach and say, "This is what a music company looks like in every single market." Deals have to vary market by market internationally.

Q: How is that concept playing out in South Africa?

A: We formed a joint venture with Gallo Music, the music division of Johnnic Communications, a diversified media group there. It's a deal that allowed us to partner with the strongest local music company, use our global digital distribution footprint to distribute that catalog worldwide and establish a digital business in a market that has a significant and growing wireless penetration.

Q: What about in South Korea?

A: It's a market where you have enormous consumption of digital content and a very dominant player in SK Telecom. The partnership we announced was one where we combined Seoul Records, which was owned by SK Telecom, with the local company we owned there. This is a joint venture that is going to leverage the strengths of both Warner and SK Telecom. Warner brings its expertise in signing, developing and promoting music talent. SK is by far the most advanced digital distributor of content—both on the wireless platform as well as through their Melon service. It was a great fit for us.

Q: What's the ownership structure of the joint venture?

A: There is a new company called WS Entertainment. We own 60%; they own 40%. We still fully control all of our foreign repertoire.

Q: What are the implications of a music company having fully

merged operations with a telecom business?

A: They're not just going to distribute our content. But we think that by being partners and by having a preferred relationship, there are going to be many ways in which we are going to be at an advantage when we go out to sign a local artist. It is going to be very apparent that they are signing on to a company that is partially owned by SK Telecom.

Q: Do you expect other music companies will take issue with the preferred relationship you enjoy with SK Telecom because of the joint venture?

A: Other companies could [decide not to] distribute their content with SK, but that would be their loss. SK Telecom has 50.1% of the market share.

Q: How important is it to joint venture in foreign markets?

A: Establishing preferred relationships doesn't necessarily have anything to do with ownership. In many cases it's about being able to engage the distrib-



utor as a partner, not just from a business development point of view, but also from an account management point of view and a strategic marketing point of view.

Q: Where do joint-venture deals work best?

A: It would be more difficult for us to combine our operations in a territory where a carrier had 20% of the market. Because in that case we'd be aligning ourselves with one of potentially four or five carriers in the market. That doesn't make much sense. In a market where there is a dominant player, it makes more sense to align ourselves.

Q: How much opportunity is there for these types of joint-venture deals?

A: There aren't any other wireless carriers anywhere else in the world that own music companies. And I don't think there are going to be that many soon.

This is a unique case and a unique set of circumstances in the Korean market. I'm not saying we won't do another similar deal with a carrier in some other market. But if it happens there are not going to be that many more

Q: What is the larger lesson for the industry with these deals?

A: The concept of combining content and distribution is something that could make sense in certain emerging markets. And that doesn't necessarily mean a music company and a wireless company.

Q: What other models are you looking at for expanding Warner's digital presence?

A: We announced a multiplatform deal with France Telecom last year. We entered into an agreement to sell music on all of their platforms. Not just Orange, which is their wireless network, but also through their

online Web portal and through the France Telecom wireline business. We then used that alliance to launch the Madonna album. We also did a similar deal with British Telecom.

Q: What's the importance of those deals?

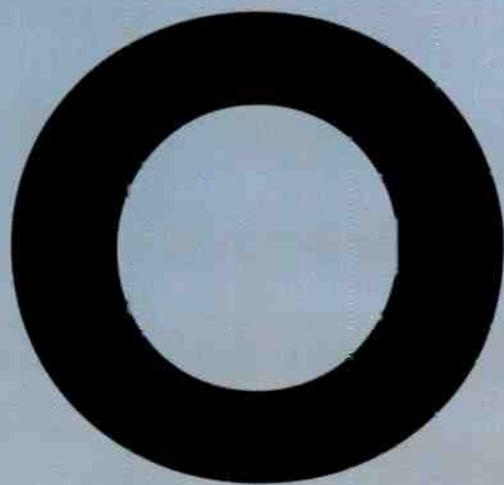
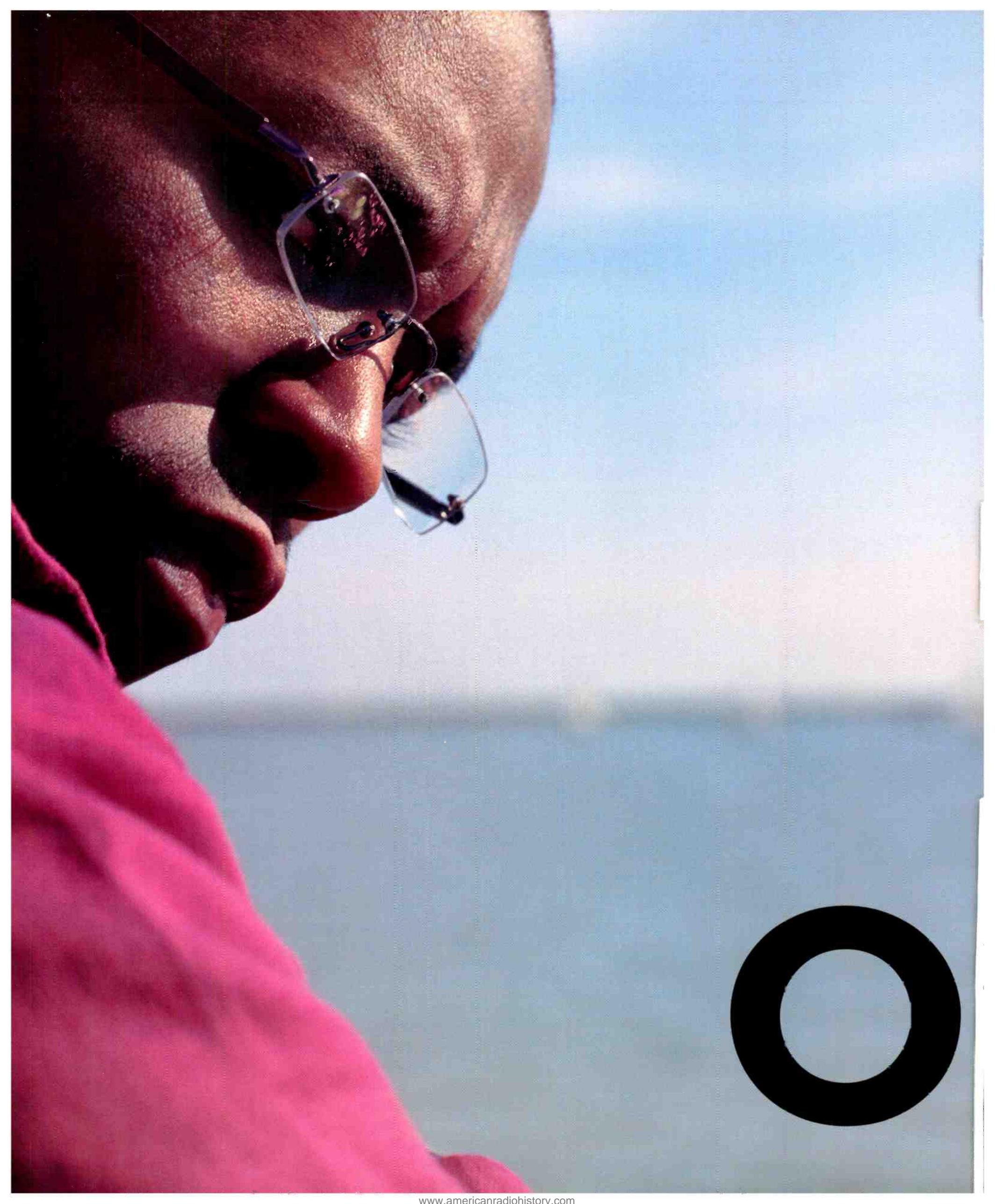
A: We think that music is a great product and value-add to companies that want to try to connect all their different platforms and give their consumers a great music experience across their different platforms. There's no reason why ultimately we shouldn't have deals with all the European multiplatform telephone companies.

Q: How are you approaching the telecom companies on multiplatform agreements?

A: We put ourselves in their position. We talk to them about the levers that really matter to their businesses. When we have a conversation about what music can do, much of it is about how to lower customer acquisition costs with music, how to increase usage and how to lower churn.

Q: How do the telecom opportunities in Europe compare with opportunities in the United States?

A: The telecom opportunities in the U.S. have been purely focused on wireless for now. The telcos here—the Verizons, the AT&Ts—are building their video capabilities. Many of the European telcos have already done that. Also many of the U.S. telcos have decided to have partnerships. For example, AT&T markets Yahoo. So it's a different dynamic. But we believe that as the telcos build out video capabilities there is going to be opportunities for us. We also believe there is a very big opportunity on the wireline platforms to do ringback tones. •••



LUPE

JAY-Z'S A FAN AND REEBOK WON HIM OVER. THIS CHICAGO RAPPER'S BLEND OF HIP-HOP AND SKATE CRED IS ABOUT TO BLOW UP.

Amid pro-skateboarders, wealthy contributors and their skate-enthusiast kids late last year, Tony Hawk held his annual fund-raiser on a spacious Beverly Hills estate. Hawk's large vertical ramp loomed tall on the property, ready for a skate demonstration. Comedian Paul Rodriguez Jr. briefly chatted up the crowd. Hawk talked about his effort to build skate parks in low-income areas. The first act to perform wasn't punk band Pennywise, but an obscure hip-hop kid with glasses named Lupe Fiasco. Pennywise followed.

The Tony Hawk Foundation event organizers are always looking for musician/skaters to boost their fund-raisers, and in Fiasco they found someone who proves skating isn't just for affluent, suburban kids. In fact, hip-hop and skateboarding can co-exist across ethnicities, salary caps and music genres.

"Lupe is very true to the skate culture," says Julie Greenwald, Atlantic Music Group president. "He's not trying to go there, he lives there."

The 24-year-old Fiasco has been grinding on Chicago's independent hip-hop scene for more than five years, building himself as a stand-alone brand. Now he's taking the major-label route with his debut album, "Food & Liquor," but it still will be released through his own record label, First and Fifteenth Entertainment (FNF), via a distribution deal with Atlantic.

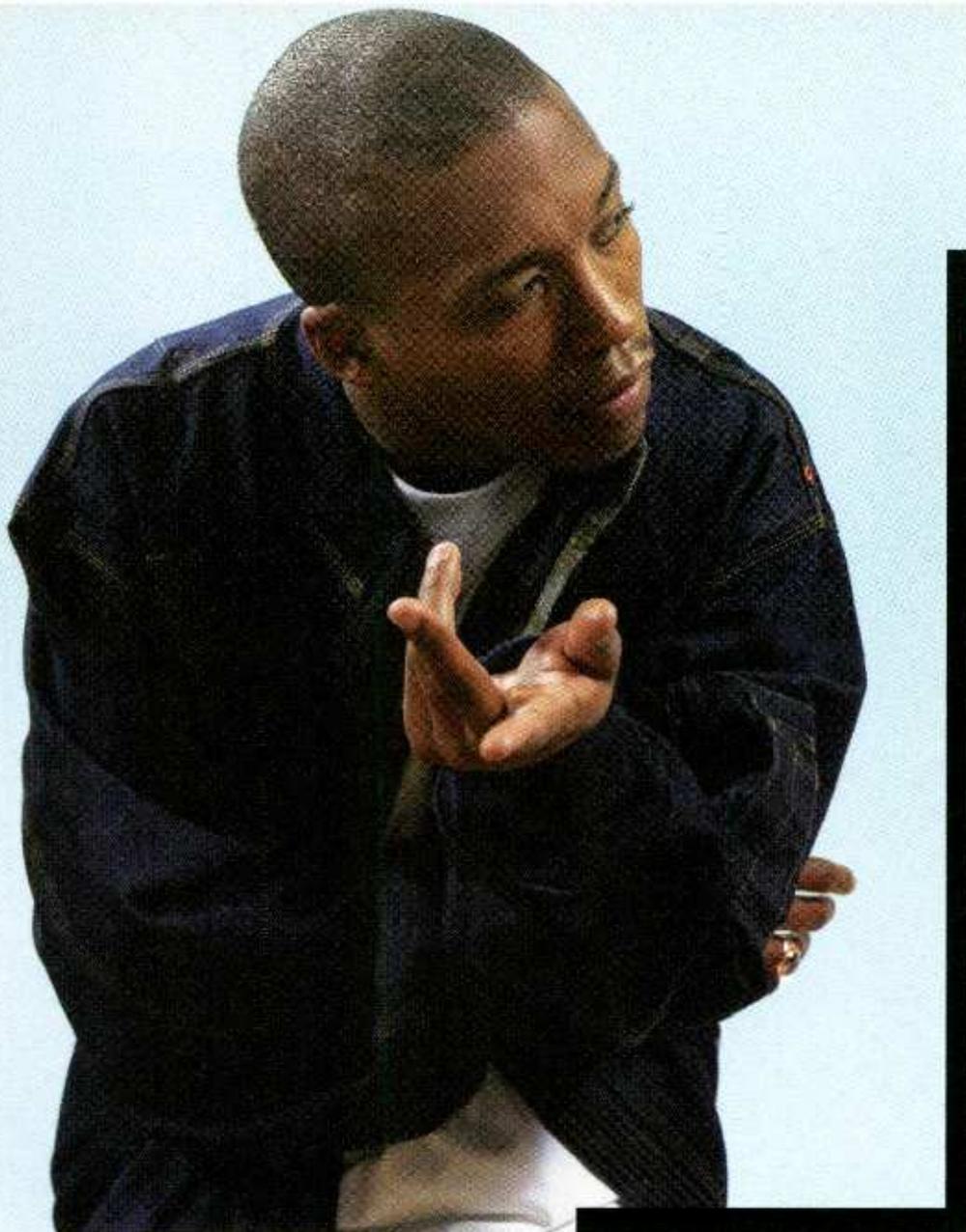
Fiasco (born Wasalu Muhammed Jaco) was raised by a revolutionary, karate-chopping father and gourmet-chef mother. Growing up in Chicago's housing projects, Fiasco was more nerd than thug. He was a good student and refused to smoke or drink, following the strict guidelines of his Islamic religion. As a kid, he disliked hip-hop because he found the cursing offensive. Instead, he spent hours listening to jazz great Thelonious Monk's "Final Fantasy."

"My dad used to blast N.W.A., and I'd be so embarrassed I would duck down in the car," Fiasco says.

That was until he found the humor in foul-mouthed favorites like gangsta rap MC Spice 1. "Spice 1 did a song called '187 Proof' that was dope to me," Fiasco says. "I liked West Coast hip-hop, but I guess that's because I was brought up on that with my dad."

**BY HILLARY CROSLEY
PHOTOGRAPH
BY CHRIS CLINTON**

CSAIF



As a young MC with the crew Da Pak, Fiasco traveled around, battling and meeting different industry folks. By 2000, he had already been signed and dropped by Arista due to the label's implosion as well as courted by Roc-a-Fella and Epic Records.

Though Roc-a-Fella didn't sign Fiasco, Jay-Z stayed in contact and introduced him to insiders like the Neptunes' Pharrell Williams, who liked Fiasco's flow enough to rhyme on the recent "Kick Push (Remix)." Jay-Z is even executive-producing Fiasco's debut album for Atlantic Records, "Food & Liquor."

Far from an overnight sensation, Fiasco's been building his brand identity one business at a time. In 2005, he founded design company Righteous Kung-Fu, which makes and customizes sneakers, shirts, belts and other wear. He shrewdly linked it with the streetwear-marketing Web site Hypebeast, run by Canadian Kevin Ma.

"It was less of me being a rapper," Fiasco says about Hypebeast. "It was the beginning of 2005, and I was just beginning. But as the site grew we grew, and I could take people into my world."

Focusing on niche markets like the sneaker cult and skater communities, Fiasco has kept a Hypebeast blog, did international footwear shows and solidified himself as a viable brand and MC.

Bringing streetwear innovation to hip-hop's mix-tape game, the pair switched up normal retail distribution by releasing Fiasco's "Fahrenheit 1/15 Part II: Revenge of the Nerds" tapes via the Internet utilizing Hypebeast's database and personal e-mail blasts.

Slicing up audio from the actual 1980s film as interludes, the mix tape has songs like "And He Gets the Girl," where a nerd courageously approaches the popular cheerleader and discovers they're soul mates.

"He was really trying to push the boundaries when he was unsigned and working the mix-tape circuit,

'I REALLY TAKE A MICRO-MANAGING APPROACH TO MARKETS I DON'T THINK HIP-HOP HAS TOUCHED.'

and I was fortunate enough to hear it," says Craig Kallman, Atlantic Music Group chairman/CEO. "His mix tapes got a fast reaction in the press and from the online hip-hop community."

Bypassing printing fees and distribution costs, Fiasco was able to swiftly disseminate his music internationally, creating a significant hip-hop fan cache in countries like Singapore and Malaysia.

"The feedback is instantaneous and it gave DJs access worldwide," Fiasco says. "I really take a micro-managing approach with markets I don't think hip-hop has touched. Just off of 'Kick Push' I've got so many skate companies, shops and skateboarders interested. Tony Hawk just invited me to come perform again at one of his fund-raisers."

Fiasco started FNF with CEO Chill in 2001. A self-proclaimed nerd who told his high-school classmates that he wanted to be the president of a multitiered company, Fiasco and Chill, through their Jay-Z link, maneuvered their FNF producers Prolyfic & Soundtrakk onto Beyoncé's Grammy Award-winning album "Dangerously in Love" with track "Hip Hop Star." FNF is now home to producers Prolyfic & Soundtrakk and artists Shayla-G, Gemini and female trio Risque. BMG Music Publishing signed FNF as well.

Fiasco's tipping point in bringing his alternative hip-hop and sneaker cult-lore to mainstream recognition was his spot on Kanye West's single "Touch the Sky" from 2005's hit album "Late Registration." The video featured Fiasco in a vintage blue '70s tuxedo.

Fiasco originally caught the rapper's attention with his take on West's "Diamonds From Sierra Leone" titled "Conflict Diamonds," a breakdown of the African genocide surrounding the diamond trade. Thanks to "Touch the Sky," Fiasco is recognizable to the average MTV fan and has even crossed over to West's preprimed eclectic fan base.

Reebok has also come to the table. The company's head of entertainment Que Gaskins says he felt Fiasco's music early on and played tracks at Reebok board meetings, pushing for Fiasco's marketing viability.

"He's my target audience," Gaskins says. "He's an excellent representative of the brand. Lupe's positive, he doesn't smoke, drink or curse and has that youthful energy."

Banking on Fiasco's core sneaker identity, high-profile entertainment relationships and solid rhymes, Reebok reached out for its edgier RBK line campaign featuring Lil Wayne, Daddy Yankee, Nelly and Mike Jones.

For Reebok, each branding contract depends on the individual hip-hop artist. Jay-Z, for example, wants a partnership with money coming on the back end, where 50 Cent wants his profits upfront.

Major brands are getting fewer and fewer free artist endorsements so don't look for any more tracks like Nelly's ode to Nike, "Air Force Ones."

In today's evolving music market, artists have a better understanding of their cachet, and high-impact deals like RBK's have become smaller and more creative.

Fiasco's RBK contract runs for one year, and he's already in talks to create his own Reebok shoe apart from the RBK launch.

Gaskins won't divulge specific numbers but says artist-driven Reebok campaigns have been quite successful. "Jay-Z's shoe sold out in four days," Gaskins says.

"I've already been approached by Pepsi," Fiasco says. "Different wireless companies also, but I think they'll probably wait until after the album's released."

"McDonald's, DC shoe company, HBO's 'Entourage' and EA Sports have all approached us," Chill says of Fiasco's LeBron James-like coup.

"I've gotten calls from Jay-Z, Pharrell and Kanye West saying he's the future of hip-hop," Kallman says.

However, Fiasco hit a snag when "Food & Liquor" was leaked onto the Internet in early April. While this isn't abnormal in contemporary hip-hop, it could be detrimental if the bootlegged music is wack.

However, Fiasco benefited from the thievery and emerged with compliments from hip-hop's toughest critics—online hip-hop chatrooms.

"If you read the excitement online and see the amount of file sharing of the music, it's really ironic," Greenwald says. "It's only heightened the anticipation of his debut."

As a result of the leak, Fiasco has completed a few new tracks and the album has been moved back one month from its original release date to Aug. 29.

Fiasco originally said he'd only work with Prolyfic & Soundtrakk, who created his first single, "Kick Push." But now he's added West, Three 6 Mafia, Williams, Mike Shinoda and newcomers Chris and Drop as producers. However, he refuses to divulge what guest performers may appear on the refurbished album, outside Jill Scott.

His next single is the Williams-produced "I Gotcha," but most of the new album remains under wraps.

"We've decided to keep the music out of Atlantic's hands," Chill says. "It's hard to say where the leak came from. I know it didn't come from my end."

Based on the 15 tracks leaked onto the Internet, Fiasco's lyrics cover a range of topics from social factors perpetuating urban ghettos in "Steady Mobbin'" to simply courting a girl. And "Never Lie" lets Fiasco collaborate with his favorite band Linkin Park as the track features the band's vocalist/MC Shinoda—it's the ultimate union of the Hawk crew and Nas groupies.

The leaked "Food & Liquor" sounds like a return to "real" music. There aren't a bunch of synthesized sounds and braggadocio where Fiasco threatens to shoot his listener. However, he is careful not to beat us with "righteousness"; instead it's a subtle education. Tracks like "Kick Push" and the girly composition "Sunshine" balance out sadder, socially analytical pieces like "Hurt Me Soul."

Fiasco has successfully married the, until now, opposing cultures of hip-hop and skateboarding. Both Atlantic's rock and hip-hop promotional teams are working Fiasco's records to their respective markets. Even his first solo video for "Kick Push," the track Hawk's foundation likes so much, depicts Fiasco sliding around a Chicago skate park to an intrinsic hip-hop track. And like the vertical ramp at Hawk's fund-raiser, the skinny hip-hop kid with glasses is poised to make some serious demonstrations in hip-hop's world.

The Branding of **Mimi**

For the first time
in her career,
Mariah Carey hops
on the brandwagon

By **Michael Paoletta**
Illustration by
ILOVEDUST

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This is not lost on Carey or her manager, Benny Medina of Handprint Entertainment, who are both actively leveraging Carey's brand, which is based around her artistry and music. In a career that spans 16 years, Carey has steered clear of brand marketing initiatives—until this year, that is. In the past six months alone, she has partnered with Intel (a TV spot), Elizabeth Arden (a fragrance line due next spring), Pepsi (a multiplatform campaign featuring exclusive content) and Claire's (where her jewelry and accessories line, Glamorized, is sold). On the near horizon is an inexpensive apparel line for dogs, to be sold exclusively at Claire's. Further off in the distance is a line of high-end, luxury women's watches. Consider it the two sides of Carey: one focused on her younger fans, the other focused on her own lifestyle.

Early in her career, following such No. 1 hits as "Vision of Love" and "Someday," Carey says she was approached by a company to appear in one of its commercials. "But the creative for the campaign was too goofy," she says with a laugh. "It centered on my voice and a breaking glass. It just wasn't me. It wasn't how I wanted to portray myself.

"Intel was my first brand partner," Carey says. "The fact that the company deals in high-level technology, which music is a part of, appealed to me." Carey also appreciated that the 30-second TV spot for the Intel Centrino mobile technology was not "hugely exploitive," but rather "creatively inspiring."

Created by McCann-Erickson New York, the ad, which debuted in February, featured Carey and the sounds of "Mine Again," a classic-sounding R&B song featured on "Emancipation." Carey acknowledges that for this deal to work it was key that a nonsingle, album track be used. "It exposed the song as well as the album to more people."

The ad was a preview to a larger, worldwide Centrino Duo

campaign—encompassing print, Internet, TV and in-store platforms—that commenced in March and features Carey and other celebrities.

For Medina, such a campaign was the ideal way for Carey to be introduced to brand marketers. "A package like this one made perfect sense," he says. "It's a multiplatform, multi-initiative concept that was strategically planned. It hits many eyeballs."

The same is true of the Pepsi Cool Tones & Motorola Phones campaign. For this summer-long sweepstakes, Carey wrote and produced 20 original voice and music tones. During this promotion, which also spotlights Mary J. Blige, the All-American Rejects, producer Scott Storch and others, Pepsi could give away more than 260 million ringtones. (One in three codes found under the caps of approximately 800 million Pepsi products will be good for a ringtone at pepsismash.com.)

Carey kicked off the promotion with a national TV ad in May. The spot, helmed by BBDO New York, features one of Carey's new ringtones, "Time of Your Life."

According to Pepsi VP of colas Russell Weiner, by combining forces with Carey and the use of unique ringtones Pepsi was able to crack the teen market in an interesting way.

Since the promotion's May 15 launch, unique site visits have doubled. "We've received several million entries," he notes.

Thousands of consumers have downloaded Carey's ringtones, with the majority opting for "Time of Your Life." Pepsi executives believe this is clear evidence that the TV com-

mercial has helped raise awareness for the promotion.

The beverage company is hosting a one-off Pepsi Smash concert July 29 at the Kodak Theater in Los Angeles. Carey enthusiasts can win tickets to the show via radio (KIIS) and retail (7-11 stores) promotions.

ON TOP AND ON THE ROAD

Medina, who has overseen Carey's career since 2004, views his client's current business dealings as an ongoing development of her talent and vision—coupled with the ability and willingness to take chances and execute things on her own.

Consider this: After the flop that was "Glitter," Carey will star in "Tennessee," an indie film from producer Lee Daniels ("Monster's Ball").

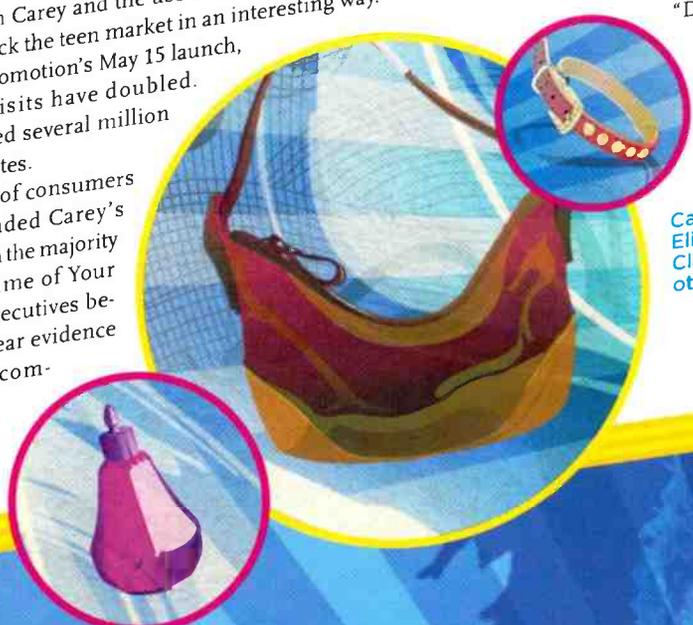
"With Mariah, it all trickles down from the top," he explains. "And she is at the top at this point in her career."

The six-times platinum "The Emancipation of Mimi" garnered three Grammy Awards earlier this year and recently celebrated its one-year anniversary on The Billboard 200. In this issue, it sits at No. 120 on the tally.

The album includes the singer/songwriter's 16th and 17th No. 1 singles, "We Belong Together" and "Don't Forget About Us," respectively.

With "Don't Forget About Us," Carey tied Elvis Presley for the most No. 1s on The Billboard Hot 100. As an active recording artist, she now has the potential to pass the Beatles' record

Carey has attached herself to Elizabeth Arden (perfume) and Claire's (handbag, dog collar), among other brands, in the past year.



high of 20 Hot 100 chart-toppers.

The biggest-selling album of 2005, "Mimi" has sold nearly 10 million albums worldwide, according to Island Records. This brings Carey's total career sales to 160 million units worldwide.

Tour promoter Live Nation has the luxury of not only aligning with a huge album, but also two decades of hits to promote. But historically, Carey's touring numbers have not been in the league of her success at retail.

Producers vow her North American tour, which commences Aug. 5, will be different. "Mariah Carey put out a career-defining album a year ago—we're about to embark on the defining tour for her," says Brad Wavra, VP at Live Nation and point person for the tour. "This will be the biggest tour she has ever undertaken and the largest audience she's ever played to."

Faisal Durrani, president of marketing for Live Nation, has orchestrated a massive national marketing and public-relations platform that has kept Carey in the public eye. While national

to create retail promotions with their retail partners," Wavra says.

Carey's broad appeal presents a challenge and an opportunity. "She's a unique artist in that she means as much at the top 40 format as she does at the urban, rhythmic and hot AC formats," Durrani explains. "Normally, when we take a tour out we're hitting primarily one format and there's usually a secondary format that we're trying to hit. In Mariah's case, there are really five formats we hit simultaneously."

An unpredictable U.S. tour market and a red-hot Canadian market led to some shuffling of the route, with three U.S. shows pulled and four more dates added, including three in Canada. Live Nation calls this action more a reaction to the heat north of the border than softness in

'Mariah's been involved in everything from creating radio and TV spots to being very hands-on with the print campaigns.'

—FAISEL DURRANI, PRESIDENT OF MARKETING FOR LIVE NATION, CAREY'S TOUR PROMOTER

promotions aren't exactly unique, what is unique here is Carey's commitment to the campaign.

"She's been involved in everything, from daily phone calls to working with us in creating the radio and television spots and being very hands-on with the print campaigns," Durrani says. "She's very focused about her brand and the message she wants to get out there."

A huge promotional blitz has led to Carey hyping the tour in USA Today and on several TV shows, including "Today," "Live With Regis and Kelly," MTV's "TRL," BET's "106 & Park" and "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live." "Mariah has gone out and really done the work," Wavra says. "She has put in a tremendous amount of personal time. This is the difference between a successful tour and a tour that's mediocre."

Wavra says the level of cooperation between label and promoter has been high. "Benny Medina has orchestrated a great cooperative effort between the promoter and the record company on this project," he says. "Mariah delivered them a great record, [IDJ] marketed and branded that record and helped bring it into the public's homes."

Label and promoter are sharing data on radio buys and promotions, "and we're working with the label's sales department

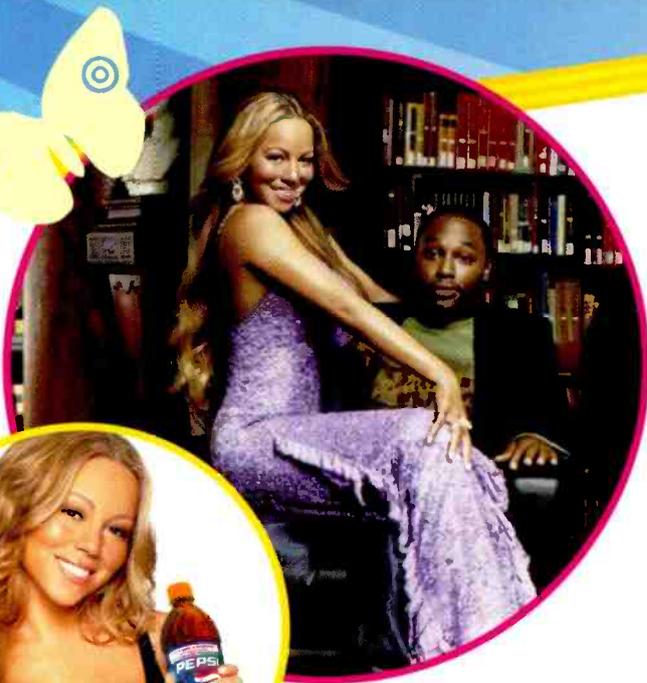
the United States.

"She sold out Toronto, she sold out Vancouver, she did over 10,000 tickets in Montreal, and she did well in Edmonton. We thought, 'Why not go into Winnipeg and Calgary and add another show in Toronto?'" Wavra says. "The Canadian market is very hot now, and the exchange rate makes it very affordable to go up there and not feel like we're playing for short money."

Wavra is confident that the tour will wind up as one of the year's most successful. "I'm going to say that we'll be doing 80%-100% business across 32 major arena dates on this tour," he says.

"The results are going to be there at the box office and on stage," Wavra continues. "It's the work ethic of the artist in realizing that to make a tour successful in this day and age you can't sit back and wait for it to happen. You've got to engage, and she has engaged with enthusiasm and vigor."

Carey's new taste for branding also plays a role with the tour—Gillette Venus is a trek sponsor. Named the official 2006 Celebrity Legs of a Goddess in May, Carey will lead the nationwide search for the woman with the most beautiful legs in the United States. Legs of a Goddess contests will be held at five stops along the route: Miami (American Airlines Arena, Aug. 5), Atlanta (Philips Arena, Aug. 9), Philadelphia (Wachovia Center, Aug. 11), Boston



Yes, I will buy your product: Carey goes the extra (s)mile for Intel (above) and Pepsi.

