

EVANESCENCE

AMY LEE COMES INTO HER OWN >P.32

Billboard

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SEP
16
2006

TOP 20
DIGITAL
POWER
PLAYERS
>P.39

PLUS MYSPACE'S MP3 MOVE // LIONEL RICHIE: HELLO
FIVE SHOWS THAT DIDN'T SHINE // IS THE IRS AFTER YOU?

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Dear Ketel One Drinker
Life is a roller coaster.
Be careful not to spill your
drink.

No. 1

ON THE CHARTS

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VOLUME 118, NO. 37

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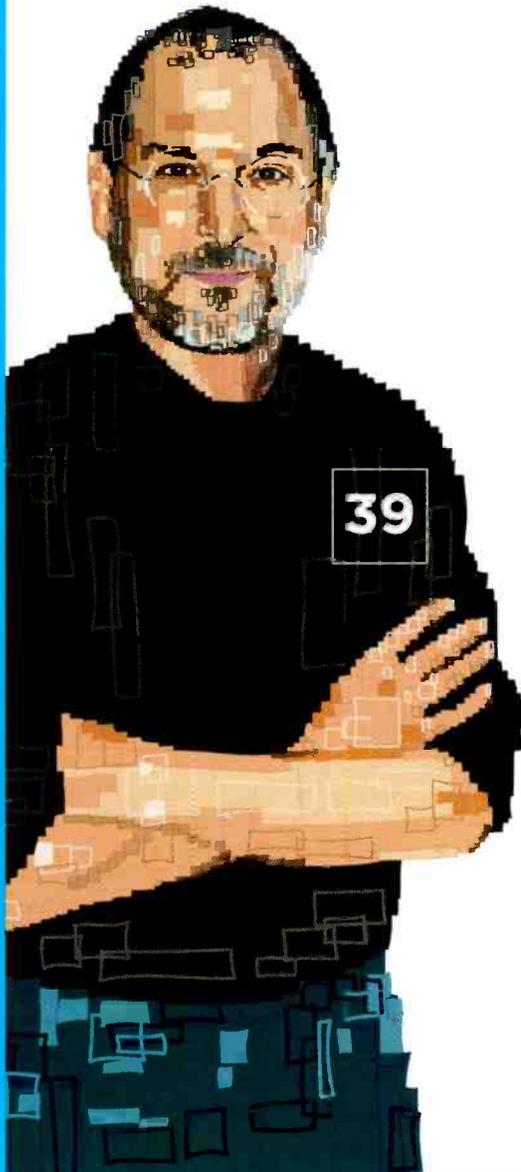
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TOP GOSPEL	#1	KIRK FRANKLIN / HERO
TOP INDEPENDENT	#1	VARIOUS ARTISTS / CRUNK HITS VOL. 2
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ON THE COVER: Amy Lee of Evanescence photographed by Frank W. Ockenfels 3.

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

INDUSTRY INSIGHT
Billboard executive editor/associate publisher **Tamara Conniff** will host **Music Day** at this year's L.A. Roadshow, set for Sept. 18-21 in Hollywood. For more info, go to roadshowhollywood.com.

Mobile

MUSIC MOBILITY
Cingular's new LG CU500 cell phone comes complete with **Billboard Mobile**, providing all things music in the palm of your hand. For more information, go to cingular.com.

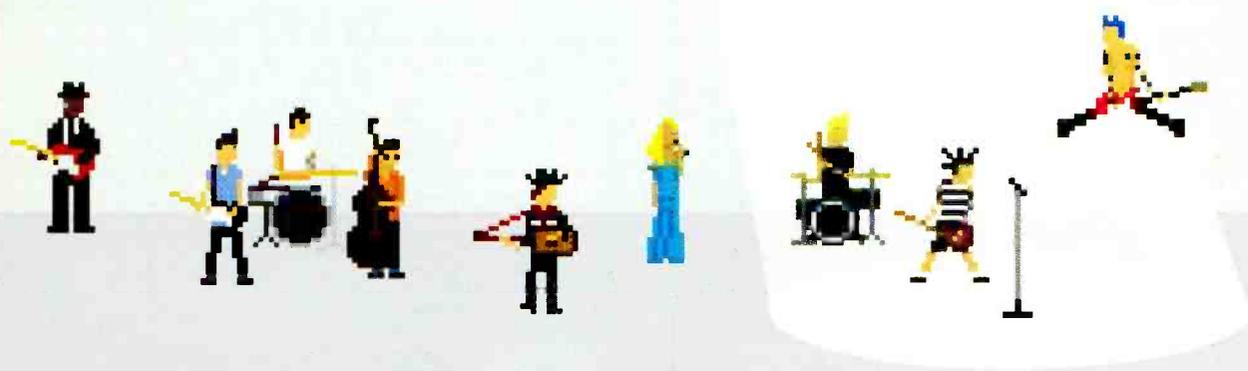
Online

CHART ATTACK
TouchTunes Music and **Billboard** have announced an exclusive agreement to provide all TouchTunes online jukeboxes with current Billboard charts starting Oct. 1. For more information, visit touchtunes.com.

Blogging

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

JOBS: NICK REDDY/OFF. RUBIO: DIMITRIOS KAMBOURIS/WIREIMAGE.COM; DYLAN: SEAN SMITH/WIREIMAGE.COM



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ANTONY BRUNO
Contributor
Billboard



THE WISDOM OF SKI BUMS

I spent the first few years after college as a ski instructor in Colorado. During this time, I learned several lessons about skiing and teaching that I believe also apply to the fledgling mobile music market.

It's not as big a stretch as one might think. Like skiing, music is meant to be fun. But even the most enjoyable activities can be rendered frustrating if the initial run is too complicated.

One of the first things you learn as a ski instructor is the concept of "new technique, old terrain; old terrain, new technique." In other words, don't teach students a new skiing technique on an unfamiliar trail. It overwhelms them, and in many cases can be frightening.

Instead, teach students a new technique on a trail they've skied many times over. Once they've mastered the new technique, introduce a new run.

The same rule applies to the mobile entertainment industry today. Unfortunately, it's not being applied. According to a recent Entertainment Media Research poll, only 11% of consumers find the idea of downloading full songs to a mobile device appealing, while 32% find it unappealing. Another 44% say they're simply not interested in it.

This data points to more than just a lack of consumer awareness about mobile downloading. It points to a total lack of interest.

However, the idea of a combination mobile phone/MP3 player is incredibly popular. The same survey states that respondents favor a mobile phone with an incorporated MP3 player over a standalone MP3 player 2 to 1, or 46% to 21%. Among teens, the preference shoots to 52%.

Why the discrepancy? Because consumers like the idea of playing their digital files on a mobile phone, but not the idea of buying their digital files on their phone. Give them some time to get comfortable with the phone as a music player first before asking them to pay twice the online per-track fee to download it as well.

Additionally, the best online services, like Pandora and Rhapsody, allow users to discover the music they like on their own. Mobile, conversely, has become a channel for major labels to market and promote their priorities.

Which brings up the concept of commitment. Wireless operators need to truly commit to serving the needs of their subscribers rather than just the wishes of their industry content partners (read: record labels).

Much has been written about labels' frustrations at Apple's refusal to negotiate on price or packaging. And several artists remain iTunes holdouts because Apple won't relax its stance on selling individual

promotion shouldn't come at the expense of the user experience. Otherwise, you kill the goose that lays the golden eggs.

I give credit to Sprint for adding a "recommendations" tab to its music service, which will suggest new music based on users' purchase history. I only hope it remains a pure recommendation engine uninfluenced by outside marketing.

If operators want to get serious about selling more mobile content, they'd listen to their customers more and to their content partners less.

Apple has proved that a commitment to the user experience pays dividends and, by all accounts, we are expecting to see a combo mobile phone/iPod (dubbed the



Skiing, like music, is fun. But it's frustrating if the initial run is too complicated.

tracks rather than requiring the purchase of a full album.

Apple does this because, for better or worse, it has a strong belief in what a good user experience should look and feel like. So far, it has been proved right.

Wireless operators, meanwhile, are content to pimp out their subscribers to the highest bidder at the expense of the experience. Select "Buy Ringtones" on your mobile phone, and you are given a list of stores, not ringtones. So now the customer has to figure out which store to use, an added element of frustration. We're 10 years into the mobile content business and users still can't customize their screens so they see only the content that actually interests them.

Don't get me wrong. I don't blame labels for wanting to use mobile music services as a way to promote new artists and new releases. There's a tremendous amount of opportunity there. It's just that

iPhone) as early as next year. Analysts say it could sell 10 million phones, or 1% of the global mobile handset market. In the process, Apple may end up showing others how mobile music should be delivered and consumed.

Many in the mobile industry still adhere to a "mobile is different" philosophy, but that's the wrong approach to take. Mobile is just one more trail on the slopes of digital content.

Never forget: Consumers are not stupid. They will go with the "trail" that offers the most entertaining ride—that is, once they have the technique down.

Antony Bruno will be a participant at MECCA, Billboard's digital conference. Presented by SMS.ac and hosted by Billboard and CTIA in association with Quick Play Media, the one-day conference will be held Sept. 11 at the Westin Bonaventure Hotel in Los Angeles.

APOLOGIES ALL AROUND

In an article in the Aug. 20, 2006, issue of Billboard ("Canada Sets Key Hearings on Online Sales"), I was quoted making certain remarks respecting the trustworthiness of record labels with respect to mechanical licensing.

Through many years of negotiations with representatives of record companies, I have found them to be strong advocates of their interests and positions in what has often been a contentious process.

My remarks in the above-noted article were ill-considered and intemperate. They did not reflect the views of the Canadian Musical Reproduction Rights Agency or the Canadian Music Publishers Assn. I regret having made those remarks and wish to express my sincere apologies to those who were offended by them.

David A. Basskin
President, Canadian Musical Reproduction Rights Agency
Toronto

FEEDBACK

FOR THE RECORD

Crosstown Songs (Billboard, Aug. 12) did not acquire the Rive Droite Music catalog. It acquired 119 songs from the catalog, which Rive Droite reports includes more than 5,000 titles.

Greg Linn (Billboard, Sept. 2) should have been identified as VP of marketing at Columbia Records.

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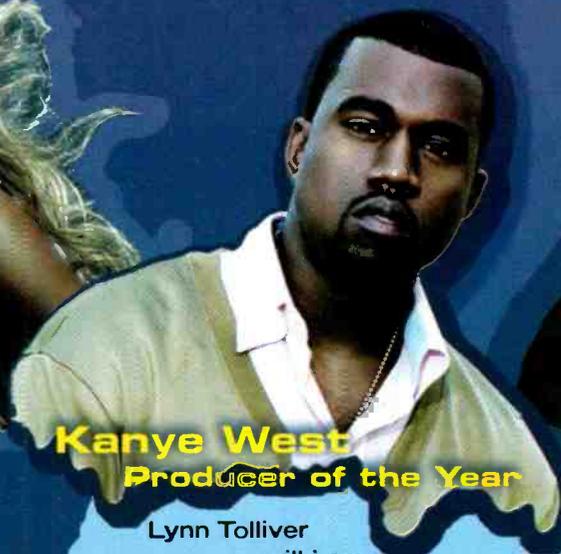
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Mariah Carey
Songwriter of the Year
Song of the Year
We Belong Together
 Darnell Bristol
 Mariah Carey
 Kenneth "Babyface" Edmonds
 Sid "Uncle Jamz" Johnson
 Patrick L. Moten
 Sandra Sully
 Bobby Womack
 ABKCO Music, Inc.
 Ballads By Design Publishing
 Hip Chic Music
 Mister Johnson's Jams Music
 Incorporated
 Rye Songs
 Songs of Universal, Inc.
 Sony/ATV Songs LLC
 Warner-Tamerlane Publishing
 Corp.



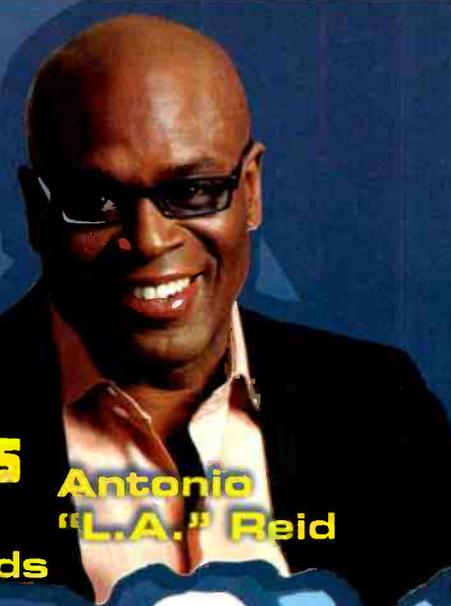
Kanye West
Producer of the Year

Lynn Tolliver
 will.i.am
 Don Carlos Price
 Victor "N.O.R.E." Santiago
 Evan Rogers
 Carl Sturken
 Tim Kelley
 Bob Robinson
 Bobby "Valentino" Wilson
 TI
 Lil Wayne
 Young Jeezy
 Alex Cantrall
 Kenneth Karlin
 Patrick "j.que" Smith
 Soulshock
 Irv Gotti
 Donny Hathaway



BMI icons
Kenneth
"Babyface" Edmonds
Song of the Year
We Belong Together

Baby Bash
 Phillip "Bangout" Pitts
 Busta Rhymes
 Cee-Lo Green
 DJ Toomp
 Fat Joe
 Ray Charles
 Renald J. Richard
 Marcus "Pleasure" Cooper
 Game
 Diamond "Baby Blue" Smith
 Ronald Baker
 Allan Wayne Felder
 Corey "Slick" Em" Mathis
 Norman Ray Harris
 Ernest D. "No I.D." Wilson
 Duane "Spyder" Hughes
 Shaffer "Ne-Yo" Smith
 Brenda Russell
 Maurice Marshall
 Juan Atkins
 Trick Daddy
 Jerry "Wonder" Duplessis
 Richard Davis
 Gipp
 Leroy Hutson
 Curtis Lee Hudson
 Michael Sterling
 Evan Bogart
 Eminem
 Shakira
 Edward Cobb
 Jonathan "Rotem"
 Joseph "Bue" Smith



Antonio
"L.A." Reid

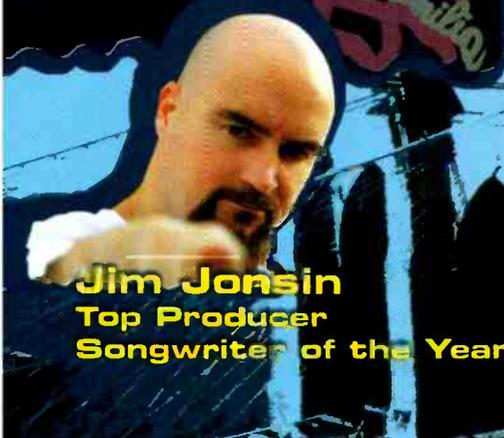


Ringtone Award
Jazze Pha
Top Producer
1, 2 Step
 Bubba Gee Music
 Nocturne Tunes
 Warner-Tamerlane
 Publishing Corp.

Publisher of the Year
Warner/Chappell
Music Group



Big D
Top Producer
Songwriter of the Year



Jim Jonsin
Top Producer
Songwriter of the Year

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"BLACK LABEL SOCIETY'S NEW ALBUM, *SHOT TO HELL*, KICKS ASS. RIGHT NOW THERE'S NOT ANOTHER ROCK GUITARIST ALIVE WHO CAN GO TOE-TO-TOE WITH ZAKK WYLDE. HE'S IN A CLASS ALL BY HIMSELF." -OZZY OSBOURNE

Black Label Society



THE NEW ALBUM SHOT TO HELL



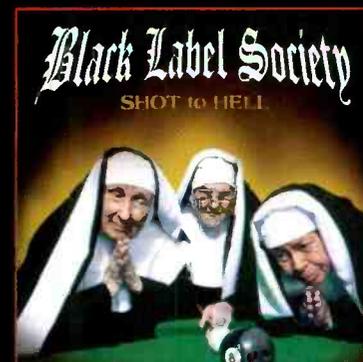
FEATURING
"CONCRETE JUNGLE"



IN STORES SEPTEMBER 12 TH

- * Headlined OZZFEST 2006 Second Stage.
- * Shot To Hell Headline Tour This Fall.
- * Recently launched at Active Rock and already on 54 major market stations and XM and Sirius.
- * "Concrete Jungle" video to premiere on  HEADBANGERS BALL on 9/16.
- * Zakk Wylde featured on the covers of Metal Edge, Guitar World, Guitar Player and Guitar Edge magazines.
- * Upcoming features in Revolver, Decibel and Guitar One magazines.

BLACK LABEL SOCIETY "EUROPEAN INVASION" DVD
IN STORES NOW ON EAGLE ROCK ENTERTAINMENT



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MP3s For Sale
Will majors follow the MySpace lead?



AE-rial Ladder
American Eagle helps Ben Lee climb



Viva Las Vegoose
Nevada Halloween fest deals Killers in



T.I.'s That Bind
Warner/Chappell's urban publishing rise



N-A-Gadda-Da-Vida
Latin rock tour comes to Miami

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>>> BERTELSMANN PAYS UMG

Bertelsmann AG and Universal Music Group have settled litigation over the German media company's \$85 million investment in the original peer-to-peer service Napster. Bertelsmann, which did not admit any liability, will pay UMG \$60 million to resolve claims by UMG's recorded music and music publishing divisions. The settlement, revealed Sept. 6, was reached as Vivendi's UMG became the successful bidder for Bertelsmann's BMG Music Publishing.

>>> BMG EARNINGS PLUNGE

While parent company Bertelsmann AG reported an 8.5% in first-half net profit on Sept. 6, Bertelsmann's BMG division saw its operating earnings before interest and taxes plunge 96% to €2 million (\$2.5 million), down from €48 million (\$61.6 million) the same time a year ago. The division's revenue fell 6.7% to €888 million (\$1.1 billion) down from €952 million (\$1.2 billion) during the same period.

Bertelsmann attributed the drop to "market deterioration and the delay of key releases to the second half."

>>> ATLANTIC PREPS ISLAM RELEASE

Atlantic Records is eyeing a November release for Yusuf Islam's "An Other Cup," his first album of pop music in 28 years. Born Steven Georgiou in London in 1947, the artist scored hits as Cat Stevens with "Morning Has Broken," "Peace Train," "Wild World" and "Oh Very Young." He converted to Islam and changed his name in 1977, and two years later retired from the music business.

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UpFront

SEPTEMBER 16, 2006

TOURING BY RAY WADDELL and LEILA COBO

THE TAXMAN COMETH

Foreign Acts Touring The U.S. Can Pay Now, Or Pay More Later, According To A New IRS Push

Some say it's a crackdown and others say it's a benefit. But the bottom line is, if the IRS does not get its cut of foreign artists touring the United States, someone will be liable.

After years of what many say was lax oversight, the IRS has begun to let venues and promoters know that they could be on the hook for 30% of gross revenue from foreign artists in the absence of what is known as the Central Withholding Agreement.

If filed, the CWA withholds 30% of the net, as it takes into account income as well as expenses. If a CWA is not filed, the result is far more ominous: The IRS can claim 30% of the gross.

Filing a CWA, then, seems like a no-brainer. The problem is, many artists and even many agents are unaware of the CWA and leery of anything IRS-related.

The CWA program is not new—it's simply being pushed much more aggressively by the IRS in recent months. Also known as Revenue Procedure 89-47, it was first instituted in 1989 for artists and athletes. It relates to IRS code 1441, stipulating all foreigners have to pay 30% withholding on all income earned in the United States.

The CWA lets artists provide information telling the IRS how much they would earn at each venue in the United States, including auxiliary income such as sponsorships and merchandising, plus a projected expense budget for that tour.

"Many of these athletes and

entertainers that were performing in the United States, although they had large amounts of income, also had very valid business expenses incurred in order to earn that income," explains Cecile Glunt, senior stakeholder liaison for the IRS. "We look at the income and the expenses and then we determine the withholding amount based upon the net income at graduated rates."

The CWA is an agreement between three parties: the entertainer or athlete, the person who is designating himself as the withholding agent and the IRS. The withholding agent is the last American holding the gross from a show—this could be the promoter, the venue, the agent or any other company set up to handle the tours of foreign acts, depending on how the tour's economics are structured. In the absence of a CWA, if an artist does not pay their taxes, the withholding agent can be left holding the bag.

"If there is no withholding and if the entertainer or athlete does not pay the tax, the withholding agent is not only subject to the tax, but for the penalties and interest," Glunt says. Even if the athlete or entertainer pays the tax later on, the withholding agent can still be held liable for the penalties and interest.

Glunt's department took over responsibility for the education program surrounding 1441 and the CWA in 2004, and this year began reaching out to the touring industry.

On April 24, the IRS sent out letters to U.S. venues with capacities of 8,000 or more, and on April 20 sent out more than 1,300 letters to promoters and agents explaining 1441 and the CWA. A phone forum for interested parties was held June 27.

"We've had a tremendous influx of inquiries and people who didn't have any awareness as to whether they had a requirement to withhold," Glunt says. "Venues in particular were very much unaware of any requirement that they could be considered a withholding agent."

Some in the business have

certainly taken notice.

"They're reading advertisements for tours that are coming to America and looking to see how they're structured," says Bill Zysblat, continued on >>p10



PUBLISHING BY SUSAN BUTLER

Shifting The Balance

UMG's Acquisition Of BMG Music Publishing Could Change The Biz's Entire Playing Field

>>> ISLEY SENTENCED TO THREE YEARS

Ronald Isley was sentenced Sept. 1 to three years in federal prison for tax evasion. Isley, 65, was also ordered to pay about \$3.1 million to the Internal Revenue Service, having engaged in "pervasive, long-term, pathological" evasion of federal taxes, according to U.S. District Court Judge Dean Pregerson. The sentence was handed down after Isley was convicted last October of five counts of tax evasion and one count of willful failure to file a tax return.

>>> HANDLEMAN POSTS Q1 LOSS

Plummeting music sales were cited as the key reason Handleman Co. posted a deeper loss in the first quarter of this year compared to last. Overall, the wholesaler posted a \$5.9 million loss, versus the \$3.6 million in the corresponding period last year. Revenue held steady during the two time frames at \$240.4 million. But music sales suffered a deep drop, down \$34.5 million or 15.7%, which was mostly offset by \$30.8 million in video-game revenue.

>>> FORUM OPERATORS SUE

Forum Enterprises, the operator of the Forum in Inglewood, Calif., filed a federal lawsuit Sept. 6 claiming that L.A. Arena Co., a subsidiary of Anschutz Entertainment Group, violated an exclusive booking contract between the two companies. The suit alleges that AEG, which owns and operates Los Angeles' Staples Center and other venues in Southern California, diverted potential Forum shows to other AEG-operated venues. Michael Roth, VP of communications at AEG, says the lawsuit is nothing more than an effort to circumvent the exclusive rights that were granted to AEG.

continued on >>p12

Bertelsmann AG's announcement that Vivendi's Universal Music Group was the successful bidder for BMG Music Publishing is triggering a seismic ripple effect in the major publishing and recorded music industries. Not only is more money passing hands for a publisher than ever before, but the deal will test competition laws, affect business decisions and perhaps have an impact on legislation in the industry's digital and mobile future.

UMG, which owns the world's largest recorded-music division, agreed to acquire BMG Music Publishing for €1.63 billion (\$2.09 billion). If approved by European, U.S. and other competition regulators, BMG will be absorbed into Universal Music Publishing Group, currently headed by David Renzer. Until approval, Bertelsmann claims the two publishers, which both tout themselves as the third-largest publisher, will operate separately as competitors.

Some reports indicate combined publishing assets will make UMPG the largest pub-



NICHOLAS FIRTH, left, will stay onboard as BMG Music Publishing CEO through the transition. If the deal is approved, BMG will be absorbed into Universal Music Publishing Group, headed by DAVID RENZER, right.

lisher, surpassing EMI Music Publishing, which most experts agree sits at the top. Yet no one has precise financial information on all five major publishers to definitively determine their value. UMG may overcome any antitrust objections by shaking off certain short-term administration contracts or selling certain assets while holding onto the most

lucrative copyrights and co-publishing deals.

While the companies are awaiting regulatory approval, BMG Music Publishing chairman/CEO Nicholas Firth says he will stay onboard during the transition period. "It will be business as usual," he says. But publishing experts know that, at BMG, that won't be the case.

Undoubtedly BMG will not be acquiring any more catalogs while UMG awaits regulatory approval. And since songwriters' managers and lawyers typically point to a particular publishing executive with whom they want to work, it is unlikely many songwriters will sign with BMG when they expect a personnel shift in the next several months.

On Capitol Hill, sources say that the world's largest label and publisher under one corporate umbrella could soften industry infighting that often holds up technological opportunities. One source draws an analogy to Warner Music Group chairman/CEO Edgar Bronfman Jr., credited with insisting a couple of years ago that the WMG recorded-music and publishing divisions begin making fair deals rather than slowing down progress over rights and rate disputes.

The source explains that UMG's labels are sometimes viewed as publishers' mightiest enemy, while its publishing unit is perceived as lacking clout to balance interests.

With both divisions of equal stature, the source suggests that the parent corporation could insist that each division work toward a lucrative future for the music industry as a whole and find a middle ground on such disputes.

If approved, the acquisition is also expected to affect the National Music Publishers' Assn. board of directors, the most powerful publishers' group on Capitol Hill. BMG's Firth and UMPG's Renzer serve on the 18-person board. Firth's departure will leave an open seat. With four instead of five major publishers, that seat would go to an independent publisher.

Although every board member has an equal vote and the votes lean toward consensus, the replacement could shift agendas depending on personalities involved.

Meanwhile, several publishing experts are still scratching their heads at the purchase price. They say BMG is simply not worth that much money. But value is in the eye of the beholder. ...

from >>p9

co-founder of RZO, a company formed in large part to oversee the international touring finances for acts like the Rolling Stones, U2, Sting and David Bowie. "These things come and go in waves, where rock'n'roll becomes the focus of the IRS and then it doesn't... Once ticket prices began to break the \$200 barrier, all of a sudden the IRS got interested again."

Robert Murray, GM for the James L. Knight Center in Miami, a Global Spectrum-managed facility that works with many Latin and Spanish acts, says his business is taking the CWA "very seriously... there is no messing around." Murray says he was prompted to learn more about the CWA once he read the April 24 notice from the IRS.