(TD Bank North Garden, Aug. 21) and New York (Madison Square Garden, Aug. 23).

Whereas Carey once shunned branding opportunities, today the challenge is careful management of ongoing campaigns. "You don't want a clutter of unmanageable campaigns going on at the same time," Medina says.

Carey's exclusive licensing agreement with beauty products company Elizabeth Arden includes development, marketing and distribution of her own prestige line of fragrances. Carey's first fragrance is due next spring; its name will be announced early next year. Price points will be in the \$45-\$65 range.

It was Carey's overall brand that resonated with execs at Elizabeth Arden, which also has fragrance lines from Elizabeth Taylor and Britney Spears. "Mariah is a remarkably dynamic and successful artist around the world," Elizabeth Arden executive VP of global marketing Ron Rolleston says. "She's a genuine star, larger than life and incredibly passionate. We like that passion."

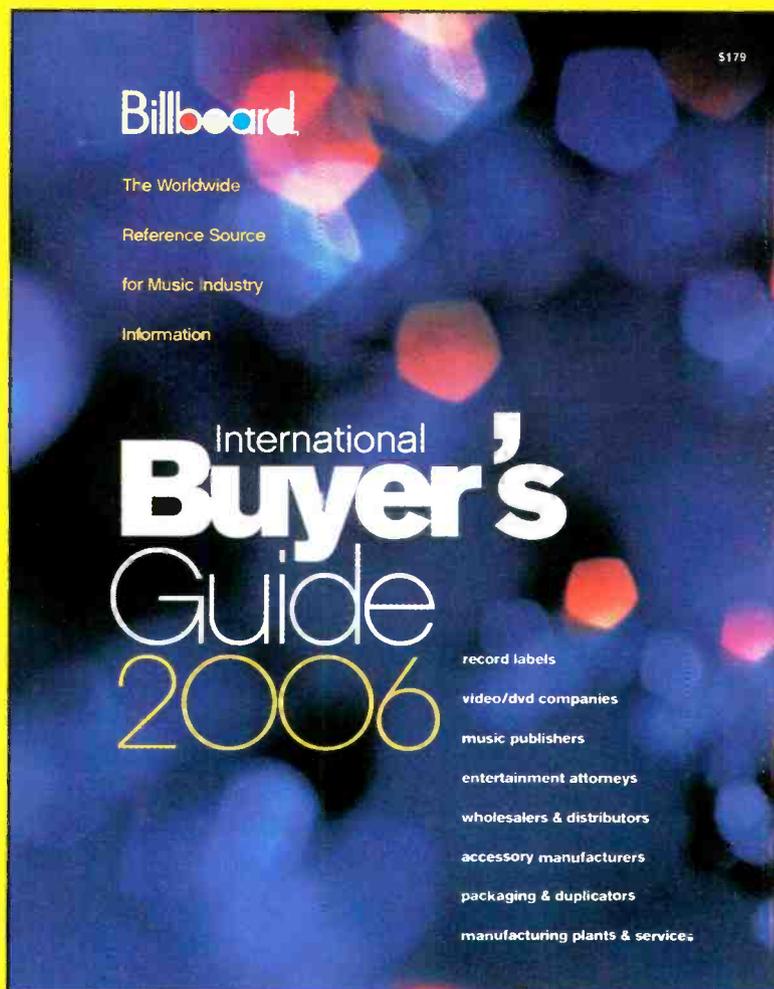
And it doesn't hurt that she has a significant fan base worldwide that reaches across all age and ethnic groups, Rolleston adds.

When working with a celebrity, Rolleston says it's important to make the fragrance autobiographical. "Mariah has genuine opinions about what she likes. She provides leadership when it comes to what she wants."

Carey, who has taken an active role in the creation of her first fragrance, likens the process to writing and producing songs. "Fragrances have top, bottom and middle notes, she says. "For me, this is where music and fragrance come together. I guess you could say we belong together."

Additional reporting by Ray Waddell in Nashville.

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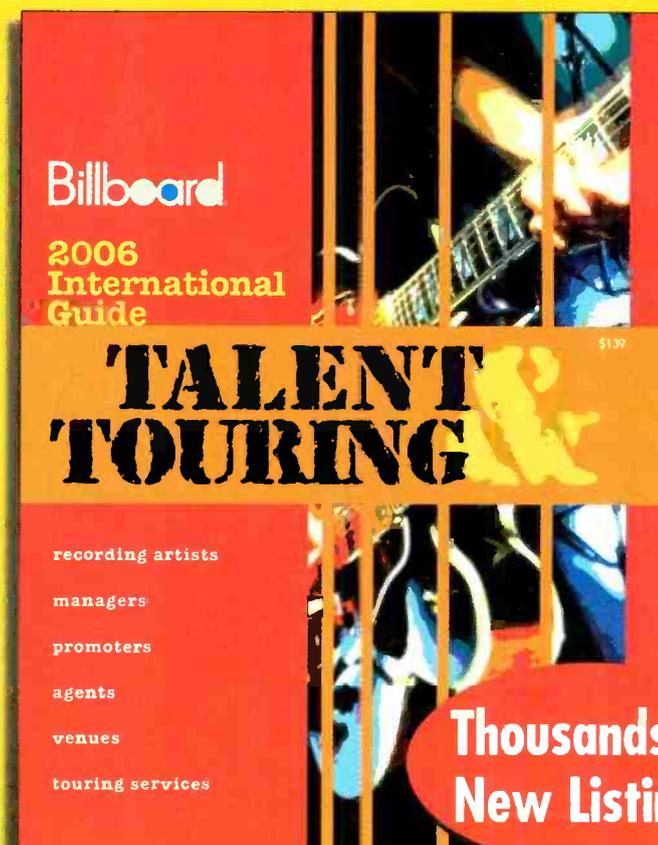
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Scoring 'Superman'
John Ottman talks film in 6 Questions



Self-Released 'Stars'
Malena Pérez builds a brand with new CD



Paying Tribute
Vietnam tale strikes a chord with Big & Rich



The Blue Scholars
Seattle hip-hop duo sparks local scene



Currency Cashes In
MC readies for his Young Money debut

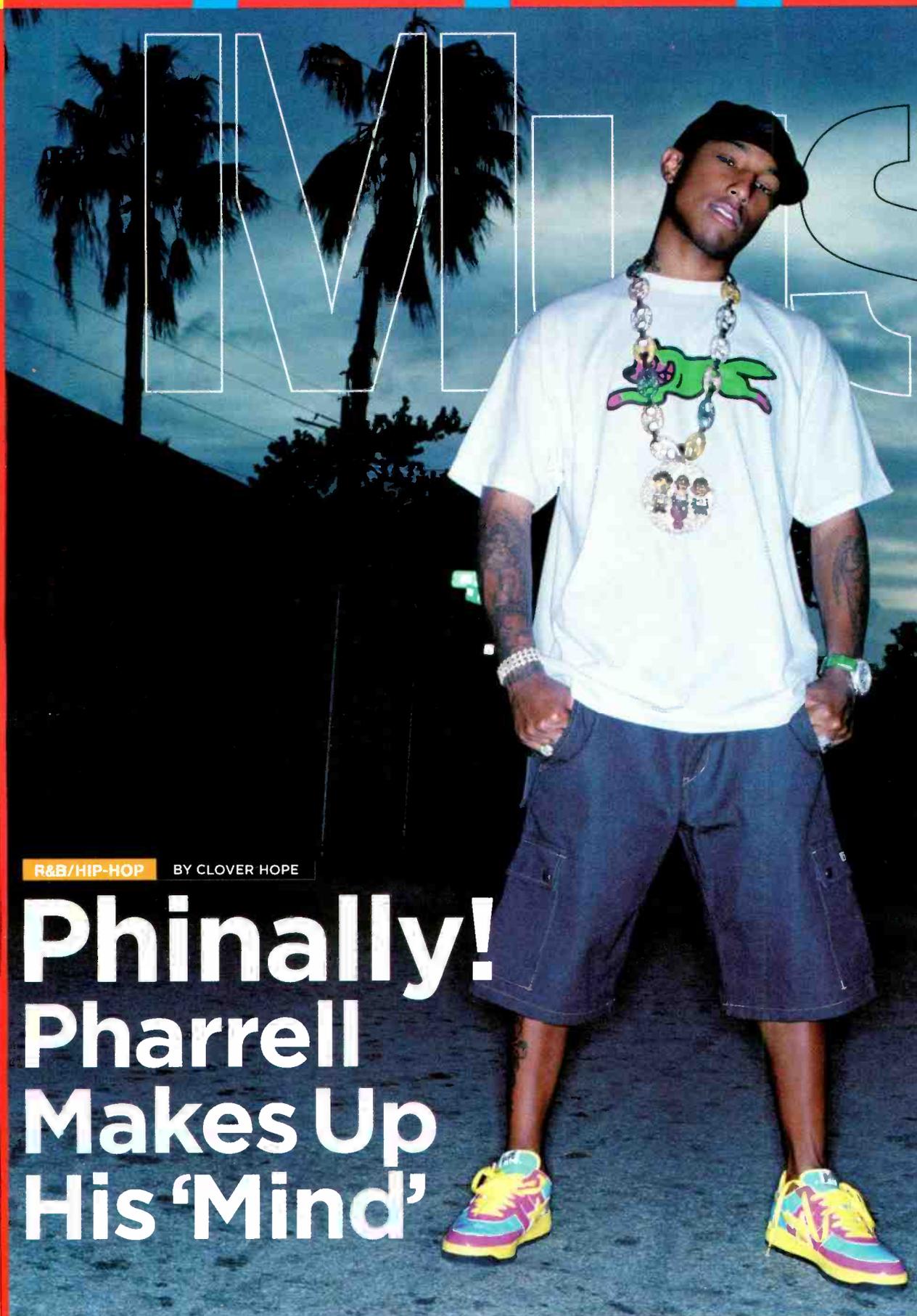
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JULY 15, 2006

Pharrell Williams' solo debut, "In My Mind," has had almost as many release dates as a cat has lives. First slated to street last November, then December, then early 2006, then April, the Star Trak/Interscope album is now locked in for July 25.

And Williams, best-known as one-half of production/writing team the Neptunes, says he has no one but himself to blame for the holdup.

"I'm a big kid," he confesses from London, where he is touring in support of the new disc. "I was being super artistic, and I wasn't listening to anybody. I really didn't give Interscope a

chance to catch up with me in terms of promotion." Eager to push his solo debut, the self-professed perfectionist says he prematurely issued the Gwen Stefani-featured lead single "Can I Have It Like That" late last year, while other tracks remained unmixed. His excitement also drove the release of a music video overseas for second single "Angel." Meanwhile, Interscope had yet to set up marketing and promotional strategies for the project. "At a certain point, [Interscope CEO] Jimmy Iovine was like, 'You gotta slow down a little bit, get us up to speed and explain what you're trying to do,'" Williams says.

But in the interim, the Virginia-raised producer failed to cap-

italize on any momentum that might have been created by "Can I Have It Like That," which peaked at No. 32 on Billboard's Hot R&B/Hip-Hop Songs chart. "It's always hard to release a successful single and not follow up with an album," Star Trak president Yaneley Arty says. "But Pharrell felt that he had more to add to this record." One addition is his current self-produced single "Number 1" featuring Kanye West. The track is leisurely creeping up the urban charts but has yet to break into The Billboard Hot 100. "Everybody knows Pharrell, but the strategy is to work him like he's a new artist," Interscope urban promotion executive Kevin Black says. "We're marketing him across the board, from clubs and colleges to independent retailers." Arty views the producer's familiarity as a plus: "Most of his fans recognize that he's always been an artist."

Still, Williams has yielded better results behind the boards (Stefani's "Hollaback Girl," Snoop Dogg's "Drop It Like It's Hot," to name a few of his many hits) than on the mic. The 2003 Neptunes-produced set "The Neptunes Present . . . Clones" (Star Trak/Arista), which featured such artists as Nas, Kelis, Ludacris and Nelly performing alone and with Williams on a few tracks, moved 821,000 copies in the United States, according to Nielsen SoundScan. The album bowed atop The Billboard 200 and spawned Williams' first hit solo record, "Frontin'," featuring Jay-Z. In contrast, N.E.R.D., the trio Williams formed with Neptunes partner Chad Hugo and their childhood pal Shay, sold 674,000 copies of its 2002 Star Trak/Virgin debut, "In Search Of." 2004 follow-up "Fly or Die" shifted 412,000 units.

Williams insists that "In My Mind" is not an attempt to echo the commercial success of his production work. "I don't see myself selling 5 million records," he says. "For me it's about having fun, not trying to fit in. I've already sold tons of records as a producer." The original premise of "In My Mind"—seven R&B tracks and seven hip-hop cuts—stands, as well as the guest slots by Jay-Z, Snoop, Slim Thug and the Clipse. Instrumentation is heavy and reminiscent of the Neptunes' sound, which is dictated by hard drumlines, eccentric keys and lush violins. While the hip-hop tracks test Williams' rhyming skills, the jazzier R&B cuts boast his signature Prince-like falsetto.

With the album release drawing near, Williams seems to be back on track. A new N.E.R.D. disc is in the works, plus upcoming production projects for Slim Thug, the Clipse, Robin Thicke, Fam-Lay, Jay-Z, Ludacris and Velvet Revolver, among others. Additionally, Louis Vuitton recently drafted Williams for its fall and winter ad campaigns. He also plans to expand Star Trak.

If fans don't tag along for his solo ride, they will still be able to find him easily. "It's great when the rest of the world gets my music," he says, "but if they don't, I can connect with them through Snoop, Jay, Beyoncé, Ludacris . . ." And the list goes on.

R&B/HIP-HOP BY CLOVER HOPE

Phinally! Pharrell Makes Up His 'Mind'

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LATEST BUZZ

>>> TOUR TIME FOR WAITS

Tom Waits will kick off a two-week tour Aug. 1 in Atlanta at the Tabernacle. The outing will take the artist to a number of markets that he hasn't played in years, if ever, including Asheville, N.C. He returns to Akron, Ohio, and Detroit for the first time since the '80s.

—Melinda Newman

>>> BOYS NOT LONELY

The Grammy Award-winning Los Lonely Boys—Henry, JoJo and Ringo Garza—have included their heroes on their new album, "Sacred," set for release July 18 on Or Music/Epic. Willie Nelson and the brothers' father, Enrique Garza Sr., appear on the track "Outlaws." The elder Garza, a Tejano and country artist, taught his sons how to play their instruments. The trio is on a summer tour that lasts through Aug. 30.

—Melinda Newman

>>> ARJONA EXTENDS REACH

Singer/songwriter Ricardo Arjona will launch his U.S. tour with a Aug. 4 concert at the Orleans Arena in Las Vegas. Arjona will play more than 20 arena dates in the United States. Arjona's Adentro tour, named after his current Sony BMG album, is the Guatemalan artist's most extensive in the United States. It is booked by CMN. Arjona is in the midst of 14 dates at the Luna Park theater in Buenos Aires, where he sold 50,000 tickets in 48 hours.

—Leila Cobo

>>> SUNSPASH RETURNS

UB40, Maxi Priest, Toots & the Maytals and Third World are among the acts featured on the 17-date Reggae Sunsplash tour. After nearly a decade's absence in the United States, the outing returns, starting Aug. 10 at the Sound Advice Amphitheater in West Palm Beach, Fla. Co-producers of the tour are the Johnson Family (their father Tony founded the festival) and 21st Century Artists.

—Melinda Newman

6 QUESTIONS

with JOHN OTTMAN

by MELINDA NEWMAN

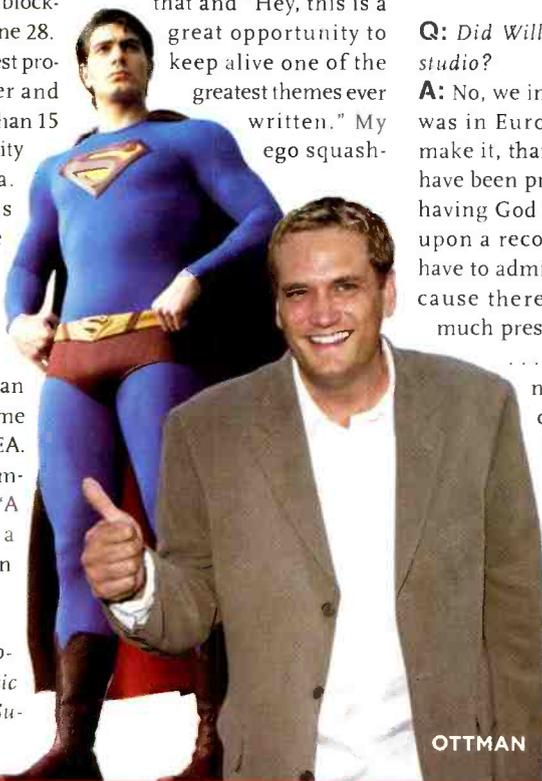
Superman may be faster than a speeding bullet, but he has nothing on John Ottman. The composer not only wrote two hours of music for "Superman Returns," he edited the Bryan Singer-directed summer blockbuster, which opened June 28.

The film marks the latest production between Singer and Ottman, who met more than 15 years ago at the University of Southern California. Among the other films scored by Ottman are "Kiss Kiss Bang Bang," "Gothika," "The Cable Guy," "The Usual Suspects," "X2" and "Fantastic Four." The "Superman Returns" soundtrack came out June 27 on Rhino/WEA.

Next for Ottman is composing the music for "A Night at the Museum," a family film starring Ben Stiller.

Q: Why did you incorporate John Williams' classic "Superman" theme in "Superman Returns"?

A: It [was] a bittersweet process for me because it's always great when you can write your own theme and that really gives you the impetus to write the rest of the score. I vacillated between that and "Hey, this is a great opportunity to keep alive one of the greatest themes ever written." My ego squashed



OTTOMAN

ing the greatest theme ever would be tragic. I completely understand the fan mentality and I would be one of the rioters in the street if we didn't use his theme.

Q: Did Williams come to the studio?

A: No, we invited him but he was in Europe and couldn't make it, thank God. It would have been pretty intimidating having God himself descend upon a recording session. I have to admit it was relief because there was already so much pressure in the room

... I say in the liner notes of the CD, I could almost see this apparition of John Williams appearing before me like Obi Wan Kanobi, saying, "Don't screw this up."

Q: You've scored a lot of adventure movies including

"X2" and "Fantastic Four." What musical elements run through action/adventure movies?

A: You always know you're going to get a big orchestra and you're going to get a big budget. That's always fun for me because I'm more of an orchestral guy. There's always going to be a lot of brass. Not that you want to be a cliché among all the superhero films, but let's face it, you always have to pull out all the stops.

Q: Do you want to give up editing and solely be a composer?

A: Oh, hell yes, I can't stand editing [laughs]. It's a long-standing blackmail between me and Bryan where he would say, "You're not going to score the movie unless you cut it," and where I would say, "Well, I'm not going to cut it unless I score it." I go to editing jail every couple of years when he comes along and when I emerge I look forward to having a couple of years of scoring films because that's what I love doing.

Q: When editing a movie you've scored, what happens if you have to cut out your favorite part of the score?

A: I really train myself to compartmentalize and be completely schizo. When I've got one hat on, I almost completely forget I've done the other job. That sounds completely unbelievable, but it's true. More times than not I'm lowering the music and Bryan will say, "You should pull it up a little bit."

Q: The two of you have worked together for years. What makes that relationship tick?

A: It keeps working out, but every time I think he thinks it's going to be the one movie where I have a stroke or something or lose all my sensibilities. I think he has this worry that when I go off and score movies without him that I somehow will come back to one of his films having lost my mind or being too perverted by the other films I work on. And I try to tell him, "Your sensibilities don't change, they're there."

OTTOMAN: STEVE GRANITZ/WIREIMAGE.COM; SLAPBAK: MARIA ALANILLO DE RAMIREZ



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

'Low Rider' Returns

Earth, Wind & Fire's Verdine White Enters Artist Management, Preps To Release Remake Of Classic Song

Maurice White, whose music is the driving force behind Broadway's "Hot Feet," isn't the only Earth, Wind & Fire original member tapping into his entrepreneurial spirit. His brother, EWF bassist Verdine White, has now jumped into the artist management/music production arena.

He's doing it by way of J.E.P. Entertainment (Julien Experience Presents), a partnership with fashion industry veteran Scott Julion. The Los Angeles-based label's inaugural release will be "The Key" (Sept. 12) from the six-piece multicultural band Slapbak. Specializing in R&B, funk and rock with some hip-hop flavor thrown in, the Orange County, Calif., group—headed by singer/songwriter/musician Jara Harris—has a strong local following thanks to three underground CDs and has opened for Mint Condition, Digital Underground and Snoop Dogg. Slapbak's first J.E.P. single is a cover of the War classic "Low Rider." The album is distributed by KES Distribution in Chicago.

Asked about the reasoning behind picking such a well-known song as the group's first release, Julion says "Low Rider" will simultaneously appeal to adults and younger listeners. "This is a band that plays real music and has put a new millennium twist on 'Low Rider' to make it current. Adults will recognize the song and say, 'That used to be my jam,' while it will be brand-new and fresh to younger listeners."

White adds, "Slapbak's music with its funky grooves and melodic hooks revitalizes a genre that is still in demand."

"Low Rider" is being worked at college radio, while an accompanying video was just finished. Waiting in the wings is second single "California Girls," an original composition that will also feature Digital Underground and Shock G. "Then you'll hear the true Slapbak," Julion says of the band, which is a high-energy cross between Funkadelic and the Black Eyed Peas.

Additional artists on the roster in-



SLAPBAK

clude 14-year-old female pop/R&B singer/songwriter Clarion from Lancaster, Calif., and male R&B singer Aaron G. from Mississippi. Rounding out the J.E.P. management team is COO Christophe Pearman, Raven Symone's father. Former DreamWorks executive Pat Shields is handling marketing for the label, and Sol2Soul Public Relations is manning the publicity front.

White oversees the management end of the partnership, with Julion serving as CEO. "If we keep it moving, we won't drown," Julion says of the pair's entrepreneurial launch. "We are going for broke."

QUICK HITS: TVT Music Publishing has signed songwriter/producer Devo Springsteen. The Grammy Award winner's credits include co-writing three songs (including "So High") on John

Legend's debut album. In addition to collaborating again with Legend on his sophomore album, Springsteen is also working with Aretha Franklin and newcomers GLC and Consequence.

While in London promoting her new Motown set, India.Arie was invited to record the tune "Georgia" with noted U.K. pianist/bandleader and former Squeeze member Jools Holland for one of his future projects.

Springfield, Mass.-based Reflections Emporium, whose proprietor James Lewis was featured in Billboard's July 1 "Indie R&B 2006" cover story, is moving to a new location at 64 Boston Road. The store will share space with a black art gallery and a beauty care and health store. Its grand opening is scheduled for July 19. Among Lewis' future plans for the store: home delivery.



BeatBox

KERRI MASON kmason@billboard.com

Pérez Has DIY Spirit

Artist Builds Her Own Brand With Self-Released 'Stars'

The message of 2005's Billboard Dance Music Summit was unmistakable: "Self-made artists are in." Nearly a year later, MySpace and digital distribution have become givens of any campaign, indie or major, and unsigned artists without any real direction seem to outnumber bikini-clad pinups in cyberspace.

But then there is Malena Pérez. No artist embodies the modern DIY spirit quite like this resplendent newcomer. Emboldened by the moderate success of her 2004 deep house single "Free to Fly," Pérez assembled a team of producers, wrote a crop of original songs, recorded an album and launched her own label to release it. The result, "Stars," comes out July 11 on Cubanita Groove.

A relatively typical story, right? But the beauty of Pérez—apart from her bohemian, Audrey Hepburn good looks—is in the details. "Stars" is an effortlessly airy collection; simple yet lush, with elements of Pérez's Latin upbringing, as well as her adult appreciation for *Everything but the Girl* and *Sade*. She sings in Spanish and English, sometimes within the same track. The album's artwork—Pérez's distinctive blue-gray eyes peering out from a swath of purple flowers—embodies the music within. Her MySpace page (nearly 2,000 friends and counting) lists her influences and tells her story: Atlanta-raised, daughter to a Cuban father and German mother, anthropology and literature major at Notre Dame, now dedicated to helping female artists make their own way in the music industry.

In short, Pérez is a woman's woman who could make a man melt, or in industry-speak, "the total package." Or maybe even "a brand."

"I've always wanted to have control over my intellectual property, my image, who I work with," Pérez says. "I think we as women in the industry should be able to feel self-sufficient. A lot of female vocalists tell me that they feel they fall into that trap, [that] their vision for their project becomes their producer's vision, and five years later, they look back and think, 'How did I get here?'"

Collaborations with house producers like Osunlade, Kenny "Dope" Gonzalez and Carlos Niño & the Life Force Trio will put "Stars" on dance fans' radar, as will the involvement of marketing crew Giant Step. Pérez is also assembling an international street team via MySpace bulletins and getting a band together to interpret "Stars" live.

Pérez recently signed a new artist—smoky singer Jacqueline Marie. And she plans to donate a portion of Cubanita Groove's proceeds to charities aiding battered women.

All told, there is nothing helpless about this ingénue.

SUMMER PICK: Anthems don't always need to have vocals. Since its release in October of last year, German duo Âme's "Rej" (Sonar Kollektiv Germany), a wordless seven-minute odyssey into deep electro-tech, has slowly become the most influential release of the year, let alone the summer season. The deceptively simple track has been adopted by DJs from all genres, artistically unifying the usually fractured dance club circuit.

"This track reminds me of that Aztec Mystic track 'Jaguar,'" Billboard reporting DJ David Garcia says. "I remember that even though it was purely a techno track, it was so beautiful that even DJs like Louie Vega were playing it. 'Rej' is along the same line; it just has a ton of emotion behind it." ◆◆◆



PÉREZ



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Solo On Manic Street

Preachers' Bradfield Has Summer Single, Album, Tour

In April 2005, the Manic Street Preachers announced a two-year layoff. But the Welsh alternative rock trio's devoted fan base won't have to wait much longer to see vocalist/guitarist James Dean Bradfield again.

With drummer Sean Moore busy becoming a father, Bradfield and bassist/lyricist Nicky Wire filled their time with solo projects. Wire's album "I Killed the Zeitgeist" is due mid-September, but first comes Bradfield's July 10 U.K. single, "That's No Way to Tell a Lie" (Columbia). His album "The Great Western" will bow July 24 in the United Kingdom, Germany and Japan, followed

Truth,' " manager Martin Hall says. "It's big and accessible."

Bradfield plays ULU in London July 11 and the V2006 festivals in Stafford and Chelmsford Aug. 19-20. Co-headlining Japanese dates in September with bandmate Wire precede a late-2006 solo U.K. tour.

An eighth Preachers album that Hall describes as "a return to 'big rock' in a Green Day style" is being recorded for spring 2007 release.

—Tom Ferguson

ESKIMO JOY: Two years ago, disappointed at his band's failure to turn any of its four

boosted sales. "It absolutely stood out on radio," he says.

Eskimo Joe formed in Perth eight years ago and released its first album "Girl" (Modular) in 1998. "Girl" shipped gold (35,000 units), but 2004 sophomore set "A Song Is a City" (Festival Mushroom) shipped double-platinum, according to the labels.

International release plans are not finalized, but following U.S. and U.K. Warner label showcases during July, Eskimo Joe begins a lengthy Australian tour July 26, booked through IMC. The band's publishing is with Mushroom Music.

—Christie Eliezer



ESKIMO JOE

FEELING FINE: U.K. pop/rock quintet the Feeling's vocalist and chief songwriter Dan Gillespie Sells is refreshingly upfront about the band's soft-rock influences and retro approach of "great big choruses with great big hooks."

"There are no guilty pleasures anymore," Sells declares. "You're allowed to like Andrew Gold, ELO, Supertramp or 10cc—it's really liberating."

The band's debut album "Twelve Stops and Home" (Island/Universal) entered the Official U.K. Charts Co. chart at No. 2 one week after its June 6 Pan-European release. It rolls out in Australia, Japan and the United States during July and August.

The band recently wrapped a U.K. tour and has promotional trips to Europe, Australia, Japan and the United States scheduled, followed by a fall European tour and U.S. shows.

Despite the "retro" tag, "seeing the band play live seems to have convinced the media and fans alike that they have their own style," Universal Music U.K. director of international marketing Chris Dwyer says. "That's been a focus for our marketing/promotion."

The Feeling is signed to EMI Publishing, and booked by Pinnacle Entertainment (United States) and Helter Skelter (rest of the world). —Steve Adams

by an international rollout.

Although Bradfield is the Manic Street Preachers' main composer, he has penned only one set of lyrics for the band. "The Great Western," however, is all self-written apart from the Wire track "Bad Boys and Painkillers" and a Jacques Brel cover, "To See a Friend in Tears."

The Manic Street Preachers formed in 1986. Having survived the 1995 presumed suicide of founding member Richey Edwards, their major breakthrough came in 1996 with fourth album "Everything Must Go" (Epic), followed by 1998's U.K. No. 1 "This Is My Truth Tell Me Yours."

Bradfield's lyrics largely eschew the Preachers' political sloganeering, but musically the album is "a nod to 'Everything Must Go' and 'This Is My

Australian Record Industry Assn. (ARIA) Awards nominations into wins, Eskimo Joe singer/bassist Kav Temperly resolved to write a stadium rock album in the vein of INXS' 1987 global breakthrough album "Kick."

"I pretended we were the biggest band in the world and these songs would only be played in stadiums," Temperly says.

So far, the plan is paying off for the guitar-driven rock/pop trio, with third album "Black Fingernails, Red Wine" (Mushroom/Warner) topping the ARIA chart one week after its June 9 release. Mushroom says shipments have passed platinum (70,000 units).

Warner Music Australia president of A&R Michael Parisi reckons the title track's strength as a lead single



Big & Rich Pay Tribute To Vietnam Vets

Last year Big & Rich found themselves crouching by a hole they had dug in Vietnam, drinking shots of Crown Royal, then throwing the shot glasses on top of a pair of bloody combat boots already nestled in the ground.

For the country duo, it was the culmination of a documentary they were filming based on a song the pair had written, "The 8th of November." For their friend Niles Harris, crouch-

ing and drinking with them at what had been the scene of a devastating jungle battle 40 years prior, it was much more.

On Nov. 8, 1965, a then-19-year-old Harris and his colleagues in the Army's 173rd Airborne engaged in a bloody firefight on that very spot. The battle left 48 American soldiers dead, and Harris and hundreds of others badly injured.

From that point on, every

Nov. 8 Harris has dressed in a suit and gone out to have a steak dinner and a few drinks to toast his fallen comrades.

In 2002, John Rich and Big Kenny—who had not yet been unleashed on the country music world as Big & Rich—traveled to Deadwood, S.D., to do some songwriting. There, they met Harris, a local bartender with a poignant tale to tell.

Rich says Harris' story struck

a chord with he and Kenny, reminding them that for these American veterans, such experiences "stick with them and, in a lot of cases, are debilitating to them."

The story inspired the duo to pen "The 8th of November," included on Big & Rich's current CD, "Comin' to Your City."

"We wanted to write a song that commemorated our friend Niles, but would also commemorate all of our veterans everywhere," Rich says. "Kenny and I, being songwriters and entertainers, it was our chance to say, 'Thanks.' It's all about reverence and respect."

But after writing and recording the song, they still were not done with the story, eventually hatching a plan to travel with Harris and a film crew to Vietnam. Harris was to bury the boots that were cut off his feet after the battle, which Rich calls "the most horrific day of his life." The boots had been hanging in his garage for decades.

They hired a scout in Vietnam who spent several months try-

ing to pinpoint the exact location of the Nov. 8 battle. Once it was identified, Rich, Kenny, Harris and three others obtained their visas, boarded a plane and traveled across 18 time zones to get there, where they hooked up with a local film crew.

The duo initially self-financed the project, although its label, Warner Bros. Nashville, later split the costs, according to Rich. But he insists that detail is unimportant.

"It was such a personal thing for us we couldn't expect anybody else to pay for it," he says.

The resulting hourlong DVD is, by turns, quite funny and deeply moving. It includes an interview with the spy who exposed the location of the American troops to the North Vietnamese army 40 years before, sparking the battle Harris has never quite gotten over.