Indeed, many promoters learned about the CWA when venues started calling to inquire if touring acts were U.S. residents or had taxpayer ID numbers. Having a foreign

corporation set up here in the United States, which is what many artists do to pay their taxes, was no longer enough.

Most agree the CWA is a good deal for the artist when weighed against 30% of gross revenue.

"If a rock'n'roll band went somewhere and earned \$100,000, they were probably spending \$50,000 to make that \$100,000, and to have another \$30,000 withheld left them with very little money," Zysblat says. "And God knows if you were a small enough band, you didn't net 30% of your gross, so the withholding was absolutely crippling."

Obviously, venues and promoters who work with a lot of foreign acts are the ones most affected by the IRS rules. But, as Henry Cárdenas, CEO of concert and event promotion firm CMN, says, "I don't think any artist who has a 20-date concert tour here will stop coming because he has to pay taxes. I don't

know a single country where you don't pay taxes."

In fact, many promoters say, most countries are notoriously strict with taxes, and in places, it is common for tax officials to actually go to shows to collect

by Sept. 30, up from 155 all of last year, indicating the need for the program.

"I think it's a way of abiding by the law and it's fine with me," says one promoter who is in the process of explaining the CWA

venues and ask them to withhold, we're putting the onus on the promoter, the business manager and everybody down the line," she says.

"It's been a challenge because everyone hates to pay

An agreement that lets foreign acts playing the United States pay 30% of their net, not their gross.

their dues.

Now, the CWA "puts everybody on track," one promoter says. "Before, we would pay [the artists], they would take their money and it would take the IRS years to catch up."

While some see the IRS effort as a crackdown, Glunt calls it a benefit that helps the entertainers. The IRS expects to process nearly 250 CWAs

to a major Latin touring act. "We've left venues where we've had 30% taken away, and then it's a disaster accounting-wise, and we had to deduct from what we pay the artist."

Glunt says it is in everyone's interest to be informed rather than have the IRS come looking after the fact. "The last place that we want to go to is the venues, because when we go to the

any kind of revenue service," Cárdenas says. "It's an educational process."

And a welcome one for Cárdenas, who says the CWA liberates both his company and the artists it works with from IRS headaches at the end of the year.

"The artist sleeps better at night," Cárdenas says. "And so do I." ...

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DIGITAL BY BRIAN GARRITY

THE MP3 QUESTION

MySpace Turns Up The Format's Volume, But Are Majors Tuning In?

The MP3 format received a big endorsement from MySpace this month, when the social networking giant announced plans to sell music tracks in the open source standard.

Now, as the number of services selling MP3s grows, fresh questions swirl in a long-raging debate over the need for labels to continue to sell tracks encoded with digital rights management (DRM) technology.

MySpace becomes the second major retailer of MP3 music, joining Dimensional As-

affords that."

But backing MP3 comes at a price. No DRM means the majority of major label acts using the site likely will forgo making use of the MySpace commerce solution when it debuts later this year. Artists will be able to sell albums and individual tracks directly from their MySpace profile pages.

MySpace hopes that the major labels will use the service to tinker with the MP3 format.

"Maybe the major labels will put their foot in the water with some of their emerging artists or even some of their larger bands," DeWolfe says.

Major label sources say they remain in talks with MySpace over opportunities for selling music through the site. But one executive calls the MP3-only issue "a major stumbling block." A source at a rival major adds: "We're just not ready to give up on DRM."

Labels already regularly feed MP3s to tastemaker blogs for promotional purposes. But getting them to view unprotected files as a commercial product is proving a tougher task.

Some label sources suggest that regardless of the renewed hype around MP3s, the industry is too far down the road on DRM to turn back now.

Ted Cohen, managing director at Los Angeles-based advisory firm Tag Strategic, says a rising tide of MP3-based retailers actually could prompt greater experimentation with the format by the major labels. But he

cautions that there's no reason to believe significant rethinking on the topic is imminent.

"For the vast majority of the hit catalog you are not going to see some massive move over to MP3s," he says. "It's a huge leap of faith. The majors have a bigger investment to worry about damaging than what an independent label or an unsigned artist might have invested in a career."

The good news for MySpace is that it doesn't need the majors to make an MP3 service work. With more than 3 million artists using MySpace, most of them independent acts, major label material represents a small fraction of the music offered on the site. And DeWolfe says the majority of MySpace acts, as well as their fans, want MP3s.

For independent artists and labels, the ability to sell music in an iPod-friendly format represents an opportunity to finally participate in commercial digital distribution in a meaningful way. Many MySpace acts are unsigned or record for small labels that are not represented in leading music services like iTunes.

"We built this for that tier of artist that is underserved and has no distribution, but has a place to connect with their fans," says Rusty Rueff, CEO of Snocap, MySpace's technology partner in the venture.

San Francisco-based Snocap, the digital distribution services company from Napster creator Shawn Fanning, is powering the



sociates' eMusic, the current No. 2 to Apple Computer's iTunes Music Store in terms of market share, according to research firm NPD.

MySpace CEO Chris DeWolfe says the company is bypassing DRM to ensure compatibility with the iPod, which claims roughly 70% of the digital music player market.

"We wanted our users to be able to play the music on an iPod and virtually any device," DeWolfe says. "The MP3 format

back end of the MySpace service. Bands selling through MySpace must first register their content with Snocap, so the company can fingerprint songs for tracking purposes and block unauthorized content sales.

Even if the major labels don't participate in selling MP3s, DeWolfe acknowledges that the store is likely to spur debate over the need for DRM at all levels of the music business. "To the degree we can shape the attitudes of younger consumers and condition them to pay for their music, we can help move the debate toward MP3," he says.

But DeWolfe says the company isn't necessarily opposed to DRM either. "This is just the first iteration of the service," he cautions. "I don't think you'll ever see a consensus out there where all the major labels will be comfortable with the MP3 format. . . . We will be definitely exploring different DRM solutions with Snocap."

Still, even rival services that already use DRM are holding out hope that they might yet get in on the MP3 business, too.

Yahoo Music—a vocal proponent of selling MP3s—in July teamed with Epic Records to offer personalized versions of Jessica Simpson's song "A Public Affair" for \$1.99 without any DRM protection. And Yahoo has been surveying its music subscribers on whether they would pay more for tracks without DRM limitations, listing the proposed price as \$1.09, up from the standard 99 cents.

Likewise, new ad-supported peer-to-peer services also hope to offer tracks as MP3s, even as they prepare for launch with DRM-protected files.

David Pakman, president/CEO of New York-based eMusic, says the issue is not whether DRM is good or bad, but rather interoperability with digital devices, namely the iPod.

"There are only two online stores that can sell to the iPod user, us and Apple, and that contributes to our success," Pakman says.

Additional reporting by Susan Butler and Ed Christman in New York.

>>>FRESTON EXITS VIACOM

Tom Freston, president/CEO of MTV parent Viacom, has resigned after 26 years of service, the company's board of directors said Sept. 4. In his place the board has appointed Philippe Dauman as president/CEO. In addition, the board named Thomas E. Dooley to the newly created position of senior executive VP/ chief administrative officer. Dauman and Dooley, who are members of the Viacom board of directors, previously served in a number of senior executive positions at Viacom, including as deputy chairmen from 1996 to 2000. Dauman will report to Sumner M. Redstone, Viacom founder and executive chairman, and to the board of directors of Viacom. Dooley will report to Dauman.

>>>MASSIVE ATTACK POSTPONES TOUR DATES

Due to necessary paperwork not being completed on time, Massive Attack has pulled out of its headlining slot at the Virgin Festival, set for Sept. 9-10 at Toronto's Islands Park. "In spite of timely and coordinated efforts, the essential U.S. immigration visas were not issued in time for the beginning of the Massive Attack North American tour," the band's management said in a statement on its Web site. Dates in Montreal (Sept. 11), Detroit (Sept. 12) and Chicago (Sept. 13) have been postponed but will be rescheduled. The band's remaining North American tour dates should be unaffected. Broken Social Scene will replace Massive Attack at the Virgin Festival on a bill that also features the Strokes, the Raconteurs, Wolfmother, Thrive and Jose Gonzalez.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Susan Butler, Ed Christman, Diane Coetzer, Jonathan Cohen, Brian Garrity, Jason MacNeil, Mitchell Peters and Reuters.

eMusic: Already An MP3 Player

When MySpace launches its music commerce solution later this year, it won't be the only one selling MP3s. The social networking site will find itself playing catch-up with the current leading retailer of MP3 music from indie artists and labels—eMusic.

Among Apple's rivals, eMusic leads the pack with 13% market share according to NPD; Apple's iTunes claims 60%. But with no major label content, eMusic is chasing a different consumer. And, with a target demographic aged 25-54, eMusic executives are betting the youth-centric MySpace will also be after different music fans.

eMusic president/CEO David Pakman isn't expecting any quick shifts in the major labels' MP3 policy now that MySpace is entering the market. But he says that if experimentation with MP3 sales through MySpace does happen, "there is going to be

a lot of pressure from everyone else who wants to do MP3s, us included."

Credit a big part of eMusic's position among the non-Apple digital music retailers to its ability to sidestep the DRM problems that plague other iTunes competitors. The company aggressively markets itself via the iPod accessory market, and eMusic executives say selling in an iPod-compatible format is a key factor in driving consumers to subscribe.

The strategy is helping fuel sales and subscriber growth. Privately-held eMusic's annual revenue totaled \$15 million in 2005—a 63% increase from when Dimensional Associates bought the company in 2003, according to a confidential report obtained by Billboard. The document, on investment bank letterhead and dated during the second quarter of 2006, states eMusic claimed 129,000 subscribers at the end of 2005, an increase of 77% from 2004. The company shifted to its existing subscription model in October

2003. Current-year subscriber figures were not included, but eMusic now claims around 200,000 subscribers. The report also says the company posted an annual loss in earnings before interest, taxes, depreciation and amortization (EBITDA) of slightly less than \$6 million in 2005.

Executives at eMusic declined to comment on company finances, but the loss could be due to reinvestment. The company in recent years has pumped money into everything from marketing to design and editorial content.

Pakman says the more MP3-based models work the more likely the major labels may be open to working with MP3s over the long term.

"If MySpace is very successful and you add its numbers onto eMusic's numbers and it starts looking really meaningful, does that help them say, 'Maybe we need to look at this and make a change?'" he asks. "I would hope so."

—Brian Garrity, Susan Butler and Ed Christman



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Victoria's Secret has done it. So has Juicy Couture. Now, along comes American Eagle Outfitters with its own line of intimate apparel and dorm wear for the 15- to 25-year-old set, aerie by American Eagle. The "sweetly sexy line takes our girls from dorm room to classroom to coffee shop," AE chief marketing officer Kathy Savitt says.

To help introduce the just-launching aerie line (the first sub-brand from the popular retailer), AE created a new-music program: the aerie Artists Music Series. In-store and online, this initiative spotlights emerging, independent artists, offering aerie customers exclusive content (including special-edition CDs and free music and video downloads).

"This program helps our customers discover new, emerging artists—artists that are reflective of our customers' passions," Savitt says. "Similarly, the series helps the artists discover a new audience."

Say hello to New West Records' Ben Lee and Emd/Astralwerks' Sia, the initial artists featured in the aerie program. Two exclusive tracks (and their accompanying videos, paid for by AE)—Lee's "Since I Met You" and Sia's "Pictures"—are available as free downloads at aerie.com. Online content also includes artist interviews and live concert footage.

The artists' music and videos will be heavily featured in the nearly 900 AE stores in North America. Additionally, the stores will sell special-edition CDs from each artist.

Tina Wells, CEO of New York-based youth-oriented marketing agency Buzz Marketing

Group, is intrigued by what AE is doing with its aerie line. "They're using music as a conduit between their customers and the new loungewear line," she says. "By using cool sounds from emerging artists, the aerie and AE brands speak volumes—and stay in the spotlight."

Lee views this partnership as a great opportunity. When AE executives first approached him, he recalls them saying, "We want to help

ing for us," he notes. "With all the back-to-school activity in the malls and online, a new audience will learn about Ben."

With Lee, though, the label has scored a double whammy. In addition to his AE partnership, Lee's music is heard in a new Dell TV spot. The 15-, 30- and 60-second ads feature the sounds of "Catch My Disease,"



the lead single from Lee's nearly 2-year-old disc, "Awake Is the New Sleep."

Since the Dell campaign launched Aug. 1, New West has watched digital sales of "Catch My Disease" rise sharply. For the week ending July 16, the track amassed digital sales approaching 1,000, according to Nielsen SoundScan. For the week ending Aug. 27, the track sold 3,000 downloads.

In total, the track has sold 62,000 downloads, while "Awake Is the New Sleep" has sold 55,000 units, making it Lee's biggest-selling album.

"Thanks to the ad, the song exploded online," Rosenblatt says. "Now, with both campaigns happening at the same time, we have lots to leverage."

So it's not surprising to learn that New West is reserving "Catch My Disease" to radio.

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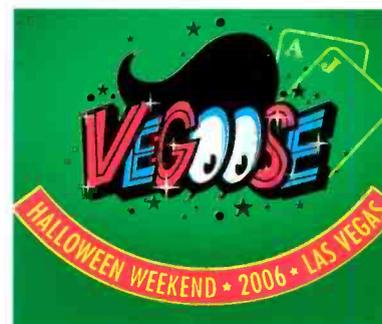


On The Road

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Vegoose, Baby!

Halloween Festival In Las Vegas Touts Killers, Widespread Panic, Petty And Others



Producers are in the home stretch of putting together this year's Vegoose music festival.

The event is set for Halloween weekend (Oct. 28-29) at Las Vegas' Sam Boyd Stadium. Tickets for two-day passes to the event went on sale Aug. 19 at vegoose.com.

Vegoose is produced by A.C. Entertainment and Superfly Productions, the same team behind the Bonnaroo Music Festival in Nashville.

"We're full speed ahead," says Ashley Capps, president of Knoxville, Tenn.-based A.C. Entertainment. "Sales are a little slower than last year, but the dailies have been really solid for us, so we're feeling really good about it."

The Vegoose lineup includes Tom Petty & the Heartbreakers, Widespread Panic, the Killers, the Mars Volta, the Raconteurs, Damian "Jr. Gong" Marley, Fiona Apple, the Black Crowes, the Roots, Gomez, Jurassic 5, Built to Spill, Keller Williams, Guster and Band of Horses. Tickets are \$146.50, plus service charges of \$13.55 per ticket. Attendance for the 2005 Vegoose ended up at about 36,000.

Vegoose at Night, a series

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SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Nintendo Nintendo of America Nintendo Fusion Tour featuring Hawthorne Heights and other artists, September-November, 40-plus stops	\$1 million	Nintendo is using the fourth iteration of its proprietary music tour to once again play up the intersection between gamers and music and demonstrate new video systems including the Nintendo DS Lite and upcoming Wii console. The company is promoting the tour through a dedicated Web site and is running promotions with Circuit City, the tour's exclusive retail partner. U.S. Concepts executes.	Rich Levy, senior VP of custom sponsor events, Live Nation; Perrin Kaplan, VP of marketing, Nintendo of America
RadioShack RadioShack Corp. Presenting, Rolling Stones tour, September-November, 17 stops	\$2.5 million	Consumer electronics retailer aligned with the Rolling Stones to rejuvenate its brand and gain a marketing platform to drive store traffic and lift sales. Radio Shack will activate the tie through a fourth-quarter ticket promotion; other activation elements include exclusive music downloads; a cross-promotion with Sirius Satellite Radio and employee sales incentive programs. It also will broadcast footage of one of the band's concerts in Japan through in-store LCD TVs.	Jay Coleman, president, Entertainment Marketing Communications International; Michael Cohl; Kieran Hannon, VP of marketing, and Tori Binaw, senior VP of marketing, RadioShack.
Suzuki American Suzuki Motor Presenting, Kutless Hearts of the Innocent tour, August-November, 21 stops	\$750,000	American division of Suzuki Motor signed its first-ever music sponsorship to help its automotive division tap into the brand equity of the company's more recognized motorcycles, as well as promote the September launch of its new SX4 crossover vehicle. The company will activate with an online sweeps offering the chance to win either an SX4 or one of two Suzuki motorcycle models. Additionally, Suzuki plans to leverage the partnership to drive dealer traffic by bringing the band out for appearances at auto and motorcycle dealerships, and will display vehicles at each concert stop. Kutless will be included in all tour marketing materials and promotional videos.	Kathy Armistead, commercial agent, William Morris Agency; Chance Hoag, partner, Platform Artist Management; Gene Brown, VP of marketing for Suzuki automotive operations, American Suzuki Motor



Compiled by William Chipps, senior editor, IEG Sponsorship Report sponsorship.com

of nighttime concerts, will present a variety of acts Oct. 27-31 at marquee venues throughout the city. Onboard are Phil Lesh & Trey Anastasio; Dave Matthews & Tim Reynolds; the String Cheese Incident; Anastasio with Robert Randolph & the Family Band; Medeski, Martin & Wood with Maceo Parker; and STS9. In addition to their performances at Sam Boyd Stadium, Panic, Marley and Williams will headline these nighttime events. The venues used for Vegoose at Night, which require a separate ticket, are the Joint at the Hard Rock Hotel, the Orleans Arena, the MGM Grand Garden Arena and House of Blues.

The event's central complex at Sam Boyd Stadium—which includes the 30-acre Star Nursery Field with its mountainous backdrop—provides a festival setting that could hardly be compared to the rural Tennessee camp-out

of Bonnaroo. But like Bonnaroo, Vegoose offers a combination of weirdness and whimsy that takes the event to another level. Building on

the debut event's extracurricular activities, like the Impersonators Café, the Wedding Chapel and the Great Evil Pumpkin, producers have a

few more tricks up their sleeves this year, Capps says.

"As with Bonnaroo we've always got these special, some of

them non-musical, side amusement areas that feature different things," he says.

"We're really excited about some of the new

visual elements and special attractions we'll have. Vegoose was such an exciting event last year we can't wait to get this one up and running."

Capps says a few more announcements will be coming in terms of the night show lineup, and several other acts are being added to the main bill. "All of the information isn't quite out there yet, but it's going to be a great event," he says. "There's nothing quite like the combination of Las Vegas, Halloween and this music festival. It's going to be fun."

When On The Road spoke with Capps he had just returned from vacation in Iceland. "Iceland was amazing," he says. "It was really nice to be off the grid for a little more than a week. Everybody's trying to recharge their batteries because there's a lot to do here in the next few weeks." ■■■■

THE KILLERS return home to Las Vegas for the Vegoose festival Halloween weekend.



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3-Year Term Savings Certificate 5.10%^{APY} \$1,000 minimum balance	3.25% \$1,000 minimum balance	3.55% \$2,500 minimum balance	5.45% \$1,000 minimum balance	4.50% \$500 minimum balance

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,837,014 \$131.25/\$78.75	TIM MCGRAW & FAITH HILL Mandalay Bay Events Center, Las Vegas, Sept. 1-3	24,877 29,152 three shows	Live Nation
2	\$2,532,336 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Aug. 23-27	18,865 20,740 five shows two sellouts	Concerts West/AEG Live
3	\$2,488,845 \$251/\$46	CROSBY, STILLS, NASH & YOUNG Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 22-23	26,556 two sellouts	The Next Adventure
4	\$2,459,277 (\$2,732,318 Canadian) \$125/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' MTS Centre, Winnipeg, Manitoba, Aug. 25-27 includes matinee	26,711 29,599 four shows	Live Nation, Cirque du Soleil
5	\$2,039,161 (\$2,292,764 Canadian) \$109.50/\$18	MARIAH CAREY, SEAN PAUL Air Canada Centre, Toronto, Aug. 13, 29	27,064 two sellouts	Live Nation
6	\$1,718,288 \$75/\$50.50	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD Toyota Park, Chicago, Sept. 2	24,701 sellout	The Messina Group/AEG Live
7	\$1,619,753 \$79.50/\$19.50	SHAKIRA, WYCLEF JEAN HP Pavilion, San Jose, Calif., Aug. 19, 21	25,374 27,789 two shows one sellout	Live Nation
8	\$1,307,192 \$110/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Bradley Center, Milwaukee, Aug. 19-20 includes matinee	14,451 22,030 three shows	Live Nation, Cirque du Soleil
9	\$1,300,140 \$150/\$19	MARIAH CAREY, SEAN PAUL Madison Square Garden, New York, Aug. 23	13,930 sellout	Live Nation
10	\$1,173,618 \$65/\$55/\$49.95	TOOL, ISIS The Gorge, George, Wash., Aug. 27	21,957 sellout	House of Blues Concerts
11	\$1,154,221 \$85/\$35	TOM FETTY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND Twister Center Waterfront, Camden, N.J., Aug. 18	24,914 sellout	Live Nation
12	\$1,118,427 \$69.50/\$38	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD Verizon Wireless Music Center, Noblesville, Ind., Sept. 3	24,973 sellout	Live Nation, The Messina Group/AEG Live
13	\$1,076,790 \$150/\$19.50	MARIAH CAREY, SEAN PAUL Continental Airlines Arena, East Rutherford, N.J., Aug. 27	12,697 3,525	Live Nation
14	\$1,046,560 (\$1,176,611 Canadian) \$125/\$19.50	MARIAH CAREY, SEAN PAUL Bell Centre, Montreal, Aug. 15	13,200 14,161	Live Nation
15	\$1,034,794 \$127/\$17	MARIAH CAREY, SEAN PAUL TD Banknorth Garden, Boston, Aug. 21	11,993 4,922	Live Nation
16	\$1,011,617 \$90/\$19.50	SHAKIRA, WYCLEF JEAN Arrowhead Pond, Anaheim, Calif., Aug. 18	12,917 sellout	Live Nation
17	\$973,357 \$176/\$38.50	CROSBY, STILLS, NASH & YOUNG HersheyPark Stadium, Hershey, Pa., Aug. 25	12,867 6,200	The Next Adventure
18	\$867,734 \$64.50/\$54.50	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD Savvis Center, St. Louis, Sept. 1	14,578 sellout	Mitschell Productions, The Messina Group/AEG Live
19	\$798,551 \$117.79/\$45	RED HOT CHILI PEPPERS, THE MARS VOLTA Pepsi Center, Denver, Aug. 18	13,714 14,182	Live Nation, Kroenke Sport Enterprises
20	\$796,482 \$85.50/\$31.50	JACK'S FIRST SHOW: DEF LEPPARD, JOURNEY & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., Aug. 19	16,030 sellout	Live Nation, Jack FM
21	\$761,603 \$70/\$38.50	AMERICAN IDOLS LIVE Savvis Center, St. Louis, Aug. 13	14,297 14,939	AEG Live
22	\$758,311 \$70/\$38.50	AMERICAN IDOLS LIVE Xcel Energy Center, St. Paul, Minn., Aug. 22	14,933 15,466	AEG Live, Jam Productions
23	\$749,405 \$251/\$51	CROSBY, STILLS, NASH & YOUNG Theatre at Madison Square Garden, New York, Aug. 27	5,253 sellout	The Next Adventure
24	\$748,440 \$56/\$36	DAVE MATTHEWS BAND, O.A.R. Cricket Pavilion, Phoenix, Aug. 23	17,212 19,816	Live Nation
25	\$745,107 \$72.50/\$38.50	AMERICAN IDOLS LIVE Allstate Arena, Rosemont, Ill., Aug. 19	13,390 13,697	AEG Live, Jam Productions
26	\$740,503 \$49.29	RED HOT CHILI PEPPERS, THE MARS VOLTA Oakland Arena, Oakland, Calif., Aug. 24	14,565 sellout	Live Nation, Another Planet Entertainment
27	\$733,732 \$70/\$38.50	AMERICAN IDOLS LIVE Joe Louis Arena, Detroit, Aug. 16	14,081 14,969	AEG Live
28	\$733,382 \$46/\$41	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM New York State Fair, Syracuse, N.Y., Aug. 30	14,836 sellout	New York State Fair, Live Nation
29	\$729,962 \$72.50/\$38.50	AMERICAN IDOLS LIVE BankAtlantic Center, Sunrise, Fla., Aug. 5	12,950 13,284	AEG Live, Fantasma Productions
30	\$728,473 \$68.50/\$38.50	AMERICAN IDOLS LIVE St. Pete Times Forum, Tampa, Fla., Aug. 6	13,989 14,322	AEG Live, Fantasma Productions
31	\$727,412 \$59.50/\$39.50	DAVE MATTHEWS BAND, O.A.R. C.W. Mitchell Pavilion, The Woodlands, Texas, Aug. 18	16,516 sellout	Live Nation, in-house
32	\$725,837 (\$816,557 Canadian) \$42.22/\$25.11	VANS WARPED TOUR Park Place, Barrie, Ontario, Aug. 12	21,050 sellout	House of Blues Canada
33	\$716,332 \$56.60	RED HOT CHILI PEPPERS, THE MARS VOLTA Glendale Arena, Glendale, Ariz., Aug. 21	13,034 13,934	Live Nation, in-house
34	\$713,494 \$148/\$21.75	CROSBY, STILLS, NASH & YOUNG Germain Amphitheater, Columbus, Ohio, Aug. 29	12,205 19,609	The Next Adventure
35	\$694,363 \$68.50/\$38.50	AMERICAN IDOLS LIVE EJCC Arena, Birmingham, Ala., Aug. 8	13,041 13,334	AEG Live



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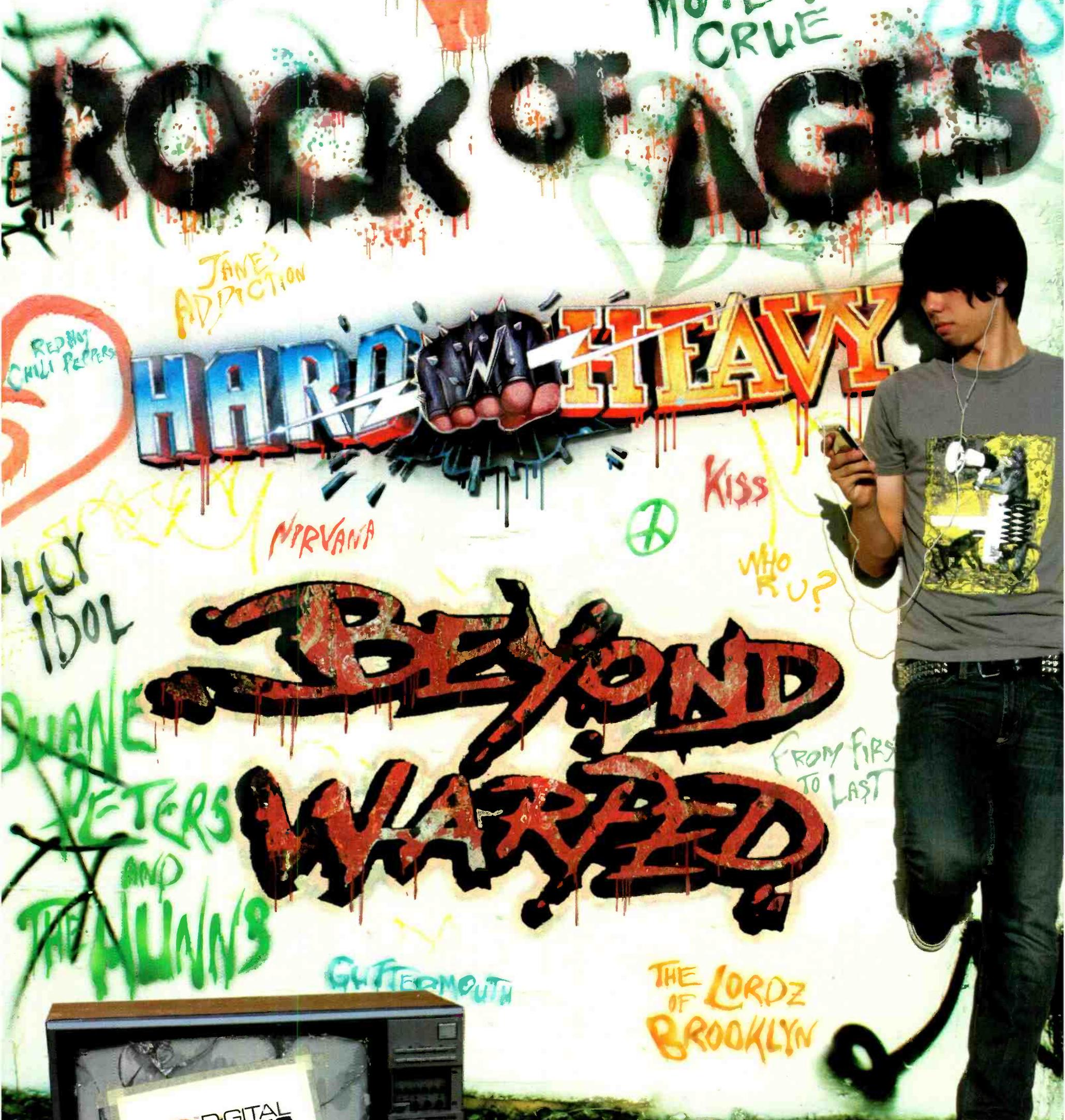
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Free Fallin'

The SpiralFrog Deals Could Wind Up Costing Merchants Big-Time—Even Ones That Are Now Thriving

When SpiralFrog announced it had struck a licensing deal with Universal Music Group, insiders at the major were surprised that the mainstream media played up the story in a big way.