"We wanted the documentary to be a catalyst for healing for these Vietnam veterans" who got less than a hero's welcome on their return home, Rich says. "We wanted it to be

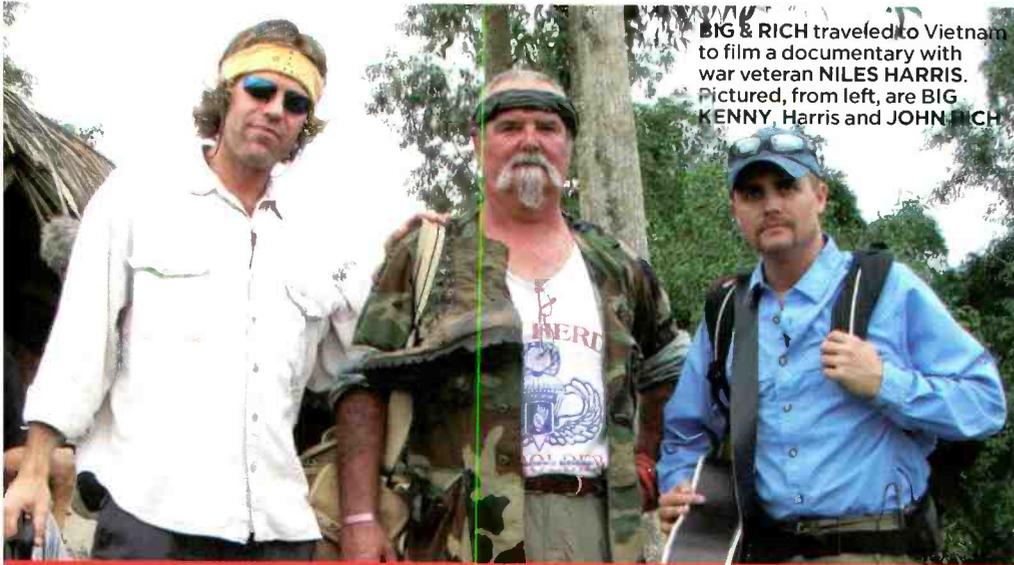
seen by millions of people and provide some healing for these guys [to] let them know they're not forgotten."

This year, Procter & Gamble's Prilosec OTC is sponsoring the Big & Rich tour. After seeing the documentary, P&G executives extended that partnership, with P&G paying to press 1.2 million copies of the DVD. Throughout July, it will be packaged as a free giveaway with the heartburn medication at retail locations.

The documentary made its TV debut July 1 on GAC. A mini-documentary video and digital booklet, packaged with the "8th of November" single and music video, is available this month as an exclusive at iTunes.

Ultimately, Rich says, he hopes the video has such an impact that it will inspire someone to stage a very belated homecoming parade for Vietnam vets. "That's the ultimate dream for us.

"Kenny and I consider this the most important piece of music we've ever been a part of." ...



BIG & RICH traveled to Vietnam to film a documentary with war veteran NILES HARRIS. Pictured, from left, are BIG KENNY, Harris and JOHN RICH.



Hearing Van Gogh's Ear

Low-Key Rock Act La Oreja De Van Gogh Riding High

By now, most are aware that La Oreja de Van Gogh translates as Van Gogh's Ear.

But not everyone may realize that the Spanish quintet has become one of Latin music's most popular acts, selling more than 5 million albums worldwide. The group's most recent album, "Guapa," has surpassed global sales of 600,000 since its May release, according to Sony BMG. In Spain, where La Oreja is in the midst of a 50-city tour, the album has spent eight weeks at No. 1.

Despite such success, the members of La Oreja—singer Amaia Montero, keyboardist Xabi San Martin, guitarist Pablo Benegas, bassist Alvaro Fuentes and drummer Haritz Garde—retain the look and attitude of unassuming university students who just happen to have a pop band.

Indeed, the five met as students, forming the band in 1996. Today, they are stars, but they are

still not into glam. A recent weekday morning in Miami found them walking 10 blocks from a meeting to their hotel rather than waiting for a company car.

"We feel a little strange in this showbiz world," San Martin says. "We were college friends who did this because we loved it. And suddenly, we see ourselves in this dynamic of making albums. We try to conserve a bit of cynicism and sarcasm, so that we don't start to believe all of it."

The band members say they have little concern about fame or industry honors. They have declined to be the face or provide the music for an advertising campaign—although the band has paired up with brands for its tours. The current "Guapa Tour 2006 Seat" is named after the new Ibiza Seat automobile.

The secret of La Oreja's success can be found in the basics:

original songs that connect with an audience. It is clever material, with clever arrangements, yet easy to sing.

The band had immediate success in Spain with its first album, 1998's "Dile al Sol." But sales outside its home market only arrived with the ensuing "El Viaje de Copperpot" in 2000, which La Oreja promoted heavily in Mexico. That served as a trampoline for a strong U.S. entry. The band's first album to hit Billboard's Top Latin Albums chart was its third, 2003's "Lo Que Te Conté Mientras Te Hacías La Dormida," which has sold close to 250,000 copies in the United States, according to Nielsen SoundScan.

The members of La Oreja say "Guapa," which loosely translates to "good looking" and features lush, complex arrangements, represents their current, satisfied state of mind. ...



LA OREJA DE VAN GOGH

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YOUR GUIDE TO UNSIGNED BANDS



>>>THE NOISES 10

The hooks come from all directions in a Noises 10 song, but it's Jason Scavone's impassioned vocals that make the band impossible to ignore. Hailing from Charlotte, N.C., the Noises 10 gradually evolved from a tamer, more keyboard-anchored project to a full-on power-pop act. The irresistible keyboard melodies are still there but are now dressed with electronic blips and brisk guitars. Last year's self-released full-length, "There's an Elephant in the Room," attracted the attention of more than one major label, Scavone says, adding that reps from Capitol and Downtown Records have been in touch. The quartet—all its members are in their mid-20s—has already started work on a new album. "Things are just getting started," Scavone says. "We're looking to tour, and we're looking to get picked up by a label, but this is all new to us."

Contact: Andy Johnson, andy@noisemgmt.com

—Todd Martens



>>>THE BROKEDOWN

In just two years, Los Angeles act The Broke Down has evolved from an alt-country quartet to a full-on Western-inspired rock band. The band's self-released EP, "The Dutchman's Gold," was centered on Dan lead's mournful pedal steel guitar work, but bouncier songs such as "Down in the Valley" foretold the act's rock'n'roll future. A forthcoming album, singer/guitarist Ross Flournoy says, is "a little bit more adventurous" than the EP. These days, the Broke Down has essentially shed the pedal steel in favor of a more rollicking brand of guitar pop. The band recently held down a monthlong residency at the Silver Lake Lounge in Los Angeles and will return to the venue Aug. 9. The Broke Down is looking for a home for its debut album. "We would love to sign with a label that was small to medium size," Flournoy says.

Contact: David McDonough, 310-849-4805

—David Greenwald

>>>THE BLUE SCHOLARS

The Blue Scholars have become a local phenomenon in Seattle. In six months, the hip-hop duo's MC, Geologic, says he and partner DJ Sabzi have blown through an initial pressing of 5,000 copies for recent EP "The Long March." The pair were also recently tapped to play the main stage of Seattle's Sasquatch Festival in May, alongside such top national acts as the Flaming Lips and Nine Inch Nails.

Indie retailer Sonic Boom confirms "The Long March" was a top seller during the holidays. Meanwhile, a self-titled, self-released 2004 full-length debut has sold 8,000 units in the United States, according to Nielsen SoundScan, with 83% of them coming from the Seattle area. Geologic, however, puts the number at about 10,000 copies. To help with distribution, the album was licensed till the end of the year to local label Light in the Attic.

"At the start, we didn't even explore the possibility of shopping the album to a major or hooking up with an indie," Geologic says. And now the Blue Scholars never plan to.

The politically minded duo, marked by Geologic's working-class calls for action and Sabzi's jazzy backdrops, recorded its debut in 2003. It took about a year, but eventually the Blue Scholars saved the \$3,000 it cost to master the album and press an initial batch. The Seattle Weekly responded by naming it album of the year, and the University of Washington's (UW) adult alternative KEXP Seattle-Tacoma began regularly playing the act. The duo also won a

second-stage slot at the 2005 edition of the Sasquatch Festival.

"We saw other people do this on their own successfully, with success meaning the ability to sell at least 4,000 CDs locally and have enough local pull to open the next Ghostface show, for example," Geologic says.

Going forward, the Blue Scholars will handle all label duties themselves. This month, they announced the launch of their own indie, Mass Line Records. Geologic says they are shopping for distribution and are close to a deal.

For Mass Line, the Blue Scholars took inspiration from Minneapolis label Rhymesayers Entertainment. The latter has helped to define its city's hip-hop scene, establishing a well-regarded shop and a nationally known act in Atmosphere.

Mass Line will start its mission of unifying the Seattle rap scene by hosting monthly open-mic and cultural events. In October, the label will release the debut from Common Market, which features Sabzi, a classically trained pianist who has also played drums in a ska-punk band. A new Blue Scholars album will follow in early 2007.

And in a sure sign that Geologic and Sabzi are dedicated to their hip-hop pursuits, the two UW grads have quit their day jobs.

"We approach art and the music that we make as something that has to seek a higher purpose," Geologic says. "It cannot be art for art's sake."

Contact: geologic@bluescholars.com

—Todd Martens

EDITED BY TODD MARTENS tmartens@billboard.com

Real Talk

HILLARY CROSLY hcrosley@billboard.com



Money's New Currency

A Skateboarding Savant Is Young Money Entertainment's Newest Star

It's no secret that DJ Drama's Gangsta Grillz mix-tape series is Southern hip-hop's barometer as to who's hot and who's not. The most recent edition, "DJ Drama and Lil Wayne: Dedication 2," features a new MC, Currency, on Lil Wayne's Young Money Entertainment imprint through Universal Records. Currency's first single, "Where Da Cash At?" featuring Lil Wayne and Remy Ma, uses production team the Runners' (Rick Ross' "Hustlin'") full-bodied organ production while they toss around pimp-tastic lyrics.

Currency, whose birth name is Shante Frank, ("I got a girl's name. The first day of school, I'd introduce myself and know that I was going to have to fight at lunch.") was born in and raised all around New Orleans. He was originally signed to C-Murder's record label, Tru Records, in 2001 before hopping over to Master P's No Limit Records. That didn't end too well.

"P was trying to do P and I was trying to actually be a rapper," Currency says.

After leaving No Limit Records in 2004, Currency, a magnate-school smart kid, went against his mother's wishes and ditched college. Instead, he worked hard to perfect his skateboarding craft in hopes of joining some friends who were already sponsored by the popular skate shoe brand DC. But just before Currency dived in wheels first, Young Money Entertainment called.

"My album's called 'Music to Fly To,'" Cur-

rency says, "because I fly so much I figured I'd make an album that you could listen to for an entire flight, from the minute you take off to the minute you land."

While "Where Da Cash At?" is the brash street single, Currency promises that the rest of "Music to Fly To" is filled with funk and jazzy tracks due to his medicinal use during the album's production. He's also talking up a spoken-word track, saying, "There are a lot of layers to me that people don't know about." The debut album is slated to drop later this summer.

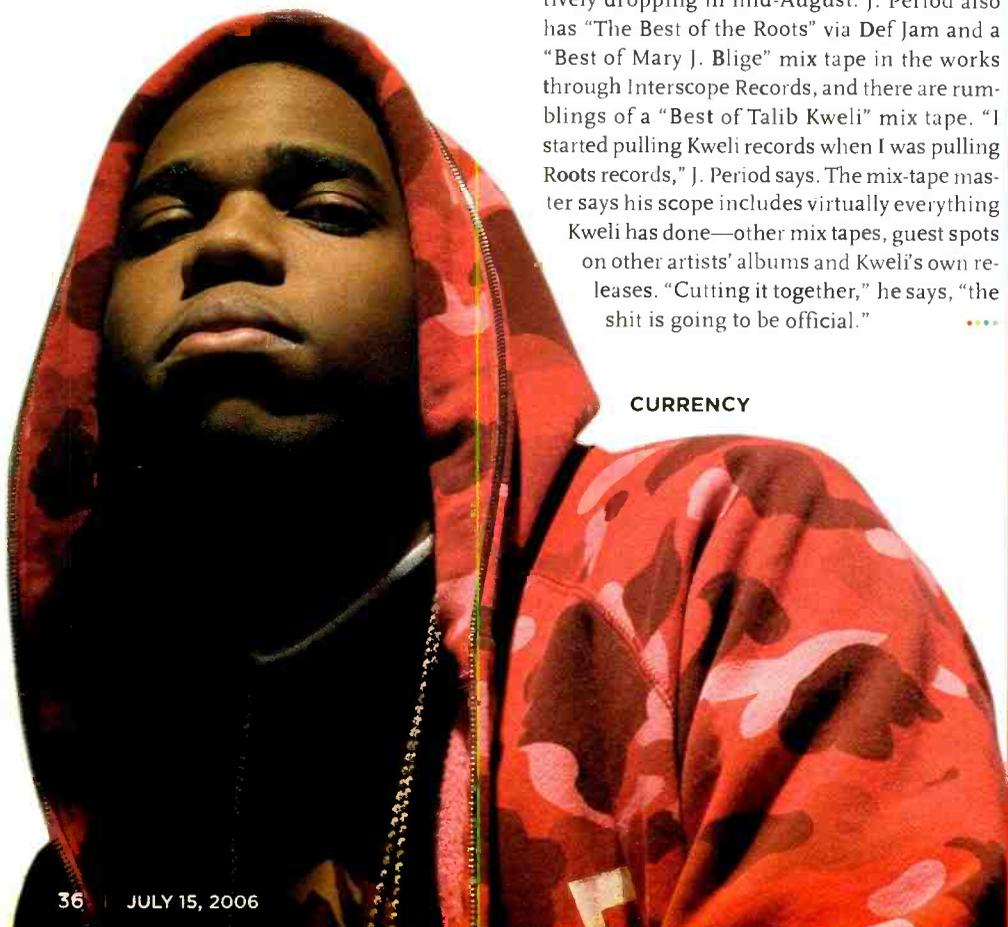
And while some folks might think that Currency is biting Lupe Fiasco's marketing plan—Fiasco's debut video for "Kick, Push" showcases his love for skateboarding—Currency says, "That's ignorant people who thought nobody skated until 'Kick, Push' came out."

"The same thing goes for Lupe in terms of Pharrell [who has been skateboarding and has a skateboard team]," he adds. "What would be bad is if I was a poseur that just skates because that's what's in right now."

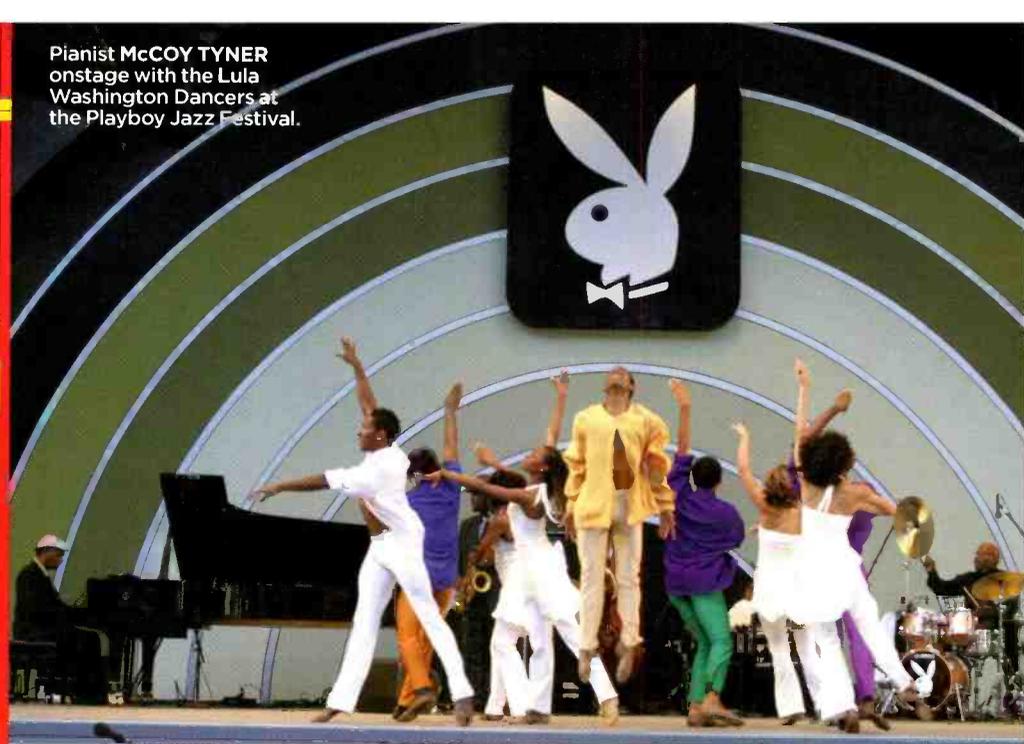
VOTE OR DIE: J. Period, mix-tape father of "The Best of Lauryn Hill," is prepping a mix tape to celebrate veteran hip-hop journalist Kevin Powell running for congressional office. And though Powell has pushed his campaign to 2008, "J. Period Presents: Powell for the People Vol. 1," boasting rhymes from artists like Talib Kweli, Dead Prez's M-1 and Black Thought, is tentatively dropping in mid-August. J. Period also has "The Best of the Roots" via Def Jam and a "Best of Mary J. Blige" mix tape in the works through Interscope Records, and there are rumblings of a "Best of Talib Kweli" mix tape. "I started pulling Kweli records when I was pulling Roots records," J. Period says. The mix-tape master says his scope includes virtually everything

Kweli has done—other mix tapes, guest spots on other artists' albums and Kweli's own releases. "Cutting it together," he says, "the shit is going to be official."

CURRENCY



Pianist **McCOY TYNER** onstage with the Lula Washington Dancers at the Playboy Jazz Festival.



Jazz Notes



DAN OUELLETTE douellette@billboard.com

Cosby's Playboy Party

Comic Returns As Host Of Annual Jazz Festival

At New York's Village Vanguard, club matriarch Lorraine Gordon sternly defies the audience to talk during a set. Three thousand miles away at the Hollywood Bowl in Los Angeles, patrons of the Playboy Jazz Festival receive the opposite message: Eat, drink and converse through two days of non-stop entertainment.

It's a daunting task for musicians to play over the din, but it's certainly not unprecedented (witness the background small talk and silverware clinking during the 1965 live recordings of the Miles Davis Quintet at Chicago's Plugged Nickel nightclub).

The Playboy Fest celebrated its 28th birthday June 17-18 with an impressive lineup representing the breadth of jazz (Billboard, July 8). Playboy is unique among festivals in that the music serves more as a backdrop for the party. Bill Cosby, returning as master of ceremonies after a year's absence, acknowledged backstage that it's "a hard crowd," but added, "I know them. I tell them, 'Eat, talk, drink; we're here for you.'"

Casually attired in sandals, U-Mass sweatpants and T-shirt, Cosby fronted Cos of Good Music, his makeshift ensemble featuring "Tonight Show" guitarist Kevin Eubanks, veteran trombonist Steve Turre and upstart trumpeter Christian Scott. They slowed down Sly Stone's "Stand" and romped through a boogie-woogie blues where Eubanks sparked.

Cosby, who orchestrated the band as well as noodled on the traps, said afterward that this festival staple has had "horrendous moments from what I thought were great ideas and great moments that were planned." Then, beaming, he added, "We've also caught some wonderful lightning in a bottle."

Noteworthy sets were turned in by Branford Marsalis' powerful swing-to-abstract quartet, the supremely entertaining Jamie Cullum, Latin jazz ace Eddie Palmieri with special guests saxophonist David Sanchez and violinist Regina Carter, the ultra-swinging Clayton/Hamilton Jazz Orchestra paying tribute to Milt Jackson with guest vibes player Stefon Harris, Ron Carter's Golden Striker trio and three crowd-pleasing New Orleans-infused acts: Elder Edward Babb & the McCollough Sons of Thunder, the Preservation Hall Jazz Band and the Elvis Costello/Allen Toussaint soul/rock collective.

The highlight was delivered by pianist McCoy Tyner's trio that accompanied the Los Angeles-based Lula Washington Dance Theatre. While the choreography was more "Flashdance" than Mark Morris, Tyner's dynamics on the keys carried the set. Much thinner in stature due to a health concern last year, the invigorated Tyner nonetheless played with a left-hand thrust that, at least momen-

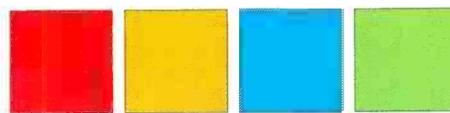
tarily, caught the attention of festivalgoers.

DUKING WITH CLARKE: Keyboardist George Duke and electric bassist extraordinaire Stanley Clarke also rocked the Playboy Fest in the midst of their Clarke Duke Project national tour. Both have new CDs. Duke's "In a Mellow Tone" (BPM Recordings), featuring standards and reinterpretations of originals, streeted June 27. Clarke's "Standards" (Kind of Blue Records) showcases him playing acoustic bass, his first such recording in 20 years. It will be released Aug. 18.

BRECKER RETURNS: After being sidelined for 15 months, tenor saxophonist Michael Brecker triumphantly returned June 23 at Herbie Hancock's four-ring showcase, dubbed Herbie's World, at the JVC Jazz Festival at Carnegie Hall. Brecker appeared as an unannounced guest in Hancock's trio, featuring bassist Ron Carter and drummer Jack DeJohnette.

It was Brecker's first horn blowing since being diagnosed with the debilitating MDS bone-marrow malady. At the previous day's rehearsal, Brecker, after entering Carroll Studios with a cane, launched into Hancock's blazing "One Finger Snap" three times. Was he fatigued after not playing his sax in a year? "Not really, but I didn't have my chops, which was probably good," Brecker said. "I couldn't sit back and rely on them."

REVIEWS

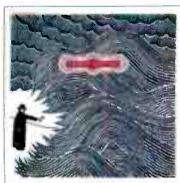


SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

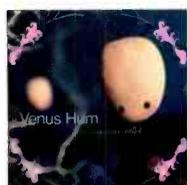
ALBUMS



THOM YORKE
The Eraser
Producer: Nigel Godrich
XL Recordings

Release Date: July 11
Thom Yorke may be de-emphasizing his

solo debut by releasing it in the wake of Radiohead's first U.S. tour in three years, but "The Eraser" is no second-rate stopgap. Anyone who found the alien sonic landscapes of "Kid A" a bit overwhelming will feel much more at home with these nine less fussy but primarily electronic-dominated compositions, nurtured by longtime Radiohead producer Nigel Godrich. There's enough claustrophobic inscrutability ("The Clock," the mumbled "Skip Divided") to link the material to latter-day Radiohead, but standouts like the piano-heavy title song and the groovy "Black Swan" finally begin to hint at the man behind the usually unknowable exterior. Even better, there's a generous helping of great melodies ("Atoms for Peace," "Analyse"), which only makes one wonder: How many other songs like this is Yorke keeping to himself?—*JC*



VENUS HUM
The Colors in the Wheel
Producer: Venus Hum
Mono-Fi/Nettwerk
Release Date: July 25

Venus Hum's new album, "The Colors in the Wheel," came very close to not being made. After the trio's major-label debut, 2003's "Big Beautiful Sky," which spawned a couple of dancefloor hits ("Montana" and "Soul Sloshing"), band-

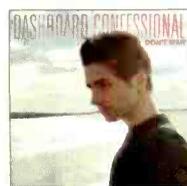
mates Annette Streen, Kip Kubin and Tony Miracle went their separate ways. Fortunately for modern rock and electronic enthusiasts, they are back together. This time around, though, the dance-pop-electronic flourishes of past hits take a back seat to live musicianship that, in some cases, has been manually manipulated by computer technology. Choice cuts include "You Break Me Down," "Birds and Fishes," "72 Degrees" and "Go to Sleep." Fans of Björk, Róisín Murphy and Kate Bush will not go wrong here. Indeed, the colors in Venus Hum's wheel are vibrantly alive.—*MP*



SOUL ASYLUM
The Silver Lining
Producers: Steve Hodge, John Fields
Legacy
Release Date: July 11

Soul Asylum gave us the big "I Love the '90s" set piece "Runaway Train," even performing it at President Bill Clinton's first inauguration, only to disappear soon after. Now the band is back with its first studio recording in eight years and its last with bassist Karl Mueller, who died last year. Mixing pop melody and garage grit, "The Silver Lining" is an old-school alternative rock album full of oversized riffs and open-hearted hooks. Dave Pirner's moody rasp still has that scratchy, spine-tingling quality. While some cuts are flooded with lyrical clichés ("Stand Up and Be Strong"), "Bus Named Desire" leads a raunchy Aerosmith blues into a soaring chorus that conjures Cher's 1998 smash "Believe," and on sunset anthem "Standing Water," power chords come crashing like perfect waves. Welcome back.—*SP*

SINGLES



DASHBOARD CONFESSIONAL
Don't Wait (4:05)
Producer: Don Gilmore
Writer: C. Carrabba
Publisher: Hey, Did She Ask About Me?/
Universal, ASCAP
Vagrant

Three years after the modern rock smash "Hands Down," Chris Carrabba's Dashboard Confessional returns with an atmospheric midtempo anthem full of mature melodic muscle. Kicking off with a wordless, arena singalong that could make Bono blush, "Don't Wait" boasts a simple melody and soaring chorus that takes one by surprise. More focused than ever, the super-sensitive Carrabba squeezes the essence out of his punk-folk, but keeps his sad-boy lyrics smart and poetic. At a time when most emo startups are trying to be Fall Out Boy, Dashboard steps on the brakes and reaches for U2, a wise move that will resonate with '80s-friendly modern rock radio.—*SP*



TOM PETTY Saving Grace (3:46)
Producers: Jeff Lynne, Tom Petty, Mike Campbell
Writer: T. Petty
Publisher: Wixen
American Recordings/
Warner Bros.

Currently on tour with the Heartbreakers, Tom Petty is finally ready to share some new material. "Saving Grace" begins with a spare, Bo Diddley-style blues that builds to a roadhouse shuffle. The guitars are kept deliciously gritty, giving the song a fresh garage-like feel, and Petty's stoner vocals are as laid-back and nostalgic as ever. A classic-sounding ode to restlessness, "Saving Grace" is the perfect prelude to "Highway Companion," Petty's first solo album since 1994's Rick Rubin-produced "Wildflowers," and his first for Rubin's American Recordings label. The cut is off to a kick-start at triple-A radio; more important, it proves that Petty still knows how to rock.—*SP*

ROCK

SUFJAN STEVENS
The Avalanche
Producer: Sufjan Stevens
Asthmatic Kitty

Release Date: July 11
There's something charming about hearing the soft-voiced Sufjan Stevens sing an ode to famed Illinois democratic senator Adlai Stevenson. But charm alone can't carry an album, especially one that's 21 songs and 75 minutes long. As is Stevens' norm, there's plenty of window dressing to gloss up the tender arrangements of these outtakes from last year's sleeper indie hit, "Illinois." A choir and all sorts of wind and horn instruments adorn nearly every song not to mention a bevy of historical references. Stevens can be a fine storyteller (the light blues of "Springfield, or Bobby Got a Shad-Fly Caught in His Hair"), but he can also be a bit bloated (the latter's title). Stevens' ambition is undoubtedly admirable, and he remains an interesting indie-rock character to follow. But too often his songs fail to captivate beyond a curiosity factor.—*TM*

MUSE
Black Holes and Revelations

Producers: Muse, Rich Costey
Warner Bros.

Release Date: July 11
Like supersizing fries when the portion is already too big, "Black Holes and Revelations" further bloats Muse's raucous crescendos and space-rock anthems with heavier synths and weird, Queen-like harmonies. Don't be mistaken: The pomp and circumstance helps make Muse a great band to begin with. But bigness does not an anthem make, or at least not at the expense of the Big Chorus. Though the album grows stronger as it lurches on, the trio's pursuit of bombast leaves the killer melodies lost in outer space. The falsetto psychedelia that is first single "Supermassive Black Hole" feels shaky, and the otherworldly prettiness of "Soldier's Poem" feels like filler. Matthew Bellamy's

vocal performance is fantastic (as per usual), particularly on "Invincible" and "Take a Bow," but the album is ultimately dragged down by its own heavy hand.—*KH*

GREG GRAFFIN
Cold as the Clay
Producer: Brett Gurewitz
Anti-

Release Date: July 11

★ With this dusky and starkly recorded collection, longtime Bad Religion howler Graffin becomes the second guy in recent months to temporarily trade in his rock'n'roll pedigree for that of an old-timey troubadour bringing old folk songs back to life. But where Bruce Springsteen used his "We Shall Overcome" stage to make mostly joyful noise, Graffin, as you'd expect from a lifelong punk, is more comfortable swimming around in folk's dark side; the characters he highlights are faithful but hope-free ("Talk About Suffering"), abandoned lovers ("Willie Moore") or simple stone-cold killers ("Omie Wise," "Little Sadie"). His icy rasp perfectly suited to such blackhearted tales, Graffin also uses the stripped-away detour to contribute a few of his own tracks, which figure exactly into the album's sense of dusty isolation.—*JV*

COUNTRY

RAY WYLIE HUBBARD
Snake Farm
Producers: Gurf Morlix, Ray Wylie Hubbard
Sustain Records/Universal

Release Date: June 27
★ Texas singer/songwriter/gonzo cowboy Ray Wylie Hubbard has enjoyed a career renaissance in the last decade-plus that has undoubtedly produced the most powerful music of his career. That streak continues with "Snake Farm," a collection of down-and-dirty, superbly crafted gems quite unlike anything else. The title cut is a swampy peek into a bizarre world too detailed not to be true, and "Heartaches and Grease," with its "shameless women

and pork rinds," thumps with authority, while Hubbard ruminates on the supernatural and faith in his own special way with "Kilowatts" and the mighty "The Way of the Fallen." The gut-bucket "Mother Hubbard's Blues" offers sage advice and laugh-out-loud humor, and Hubbard's slide and vocals shine throughout.—*RW*

BIG SANDY & HIS FLY-RITE BOYS

Turntable Matinee
Producer: D.E. Hannigan
Yep Roc
Release Date: July 11

★ The new disc from Big Sandy & His Fly-Rite Boys is a gem of musical retrospection, featuring 14 original tunes with a pronounced emphasis on vintage rockabilly. Opener "The Power of the 45" sets the mood for some fine hillbilly romance both hopeful ("Ruby Jane," "I Know I've Loved You Before") and forlorn ("Haunted Heels"). In addition to a large dose of rockabilly, cue up the country swing number "(Yes) I Feel Sorry for You" and the campy Latin vibe of "Spanish Dagger." Also make note of the outstanding classic country tune "Lonesome Dollar." "Turntable Matinee" brings Big Sandy's album output to an even dozen and during that time his preoccupation with classic roots music has never paid bigger dividends than it does here.—*PVV*

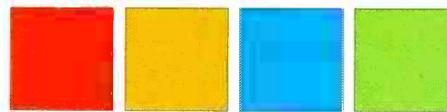
WORLD

SKA CUBANO
iAy Caramba!
Producer: Natty Bo
Cumbancha
Release Date: July 11

★ This project, masterminded by Englishman Peter Scott, is a flashback to the '50s, when there was an active crosstalk between Jamaican ska and Cuban son. English ska artist Natty Bo pulled together the band and tracked the album in Santiago de Cuba. The disc features a dozen musicians working ska, son montuno, calypso and cumbia tunes and

continued on >>p38

REVIEWS



SINGLES

from >>p37

includes amazing vocals from Cuban singer Beny Billy (Juan Manuel Villy). The music is consistently delightful. "Tungarara" is a slightly bent cumbia about a little frog and a toad, enlivened by Rene Dominguez's terrific flute. Witness the resurrection via ska of the chestnut "Jezebel," the ska-cumbia rendition of Ramón Vargas' "Soy Campesino," and turn up the volume for the thunderous ska-son treatment of "Oye Compay Juan," with lyrics by Gisela Navea, Beny Billy's wife. A retro-centric dancehall indulgence of the highest order.—PVV

LATIN

ENANITOS VERDES

Pescado Original

Producers: *Enanitos Verdes, Gustavo Borner*
Universal Music Latina
Release Date: *July 4*