While executives at the new initiative and UMG may refer to SpiralFrog as an ad-supported or no-cost digital music service that will compensate artists and labels for music from revenue derived from selling advertising, the message that came through loud and clear in the mainstream media is that consumers will be able to get music for FREE, and legally too. That indeed is big news.

It remains to be seen if SpiralFrog will work, and what impact a successful launch will have on the other various traditional, digital and envisioned future revenue streams of record labels, but music merchants who sell music for a living wonder if SpiralFrog has already opened up a Pandora's box.

Traditional merchants already know how hard it is to compete against the online stores' \$9.99 digital album, the \$5.99 per CD price offered by the YourMusic.com record club and the loss-leader tactics employed by big boxes. But Retail Track wonders how much those big-box and nontraditional merchandisers will like competing against FREE.

A traditional music merchandiser is too busy worrying about the implications for his own business to consider the impact that FREE will have on other merchants. He writes Retail Track that "with our industry in a distressed condition and spiraling downward," merchants who've invested a considerable amount of funds and carry deeper catalog or specialize in certain genres are the ones showing success nowadays.

But he asks, "With UMG's new business venture offering their entire catalog available for free, do you think it will help" the catalog and/or genre-based merchants?

While that merchant didn't answer his own question, the implication is clear: FREE will undermine the business models that make customers pay for music.

For his part, Universal Music Group Distribution president Jim Urie gave a statement on the SpiralFrog deal. "We are being compensated for these downloads and in all cases we expect to be compensated for downloads of our content."



But that statement doesn't address retail worries. On the other hand, the SpiralFrog deal suggests UMG is worried about monetizing the potential revenue it is losing to unauthorized file-sharing, but less concerned that FREE will further truncate the revenue that the labels get from traditional sellers of CDs.

Besides, retailers should be ready for the ad-supported digital model because the majors have been talking about that possibility for almost five years now, label executives say.

Moreover, they say retailers' worries are misplaced because it's unclear if the service will be successful or if it will sign up the other major labels. At press time, EMI Music Publishing signed on to make its catalog available to SpiralFrog. But in a FREE environment, do you really need all the majors to launch and keep the consumer coming back for more? I think not.

Still, the success or failure of SpiralFrog may hinge on how willing consumers are to deal with the inconvenience of viewing 90 seconds of commercials to get a download.

"I question whether the advertising will be effective with multitask computers," Newbury Comics CEO Mike Dreese says. That means if the advertisers don't feel they are getting their money's worth, they will stop supporting SpiralFrog.

Dreese says an even bigger question needs to be answered, in order for ad-supported models like SpiralFrog to be considered a success. "Is the artist well-served by vehicles like SpiralFrog?" he asks.

In other words, the revenue streams and profitability from ad-supported business models will have to be compared with the profitability of other models. And if found lacking they'll lose the industry's licensing of music.

But don't forget that the SpiralFrog announced today can look very different tomorrow. For example, SpiralFrog can always convert its model to a hybrid service by monetizing advanced features. For example, the model currently planned only allows users to download tracks to a computer, then transfer them only once to a Windows Media-compatible portable device.

However, SpiralFrog, with the labels' blessing, can always offer the capability of burning CDs and charging for it. Or it might consider converting to a subscription-based service one day offering advanced pay services beyond the free download.

But ultimately, whether or not consumers embrace the planned offering or whatever it becomes, SpiralFrog still leaves the FREE word closely associated with music. Even if it fails, consumers will remember when they got music for FREE, further undermining the perceived value of paid models.

And The Legacy Continues....



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MOBILE BY ANTONY BRUNO

Disconnected

Portable Content Struggles To Find A Significant Audience

Despite all the dramatic advancements that the mobile entertainment industry has made, there is a still one important ingredient it has not obtained: customers.

There has been a flurry of content-related dealmaking and partnership activity in the last year between those who create content and those who distribute it. Granted, this was a necessary step in the development of the mobile entertainment industry, but the focus now is moving to selling this newly acquired content properly.

"The content is there, and there's plenty to choose from," says Richard Siber, an industry consultant who formerly led Accenture's mobile media division. "It's just not intuitive to discover or actually purchase [the content]. It's about making the discovery easier and making the transaction seamless."

Mobile tracking firm M:Metrics has determined from data collected in the three-month period ending this July that ringtones—by far the most popular form of mobile content—are bought by only about 10% of the total user base. In addition, 2% have bought games, 3.5% subscribed to a ringtone service or downloaded a wallpaper image, 0.4% watched paid video and 0.2% downloaded a full song. Overall, about 28 million, or 15%, of the 190 million U.S. wireless subscribers, have downloaded some type of multimedia content.

By any definition, that is a niche market. Granted, it is still early in the evolution of the industry. M:Metrics is quick to point out that these figures triple when narrowed

to consumers with more advanced phones and networks better optimized for multimedia content.

But hand in hand with technological evolution is a growing perception that the industry must develop a better way of selling all this product.



'Fans want to buy content based on the artist, not based on a specific product.'

—TOM RYAN, EMI

"People are throwing a lot of things at the wall to see what will stick as opposed to taking a step back and asking themselves what's the best way to consume content from an end-user perspective," says DP Venkatesh, CEO of mPortal, a mobile services application provider. "There seems to be an over-emphasis on making more content available rather than relevant content."

The biggest concern is that each type of mobile service—ringtones, games, video—is sold separately. Consumers who buy a ringtone of a given artist, for example, may have no idea that the same artist may have a mobile game for sale or that the artist's music

video is available for download.

Record labels, for instance, are keen to offer what EMI senior VP of digital and mobile strategy Tom Ryan calls "mobile albums," a variety of artist-related applications combined into a single package.

"Fans want to buy content

based on the artist, not based on a specific product," he says. "Just like a CD is a bundle of tracks, a mobile album could be a bundle of mobile products around one artist."

There are several technical and business-related challenges that must be resolved before this can become a reality. First, carriers must develop a service delivery platform that allows users to buy multiple application types in a single download. Second, labels and carriers must determine exactly how much content should be bundled together and at what price.

One stopgap solution is content-related mobile searches. Companies like JumpTap and Medio offer carriers technology that lets users search for any content available for their phone based on a specific term. So a search on "Lil Jon," for example, would list any ringtone, wallpaper, game or video featuring the artist accessible via the carrier's system.

A number of third-party providers are rushing into the gap as well with their own direct-to-consumer strategies. With a strong enough brand, these providers can launch a Web site that aggregates a variety of mobile content around certain niche audiences.

News Corp's Fox Mobile launched a direct-to-consumer play called Mobizzo this spring. It's a place where fans of "Family Guy," for example, can purchase voicetones, wallpapers and other content based on the popular adult animated show.



BITS & BRIEFS

RHINO CONTENT FOR HBO MOBILE

Warner Music Group's Rhino will begin providing music content to HBO Mobile. The label's marketing arm will develop a suite that includes ringtones, ringback tones and eventually full-song downloads, the company says. Earlier in August, Rhino announced plans to market ringtones and other mobile content based on such Krofft brothers children's programs as "Land of the Lost," and has been creating voicetones using such celebrities as Donald Trump and the late Alan King.

NPR PLANS DIGITAL DISCOVERY SERVICE

NPR unveiled plans to create an online digital music service, expected to launch in the first half of next year. The radio broadcaster says the service will focus on new-music discovery, highlighting

emerging and out-of-the-mainstream artists in such genres as classical, jazz, folk, electronica and alternative music. Live streaming concerts, podcasts and other existing npr.com music programs will be included. There are also plans to add a community/social networking feature for fans of like genres to discuss their recent discoveries.

LATIN DOWNLOAD SITE GOES LIVE

Yet another sign that the mobile industry considers the Hispanic market a source of future growth, the Latin-themed quepasa.com Web site went live this month offering more than 5,000 ringtones, wallpaper images and other related products. The Web site allows customers to buy content directly and download it to their mobile phones. Ringtones include Latin, Latin rock and reggaeton, with content updated weekly.



SPEAKERS INCLUDED

Samsung Electronics has managed to add something new to the crowded iPod also-ran market with its new K5 MP3 player. The flash-memory-based device is much like its brethren PlaysForSure portable subscription devices, with an FM radio tuner, color display screen and simple navigation controls. But the K5 makes a departure with a set of slide-out speakers built into the body. No add-on speakers or wires are needed. Earbuds are included, of course. The product is available for \$210 for the 2GB and \$260 for the 4GB model.

—Antony Bruno

The challenge, though, is to develop a service that works just as well on all mobile devices. Even in Europe, where off-deck content is now considered the norm, off-deck sales struggled early on because people were buying content that was not properly formatted to a given phone.

Another danger is that too many direct-to-consumer offers will result in further cluttering of the space. Look at Japan, where carrier NTT DoCoMo pioneered the wireless content industry by offering anybody the chance to create and sell content on its network. It ended up with around 65,000 off-deck sites, creating a massive amount of confusion.

"Now you have to worry about how that is organized and how people access those off-deck sites," Siber says. "The risk is the consumer goes that route, has a bad experience and then never purchases anything again. Everybody loses. If the experience sucks, it's going to turn them off."

This topic is expected to dominate the discussion at CTIA—The Wireless Assn.'s Wireless I.T. & Entertainment conference, set for Sept. 12-14 in Los Angeles. Billboard is hosting mobile entertainment event MECCA Sept. 11, in association with CTIA.

AOL Music

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Top Songs

1	PARIS HILTON Stars Are Blind WARNER BROS.	1,001,228
2	CASSIE Me & You BAD BOY/ATLANTIC	428,897
3	DANITY KANE Show Stopper BAD BOY/ATLANTIC	422,283
4	JOJO Too Little, Too Late UNIVERSAL MOTOWN	413,493
5	JESSICA SIMPSON A Public Affair EPIC	408,182
6	JUSTIN TIMBERLAKE SexyBack JIVE	320,147
7	FERGIE London Bridge A&M/INTERSCOPE	236,609
8	CIARA Get Up LaFACE/JIVE	180,331
9	RIHANNA Unfaithful SRP/DEF JAM/DJMG	168,389
10	CHERISH Do It To It SHO'NUFF/CAPITOL	165,304

Top Videos

1	CIARA Get Up LaFACE/JIVE	1,125,710
2	RIHANNA Unfaithful SRP/DEF JAM/DJMG	1,088,588
3	JOJO Too Little, Too Late UNIVERSAL MOTOWN	957,956
4	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	827,864
5	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	670,359
6	JUSTIN TIMBERLAKE SexyBack JIVE	650,045
7	FERGIE London Bridge A&M/INTERSCOPE	631,842
8	THE FRAY Over My Head (Cable Car) EPIC	606,962
9	CHRISTINA AGUILERA Ain't No Other Man RCA	569,189
10	CASSIE Me & You BAD BOY/ATLANTIC	513,449

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View ** Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending Sept. 11

Prior to his album's Sept. 12 release, the "SexyBack" singer played "The Ellen DeGeneres Show" season premiere and MTV's Video Music Awards.



The troupe, soon to be seen in its own reality TV show, took home the MTV Moon Man for best dance video at the Aug. 31 VMAs ceremony.



DIGITAL MUSIC FORUM

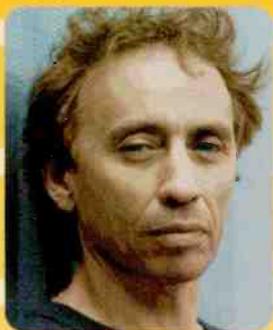
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For the past six years, the most influential decision-makers in the music industry have gathered at Digital Media Wire's annual Digital Music Forum in New York to network, do deals and share ideas about the future of the music business. Participants have described the event as a "melting pot of the best of the best in digital music" where ideas are shared and opinions don't go unchallenged. It is with this illustrious background that we are pleased to announce the launch of Digital Music Forum West at the Bel Age Hotel in West Hollywood, October 4-5, 2006.

KEYNOTES



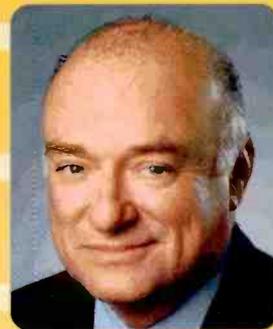
Nic Harcourt
Music Director & Host of
Morning Becomes Eclectic
KCRW



Thomas Hesse
President
Global Digital Business
Sony BMG Music Entertainment



Jim Griffin
Managing Director
OneHouse LLC
Co-Founder, Pho Group



John T. Frankenheimer
Chair, Music Group
Partner and Co-Chair
Loeb & Loeb LLP



Ralph Simon
Chairman
Emeritus & Founder
**Mobile Entertainment
Forum Americas**

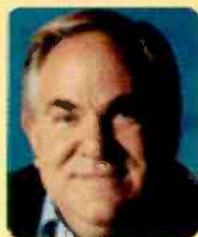
Co-Chairs



Ralph Simon
Chairman
Emeritus & Founder
**Mobile Entertainment
Forum Americas**



Ned Sherman
CEO & Publisher
Digital Media Wire



Ted Cohen
Managing Partner
TAG Strategic

Day 1

- Panel 1: The State of the Digital Union
- Panel 2: The Social Networking Phenomenon & Music
- Panel 3: (Track 1) The Future of Radio
(Track 2) Open Mic with Digital Music Industry Leaders
- Panel 4: (Track 1) Advertising, Promotions & Digital Music
(Track 2) PassAlong Networks Demo Presentation & Roundtable
- Panel 5: (Track 1) Broadband Video & Music
(Track 2) The Evolution of Peer-to-Peer & Music

Day 2

- Panel 1: The Future of Mobile Music
- Panel 2: Digital Media & the Live Music Experience

Additional Activities:

- Rooftop Cocktail Reception by Motorola
- Music Showcase @ The Viper Room by Speakerheart

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PUBLISHING BY SUSAN BUTLER

Urban Renaissance

Warner/Chappell Beefs Up In Hip-Hop And R&B

Just two years ago, Warner/Chappell Music was practically out of the new urban music market. An ownership change and layoffs at one of the world's largest publishers left a skeleton staff with little direction or deal-making money. Which makes its recent success all the sweeter: A couple of weeks ago, BMI named Warner/Chappell—for the first time—urban music publisher of the year at its sixth annual Urban Music Awards.

"When I arrived, we had very few resources in the urban division," says Warner/Chappell president/CEO Richard Blackstone, who came onboard last year. "Consequently there was less focus than I would like to see."

Blackstone formed a bond with Chris Hicks, an Atlanta-based entrepreneur who was already working for the publisher as VP of A&R, urban.

"We needed a moment to create a rhythm of working together," Blackstone says. "I realized we came from similar backgrounds. Very quickly we got a shorthand going, built up and developed a trust with one another. It allowed us to move really quickly into a 'go' mode."

That mode resulted in an especially strong string of hits for Warner/Chappell urban music writers. Among the chart-toppers were Mariah Carey's "Don't Forget About Us," co-written and co-produced by Bryan-Michael Cox; Nelly Furtado's "Promiscuous" featuring Timbaland, co-written and co-produced by Tim "Timbaland" Moseley and Floyd Nathaniel "Danjahandz" Hills; and some songs from marquee writers signed in the past couple of years: T.I.'s "What You Know" and "Why You Wanna," co-written by Clifford "T.I." Harris; and Yung Joc's "It's Goin' Down," co-written by Jasiel "Yung Joc" Robinson.

The Warner/Chappell strategy is pretty simple: create a good atmosphere to develop talent, pitch great songs, build on strong relationships and be aggressive.

"We're a big company, but we have a very small company mentality," Hicks says. "We're easily accessible, and we listen to everything. Everything doesn't always fit with what we're trying to do, but our door is always open."

Hicks says his focus is on dedicated songwriters. "As much as I believe in getting behind talented people, I really like to get into writers who have their feet firmly on the ground and they steadfastly want to do this more than anything else on the planet."

Today the Warner/Chappell roster of writers reads like a who's who of rap and hip-hop, including Dr. Dre, Timbaland, Cox, T.I., Lil Wayne, Yung Joc and Young Dro.

"We're establishing a boutique publishing culture, which means hands-on service," Blackstone says. "For developing artists, pro-

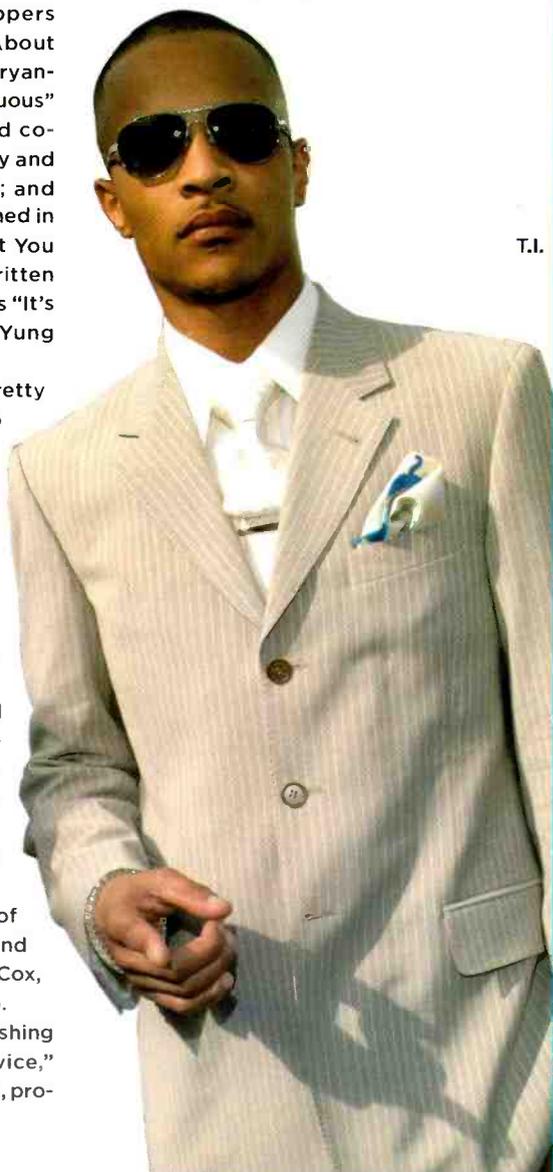
ducers and writers, we're going to track their career. We'll sit down and have a discussion on where we think it should be. It means involving that person going through exercises, putting them together with people who they may not think is a perfect match, trying to find out where they can grow, what their direction should be and what are their strengths and weaknesses—working to their strengths, developing their weaknesses and supporting their weaknesses."

This seems to attract young writer/producers. Eric Hudson recently signed with the publisher. He co-produced and co-wrote Omarion's "Entourage" and is now writing and producing with Mary J. Blige and Mario.

"It feels like a family," Hudson says as the reason he chose Warner/Chappell. "Everyone that I work with makes me feel like a little brother."

Blackstone plans to continue this boutique approach to developing urban music talent.

"Not only does everyone make more money and become a success, it actually feels better," Blackstone says. "It feels like you're really winning, and everyone is winning together. When magic happens, that's what keeps me going."



T.I.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Rules Of The Game

The Ins And Outs Of Urban Publishing

When it comes to publishing, a song is a song whether it's rock, pop or urban, right? Not necessarily.

Publishers who have been able to tap into the chart-topping market of urban music—hip-hop, rap and R&B—didn't do so just by offering songwriters a standard publishing advance on royalties or working the songs like a rock or pop catalog. Urban music publishing has its own set of rules, from calculating the investment risk to attracting writer/producers who are also savvy business entrepreneurs.

For those publishers who want to sink some money into a songwriting or co-publishing deal, EMI Music Publishing's **Big Jon Platt** sees urban music as a better investment risk than other genres of music.

"With urban deals, you have more of a shot at winning," says Platt, executive VP of urban music. "In other genres, it's either hit big or lose big. With urban deals, some you win big, some you make out OK, but if you're signing the right things, it's rare you ever really lose."

This is because urban music is so collaborative. With multiple writers, producers, artists and featured guest artists, there are many more opportunities for an urban songwriter—who is often also a producer, artist or both—to have rights in songs on several albums the same year.

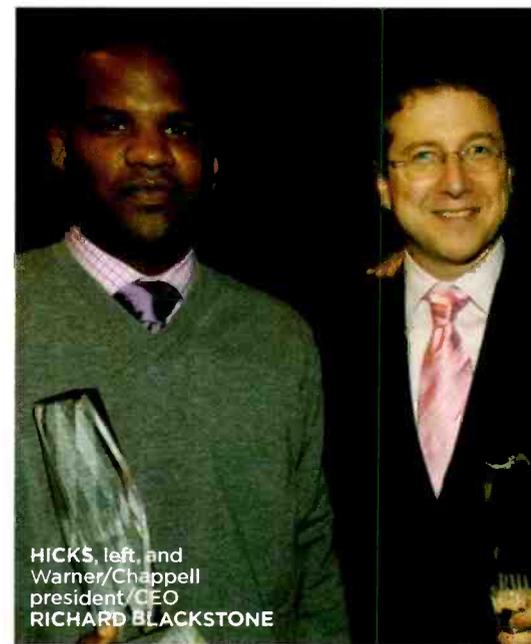
And publishers are stepping up to take on a stronger role in this collaborative process.

"Up until recently, an urban publisher's role was more about putting people who were already established in the urban market together," says **Kenny Meiselas**, a partner with Grubman, Indursky & Shire in New York. "It was more about chasing the hot producer instead of developing a new, unknown songwriter. Now more publishers are signing unknown songwriter/producers."

In the early days of hip-hop, the urban music publisher was greatly underutilized, says Meiselas, who represents **Sean "Puffy" Combs**, **Mary J. Blige**, **Mario** and others. Publishers essentially sat in the back seat while producers drove the music, he says. "Today, even the great, well-known producers like the **Pharrells** or the **Kanye Wests** really need a publisher to help place them on songs."

When calculating which songwriter/producers may be the best investment, urban music publishers don't have to rely only on their ears and gut feeling. They have plenty of indicators to figure out how well a new songwriter/producer or artist may do, says **Chris Hicks**, VP of urban A&R for Warner/Chappell Music.

Hicks points to companies like **Sho'Nuff Records**, **Grand Hustle** and **Block Entertainment** in Atlanta that consistently get their records a head start, giving labels and publishers an indication of how well the songwriter/producers will do. Much more than radio stations broadcasting other types of music, urban stations often play mix tapes and other recordings by local producers and artists.



HICKS, left, and Warner/Chappell president/CEO RICHARD BLACKSTONE

"As an effective music publisher, you kind of watch and track those movements to find out how much fire is really under those records based on radio play, media and so on," Hicks says. "What makes it tougher on [rock music publishers] is that they don't have the urban independent picture, i.e., radio and statistics, to back up their signings. So a lot of what they're doing is really based on sheer gut feeling."

All of this information is used to make the right deal—but not only by publishers. Songwriters, producers and artists are typically well-informed about the value and profitability.

"The interesting thing about the urban world is that it's very much about business," says **David Mantel**, president of **Zomba Music Publishing**. "Everybody understands their business, their numbers, their bank account situation. That is not necessarily true in other genres."

Yet even when publishers are ready to spend money to sign urban writers, breaking into the market is not easy to do.

First, a publisher has to work with credible artists, writers and producers to attract top urban music creators, says **Danny Strick**, **Sony/ATV Music Publishing U.S.** president. Next, the publisher has to establish a track record.

"The urban community is really word-of-mouth," Strick says. "As soon as you're hot, everybody knows it. When a company is doing well—is active on the charts—people notice that."

Then the publisher has to find a way into the creative team that emanates around a production company and artists associated with the company, like **50 Cent** and the **G Unit** camp.

Publishers who successfully work with anyone associated with a camp have a good chance of working with others on that team. And just looking at the top of the charts in any given week will show just how well that teamwork pays off.

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Rock En Ñ Rolls Back To States

Miami's Carnival Center To Host Spanish-Language Rock Tour's First U.S. Show In Four Years

MADRID—Four years on, Rock En Ñ is back in the U.S.A.

Organizers of the annual multicountry series of Spanish-language rock events last held a show in the United States in October 2002, but declined to include U.S. dates between 2003 and 2005. Blamed were a dearth of local sponsorship and a lack of interest in rock en Español.

Now the October opening of new Miami venue the Carnival Center for the Performing Arts (initially named the Miami Performing Arts Center) has led to a low-key revival of the U.S. leg of Rock En Ñ's tour of the Americas. "It was the perfect opportunity to return to the U.S.," Rock En Ñ coordinator Xavier Novaes says. "This will be our first-ever concert in Miami."

If the Oct. 28 show proves successful, Novaes adds, "[it] could facilitate our presence each year in the States. Let's hope the impact reaches far—to New York, Los Angeles, Chicago and so on."

Novaes is event organizer at Fundación Autor, the nonprofit promotional arm of Spanish authors' and publishers' society SGAE. Fundación Autor launched Rock En Ñ in 2000 to promote Spanish-language rock music through U.S. and Latin American concerts.

SGAE says it funds Rock En

Ñ through Fundación Autor as an educational exercise rather than a financial one, although shows also rely on local sponsorship from individual territories. The MPAC Foundation, for example, is funding acts' hotel and local transport costs plus fees for the Miami concerts; Fundación Autor pays for flights and visas.

"We are delighted at the MPAC collaboration," Novaes

adds, "and hope it will lead to a definitive return of Rock En Ñ to the States."

Rock En Ñ generally visits six or seven countries, with Fundación Autor inviting Spanish and Latin American artists to play different dates and local acts added to perform in their own home territories.

In 2002, Rock En Ñ shows took place in Anaheim, Calif.,

and Los Angeles (Billboard, Oct. 12, 2002) but the following year, no U.S. shows were scheduled. Novaes complained then that domestic media was "turning a deaf ear to rock en Español" (Billboard, Nov. 15, 2003).

The Fundación Autor executive says he saw an opportunity to try again when he learned the Carnival Center's inauguration would coincide with this year's

tour and swiftly contacted venue operator the Miami Performing Arts Center Foundation.

The Miami tour opener at the center's 2,500-capacity theatre features Grammy Award-winning Colombian duo Aterciopelados (Nacional Records), Barcelona-based multi-ethnic group Macaco (EMI) and Miami-based Spanish-born soft-rock artist Javier García (Surco)—"a fair representation of what is understood in Miami as rock en Español," Novaes says.

The tour ends Nov. 11 in Buenos Aires after passing through Mexico, Venezuela and Uruguay. Artists are still being selected for the Mexico, Venezuela and Argentina dates.

Novaes acknowledges the Miami concert could be a challenge, noting that rock en Español is more associated with such music centers as Los Angeles or New York whereas Miami is more familiar with pop/dance genres.

In Miami, Latin rock continues to be a small movement, says Hinsul Lazo of H&L Distributors. Sales of the genre have grown for Lazo, who has a distributor and a brick-and-mortar store—Museo del Disco—in the city. But Lazo attributes those sales to new immigrants who yearn for the sounds of their native countries, as opposed to a

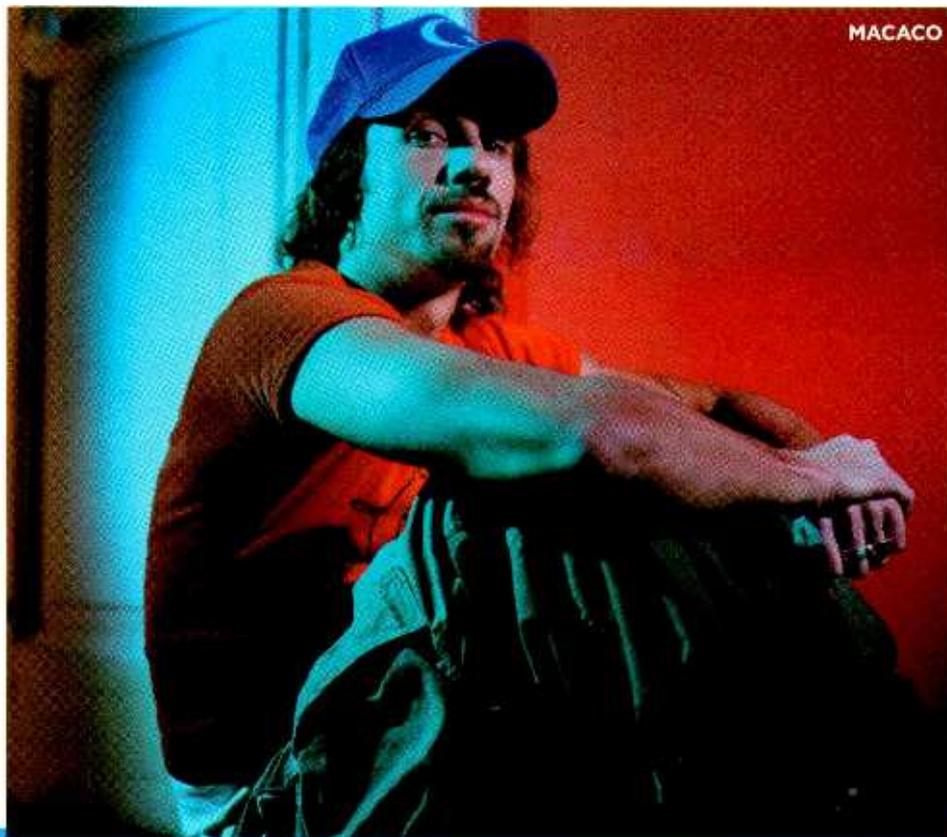
home-grown movement.

"Nationally, there are pockets of sales for Latin rock," Lazo says. "New Jersey, New York, Los Angeles. But we're not talking even close to mainstream [Latin]. Again, it all goes back to radio," he says, noting that there are no full-time Latin rock stations in the United States.

Fernando Gonzalez, curator of jazz programming at the Carnival Center, says that "precisely one of the reasons Rock En Ñ has not been in Miami is that there has not been a place [to play]. For rock here, the options often have been either the [20,000-capacity American Airlines Arena] or a small theater or club."

Madrid-based EMI Spain president Manolo Díaz admits Miami itself "is not a good market for Latin rock." Díaz returned to Spain two years ago after 16 years as a record label executive in Miami, including two years chairing the Latin Recording Academy. Despite his comments, he calls Rock En Ñ's U.S. return "excellent news."

Macaco's latest album, "Ingravito," was released in March in Spain, where Díaz says it has sold 22,000 units, and rolled out in several continental European markets in July. If the response to Rock En Ñ is favorable, he says, "we could even consider a U.S. release for 'Ingravito.'" ...



GLOBAL NEWSLINE

>>> AUSSIE MUSIC SALES RISE

The trade value of the Australian recorded-music market rose to \$224 million Australian (\$170.2 million) in the six months through June 2006, up 5.8% compared with the corresponding period in 2005.

According to the Australian Recording Industry Assn., digital sales leapt 394.98% to 9.4 million tracks, with a trade value of \$12.2 million Australian (\$9.2 million), up 306%. That performance is widely attributed to the launch of Apple Computer's iTunes Music Store in Australia last October.

CD album shipments rose 17.04% during the first half to 20.4 million units, although retail price pressure meant value rose only 4.7% to \$185.4 million Australian (\$140.9 million).

In a statement, ARIA said it remains optimistic "that a strong release schedule for the remainder of 2006 will ensure that this year continues to be positive for the industry."

—Christie Eliezer

>>> ACADEMY SALE BEING STUDIED

The U.K. government's Office of Fair Trading (OFT) has referred the planned acquisition of a majority stake in U.K. venue operator Academy Music Holdings to antitrust body the Competition Commission (CC).

Hamsard, an investment vehicle jointly controlled by Live Nation (Music) U.K. and Gaiety Investments, the Irish music

promotion company, announced in August that it intended to buy a 51% stake in Academy Music, jointly held by U.K. investment fund companies RJD Partners and F&C Private Equity Trust (Billboard, Aug. 12).

In a statement, OFT CEO John Fingleton said the body had considered the effect such a purchase would have on competition among indoor live music venues in London. "Non-competitor third-party concerns about this merger were coherent and consistent," Singleton said, "and supported the OFT's analysis."

The CC has a 24-week period in which it must undertake its investigation and report its findings.

—Lars Brandle

>>> EMI FRANCE LAUNCHES WAP SITE

EMI Music France has launched a wireless application protocol site, EMI Mobile, through Gallery, the multimedia service available on the three French mobile networks: Orange, SFR and Bouygues Telecom.

The new service, powered by French digital service provider Mobivillage, allows customers to buy ringtones from EMI's catalog for €3 (\$3.83) each. The service will additionally provide customers with mini-biographies, tour dates, album covers and "anything that can add value to the customer experience," EMI France deputy director/VP of strategy and development Morvan Boury says. Video content should be available shortly, but full-track downloads are not planned in the short term. Boury says EMI Mobile will push current hit repertoire and new acts.

—Aymeric Pichevin

>>> MUSICBRIGADE, SONY BMG DEAL

Stockholm-based digital content aggregator Musicbrigade has struck a Pan-European content deal with Sony BMG whereby the Swedish company will deliver audio and video content from the major via its subscription-based and a la carte digital music offerings.

The deal extends an agreement between the two firms, dating from 2000, that covered just Norway and Sweden. The 10 territories covered by the new deal include the United Kingdom, Germany and France.

Musicbrigade opened for business in 1999 as a video-only streaming service. The company now boasts a catalog of more than 13,000 videos licensed for streaming or download. The company last month clinched a Pan-European content deal with EMI Music.

—Lars Brandle

>>> CANADIAN POLICE RAID PIRATES

Police and investigators from the Canadian Motion Picture Distributors Assn. (CMPDA) seized about 20,000 copies of pirated films Aug. 28 at a Toronto-based DVD counterfeiting lab.

The facility included two retail units and a basement unit equipped with 142 data burners. Local authorities estimate that the operation could generate more than \$43 million Canadian (\$38 million) in annual retail sales.

"This is the largest lab we have ever seen in Canada," Toronto-based CMPDA investigator Jim Sweeney says.

—Larry LeBlanc



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 Ted Cohen, Partner, TAG Strategic
 Kristin Lindsey Cook, Dir. of Multi Platform, Fuse
 Stephen Davis, President, InfoSpace
 Rajesh Khera, Director of Mobile Solutions, RealNetworks
 Jeremy Laws, SVP, Universal Pictures Mobile Division
 Steve Lerner, CEO, Wind-up Entertainment
 Anil Malhotra, Chief Alliance Officer, Bang
 Brian McGarvey, VP & GM-Americas, Vivendi Mobile Games
 John Najarian, Senior VP, New Media at E! Entertainment Television
 Paul Palmieri, Acta Wireless
 Adam Sexton, Groove Mobile

KEYNOTE ADDRESSES



Ray Manzarek
The Doors



Paul Reddick
VP Business Development & Product Innovation
SPRINT NEXTEL



Mike Wehrs
Chief Technical Evangelist
AOL MOBILE

SPECIAL LIVE PERFORMANCE BY Interscope Recording Artist ELAN



Michael Arrieta
SVP Digital Sales & Marketing
Sony Pictures Digital



Anthony Batt
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Alex Campbell
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Greg Clayman
VP Wireless Operations & Strategy, MTV



Mark Donovan
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Michael Gallelli
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GLOBAL BY LARS BRANDLE

FESTS OF HONOR

Glastonbury Takes A Holiday, But U.K. Outdoor Summer Concert Biz Stays Strong

LONDON—As festivalgoers scrape the mud from their boots at the end of another typically damp British summer, promoters of the big events are celebrating a banner year in the absence of the Glastonbury Festival.

But even with Glastonbury's vacation, many new events found business challenging, raising fears they may not survive next summer, when the juggernaut of U.K. outdoor music events is set to return, bigger than ever.

"In terms of income for festivals, it must have been the highest ever, even without Glastonbury," says Martin Elbourne, music director of the legendary festival, which raked in more than £15 million (\$28 million) from ticket sales alone in 2005.

His sentiments are echoed by Live Nation U.K. managing director Stuart Galbraith, who boasts, "The festivals scene is very, very healthy, without a shadow of a doubt."

But traffic to the numerous upstart and "boutique" events wasn't always as hasty, promoters confirm. "It was a tough year actually. It certainly wasn't a slam-dunk," says Melvin Benn, managing director of London-based Mean Fiddler Music Group, which also handles operational management for Glastonbury. "A number of festivals got off the blocks this year thinking it would be very easy with Glastonbury not there. That didn't prove to be the case."

MFMG this year launched its new boutique Latitude festival in July. Although he admits losing money on the 15,000-capacity multifaceted festival, Benn says Latitude will return.

Glastonbury skipped this year to allow the site—Michael Eavis' farm in Somerset, southwest England—time to regenerate. But its absence did not seem to translate to an extra 120,000-plus people searching for alternative entertainment—one casualty was the Lost Weekend festival in Devon, a spinoff from Glaston-

bury's Lost Vagueness field that was canceled after poor ticket sales. "Most of the new festivals suffered," Elbourne says, "so clearly there was some market saturation."

At least 45 outdoor festivals rolled out in the United Kingdom and Ireland in 2006, in a season that now stretches from mid-May to mid-September. Festival promoters, however, were typically guarded on their grosses, with just two Irish events—Dublin's Download Festival (\$4,725,059) and Kilkenny Source Festival (\$1,613,043)—reporting to Billboard Boxscore so far.

The king-hitters again proved to be the well-established events such as V, the Carling Weekend Reading and Leeds festivals, Isle of Wight and T in the Park, which all sold out their respective capacities in record time. Reading alone generated £8.1 million (\$15.4 million) in ticket revenue within one hour of going on sale.

"It's now a rite of passage for a young person to go to a festival in the summer," says John Giddings, managing director of Solo, the London-based promoters of the Isle of Wight festival. "It's a better way of hanging out with your mates and having a good time than going on holiday."

Demand for tickets to the biggest brands is now so high some organizers have already released tickets for their 2007 edition, months before a single band is announced. Metal event Download, V and Reading and Leeds are among those to have issued thousands of presale tickets. Giddings is blunt on the phenomenon: "They're doing that to get the money in the bank and earn interest. It's called greed." Festival organizers that are preselling tickets for 2007 events say it ensures core fans do not miss out.

Generally, the rise of small regional festivals—such as Beau-

tiful Days (Devon), Wicker Man (Dundrennan) and Bestival (Isle of Wight)—is a positive trend, promoters say. But those promoters hungry for a piece of the festivals' pie are warned to come to market with a watertight concept. And be prepared to do battle with the heavyweights.

"If you are not part of the MCD/Live Nation monopoly, then it is very difficult to get a decent lineup, and [the artist] fees are still stupid," Elbourne says. Dennis Desmond's Irish promoter MCD is behind the country's Oxegen and Hi-Fi festivals, among others. MCD and Live Nation co-own the Hamsard investment vehicle, which in turn owns MFMG.

Glastonbury, for its part, is poised to return in 2007 revitalized. Organizers are exploring an expansion of next year's festival to a 175,000 capacity, subject to license approval. Eavis says Australian pop singer Kylie Minogue will be one of the headliners for the June 22-24 event.

Promoters both competing against and working closely with the festival are optimistic the "Glastonbury effect" won't be a negative one. "It doesn't make a blind bit of difference. Glastonbury will sell out in a heartbeat. It's a different experience and it won't affect [Isle of Wight]," Giddings says.

"I'm still very positive about the business in 2007," Benn says. "Glastonbury doesn't impact on Reading and Leeds and the V. It certainly impacts on other shows, but there's such a buzz about Glastonbury, it could be argued that when Glastonbury is on, more people are interested in festivals generally." ♦♦♦



Music fans gathered July 8-9 for Scotland's T in the Park festival.

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ATTENDANCE 75,000 each day (weekend/day split not disclosed)



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DATE Aug. 25-27

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ATTENDANCE Reading: 105,000 (60,000 weekend, 15,000 per day); Leeds: 100,000 (62,500 weekend, 12,500 per day)

TICKETS AVAILABLE Sold out

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SPONSORS Carling, Nokia, Tiscali

NOKIA ISLE OF WIGHT FESTIVAL

VENUE Seaclose Park, Newport, Isle of Wight

DATE June 9-11

TICKET PRICE Adults: weekend £85 (\$165), weekend with camping £105 (\$200); Children (under 12): weekend £42.50 (\$80), weekend with camping £52.50 (\$100)

ATTENDANCE 50,000

TICKETS AVAILABLE Sold out



PROMOTERS London-based Solo

MEDIA PARTNERS Virgin Radio, Channel 4 TV

HEADLINERS The Prodigy, Foo Fighters, Coldplay

SPONSORS Nokia, Bacardi, Strongbow

V FESTIVAL

VENUE Hylands Park, Chelmsford; Weston Park, Staffordshire

DATE Aug. 19-20

TICKET PRICE weekend £100 (\$190); weekend with camping £120 (\$228); £58.50 (\$111) per day

ATTENDANCE Chelmsford: 70,000 each day (32,000 camping); Staffordshire: 85,000 each day (68,000 camping)

TICKETS AVAILABLE Sold out

PROMOTERS London-based Metropolis Music and SJM Concerts

MEDIA PARTNERS Channel 4/E4 TV, NME, Virgin Radio

HEADLINERS Radiohead, Morrissey

SPONSORS Chelmsford: Virgin Mobile, Carling, Bacardi, Strongbow, Duracell, Lynx, Intel/Napster, JJB/Puma, Nintendo, Red Bull; Staffordshire: Virgin Mobile, Carling, Bacardi, Strongbow, Duracell, Lynx, Intel/Napster, JJB/Puma, Nintendo, Red Bull, EA Games, Kodak, Superdrug



O2 WIRELESS FESTIVAL

VENUE Hyde Park, London; Harewood House, Leeds

DATE June 21-25

TICKET PRICE £37.50 (\$71) per day
ATTENDANCE London: 110,000 (over five days); Leeds: 38,000 (over two days)

TICKETS AVAILABLE Not disclosed
PROMOTERS London-based Live Nation (Music) U.K.

MEDIA PARTNERS London: Channel 4 TV, XFM, Metro newspaper, MySpace; Leeds: Radio Aire, Galaxy FM, Metro newspaper

HEADLINERS London: The Strokes, David Gray, Massive Attack, James Blunt, Depeche Mode; Leeds: Massive Attack, the Who, the Flaming Lips
SPONSORS London: O2, Motorola, Red Bull, Fender, Transport for London, HMV, Brothers Cider; Leeds: O2, HMV

**IN THE UNITED STATES BANKRUPTCY COURT
FOR THE DISTRICT OF DELAWARE**

In re:)	Chapter 11
)	
THREE A'S HOLDINGS, L.L.C.,)	Case No. 06-10886 (BLS)
a Delaware limited liability company, <u>et al.</u> , ¹)	(Jointly Administered)
)	
Debtors.)	

NOTICE OF PUBLIC AUCTION AND SALE HEARING

PLEASE TAKE NOTICE that, on August 20, 2006, Three A's Holdings, L.L.C., a Delaware limited liability company, and its direct and indirect affiliates, Jeremy's Holdings, LLC, a Delaware limited liability company, Tower Direct LLC, a Delaware limited liability company, 33rd Street Records, Incorporated, a Delaware corporation, Pipernick Corp., a Delaware corporation, M T S, Incorporated, a California corporation, Columbus & Bay, Inc., a California corporation and R.T. Records, Incorporated, a California corporation, each as a debtor and debtor-in-possession (collectively, the "Debtors" or "Tower Records"), filed a *Motion for an Order (a) Approving the Bidding Procedures, (b) Approving the Form and Manner of Notice of the Auction and Sale, and (c) Approving the Sale of the Debtors' Assets* (the "Sale Motion"). The Debtors seek, among other things, to sell all or substantially all of the Debtors' Assets (the "Assets") to the successful bidder(s) at an auction (the "Successful Bidder"), free and clear of all liens, claims, encumbrances and other interests pursuant to section 363 of the Bankruptcy Code.

PLEASE TAKE FURTHER NOTICE that, on September 6, 2006, the Bankruptcy Court entered an order (the "Bidding Procedures Order") approving the bidding procedures (the "Bidding Procedures"), which set the key dates and times related to the sale of the Assets under the APA. All interested bidders should carefully read the Bidding Procedures. To the extent that there are any inconsistencies between the Bidding Procedures and the summary description of its terms and conditions contained in this Notice, the terms of the Bidding Procedures shall control.

PLEASE TAKE FURTHER NOTICE that, pursuant to the terms of the Bidding Procedures and Bidding Procedures Order, an auction (the "Auction") to sell the Assets will be conducted on October 5, 2006, at 10:00 a.m. (ET) (the "Auction Date") at the offices of Richards, Layton & Finger, P.A., One Rodney Square, 920 North King Street, Wilmington, Delaware, 19801 or at any such other place, date and time as may be designated in writing by the Debtors. Parties may submit bids no later than September 12, 2006, at 10:00 a.m. (ET) in order to qualify as Lead Bidder (as defined in the Bidding Procedures). Except as otherwise provided in the Bidding Procedures, only parties and their advisors that have submitted a Qualifying Bid (as defined in the Bidding Procedures) by no later than September 26, 2006 at Noon (ET), will be permitted to participate in the Auction.

PLEASE TAKE FURTHER NOTICE that hearings will be held before the Honorable Brendan L. Shannon, United States Bankruptcy Judge, in the United States Bankruptcy Court, District of Delaware (i) to approve proposed Bid Protections (the "Bid Protections Hearing") on September 15, 2006, at 10:00 a.m. (ET) and (ii) to approve the sale of the Assets to the Successful Bidder (the "Sale Hearing"), on October 6, 2006, at 10:00 a.m. (ET), or at such time thereafter as counsel may be heard or at such other time as the Bankruptcy Court may determine. The Bid Protections Hearing and the Sale Hearing may be adjourned from time to time without further notice to creditors or parties in interest other than by announcement of the adjournment in open court on the date scheduled for the Sale Hearing. Objections to the Bid Protections must be filed and served so that they are received by the Debtors no later than 4:00 p.m. (ET) on September 11, 2006 (except that objections solely as to the amount of the Bid Protections must be filed and served so as to be received by the Debtors no later than Noon (ET) on September 14, 2006). Objections to the Sale Motion must be filed and served so that they are received by the Debtors by no later than 4:00 p.m. (ET) on September 29, 2006.

PLEASE TAKE FURTHER NOTICE that this Notice of the Auction and Sale Hearing is subject to the full terms and conditions of the Sale Motion, Bidding Procedures Order and Bidding Procedures, which shall control in the event of any conflict, and the Debtors encourage parties in interest to review such documents in their entirety. A copy of the Sale Motion, Bidding Procedures Order and/or Bidding Procedures may be obtained by written request made to proposed special counsel to the Debtors, Akin Gump Strauss Hauer & Feld LLP, 2029 Century Park East, Suite 2400, Los Angeles, California 90067, Attention: Patrick J. Ivie, Esq., Telephone: (310) 229-1000, Facsimile: (310) 229-1001.

Dated: September 6, 2006

/s/ Brendan L. Shannon

United States Bankruptcy Judge

¹ The Debtors are the following entities: Three A's Holdings, L.L.C., Jeremy's Holdings, LLC, Tower Direct LLC, 33rd Street Records, Incorporated, Pipernick Corp., M T S, Incorporated, Columbus & Bay, Inc. and R.T. Records, Incorporated.



Crack That Web

Babygrande Impresario Launches Urban Streaming Space

As indie labels create their own online communities, Babygrande Records founder **Chuck Wilson** is thinking a little bigger. His Web site hiphopcrack.com is slated to launch Oct. 1 as a sort of MySpace/YouTube/download store directed solely at the urban audience.

With new online communal sites arriving on a seemingly weekly basis, this bit of news may not illicit that much excitement at first. Yet Wilson, whose Babygrande has released albums from rappers **Jean Grae**, **Immortal Technique** and the **Jedi Mind Tricks**, is promising to launch with previously unreleased songs or remixes from **Ludacris**, **Ghostface**, **Rick Ross**, **T.I.**, **Purple City** and **Foxy Brown**, among many others. If the content is there, the only question is whether users will follow.

The indie hip-hop impresario, who also wrote the script to 2004 film "Soul Plane," says songs will only be streamable at first. But he is open to partnering with someone to sell downloads for third-party labels. To help get the word out, a promotional partner in Wilson's site is the Web community of **Hip-Hop Info** (hh411.com), which attracts nearly 400,000 unique visitors per month to its message boards.

"I feel like I'm at a place in my career where the sky is the limit," Wilson says. "I can make a call to anyone's camp, and in most cases to the artists direct, and tell them what this site is about. For the exposure that we offer, I'm expecting content from every artist in the urban hip-hop world."

Wilson tapped Frog on Top Studios to develop the site. A key component of **Hip-Hop Crack** is its MySpace-inspired **Crackspace**, where users can upload their own songs and videos and sell them. Wilson formed **Triumph Media Holdings** to launch the site, and has partnered with **Musicane**, which will handle **Hip-Hop Crack**'s back-end transactions.

Unsigned artists can sell music, ringtones and wallpaper via the site, with **Musicane** taking a 20%

cut of each transaction (the rest goes to the artist). Users can dictate what format songs will be in, as well as whether they will be encoded with digital rights management. For now, Wilson won't take a percentage of the sales, but that may change down the road.

"At launch, we won't dip into that," Wilson says. "If this becomes something incredible and is the place to be, we may look into it. But for now, we're passing on a relationship between **Musicane** and the end user. It's up to us to make the community appealing."