★ With this album tinged with nostalgia, Argentine pop/rock veterans Enanitos Verdes will surely see a positive impact thanks to their recent U.S. tour and live album. "Pescado Original" is Enanitos' first studio set since 2002, and it sounds mellow and beautiful. More pop than rock, it finds the group collaborating with the likes of Julieta Venegas and Coti for an imminently commercial sound. Anchored by the melancholic "A Las Tres" (the story of an immigrant, we presume, who calls his sweetheart long distance every day at three) and the poignant, accordion-laden "Me Permiti Sonar," this set is straight to the point in a good way. Catchy first single "Mariposas" could pave the way in a radio atmosphere that may finally be ready for sounds of groups like Enanitos.—LC

HUECCO

Huecco

Producer: *KC Porter*
Warner Music Latina
Release Date: *June 27*

★ The first U.S.-released album by Spanish act Huecco is a mélange of styles reminiscent of Manu Chao yet infinitely more melodic. A mix of ska, reggae, tango, mambo, pop and rock, the end result is often irresistible. "Tacones Baratos" (Cheap Heels), a monument to the allure of that kind of girl, is sexy and greasy at the same time, while "Mamba Negra" mixes folklore and flamenco yet manages to avoid being cheesy. Huecco himself is edgy and aggressive but occasionally over the top with his sheer exuberance as he happily throws everything into the mix. There are no holds barred here. But that gusto is precisely what gives this album its edge. This music may be way too in-your-face for Spanish radio in the United States, but it's worth discovering in other ways.—LC

DVD

PHISH

Live in Brooklyn

JEMP/Rhino
Release Date: *July 11*

▶ Amid the carnival freaks, greasy hot dog stands and sunbathers, Phish took the stage at Brooklyn's Coney Island on June 17, 2004, for one of its last shows before splitting two months later. While "Live in Brooklyn" is not quite unique enough from a set-list perspective to warrant must-own status, stellar jams like Edgar Winter's "Frankenstein," "Free" (check Mike Gordon's funky-up bass solo), the breakneck "Weekapaug Groove," the finale "The Divided Sky" and an outer-

spaced psychedelic run through the theme from "2001" evince all the freewheeling qualities that made Phish so beloved. That day's soundcheck and a backstage unplugged performance by guitarist Trey Anastasio are also nice behind-the-scenes touches. Only complaint: Where are the two songs with surprise guest Jay-Z(!) from the following night's gig at the same venue?—JC

NEW & NOTEWORTHY

THE FORMAT

Dog Problems

Producer: *Steve McDonald*
Vanity/Nettwerk

Release Date: *July 11*

The sunny exterior of "Dog Problems" pairs perfectly with singer Nate Ruess' perky, even-keeled voice and a gargantuan tongue that remains firmly in cheek. Rounded out with a horn section, crowd-noise samples and shimmering guitar pedals, the breathless indie pop and broken-hearted lyrics of "Dog Problems" deserve every bit of the attention they are receiving. Glockenspiel and hand claps are worked seamlessly into "Ocean," as though the song were never meant to be sad. The title track is impeccably arranged for maximum impact of words like "I never finish phrases, I misspell/Open arms are prison cells." The emotional outcome from listening to "Dog Problems" all depends on how closely one listens, but it is a treasure regardless of the result.—KH



ADDITIONAL REVIEWS:

- The Pipettes, "We Are the Pipettes" (Memphis Industries)
- Grant-Lee Phillips, "Nineteen-eighties" (Rounder)
- Final Fantasy, "He Poos Clouds" (Tomlab)

POP

BO BICE U Make Me Better (3:37)

Producers: *Max Martin, Lukasz "Dr. Luke" Gottwald*
Writers: *M. Sandberg, L. Gottwald, J. Latiano*
Publishers: *various*
RCA

With "U Make Me Better," Bo Bice moves a step closer to embracing his rock roots. Unlike his debut midtempo sleeper hit, "The Real Thing," Bice's vocals sound less processed and are graciously surrounded by catchy guitar riffs. But it still seems the season four "American Idol" runner-up is off track in terms of showing what he's really about. Although his Southern rock style won over "Idol" fans, gold debut album "The Real Thing" is a bit too much on the buttery popcorn side, albeit with an organic template. Let's hope that he is able to endure this chapter with enough success to bring the real good around on a sophomore set.—KK

R&B

METHOD MAN Say (3:58)

Producer: *Erick Sermon*
Writers: *B. Marley, C. Smith, E. Sermon*

Publishers: *ASCAP, PRS, BMI*

Island Def Jam

★ "4:21... The Day After," Method Man's first solo album since 2004's poorly received and critically chastised "Tical 0: The Prequel," marks the glorious return of Wu-Tang Clan's wittiest MC. His debut single, "Say," features Lauryn Hill singing Bob Marley's classic "So Much Things to Say" on the hook as Meth turns the spotlight's glare on his harshest critics to give the music industry a re-education on what the game is all about. "Radio blinded/That ain't where the hip-hop lives/It live in the streets/We eat to live/They living to eat." Hill's soulful vocals, like silk on sandpaper, soar harmoniously over Meth's notorious gravel-like flow, delivering a heartfelt message with a lighthearted vibe. With its lyrical brilliance and head-

bobbing beat, even radio will be singing along to this hot summer single that restores Method to the hip-hop madness.—SH

LeTOYA Torn (4:21)

Producer: *Teddy Bishop*
Writers: *T. Beli, L. Epstein, T. Bishop, D. Young, L. Luckett*

Publishers: *Warner-Tamerlane, BMI Capitol*

Former Destiny's Child member LeToya Luckett proves her budding solo potential with heart-wrenching first single "Torn." The topic is familiar—whether to stay in a trying relationship. Amid the singer's laments ("A part of me wants to leave you alone/A part of me wants for you to come home") are weeping strings and keys that sample Mary J. Blige's similarly expressive single "You Are Everything." As of this issue, "Torn" seems to be struggling to reach the top 30 on The Billboard Hot 100, though its video is a viewer favorite on countdown shows. While her vocals are not as soaring as, say, Beyoncé's, this cut shows that LeToya has all the goods that she needs to break into the big time.—CH

COUNTRY

FAITH HILL Sunshine and Summertime (3:26)

Producers: *Byron Gallimore, Faith Hill*
Writers: *J. Rich, R. Clawson, K. Sackley*

Publishers: *various*
Warner Bros.

▶ The latest single from Faith Hill's "Fireflies" album is a peppy, uptempo cottonball, custom-made for the seasonal radio airwaves. Penned by John Rich, Rodney Clawson and Kylie Sackley, the lyric is chock-full of such summery images as barefoot ladies, cool Coronas and backyard parties. Production is light, breezy and happy, letting Hill's vocal take center stage. Kenny Chesney's parallel "Summertime" has already beat Hill to the top of the charts, but with her beloved heritage—and a hot summer tour alongside hubby Tim

McGraw—there's likely room for a little more sun across the country skyline.—DEP

JACK INGRAM Love You (2:45)

Producer: *Jeremy Stover*
Writers: *J. Knowles, T. Summar*

Publishers: *various*
Big Machine

▶ Though the title might suggest a mushy romantic ballad, this song is the polar opposite. Teeming with attitude, it's a tongue-in-cheek rant from a guy at the end of his rope. Ingram turns in a personality-packed performance that's dripping with sarcasm and defiance. His last single, "Wherever You Are," made it to the top of the chart, and it looks like Ingram has finally made the leap from regional favorite to national star. This cool little single should keep him on that successful track.—DEP

ROCK

CROSSFADE Invincible (4:11)

Producers: *Crossfade, Randy Staub, Steve Lillywhite*

Writer: *E. Sloan*
Publishers: *various*
Columbia

▶ While South Carolina-based rock act Crossfade has generated major motion on rock radio with "Cold" and "So Far Away," the band has yet to tickle the mainstream airwaves. "Invincible" signifies the discovery track for a band that, in this context, could be compared to Staind, Saliva or Nickelback with its ceramic wall of sound and big-ass hooks that showcase an undeniable windows-down summer anthem that actually makes the price of gas (given the extra mile to sing along) seem justified. Singer/guitarist Ed Sloan has the flamethrowing vocal chops—and good hair—to remain relevant at rock, but there's also a vulnerable appeal to the outfit as a whole that could easily foster "next big thing" status at pop. In any case, "Invincible" is a track that deserves all licks it gets across the board.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Katie Hasty, Clover Hope, Stephanie Horst, Katy Kroll, Todd Martens, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Philip Van Vleck, Jeff Vrabel, Ray Waddell

PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at *Billboard*, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HERE, THERE . . .

>>As the Las Vegas bow of Cirque du Soleil's "Love" puts the Beatles' music back in the news, Starbucks brews action for "Revolver." Some 3,000 sales from the coffee chain help the classic set re-enter Top Pop Catalog Albums for the first time in more than five years (No. 20, up 144%).

COUNT TO FOUR

>>For the first time since the Top Contemporary Jazz chart launched in the Feb. 28, 1987, issue each of the top four albums are new entries. Wayman Tisdale leads the pack that includes Peter White, George Duke and Michael Franks.



THIS IS KIKI

>>Kierra "KIKI" Sheard collects her second No. 1 debut on Top Gospel Albums and her third straight top 10 set. With 11,000 sold, "This Is Me" rolls the best Nielsen SoundScan week yet for the daughter of influential gospel singer Karen Clark-Sheard.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

India.Arie's 'Testimony' Draws Convincing Verdict

For the second week in a row, a best new artist nominee of the 2002 Grammy Awards bows at No. 1 on The Billboard 200. As the soulful India.Arie celebrates the best chart week of her career, the most intriguing aspect of this triumph may well be the race that never developed.

far from a photo finish.

India.Arie easily exceeded the 150,000 threshold, earning her second No. 1 on Top R&B/Hip-Hop Albums and her first on the big chart with a start of 161,000 copies. Dashboard beat its previous best frame by about 10%, but closed well shy of first place with 134,000 sold.

Those are the only two albums on the chart to sell more than 100,000, although last week's chart champ, Nelly Furtado, comes close at 99,000 (No. 3, down 55%).

How did India.Arie turn what looked to be a close race into a laughter? The answer boils down, in part, to who buys what and how they buy it.

The simple fact is that for the last few years, the advent of the CD burner, followed closely by peer-to-peer Internet swaps and the eventual introduction of paid digital downloads, have all made it tough to project a rock band's first-week total from its opening-day sales.

Take the last 10 first-day projections from your favorite chart tout—be that person from label sales or distribution, or an otherwise interested observer—and I'm willing to bet that at least nine of those forecasts turned out high compared with what the real SoundScan numbers ended up being.

While Dashboard courts the rock

crowd, a point proved mightily by its radio picture, India.Arie appeals to a more mature consumer who might not race to the music store or iTunes the first day that an album becomes available.

Her fans have also had a longer period of time to learn about the new set. Lead track "I Am Not My Hair" has been at radio since late last year, drawing 157 million audience impressions to date, according to Nielsen BDS, with most of its plays coming from adult R&B radio and other R&B-leaning stations.

In a much shorter window, Dashboard's "Don't Wait" has tallied 23 million impressions, with most of its spins garnered at modern rock stations. During the week both albums came to market, "Don't Wait" pulled 2.7 million in audience from all BDS-monitored stations, compared with 5.1 million for "I Am Not My Hair."

Yet, not surprisingly, Dashboard's song has been the busier digital track. "Don't Wait" has sold 45,000 downloads to date, about double the amount sold so far by India.Arie's song, statistics that probably fit each act's fan profile.

The attention span of the younger rock-leaning consumer is more prone to bite-sized purchases, while the older music fan who enjoys the thoughtful

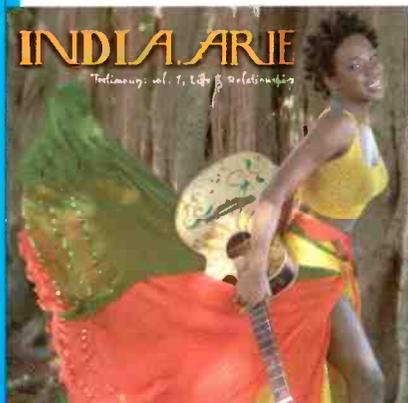
themes that have pervaded India.Arie's music since her first album bowed at No. 10 in 2001 is more inclined to buy the whole meal.

Aside from radio, the chart's new queen got a boost from TV. She played the BET Awards June 27—with a big plug for her album from show host Damon Wayans—and also made release-week stops on "The Tonight Show With Jay Leno" and "Live With Regis and Kelly," along with big rotation for her "Hair" clip from VH1 Soul.

That exposure helps this third album easily beat the Billboard 200 and SoundScan peaks set by her sophomore "Voyage to India," which started at No. 6 on the big chart with opening sales of 109,000.

JUST 'SUPER': "Superman Returns" bowed at No. 1 on Hollywood's report card, with \$108 million during the first seven days it played North American theaters. The film's soundtrack bows at No. 110 on The Billboard 200, already the second-best rank earned by any "Superman" film.

"Superman: The Movie" reached No. 44 in 1979. With 9,000 sold, "Returns" is the lone new entry on Top Soundtracks (No. 7).



First-day sales reported by chains when her "Testimony: Vol. 1, Life & Relationships" reached stores the same day as Dashboard Confessional's "Dusk and Summer" led chart prognosticators to predict that both albums would start in the neighborhood of 150,000, suggesting the two were running neck and neck.

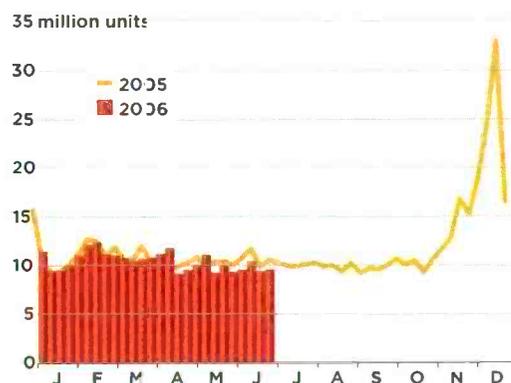
While both acts achieved their best-yet Nielsen SoundScan weeks, this was

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,597,000	160,000	11,222,000
Last Week	9,394,000	153,000	11,038,000
Change	2.2%	4.6%	1.7%
This Week Last Year	10,869,000	210,000	6,585,000
Change	-11.7%	-23.8%	70.4%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	282,609,000	270,615,000	-4.2%
Digital Tracks	158,771,000	280,983,000	77.0%
Store Singles	2,683,000	2,046,000	-23.7%
Total	444,063,000	553,644,000	24.7%
Albums w/TEA*	298,486,100	298,713,300	0.1%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	273,988,000	254,755,000	-7.0%
Digital	6,492,000	14,697,000	126.4%
Cassette	1,519,000	699,000	-54.0%
Other	610,000	464,000	-23.9%

For week ending July 2, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Distributors' Market Share: 06/04/06-07/02/06

UMG Sony BMG WMG Indies EMI

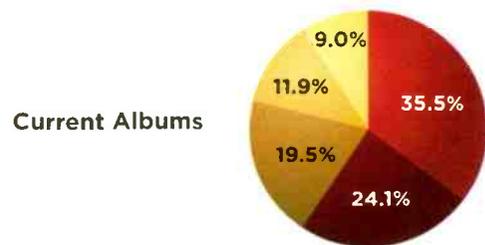
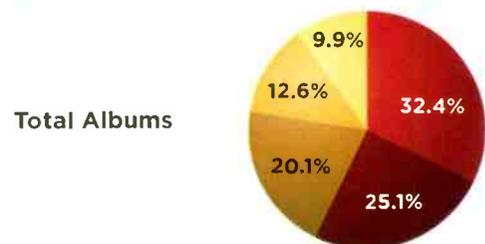


CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>"Over the Rainbow" was first heard by the public at the world premiere of "The Wizard of Oz" at Grauman's Chinese Theater in Hollywood on Aug. 15, 1939. Some 65 years and nine months later, Katharine McPhee performed the song live just a few steps away from Grauman's at the Kodak Theatre for the live finale of the fifth season of "American Idol." With a debut on The Billboard Hot 100 at No. 12, McPhee's version, titled "Somewhere Over the Rainbow," is the highest-charting rendition of the Harold Arlen/E.Y. "Yip" Harburg classic in the history of the Billboard pop singles chart.

>>Fred Bronson also reports on India.Arie becoming the second solo female Motown artist to have a No. 1 album.

JUL 15 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	INDIA.ARIE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
2	NEW	1	DASHBOARD CONFESSIONAL VAGRANT 000611/INTERSCOPE (13.98)	Dusk And Summer		2
3	1	2	NELLY FURTADO MOSLEY/GEFFEN 006300/INTERSCOPE (13.98)	Loose		1
4	3	2	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way		1
5	2	13	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me		1
6	9	11	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		1
7	11	8	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Me And My Gang		2
8	5	1	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
9	6	4	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		2
10	10	6	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		6
11	14	9	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
12	9	3	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		1
13	NEW	7	SHAWNNA DTP/DEF JAM 006909*/DJMG (13.98)	Block Music		13
14	13	7	RED HOT CHILI PEPPERS WARNER BROS. 49396 (22.98)	Stadium Arcadium		1
15	16	15	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		1
16	NEW	6	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		16
17	19	24	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		16
18	17	1	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
19	23	28	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
20	4	1	KEANE INTERSCOPE 006855 (13.98)	Under The Iron Sea		4
21	16	10	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		1
22	32	36	GREATEST HITS NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
23	20	17	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2		5
24	2	1	UNDEROATH SOLID STATE 42658*/TOOTH & NAIL (15.98)	Define The Great Line		1
25	NEW	1	JULIE ROBERTS MERCURY 006327/UMGN (13.98)	Men & Mascara		25
26	22	16	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		3
27	24	21	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		3
28	NEW	1	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		28
29	29	33	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life		26
30	26	23	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		2
31	30	30	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10
32	7	2	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		1
33	NEW	1	LOSTPROPHETS COLUMBIA 96531/SONY MUSIC (15.98)	Liberation Transmission		33
34	NEW	1	VARIOUS ARTISTS ROC LA-FAMILIA/MACHETE/GOLD STAR 006888*/DJMG (13.98)	Hector Bambino "El Father" Present: Los Rompe Discotekas		34
35	34	32	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		1
36	21	5	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		1
37	28	22	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
38	27	25	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam		2
39	47	53	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
40	15	2	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		15
41	NEW	1	RAY CASH GHET-O VISION COLUMBIA 92685/SONY MUSIC (11.98)	C.O.D.: Cash On Delivery		41
42	37	20	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		1
43	38	41	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
44	35	34	ANGELS AND AIRWAVES SURETONE/GEFFEN 006759/INTERSCOPE (13.98)	We Don't Need To Whisper		1
45	43	54	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15		43
46	42	42	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98)	Stand Still, Look Pretty		14
47	36	26	NICK LACHEY JIVE 83257/ZOMBA (18.98)	What's Left Of Me		1
48	41	27	JOHNNY CASH EGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
49	48	45	KELLY CLARKSON 3CA 64491/RMG (18.98)	Breakaway		5
50	31	12	ANDREA BOCELLI UGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		1

Chris Carrabba-fronted act sells 134,000, the band's best week ever. Set is No. 1 on Top Rock Albums.

At No. 34, the reggaeton compilation from Roc-La-Familia also hits No. 1 on Top Latin Albums (27,000).

Set starts with 31,000 and a No. 4 bow on Country Albums. Played "Leno" and "GMA" during release week.

The U.K. band's album entered the charts at No. 1 in its homeland. Begins with 27,000 in United States.

Tha Dogg Pound (No. 28) sees the chart for the first time since 2001. Set's guest stars include Snoop Dogg and Ice Cube.

THE BILLBOARD 200 ARTIST INDEX

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

JUL 15 2006

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	15	3 WKS	#1 IT'S GOIN' DOWN YUNG JOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
2	12	12	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
3	8	8	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	16	16	SNAP YO FINGERS LIL JON (BME/TVT)
5	14	14	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)
3	17	17	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
7	18	18	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
8	10	3	DEJA VU BEYONCE FEATURING JAY-Z (COLUMBIA)
9	8	9	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)
10	9	9	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)
11	5	5	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
12	12	12	TORN LETOYA (CAPITOL)
13	12	12	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
14	13	13	GIMME THAT CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
15	19	7	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
13	16	12	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)
17	20	6	WHEN YOU GONNA (GIVE IT UP TO ME) SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
13	23	11	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
19	14	25	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
20	30	6	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
2	18	28	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
22	26	7	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
23	33	5	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
24	17	19	BAD DAY DANIEL POWTER (WARNER BROS.)
25	22	11	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)

1.0-7 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	23	#1 BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
2	2	21	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)
3	3	30	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
4	4	41	BAD DAY DANIEL POWTER (WARNER BROS.)
5	5	35	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
6	7	13	STAY WITH YOU GOD GOOD DOLLS (WARNER BROS.)
7	6	26	WALK AWAY KELLY CLARKSON (RCA/RMG)
8	8	11	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
9	11	7	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
10	9	23	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
11	10	34	EVER THE SAME ROB THOMAS (MELISMAT/ATLANTIC)
12	12	15	THE REAL THING BO BICE (RCA/RMG)
13	13	12	HIGH JAMES BLUNT (CUSTARD/ATLANTIC)
14	16	12	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
15	18	8	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
16	20	9	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
17	17	15	SOS RIHANNA (SRP/DEF JAM/IDJMG)
18	19	10	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
19	27	2	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
20	21	10	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
21	23	5	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
22	22	18	JUICY BETTER THAN EZRA (ARTEMIS/V2)
23	25	10	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
24	26	5	IS IT ANY WONDER? KEANE (INTERSCOPE)
25	24	7	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	27	#1 BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	47	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
3	3	18	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
4	4	54	YOU AND ME LIFEHOUSE (GEFFEN)
5	5	38	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
6	7	29	EVER THE SAME ROB THOMAS (MELISMAT/ATLANTIC)
7	6	25	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
8	9	15	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
9	8	27	MAKING MEMORIES OF US KEITH URBAN (CAPITOL (NASHVILLE)/EMC)
10	11	21	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (NO/COLUMBIA)
11	10	40	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
12	14	21	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)
13	16	7	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
14	12	25	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB)
15	15	6	DO I MAKE YOU PROUD TAYLOR HICKS (ARISTA/RMG)
16	13	20	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)
17	2	2	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
18	17	12	THE REAL THING BO BICE (RCA/RMG)
19	18	10	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
20	19	13	CRAZY IN LOVE NICOLO SPONBERG (CURB)
21	22	11	SO LONG SELF MERCYME (IND/COLUMBIA)
22	24	15	WALK AWAY KELLY CLARKSON (RCA/RMG)
23	23	10	LOVE WILL COME BACK CHICAGO (RHINO)
24	29	3	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
25	26	6	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	#1 PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	3	8	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
3	2	6	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
4	5	4	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
5	4	5	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)
6	9	18	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
7	7	10	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)
8	12	7	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
9	6	18	RIDIN' CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
10	11	13	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
11	8	5	IT'S GOIN' DOWN YUNG JOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
12	13	8	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
13	10	2	STARS ARE BLIND PARIS HILTON (WARNER BROS.)
14	14	18	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
15	18	9	SNAP YO FINGERS LIL JON (BME/TVT)
16	16	21	BAD DAY DANIEL POWTER (WARNER BROS.)
17	17	10	SOS RIHANNA (SRP/DEF JAM/IDJMG)
18	22	6	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)
19	15	12	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
20	20	23	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
21	-	1	SOMEWHERE OVER THE RAINBOW KATHARINE MCPHEE (RCA/RMG)
22	26	7	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
23	21	7	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
24	25	3	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
25	27	2	UNWRITTEN NATASHA BEDINGFIELD (EPIC)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	13	#1 DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	15	STEADY, AS SHE GOES THE RAconteURS (THIRD MAN/V2)
3	3	11	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
4	5	13	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
5	4	11	VICARIOUS TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
6	6	15	THE ADVENTURE ANGELS AND AIRWAVES (SURETONE/GEFFEN)
7	8	10	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
8	7	23	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
9	9	14	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)
10	12	6	LIFE WASTED PEARL JAM (J/RMG)
11	11	20	THE KILL (BURY ME) 30 SECONDS TO MARS (MMORTAL/VIRGIN)
12	10	15	WOMAN WOLFMOTHER (MODULAR/INTERSCOPE)
13	13	12	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)
14	17	4	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
15	14	17	COMING UNDONE KORN (VIRGIN)
16	16	7	ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS (COLUMBIA)
17	19	6	DON'T WAIT DASHBOARD CONFESSIOAL (VAGRANT/INTERSCOPE)
18	20	7	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
19	24	4	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
20	18	20	I DARE YOU SHINEDOWN (ATLANTIC)
21	25	3	KNIGHTS OF CYDONIA MUSE (TASTE MEDIA/WARNER BROS.)
22	21	12	HANDS OPEN SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
23	15	15	PARALYZED ROCK KILLS KID (FEARLESS/REPRISE)
24	22	10	THESE THINGS SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)
25	23	18	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS (DOMINO)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	2	9	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
3	3	3	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
4	6	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
5	5	1	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
6	7	2	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
7	4	9	RIDIN'	CHAMILLIONAIRE FEAT. KHAYZIE BONE (UNIVERSAL MOTOWN)
8	10	22	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	9	4	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
10	12	22	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
11	14	12	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
12	-	1	SOMEWHERE OVER THE RAINBOW	KATHARINE MCPHEE (RCA/RMG)
13	21	10	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
14	15	4	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
15	11	11	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
16	3	3	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
17	18	23	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
18	13	23	SOS	RIHANNA (SRP/DEF JAM/DJMG)
19	17	5	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
20	16	19	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
21	19	21	BAD DAY	DANIEL POWTER (WARNER BROS.)
22	20	26	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
23	21	9	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
24	22	13	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
25	23	36	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
26	24	19	SAVIN' ME	NICKELBACK (RCADRUNNER/DJMG)
27	75	2	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
28	26	13	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
29	31	6	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
30	29	9	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
31	27	29	WALK AWAY	KELLY CLARKSON (RCA/RMG)
32	30	19	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
33	32	9	BOSSY	KELIS FEAT. NATE DOGG (JIVE/ZOMBA)
34	-	1	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
35	34	14	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
36	33	11	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
37	35	3	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
38	36	0	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
39	37	37	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
40	38	4	SINGLE	NATASHA BEDINGFIELD (EPIC)
41	41	12	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
42	-	1	MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
43	39	13	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
44	40	30	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
45	-	1	SHOULDER LEAN	YOUNG DRD FEAT. T.I. (I)
46	42	1	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
47	43	4	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WIT IT/BME/REPRISE)
48	44	3	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
49	45	14	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
50	46	10	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	47	7	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
52	53	11	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
53	48	19	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
54	50	14	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
55	57	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
56	58	15	HOW TO SAVE A LIFE	THE FRAY (EPIC)
57	48	25	I LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
58	46	24	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CREED/COLUMBIA)
59	55	12	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
60	61	5	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
61	51	8	SUMMERTIME	KENNY CHESNEY (BNA)
62	63	3	IS IT ANY WONDER?	KEANE (INTERSCOPE)
63	65	4	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
64	-	3	DON'T WAIT	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
65	49	30	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
66	67	12	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
67	56	29	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
68	62	25	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
69	60	5	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
70	96	2	SEXY LOVE	NE-YO (DEF JAM/DJMG)
71	68	6	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
72	64	12	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
73	71	6	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
74	85	11	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/DJMG)
75	74	2	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)
76	78	29	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
77	70	26	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
78	73	2	COMING UNDONE	KORN (VIRGIN)
79	92	2	SWING	TRACE ADKINS (CAPITOL (NASHVILLE))
80	76	3	REAL GONE	SHERYL CROW (WALT DISNEY)
81	88	4	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
82	86	5	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
83	89	7	I DARE YOU	SHINEDOWN (ATLANTIC)
84	94	6	ONE	MARY J. BLIGE AND U2 (MATRIARCH/GEFFEN)
85	83	30	SO SICK	NE-YO (DEF JAM/DJMG)
86	-	1	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
87	-	1	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
88	77	21	THE REAL THING	BO BICE (RCA/RMG)
89	84	5	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)
90	-	1	WHO KNEW	PINK (LAFACE/ZOMBA)
91	92	28	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
92	-	1	THAT GIRL	FRANKIE J (COLUMBIA)
93	66	15	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
94	91	9	STEADY, AS SHE GOES	THE PUSSYCAT DOLLS (THIRD MAN/V2)
95	81	1	WANTED DEAD OR ALIVE	CHRIS DAUGHTERY (RCA/RMG)
96	95	5	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
97	-	1	TOKYO DRIFT (FAST & FURIOUS)	TERYAKI BOYZ (UNIVERSAL MOTOWN)
98	71	10	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)
99	93	5	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)
100	-	1	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	4	12	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
3	1	20	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
4	3	14	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
5	1	13	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
6	13	13	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
7	9	1	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
8	8	15	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	2	1	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
10	7	20	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
11	11	16	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
12	10	23	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
13	14	12	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
14	15	7	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
15	13	23	SOS	RIHANNA (SRP/DEF JAM/DJMG)
16	23	4	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
17	20	3	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)
18	19	9	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
19	18	19	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
20	17	34	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
21	22	4	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
22	16	18	BAD DAY	DANIEL POWTER (WARNER BROS.)
23	24	10	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
24	25	6	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
25	35	2	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)

119 mainstream top 40 stations are electronically monitored 24 hours a day 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	-	1	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	2	1	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
4	4	20	SISTER	SCUNDRREL SQUAD FEAT. FUN-B (INVISIBLE)
5	-	1	GET TOGETHER	MADONNA (WARNER BROS.)
6	-	1	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
7	50	17	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
8	6	13	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
9	8	7	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
10	7	9	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
11	-	1	THE YOUNGEST WAS THE MOST LOVED	MORRISSEY (ATTACK/SANCTUARY)
12	10	2	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
13	21	22	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
14	15	7	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
15	12	19	SORRY	MADONNA (WARNER BROS.)
16	26	9	COUNTRY'S WHAT I CHOOSE	LEN SNOW (CHELSEA/PLATINUM PLUS)
17	29	3	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)
18	17	2	SOLDIER SONG	SAPO (TEE-N-TEE)
19	24	5	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)
20	19	2	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
21	-	1	BANG IT	ROCK CITY (RAYDAR/CLOUD 9)
22	14	17	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (METROPOLIS)
23	27	25	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
24	28	10	REMEMBER	RENA SCOTT (AMOR/K.E.S.)
25	33	33	HUNG UP	MADONNA (WARNER BROS.)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

RASCAL FLATTS What Hurts The Most HOLLYWOOD (88.7) -

PIKE Who Knew ZOMBA (70.3) -

TEDDY GEIGER These Walls COLUMBIA (68.3) -

CASCADA Miracle ROBBINS (66.5) -

ADULT TOP 40

BO BICE The Real Thing RMG (75.7) 12

JOHN MAYER Waiting On The World To Change COLUMBIA (67.7) 19

RASCAL FLATTS What Hurts The Most HOLLYWOOD (75.1) 21

ADULT CONTEMPORARY

CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2) 11

BON JOVI Who Says You Can't Go Home DJMG (75.7) 12

FIVE FOR FIGHTING The Riddle COLUMBIA (35.3) 13

KT TUNSTALL Black Horse & The Cherry Tree VIRGIN (75.7) 17

BO BICE The Real Thing RMG (75.8) 18

RASCAL FLATTS What Hurts The Most HOLLYWOOD (69.6) 19

MERCYME So Long Self COLUMBIA (69.5) 21

MODERN ROCK

BREAKING BENJAMIN The Diary Of Jane HOLLYWOOD (56.8) 14

LOSTPROPHETS Rooftops COLUMBIA (55.5) 16

DASHBOARD CONFSSIONAL Don't Wait INTERSCOPE (58.1) 17

PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2) 18

RICE AGAINST Ready To Fall GEFFEN (58.7) 26

HOBBASTANK Inside Of You DJMG (58.0) 38

RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (69.0) 35

DEATH CAB FOR CUTIE I Will Follow You In The Dark ATLANTIC (65.5) 39

FLYLEAF Fully Alive RMG (62.8) -

CROSSFADE Invincible COLUMBIA (63.1) -

☆ HEAD AUTOMATICA Graduation Day REPRISE (67.6) -

☆ HINDER Lips Of An Angel UNIVERSAL REPUBLIC (61.0) -

BULLET FOR MY VALENTINE Tears Don't Fall ZOMBA (60.8) -

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 WK	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
2	3	4	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		3
3	NEW		SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music		
4	3	4	YUNG JOC BLDCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		
5	NEW	1	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		
6	5	2	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		
7	2	2	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		
8	NEW	1	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	C.O.D.: Cash On Delivery		
9	6	5	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		
10	8	3	GREATEST GAINER NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
11	7	3	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		
12	2	2	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		
13	10	5	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		
14	13	1	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		
15	5	8	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		
16	NEW		KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me		16
17	10	0	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		
18	14	3	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		
19	24	1	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
20	9	4	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		3
21	58	3	PACE SETTER SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		4
22	12	36	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
23	22	18	E-40 SICK WID' IT/8ME 49963/WARNER BRDS. (18.98)	My Ghetto Report Card		1
24	19	12	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		1
25	38	3	KEYSHIA COLE A&M 003654*/INTERSCOPE (13.98)	The Way It Is		2
26	15	8	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		3
27	28	2	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		2
28	27	18	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		1
29	26	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY 8MG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
30	20	15	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		2
31	44	4	MARY MARY MY BLDCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
32	45	6	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		6
33	21	5	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		
34	30	4	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		
35	25	2	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		
36	29	3	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
37	31	2	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		
38	17	2	VARIOUS ARTISTS VP 1759* (18.98 CD/DVD) ⊕	Reggae Gold 2006		
39	34	2	URBAN MYSTIC SOBE 49998/WARNER BRDS. (13.98)	Ghetto Revelations: II		
40	40	3	KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC 71019/ZOMBA (18.98)	Hero		
41	32	1	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		
42	36	1	FORT MINOR MACHINE SHOP 49388/WARNER BRDS. (18.98) ⊕	The Rising Tied		25
43	43	4	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
44	33	2	CHRISTINA MILIAN ISLAND 006481*/IDJMG (13.98)	So Amazin'		
45	23	2	SOUNDTRACK UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift		23
46	46	15	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		
47	31	13	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		
48	19	2	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith		
49	18	4	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		
50	42	5	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		
51	44	5	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		
52	18	7	SMOKEY ROBINSON NEW DOOR 006641/UME (13.98)	Timeless Love		18
53	47	1	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale		
54	49	4	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
55	35	4	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times		35

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
57	52	42	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		
57	51	42	SOUNDTRACK RSMG 006592/IDJMG (11.98)	Waist Deep		42
58	54	42	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		
59	NEW	1	KURUPT A.K.A. YOUNG GOTTI D.P.G. 8013 (15.98)	Same Day Different Sh*t		
60	50	18	JAHEIM DIVINE MILL 48802/WARNER BRDS. (18.98)	Ghetto Classics		
61	55	64	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		55
62	52	33	VARIOUS ARTISTS SMACK 5857/KOCH (17.98) ⊕	Smack: The Album: Volume 1		
63	52	47	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		
64	41	13	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz		20
65	75	37	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		
66	60	51	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		
67	59	93	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		7
68	63	21	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
69	61	58	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		
70	NEW	1	FIEND FIEND ENTERTAINMENT 2006/STREET LEVEL (15.98)	The Addiction		
71	69	15	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		
72	74	10	AMEL LARRIEUX BLISSLIFE 00002 (18.98)	Morning		
73	6	15	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		
74	67	51	ERIC BENET FRIDAY/REPRISE 47970/WARNER BRDS. (18.98)	Hurricane		27
75	65	59	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		

▶▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP
BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	#1 KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	
2	3	17	JAMES HUNTER GC 612187/ROUNDER	People Gonna Talk	
3	3	3	INDIGENOUS LANGUARD 79800	Chasing The Sun	
4	4	4	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	
5	19	1	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
6	2	2	WALTER TROUT RLF 1117	Full Circle	
7	25	1	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
8	9	8	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	
9	3	68	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
10	10	5	GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff	
11	11	1	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
12	14	24	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	
13	RE-ENTR	1	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	
14	14	1	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	
15	15	1	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	

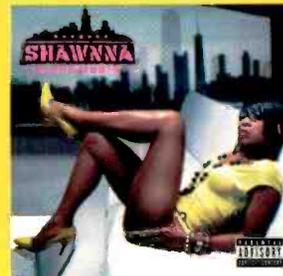
BETWEEN THE BULLETS rgeorge@billboard.com

FOUR NEW ALBUMS DENT TOP 10

With India.Arie leading the way, four albums or Tha Dogg Pound, arrive at No. 5 with "Cali bow in the top 10 on Top R&B/Hip-Hop Albums for the first time since the holiday selling season.