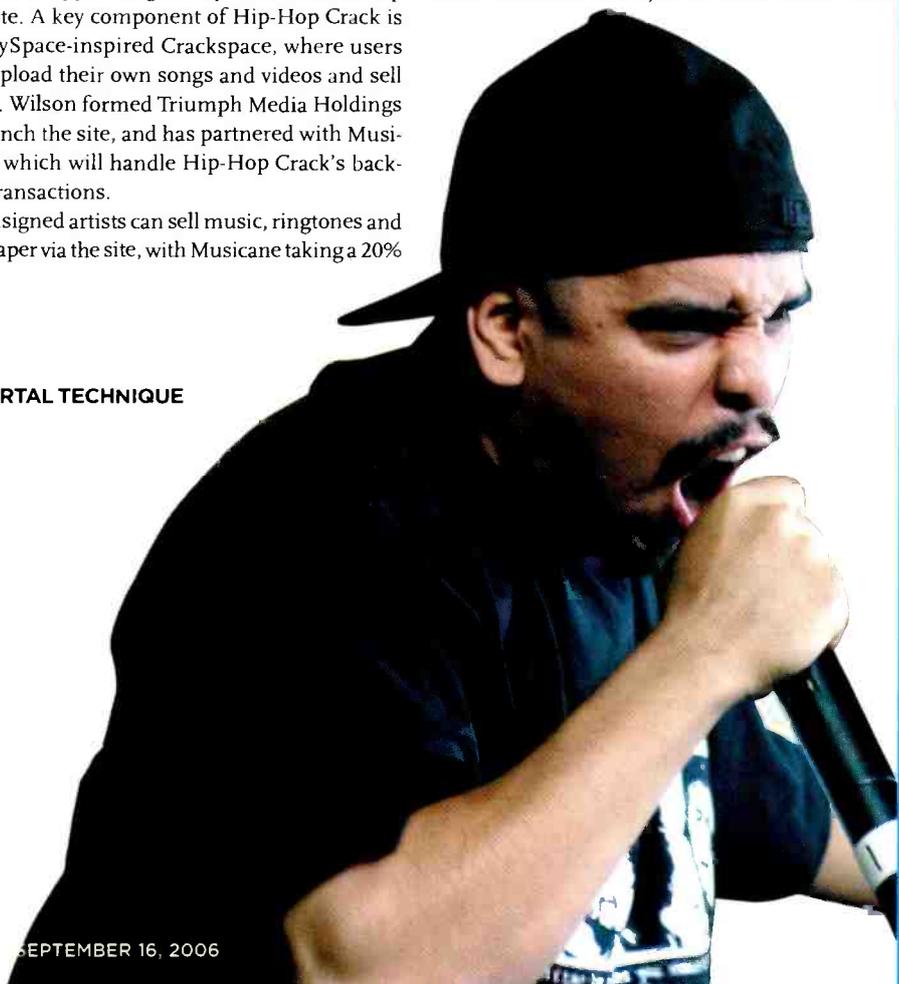
Other aspects of the site include news and gossip sections and a budding mix-tape database. **Hip-Hop Crack** won't stream mix tapes, but will point users to sites that do.

To help sustain the site, Wilson says he has enlisted **TAG Strategic**, the company started by former **EMI Music Group** senior VP of digital development and distribution **Ted Cohen**, to consult after launch.

Aside from simply attracting users, Wilson knows a hurdle will be persuading other labels that this is not a vehicle for the Koch-distributed **Babygrande**. He promises his label will not be heavily promoted on the site's home page, especially in the early going.

"I'm going to stay away from **Babygrande** content as long as I can," he says. "This is a place for anyone who loves the culture. We still have to sell records, but we have to be very much in touch with the places where kids experience music and really set the table for when the majority of sales are online. That's really what this is about." ...

IMMORTAL TECHNIQUE



LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Meet the new scam . . .

On Aug. 30, it was announced that **Universal Music Group** had closed a deal with New York-based Web site **SpiralFrog** to make their entire library of songs available for free downloading as long as consumers watch ads while they do it.

I hope this is a joke, but the pathetic penny-pinching insanity rampant throughout our culture at this point makes anything seem possible. If nobody's seriously suggested this idea yet, somebody probably will eventually, so let's look at it.

The article doesn't explain, but the model for paying the artists must resemble how performance royalty works with **ASCAP** and **BMI**. A percentage paid from a pool of loot.

The ad agency pays the record company, let's say \$10 million, and if there are 10 million downloads, each is worth a dollar, right? If **Froggy** takes 30% that would leave 70 cents, about the same as **iTunes**

(not great, but that percentage will change soon).

So is it a crapshoot?

If there are 5 million downloads, you score \$2 a song? And if there are 20 million downloads, they are worth 50 cents? And what about the writers who are being screwed by downloading as it is?

You think advertisers are going to give somebody \$10 million hoping consumers will watch their ads on the honor system?

"Now promise you won't leave the room or close your eyes, kids, while you are downloading!"

No, luckily this idea is so stupid it'll be born dead.

But that won't stop record companies from desperately seeking new ways to stop the bleeding.

They'll do everything except face the fact that their records REALLY SUCK.

Call me old school if you want to but I believe quality is something people are happy to pay for.

They just can't find any. ...

COOLEST GARAGE SONGS

RANK	TITLE/LABEL	ARTIST
1	PUNKROCKER Big Beat	TEDDYBEARS
2	ZENO BEACH Yep Roc	RADIO BIRDMAN
3	DOLLS Columbia	PRIMAL SCREAM
4	SAVING GRACE American Recordings	TOM PETTY
5	HOT GIRLS IN GOOD MOODS Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
6	YOUR LOVE, NOW Slovenly	TH' LOSIN STREAKS
7	PULL SHAPES Memphis Industries	THE PIPETTES
8	PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL
9	DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
10	IF IT TAKES A LIFE TIME Big 3 Records	CHEAP TRICK

COOLEST GARAGE ALBUMS

1	HIGHWAY COMPANION American Recordings	TOM PETTY
2	RIOT CITY BLUES Columbia	PRIMAL SCREAM
3	ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
4	BROKEN BOY SOLDIERS V2	THE RACONTEURS
5	WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS
6	ROCKFORD Big 3 Records	CHEAP TRICK
7	SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
8	THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES	BUTCH WALKER & THE LET'S GO OUT TONITES
9	SOUNDS OF VIOLENCE Slovenly	TH' LOSIN STREAKS
10	ZENO BEACH Yep Roc	RADIO BIRDMAN

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

SPRINT VP OF
BUSINESS
DEVELOPMENT
AND PRODUCT
INNOVATION

Paul Reddick

Music videos, streaming radio, bundled download sales: Sprint builds revenue for the burgeoning mobile market.

ull-song downloading to mobile phones in the United States is fast approaching its one-year anniversary. Sprint pioneered the first over-the-air service in tandem with Groove Mobile 11 months ago. In its most recent publicly disclosed numbers, Sprint had sold more than 5 million tracks to an installed user base of more than 1 million customers. Now the company, which has introduced six new phone models capable of downloading music since the first quarter, is looking to stretch deeper into everything, from song sales and bundled product offers to music video and streaming radio.

In a move that signals increased experimentation with discounts, the Sprint Music Store recently launched a limited-time "buy two songs, get a third song for free" offer that runs through Nov. 15. Sprint has also launched a music recommendation feature that suggests songs to music store users based on previous purchases. A radio feature, offered in conjunction with mSpot, now includes more than 50 channels of streaming music video and news and talk for \$5.95 a month.

Overseeing all of these initiatives is Paul Reddick, Sprint VP of business development and product innovation. Reddick is no stranger to growing wireless businesses. Prior to joining Sprint, Reddick was with the Dallas and Oslo offices of McKinsey & Co., where he led strategy development for clients in multiple industries in the United States and Europe.

Just ahead of his opening keynote presentation at Billboard's MECCA conference on Sept. 11, Billboard caught up with Reddick to discuss the company's evolving music strategy, the growth of mobile entertainment to date and the remaining challenges that must be faced in order for the industry to expand even further.

How is the music store progressing?

Very well, both in terms of adoption by people who buy a Power Vision plan that are registering and downloading music, and the number of songs they are downloading. The rate of adoption is limited a bit by the number of handsets that are out there capable of downloading music. That is a key thing for us—to get those into people's hands. There are fewer music-capable phones out there than there are iPods and MP3 players running around. As the market continues to proliferate with music-capable phones, we are very comfortable with how that will expand.

What was the thinking on the "buy two songs, get one free" initiative you launched with the music store?

That was to get beyond the novelty of buying just one or two songs. It also allows us to test the market on price elasticity.

What's your take on bundling offers versus a la carte offers?

We're in a new pioneering era of how to bundle music, as well as entertainment in general. The level of bundling has been limited in the past by physical distribution. As things go digital there's no reason why you couldn't come up with a lot more creative bundles. There's no reason why there can't be bundles of five songs rather than the 13 tracks you get on a CD. There's no reason that, with rights holder approval, it can't be mixed across some other themes. And there's no reason it has to stay within just the music genre. It could be a pack of music and art and potentially games, or entry into a fan club that could be bundled together into a package the customer purchases.

Why haven't we seen more bundling efforts in the United States? What have been some of the factors limiting experimentation with such initiatives?

There are a few limiting factors. First, the billing systems. The carrier is the primary billing inter-

face. The ability to specify several items at one time, provide it to the customer, and have it all come out on one bill sounds pretty simple to the casual observer. But it is actually very complex. It's something carrier billing systems have struggled with. Everybody gets that, and everybody is working on it. It's just a matter of timing. Over the next 18 months you'll see the carrier billing system limitation drop considerably.

There is also the issue of how comfortable rights holders—artists, management, labels—are having their wares bundled in ways they didn't conceive of when they created the music or entertainment piece. Another limitation is the ability of the market to absorb new product messages. There is a certain simplicity around a digital track or \$1.99 videos from Apple. But when you offer more choices to customers you can introduce more complexity, too.

What can the industry do to drive more consumption of ring-

tones and mobile downloads?

This market really needs some off-the-phone and off-carrier marketing to really stimulate and tell people what you can do. The fact that you can download music products to your phone is not a ubiquitous message when people talk about music.

One of the things that would help stimulate the market more would be for the labels and other people with an interest in growing the market to spend more marketing dollars. It is one of their faster-growing areas, even if it is not their largest distribution channel.

How is the wireless industry's relationship with the music business evolving?

Labels respect what is the same versus what is different in distributing music over mobile. Clearly ringtones are different than regular downloads. And we think over-the-air downloads are different than PC downloads. They understand and seem to respect that, unlike other broadband services where the network costs are seem-

ingly zero, there are network costs associated with what we're doing.

There has been an increase in holding back digital singles for the PC to push windowing strategies for ringtones and over-the-air downloads. Thoughts?

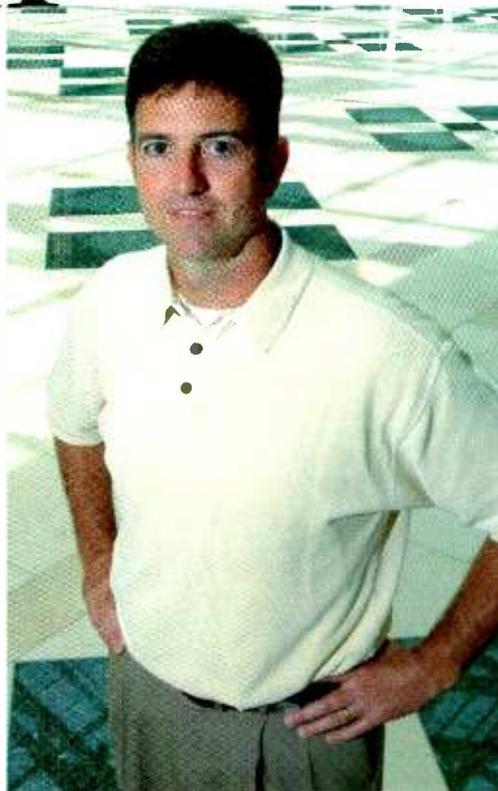
It's a win-win. We end up in the window when there is some heavy promotion around the artist, when there is some pent-up demand, and this is the only place you can get it. It's also great exposure for the artist. But there could be a lot more windowing going on. Right now, it's happening on a select basis. It's not like there is a standard window that has developed like with movie releases.

How important are windows to maximize the success of sales?

They sell better. But we also promote windowed ringtones. So you have to account for a couple things: Is it the scarcity or is it because we are featuring the ringtone?

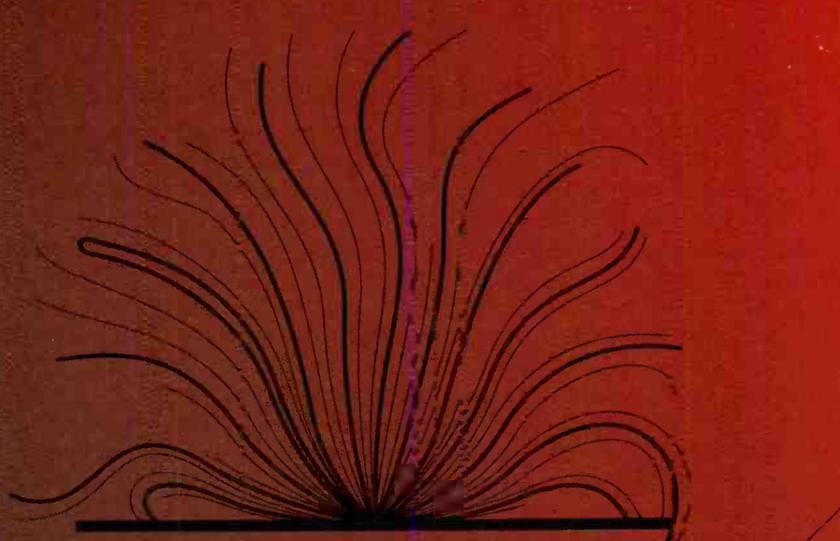
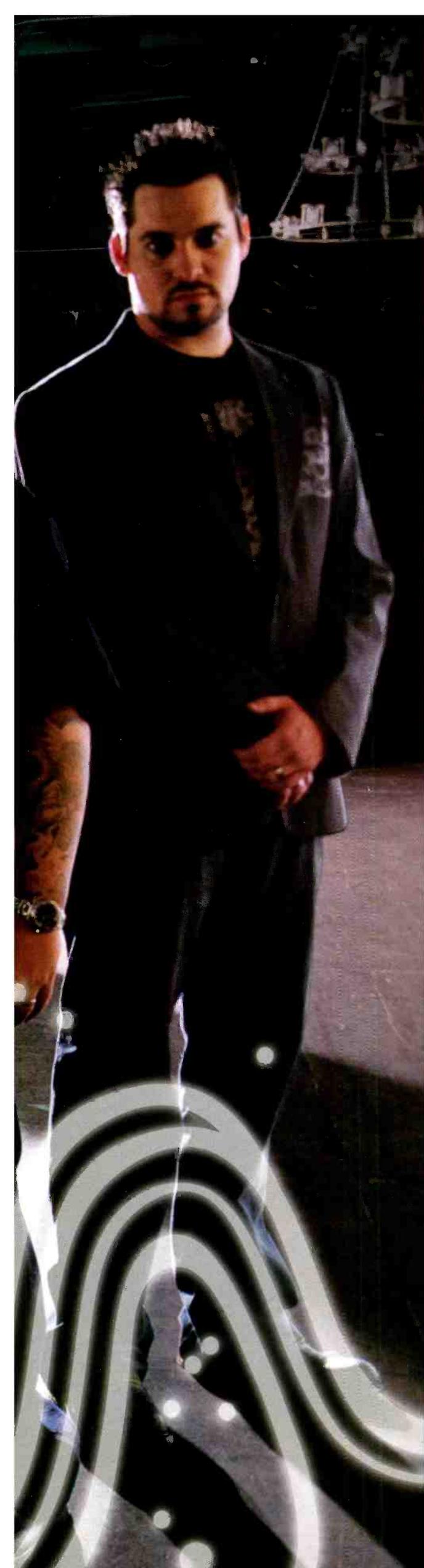
Does that mean that windowing doesn't drive sales in and of itself?

Carriers have limited ability to feature every release, so if you hold everything back and make it only available through the carrier and the carrier is not featuring it, that could be problematic for a label. On the other hand, you could see an evolution where there is formal windowing. If that becomes standard practice then people will say, "This is OK, this is where I go to get it." That could go to some of the pricing differences between mobile and PC. It is possible that you could say that the window is one of the advantages of getting music on mobile. You are in a select group able to get a download a week or two before your friends can get it. ♦♦♦



“There’s no reason why there can’t be bundles of five songs rather than the 13 tracks you get on a CD.”





INTO THE GREAT WIDE 'OPEN'

**EVANESCENCE CONQUERS DRAMA WHILE
UNLOCKING 'THE OPEN DOOR'**

BY TAMARA CONNIFF

PHOTOGRAPH BY FRANK W. OCKENFELS 3

Amy Lee is sitting cross-legged in a lounge chair on the roof of New York's Dream Hotel. She's decked out in worn jeans and a Joan Jett T-shirt, and her pale-blue eyes are translucent—a sharp contrast to her long dark hair.

In the past three years, her band Evanescence has skyrocketed to fame thanks to its 2003 Wind-up debut, "Fallen," which won two Grammy Awards and has sold 6.5 million copies in the United States, according to Nielsen SoundScan. But as quickly as the band hit the big time, the threads that held its members together began to fray. Co-founder Ben Moody abruptly left mid-tour in 2003; his replacement, former Cold guitarist Terry Balsamo, suffered a stroke last year; and bassist Will Boyd, whom Lee has known since middle school, opted out of the group in July.

Adding to the drama, Lee split from her boyfriend, Seether frontman Shawn Morgan, and changed managers. But the artist says the trials have made her stronger and more independent. "It took me a while to figure out who I was," she says. "I'm the youngest person in the band. I'm the leader of the band. I'm a chick. I learned how to say no and draw boundaries."

Indeed, Evanescence's new album "The Open Door," due Oct. 3, is an ode to a stronger Lee. As Wind-up founder/CEO Alan Meltzer notes, "She is the female voice of her generation. She's come into her own as a writer and a singer. She made this record with no label involvement. It was all her." >>>

"Fallen" was a multiplatinum smash. Were you under pressure to produce a follow-up that could stand up to it?

I think people sometimes lose the love of what they do and just try to put out another record. That's a crime. If you don't feel it, wait until you're hungry for it. What's the point of making a huge piece of music if it's not for the love of the art.

It took longer than I thought. But, I am a perfectionist. We took all the time we needed and wrote and wrote and wrote. If it wasn't good, I threw it away. I wanted every piece of it to be as good as it possibly could be. We accomplished what I wanted, which was to do something that I was more proud of than what I'd done before. I constantly have to top myself, it's just the way I am.

Is "The Open Door" thematically different from "Fallen"?

What music is for me and what Evanescence has been is me purging all of the negative and hard, difficult experiences that I've had in life. Naturally that's still coming across; I'm still purging the trials. I feel like this album comes from a place that is not so hopeless. The first album, I was talking about the hard stuff, but I was also wallowing in it. I wasn't strong enough to take a stand and say no in a lot of situations.

I listen back to "Fallen" now and definitely hear all the vulnerability and the fear and all the childish things in me that are just human. But I've grown so much now. The lyrics on the new album are looking for the answers, looking for the solutions, looking for happiness. It's not, "I'm miserable, end of song." It's more, "I'm miserable, and what do I have to do to work this out and get out of this bad situation."

Have you matured?

Yes, I've learned how to say no. This is a bad situation. See the signs and say, "I'm out of here." Especially in relationships. You have to be willing to jump off the cliff and know that when you get to the bottom that it's going to be way better, and know it could also be crash and burn. Those are the times in my



'I listen back to "Fallen" now and definitely hear all the vulnerability and the fear and all the childish things in me that are just human.'

—AMY LEE

life that I've really broken through and had great joy, because I took those chances. At least when you're at the bottom and all alone again and starting over, it's a clean slate.

What is it like having such a different configuration of the band?

The biggest difference is Ben [Moody]. We formed the band together. We were the main writers. Without him, it wasn't like I was thinking, "Oh, my God, what am I going to do?" It really had gotten to the point where it was so horrible and dramatic, it was a relief and I knew the band could continue. When it came to writing, I had so much by then to write about, it was spilling out of me. I didn't know how to stop writing.

I have so much more freedom to do everything myself this time, for a lot of reasons. I wanted to prove that not only could I do it myself, but I could make a better album than before. I've never really tried to sit, say OK and just start writing and go for it and not have anyone to answer to, at all. I'm the boss. Here we go! If it sucks, I figure it out.

Terry Balsamo replaced Moody and has become your songwriting partner. How do you guys write together?

It's a completely different writing process [than with Moody]. He's completely laid-back. There's no pressure of wanting to rule the world. It's just about writing great music.

Terry and I will just sit in a room and jam. As simple as that is, it's completely different for me. I was so insecure at the time, though I didn't realize it then. I thought I was strong. It's so hard to let yourself be vulnerable. In front of a huge audience, it's not so bad, because it's just a sea of people. But in front of two people you know, it's impossible. It was a first for me to just make music as we go.

Why are there so few female rockers today?

In the music industry today, there are a lot of holes. There are things I miss, like great female rockers like Joan Jett. She totally inspired me and inspired guys and everybody everywhere. Where did they go? It

seems like if there were any women in music, it was either R&B or easy listening. No one was rocking. No one had the real power, not the sex appeal, the real power of rock'n'roll. We need chicks in rock.

"Fallen" was first released in the Christian market. Do you consider Evanescence a Christian band?

Can we please skip the Christian thing? I'm so over it. It's the lamest thing. I fought that from the beginning; I never wanted to be associated with it. It was a Ben thing. It's over. It's a new day.

You are prepping for a major tour. What are your expectations?

We just started rehearsals. I was really stressed. It's been two years since I've been onstage.

More than that, Terry had a stroke. It's been about nine months and he's doing great. We had our first day of practice and he's playing guitar on every song. That is such a big step. There was so much pressure, but I didn't want to hire another guitar player. We wrote this record together. I knew he was going to get better. I knew he'd make it just in time. The doctor couldn't believe he was still alive.

Our band has been through so much together by now, we couldn't be more tight onstage. We love each other.

You were still in your teens when "Fallen" broke. You seemed overwhelmed by the fame and glitz. Are you more comfortable in your skin now?

I don't feel that nervous about it anymore. In the beginning, I was so wide-eyed. It's fun now. I used to think I didn't belong, like everyone thinks I'm a dork, everybody hates me.

When we won those Grammys, I remember standing there after winning best new artist, and people were clapping, but they weren't sure why, they didn't know who we were. I remember trying to get out my thank-yous to this sea of faces who were thinking, "Who are you, and why should I care?" I don't feel like that anymore. Especially after writing this album, I feel like I am an artist, and I respect myself a lot more. ...

TOURING SMART **Evanescence's Globetrot More Relaxed**

A couple of years have passed since Evanescence toured the globe in support of its multiplatinum 2003 debut, "Fallen," and the band is eagerly awaiting round two. "They're very excited to get the [new] music out there and have a chance to play it," says manager Andy Lurie of 110 Management.

The rockers haven't long to wait; another worldwide trek is in the works. This time around Evanescence will take a slightly different, more relaxed approach to global domination. "They intend to tour smart this time," Lurie says. "I think they suffered from a little burnout last time because they didn't build in any reasonable breaks. They pretty much toured nonstop for up to 18 months."

Seventy concerts reported to Billboard Boxscore between Feb. 25, 2003, and Aug. 14, 2004, show that Evanescence pulled in \$8.6 million. Twenty-three of those gigs were sellouts.

Two days after "The Open Door" hits stores Oct. 3 via Wind-up Records, Evanescence will embark on the first leg of its jaunt, playing 17 dates in 1,200- to 3,300-capacity venues across the United States and Canada. Tickets range from \$25 to \$35, and New York-based band Revelation Theory supports on all dates. The idea was to start off light and give Evanescence's "core crowd" a chance to see the band up close and personal. "This is sort of their way of thanking fans for being so patient," Lurie says.

Creative Artists Agency's Jenna Adler, who represents the band in North America, says New York's Hammerstein Ballroom and Los Angeles' Wilton LG sold out immediately fol-

lowing the Aug. 19 general on-sale. "It definitely created the buzz we wanted," Adler says. "They had such a huge first record that people were wondering if, on the second record, they could continue this growth pattern. It's quite obvious they have."

Along with the upcoming trek linked to the release of "The Open Door," Adler says she strategically coordinated with Wind-up to give the album's first single, "Call Me When You're Sober," radio play to build interest in ticket sales. "What you see happening more and more is labels and agencies collaborating more in terms of setting up an artist and making sure all the t's are crossed and the i's are dotted," she says.

After the North American run ends Oct. 29, Evanescence will head to Europe to play 2,000- to 4,000-capacity venues. From there the band will return stateside for radio concerts (including top 40 radio station WHTZ [Z100] New York's annual Jingle Ball) and TV appearances. Then it's off to Japan, Australia and New Zealand to ring in the new year, according to Lurie, who says dates are still tentative. Geoff Meall of the Agency Group books the band worldwide (except South America) out of TAG's London office.