Shawna trails India.Arie with "Block Music," entering the list at No. 3 and The Billboard 200 at No. 13, better ranks than her "Worth Tha Weight" earned in 2004.

Dez Collins and Kurupt,



15 in 2002.

Despite modest radio play, Ray Cash's "C.O.D.: Cash On Delivery" banks a handsome start at No. 8. His "Bumpin' My Music" peaked at No. 56 on Hot R&B/Hip-Hop Songs in May. —Raphael George

JUL 15 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
2	2	18	TORN	LETOYA (CAPITOL)	☆
3	3	27	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
4	4	15	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
5	6	15	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
6	9	14	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
7	7	4	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
8	5	16	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
9	12	14	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
10	8	16	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
11	18	9	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
12	13	10	BOSSY	KELIS FEAT. TODD SHORT (JIVE/ZOMBA)	☆
13	16	21	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
14	23	6	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
15	10	13	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	☆
16	15	42	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
17	14	19	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
18	24	7	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
19	21	3	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)	☆
20	27	12	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	
21	17	36	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
22	19	22	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	20	36	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
24	26	19	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
25	28	23	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	11	20	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
27	22	8	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
28	44	4	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
29	25	10	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆
30	32	23	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
31	42	5	SHINE	LUTHER VANDROSS (LEGACY/J/RMG)	
32	30	23	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
33	38	6	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
34	37	5	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	
35	34	18	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
36	31	11	GHETTO STORY	CHAM (MADHOUSE/ATLANTIC)	
37	33	8	MIGHTY "O"	OUTKAST (LAFACE/ZOMBA)	☆
38	35	15	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
39	39	12	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
40	36	24	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
41	45	14	I'M GONNA BE	DONNELL JONES (LAFACE/ZOMBA)	☆
42	50	3	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
43	29	12	HMM HMM	BEENIE MAN (SHOCKING VIBES/VIRGIN)	
44	51	4	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
45	46	22	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆
46	43	39	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
47	40	36	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
48	57	3	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
49	49	22	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
50	48	15	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
2	3	17	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
3	2	25	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
4	4	19	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
5	5	24	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
6	7	30	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
7	11	5	SHINE	LUTHER VANDROSS (LEGACY/J/RMG)	
8	6	26	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
9	9	21	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
10	10	12	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
11	13	15	I'M GONNA BE	DONNELL JONES (LAFACE/ZOMBA)	
12	3	30	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
13	12	11	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	
14	14	9	ME TIME	HEATHER HEADLEY (RCA/RMG)	
15	15	22	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
16	19	4	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
17	16	23	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
18	17	14	TAKE CARE OF U	SHANICE (IMAJAH/PLATYME)	
19	14	4	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	
20	15	18	THE CHOSEN ONE	JAHEIM (DIVINE MILL/WARNER BROS.)	
21	21	11	TORN	LETOYA (CAPITOL)	
22	24	9	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	
23	22	4	BLAST OFF	THE ISLEY BROTHERS FEAT. R. KELLY (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
24	23	17	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
25	26	11	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	8	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
2	1	16	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)	
3	6	2	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMOOE PRODUCTIONS/STREET PRIDE)	
4	3	5	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)	
5	12	11	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	
6	4	6	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	
7	1	1	OH	KAYO (MALOUF)	
8	11	12	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	
9	5	2	SOLDIER SONG	SAP0 (TEE-N-TEE)	
10	7	3	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)	
11	8	11	PICK IT UP	K'PRIS (OPHIR)	
12	15	1	SWEAT	JES (CELESTIAL ARTS PUBLISHING)	
13	1	1	LAY BACK RELAX (THE MASSAGE SONG)	P.T.A. MON (OKTOPUS)	
14	9	3	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
15	4	12	SNAP YO FINGERS	LIL JON (BME/TVT)	
16	16	21	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
17	25	2	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	
18	8	5	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
19	10	5	I LOVE MY B****/NEW YORK S****	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
20	1	1	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
21	1	1	BANG IT	ROCK CITY (RAYDAR/CLOUD 9)	
22	42	1	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
23	23	1	DA JERK	YUNG TONE (WABEJON)	
24	17	1	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	
25	13	30	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
2	2	16	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
3	3	17	SNAP YO FINGERS	LIL JON (BME/TVT)	
4	5	8	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
5	4	11	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
6	7	14	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
7	5	17	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
8	10	8	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
9	11	12	BOSSY	KELIS FEAT. TODD SHORT (JIVE/ZOMBA)	☆
10	8	24	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
11	9	12	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	☆
12	16	3	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
13	13	18	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
14	12	16	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
15	15	11	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	18	9	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.AM & KELIS (AFTERMATH/INTERSCOPE)	
17	22	3	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	☆
18	20	6	TORN	LETOYA (CAPITOL)	☆
19	21	5	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
20	14	18	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	24	4	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
22	26	3	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
23	28	2	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)	☆
24	30	3	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	23	2	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆

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DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
CASSIE Me & You ATLANTIC (86.2)	11
KELIS FEAT. TODD SHORT Bossy ZOMBA (79.7)	12
NE-YO Sexy Love IDJMG (82.4)	14
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (82.5)	18
JANET WITH NELLY Call On Me VIRGIN (92.2)	19
☆ YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	28
LYFE JENNINGS S.E.X. SUM (88.2)	34
OMARION Entourage SUM (79.1)	48
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (70.0)	51
PHARRELL FEAT. KANYE WEST Number One INTERSCOPE (74.7)	52
RIHANNA Unfaithful IDJMG (66.2)	57
SHARIFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	65
☆ CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	66
W.L.A. FEAT. MARCUS HOUSTON Good Lookin Out UNIVERSAL MOTOWN (76.6)	-
SALOME You Should Be My Girl MOTOWN UNIVERSAL (73.7)	-
☆ SHAWNNA FEAT. SMOKE Damn IDJMG (72.7)	-
RHYTHMIC AIRPLAY	
BEYONCE FEAT. JAY-Z Deja Vu SUM (87.0)	12
T.I. Why You Wanna ATLANTIC (69.8)	15
GNARLS BARKLEY Crazy LAVA (71.4)	17
LETOYA Ford CAPITOL (72.8)	18
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (75.8)	19
NE-YO Sexy Love IDJMG (82.4)	21
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	22
JANET WITH NELLY Call On Me VIRGIN (92.1)	23
THE PACK Vans ZOMBA (71.9)	27
NATALIE FEAT. BUN-B What You Gonna Do UNIVERSAL MOTOWN (65.7)	28
CIMFA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	30
BROWN BOY Superman AME (65.4)	33
☆ FRANK E J That Girl SUM (65.1)	36
OMARION Entourage SUM (75.1)	39
THE PUSSYCAT DILLS FEAT. SNOOP DOGG Buttons INTERSCOPE (78.0)	-
☆ YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	-
SHARIFA FEAT. LUDACRIS Need A Boss IDJMG (73.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 65 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	#1 SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		1
2	2	16	THE WORLD F. ROGERS (B. PAISLEY, K. LOVEFACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		2
3	4	21	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVEFACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		3
4	6	12	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. OILLON)	Toby Keith SHOW DOG NASHVILLE		4
5	3	24	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE		5
6	7	25	GREATEST GAINER IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		6
7	5	19	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB		4
8	8	28	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		8
9	10	26	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		9
10	11	14	ME AND MY GANG D. HUFF, R. SCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET		10
11	12	23	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY		11
12	16	14	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		12
13	9	25	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH		9
14	19	26	AIR POWER BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB		14
15	17	22	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL		15
16	21	19	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		16
17	20	17	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY		17
18	22	19	AIR POWER YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA		18
19	24	7	AIR POWER BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		19
20	23	11	AIR POWER WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner MCA NASHVILLE		20
21	25	24	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA		21
22	26	5	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN		22
23	27	19	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET		23
24	28	7	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		24
25	29	10	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL		25
26	30	18	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		26
27	31	24	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon COLUMBIA		27
28	34	2	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE		28
29	32	33	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA		29
30	35	26	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZY, L. TURNER)	Blaine Larsen GIANTS/SLAYER/BNA		30



Singer's second top 10 swipes Greatest Gainer prize, adding 2.7 million audience impressions in 26th chart week.



Up 1.7 million impressions, rookie singer's first single becomes his first top 20 entry, drawing 13 million impressions.



Singer's sixth charted single is his first since April 2005, pulling in 956,000 impressions at 21 monitored signals.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	37	15	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE		31
32	36	18	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW		32
33	3	5	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA		33
34	43	6	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE		34
35	30	20	THAT'S HOW THEY DO IT IN DIXIE D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM-CURB		35
36	41	7	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET		36
37	30	13	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCCONALD)	Sara Evans RCA		37
38	42	14	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION		38
39	5	3	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar BNA		39
40	45	11	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY		40
41	14	3	LIFE IS A HIGHWAY D. HUFF, R. SCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		41
42	57	2	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK		42
43	50	9	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGNEES, G. NICHOLS)	Gary Nichols MERCURY		43
44	48	8	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, J. WORLEY)	Darryl Worley 903 MUSIC		44
45	HOT SHOT DEBUT	1	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL		45
46	58	3	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		46
47	51	9	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH		47
48	47	11	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand ASYLUM-CURB		48
49	50	4	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET		49
50	56	3	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB		50
51	52	18	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5		51
52	NEW	1	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW		52
53	44	13	THAT GIRL IS A COWBOY A. REYNOLDS (G. BRADOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks PEARL/LYRIC STREET		53
54	RE-ENTRY	5	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle CAPITOL		54
55	NEW	1	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA		55
56	NEW	1	GOOD GOOD LOVIN' B. MCCOMAS (B. MCCOMAS)	Brian McComas KATAPULT		56
57	53	13	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		57
58	NEW	1	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band MERCURY		58
59	60	59	ONE SECOND CHANCE K. BEARO, B. CHANCEY (A. ALBRITTON, C. DUBOIS, D. TURNBULL)	Jeff Bates RCA		59
60	59	57	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban CAPITOL		60

HITPREDICTOR

DATA PROVIDED BY
promosquad.

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	19	GRETCHEN WILSON California Girls COLUMBIA (81.0)	33
KENNY CHESNEY Summertime BNA (86.9)	1	JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	20	☆ RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	41
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	2	PAT GREEN Feels Just Like It Should BNA (78.5)	21	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	42
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	3	FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	22	☆ TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	46
TOBY KEITH A Little Too Late SHOW DOG (87.0)	4	☆ GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	28	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	49
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	6	MIRANDA LAMBERT New Strings EPIC (89.1)	29	CHRIS CAGLE Anywhere But Here CAPITOL (86.0)	54
GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	9	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	30		
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	12	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	31		

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BETWEEN THE BULLETS wjessen@billboard.com

BENTLEY STARTS FAST; CHESNEY HOLDS LEAD

With Hot Shot Debut applause at No. 45, Dierks Bentley's eighth charted title is his highest bow yet on Hot Country Songs.

With spins detected at 74 of the 131 stations that Nielsen BDS monitors for chart tabulation, "Every Mile a Memory" arrives with 1.6 million audience impressions. That outpaces the previous high debut of Bentley's "Lot of Leavin' Left to Do," which popped on at No. 46 in the Feb. 5, 2005, issue. Three of Bentley's previous efforts reached No. 1.



BENTLEY

Also of note is a fifth week at No. 1 for Kenny Chesney's "Summertime." It is the fifth of his 10 chart-toppers to log at least five weeks at the summit.

So far this year, Chesney has spent the most time at the top among all artists on this chart. His eight cumulative weeks at No. 1 with two songs tops Carrie Underwood's six weeks for "Jesus, Take the Wheel" since 2006 began. Chesney spent three weeks at No. 1 in March with "Living in Fast Forward." —Wade Jessen



Nielsen
Broadcast Data
Systems



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JUL 15 2006 LATIN Billboard

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	15	#1 HIPS DON'T LIE	Shakira Featuring Wyclef Jean	1
2	3	3	17	DOWN	Rakim & Ken-Y	2
3	2	2	11	ANGELITO	Don Omar	2
4	4	4	14	CAILE	Tito El Bambino	2
5	5	5	22	MACHUCANDO	Daddy Yankee	2
6	6	7	22	ALIADO DEL TIEMPO	Mariano Barba	6
7	7	10	6	MAS ALLA DEL SOL	Joan Sebastian	7
8	10	14	13	COMO DUELE (BARRERA DE AMOR)	Noelia	8
9	12	12	9	ME VOY	Julietta Venegas	9
10	9	8	18	NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle Featuring Yuridia	8
11	8	6	13	VOLVERTE A AMAR	Alejandra Guzman	6
12	30	48	3	GREATEST GAINER NO, NO, NO	Thalia Featuring Anthony "Romeo" Santos	12
13	11	9	25	UN BEÑO	Aventura	6
14	28	47	3	LA BOTELLA	Mach & Daddy	14
15	29	38	3	ESTOY CON EL Y PIENSO EN TI	Anais	15
16	13	16	3	UNA CANCION QUE TE ENAMORE	Servando Y Florentino	13
17	24	34	4	PENSANDO EN TI	Frankie J	17
18	15	17	5	DIGANLE	Conjunto Primavera	15
19	14	11	13	QUE LASTIMA	Alfredo Ramirez Corral	11
20	19	23	4	ESTE CORAZON	RBD	19
21	16	13	18	LO QUE SON LAS COSAS	Anais	1
22	22	27	3	HERE WE GO YO	Hector "El Father" Bambino Featuring El Presidente	18
23	37	-	2	A TI	Ricardo Arjona	23
24	17	21	8	ALGUIEN TE VA A HACER LLORAR	Intocable	17
25	25	20	12	ADIOS A MI AMANTE	Grupo Montez De Durango	18



Rapper's fourth charting song posts his highest debut on this chart. It races 19-9 on Latin Rhythm Airplay.

Bachata duo scores second No. 1 on Tropical Airplay. "Perdidos" led that chart for 15 weeks in 2004.



Norteno group's set bows on Top Latin Albums at No. 22 and Heatseekers at No. 32.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	18	36	4	TE COMPRO	Duelo	18
27	20	24	3	VOY A LLORAR POR TI	Los Rieleros Del Norte	20
28	23	26	8	INSENSIBLE A TI (ME PONE A MIL)	Alicia Villarreal	19
29	HOT SHOT DEBUT	1	1	CHEVERE	Voltio	29
30	21	18	11	MUNECA DE TRAPO	La Oreja De Van Gogh	12
31	43	41	11	TE EXTRANO	Xtreme	31
32	33	33	16	ABRAZAME	Camila	30
33	27	28	19	QUE ME ALCANCE LA VIDA	Sin Bandera	19
34	32	25	17	TEMPERATURE	Sean Paul	10
35	26	22	14	INGRATITUD	Los Tigres Del Norte	22
36	34	-	2	CHA CHA	Chelo	34
37	40	42	5	NO ES UNA NOVELA	Monchy & Alexandra	31
38	35	39	3	DEJALE CAER TO' EL PESO	Yomo Featuring Hector "El Father"	35
39	39	49	3	DETALLES	Yahir	39
40	NEW	1	1	ME MATAS	Rakim & Ken-Y	40
41	NEW	1	1	NO TIENE NOVIO	Ejo Featuring Tego Calderon	41
42	NEW	1	1	MARIPOSAS	Enanitos Verdes	42
43	41	-	3	PAM PAM	Wisn & Yandel	41
44	36	32	15	UNO Y UNO ES IGUAL A TRES	Jeremias	12
45	RE-ENTRY	1	1	CONTIGO SE VA	Bacilos	42
46	3	29	3	MUCHACHITA DE OJOS TRISTES	Sergio Vega	29
47	NEW	1	1	FUE MENTIRA	Los Huracanes Del Norte	47
48	44	35	8	NO ES BRUJERIA	Ana Barbara	25
49	48	-	2	DETRAS DE LA PUERTA	El Chapo De Sinaloa	48
50	NEW	1	1	NO VAS A CREER	Jenni Rivera	48

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	1	VARIOUS ARTISTS	Hector Bambino "El Father" Present: Los Rompe Discotekas	1	1
2	1	1	7	DON OMAR	King Of Kings	1	1
3	2	2	20	DADDY YANKEE	Barrio Fino: En Directo	1	1
4	4	4	15	VARIOUS ARTISTS	NOW Latino	1	1
5	5	3	34	WISIN & YANDEL	Pa'l Mundo	1	1
6	3	-	3	ALACRANES MUSICAL	A Paso Firme	3	3
7	NEW	1	1	VICENTE FERNANDEZ	The Living Legend	7	7
8	7	6	8	GRUPO MONTEZ DE DURANGO	Borrón Y Cuenta Nueva	1	1
9	NEW	1	1	EMMANUEL	Historias De Toda La Vida... Los Exitos	9	9
10	11	11	4	JULIETA VENEGAS	Limon Y Sal	8	8
11	6	10	13	JUAN GABRIEL	La Historia Del Divo	4	4
12	10	7	3	JOAN SEBASTIAN	Mas Alla Del Sol	7	7
13	13	13	21	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	2	2
14	9	8	4	PATRULLA 81	Tierra Extranera	3	3
15	17	24	23	GREATEST GAINER CALLE 13	Calle 13	6	6
16	12	14	4	DUELO	Relaciones Conflictivas	7	7
17	22	19	5	SHAKIRA	Fijacion Oral Vol. 1	1	1
18	16	20	34	RBD	Nuestro Amor	1	1
19	8	5	13	ANDREA BOCELLI	Amor	2	2
20	20	16	30	RICARDO ARJONA	Adentro	3	3
21	15	15	14	MONCHY & ALEXANDRA	Exitos Y Mas	9	9
22	NEW	1	1	LOS HURACANES DEL NORTE	Puro Pa' Arriba	22	22
23	21	21	30	DON OMAR	Da Hitman Presents Reggaeton Latino	1	1
24	18	9	3	FRANKIE J	Un Nuevo Dia	9	9
25	14	2	3	VICTOR MANUELLE	Decision Unanime	6	6

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	30	62	AVENTURA	God's Project	5	5
27	19	17	22	ROCIO DURCAL	Amor Eterno	2	2
28	28	18	5	VARIOUS ARTISTS	Somos Americanos	1	1
29	26	22	13	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2	15	15
30	24	23	13	RBD	RBD: Live In Hollywood	5	5
31	25	25	13	LOS TIGRES DEL NORTE	Historias Que Contar	2	2
32	35	33	72	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
33	27	29	48	ANA GABRIEL	Historia De Una Reina	5	5
34	36	34	68	RBD	Rebelde	3	3
35	30	36	52	JUANES	Mi Sangre	1	1
36	29	31	3	GLORIA TREVI	La Trayectoria	29	29
37	32	26	13	TITO EL BAMBINO	Top Of The Line	3	3
38	31	28	8	LA OREJA DE VAN GOGH	Guapa	5	5
39	NEW	1	1	CONJUNTO ATARDECER	Amor Duranguense	39	39
40	NEW	1	1	VARIOUS ARTISTS	Luny Tunes: Lo Mejor	40	40
41	34	42	12	BRONCO: EL GIGANTE DE AMERICA	30 Historias De Un Gigante	17	17
42	40	37	87	LUNY TUNES & BABY RANKS	Mas Flow 2	1	1
43	33	32	9	LOS TUCANES DE TIJUANA	En Vivo - Siempre Contigo	23	23
44	42	46	17	GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos	20	20
45	55	41	48	MARC ANTHONY	Valio La Pena	1	1
46	49	69	7	LOS CADETES DE LINARES	Las Mas Canonas	46	46
47	47	44	44	LOS TIGRES DEL NORTE	20 Nortenas Famosas	4	4
48	41	27	11	ALICIA VILLARREAL	Orgullo De Mujer	8	8
49	46	43	18	CONJUNTO PRIMAVERA	Algo De Mi	2	2
50	37	-	38	JENNI RIVERA	Parrandera, Rebelde Y Atrévete	10	10

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	45	7	K-PAZ DE LA SIERRA	Los Super Exitos	26	26
52	45	40	28	JOSE JOSE	La Historia Del Principe	12	12
53	59	57	31	REIK	Reik	34	34
54	57	52	25	YURIDIA	La Voz De Un Angel	16	16
55	67	61	11	PAGE SETTER ANAIS	Asi Soy Yo	11	11
56	48	59	31	DIANA REYES	La Reina Del Pasito Duranguense	24	24
57	56	49	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Kumbia Kings Live	18	18
58	54	51	100	DADDY YANKEE	Barrio Fino	1	1
59	43	50	12	VARIOUS ARTISTS	Unidos	11	11
60	38	39	8	LOS RAZOS	La Historia De Los Razos... Los Exitos	36	36
61	69	-	3	GRUPO MONTEZ DE DURANGO	Lo Mejor De La Mejor... Coleccion	42	42
62	51	67	8	JENNI RIVERA	En Vivo Desde Hollywood	39	39
63	52	63	4	ANDY ANDY	Ironia	4	4
64	63	35	23	ANA GABRIEL	Dos Amores Un Amante	22	22
65	64	73	64	INTOCABLE	X	2	2
66	50	48	18	ALEJANDRA GUZMAN	Indeleble	22	22
67	65	62	8	LOS RIELEROS DEL NORTE	Siempre Limitado, Jamas Igualado	20	20
68	60	54	3	EL CHAPO DE SINALOA	La Noche Perfecta	22	22
69	53	68	3	EL CHAPO DE SINALOA	El Jarapeo	33	33
70	58	58	1	LOS TEMERARIOS	Los Super Exitos Con Mariachi	6	6
71	70	-	9	MARIANO BARBA	Aliado Del Tiempo	8	8
72	RE-ENTRY	1	1	JAVIER SOLIS	Tesoros De Coleccion	11	11
73	72	66	4	DI BLASIO	La Historia Del Piano De America... Los Exitos	30	30
74	NEW	1	1	TIERRA CALI	Tierra Cali	4	4
75	66	60	46	MONCHY & ALEXANDRA	Hasta El Fin	7	7

LATIN

LATIN AIRPLAY

POP		
THIS WEEK	LAST WEEK	TITLE
1	1	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
2	3	ME VOY JULIETA VENEGAS (SONY BMG NORTE)
3	2	VOLVERTE A AMAR ALEJANDRA GUZMAN (SONY BMG NORTE)
4	4	COMO DUELE (BARRERA DE AMOR) NOELIA (EMI TELEVISIA)
5	14	A TI RICARDO ARJONA (SONY BMG NORTE)
6	11	TE ECHO DE MENOS CHAYANNE (SONY BMG NORTE)
7	6	ESTE CORAZON RBD (EMI TELEVISIA)
8	17	NO, NO, NO THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
9	7	NUUESTRO AMOR SE HA VUELTO AYER VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
10	9	LO QUE SON LAS COSAS ANAIS (UNIVISION)
11	5	MUNECA DE TRAPO LA OREJA DE VAN GOGH (SONY BMG NORTE)
12	12	ABRAZAME CAMILA (SONY BMG NORTE)
13	8	QUE ME ALCANCE LA VIDA SIN BANDERA (SONY BMG NORTE)
14	15	DETALLES YAHIR (WARNER LATINA)
15	23	ESTOY CON EL Y PIENSO EN TI ANAIS (UNIVISION)

LATIN ALBUMS

POP		
THIS WEEK	LAST WEEK	TITLE
1	1	VARIOUS ARTISTS NOW LATINO (THE EMI GROUP/UNIVERSAL ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	-	EMMANUEL HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
3	4	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
4	2	JUAN GABRIEL LA HISTORIA DEL DIVO (SONY BMG NORTE)
5	9	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
6	5	RBD NUUESTRO AMOR (EMI TELEVISIA)
7	3	ANDREA BOCELLI AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
8	8	RICARDO ARJONA AGENTRO (SONY BMG NORTE)
9	6	FRANKIE J UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)
10	7	ROCIO DURCAL AMOR ETERNO (SONY BMG NORTE)
11	12	VARIOUS ARTISTS SOMOS AMERICANOS (URBAN BOX OFFICE)
12	10	RBD RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
13	11	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
14	16	RBD REBELDE (EMI TELEVISIA)
15	14	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	TITLE
1	1	DOWN RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	3	CAILE TITO EL BAMBINO (EMI TELEVISIA)
3	2	ANGELITO DON OMAR (V/MACHETE)
4	4	MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	6	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
6	5	UN BESO AVENTURA (PREMIUM LATIN)
7	25	ME MATAS RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
8	9	HERE WE GO YO HECTOR "EL FATHER" BAMBINO FEATURING EL PRESIDENTE (ROC-LA-FAMILIA/DEF JAM/DJMG)
9	19	CHEVERE VOLTIO (WHITE LION/EPIC/SONY BMG NORTE)
10	11	DEJALE CAER TO' EL PESO YONIO FEATURING HECTOR "EL FATHER" (GOLD STAR/MACHETE)
11	1	NOCHE DE SEXO WISIN & YANDEL FEATURING AVENTURA (MACHETE)
12	13	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
13	10	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
14	36	NO TIENE NOVIO EJO FEATURING TEGO CALDERON (UNIVERSAL LATINO)
15	18	PAM PAM WISIN & YANDEL (MACHETE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE
1	-	VARIOUS ARTISTS HECTOR BAMBINO "EL FATHER" PRESENT LOS NAFIS DISCOTEKAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/DJMG)
2	1	DON OMAR KING OF KINGS (V/MACHETE)
3	2	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
4	3	WISIN & YANDEL PA'L MUNDO (MACHETE)
5	4	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
6	5	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
7	6	DON OMAR DA HITMAN PRESENTS REGGAETON LATINO (V/MACHETE/UMRG)
8	7	TITO EL BAMBINO TOP OF THE LINE (EMI TELEVISIA)
9	-	VARIOUS ARTISTS LUNY TUNES: LO MEJOR (MAS FLOW/UNIVERSAL LATINO)
10	8	LUNY TUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/MACHETE)
11	9	DADDY YANKEE BARRIO FINO (EL CARTEL/V/MACHETE)
12	11	REGGAETON NINOS REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI TELEVISIA)
13	12	LUNY TUNES REGGAETON HITS (MAS FLOW/MACHETE)
14	13	VOLTIO VOLTIO (WHITE LION/EPIC/SONY MUSIC)
15	10	VARIOUS ARTISTS SANGRE NUEVA (MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
1	1	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
2	1	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
3	4	DIGANLE CONJUNTO PRIMAVERA (FONOVISA)
4	3	QUE LASTIMA ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
5	5	ALGUIEN TE VA A HACER LLORAR INTOCABLE (EMI TELEVISIA)
6	8	ADIOS A MI AMANTE GRUPO MONTEZ DE DURANGO (DISA)
7	7	VOY A LLORAR POR TI LOS RIELEROS DEL NORTE (FONOVISA)
8	6	TE COMPRO QUELO (UNIVISION)
9	9	INGRATITUD LOS TIGRES DEL NORTE (FONOVISA)
10	10	MUCHACHITA DE OJOS TRISTES SERGIO VEGA (SONY BMG NORTE)
11	11	DE CONTRABANDO JENNI RIVERA (FONOVISA)
12	13	DETRAS DE LA PUERTA EL CHAPO DE SINALOA (DISA)
13	21	NO VAS A CREER JENNI RIVERA (FONOVISA)
14	16	FUE MENTIRA LOS HURACANES DEL NORTE (UNIVISION)
15	12	PARA QUE REGRESES EL CHAPO DE SINALOA (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
1	1	ALACRANES MUSICAL A PASO FIRME (UNIVISION/UG)
2	-	VICENTE FERNANDEZ THE LIVING LEGEND (SONY BMG NORTE)
3	2	GRUPO MONTEZ DE DURANGO BORRÓN Y CUENTA NUEVA (DISA)
4	4	JOAN SEBASTIAN MAS ALLA DEL SOL (MUSART/BALBOA)
5	1	PATRULLA 81 TIERRA EXTRAÑA (DISA)
6	5	DUELO RELACIONES CONFLICTIVAS (UNIVISION/UG)
7	-	LOS HURACANES DEL NORTE PURO PA' ARRIBA (UNIVISION/UG)
8	7	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
9	6	LOS TIGRES DEL NORTE HISTORIAS QUE CONTAR (FONOVISA/UG)
10	10	LOS CAMINANTES TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
11	-	CONJUNTO ATARDECER AMOR DURANGUENSE (MUSIC/UNIVERSAL LATINO)
12	9	BRONCO: EL GIGANTE DE AMERICA 30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
13	8	LOS TUCANES DE TIJUANA EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
14	15	GUARDIANES DEL AMOR CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
15	-	LOS CADETES DE LINARES LAS MAS CANONES (BCI)

Billboard DANCE

JULY 15 2006

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	9	#1 WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
2	4	8	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB IMPORT/FUEL 2000
3	1	10	MAKE A MOVE ON ME JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
4	3	9	GET TOGETHER MADONNA WARNER BROS. 42935
5	6	7	NOW THAT WE'VE FOUND LOVE BUNNY RUGS GLOBAL PROMO
6	9	4	UNFAITHFUL RIHANNA SRP/DEF JAM PROMO/DJMG
7	8	9	I WILL STAND CLAUDIA BARRY DONNAJEAN PROMO
8	13	7	I WILL DOLCE PURCHASE PROMO
9	14	5	FACE THE MUSIC CONJURE ONE NETWORK PROMO
10	5	11	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE 005
11	16	6	YOU CAN TURN ME ON MUZZAIK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
12	7	10	IT'S OVER DJ MIKE CRUZ PRESENTS JOI CARDEWELL & GEORGIE PORGE LIVE 010/MUSIC PLANT
13	27	2	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY PROMO/GEFFEN
14	19	4	C'EST LA VIE KIM ENGLISH NERVIOUS PROMO
15	10	10	I AM NOT MY HAIR INDIA ARIE UNIVERSAL MOTOWN PROMO
16	11	11	FADE AWAY SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
17	20	5	CAFE CON ALEGRIA TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
18	17	13	SAY I CHRISTINA MILIAN FEATURING YOUNG JEEZY ISLAND PROMO/DJMG
19	29	3	STARS ARE BLIND PARIS HILTON WARNER BROS. PROMO
20	22	5	THE TIME CHRIS THE GREEK PANAGHI DJG PROMO
21	15	12	FASTER KILL PUSSYCAT OAKENFOLD FEATURING BRITANY MURPHY MAVERICK 42906/REPRISE
22	23	6	FAITH LEANA SWEDISH DIVA PROMO
23	18	12	INSTIGATOR KACI BROWN THE DAS LABEL 006916/INTERSCOPE
24	12	13	THE ONE THAT GOT AWAY (WAMDU/VALENTIN MIXES) NATASHA BEDINGFIELD EPIC PROMO
25	25	6	MY LOVE IS YOU EYES OF LOVE ACT 2 011/MUSIC PLANT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
26	30	5	LEAVIN' U (CHICO/MIKE DA WIZARD/TWISTED DEE MIXES) CHICO FEATURING ASHLEE RIZZ-ONE 001/FLAVA MUSIC
27	32	3	HIGHER SANNY X FEATURING TINA CHARLES WIZARD 0006
28	35	3	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE) INDIA SGZ PROMO/UNIVISION
29	26	11	FASHIONISTA JIMMY JAMES MADE 9884
30	40	2	POWER PICK SUPERMODEL (REMIXES) RUPAUL RUCO PROMO
31	34	4	TO CALL MY OWN BARTON NETSPHERES PROMO
32	33	4	THE REJECTION DANGEROUS MUSE COROLLESS PROMO
33	38	4	DISCOTEKA STARKILLERS STAR 69 1321
34	31	-	WHEN YOU WALK AWAY HENRI OAJMAN PROMO
35	44	2	SANCTUARY SYLVIA TOSUN SEA TO SUN PROMO
36	37	4	ALL I GAVE TO YOU '06 TABORAH KATZ 4062
37	42	2	FOREVER LAKE STREET PROJECT FOREVER SOUL 2011/ESNTION
38	28	14	SUFFER WELL DEPECHE MODE SIRE/MUTE PROMO/REPRISE
39	46	2	CALLING KOISHII & HUSH COROLLESS PROMO
40	36	10	I'M LISTENING MADISON PARK BASICLUX 9207
41	21	14	HANDS UP TO HEAVEN HEAVEN 17 NINTHWAVE 10040
42	HOT SHOT DEBUT	-	LET ME HEAR THE MUSIC L.E.X. FEATURING NIKI HARIS 3MP PROMO
43	24	13	FALLING APART THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
44	NEW	-	STRUT KEVIN AVANCE LIZA PROMO
45	NEW	-	HE'S A PIRATE PIRATES OF THE CARIBBEAN WALT DISNEY PROMO
46	NEW	-	UNDERGROUND BABY ADAM FREEMER TWISTED PROMO
47	48	2	TRYING TO GET TO YOU JASON & DEMARCO R/JN 30001/CENTAUR
48	NEW	-	CRAZY GNARLS BARKLEY DOWNTOWN 70002/LAVA
49	39	9	COMING UNDONE KORN VIRGIN PROMO
50	47	8	IT'S MY LIFE (FINALLY) SEAN ENSIGN TITAN SOUNDS PROMO

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	5	#1 GET TOGETHER MADONNA WARNER BROS. 42935
2	2	13	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS NOTHING 006589/INTERSCOPE
3	4	19	SORRY MADONNA WARNER BROS. 42892
4	3	17	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE METROPOLIS 409
5	5	33	HUNG UP MADONNA WARNER BROS. 42845
6	73	-	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656
7	21	-	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
8	7	15	SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
9	10	11	FASTER KILL PUSSYCAT OAKENFOLD FEATURING BRITANY MURPHY MAVERICK 42906/WARNER BROS.
10	11	4	GET YOUR BODY BEAT CD/BICHRIST METROPOLIS 80421
11	13	37	EVERYTIME WE TOUCH CASCADA ROBBINS 72130
12	8	11	TENDER BLACK TIE DYNASTY IDOL 055
13	12	12	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VG
14	NEW	-	SILENT SHOUT KNIFE MUTE 9325
15	NEW	-	BOY FROM SCHOOL HOT CHIP DFA 59943/ASTRALWERKS
16	14	3	THAT OLD PAIR OF JEANS FATBOY SLIM SKINT 66278/ASTRALWERKS
17	25	11	KISS YOU HD MADE 5664
18	16	35	NUMBER 1 GOLDFRAPP MUTE 9304
19	15	12	TAKE ME OR LEAVE ME (T. YOUNG) CHRISTIE G.D. VINE MIXES) IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
20	17	24	SEASONS OF LOVE CAST OF BERT WARNER BROS. 42866
21	RE-ENTR	-	NO STRINGS LOLA BOBE 42841/WARNER BROS.
22	19	4	ONE FOOT SKANK (AUTOBOTS REMIX) DJ ICEY & MARLOW ZONE 0001
23	18	45	ADAGIO FOR STRINGS TIESTO BLACK HOLE 33252/NETTWERK
24	RE-ENTR	-	AND SHE SAID... LUCAS PRATA ULTRA 1316
25	RE-ENTR	-	ALONE KIM SOZZI ULTRA 1403

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	9	#1 GET TOGETHER MADONNA WARNER BROS.
2	1	8	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA
3	3	12	FASTER KILL PUSSYCAT OAKENFOLD FEATURING BRITANY MURPHY MAVERICK/REPRISE
4	10	3	UNFAITHFUL RIHANNA SRP/DEF JAM/DJMG
5	6	4	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA
6	7	8	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB/FUEL 2000
7	4	7	THE ONE THAT GOT AWAY NATASHA BEDINGFIELD EPIC
8	8	8	MIRACLE CASCADA ROBBINS
9	14	2	STARS ARE BLIND PARIS HILTON WARNER BROS.
10	12	4	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG
11	15	6	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
12	13	17	WAITING TAXI DOLL WWW.TAXIDOLL.COM
13	19	8	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE
14	9	18	WALK AWAY KELLY CLARKSON RCA/RMG
15	5	10	SAY SOMETHIN' MARIAH CAREY FEATURING SHOOP DOGG ISLAND/DJMG
16	21	17	FIRE FERIY CORSTEN ULTRA
17	16	12	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC
18	18	9	WAITING FOR YOU NARCOTIC THRUSTR YOSHITOSHU/DEEP DISH
19	20	6	FADE AWAY SARAH ATERETH BEGUILLE/LIGHTYEAR
20	17	20	SOS RIHANNA SRP/DEF JAM/DJMG
21	NEW	-	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
22	24	3	MAKE A MOVE ON ME JOEY NEGRO SILVER LABEL/TOMMY BOY
23	NEW	-	A PUBLIC AFFAIR JESSICA SIMPSON EPIC
24	NEW	-	CUT PLUMB CURB
25	25	7	S.O.S. (MESSAGE IN THE BOTTLE) FILTERFUNK ULTRA

HITS OF THE WORLD

JAPAN 		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) JULY 4, 2006
1	NEW	B'Z MONSTER VERMILION RECORDS
2	1	HIKARU UTADA ULTRA BLUE TOSHIBA/EMI
3	2	ANGELA AKI HOME EPIC
4	NEW	MASAYOSEI YAMAZAKI ADDRESS (FIRST LIMITED EDITION) UNIVERSAL
5	4	DEF TECH CATCH THE WAVE (A) DAIKI SOUND
6	NEW	KIYOSHI HIKAWA KIYOSHI HIKAWA ENKA MEIKYOKU CDL6 (FIRST LTD EDITION) COLUMBIA
7	3	COCCO ZAN SAHAN (CD+DVD) (FIRST LTD EDITION) VICTOR
8	NEW	MUSE BLACK HOLES AND REVELATIONS (LTD EDITION) A&E
9	5	VARIOUS ARTISTS BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER
10	NEW	GOING UNDER GROUND BEST OF GOING UNDERGROUND WITH YOU (FIRST LTD EDITION) VICTOR

UNITED KINGDOM 		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JULY 2, 2006
1	NEW	LOSTPROPHETS LIBERATION TRANSMISSION VISIBLE NOISE
2	1	KEANE UNDER THE IRON SEA ISLAND
3	4	KOOKS INSIDE IN/INSIDE OUT VIRGIN
4	2	FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS SKINT
5	8	THE ZUTONS TIRED OF HANGING AROUND DELTASONIC
6	7	NINA SIMONE THE VERY BEST OF RCA
7	23	THE PUSSYCAT DOLLS PCO A&M/INTERSCOPE
8	3	AUTOMATIC NOT ACCEPTED ANYWHERE B-UNIQUE/POLYDOR
9	5	SANDI THOM SMILE...IT CONFUSES PEOPLE RCA
10	19	RIHANNA A GIRL LIKE ME SRP/DEF JAM

GERMANY 		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JULY 5, 2006
1	NEW	BILLY TALENT BILLY TALENT II ATLANTIC
2	NEW	LAFEE LAFEE CAPITOL
3	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	NEW	FLER DER TRENDSETTER AGGRO BERLIN
5	3	SPORTFREUNDE STILLER YOU HAVE TO WIN ZWEIKAMPF VERTIGO
6	2	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
7	4	SHAKIRA ORAL FIXATION VOL. 2 EPIC
8	7	KATIE MELUA PIECE BY PIECE DRAMATICO
9	6	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
10	12	GOLEO VI 2006 FIFA WORLD CUP HITS MINISTRY OF SOUND

EURO DIGITAL TRACKS 		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) JULY 15, 2006
1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
2	6	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
3	NEW	SMILE (RADIO EDIT) LILY ALLEN REGAL/PARLOPHONE
4	3	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/LAVA
5	4	MONSTER THE AUTOMATIC B-UNIQUE/POLYDOR
6	17	'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO
7	7	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
8	NEW	IN THE MORNING RAZORLIGHT VERTIGO
9	9	WHO KNEW PINK LAFEE/ZUMBA
10	14	SHE MOVES IN HER OWN WAY THE KOOKS VIRGIN
11	10	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR) SANDI THOM VIKING LEGACY
12	19	VALERIE THE ZUTONS DELTASONIC
13	11	SUPERMASSIVE BLACK HOLE MUSE ATLANTIC
14	18	ZEIT, DASS SICH WAS DREHT HERBERT GRONEMEYER FT. AMADOU UNO MARIAM COLUMBIA
15	13	IS IT ANY WONDER? KEANE ISLAND
16	16	ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS VISIBLE NOISE
17	20	FILL MY LITTLE WORLD (EDIT) THE FEELING ISLAND/IDJMG
18	NEW	SCHWARZ UND WEISS OLIVER POCHER POLYDOR
19	RE	FASTER KILL PUSSYCAT (RADIO MIX) DAKENFOLD FT. BRITTANY MURPHY PERFECTO
20	NEW	SMILEY FACES GNARLS BARKLEY DOWNTOWN/LAVA

FRANCE 		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JULY 4, 2006
1	NEW	LAURENT VOULZRY LA SEPTIEME VAGUE RCA
2	2	DIAM'S DANS MA BULLE CAPITOL
3	1	GAROU GAROU COLUMBIA
4	3	NADIYA NADIYA COLUMBIA
5	7	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/LAVA
6	5	OLIVIA RUIZ LA FEMME CHOCOLAT UNIVERSAL
7	11	AYO JOYFUL POLYDOR
8	13	CRAZY FROG MORE CRAZY HITS MACH1 RECORDS
9	4	GRAND CORPS MALADE MIDI 20 AZ
10	9	JUANES MI SANGRE SURCO

AUSTRALIA 		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) JULY 2, 2006
1	1	ESKIMO JOE BLACKFINGERNAILS. RED WINE WARNER
2	3	CHRIS ISAAK BEST OF: STANDARD EDITION WARNER
3	4	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
4	NEW	FATBOY SLIM WHY TRY HARDER N THE GREATEST HITS SKINT
5	2	THE BUTTERFLY EFFECT IMAGO ROADRUNNER
6	5	DIXIE CHICKS TAKING THE LONG WAY COLUMBIA
7	8	JAMES BLUNT BACK TO BEDLAM ATLANTIC
8	9	PINK I'M NOT DEAD LAFEE/ZUMBA
9	21	COLDPLAY X&Y PARLOPHONE
10	7	ROGUE TRADERS HERE COME THE DRUMS COLUMBIA

CANADA 		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN) JULY 15, 2006
1	NEW	BILLY TALENT BILLY TALENT II WARNER
2	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN/UNIVERSAL
3	2	DIXIE CHICKS TAKING THE LONG WAY COLUMBIA/SONY BMG MUSIC
4	3	THREE DAYS GRACE ONE - X JIVE/SONY BMG MUSIC
5	5	SHAKIRA ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC
6	NEW	DASHBOARD CONFESIONAL DUSK AND SUMMER VAGRANT/INTERSCOPE/UNIVERSAL
7	8	RIHANNA A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL
8	9	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER
9	RE	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC
10	10	JAMES BLUNT BACK TO BEDLAM CUSTAR/ATLANTIC/WARNER

ITALY 		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JULY 3, 2006
1	NEW	TIZIANO FERRO NESSUNO E' SOLO CAPITOL
2	2	GIANNA NANNINI GRAZIE POLYDOR
3	1	MADONNA I'M GOING TO TELL YOU A SECRET WARNER BROS.
4	4	EROS RAMAZZOTTI CALMA APPARENTE ARIOLA
5	5	FABRI FIBRA TRADIMENTO UNIVERSAL
6	13	LIGABUE NOME E COGNOME WARNER BROS.
7	3	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
8	9	DUNCAN JAMES FUTURE PAST VIRGIN
9	6	SHAKIRA ORAL FIXATION VOL. 2 EPIC
10	12	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC

SPAIN 		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JULY 5, 2006
1	1	LA OREJA DE VAN GOGH GUAPA SONY BMG
2	2	BUSTAMANTE PENTIMENTO VALE MUSIC
3	4	SHAKIRA ORAL FIXATION VOL. 2 EPIC
4	5	JULIETA VENEGAS LIMON Y SAL SONY BMG
5	3	KEANE UNDER THE IRON SEA ISLAND
6	7	AMARAL PAJAROS EN LA CABEZA VIRGIN
7	6	ROSA ME SIENTO VIVA VALE MUSIC
8	8	ROCIO JURADO ROCIO SIEMPRE SONY BMG
9	10	ORQUESTA IMIRA QUIEN BAILA! ORQUESTA IMIRA QUIEN BAILA! VALE MUSIC
10	9	DAVID CIVERA NI EL PRIMERO NI EL ULTIMO VALE MUSIC

THE NETHERLANDS 		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) JUNE 30, 2006
1	1	ROOD MARCO BORSATO POLYDOR
2	3	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
3	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
4	6	LA CAMISA NEGRA JUANES SURCO
5	35	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD

ALBUMS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) JUNE 30, 2006
1	1	ILSE DE LANGE THE GREAT ESCAPE POLYDOR
2	2	KEANE UNDER THE IRON SEA ISLAND
3	3	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
4	18	MADONNA I'M GOING TO TELL YOU A SECRET WARNER BROS.
5	12	JAN SMIT JANSMIT.COM ARTIST & COMPANY

AUSTRIA 		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) JULY 3, 2006
1	1	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
2	7	ZEIT DASS SICH WAS DREHT HERBERT GRONEMEYER FT. AMADOU COLUMBIA
3	3	HARD ROCK HALLELUJAH LORDI RCA
4	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
5	4	MANEATER NELLY FURTADO MOSLEY/GEFFEN

ALBUMS		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) JULY 3, 2006
1	NEW	LAFEE LAFEE CAPITOL
2	1	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
3	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	NEW	BILLY TALENT BILLY TALENT II ATLANTIC
5	3	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC

NORWAY 		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) JULY 4, 2006
1	3	A LITTLE TOO PERFECT DENSTAD WITH ALEKSANDER SONY BMG
2	2	ONE MARY J. BLIGE FT. U2 MARIACHI/GEFFEN
3	1	AS TO I OSJLO RAVI COLUMBIA
4	4	BOTEN ANNA BASSHUNTER WARNER
5	8	HALLELUJAH NILSEN/LIND/HOLM/FUENTES SONY BMG

ALBUMS		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) JULY 4, 2006
1	1	N. KURT/E. LIND/A. HOLM/A. FUENTES HALLELUJAH-LIVE SONY BMG/UNIVERSAL
2	NEW	RAVI KJOPR GITAR TYLDEN
3	NEW	HELLBILLIES ROTA N HELLBILLIES BESTE WARNER
4	3	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
5	4	DI DERRE DI BESTE SONET

DENMARK 		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JULY 4, 2006
1	1	BOTEN ANNA BASSHUNTER WARNER
2	2	MR. NICE GUY TRINE DYRHOLM CMC
3	NEW	ETERNAL PYRE SLAYER AMERICAN RECORDINGS
4	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
5	3	JOHN THE REVELATOR/LILIAN DEPECHE MODE MUTE

ALBUMS		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JULY 4, 2006
1	2	SHAKIRA ORAL FIXATION VOL. 2 EPIC
2	3	DANSER MED DRENDE VDRES BEDSTE RECARAT
3	1	CRAZY GONZO MORE CRAZY HITS MACH1 RECORDS
4	4	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
5	11	BRUCE SPRINGSTEEN WE SHALL OVERCOME N THE SEEGER SESSIONS COLUMBIA

PORTUGAL 		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) JULY 4, 2006
1	1	FLOR FLORIBELLA SOM LIVRE
2	2	D'ZRT ORIGINAL FAROL
3	3	FF EU AQUI FAROL
4	NEW	CHICO BUARQUE CARIOCA BISCOTTO FIMO
5	7	ILONA MITRECEY UN MONDE PARFAIT SCORPIO
6	6	SHAKIRA ORAL FIXATION VOL. 2 EPIC
7	NEW	GNR CONTINUACAO - O MELHOR DOS GNR VOL. 3 EMI
8	9	PAULO GONZO PAULO GONZO COLUMBIA
9	4	KEANE UNDER THE IRON SEA ISLAND
10	15	RUSSELL WATSON THE VOICE - THE ULTIMATE COLLECTION DECCA

GREECE 		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) JULY 3, 2006
1	1	EFTIKHOS THANOS PETRELIS HEAVEN
2	2	THES NA KANOUME SKHESI KONSTANTINOS KHRISTOFOROU MINDS
3	4	IMOUN AGGELOS TOU TSARLI DANAI FAVILLI LEGEND
4	6	GOIN THROUGH KALIMERA ELLADA UNIVERSAL
5	7	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC

ALBUMS		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE) JULY 3, 2006
1	3	LORDI THE ARCKALYPSE RCA
2	NEW	KEANE UNDER THE IRON SEA ISLAND
3	11	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN
4	10	SHAKIRA ORAL FIXATION VOL. 2 EPIC
5	NEW	NELLY FURTADO LOOSE MOSLEY/GEFFEN

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 5, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	3	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
3	2	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	4	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
5	6	ROC	NAOYA COLUMBIA
6	38	BUTTONZ	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
7	11	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
8	10	'54, '74, '90, 2006	SPORTFREUNDE STILLER VERIIGO
9	5	ZEIT DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMADOU COLUMBIA
10	NEW	DIRAS QUE ESTOY LOCO	MIGUEL ANGEL MUNOZ GLOBOMEDIA
11	7	LIVING ON VIDEO	PAKITO PANIC/ULM
12	9	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA
13	19	SCHWARZ AUF WEISS	MAX MUTZKE WARNER BROS.
14	12	WHO KNEW	PINK LAFACE/ZOMBA
15	17	JEUNE DEMOISELLE	DIAM'S HOSTILE

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 5, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	KEANE	UNDER THE IRON SEA ISLAND
2	2	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
3	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
5	7	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC
6	NEW	LOSTPROPHETS	LIBERATION TRANSMISSION VISIBLE NOISE
7	NEW	BILLY TALENT	BILLY TALENT II ATLANTIC
8	5	MADONNA	I'M GOING TO TELL YOU A SECRET WARNER BROS.
9	6	THE DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA
10	NEW	LAFEE	LAFEE CAPITOL
11	26	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
12	8	FATBOY SLIM	WHY TRY HAROER - THE GREATEST HITS SKINT
13	16	KOOKS	INSIDE IN/INSIDE OUT VIRGIN
14	NEW	TIZIANO FERRO	NESSUNO E' SOLO CAPITOL
15	14	JUANES	MI SANGRE SURCO

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 5, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	5	IS IT ANY WONDER?	KEANE ISLAND
4	8	A DIOS LE PIDO	JUANES SURCO
5	4	DANI CALIFORNIA	RED HIT CHILLI PEPPERS WARNER BROS.
6	3	SOS	RIHANNA SRP/DEF JAM
7	6	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
8	10	WHO KNEW	PINK LAFACE/ZOMBA
9	7	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
10	9	BECAUSE OF YOU	KELLY CLARKSON RCA
11	11	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
12	13	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
13	12	ONE	MARY J. BLIGE MATRIARCH/GEFFEN
14	14	WORLD HOLD ON	BOB SINCLAR YELLOW PRODUCTION
15	15	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	2	#1 UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658/EMICMG
2	2	18	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
3	NOT SHOT DEBUT		KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 2483/EMICMG
4	3	27	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
5	NEW		DAVID CROWDER BAND	B COLLISION SIXSTEPS/SPARROW 8093/EMICMG
6	4	44	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
7	7	39	KIRK FRANKLIN	HERO FO YO SOUL GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
8	5	0	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
9	12	50	GREATEST GAINER MARY MARY	MARY MARY MY BLOC/COLUMBIA 3537/PROVIDENT-INTEGRITY
10	6	13	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY
11	8	93	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG
12	9	39	VARIOUS ARTISTS	WOW HITS 2005 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247
13	10	35	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
14	29	35	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
15	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CHURCH IN THE WILWOOD GAITHER MUSIC GROUP 2370/EMICMG
16	11	14	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB
17	12	15	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG
18	30	16	MARTHA MUNIZZI	NO LIMITS... LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY
19	RE-ENTRY		BILL GAITHER	BILL GAITHER GAITHER MUSIC GROUP 2646/EMICMG
20	14	6	JOHNNY CASH	PERSONAL FILE LEGACY/COLUMBIA (NASHVILLE) 94265/SONY MUSIC
21	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	HYMNS GAITHER MUSIC GROUP 2369/EMICMG
22	16	9	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY
23	15	13	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG
24	14	12	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY
25	34	36	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	RE-ENTRY		VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG
27	20	37	RELIENT K	MMMMM GOTEE/CAPITOL 2953/EMICMG
28	32	2	VARIOUS ARTISTS	WORSHIP: THE ULTIMATE COLLECTION SPARROW 5098/EMICMG
29	22	13	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG
30	26	40	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB
31	25	83	JEREMY CAMP	RESTORED BEC 8615/EMICMG
32	27	75	VARIOUS ARTISTS	I CAN ONLY IMAGINE (NO) TIME LIFE 19223/PROVIDENT-INTEGRITY
33	RE-ENTRY		NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG
34	28	11	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG
35	33	36	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
36	24	13	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY
37	34	8	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569
38	35	4	VARIOUS ARTISTS	TOP 25 PRAISE & WORSHIP SONGS 2007 EDITION (MARNATHA/CORINTHIAN 71883)WORD-CURB
39	48	14	AVALON	STAND SPARROW 4733/EMICMG
40	23	4	DAY OF FIRE	CUT & MOVE ESSENTIAL 10794/PROVIDENT-INTEGRITY
41	42	69	KUTLESS	STRONG TOWER BEC 5391/EMICMG
42	17	2	VARIOUS ARTISTS	FREAKED! A GOTEE TRIBUTE TO OC TALK'S "JESUS FREAK" GOTEE 9233/EMICMG
43	36	87	TOBYMAC	WELCOME TO DIVERSE CITY (FORE) FRONT 6417/EMICMG
44	39	23	P.O.D.	TESTIFY ATLANTIC 83857/WORD-CURB
45	47	67	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
46	21	4	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
47	31	13	SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMICMG
48	44	8	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568
49	40	18	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG
50	NEW		DECEMBERADIO	DECEMBERADIO SLANTED/SPRING HILL 21113/WORD-CURB

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	NOT SHOT DEBUT		#1 KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483
2	40		KIRK FRANKLIN	HERO FO YO SOUL GOSPO CENTRIC 71019/ZOMBA
3	GREATEST GAINER		MARY MARY	MARY MARY MY BLOC/COLUMBIA 77733/SONY MUSIC
4	6		TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC
5	25		JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
6	23		VARIOUS ARTISTS	WOW GOSPEL 2006 L/M/CMG/WORD-CURB 75160/ZOMBA
7	16		MARTHA MUNIZZI	NO LIMITS... LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
8	44		YOLANDA ADAMS	DAY BY DAY ELKTRAA/ATLANTIC 83789/AG
9	14		BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
10	22	5	JUDITH CHRISTINE MCALLISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL
11	3	7	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270
12	37		ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
13	8		NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.
14	13		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345 +
15	13		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835 +
16	2	63	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
17	42		CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC
18	4	66	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
19	18	40	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA
20	17	31	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
21	23	91	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795 +
22	19	79	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/80K/WORLD
23	27	2	VIRTUE	TESTIMONY (HARK)CHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC
24	26	40	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
25	21	7	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	33	43	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635
27	20	6	IZZY	IN AWE OF YOU VGR/JORDAN 5906/KOCH
28	24	5	ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA
29	29	13	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523
30	38	90	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
31	25	49	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR
32	28	4	CHOZEN	NEW WINE NEW WINE 2006
33	34	76	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
34	32	3	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
35	30	6	DAE 1 WON	NO TIME 4 GAMEZ BORN AGAIN 43930/NEUHAUS
36	35	63	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505
37	RE-ENTRY		VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL
38	37	17	GRITS	7 GOTEE 42655
39	RE-ENTRY		BISHOP LEONARD SCOTT	HYMNS & CHURCH SONGS LIVE FROM ALABAMA TYSCOT 4157/TASEIS
40	3	7	KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES	JUST BEING ME WORLDWIDE/VERITY 80598/ZOMBA
41	4	48	LEE WILLIAMS AND THE SPIRITUAL QCS	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO
42	4	33	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017
43	34	11	ANN NESBY	IN THE SPIRIT IT'S TIME CHILD 5759/SHANACHIE
44	43	3	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.
45	3	3	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTEE 2966/EMICMG
46	RE-ENTRY		THE WILLIAMS BROTHERS & THEIR SUPERSTAR FRIENDS	SOULINK LIVE 3: MAN IN THE MIRROR BLACKBERRY 1641/MALACO
47	4	23	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
48	40		VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC
49	4	4	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMITRO GOSPEL 93152/LKS
50	4	9	JOE PACE	MIGHTY LONG WAY INTEGRITY GOSPEL/COLUMBIA 77098/SONY MUSIC

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JUL 15 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