Once spring rolls around, Evanescence plans to revisit North America to play 5,000- to 7,000-seat buildings. The intent is to hit secondary markets for a six-week run, says Adler, who explains that it's better to take gradual steps before jumping to amphitheaters and arenas. "We don't want to go zero to 60 in a second," she explains. "I think it pays to

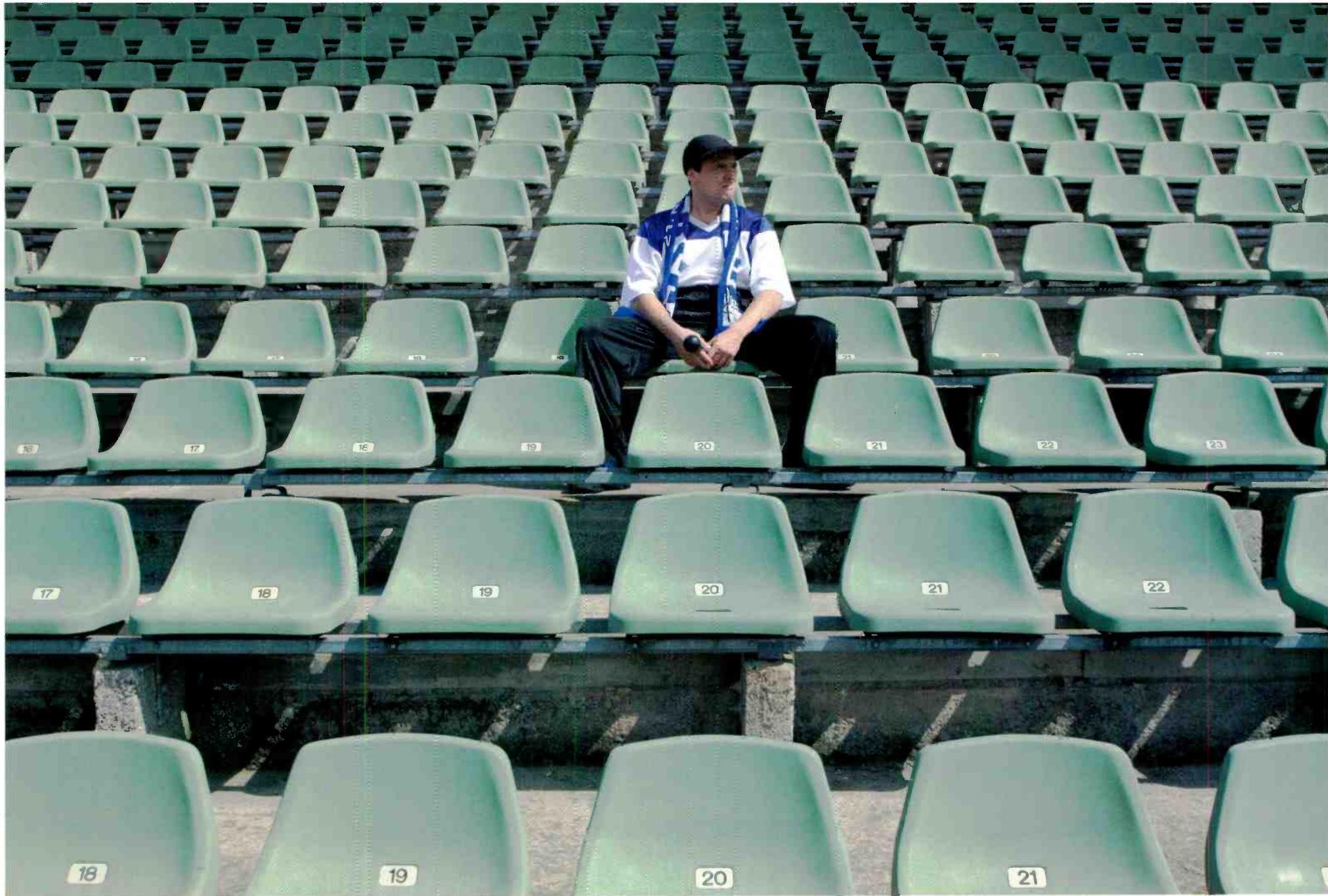


AMY LEE of EVANESCENCE performs 'My Immortal' at the 2004 Billboard Music Awards in Las Vegas.

take the appropriate steps at the appropriate time, and leave people wanting more every time." Ticket prices will most likely stay in the range of \$25-\$35, she adds.

Another key place of interest is South America. Lurie notes that Evanescence has a strong following in the region, and didn't have a chance to tour there the last time around. The band is also scheduled for a two-song appearance at the MTV Video Music Awards Latin America, which takes place Oct. 19 in Mexico City.

—Mitchell Peters



THE ONES THAT GOT AWAY

**Five Summer Concert
Dates That Fell Short
Of Expectations**
BY RAY WADDELL

For years, the mantra of the live music business has been, “There are no bad shows, only bad deals.”

While business is up and there have been some major—and well-chronicled—successes so far in 2006, the touring highway is littered with a few stiffs as autumn arrives.

Promoters, agents, managers and venues are, for obvious reasons, reluctant to talk about shows that don’t do well. The artist psyche is best handled with care, and human nature dictates that accepting blame is difficult. Besides, today’s box-office dud may be tomorrow’s advance sellout, and no one wants to jeopardize future business.

Few tours are a failure across the board. If ticket sales indicate a tour will be a total dog, in most cases it will be reconfigured, postponed or even cancelled before it ever gets out of the gate (Lollapalooza 2004 is the poster child for the last scenario). Many dates on a less-successful tour will at least break even. It could be that only a handful of dates, or just one, do not work out financially. >>>



TRIVIUM of the Sounds of the Underground tour.



ASHLEE SIMPSON



There are many reasons why a show can do poorly. Perhaps radio did not get onboard; there was another, bigger event in the market at the same time; weather killed the walk-up; or too many same-genre shows hit the area in a narrow time frame. Promoters have to cast a wide net when casing potential pitfalls today.

Sometimes a show only looks on the surface like a failure. In many cases, promoters invest in an act, venue or market and look at low attendance as the ante to be in business with the artist for the long term. In other cases, attendance looks low but the gross puts the date over the top.

Bottom line, no judgment on any of these tours or acts should be passed based on the information presented here. These are stand-alone examples intended to provide information and insight.

In any case, here we have a rare look at some shows that some might say underperformed. We give the promoters' perspective because, after all, they are the ones that put up the money.

Sometimes great talent, creative promotion, a fair ticket price, a beautiful venue and a Saturday night aren't enough. To paraphrase Yogi Berra, "If people don't come to the concerts, you can't stop them."

SOUNDS OF THE UNDERGROUND

Merriweather Post Pavilion, Columbia, Md.
July 17

ATTENDANCE:	1,875
CAPACITY:	10,000
PERCENTAGE OF CAPACITY:	18.8%
GROSS:	\$55,312
TICKET PRICE:	\$29.50
PROMOTER:	I.M.P.

The Sounds of the Underground tour, now in its second year, is a Warped-styled hard-rock package that this year featured As I Lay Dying, In Flames, Trivium, Cannibal Corpse and others. Conceived by Tim Borror at the Agency Group, the tour is produced with House of Blues, Ferret Records label executive/artist manager Paul Conroy, Ferret owner Carl Severson and artist manager Larry Mazer.

Promoter Seth Hurwitz of I.M.P. says that without the success of such tours as Ozzfest and Warped, SOTU would have meager expectations. "If you look at [the bill], there are no big bands on there, so you're basically selling the concept, and people don't pay to see concepts," Hurwitz says. Warped producer "Kevin Lyman has made it look easy, but he's worked

years and years on it, done a great job, been true to his integrity and vision, and it takes a long time."

Hurwitz adds that he does not think Borror and his partners expected instant success with SOTU. "I think what he's trying to do is begin that long process himself," he says. So why did Hurwitz buy the show?

"I like Tim, I like his energy, and I thought it was worth giving him a shot to get this thing started," he says. "It might have done a little better, but all along Tim had sold this as, 'Maybe we can build this into something.' He certainly wasn't asking a lot of money for it."

Hurwitz says the show wasn't really a big loser for I.M.P. "It wasn't a lot [of money] to begin with and Tim even worked with us after that without much prodding, because he has a vision for this thing," he says. "A lot of these bands could sell out the 9:30 Club [in Washington, D.C.], but he certainly didn't have one really big act to play off of."

Hurwitz says he wouldn't call the show disappointing "because I don't think anyone expected much more than it did. I would say, actually, getting 2,000 people to go see a bunch of bands that a lot of kids had never even heard of isn't too bad."

And would Hurwitz book SOTU again? "It depends on how Tim behaves in the coming year," he says.

ASHLEE SIMPSON

Coors Amphitheatre
Englewood, Colo.

June 13

ATTENDANCE:	1,161
CAPACITY:	6,473
PERCENTAGE OF CAPACITY:	17.9%
GROSS:	\$44,015
TICKET PRICE:	\$39.50, \$27, \$24, \$21
PROMOTER:	House of Blues Concerts

A percentage capacity of slightly less than 18% is actually quite generous for Ashlee Simpson at the Coors Amphitheatre, which can accommodate 16,823 with the lawn included. That lawn must have looked vast on June 13.

"Sometimes capacity isn't the criteria," points out Alex Hodges, executive VP at House of Blues Concerts.

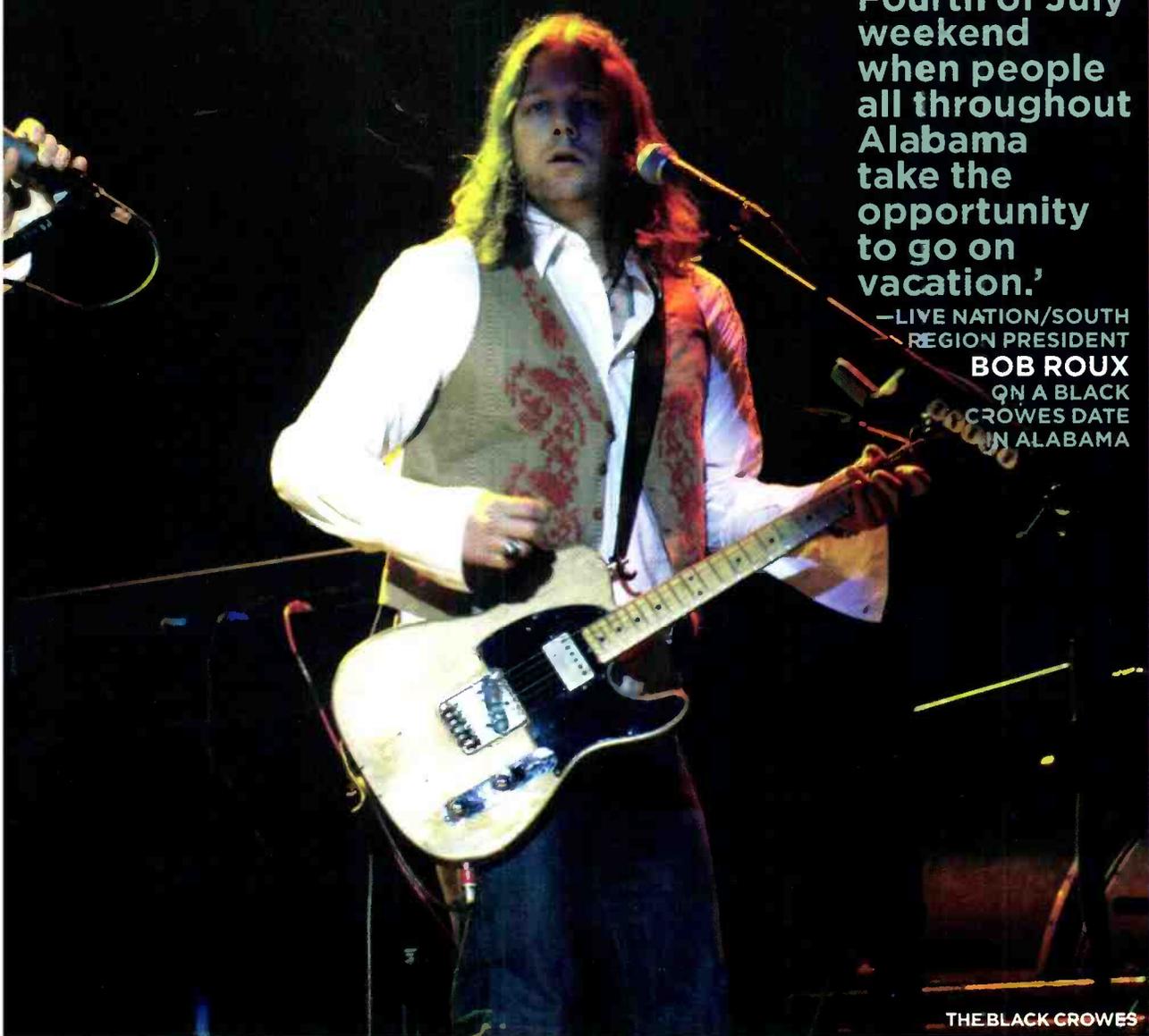
"It's your original projection," he says. "It's the same general thing except you may have a 19,000-capacity venue set up as a theater for 6,000, modeling a show for profit at 4,000 [in ticket sales], then lose your shirt and shoes and socks at 2,000."

Hodges says "timing is everything" and it was not in Simpson's favor for this show. "She needed hot product to meet the expectations that we had set," he says. "Radio and sales of product, no matter if it's downloading or in-store, are still essential."

Alluding to the "bad shows/bad deals" adage as it relates to the Simpson show, Hodges says, "What makes a good deal [is] being able to sell according to expectations. She'll be back and hopefully to a full house next time."

'Our show was on a weeknight, right in front of the long Fourth of July weekend when people all throughout Alabama take the opportunity to go on vacation.'

—LIVE NATION/SOUTH REGION PRESIDENT
BOB ROUX
ON A BLACK CROWES DATE IN ALABAMA



GRETCHEN WILSON

Merriweather Post Pavilion, Columbia, Md.
June 18

ATTENDANCE:	2,218
CAPACITY:	10,000
PERCENTAGE OF CAPACITY:	22.2%
GROSS:	\$96,480
TICKET PRICE:	\$45, \$30
PROMOTER:	I.M.P.

After breaking big with "Redneck Woman" in 2004, Gretchen Wilson opened for Kenny Chesney and then toured with fellow Muzik Mafia members Big & Rich the following year. She stepped out as a headliner in 2006, selling well in mid-capacity venues.

But larger venues have been a tougher nut to crack, as evidenced by the Merriweather show, the failure of which Hurwitz blames on himself.

"This was a case of me just not taking people's advice and believing in her as an act because I felt she was a very strong personality. I thought it would simply be a country show that people would want to go to," Hurwitz says. "I believed in her, no one else did, everyone warned me and I didn't listen. So I got whacked."

Hurwitz says even though local country radio got behind the show, "clearly [Wilson is] not ready to headline venues of this size. I don't really know why. She seems to be a pretty popular figure all around to me."

And with tickets at \$45-\$30, it wasn't high prices that kept attendance down. "I don't believe it ever is a ticket [price] issue," Hurwitz says. "I still believe she's a headliner and perhaps just a bit ahead of the curve."

COUNTING CROWS/ GOO GOO DOLLS

Cricket Pavilion, Phoenix
July 1

ATTENDANCE:	7,279
CAPACITY:	20,001
PERCENTAGE OF CAPACITY:	36.4%
GROSS:	\$238,952
TICKET PRICE:	\$67.50, \$9.59
PROMOTER:	Live Nation

With the highest attendance of any of the shows examined here, the Counting Crows/Goo Goo Dolls tour was relatively strong for much of the summer. The Phoenix date happened to hit at a bad time, according to the promoter.

Radio was onboard with a ticket promotion and the tour was sound, so why didn't it draw 10,000-plus people? "I'll tell you why," says Danny Zelisko, president of Live Nation/Arizona. "It was Fourth of July weekend."

Historically, people leave Phoenix on that weekend, Zelisko says. "Let's say people will pay \$140 for a good pair of tickets," he points out. "If you've got that kind of dough, chances are you're going to spend some money and go somewhere cooler," he says, referring to the temperature.

So, 7,000-plus paid is "not bad," Zelisko says, adding that if he had the chance, he'd buy this package again. "I would love to have that show in the spring before school lets out," he says. "In April or May I think I would've had over 10,000 people."

THE BLACK CROWES, ROBERT RANDOLPH, DRIVE-BY TRUCKERS

Verizon Wireless Amphitheatre
Pelham, Ala.

ATTENDANCE:	3,074
CAPACITY:	10,479
PERCENTAGE OF CAPACITY:	29.3%
GROSS:	\$107,590
TICKET PRICE:	\$35
PROMOTER:	Live Nation

On the surface, a Southern-fried bill like the Black Crowes, Robert Randolph and Drive-By Truckers in the Birmingham, Ala., market looks like a no-brainer. But the disappointing numbers for the show are a perfect illustration of why the touring business is so tough.

Live Nation/South Region president Bob Roux says he "made a mistake and did not follow my gut or the research the way I should have" when he booked the show. "Our show was on a weeknight, right in front of the long Fourth of July weekend, and people all throughout Alabama take the opportunity to go on vacation all along the Gulf Coast for an extended break," Roux says.

In addition, the show was the Crowes' third in Birmingham in slightly more than a year. "They played City Stages in June of 2005, then came back for a fantastic show at the Alabama Theater in the early fall," Roux says.

He is quick to add that "even on the third time through a pretty small market in one year, the Black Crowes still did business well above the theater level on that [Pelham] play, and that is a true testament to the band's live show and their relationship with their core fans. I felt bad about the results, and I won't make the same mistake again."



COUNTING CROWS: JOHN MEDINA/WIREIMAGE.COM; WILSON: JOHN SCHULL/WIREIMAGE.COM; RZEZAK: KEVIN MAZUR; RANDOLPH: STEPHEN LOVEKIN/WIREIMAGE.COM

mobile : entertainment

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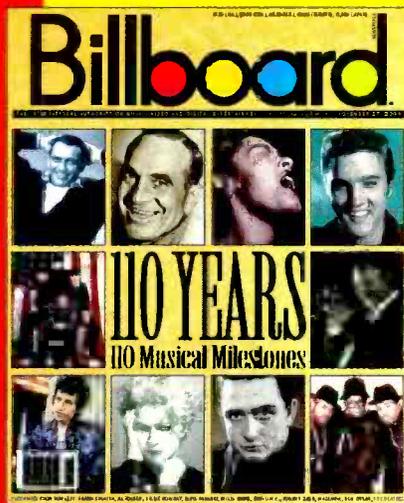
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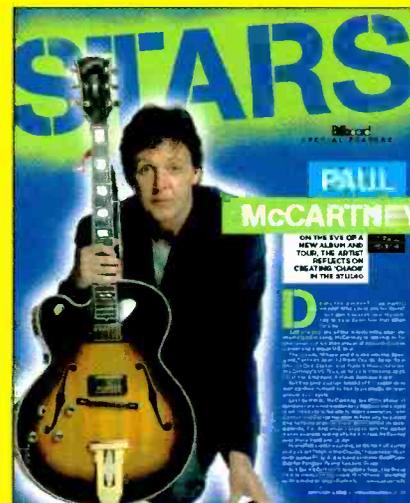
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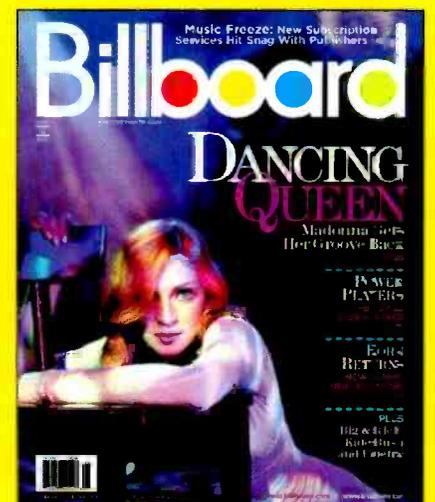
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Power Players 2006



This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.

Digital entertainment in all its forms continues to command the attention of the entertainment and technology industries. It represents the future of both businesses, and it's one that has yet to fully take shape.

The companies profiled in this Power Players report have a front-row seat to this history in the making. They are the pioneers that are building this digital future, on their own or in partnership with others.

Billboard's editors compiled this top 20 list based on the successes—and in some cases, failures—of key companies in the last year. Contributing to the selection, ranking and profiles are digital/mobile contributor Antony Bruno and business correspondent Brian Garrity in the United States, contributing writer Juliana Koranteng in London and Asia bureau chief Steve McClure in Tokyo.

These selections represent the broadest cross-section of the converging industry, including record labels, wireless operators, computer companies, phone manufacturers and digital retailers of all stripes.

Everybody involved in digital entertainment can boast of a vision. This list is based on action and the ability to make a vision a reality in the marketplace today.

—Antony Bruno

1

Apple Computer

Cupertino, Calif.
Steve Jobs, CEO
apple.com

Just when it seemed like Apple Computer's vise grip on power in digital entertainment couldn't get any tighter, it did. During the last 12 months the company successfully stared down music industry executives in a debate over variable pricing and trumped the Beatles in a copyright clash over the

Apple brand. It also transformed

the market for flash-based digital music players with the Nano, and kicked open the door for music video sales and TV show downloads with its video iPod. Reports are swirling that a widescreen video iPod and movie downloads could be on the way in the next year.

Still to be seen is if and when Apple makes a move to meet competition from the wireless industry head-on. "We don't think that the phones that are available today make the best music players; we think the iPod is," Apple CFO Peter Oppenheimer said in July. "But over time that is likely to change, and we're not sitting around doing nothing."

But challenges are mounting. The debate over interoperability is intensifying, and arch-rival Microsoft has plans to launch its own competing device/service combo for the first time with its Zune brand. Regardless, Apple is the undisputed winner of Round One. Let's see how it fares in Round Two.



Yahoo Music

Sunnyvale, Calif.
David Goldberg, VP/GM of music
yahoo.com



Although Yahoo still won't discuss its Yahoo Music Unlimited subscriber numbers, the general consensus is that the service is lagging behind its competitors. But you can't measure Yahoo's impact on the digital music landscape in subscriber numbers alone.

When Yahoo first launched its beta mobile subscription service for \$5 per month, it sparked a price war that many believe kept Microsoft out of the subscription game altogether. When it became the first digital retailer to offer an a la carte download from a major label sans digital rights management (Jessica Simpson's "A Public Affair"), speculation followed that it would soon begin offering additional unprotected tracks. With 350 million streams per month, its video service has effectively supplanted MTV as the place to catch new music videos, and its new fan-remix series helps extend the freshness date even further.

Yahoo Music chief David Goldberg continues to rally for DRM-free music, and industry sources are whispering about a pending mobile play on the distant horizon. Clearly, Yahoo will continue making its presence in the marketplace known.

MySpace

Santa Monica, Calif.
Chris DeWolfe, CEO
myspace.com



When News Corp bought social networking powerhouse MySpace last year, many were afraid the irreverent hodgepodge of user-generated content would go corporate under the rule of Rupert Murdoch. But the service has quadrupled in membership since the purchase, and with 1 billion page views per day, it is the top-visited Internet destination in the world after Yahoo.

Musicians of all stripes maintain MySpace pages, and new technology promises to let them sell their music directly to fans via the service as well. Its record-label venture has gotten off to a rocky start, although it has proved quite adept at promoting local live concerts at the drop of a hat.

The service has even created its own economy, with start-ups emerging with services that let artists sell full songs and ringtones directly from their MySpace profiles. The Web site is quite simply a marketing gold mine. It gives users complete control to do what they want, when they want, and in doing so has illustrated how the Internet of tomorrow belongs not to big media, but the individual.

Universal Music Group

New York
Doug Morris, chairman/CEO
umusic.com



Industry kingpin Universal Music Group is not afraid to throw its weight around in the digital-music arena, either in the United States or abroad via Universal Music Group International.

The company, the U.S. leader in digital market share, is investing in mobile-phone plays like Amp'd and in its own Move U service; distributing its own music video channel, IMF, via new telco TV services from the likes of Verizon; and making waves by opting to delay digital distribution of some hit radio singles until the albums that generate them reach stores.

UMG became the first major to have a No. 1 album on The Billboard 200 with more than one-quarter of its sales coming from digital retailers: Jack Johnson's "Sing-A-Longs and Lullabies for the Film 'Curious George'" (Brushfire) in February. The company wants to expand its digital sales to keep pace with the shift away from CD sales. "The object of replacing the falling physical formats with the growing digital ones is very achievable in the near future," says Larry Kenswil, president of UMG eLabs.

Microsoft

Redmond, Wash.
Bill Gates, chairman
microsoft.com



Microsoft has accomplished what until previously has been almost unthinkable: It has supplanted Apple Computer in the hype cycle for a pending digital-music device. Microsoft dropped a bombshell with the introduction of its Zune strategy, which is not only a WiFi-enabled MP3 player, but a service that will allow users to share and recommend music across a range of devices, including the Xbox 360 and Windows-powered mobile phones.

With an expected advertising budget to match its Xbox 360 launch, a successful effort would achieve something the music industry has long desired: competition in digital retail. "When they focus on execution and delivering a particular set of value to the consumer, they bring a lot to the marketplace," says George White, Warner Music Group senior VP of strategy and product development.

Microsoft continues to support the PlaysForSure ecosystem of devices and services competing with Apple, and the Xbox Live gamer community is becoming a vehicle for promoting new music, videos and movies.

Warner Music Group

New York
Edgar Bronfman Jr., chairman/CEO
wmg.com



Label executives stress the need for thinking big when it comes to driving growth. Warner Music Group chairman Edgar Bronfman Jr. underscored the point at a Goldman Sachs investor conference in October 2005.

"Twenty years ago we gave our music videos to MTV, and MTV has since created an outstanding business," the WMG chief noted. "Even more recently we have been selling our songs to iPods, but we don't have a share of iPods' revenue. We have to keep thinking how we are going to monetize for our shareholders the value we are creating for so many other streams."

Bronfman and company are betting on digital, and have transformed its structure. Included: a joint venture with Korea's SK Telecom; an e-label, Cordless, from former Elektra CEO Jac Holzman; partnerships with indie record stores to launch digital sales and "mobile music bundles" of audio, video, graphics and text in a single, downloadable file. Still on the way: a plan to sell albums on DVDs instead of CDs.



EXPECT MORE

FROM YOUR PHONE

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KDDI

Tokyo
Tadashi Onodera,
chairman/president
kddi.com

KDDI is Japan's second largest mobile operator, but the Tokyo-based company is the country's clear front-runner when it comes to delivering music and music-related content via mobile phones. Since November 2004 KDDI has sold more than 50 million full-length songs through the Chaku-uta Full service, and in May it launched the Lismo Music Store, which allows users to download Chaku-uta Full content via personal computers.

"Much of KDDI's success in mobile music is due to the fact that they have moved so quickly and aggressively to bring new music services to market," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. "They've enjoyed first-mover advantage with chaku-uta [master-tones], full-song mobile downloads and an integrated PC-based service . . . they were first to offer flat-rate plans for data. Without the flat-rate data plans, full-song downloads would be far less popular than they are today." Myers also says KDDI has "the fastest third-generation network speeds in Japan, [and] the widest range of music services."



Sony BMG Music Entertainment

New York
Rolf Schmidt-Holtz, CEO
sonybm.com



Sony BMG has spent much of the last year dogged by controversy. Its use of flawed copy-protection technologies on CDs caused a PR backlash that continues to resonate. It has pushed Apple Computer to embrace variable pricing sooner rather than later. And members of the Allman Brothers Band and Cheap

Trick have alleged in a class-action lawsuit that the label group underpaid artists for digital music transactions.

But in the process Sony BMG has been at the fore of the conversation on some of the industry's toughest and most debate-worthy topics. During the past 12 months Sony BMG also launched Italy's first digital label and embraced the use of Web 2.0 technologies like RSS feeds and viral video for promoting its artists. Next up for the major: driving increased revenue diversification from new products and items previously used only for promotion.

T-Mobile International

Bonn, Germany
René Obermann, chairman
t-mobile.net



While its parent company battles for market share in the United States, T-Mobile International is a rising star.

The international carrier unveiled an 18-month exclusive Pan-European partnership with British artist Robbie Williams and his management company IE Music in July 2005.

No carrier has ever before committed to one artist on this scale. T-Mobile is head sponsor of shows in key markets during Williams' current European tour, which sold a record 1.6 million tickets in one day, and is now in the 2007 edition of Guinness World Records for most concert tickets sold in a single day.

The partnership led to exclusive content for T-Mobile subscribers, including a mobile-TV channel dedicated to the tour; a Europe-wide TV ad campaign; and support for Sony Ericsson's special-edition Williams handset. By the end of 2005, some 250,000 of his tracks were downloaded via T-Mobile in five countries.

"The deal has put Robbie Williams at the leading edge of the digital revolution to get music to the fans faster and more easily than ever before," IE Music partner Tim Clark says.

EMI Music

London
Alain Levy, chairman/CEO
emigroup.com



EMI Music is on track to fulfill its publicly declared goal to produce 25% of its revenue from digital sources by 2010. Its recent European activities have ranged from major trials to full commercial ventures encompassing full-track downloads, master ringtones, Bluetooth marketing and other third-generation mobile entertainment. EMI made its recordings available to GNAB, a Pan-European peer-to-peer downloadable-music service, and to Qtrax, the world's first ad-supported P2P music service.

Additional initiatives include Placebo's collaboration with French wireless carrier SFR in March and Robbie Williams' Europe-wide exclusive 18-month partnership with T-Mobile. In June, it linked with PayPal, eBay's international secure online payment system, to encourage fans to buy music safely via mobile phones. And it helped to make international repertoire available in Turkey's digital market for the first time in June via a deal with local mobile operator Turkcell.

"We're not simply digitizing an old business model," EMI vice chairman David Munns says. "We are embracing and creating new business models."

The Harry Fox Agency

New York
Gary Churgin, chairman/CEO
harryfox.com



Tired of waiting for royalty rates for online music subscription services to be negotiated, the Harry Fox Agency took matters into its own hands late last year. In a strategy shift, the mechanical-rights agency changed its licensing terms for new subscription services, asking for rates that are substantially higher than the services have been willing to pay.

The move at the time left at least three proposed subscription services—two of which would spend "several millions in marketing"—stuck in licensing-negotiation limbo. With big names like Microsoft, Target and Amazon still eyeing the market, publishers have served notice on the digital music business that they cannot be overlooked in the development of new models.

Harry Fox chairman/CEO Gary Churgin explains, "Everyone else in the online music economy is profiting, including the record companies. In order to ensure that publishers and songwriters begin to be paid for the use of their music by these services, HFA is seeking to enter into agreements with individual services at mutually acceptable rates pending the establishment of an industry-wide rate."

RealNetworks

Seattle
Rob Glaser, chairman/CEO
realnetworks.com



Now claiming more than 1.6 million combined monthly users of its Rhapsody and Radio Pass services, RealNetworks is at the fore of the budding music subscription business. But in its biggest coup of the last 12 months, the Seattle company settled a long-standing antitrust lawsuit against Microsoft

for \$761 million last October.

The settlement included integration of the Rhapsody music subscription service into Microsoft's MSN search, instant-messaging and music-store services. The two companies also agreed to make their digital rights management technologies interoperable and partnered on several online gaming initiatives.

None of this is stopping Microsoft from developing its own competing services, but Real Networks chairman/CEO Rob Glaser, sitting atop a fresh pile of cash, is viewing the glass as half-full. In July, he told analysts that Microsoft's plan is "a great opportunity to partner with a number of other companies who make excellent hardware and who are open to integrating tightly with . . . Rhapsody."

Verizon Wireless

Basking Ridge, N.J.
Denny Strigl, president/CEO
verizonwireless.com



While all the major wireless carriers are interested in the mobile-music game, none has been as aggressive as Verizon Wireless. In late July, the company dropped a huge price barrier to mobile music by eliminating the \$15 monthly fee formerly required to download full songs via the VCast Music service.

The company is also positioning the new Chocolate from LG as its flagship music phone. While not the same closed ecosystem as iPod/iTunes, the strategy rings familiar. For its next act, the company reportedly is lowering its "walled garden" approach to allow subscribers to buy ringtones and other content directly from third parties, and it continues to add more label content to the now 1 million tracks in its full-song music catalog.

Verizon is very bullish about its mobile-music business, advertising it more heavily than its competitors and in the process it heavily promotes such acts as Shakira, John Legend and Yellowcard. It sponsors concerts, buys advertising on all manner of media and puts the music front and center.

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14

MTV

New York
Van Toffler, president of MTV Networks Music, Logo and Films Group
 mtv.com

MTV finally stepped up to the digital-music plate with Urge and did so with conviction. In a first, it partnered with Microsoft to integrate Urge into the new Windows Media Player 11. The result is a strong partnership between software and service, with tracks stored on a PC blending seamlessly with streamed subscription tracks stored online.

More broadly, MTV is on a digital mission to expand its brand and content to multiple platforms online, mobile and beyond. MTV.com, Overdrive, VSpot, mtv Über and Made Hear are just a few of the company's digital initiatives gaining traction.

According to MTV president Christina Norman, the company is thinking not only about extending archived content

to new platforms, but also creating original programming for each new digital outlet as well.

"There's always going to be lessons and successes," she says. "Just like TV, there's shows that work and shows that the audience completely rejects."

YouTube

San Mateo, Calif.
Chad Hurley, founder/CEO
 youtube.com



The rise of user-generated content sites, led by YouTube, has sparked a revolution in the sharing of music videos across the Web. The problem is that much of the distribution taking place, outside a select number of promotional deals, is happening without the approval of record companies.

The site, which now claims more than 13 million monthly visitors and 100 million streams daily after launching in February 2005, has caught the attention of the entertainment industry. Labels want to stop the sharing of their popular videos on the rapidly expanding site to protect growing revenue from ad-supported on-demand video-streaming and video-download sales.

But there are signs YouTube wants to play ball. It inked a pact with NBC in June to preview its fall TV season, and reportedly is in talks with labels and other entertainment companies about licensing content as well. "Bringing more entertaining and exclusive content to YouTube helps further our goal of providing the best video entertainment experience on the Internet," CEO Chad Hurley says.

Sprint

Kansas City, Kan.
Gary Forsee, president/CEO
 sprint.com



Sprint ushered in the full-song mobile-download era last October and has since surpassed 5 million music downloads on its Sprint Music Service. But at a whopping \$2.50 a track, one wonders how many more the company could sell.

Yet Sprint's music initiative spans far greater than a la carte downloads. It includes streaming music from Sirius Satellite Radio and Rhapsody; a Sprint Music Series with exclusive access to Interscope artists; and video ringtones. The company has even made noises about bringing a mobile-subscription music service to market soon.

But one of the company's biggest initiatives is almost basic: expanding the appeal of ringtones beyond the traditional base of hip-hop and urban genres. In particular, the company is putting quite a bit of weight behind country music as the next mobile hit.

"They've pushed the envelope in the past, and they continue to do so," says Adam Sexton, VP of marketing and product management for Groove Mobile, which powers the Sprint Music Store.

Napster

Los Angeles
Chris Gorog, founder/CEO
 napster.com



Opinions of its business model may vary, but give Napster credit for its persistence. Earlier this year Napster appeared to be in serious trouble. Its stock price plummeted to a 52-week low, it has just laid off about 10% of its work force and—despite a 100% subscriber growth rate over the prior year—was showing no signs of gaining ground.

It responded by relaunching Napster.com as a free, ad-supported service, allowing visitors to stream any song up to five times each. While the site saw a 50% increase in page views, subscriptions fell 7% in the most recent quarter and rumors of a potential sale persist. But Napster keeps trucking along, this time launching a branded mobile-music service with SunComm, a regional wireless carrier in the Southeast.

Sirius Satellite Radio

New York
Mel Karmazin, president/CEO
 sirius.com



Fueled by Howard Stern's arrival in January, Sirius has been rapidly closing the gap on market leader XM.

The Mel Karmazin-helmed Sirius claimed 4.7 million subscribers at the end of its second quarter in June—up 158% from a year earlier when it had 1.4 million subscribers, narrowing XM's lead to just more than 1 million subscribers. Meanwhile the company, which anticipates more than 6 million subscribers by year's end, looks to double the number of subscribers it generates through deals with auto manufacturers.

The company still finds itself facing tough negotiations in the months ahead with the record labels over licensing rights for music and portable devices that can record satellite programming. But Karmazin is focused on growth, noting in August that Stern is "mobilized for an aggressive campaign in the fourth quarter to bring on some of the fans that he didn't get" from traditional radio last year.

Nokia

Espoo, Finland
Olli-Pekka Kallasvuo, chairman
 nokia.com



Nokia is driven to become a major digital-music player. The world's biggest mobile-phone maker proved this in August with its audacious bid to acquire Loudeye, the digital-music service supplier. Loudeye operates 60 branded digital-music services and stores across Europe, Africa and Asia-Pacific. With shareholder and

regulatory approval to buy Loudeye, Nokia will be transformed into a leading global digital-entertainment provider.

"It is our fundamental intention to offer consumers a comprehensive music experience," explains Jonas Geust, VP of Nokia Nseries Players. "We're seeing more and more convergence between music, downloadable videos and mobile TV."

This will be achieved by integrating Loudeye's resources with the music-enabled phones, led by the groundbreaking N91, part of Nokia's Nseries multimedia PC handsets launched in 2005. The N91, which stores 3,000 songs and plays for 12.5 hours, is hailed as a close contender for Apple Computer's iPod crown.

Nokia expects to ship 80 million music handsets in 2006, up from last year's 46 million. "We see it as a serious challenge for stand-alone music players," Geust adds.

Dimensional Associates

New York
Danny Stein, CEO
 emusic.com, theorchard.com



Holding tightly to the concept of the Long Tail is Dimensional Associates, which has built its business entirely on the strength of and demand for indie music online and via mobile phones.

The private equity arm of JDS Capital Management owns eMusic and the Orchard. eMusic touts itself as the second most popular music service online after iTunes. With an average of 5 million monthly downloads, eMusic sets itself apart not only by focusing on an indie-only catalog, but also because none of the tracks in its 1 million-strong library is protected by any digital rights management technologies.

Meanwhile, the Orchard aggregates the digital rights of a catalog that this year reached 1 million. From total unknowns to the early work of now famous acts to international selections spanning the globe, the Orchard licenses niche music to online retailers, full-song mobile-download services and ringtones.

"We try to connect music that you couldn't find at the big box or traditional retailers with consumers that are looking desperately for it," says Danny Stein, CEO of Dimensional Associates and president of JDS Capital Management.

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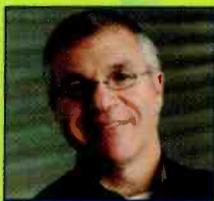
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- Maurice Bernstein, CEO/President, Giant Step
- SuzAnn Brantner, General Manager, 3 Artist Management
- Richard Bridge, A&R Manager, Petrol Records
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
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SEPTEMBER 16, 2006

MUSIC

ROCK BY SVEN PHILIPP

Basement Controversy

The Girl Who Webcast To The World Stands Her Ground

The singer who toured the world without leaving her basement is finally crossing the Atlantic.

An Internet-made sensation in the United Kingdom, Sandi Thom scored a five-album deal with RCA/Sony BMG and topped the charts after streaming a series of live concerts from her London flat. Now, three months after gate-crashing the U.K. charts with a webcam, the Scottish-born singer is taking her nostalgic blend of folk and soul stateside, ready to tell a unique story that is not without controversy.

"Smile . . . It Confuses People," Thom's debut album, is out Sept. 12 in North America via Columbia.

Her public profile took off in February, when the then-unknown singer set up a webcam in her basement flat in Tooting, South London, and streamed a live performance for 21 consecutive nights. Thom's three-week "tour" began with 60 people watching and reportedly drew 70,000 fans by the last night.

"I had no idea that the webcasts would become so popular," the freckled 25-year-old says. "It was just a great experience for me. I could make myself a cup of tea in the kitchen, then go out and play."

Columbia's press materials claim Thom launched the webcasts because she was "too broke to go on tour." The singer herself adds that she got the idea after her car kept breaking down on the way to gigs.

"It wasn't a very organized plan, it was just common sense—let's not make it difficult for people to watch this," says her manager Ian Brown of IBC Management. Soon Thom's story was all over the Internet and made international headlines; the music industry started to tune in. "At some point, we had every record company knock on my door in her basement in Tooting," Brown says.

Thom was signed to RCA in April by the label's managing director Craig Logan, a former member of '80s band Bros.

The artist's debut single, "I Wish I Was a Punk Rocker (With Flowers in My Hair)" was already climbing the singles chart when major U.K. newspapers began to question whether her rapid rise to fame was "just too good to be true" (The Independent) or "just another rock'n'roll swindle" (The Guardian). Feeling misled, the press pointed out that the "basement singer" was already signed to Scottish indie label Viking Legacy when she launched her Web tour and had a publishing deal with Windswept Panic, home to Beyoncé. Reporters discovered that streaming and bandwidth were provided for free by Streaming Tank, a professional online company. Also in question was the involvement of PR firm Quite Great, a Cambridge, U.K.-based company specializing in "fan base building" and "Internet strategy," which started working with Thom in June 2005, and counts Mariah Carey and Stevie

Wonder among its clients.

Amid these accusations, "Punk Rocker" shot to No. 1 on the U.K. singles chart, having debuted two weeks before at No. 15 on download sales alone. When Viking Legacy first released the single in October 2005, it topped out at No. 55. This week it is No. 31 on the singles chart.

Meanwhile, "Smile . . . It Confuses People," went straight to No. 1 in its first week and is now No. 24 after 13 weeks on the chart.

Columbia executives did not respond to multiple requests for comment, but Thom stands her ground as she gears up for her North American album release. "The media hyped it, because it's a brilliant story. I think it would be unnatural for them not to find something wrong with it, once a new artist is having success," she says. "I have nothing to hide. Yes, I was signed to an indie label and had a publishing deal when I started doing the webcasts. Anybody who saw my webcasts could click on my bio, which was right next to the video. It was all there, right in front of you."

Debates aside, "Punk Rocker" does not sound like your everyday radio hit. Relying on spare percussion and Thom's crystal-clear voice, the a cappella tune wistfully looks back at, ironically, the pre-Internet days. In it, Thom, who has been likened to KT Tunstall and Janis Joplin, laments that the '70s were over before she was born.

"We heard the single once and thought instantly this was a song we would get reaction on," says Dave Benson, PD of tastemaking triple-A station KFOG San Francisco, which started playing the song in June. "At that point, nobody [here] knew the webcam story, so we were all going on the music and the quality of the song."

"I think it's irrelevant whether or not Sandi had a little more structure in her business life than throwing up a webcam and going for broke," Benson adds. "She's a very talented artist who's found a way to reach people and do that thing we all hope for artists and ourselves, which is to be heard and get a chance to be creative."

These days, Thom is no longer webcasting to the world; she's touring the country with a three-piece band. She just played 10 shows in the United States, including New York, Nashville and Chicago. "It was great to finally play here in America," she enthuses. "It's amazing to have people come to you after the show and say, 'Hey, I saw you on the Internet. I was there.'"

Thom will be back in the States this month to promote her album, and more live shows are planned for November. "I'm really excited to come back to do more gigs," she says. "This is just the beginning."



SANDI THOM, who wishes she was a punk rocker, has topped the U.K. albums and singles charts.



Latin Notas

LEILA COBO lcobo@billboard.com

>> TOGETHER AGAIN
R.E.M. will perform three songs with original drummer Bill Berry to celebrate its induction into the Georgia Music Hall of Fame Sept. 16 in Atlanta. Berry has played only three times with his longtime colleagues since exiting the band in 1997, most prominently at the October 2005 wedding of R.E.M. guitar tech Dewitt Burton. Later this month, R.E.M. will end a yearlong hiatus and hit the studio to begin work on the follow-up to 2004's "Around the Sun." —Jonathan Cohen

>> DIDDY PRESSES 'PLAY'
Sean "Diddy" Combs is surrounded by some of the biggest names in music on his upcoming album, "Press Play." Due Oct. 17 via Bad Boy, Combs' first artist album in five years boasts contributions from Christina Aguilera, OutKast's Big Boi, Mary J. Blige, Jamie Foxx, Nas, Fergie and Keyshia Cole, among others. —Jonathan Cohen

>> ONE LESS CROWE
Barely a week after parting company with longtime keyboardist Eddie Hawrysch, the Black Crowes have lost guitarist Marc Ford on the eve of their fall tour, which began Sept. 7 in Richmond, Va. Ford, who rejoined the band in 2005 after a seven-year hiatus, said in a statement that he left due to concerns that "all the difficult work he has done to gain his longest period of sobriety ever was in jeopardy while touring." Meanwhile, core members Chris and Rich Robinson have begun work on the Crowes' first album since 2001's "Lions." —Jonathan Cohen

>> AMAZING ARETHA
Aretha Franklin will receive this year's Award of Excellence honor at the United Negro College Fund's 28th annual "An Evening of Stars." The event will be taped Sept. 8-9 at Hollywood's Kodak Theatre and be broadcast nationwide in late January 2007. —Gail Mitchell

Go West, Young Men

Panamanian Reggaetón Duo Takes A Circuitous Route To Success

The sudden emergence of Mach & Daddy on Billboard's Top Latin Albums chart may look like an overnight success story. But as Gloria Estefan once told me, "If this is an overnight success, it's been a very long night."

While Latin Notas recently reported the immediate factors behind the success of Mach & Daddy (Billboard, Aug. 26), it failed to mention the lengthy groundwork that was laid for nearly a year, since the album's release in November 2005: a rare example of a major label willing to bide its time with a new act, instead of simply relying on a quick radio hit.

Back then, Universal Music Latino president John Echevarria and senior marketing/A&R VP Walter Kolm told me about a Panamanian duo that was climbing the charts in Latin America thanks to the catchy ditty "La Botella." The pair was part of the roster of Panama Music, which is licensed worldwide by Universal.

Conventional wisdom indicated "La Botella" could also do well in the United States, a mirror market for what happens in much of Latin America.

But, Kolm says, U.S. Latin radio initially flat-out rejected the sound. "It didn't fit any of their formats," he says. "It didn't sound like Puerto Rican reggaetón. It sounded like soca [a Caribbean dance rhythm]. I have to say, the initial radio reaction was nil."

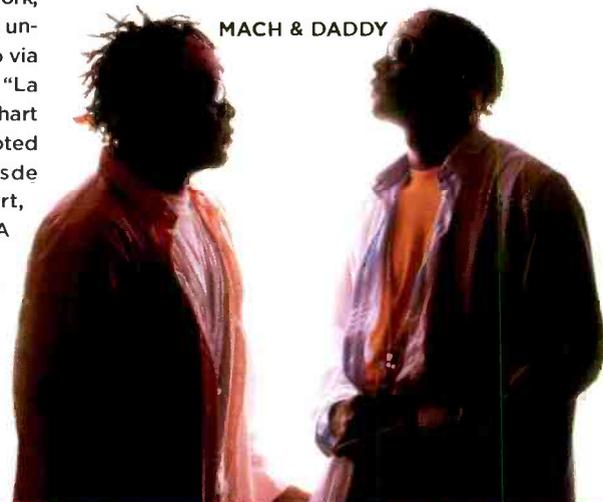
So, instead of insisting on radio, Kolm turned to club promotion via record pools. "La Botella" was sent to DJs nationwide, and by March, it started to climb club charts. Surprisingly, the first reaction was seen in Texas, which indicated to Kolm that that market was more open to other kinds of reggaetón than the East Coast.

At that point, with a story to tell, Kolm returned to radio, but instead of going to East Coast stations, he went to the Los Angeles-based Superestrella network, which plays a mix of Latin top 40. The result was unusual: a tropical group initially penetrating radio via the West Coast. Once Superestrella picked up "La Botella," other stations followed, ensuing in the chart entry and East Coast promotion this column noted last month. Now, Mach & Daddy's album "Desde Abajo" is No. 27 on the Top Latin Albums chart, and has just been certified Latin gold by the RIAA for shipments exceeding 100,000 copies.

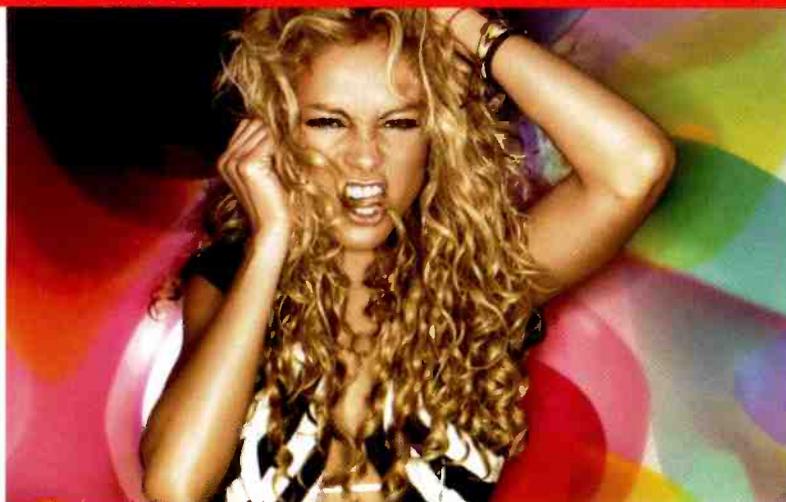
Next for the duo is a second single, "Las Solteras," which, like its predecessor, was initially worked to cable video channels and clubs before being taken to radio this week.

Going to record pools, Kolm explains, has become his MO for acts, particularly new ones, that initially do not get radio play.

A similar plan was followed with Mexico's technopop group Belanova, which also failed to conform to U.S. radio formats despite being a huge chart success in Mexico. Given its sound, Kolm concentrated on clubs and the gay market to jump-start interest. Belanova had two brief singles on the Hot Latin Songs chart. Its debut album, "Dulce Beat," peaked at No. 59 on the Top Latin Albums chart.



MACH & DADDY



Paulina Rubio is often called "the Golden Girl." While the nickname is ostensibly attributed to her blonde mane and tanned good looks, it also applies to her string of top-selling albums and her overall celebrity-laden persona. In the Latin music world, there are few, if any, female stars quite as glam as Rubio, with her visible careers in TV and music, and her artistic pedigree. (Her mother is Mexican film star Susana Dosamantes.)

But unlike celebrities who sing, Rubio is a singer who happens to be a celebrity, and her taste for picking repertoire runs toward well-crafted songs that veer from traditional to adventuresome and span multiple genres, from pop to dance-tinged vallenato. Rubio's Sept. 22 release, "Ananda," is no exception. With tracks by such respected authors and good friends as Coti, Juanes, Celso Piña and Julieta Venegas; producers like Cachorro

López, Toy Hernández and Tricky; and a few songs Rubio penned herself, "Ananda" reflects an intriguing, yet surprisingly open artist.

Rubio spoke with Billboard while playing her album at her Miami Beach waterfront home.

You look very relaxed considering you have an album soon to be released. What's up?

I come from an excellent year where I've become human again. I spent five years nonstop putting out albums, touring, and I think it's good to be unafraid to stop, see what's going on, and breathe and vindicate yourself as a sister, a daughter and as a woman.

You don't need to be on all the time. That's such a lie. People who like to be on, maybe it's because they just hit the big one. Do you need to always be first?

6 QUESTIONS with PAULINA RUBIO

by LEILA COBO

Nah. It's like those girls that have to go to every party and every award show.

You're a pop artist, but there's quite a bit of rock—and everything else, for that matter—on this album. Why?

I have my rock side. I'm a Gemini, and I'm very loyal with my moments. I can sing ranchera or ballads or rock. I have a wild side, and guitars bring it out. The good thing about this album is it doesn't have to fall under a single genre. Pop gives me the liberty of playing with different rhythms.

You include some skits and ambience in between some of the songs. What is that?

It projects who you are and prepares you for the next track. If I feel the next song has crickets and air, well, there's crickets and air. You'll hear a motorcycle motor, a mother's message in the answering machine on Sunday morning, a fight. Everyday moments. Things you may want to share with someone that aren't very important, but I include them just the same.

There is no song titled "Ananda." Why

the album title?

It's the name of this house, and it means "happiness" in Sanskrit. And Ananda was a disciple of Buddha. His most daring, freest, craziest, most different disciple. But he was the one Buddha loved best because he was real. I decided on that title because what I wanted to exude was happiness, peace and inspiration.

Who is this album for?

For everybody who still has a child inside. People who haven't killed their inner child. I know Paulina the woman, the friend and the artist, and the artist is a girl who loves to dress up, go down, go up, fly. I don't take myself too seriously, and that allows me to fly and have no prejudices. It's an album for graduations, weddings, discos, for the boyfriend, the cousin, grandma, kids, gays. My public in general. Small, medium, large, Mexicans, Colombians, Spaniards. Everyone.

You are extremely fashionable. Every time I see you, I think you should be the face of a great designer.

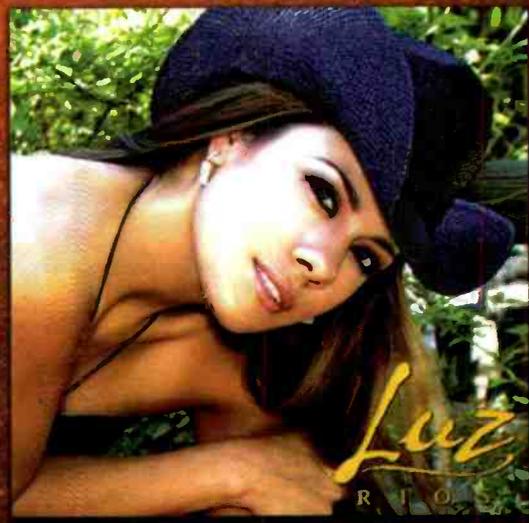
Well, I would love that. I'm not doing it right now, but I am producing my yoga video.