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). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Múlti-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1	#1 THA DOGG POUND	CALI IZ ACTIVE DOGGYSTYLE 5919 KOCH (17.98)	
2	1	39	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
3	3	4	VARIOUS ARTISTS	VANS WARPED TOUR 2006 COMPILATION SIDEDUMMYY 1291 (9.98)	
4	4	4	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
5	2	4	DJ KHALED	LISTENNN: THE ALBUM TERROR SQUAD 4118/KOCH (17.98)	
6	NEW	NEW	WAYMAN TISDALE	WAY UP RENDEZVOUS 5118 (17.98)	
7	5	2	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	
8	6	49	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
9	7	2	VARIOUS ARTISTS	REGGAE GOLD 2006 VP 1759* (16.98 CD/DVD) Ⓢ	
10	10	85	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
11	19	5	GREATEST GAINER DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 ULTRA 1411 (19.98)	
12	12	24	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
13	8	4	LIVE	SONGS FROM BLACK MOUNTAIN EPIC 95539/RED INK (16.98)	
14	16	18	HAWTHORNE HEIGHTS	IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/OVD) Ⓢ	
15	14	19	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
16	9	3	SHADOWS FALL	FALLOUT FROM THE WAR CENTURY MEDIA 8428 (15.98)	
17	13	6	YO GOTTI	BACK 2 DA BASICS MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	
18	11	4	KOTTONMOUTH KINGS	KOAST II KOAST SUBURBAN NOIZE 60 (15.98)	
19	20	14	ATREYU	A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/OVD) Ⓢ	
20	18	3	KEB' MO'	SUITCASE ONE HAVEN/EPIC 77621/RED INK (15.98)	
21	15	4	SOUNDTRACK	A PRAIRIE HOME COMPANION NEW LINE 36066 (15.98) Ⓢ	
22	26	13	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	
23	21	3	JOAN SEBASTIAN	MAS ALLA DEL SOL MUSART 3771/BALBOA (13.98)	
24	28	13	LACUNA COIL	KARMA CODE CENTURY MEDIA 8360 (15.98)	
25	NEW	NEW	BLAZE	1 LESS IN THE HOOD: DELUXE 6 EDITION PSYCHOPATHIC 4060 (12.98)	
26	17	38	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98) Ⓢ	
27	22	5	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE (21.98)	
28	31	17	NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
29	23	3	BETWEEN THE BURIED AND ME	THE ANATOMY OF VICTORY 297 (13.98)	
30	NEW	NEW	VARIOUS ARTISTS	DR. DRE - CHRONICLES: DEATH ROW CLASSICS DEATH ROW 63071 (18.98)	
31	24	7	DAN ZANES AND FRIENDS	CATCH THAT TRAIN! FESTIVAL FIVE 009 (16.98)	
32	35	66	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
33	30	8	REBEL MEETS REBEL	REBEL MEETS REBEL BIG VIN 0001 (15.98)	
34	NEW	NEW	SAMMY KERSHAW	HONKY TONK BOOTS CATEGORY 5 0010 (17.98)	
35	RE-ENTRY	RE-ENTRY	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
36	40	10	LEWIS BLACK	THE CARNEGIE HALL PERFORMANCE COMEDY CENTRAL 0041 (13.98)	
37	41	33	PITBULL	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/OVD) Ⓢ	
38	36	3	VARIOUS ARTISTS	HOPELESSLY DEVOTED TO YOU VOL. 6 SUB CITY 685/HOPELESS (6.98 CD/OVD) Ⓢ	
39	27	4	THE HUSH SOUND	LIKE VINES DECAYDANCE 085/FUELED BY RAMEN (13.98)	
40	33	2	SOUNDTRACK	THE LAKE HOUSE LAKESHORE 33873 (18.98)	
41	NEW	NEW	GEORGE DUKE	IN A MELLOW TONE BIZARREPLANET 5103/BPM (15.98)	
42	49	5	VARIOUS ARTISTS	SOMOS AMERICANOS URBAN BOX OFFICE 1100 (9.98)	
43	39	21	RON WHITE	YOU CAN'T FIX STUPID IMAGE 3061 (16.98)	
44	46	12	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
45	29	12	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)	
46	45	7	AS I LAY DYING	A LONG MARCH: THE FIRST RECORDINGS METAL BLADE 14572 (13.98)	
47	48	8	GOMEZ	HOW WE OPERATE ATO 21547 (13.98)	
48	25	3	THE FUTUREHEADS	NEWS AND TRIBUTES STARTIME 436/VAGRANT (13.98)	
49	42	13	FROM FIRST TO LAST	HEROINE EPITAPH 86779 (13.98)	
50	RE-ENTRY	RE-ENTRY	CAMERA OBSCURA	LET'S GET OUT OF THIS COUNTRY MERGE 276* (15.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	8	#1 GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
2	2	2	DASHBOARD CONFSSIONAL	DUSK AND SUMMER VAGRANT 006061/INTERSCOPE	
3	3	3	INDIA.ARIE	TESTIMONY: VOL. 1, LIFE & RELATIONSHIP UNIVERSAL MOTOWN 006141/UMRG	
4	2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN 006300*/INTERSCOPE	
5	5	8	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS. 49996 Ⓢ	
6	4	2	KEANE	UNDER THE IRON SEA INTERSCOPE 006855	
7	7	7	AFI	DECEMBERUNDERGROUND TINY EVIL 006854*/INTERSCOPE	
8	3	3	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE 42658*/TOOTH & NAIL Ⓢ	
9	8	4	ICE CUBE	LAUGH NOW, CRY LATER LENCH MOB 65939	
10	6	3	BUSTA RHYMES	THE BIG BANG AFTERMATH 006748*/INTERSCOPE	
11	10	6	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA 80739/SONY MUSIC	
12	15	7	THE RACONTEURS	BROKEN BOY SOLDIERS THIRD MAN 27306*/V2	
13	14	9	TOOL	10,000 DAYS TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA	
14	11	3	SONIC YOUTH	RATHER RIPPED GEFFEN 006757*/INTERSCOPE	
15	13	4	YUNG JOC	NEW JOC CITY BLOCK/BAD BOY SOUTH 83931*/JAG	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	70	#1 CELTIC WOMAN	67 WEEKS CELTIC WOMAN MANHATTAN 60233	
2	5	12	GOTAN PROJECT	LUNATIC XL 195*/BEGGARS GROUP	
3	4	11	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
4	2	32	SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
5	3	21	SEU JORGE	CRU WRASSE 160	
6	6	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251	
7	3	2	SALIF KEITA	M'BEMBA DECCA 006740*/UNIVERSAL CLASSICS GROUP	
8	7	5	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
9	3	13	LILA DOWNS	LA CANTINA NARADA 34248	
10	3	27	AMADOU & MARIAM	DIMANCHE A BAMAKO NONESUCH 79912/WARNER BROS.	
11	RE-ENTRY	RE-ENTRY	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
12	10	40	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
13	RE-ENTRY	RE-ENTRY	VARIOUS ARTISTS	THE 50 GREATEST HAWAII MUSIC ALBUMS EVER MOUNTAIN APPLE 2105	
14	NEW	NEW	HENRY KAPONO	WILD HAWAIIAN ECCLECTIC 2006	
15	14	19	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	1	#1 WAYMAN TISDALE	WAY UP (RENDEZVOUS)	
2	2	1	PETER WHITE	PLAYIN' FAVORITES (LEGACY/COLUMBIA/SONY MUSIC)	
3	3	1	GEORGE DUKE	IN A MELLOW TONE (BIZARREPLANET/BPM)	
4	4	1	MICHAEL FRANKS	RENDEZVOUS IN RIO (KOCH)	
5	5	44	HERBIE HANCOCK	POSSIBILITIES (HEAR/HANCOCK/VECTOR)	
6	6	6	MARION MEADOWS	DRESSED TO CHILL (HEADS UP)	
7	7	11	MINDI ABAIR	LIFE LESS ORDINARY (GRP/VG)	
8	8	38	JAMIE CULLUM	CATCHING TALES (VERVE FORECAST/UNIVERSAL/VG/UMRG)	
9	9	4	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION (HIP-O/JME)	
10	10	14	GERALD ALBRIGHT	NEW BEGINNINGS (PEAK/CONCORD)	
11	11	1	DAVID BENOIT	FULL CIRCLE (PEAK/CONCORD)	
12	12	6	EVERETTE HARP	IN THE MOMENT (SHANACHIE)	
13	13	4	ROB WHITE	LET IT RIDE (EZ/GRP/HEUS)	
14	14	23	KENNY G	THE ESSENTIAL KENNY G (LEGACY/ARISTA/RMG)	
15	15	49	BRIAN CULBERTSON	IT'S ON TONIGHT (GRP/VG)	

MUSIC VIDEO

LAUNCH PAD

JUL 15 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	2	84	#1 I'M GOING TO TELL YOU A SECRET WARNER MUSIC VIDEO/WARNER MUSIC VISION 49990 (32.98 DVD/CD)	Madonna	
2	3	20	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
3	4	3	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 85009 (16.98 DVD)	The Laurie Berkner Band	
4	5	3	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
5	6	3	CHRIS BROWN'S JOURNEY JIVE/ZOMBA VIDEO/SONY BMG VIDEO 81290 (18.98 DVD/CD)	Chris Brown	
6	7	2	REPLAY X3 MERCURY VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 856085 (39.98 DVD)	Rush	
7	8	130	LIVE ON THE OTHER SIDE IMAGE ENTERTAINMENT 001189 (19.98 DVD)	Korn	
8	9	14	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
9	10	14	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
10	11	55	CHURCH IN THE WILDWOOD GaitHER Music Video/EMM Music Video 04442 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
11	12	7	A DAY IN THE FASTLIFE KOCH VISION VIDEO 5941 (12.98 DVD)	Jim Jones	
12	13	123	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
13	14	38	HYMNS GaitHER Music Video/EMM Music Video 44441 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
14	15	38	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
15	16	7	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	
16	17	26	CREAM: FAREWELL CONCERT: SPECIAL EXTENDED EDITION IMAGE ENTERTAINMENT 02859 (14.98 DVD)	Eric Clapton	
17	18	2	WE JAM ECONO: THE STORY OF THE MINUTEMEN PLEXIFILM 28 (24.98 DVD)	The Minutemen	
18	19	33	COMMIT THIS TO MEMORY EPITAPH VIDEO 86802 (16.98 CD/DVD)	Motion City Soundtrack	
19	20	42	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
20	21	55	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	
21	22	119	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
22	23	26	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	
23	24	32	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	
24	25	21	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
25			GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	1	WAYMAN TISDALE RENEZVOUS 5118 (17.98)	Way Up	
2	3	1	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
3	4	1	BILLY TALENT ATLANTIC 83941/AG (13.98)	Billy Talent II	
4	5	1	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
5	6	1	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme	
6	7	1	GREATEST GAINER DJ LIL' CEE/TREVOR SIMPSON ULTRA 1411 (19.98)	Ultra.Weekend 2	
7	8	1	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
8	9	1	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	
9	10	1	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	
10	11	1	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos	
11	12	1	KID CONNECTION FERVENT/WORD-CURB 30062/WARNER BROS. (8.98)	Absolute Modern Worship For Kids	
12	13	1	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	
13	14	1	KEB' MO' ONE HAVEN/EPIC 77621/RED INK (15.98)	Suitcase	
14	15	1	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	
15	16	1	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	
16	17	1	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATIND (15.98)	Masterpiece: Nuestra Obra Maestra	
17	18	1	KATIE MELUA DRAMATICO/UNIVERSAL MDTOWN 006868/UMRG (13.98)	Piece By Piece	
18	19	1	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
19	20	1	BLAZE PSYCHOPATHIC 4060 (12.98)	1 Less G In The Hood: Deluxe G Edition	
20	21	1	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
21	22	1	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
22	23	1	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas	
23	24	1	VIC LATINO THRIVEDANCE 90748/THRIVE (21.98)	ThriveMix 02	
24	25	1	DONAVON FRANKENREITER LOST HIGHWAY 006402* (13.98)	Move By Yourself	
25	26	1	PETER WHITE LEGACY/COLUMBIA 94992/SONY MUSIC (18.98)	Playin' Favourites	
26	27	1	BETWEEN THE BURIED AND ME VICTORY 297 (13.98)	The Anatomy Of	
27	28	1	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	
28	29	1	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	
29	30	1	MARK HARRIS INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	
30	31	1	DAN ZANES AND FRIENDS FESTIVAL FIVE 009 (16.98)	Catch That Train!	
31	32	1	ALEXI MURDOCH ZERO SUMMER 85400/RAZOR & TIE (16.98)	Time Without Consequence	
32	33	1	LOS HURACANES DEL NORTE UNIVISION 310858/UG (13.98)	Puro Pa' Arriba	
33	34	1	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
34	35	1	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
35	36	1	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
36	37	1	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
37	38	1	THE HUSH SOUND DECAYDANCE 085/FUELED BY RAMEN (13.98)	Like Vines	
38	39	1	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	
39	40	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
40	41	1	BISHOP G.E. PATTERSON & CONGREGATION PODDUM 2505 (14.98)	Singing The Old Time Way Volume 2	
41	42	1	GOMEZ ATD 21547 (13.98)	How We Operate	
42	43	1	THE FUTUREHEADS STARTIME 436/VAGRANT (13.98)	News And Tributes	
43	44	1	HURT CAPITOL 41137 (12.98)	Vol. 1	
44	45	1	CAMERA OBSCURA MERGE 276* (15.98)	Let's Get Out Of This Country	
45	46	1	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards	
46	47	1	TIESTO SONG BIRD 09/BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles	
47	48	1	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	
48	49	1	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
49	50	1	SONYA KITCHELL HEAR 0501/VELOUR (13.98)	Words Came Back To Me	
50			GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 WHY YOU WANNA 7 WKS T.I. GRAND HUSTLE/ATLANTIC	T.I.
2	2	6	UNFAITHFUL RIHANNA SRP/OET JAM/IDJMG	Rihanna
3	3	5	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	Nelly Furtado
4	4	2	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG	Christina Aguilera
5	5	19	ME & U CASSIE NEXT SELECTION/BAD BOY/ATLANTIC	Cassie
6	6	7	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	Red Hot Chili Peppers
7	7	3	SNAP YO FINGERS LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ BME/TVT	Lil Jon
8	8	10	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK MACHINE SHOP/WARNER BROS.	Fort Minor
9	9	6	TORN LETOYA CAPITOL	Letoya
10	10	8	I LOVE MY B**** BUSTA RHYMES FEAT. WILLIAM & KELIS AFTERMATH/INTERSCOPE	Busta Rhymes
11	11	4	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	The Fray
12	12	20	DO IT TO IT CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ SHONUFF/CAPITOL	Cherish
13	13	NEW	WORLD WIDE SUICIDE PEARL JAM J/RMG	Pearl Jam
14	14	RE-ENTRY	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	The Pussycat Dolls
15	15	12	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	Gnarls Barkley
16	16	18	RIDIN' RIMS DEM FRANCHIZE BOYZ SO SO DEF/MIRGIN	Dem Franchize Boyz
17	17	9	IT'S GOIN' DOWN YUNG JOC BLOCK/BAD BOY SOUTH/ATLANTIC	Yung Joc
18	18	13	BOSSY KELIS FEATURING TOO SHORT JIVE/ZOMBA	Kelis
19	19	14	NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA	Dixie Chicks
20	20	NEW	SIDE 2 SIDE THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA/SUM	Three 6 Mafia
21	21	6	MISS MURDER AFI TINY EVIL/INTERSCOPE	Afi
22	22	25	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL	Chingy
23	23	NEW	INVISIBLE ASHLEE SIMPSON GEFFEN	Ashlee Simpson
24	24	NEW	DON'T FORGET TO REMEMBER ME CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE	Carrie Underwood
25	25	NEW	THE WORLD BRAD PAISLEY ARISTA NASHVILLE	Brad Paisley

THIS WEEK	ARTIST	TITLE
VH1		
1	PEARL JAM,	WORLD WIDE SUICIDE
2	NICK LACHEY,	WHAT'S LEFT OF ME
3	THE FRAY,	OVER MY HEAD (CABLE CAR)
4	SHAKIRA FEAT. WYCLEF JEAN,	HIPS DON'T LIE
5	RED HOT CHILI PEPPERS,	DANI CALIFORNIA
6	NELLY FURTADO,	PROMISCUOUS
7	THE ALL-AMERICAN REJECTS,	MOVE ALONG
8	CHRISTINA AGUILERA,	AIN'T NO OTHER MAN
9	DIXIE CHICKS,	NOT READY TO MAKE NICE
10	KEANE,	IS IT ANY WONDER?
GAC		
1	BIG & RICH,	8TH OF NOVEMBER
2	PHIL VASSAR,	LAST DAY OF MY LIFE
3	GRETCHEN WILSON,	CALIFORNIA GIRLS
4	BRAD PAISLEY,	THE WORLD
5	KEITH ANDERSON,	EVERY TIME I HEAR YOUR NAME
6	CARRIE UNDERWOOD,	DON'T FORGET TO REMEMBER ME
7	GARY ALLAN,	LIFE AIN'T ALWAYS BEAUTIFUL
8	RASCAL FLATTS,	ME AND MY GANG
9	TOBY KEITH,	A LITTLE TOO LATE
10	THE WRECKERS,	LEAVE THE PIECES
MTV HITS		
1	CASSIE,	ME & U
2	CHRISTINA AGUILERA,	AIN'T NO OTHER MAN
3	NELLY FURTADO,	PROMISCUOUS
4	RIHANNA,	UNFAITHFUL
5	LIL JON FEAT. E-40 & SEAN PAUL,	SNAP YO FINGERS
6	CHAMILLIONAIRE FEAT. KRAYZIE BONE,	RIDIN'
7	FORT MINOR,	WHERE'D YOU GO
8	YUNG JOC,	IT'S GOIN' DOWN
9	THE PUSSYCAT DOLLS,	BUTTONS
10	TAKING BACK SUNDAY,	MAKEDAMNSURE

BREAKING & ENTERING **THIS WEEK ON .com**

As a little girl, Mila J cut her performing teeth with a role in Prince's "Diamonds and Pearls" video. Now she's all grown up and first single "Good Lookin' Out" starts at No. 37 on Billboard Radio Monitor's R&B/Hip-Hop chart. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

JUL 15 2006

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

8TH OF NOVEMBER (Big Love Music, BM/WB, ASCAP/Rich Texan Music, ASCAP), WB/M, CS 24

A

ABRAZAME (Sony/ATV Latin, BMI) LT 32
AIQIOS A MI AMANTE (BMG Songs, ASCAP) LT 25
THE ADVENTURE (Fun With Goats, ASCAP/Universal, ASCAP), HL, H100 83, POP 72
AINT GON' LET UP (Da Get, ASCAP) RBH 72
AINT MY DAY TO CARE (Midax Magic, ASCAP/Fly Hison Music, SESAC/Angelino Music, SESAC/474 Music, SESAC/Pacific Wind, SESAC), CS 50
AINT NO OTHER MAN (Olnia Music, BMI/Careers-BMG, BMI/Giffed Pearl Music, ASCAP/Works Of Mari, ASCAP/K/Staff, BMI/ArHouse, BMI/Tricia Sounds Music, ASCAP/2a Music, BMI/The Clyde Otis Music Group, ASCAP) WB/M, H100 6, POP 4
AINT WHAT IT USED TO BE (Mosaic Music, BM/Sony/ATV Tree, BM/Gierlrich, BM/Una Boy, BMI), CS 33
ALGUIEN TE VA A HACER LLORAR (Ser-CA, BMI) LT 24
ALIADO DEL TIEMPO (Three Sound, BMI) LT 6
AMARILLO SKY (Rich Texan Music, ASCA/Bound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BM/Carol Vincent And Associates, SESAC/Grimm Girl Music, BM/Bar Two Eat One Music, ASCAP), WB, CS 52
ANGELITO (Crown P, BM/Sebastian, BMI) J 3
ANIMAL I'VE BECOME (EMI April, ASCAP) 3 Days, Cross, ASCAP/Nocities For Everyone, SOCAV/EMI Blackwood, BM/Blast The Scene, BMI), HL, H100 68, POP 69
ANYWHERE BUT HERE (Warner-Tamerlane, BM/Levi's Palm Tree Music, BMI), WB, CS 54

B

BACK AND FORTH (Magic Eye Music, BM) RBH 88
BACK LIKE THAT (Rich Kid, BM/Stars, BM/Naahist, BM/Super Savin Publishing, BM/Zomba Songs, BM/Stone Diamond Music, BM/EMI Blackwood, BM/Li Lu Publishing, BM), HL/WB/M, RBH 50
BAD DAY (Song 6 Music, BMI) H100 20, POP 21
BEEP (Will I Am, BM/K/Staff, BM/ArHouse, BM/EMI Blackwood, BM/Cherry River, BM), HL/WB/M, POP 67
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 57
BEST OF BOTH WORLDS (Seven Peaks Music, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP), POP 82
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal, ASCAP/ProJekt, SESAC/Carly's Little Secret, ASCAP/Neotime South, SESAC/Black And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WB/M, POP 44, RBH 23
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC), HL, H100 32, POP 32
BLOW THE WHISTLE (Zomba Songs, BM/TV, Shaw, BM/Songs Of T.I., BM/EMI Blackwood, BM/8th Grade Music Publishing, BM/Socoleo Music, BM/Carmore Music, BM/ASC & Mard Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 70
BOJANGLES (Songs Of T.V.T. BM/Manimber Music, ASCAP/BMG Songs, ASCAP), WB/M, RBH 69
BOSSY (Issy & Nerio Tunes, ASCAP/Leegas Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BM/TV, Shaw, BM/Team 5 Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/EMI Blackwood, BM/Lost Post Music, BMI), HL/WB/M, H100 22, POP 33, RBH 12
BRAND NEW GIRLFRIEND (EMI Blackwood, BM/Shane Minor, BM/3 Ring Circus, BM/Songs Of Windswept Pacific, BM/Jeffrey Steele, BMI), HL, CS 14, H100 82
BREATHE (Z AM) (AnniBonnaMusic, ASCAP) H100 55, POP 39
BRING IT ON HOME (Warner-Tamerlane, BM/Sell The Cow, BM/WB, ASCAP/Beck, ASCAP/Bloom, ASCAP), WB/M, CS 11, H100 79
BUILDING BRIDGES (Drunk Monkey, BM/Bug, BM/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP/Original, ASCAP), WB/M, CS 19
BUTTONS (Team 5 Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/2590 Music Publishing, ASCAP/Universal, ASCAP) Z 4
ASCAP/She Rights Music, BM/My Own Chit Music, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 17, POP 11

C

CAILE (Sony/ATV Discos, ASCAP) LT 4
CALIFORNIA GIRLS (Universal, ASCAP/Cross Keys, ASCAP/Hosier/Arca, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP), HL/WB/M, CS 33
CALL ON ME (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP/Basajamba, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flyte Tyme Tunes, ASCAP/Avant Guard, ASCAP/Universal, ASCAP), HL, H100 72, POP 75, RBH 20
CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilicious Music, ASCAP), HL/WB/M, RBH 83
CANT LET GO (Songs Of Universal, BM/Tappv Whytes, BM/Bat Future, BMI), HL, RBH 22
CHA CHA (Wheres My Cut, ASCAP/Pacific Lat n, ASCAP/Musichero, BM/Maximo Aguirre, BM/Maximus, BMI) LT 36
CHASING CARS (Big Life, BMI) H100 80, POP 55
CHEVERE (EMI Blackwood, BM/Leon Blanco, BM/Stratigo Co/Lingo, BM/Blue Kraft Music, BM/Designee, BMI) LT 29
CHEVY RIDIN' HIGH (Zomba Songs, BM/Dade Co. Project Music, BM/3 Blunts Lite At Once, ASCAP/First N Gold, BM/Warner-Tamerlane, BMI), WB/M, RBH 79
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP) Want My Daddy's Records, ASCAP/Jahque Joins, SESAC/Dem Drawz Musik, BM/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC) RBH 69
COALMINE (Zomba Melodies, SESAC/Aganna Monroe, SESAC/Herb, BMI), CS 29
CONTO SE VA (Warner-Tamerlane, BM) LT 45
CRAZY (Chrisalis Music, ASCAP/WB, ASCAP/God Given, BM/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB/M, H100 3, POP 3, RBH 55
CRAZY BITCH (Famous, ASCAP), HL, H100 64, POP

59
CROWDED (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thurgation Music, ASCAP), HL, H100 93, POP 46

D

DANI CALIFORNIA (Moeberobiane, BMI) H100 15, POP 24
DEJALE CAER TO EL PESO (Universal-Musica Unica, BM/Universal Music, ASCAP) LT 38
DEJA VU (EMI Blackwood, BM/Hico South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23, 000 Music, BM/Yoga Flames Music, BM/Emile April, ASCAP/Soloman Anderson Publishing, ASCAP/Price International Music Publishing, ASCAP/Rodney Jenkins Production, BMI), HL, H100 33, POP 37, RBH 9
DETAILES (EMI Blackwood, BMI) LT 39
DIGANLE (San Antonio, BMI) LT 18
DJ PLAY A LOVE SONG (Universal, ASCAP/Team 5 Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 74, RBH 11
DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrisalis Music, ASCAP), HL, H100 14, POP 79, RBH 49
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungato Made Music, ASCAP/Moretina Publishing, ASCAP), HL, H100 46, POP 30
DO IT TO IT (Publishing Designee, BM/Pags II Richard Music, BM/Uncle Wilmesse Music, ASCAP/Ho Ya Lov Dar Music, ASCAP) H100 19, POP 29, RBH 99
DONT FORGET TO REMEMBER ME (W2Z Songs, BM/EMI Blackwood, BM/Dirtt Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 3, H100 57
DONT WAIT (Hey, Did She Ask About Me? Music, ASCAP/Universal, ASCAP), HL, H100 81, POP 64
DO WE STILL (Carolina Blue Sky Music, BM/Johns & Sons, MAler, ASCAP) LT 7
DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dikroit, BM/Greatlegoodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 17
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 78

E

ENOUGH CRYIN (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team 5 Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 52, RBH 8
ENTOURAGE (Mr. Grandberry D's Music, SESAC/E Hudson Music, BM/Ddre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC), CS 45
ESTE CORAZON (EMI April, ASCAP) LT 20
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP) LT 15
EVER THE SAME (I Rule Music, ASCAP/EMI April, ASCAP), HL, POP 91
EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Brett Beavers Publishing Designee, BM/Ensign Music, BM/Rancho Papa Bear, BMI), CS 45
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Ronnie Cowby Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BM/Gottahaveahle, BMI), HL, CS 8; H100 67
EVERYTIME WE TOUCH (Mambo Musik/erlags-nu Productions, BM/B Broke Spoke And Gone Publishing, ASCAP), HL, H100 51

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combustion, BM/Songs Of Windswept Pacific, BMI), HL, CS 23
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greeshouse Music, BM/Comman, ASCAP/ProJekt, SESAC), HL, CS 21
FEELS SO GOOD (Premyusa Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady 01 The Grind, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI), WB/M, RBH 29
FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/West Moraine, ASCAP/Wek, ASCAP/L'chelle, ASCAP/EMI April, ASCAP), WB, CS 26
FIND MYSELF IN YOU (Cancelled Launch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 30
FLY LIKE A BIRD (Iye Songs, BM/Songs Of Universal, BM/EMI April, ASCAP/Minnesota's Guys Music, ASCAP/Ji Branda Music Works, ASCAP), HL, RBH 24
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BM/Sony/ATV Timber, SESAC/Irdite Victory, SESAC), HL, POP 58
FREEZE (EMI April, ASCAP/LL Cool J, ASCAP/Lyte In, ASCAP), HL, RBH 86
FUE MENTIRA (Gurmix, BMI) LT 47

G

GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, BM/EMI April, ASCAP), HL/WB/M, POP 63
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fraction, ASCAP), WB/M, H100 66, POP 74, RBH 33
GETTIN' SOME (Zomba Songs, BM/Zomba Enterprises, ASCAP), WB/M, H100 66, POP 74, RBH 33
GET UP (Bubba Gee, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Royalty Rights, ASCAP/Universal, ASCAP), HL/WB/M, RBH 68
GHETTO STORY (EMI Blackwood, BM/Madhouse, BMI), RBH 38
GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team 5 Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BMI) H100 25, POP 28, RBH 15
GIVE IT AWAY (Run Slow Music, ASCAP/CG, ASCAP/Sony/ATV Tree, BM/M, Bubba, BM/EMI Blackwood, BMI), HL, CS 29
GO AHEAD (Street Certified Publishing, BM/Trap House Publishing, BMI) RBH 64
GOD ONLY CRIES (Dimensional Songs Of Iye, SESAC/Cey Jack Music, SESAC/Cherry Blossom, SESAC/The Bigger They Are, SESAC) CS 31
GOD'S GIFT (ASCAP) WB/M, H100 87, POP 78
GOD GOOD LOVIN' (Spinning Hat Music, BMI) CS 56
GOO LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BM/Uncle Wilmesse Music, ASCAP), HL, RBH 25

H

HANGING ON (Sony/ATV Tunes, ASCAP/Chey Music, ASCAP/Under Zenith Music, SOCAN/Neve-wouldhaveithought Music, SOCAN/Sony/ATV Canada, SOCAN), HL, H100 75, POP 48
HATE ME (Fans On Paper Publishing, ASCAP) H100 63, POP 4
HEAT IT UP (Soar Loner Music, BM/Coll/Park Music, BM/EMI Blackwood, BM/Soloman Anderson Publishing, Designee, ASCAP), HL, RBH 87
HERE WE GO YOU (Gold Star, BM/Carter Boys Publishing, ASCAP/Mas Flow, BM/Universal Music, ASCAP/Rompediscoleca, BMI) LT 22
HIGH (EMI Blackwood, BM/WB, ASCAP), HL/WB/M, POP 94
HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwirgi, ASCAP/EMI Blackwood, BM/VE-Bass Music, BM/The Caramel House, BM/Ensign Music, BM/Lantiano Music, ASCAP/Samalea Songs, ASCAP/Nelia Music, ASCAP/INR Music Publishing, ASCAP), HL, H100 2, LT 1, POP 2
HMM HMM (Springleave Music Publishing, ASCAP/150 Lalayell Music, ASCAP/Songs Of Universal-PolyGram International, BM/Tony Kay, ASCAP/Maurice Gregory, BMI), HL, RBH 44
HOLLA AT ME (MaImber Music, ASCAP/BMG Songs, ASCAP/Joseph Cartagera, ASCAP/Jelvis Jans, ASCAP/First N Gold, BM/3 Blunts Lite At Once, ASCAP/Money Mack, BM/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Dade Co. Project Music, BM/Zomba Songs, BM/Warner-Tamerlane, BM/Shakin Baker, BM/Bab-mama Music, BMI), WB/M, H100 100, RBH 53
HOW 'BOUT YOU (Sony/ATV Tree, BM/Copyright Control, HL, CS 15
HOW TO SAVE A LIFE (Aaron Edwards, ASCAP/EMI April, ASCAP), HL, H100 76, POP 56
HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N Gold, BM/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL, H100 85, RBH 13

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Wathe Music Publishing, ASCAP), HL, RBH 46
I CANT UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BM/Writers Extreme, BM/Warner-Dange, BMI), WB/M, H100 95
IDARE YOU (I'm In My Mind, BM/EMI Blackwood, BM/Thurglass Music, ASCAP/EMI April, ASCAP/Big Ant Music, ASCAP/Universal, ASCAP), HL, POP 83
I DONT KNOW WHAT SHE SAID (Create Real, ASCAP) I Want To Hold Your Hands, BM/Major Bob, ASCAP), WB, CS 30
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravitor, SESAC/Wad-dad, SESAC/Garnier Music, SESAC/Cal V, ASCAP/Bertrand, ASCAP) CS 6, H100 56, POP 86
I KNOW YOU SEE IT (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Basent/Funk, ASCAP/Basement Funk, ASCAP/Diamondcut, ASCAP/Flawless Recordings Publishing, ASCAP/Ho Sauce Music, ASCAP/Three Nails And 2 Crown, BM/Azura Music, BMI) H100 96, RBH 26
I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL, CS 42
I LOVE MY B**** (TZahs Music, BM/Ensign Music, BM/William, BM/Broke Spoke And Gone Publishing, ASCAP), HL, H100 43, POP 60, RBH 19
I LOVE YOU (Next Selection, ASCAP/Motria, ASCAP/Aspen Songs, ASCAP/Laif Music Publishing, ASCAP/Sally Ruth Ester Publishing, ASCAP/Groovs, Man Publishing, BM) RBH 40
I'M GONNA BE (WB, ASCAP/Cheekman, BM/Tyme 4 Fyde, BMI), WB/M, RBH 43
IMPOSSIBLE (Please Gimme My Publishing, BM/EMI Blackwood, BM/Almo Music, ASCAP/Savin High Music, ASCAP/BMG Songs, ASCAP/BMG Music Publishing, MPT), HL, RBH 97
INGRATUIT (TN Ediciones, BMI) LT 33
IN MY MIND (Combustion, BM/Songs Of Windswept Pacific, BM/Wang Out, BM/Sony/ATV Tunes, BMI), HL, RBH 48
INSENSIBLE A TI (ME PONE A MIL) (Universal Music Mexico, SA/Universal-Musica Unica, BMI) LT 28
IN TERMS OF LOVE (Emerto, ASCAP/Getring Music, ASCAP/Carol Vincent And Associates, SESAC) CS 29

J

JIGGLE IT (Copyright Control) RBH 98
JUST CAME HERE TO CHILL (No Quinceynice Music Publishing, BM/October 12th, ASCAP/Hico South, ASCAP), WB/M, RBH 42
KICK PUSH (1st & 15th Publishing, ASCAP/HMG Songs, ASCAP), WB/M, H100 98, POP 89, RBH 65
KILL ME NOW (WB, ASCAP/Rich Texan Music, ASCAP/Warner-Tamerlane, BMI), WB/M, CS 48
KISS ME IN THE DARK (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Ducas, ASCAP), HL, CS 58
LA BOTELLA (BMG Songs, ASCAP) LT 14
LAST DAY OF MY LIFE (Physyther, ASCAP/Mission Valley, ASCAP) CS 5, H100 62
LAWN WIT IT, ROCK WIT IT (EMI April, ASCAP/Slide That Music, ASCAP/Honeys Baby Boy Music, ASCAP/Parade DFB Publishing, ASCAP/Jarrell Willingham Publishing, ASCAP), HL, POP 57, RBH 45
LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BM/Songs Of R. Joseph, ASCAP), HL/WB/M, CS 12, H100 38, POP 71
LET U GO (Weencopler, ASCAP/Maratone AB, STIM/Kasz Money Publishing, ASCAP) H100 69, POP 35
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BM/Ballad Boy, BM/CG, BMI), HL, CS 9, H100 77

K

ONE (U2, ASCAP/WB, ASCAP/Universal-PolyGram International, ASCAP), WB/M, POP 84
ONE SECOND CHANCE (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP), HL, CS 59
ONE WING IN THE FIRE (Malaco, BM/Music Of Stage Three, BMI) CS 49
THE ONE YOU NEED (Rodney Jenkins Productions, BM/EMI Blackwood, BM/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMI), HL, RBH 82
OOH WEE (Alia Rose Music, BM/American League Music, BM/Jive Moosekay, BMI) RBH 37
OH MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 11, POP 8

L

PAM PAM (Universal Music Unica, BMI/EMI Blackwood, BMI) LT 43
PEANUT BUTTER & JELLY (Not Listed) RBH 61
PENANSANDO EN TI (Sou/Sick Musik, BM/Amaya & Marlene, BMI), HL, RBH 52
PROMISCUOUS (Nelslar, SOCAN/Virginia Beach, SESAC/WB, SESAC/Dania Handz Musik, SESAC/Stix M Stoned, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WB/M, H100 1, POP 1, RBH 54
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April,

LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WB/M, H100 13, POP 15
A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME (Chicago X Software, BMI) POP 93
A LITTLE TOO LATE (Tokoco Tunes, BM/Florida Room, BM/Sony/ATV Acuff Rose, BM/Unwound, BMI), HL, CS 4, H100 6
LIVE TO LOVE ANOTHER DAY (Coburn, BM/Guitar Monkey, BM/Grand New Sky, ASCAP/Right Bank Music, ASCAP), CS 60
LOOKING FOR YOU (Zomba Songs, BM/Lully Mack, BM/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI), WB/M, RBH 16
LO QUE SON LAS COSAS (Don Cat, ASCAP/Brhm, ASCAP) LT 21
LORD GIVE ME A SIGN (Boomer X, ASCAP/Universal, ASCAP/Dead Game Publishing, ASCAP/Scott Storm, ASCAP/TVT, ASCAP), HL, RBH 95
LOVE SONG (EMI Blackwood, BM/Shanica Jones Publishing Designee, BM/Dotshot Music, BMI), HL, RBH 56
LOVE YOU (EMI Blackwood, BM/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BM/Forest Hills Music, BMI), HL, CS 34

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 1
MAKEDAMNSURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WB/M, H100 65, POP 52
MARGARITA (Sleepys Kidz Music, BM/The Waters Of Nazareth, BM/EMI Blackwood, BM/Careers-BMG, BM/Raymchaser, BM/Grant Body, ASCAP/Chrisalis Music, ASCAP), HL/WB/M, RBH 38
MARIPOSAS (Not Listed) LT 42
MÁS ALLA DEL SOL (Edmusa, ASCAP) LT 7
ME AND MY GANG (Jeffrey Steele, BM/Almo Music, ASCAP/Multitone Music, ASCAP/Breaking New Ground Publishing, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 10, H100 54, POP 73
ME MATAS (Maler, ASCAP) LT 40
ME TIME (CAF Music, BM/Toms Kd Music, ASCAP/EMI April, ASCAP), RBH 63
ME & U (Next Selection, ASCAP/Motria, ASCAP) H100 4, POP 6, RBH 5
ME VOY (EMI Blackwood, BM/Manzano, BMI) LT 9
MIGHTY * (We Dont Play Even When We Be Playin', BM/Chrisalis Music, BM/Misquito Puss, ASCAP/Dividedbroad Music, BMI/EMI Mills, ASCAP/H-De-Ho Man Music, ASCAP), HL, RBH 36
MISS MURDER (Ex Noctem Nocturnum Music, BMI) POP 94
MOUNTAINS (Lorehema Music, BM/Black To Black Songs, BM/Patrick Stuart Music, BM/Lyrical Mile Music, BMI), CS 39
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 24, POP 17
MR. ME TOO (EMI Blackwood, BM/The Waters Of Nazareth, BM/GeVarg, ASCAP/Ibnadrome, ASCAP/EMI April, ASCAP), HL, RBH 67
MS. NEW BOOTY (Sour Lemon, BM/EMI Blackwood, BM/Coll/Park Music, BM/Da Gripler Music, BM/EWC Music, BMI), HL, H100 42, POP 34
MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) LT 46
MUNECA DE TRAPO (Sony/ATV Discos, ASCAP) LT 30

N

MY DESTINY (Universal Music Publishing Scand-navia AB/Universal Tunes, SESAC/Universal, ASCAP), HL, H100 60, POP 42
NEED A BOSS (EMI April, ASCAP/RJ Music, BM/EMI Blackwood, BM/Ludgrus Music Publishing, ASCAP/Universal, ASCAP/Music Sales Corpora-tion, HL, RBH 60
NEW STRINGS (Sony/ATV Tree, BM/Nashville Star, BMI), CS 28
NO ES BRUJERIA (Copyright Control) LT 48
NO ES UNA NOVELA (Juan & Nelson, ASCAP) LT 37
NO, NO, NO (Maymba, ASCAP/Palabras De Romeo, ASCAP) LT 12
NOTHING BUT A LOVE THING (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Frimb, ASCAP/Coxwood Landing, ASCAP/Music Of Stage Three, BMI), HL, CS 44
NO TIENE NOVIO (Not Listed) LT 41
NOT READY TO MAKE NICE (Woolly Pudding, BM/Stratton Toast, ASCAP/Chrisalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WB/M, H100 70, POP 50
NO VAS A CREER (EMI Blackwood, BMI) LT 50
NO WORDS (Zomba Songs, BM/R Kelly, BMI), WB, CS 18
NUESTRO AMOR SE HA VUELTO AVER (Maximo Aguirre, BMI/The Fly And The Bee, ASCAP) LT 10
NUMBER ONE (The Waters Of Nazareth, BM/EMI Blackwood, BM/Please Gimme My Publishing, BMI), HL, RBH 51

O

OH (Not Listed) RBH 92
OH AGAIN TONIGHT (Warner-Tamerlane, BM/Murphy, BM/Textamba Music, BM/Kalant Music, BM/Circle C, ASCAP/Full Circle, ASCAP), WB/M, CS 27
ONE (U2, ASCAP/WB, ASCAP/Universal-PolyGram International, ASCAP), WB/M, POP 84
ONE SECOND CHANCE (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP), HL, CS 59
ONE WING IN THE FIRE (Malaco, BM/Music Of Stage Three, BMI) CS 49
THE ONE YOU NEED (Rodney Jenkins Productions, BM/EMI Blackwood, BM/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMI), HL, RBH 82
OOH WEE (Alia Rose Music, BM/American League Music, BM/Jive Moosekay, BMI) RBH 37
OH MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 11, POP 8

P

PAM PAM (Universal Music Unica, BMI/EMI Blackwood, BMI) LT 43
PEANUT BUTTER & JELLY (Not Listed) RBH 61
PENANSANDO EN TI (Sou/Sick Musik, BM/Amaya & Marlene, BMI), HL, RBH 52
PROMISCUOUS (Nelslar, SOCAN/Virginia Beach, SESAC/WB, SESAC/Dania Handz Musik, SESAC/Stix M Stoned, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL/WB/M, H100 1, POP 1, RBH 54
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April,

P

ASCAP/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP/Kustin Music, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/S.M.Y., ASCAP/EMI Blackwood, BM/Southern Oscillations Music, BM/Jobete Music, ASCAP), HL, H100 39, POP 27
PULLIN' ME BACK (Basajamba, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Universal-MCA, ASCAP/Air Control, ASCAP), HL, H100 83, POP 100, RBH 18
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BM/Good Groove Songs, BMI) H100 94, POP 87
QUE LASTIMA (EMI April, ASCAP) LT 19
QUE ME AL CANCEN LA VIDA (Sony/ATV Discos, ASCAP) LT 33

Q

QUE LASTIMA (EMI April, ASCAP) LT 19
QUE ME AL CANCEN LA VIDA (Sony/ATV Discos, ASCAP) LT 33

R

REAL GONE (Wonderland Music Company, BM/Fyar Music, BM/Walt Disney, ASCAP/Pearl Talking Pictures, ASCAP), WB/M, POP 80
THE REAL THING (K/Staff, BM/ArHouse, BM/White Pearl Songs, BM/Sony/ATV Songs, BMI), HL/WB/M, POP 88
REGRETS (Richard Flemming, BM/Songs Of Ham-stein Cumberland, BMI) RBH 91
REMEMBER (Drumak, ASCAP/Rensco Music, BMI) ASCAP/Universal, ASCAP) LT 44
RIDIN' (Chemilurgy Camp Music, ASCAP/Universal, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leathace Music, ASCAP/Skiz For Skiz And Play Musik, ASCAP), HL, H100 7, POP 7, RBH 27
RIQIN RIMS (Slide That Music, ASCAP/EMI April, ASCAP/Juice Publishing, BM/Hoid That Music, BM/Dan Franchize Boyz, ASCAP/EMI Blackwood, BMI), HL, H100 9, POP 96, RBH 41
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft Music, BMI) POP 77

S

SAVIN' ME (Warner-Tamerlane, BM/Arm You Dilo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Rider Music, SOCAN), WB/M, H100 29, POP 26
SAY (Pity, Sky Hope Road, ASCAP/Fairwood Music USA, ASCAP/Blue Mountain Music, PRS/Play That Phat, BM/BMG-Careers, BM/L.T.E. Recording Studios, ASCAP), WB/M, RBH 76
SAY I (Dade Co. Project Music, BM/Zomba Songs, BM/Naopy Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jezy Music, BM/Cottilion Music, BM/EMI Blackwood, BMI), HL/WB/M, POP 98, RBH 94
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BM/Gold Watch, BM/Sony/ATV Cross Keys, ASCAP), HL, H100 84
S.E.X. (Lyte In, ASCAP) RBH 35
SEXY LOVE (Super Savin Publishing, BM/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB/M, H100 50, POP 70, RBH 14
SHAKE THAT (Snoom Shady Music, BM/Resto World Music, ASCAP/Dirty Steves Music, BM/Nate Dono, BM/Reach Global Songs, BMI) POP 65
SHINE (EMI April, ASCAP/Flyte Tyme Tunes, ASCAP/Bernard's Other Music, BM/Warner-Tamerlane, BMI) H100 31, POP 45, RBH 30
SHOULDER LEAN (Cordale Quinn Publishing, BM/DJ Juan Hart Publishing, BM/Crown Club Publishing, BM/Warner-Tamerlane, BMI), WB/M, H100 21, POP 45, RBH 30
SINGLE (EMI Blackwood, BM/In-Genius Songs, BM/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 59, POP 40
SISTER (Mr. Mail Music, ASCAP/Culta Music, BM/Alicia Music, ASCAP/Sony/ATV Tunes, ASCAP) RBH 32
SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 13, H100 31
SNAP YO FINGERS (White Rhino, BM/E-40, BM/Zomba Songs, BM/Drugstore, ASCAP), WB/M, H100 9, POP 23, RBH 2
SOLDIER SONG (Greenheis Publishing, ASCAP/Hanabou Publishing, ASCAP/Danger Times Publishing, ASCAP/Weidner Block Publishing, BMI) RBH 94

S

SOME PEOPLE CHANGE (Famous, ASCAP/Lights Of Denver, ASCAP/Songs Of Bud Dog, ASCAP/Funky Junk Music, ASCAP/Music Of Windswept Pacific, ASCAP/Sweet Summer, ASCAP/Major Bob, ASCAP), HL, CS 55
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poo-die, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Plati-num Ploz, ASCAP), WB/M, H100 92
SOMEWHERE OVER THE RAINBOW (EMI Feist Catalog, ASCAP), HL, H100 12, POP 14
SOS (Jonathan Holm Music, BM/Outside Independent Music, BM/Here's Lookin' At You Kidd Music, BM/Reach Global Songs, BMI) H100 23, POP 18
SO SICK (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB/M, POP 85
SO WHAT (Bubba Gee, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Notting Hill Music, BM/2415 Publishing, BM/Kuntzy Slim Publishing, BM/Ced Keyz Music, ASCAP/Ishmoott Music, BM/Royalty Rights, ASCAP/Universal, ASCAP), HL/WB/M, H100 10, POP 13, RBH 4
STARS ARE BLIND (Fernando Garibay Music, ASCAP/V2 Music Publishing, BM/Sony/ATV Songs, BM/Zelzi Music, ASCAP), HL, H100 21, POP 14
STAY WITH YOU (Corner Of Clark And Kent Music, ASCAP/EMI April, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL, H100 71, POP 66
STEADY AS SHE GOES (Chrisalis Music, ASCAP/Third String Tunes, BMI), HL, H100 88, POP 94
STUNTIN' LIKE MY DADDY (Young Money Publishing, BM/Warner-Tamerlane, BM/Money Mack, BMI), WB, RBH 71
SUMMERTIME (EMI Blackwood, BM/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BMI), HL, CS 1, H100 35, POP 61
SUNSHINE AND SUMMERTIME (WB, ASCAP/Warner-Tamerlane, BM/Writers Extreme, BM/Steel Wheels, BMI), WB/M, CS 22
SUNNY (Celestial Arts Publishing, ASCAP) RBH 100
SWING (EMI April, ASCAP/Sea Gayle Music, ASCAP), HL, CS 25, H100 86, POP 79
SYMPHONY OF BROTHERHOOD (Songs Of Universal, BMI), HL, RBH 85

T

TAKE CARE OF U (Shanice 4 U Music, ASCAP/Smothered And Covered Music, ASCAP/Fat Frequencies, ASCAP/Phatgram Music, ASCAP/Ommie Music, ASCAP/Ooklemeye Music, ASCAP), RBH 74
TE COMPRO (Arpa, BMI) LT 26
TE EXTRANO (SG2, ASCAP) LT 31
TELL 'EM WHAT THEY WANNA HEAR (Klot Publishing, ASCAP/Crown Club Publishing, BM/DJ Juan

Hart Publishing, BM/Unforgettable Music, PRS/Per-lett Songs, Ed. PRS) RBH 81
TEMPERATURE (Duffy Rock, PRS/EMI April, ASCAP/Jerome Snowcone Music, ASCAP/STB Music, ASCAP), HL, H100 26, LT 34, POP 22
TENNESSEE GIRL (Sony/ATV Tree, BM/Love Mon-KEY, BM/Big Loud Shirt Industries, ASCAP), HL, CS 51
THAT GIRL (Not Listed) POP 92
THAT GIRL IS A COWBOY (Bob, ASCAP/EMI Blackwood, BM/First Wind Music, BM/Batelyn Bug, BM/New Songs Of Sea Gayle Music, ASCAP/No Fines, ASCAP), HL/WB/M, CS 53
THAT'S HOW THEY DO IT IN DIXIE (That Little House, ASCAP/Words & Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 35
A TI (Sony/ATV Discos, ASCAP/Arjona Music, ASCAP) LT 23
TIM MCGRAW (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tunes, BM/Taylor or Swift, BMI) CS 46
TOKYO DRIFT (FAST & FURIOUS) (Not Listed) POP 97
TORN (HotHeather, ASCAP/Noontime, ASCAP/LeIoya Music, ASCAP/October 8th, BM/Warner-Tamerlane, BMI), WB/M, H100 38, RBH 3
TOUCH IT (TZahs Music, BM/Ensign Music, BM/Songs Of Universal, BM/Monica Ronza, SESAC/Universal Tunes, SESAC), HL, POP 76

U

U AND DAT (Heavy On The Grind Entertainment Publishing, BM/Li Jizzel Music Publishing, BM/Kanda-cia, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Finpin Dope Musik, BM/Naopy You Pub-lishing, BM/HL, H100 34, POP 47, RBH 34
UNA CANCION QUE TE ENAMORE (Deep Sea Music, BM/Universal-Musica Unica, BM/Songs Of Universal, BMI) LT 16
UN BESO (Premiere Latin, ASCAP) LT 13
UN BROKEN GROUND (EMI April, ASCAP/Chief Black Cloud, ASCAP/House Of Fame, ASCAP/Hope-n-Cai, BM/Pick Them Meters, BM/Cal V

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MARRIAGES Robin Christienne Ferguson to James Anthony Roppo, June 24 in Lake Las Vegas, Nevada. Bride is a sales analyst at Electronic Arts. Groom is VP of sales at Island Def Jam Music Group.

DEATHS Johnny "Guitar" Jenkins, 67, of a stroke, June 26 at the Coliseum Medical Centers in Macon, Ga. Jenkins is best-known as an acrobatic, left-handed guitarist who played with Otis Redding and inspired Jimi Hendrix.

A self-taught guitarist, Jenkins started out with a small blues band called the Pinetoppers. The act frequented the local college circuit, including the University of Alabama. Jenkins gained a following with his flashy guitar-playing stunts, which included picking the guitar behind his head.

In the 1960s, the Pinetoppers performed with soul singer Redding, who had radio success with the single "Shout Bamalama," on which he was backed by the Pinetoppers.

Signed to Capricorn Records by

label founder Phil Walden, the Pinetoppers had a regional hit with the instrumental "Love Twist."

Jenkins' fear of flying limited his talents to the Southern scene. The young Hendrix saw Jenkins perform while visiting an aunt in Macon and later incorporated some of Jenkins' stunts in his own act.

In 1970, Jenkins released the solo album "Ton-Ton Macoute!," which featured guitarist Duane Allman and other members of the Allman Brothers Band.

After Capricorn temporarily folded in the late 1970s, Jenkins faded from the music scene. In 1996, Walden produced Jenkins' comeback album, "Blessed Blues."

Jenkins continued to perform sporadically, including a 2000 appearance at the Georgia Music Hall of Fame. His last two albums, "Handle With Care" (2001) and "All in Good Time" (2003), were released by Mean Old World Records.

Jenkins is survived by two sons, two daughters, two sisters, a brother and seven grandchildren.

INDUSTRY EVENTS

JULY 13 What Teens Want—East, Grand Hyatt, New York. 646-654-7268. whateenswant.com.

JULY 19-20 Ticket Summit, Venetian Hotel, Las Vegas. 860-870-3400. ticketsummit.org.

AUG. 2-5 Latin Alternative Music Conference, the Puck Building, New York. 818-763-1397. latin-alternative.com.

AUG. 2-5 NARM 48th Convention & Marketplace, Gaylord Palms, Orlando, Fla. 856-596-2221. narm.com.

AUG. 4-8 International Assn. of Assembly Managers Conference and Trade Show, Henry B. Gonzalez Convention Center, San Antonio. 972-538-1013. iaam.org/2006_conf.

AUG. 18-19 The Bandwidth Conference, the Regency Center, San Francisco. 415-823-4540. bandwidth-conference.com.

AUG. 25-27 Septien Music Conference, the Addison Conference and Theatre Centre, Addison, Texas. 972-392-2810. septienconference.com.

AUG. 30 Independent Music Conference, Sheraton Society Hill Hotel, Philadelphia. 203-606-4649. IMC06.com.

SEPT. 6-8 Billboard R&B/Hip-Hop Conference and Awards, the Renaissance Waverly Hotel, Atlanta. 646-654-4660. billboard-events.com.

SEPT. 11 Billboard MECCA Fall 2006, Los Angeles Convention Center, Los Angeles. 646-654-4660. billboard-events.com.

SEPT. 14 The Next Big Idea—East, Millennium Broadway, New York. 646-654-7268. thenextbig-idea.com.

SEPT. 17-20 Billboard Dance Music Summit, Palms Casino Resort, Las Vegas. 646-654-4660. billboard-events.com.

SEPT. 20-22 Seventh Annual Americana Music Conference, Nashville Convention Center. 615-386-6936. americanmusic.org.

OCT. 20-22 Fifth Annual Mid-atlantic Music Conference, Best Western, Charlotte, N.C. 888-755-0036. midatlanticmusic.com.

OCT. 31-NOV. 4 CMJ Music Marathon, Lincoln Center for the Performing Arts, New York. 917-606-1908. cmj.com/marathon.

NOV. 2-6 The Southern Regional Entertainment, Sports and Intellectual Property Law Conference, Fiesta Americana Grand Coral Beach, Cancun, Mexico. 404-816-8900. iclega.org.

NOV. 8-9 Roadwork '06: The Billboard Touring Conference and Awards, the Roosevelt Hotel, New York. 646-654-4660. billboard-events.com.

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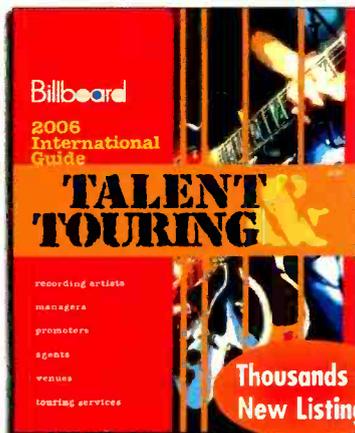
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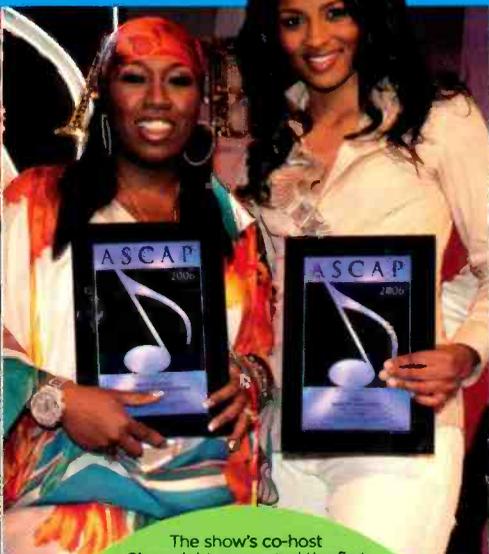
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The Henry Mancini Institute celebrated its 10th anniversary June 17 with a concert and gala dinner at the Kodak Theatre in Hollywood. The concert starred singing great **Tony Bennett**, the HMI Orchestra and special guest artists **Monica Mancini**, **John Williams** and **Dave Koz**, who hosted the event. Here, producer **Phil Ramone** is flanked by Henry Mancini Institute's **Patrick Williams**, left, and **Dan Carlin**. PHOTO: ALBERTO RODRIGUEZ/BERLINER PHOTOGRAPHY



The show's co-host **Ciara**, right, presented the first award of the evening to **Missy Elliott**, who received three awards for "Lose Control," "Free Yourself" and "1, 2 Step." **Ciara** was also honored for "1, 2 Step" and "Oh." PHOTO: LESTER COHEN/WIREIMAGE.COM



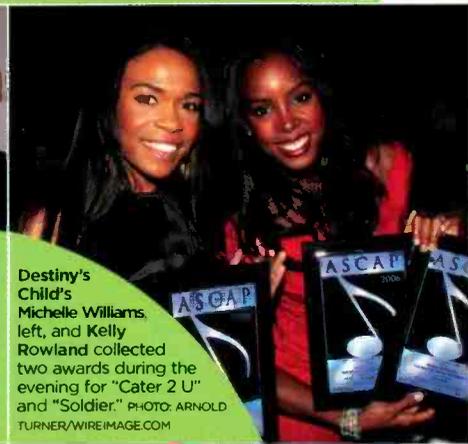
EMI Music Publishing collected the ASCAP publisher of the year award for the 12th year in a row. From left are EMI Music Publishing's **Jessica Rivera**, **Evan Lamberg** and EMI Music Publishing chairman/CEO **Martin Bandier**, ASCAP executive VP/director of membership **Todd Brabec**, and EMI Music Publishing's **Roger Faxon**, **Big Jon Platt**, **Bob Flax** and **Jody Gerson**. PHOTO: LESTER COHEN/WIREIMAGE.COM



Industry players attended a Hennessy-hosted event in celebration of NBA veteran/jazz artist **Wayman Tisdale's** new release "Way Up" at the Republic in Los Angeles. Enjoying a featured cognac tasting of Hennessy's X.O and Paradis, from left, are keyboardist/synthesist **George Duke**, bassist **Stanley Clarke**, Tisdale, Universal Music Group Distribution president **Jim Urie** and saxophonist/Rendezvous Entertainment co-founder **Dave Koz**.



Enjoying the evening's festivities, from left, are ASCAP's **Jeanie Weems**, ASCAP Golden Note Award honoree **LL Cool J**, songwriter of the year **Jermaine Dupri**, ASCAP Rhythm & Soul Heritage Award honoree **Bill Withers** and ASCAP's **Marilyn Bergman** and **Todd Brabec**. PHOTO: LESTER COHEN/WIREIMAGE.COM



Destiny's Child's **Michelle Williams**, left, and **Kelly Rowland** collected two awards during the evening for "Cater 2 U" and "Soldier." PHOTO: ARNOLD TURNER/WIREIMAGE.COM



Def Leppard recently celebrated the RIAA platinum certification of "Rock of Ages: The Definitive Collection" at Mates Recording studio in Los Angeles. From left are UME's **Mike Davis** and **Emily Cagan**; Def Leppard bandmates **Vivian Campbell** and **Rick Savage**; UME president **Bruce Resnikoff**, Def Leppard band members **Rick Allen**, **Phil Collen** and **Joe Elliott**; and UME's **Richie Gallie**, **Jeff Moskow** and **Glen Sanatar**.



Liza Minnelli received the Trailblazer Award June 13 at the 14th annual American Society of Young Musicians Spring Benefit and Show at the House of Blues in West Hollywood, Calif.

Minnelli was inducted into ASYM's Hall of Fame and given a certificate of congratulations from Mayor **Antonio R. Villaraigosa's** office on behalf of the City of Los Angeles by ASYM national president **Jarvee E. Hutcherson**, right. PHOTO: CLINTON H. WALLACE/PHOTOMUNDO



Artist **Snoop Dogg**, pianist/composer/conductor **Lalo Schifrin** and MySpace.com co-founders **Tom Anderson** and **Chris DeWolfe** were recipients of the 2006 Recording Academy Honors by the Los Angeles chapter June 8 at the Grand Ballroom at the Hollywood and Highland complex. From left are Recording Academy president **Neil Portnow**, Snoop, DeWolfe, Anderson and Schifrin. PHOTO: ARNOLD TURNER/WIREIMAGE.COM



Universal Music Publishing Group-signed artist **Chris Brown** was recently named best new artist at the 2006 BET Awards. Celebrating the award at UMPG's Los Angeles headquarters, from left, are UMPG VP of business affairs **Robert Allen** and executive VP of creative affairs **Tom Sturges**; Brown's mother, **Joyce Hawkins**; Brown's manager, **Tina Davis**; Brown; and UMPG VP of urban music **Ethiopia Habtemariam** and chairman/CEO **David Renzer**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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STILL TALKING AND TALKING

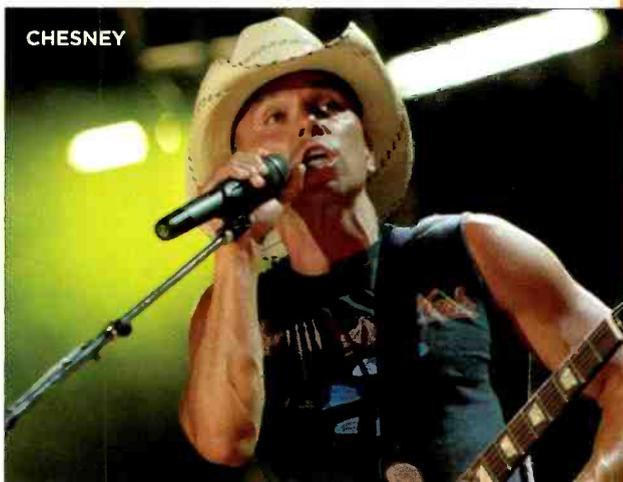
Negotiations are still ongoing over the formation of a joint business entity between EMI Music Publishing, the United Kingdom's MCPS-PRS Alliance and Germany's GEMA. As reported from MIDEM in January, the new company will administer Pan-European online and mobile licenses for the publisher's Anglo-American repertoire. The framework for the arrangement was completed in January and final terms were expected by April. Track hears that the best estimate for completion is now early August, assuming the monthlong European holiday does not begin first. Of course, those at Billboard's U.S. offices will be at their computers that entire month, ready to report breaking news.



BEYONCÉ

LIVE AND LOVIN' IT

Kenny Chesney's got quite a devoted following, as evidenced by his quick ascent to the top ranks of all-time country headliners. As such, the upcoming concert album "Live Those Songs Again" captures Chesney fully in his element. Due Sept. 19 via BNA, the 14-track release features "Off the Coast of Somewhere Beautiful" from a private show on an island in the Bahamas, a rousing crowd singalong on "Anything but Mine" and performances of the now-retired "Back Where I Come From" and "What I Need to Do." Other cuts were taped in Pittsburgh, Nashville and Knoxville, Tenn. Chesney's summer tour wraps Sept. 3 outside Indianapolis.



CHESNEY

TEXAS TRAILMAKERS

Texas noisemakers . . . And You Will Know Us by the Trail of Dead will follow-up their maligned 2004 effort "Worlds Apart" (which, after being delayed for months, sold less than half of 2002's acclaimed "Source Tags & Codes") with its third Interscope set, due Oct. 3. The as-yet-untitled album was recorded at the band's own Mob House studio in Austin. Mixing is wrapping up in Los Angeles, just in time for the group to play four European festival dates, beginning July 13 in Feldkirch, Austria.

ROGERS DEPARTS SONY BMG

Longtime industry publicist Melani Rogers has left Sony BMG, where she was most recently senior VP of special events. Rogers, who had been at Sony BMG for 14 years, is also well-known for her long stint at Arista Records. She can be reached at melanirogersny@aol.com.

SANCTUARY, KNOWLES SEPARATION COMPLETE

In a long-expected move, British-based independent music firm Sanctuary Group plc has sold MW Entertainment, Productions and Management Inc. (MWE) to Mathew Knowles for \$5 million. In a statement, publicly listed Sanctuary explained that \$3 million had already been paid, with the remaining \$2 million to change hands by the end of 2007. Knowles has agreed to sell his 17,829 shares in Sanctuary within two weeks, and return the proceeds to the company. As a result of the deal, Knowles now regains management control of a number of urban artists contracted to MWE, including his daughter Beyoncé and the now-disbanded Destiny's Child.

YOUR SERVE

The Recording Academy has linked with Gibson Guitar and Baldwin Piano for the fifth Gibson/Baldwin Night at the Net, the Academy's annual pro/celebrity tennis event. Held July 24 at the Los Angeles Tennis Center at UCLA, the evening will feature such court champs as Andre Agassi, Lleyton Hewitt and Marat Safin, as well as celebrity player Jon Lovitz, who, as God as our witness, is a shocking good tennis player. While we do not expect them to pick up a racket, Brian McKnight and Mindi Abair will pick up microphones to perform at the event. It's all for the benefit of the MusiCares Foundation, which focuses on health and human services for the music community.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in London names **Ged Doherty** chairman/CEO of Sony BMG Music Entertainment U.K. and Ireland. He was president of the music division at BMG.

Universal Music Enterprises in Los Angeles promotes **Jay Gilbert** to VP of new media and online marketing. He was senior director.

Island Def Jam Music Group in New York names **Lisa Coleman** senior national director of Def Con II promotion. She was head of Southeast regional promotions at Sony Music.

Universal Music Group in Santa Monica, Calif., promotes **Christopher Bell** to senior director of advanced technology for eLabs. He was director.

Sony BMG in Nashville ups **Dan Anderson** to director of artist development and marketing. He was manager.

Razor & Tie Entertainment in New York names **Manny Lorenzo** director of music licensing. He was director of licensing, business and legal affairs at TVT Records.

Columbia Nashville names **Teddi Bonadies** senior director of national promotion. She held the same position at Arista Nashville.

Rust Records in Nashville names **Ryan Barnstead** mid-Atlantic director of promotions. He was Midwest regional at Columbia Nashville.

RCA Records Nashville promotes **Dan Nelson** to director of regional promotion, Northeast. He is based in New Hampshire. Nelson was manager.

DKD Group in Montreal names **Peter J. Wark** director of artist management services/coordinator of the chairman's office. He was New York office manager/assistant to the GM at Big 3 Records.



DOHERTY GILBERT COLEMAN ANDERSON

PUBLISHING: BMG Music Publishing North America in Los Angeles names **Sam Kling** VP of film and TV. He held the same position at FirstCom.

Johnny Bond Publications in Nashville names **Robert Weedman** creative director. He was part of the A&R initiative at Sony Music.

TOURING: Madison Square Garden in New York names **Lucinda Treat** executive VP/general counsel. She was chief legal officer at New England Sports Ventures.



LORENZO BONADIES KLING WEEDMAN

MEDIA: MTV Networks in New York names **David Gale** executive VP of new media and specialty film content. He is based in Los Angeles. Gale was executive VP of MTV Films.

VH1 senior VP of programming strategy **Ben Zurier** expands his role to senior VP of programming strategy of VH1, VH1 Classic and MHD.

Music Choice in New York names **Bryan Fernandez** director of creative services. He was founder of Velocity Design Group.

RELATED FIELDS: The Rock and Roll Hall of Fame Foundation in New York names **Joel Peresman** president/CEO. He was executive VP at Madison Square Garden.

Send submissions to shan@billboard.com.

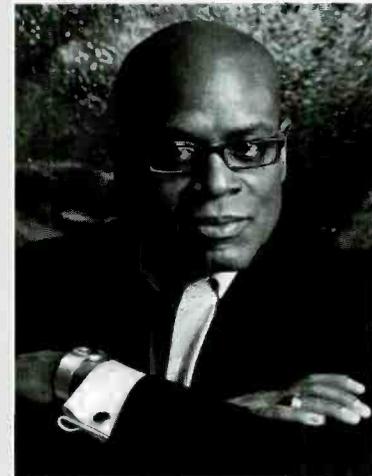


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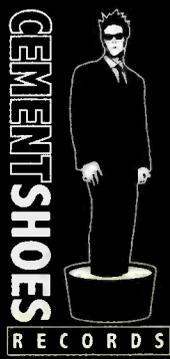
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