Luz

R I O S

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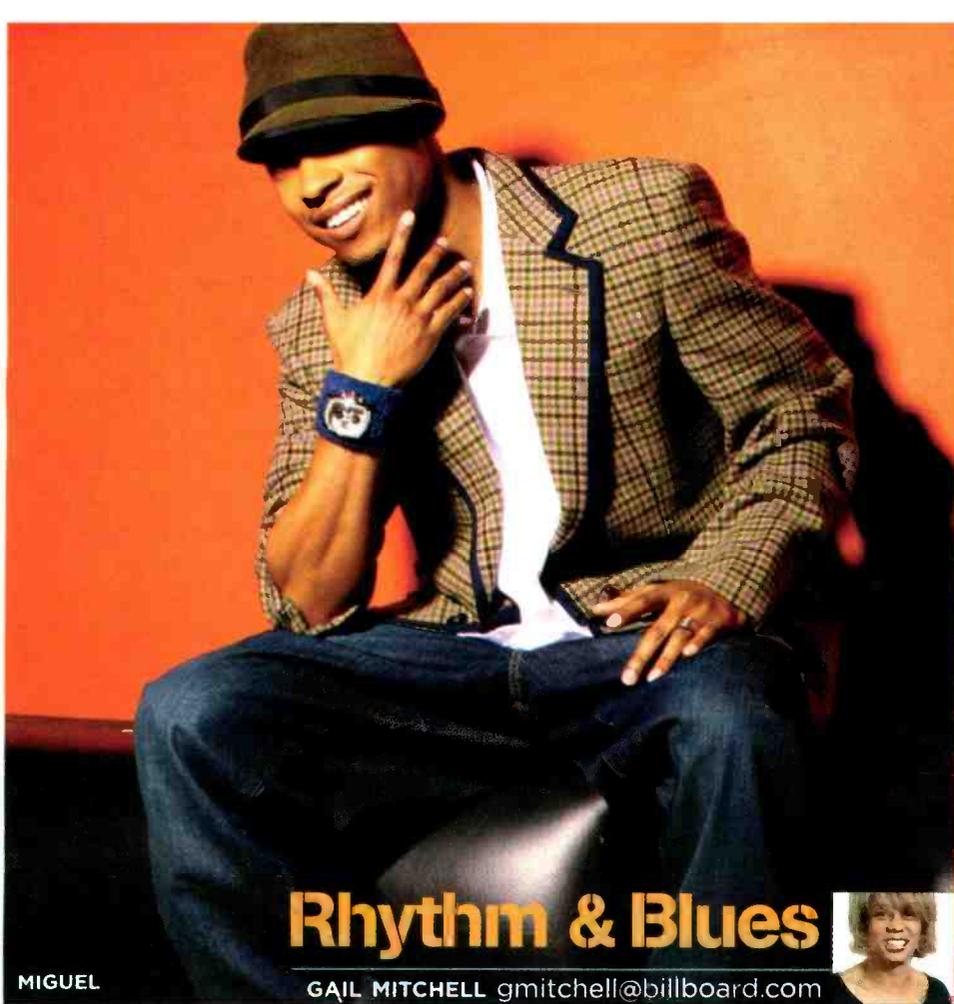
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An OK Place To Be

Promising Teen Singer Figures Out Where His Heart Is At

You never know what twists and turns life is going to hand you. A case in point is 19-year-old singer Miguel.

The R&B newcomer (last name Pimentel) is set to open multiple dates for Omarion's fall tour, which kicked off Aug. 25. Also in the wings is Miguel's debut album, "Young and Free." It's being released Nov. 30 through Black Ice/Bungalow/Universal Music Group Distribution. The video to lead single "Getcha Hands Up" has been in rotation on BET.

I got a chance to check out Miguel's arresting voice when he jumped onstage unannounced at the Friars Club in Beverly Hills. In fact, he stopped several folks dead in their tracks as they remarked upon his vocals and stage presence.

Miguel, who says it's hard to keep him away from a stage ("If a mic is there, why not rock it?"), has been passionate about singing since the age of 5. While still committed to the production company Drop Squad, which he signed with at 16, the San Pedro, Calif., native first flirted with national exposure last year as a would-be member of Fatty Koo. Those with long memories will recall that the Ohio-based quintet was the centerpiece of the BET reality program

"Blowin' Up!": Fatty Koo."

Blending R&B, hip-hop, jazz, Latin and pop, the group eventually gained some notice with the 2005 album "House of Fatty Koo" (Sony Urban/DAS/Columbia Records). Still signed to the label, Fatty Koo has not released any more projects.

In standard "my people knew some of their people" mode, Miguel was asked to consider joining the group after some of his demo work and songs were heard. Though he appeared on a couple of the show's half-hour episodes, Miguel ultimately decided he didn't want to be the new guy who conflicted with the group's established chemistry.

"It was a good opportunity," Miguel says, "but it wasn't where my heart was at."

No longer with the production company and intent on making his solo thing happen, Miguel met producer DJ Curve who brought him to the attention of Black Ice. His "Young and Free" debut offers up contemporary, smooth R&B through a variety of midtempo tunes and a couple of ballads.

The singer/songwriter/producer describes himself "as a do-it-yourself person who's in an OK place right now." And in all the twists and turns he's experienced thus far, Miguel says he's learned one

big lesson: "The only way to sustain longevity is to replenish your passion for what you do." Here's betting that Miguel has what it takes for a good while to come.

MUSICAL NOTES: Joe Adams, Ray Charles' longtime manager and business partner, is retiring. Replacing him at the helm of Ray Charles Enterprises is Valerie Ervin.

One of the last projects Adams is producing is the Oct. 3 release "Ray Sings, Basie Swings." The album was inspired by the discovery of never-released concert tapes of Charles recorded in the mid-'70s by producer Norman Granz in Europe. A la Natalie Cole's "Unforgettable" duet with dad Nat, Charles' vocals are paired with new recordings by the current Count Basie Orchestra. Concord Records and Starbucks Hear Music, which co-released Charles' Grammy Award-winning "Genius Loves Company," are reteaming for this effort.

Several weeks later (Oct. 24), Concord, in tandem with Monster Cable Products' new Monster Music division, will release the first collaboration between Al Jarreau and George Benson, "Givin' It Up." Guests include singers Paul McCartney, Jill Scott and Patti Austin and musicians Patrice Rushen, Rex Rideout, Marcus Miller and Herbie Hancock. ●●●



Higher Ground

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Mark Schultz Gets Personal

Singer/Songwriter Taps Experience And Speaks To Parents

Sometimes it feels like an artist has been moving his whole life toward one album, a watershed collection of songs that perfectly marries personal conviction to commercial accessibility. Mark Schultz's new Word Records release, "Broken & Beautiful," is such a project. Due Sept. 26, the disc finds the recently wed singer/songwriter exploring a wealth of topics, including relationships, parenthood, adoption and God's grace.

One of the Christian community's most compelling songwriters, Schultz has experienced crossover success, gaining airplay on mainstream AC radio with the poignant hit "He's My Son," which voiced a parent's worst nightmare—a child with cancer. "Letters From War" was used by the U.S. Army for its "Be Safe—Make It Home" campaign. His last project, "Live... A Night of Stories and Songs," won the 2006 Gospel Music

laborator on "Letters From War."

The artist is a former youth director at Nashville's First Presbyterian Church and a native of Colby, Kan. "I've had such a good life," he says. "I was adopted when I was two weeks old, and I have such great parents. I wanted it to be a song to thank my birth mom for giving me the opportunity to live.

"The song is almost like taking her hand and walking her through my life when I was little and playing baseball with my dad and the prayers at night with my folks and my mom reading 'Goodnight Moon.'... I love the line that says, 'Was this the dream you had in mind when you gave me up? You gave everything to me.' Hopefully birth moms will hear this song and just say, 'You know what? I feel good.'"

Another album highlight is "She Was Watching," a cautionary tale for parents that was inspired by a sermon.

first few times," Schultz says. "Then my wife would say, 'Gosh, the way you phrase things is great, but I don't hear your heart as much.' Working with Mark, he matched the right microphone to my voice and I just felt so comfortable."

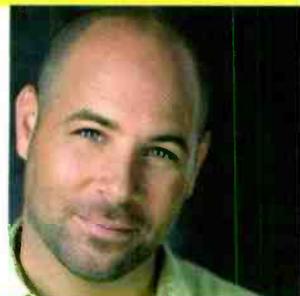
Schultz admits he's more comfortable as a songwriter than a vocalist. "The fun thing for me is to write a new song," Schultz says. "Grabbing people in my church when they are walking by, saying, 'Hey, I want to play this new song.' That's the biggest thrill for me in the whole world, because you get to express something and somebody gets to enjoy the moment with you. That's it for me."

IN BRIEF: Austin's Bridge has signed with Daywind Records. The trio comprises Jason Baird, Mike Kofahl and former Crabb Family pianist Justin Rivers. Daywind has also



'This is kind of a dream album for me to work with Mark Bright and Shaun Shankel as well.'

—MARK SCHULTZ



Assn. Dove Award for longform music video of the year. In March, his song "I Am" hit No. 1 on Billboard's Hot Christian Adult Contemporary chart.

Schultz made his bow in July 2001 with a self-titled debut album that peaked at No. 8 on Billboard's Top Christian Albums chart and remained on the chart for 42 weeks. The 2005 set "Stories and Songs" debuted at No. 12 last October, and has sold 156,000 units, according to Nielsen SoundScan.

With "Broken & Beautiful," however, he seems to tap more deeply than ever into his personal experience—especially on "Everything to Me," a song written for the woman who gave him up for adoption. He will debut the song Sept. 20 at the Angels in Adoption event in Washington, D.C. Schultz co-wrote the song with Cindy Morgan, his col-

"One of the lines from the sermon was, 'Faith isn't taught, it's caught by your kids,'" Schultz recalls. "They are listening a lot more when you are actually acting it out."

Shaun Shankel and Mark Bright produced "Broken & Beautiful." "This is kind of a dream album for me to be able to work with Mark Bright and Shaun as well, two great producers," Schultz says.

Schultz met Bright through BMI Nashville's Jody William. Bright, well-known for his work with country acts Sara Evans and Rascal Flatts, jumped at the chance to work with Schultz.

He credits Bright with using a different microphone that made him much more comfortable in the studio. "In the past I've had to sing the vocals over so many times that emotionally I would be at my peak for the

signed Karen Peck & New River. Look for both acts to release projects next spring.

Legendary country group Alabama has recorded its first gospel album, "Alabama—Songs of Inspiration," featuring such classic hymns as "How Great Thou Art," "The Old Rugged Cross" and "Amazing Grace," and two new songs. The album will street Oct. 24 and will be simultaneously released by RCA Records to general-market retail and via Provident Music Group to Christian retail.

Blackberry Records, owned and operated by the famed Williams Brothers, is launching a new series of budget-line CDs. The first two in the Blackberry Collection—the Williams Brothers' "Cover Me" and the Canton Spirituals' "Wonderful Change"—will hit stores Oct. 3 with a \$9.98 price tag. ●●●

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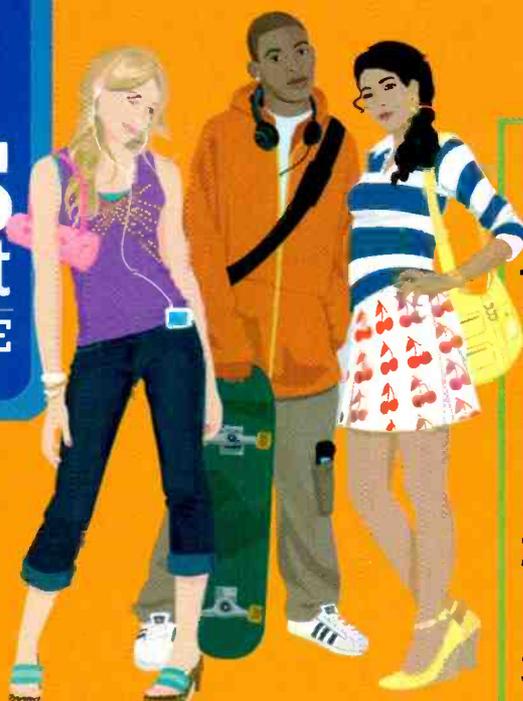
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Return To Commodore Lane

Young Producers Welcome Lionel Richie Back To The R&B Chart

"Where is it you haven't been in a long time?" Lionel Richie says Island Def Jam chairman Antonio "L.A." Reid asked him, going into Richie's new album. "I just said to L.A., 'Put me with the best of the best.'"

And that's where Richie is now, where he hasn't been in 10 years: getting reacquainted with the Hot R&B/Hip-Hop Songs chart, where he now has the No. 23 single, "I Call It Love." Also claiming No. 1 on the Adult R&B chart and climbing The Billboard Hot 100 at No. 70, the track is the lead single from Richie's third Island Records album, "Coming Home" (Sept. 12).

As a member of '70s soul group the Commodores, Richie was no stranger to the R&B charts. That relationship dates back to 1974 when the Tuskegee, Ala., act funk'd its way to its first top 10 hit ("Machine Gun"), followed by six No. 1s, including "Slippery When Wet," "Easy" and "Still."

Breaking away as a solo artist in 1982, Richie garnered more R&B No. 1s—and even more mainstream acclaim—with "All Night Long," "Hello," "Say You, Say Me" and other chart-topping hits.

His heralded style-changing skill with pop and country,

though, sometimes sparked accusations of him forsaking his R&B roots. Of late, despite his stellar career, the Grammy Award- and Academy Award-winning Richie was becoming best-known as Nicole's dad. The last time he put a song on the R&B/hip-hop chart was in 1996 with "Ordinary Girl," which peaked at a pallid No. 76. And aside from a 2003 million-selling compilation ("The Definitive Collection"), his first two Island albums, 2001's "Renaissance" and 2004's "Just for You," have sold less than 500,000 copies combined, according to Nielsen SoundScan.

Enter Reid, fresh from Mariah Carey's multiplatinum return. Now it was Richie's turn to come home.

"The whole concept was about surprise," Richie says. "Shock value has always been a wonderful thing in my career because of songs like country-flavored 'Sail On' and pop ballad 'Three Times a Lady.'"

Accompanying Richie "right down

Commodore Lane," as he describes it, were Jermaine Dupri, Sean Garrett, Dallas Austin, Raphael Saadiq and Richie musical director Chuckii Booker, among others. Whereas some might write this off as another old-school artist simply leaning on more contemporary, hit-making shoulders, Richie dismisses that notion.

"I'm a writer first," he says. "And to get the real me on record, I wrote with them. They brought me things we experi-

mented with, and my job was to skew it back to me, to build the bridge between the generations without sounding too ridiculous. Working on this album reminded me of writing with the Commodores. We bounced off one another creatively: They brought the R&B thing; I had the pop and country flavor."

The only song Richie didn't write or co-write was "I Call It Love." It was penned and produced by Taj and Stargate, whose credits include Ne-Yo and

Rihanna. "That was the first song L.A. sent me," Richie says of the single. "These guys nailed Lionel Richie—and that's what keeps the integrity. People are hearing Lionel Richie from back in the day."

And they are responding big-time. The song is No. 1 on early supporter adult R&B WDZZ Flint, Mich. "Lionel got smart," PD Trey Michaels says. "Listeners appreciate that he's going back to his [R&B] roots. He got together with some of the hottest young producers, and that helped redefine him."

That redefinition isn't just bringing back his "Brick House" fans, contends R&B/hip-hop WZHT Montgomery, Ala., PD Daryl Elliot. "This is an absolute new generation," he says. "The 18- and 19-year-olds who aren't familiar with his early work with the Commodores are being reintroduced, and they are excited."

Part of that younger appeal can no doubt be traced back to daughter Nicole of "The Simple Life" fame, who appears with her dad in the "I Call It Love" video. To further build awareness for the record, Richie embarked on an intense cross-country promo tour to every major metro market. Complementing that push

were small intimate performances staged for key tastemakers in those various markets.

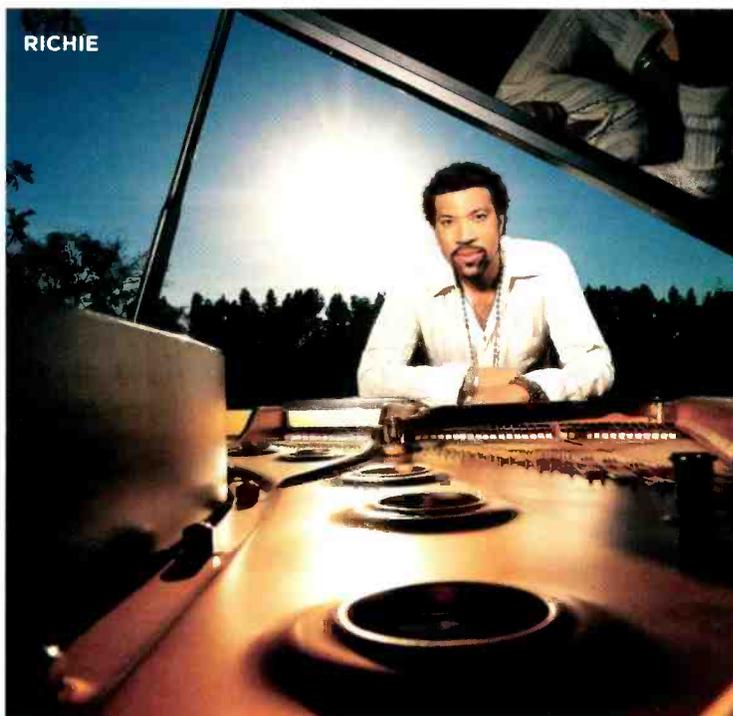
His 16-city Coming Home tour kicks off Oct. 27 in Detroit and wraps up Nov. 25 in Oakland, Calif. He is also slated to perform with Lyfe Jennings on the new AOL entry, "The Bridge," Sept. 13. An offshoot of AOL's popular "Sessions," "The Bridge" pairs legendary artists with rising talents.

"Lionel is still viewed as a contemporary artist whom consumers and fans still want to hear original material from," Island Records president/Island Def Jam Music Group COO Steve Bartels says. "The music on this album stands strong to the buzz."

A singer/songwriter of Richie's stature could afford to just sit back and enjoy life. But Richie proclaims he's still having the same fun he did back with the Commodores.

"Our acting crazy together brought us 'Slippery When Wet' and 'Brick House.' Why get serious 30 years later? You have to keep a light heart in this business. This album is a 200-year-old man having the greatest time of his life." ...

Additional reporting by David Greenwald in Los Angeles.



RICHIE

HOME FRONT

360 DEGREES OF BILLBOARD

BORN TO REGGAE: ELAN'S LAID-BACK RIDDIMS PREPARE TO BREAK THROUGH

"Most of the audience thought I was lip-syncing when I first starting playing with the Wailers," Elan Atias says. "I remember people saying, 'He's white. He can't sound like Bob Marley.'"

Atias, who was born in Los Angeles to an Israeli/Moroccan father and Jewish Native American mother, smiles and shrugs his shoulders. "This is just what I sound like. Reggae is just in me. I never took voice lessons."

Only a few minutes ago he was very stressed. Stuck in traffic, he was running late to

meet No Doubt's Tony Kanal to talk business and music. He rushed into Magnolia, a hip restaurant on Sunset Boulevard and Vine Street in Hollywood, and gasps, "I'm never late. I swear. I'm not some kind of rock-star type."

Kanal laughs and pats him on the back. "No worries. Eat something."

Kanal and Atias first met at a Wailers show in 1998. The two hit it off and became friends. When Atias was ready to go solo, Kanal signed him to his imprint Kingsbury Studio via No Doubt's label Interscope.

Atias' debut release "Together As One," which Kanal executive-produced, features

some of the hottest Jamaican reggae producers and musicians, including Sly & Robbie, Fatis, Steve "Lenky" Marsden, Tony Kelly, Cutty Ranks and DJ Assassin. Kanal's No Doubt bandmate Gwen Stefani—reggae-inspired herself—makes a guest appearance as well.

"It's what we listened to as kids," Kanal says of the genre. "It's what inspired us."

Kanal's support is helping break Atias in the market, manager Al Hassas says. "Urban radio is focused on rap and R&B," Hassas says. "But Elan's album has a lot of those elements in it. It's soulful and driven by beats. We just need to get the program directors

to take a listen."

But Hassas is not waiting for radio. Instead, they are partnering with brands that vibe on Atias' laid-back California style. He's inked a deal with OP sportswear to be its new spokesmodel, and California-based gourmet chain the Coffee Bean and Tea Leaf are promoting him in stores. ...

Atias will perform during the Billboard mobile entertainment conference MECCA's after-party bash, sponsored by AOL Mobile, Sept. 11 in Los Angeles. For more information on MECCA, go to billboardevents.com.



ATIAS

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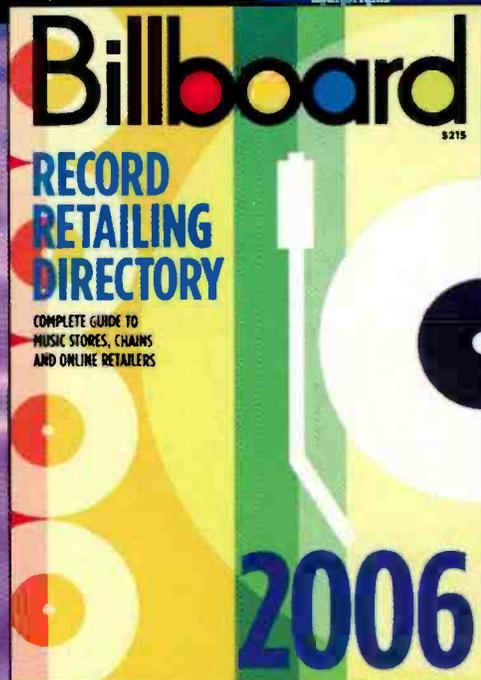
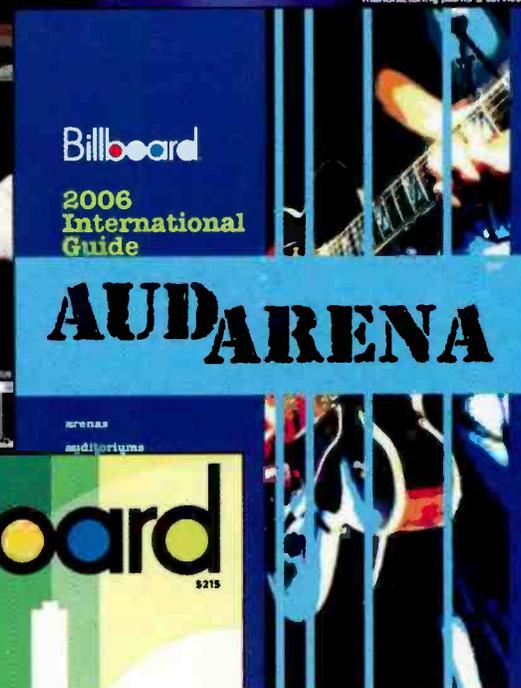
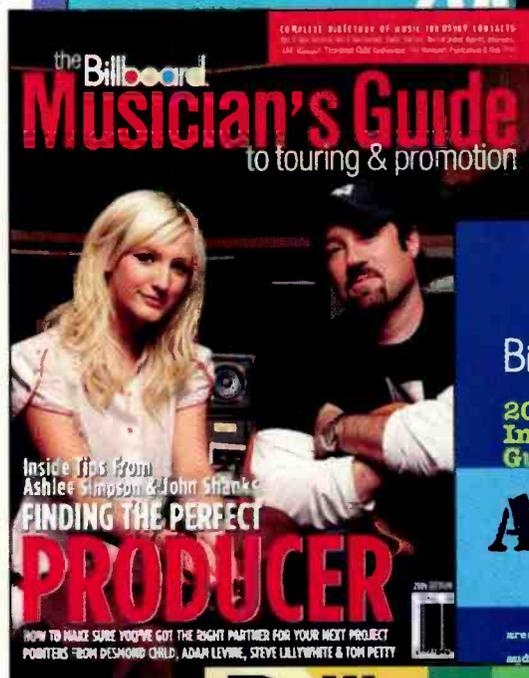
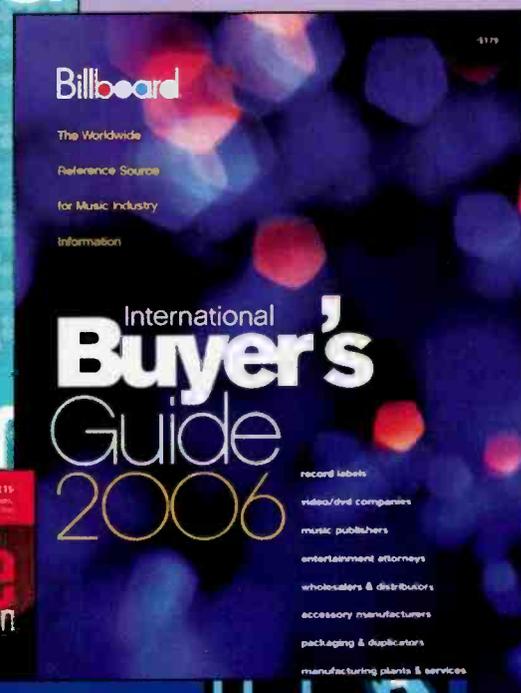
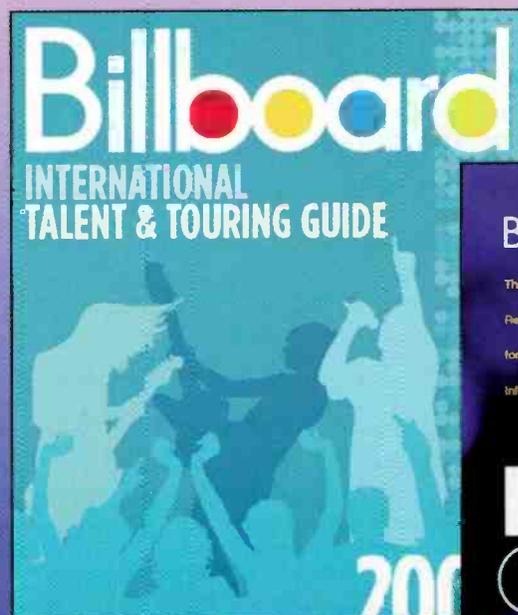
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Three Movements

Carnegie, Lincoln And BAM Unite To Celebrate Steve Reich's 70th

With composer Steve Reich's 70th birthday on Oct. 3, New York is feting a native son in a big way. To mark the occasion, three of the city's heaviest hitters—Carnegie Hall, Lincoln Center and the Brooklyn Academy of Music (BAM)—are collaborating on programming. Notably, this is the first time these presenters are teaming up, which is a real testament to Reich's enduring prominence and legacy.

This celebration is a feast in three movements; during the monthlong celebration, each organization will focus on a different aspect of Reich's work.

BAM gets things moving in early October with programming that focuses on the choreography that has been inspired by Reich's music. Beginning on

the composer's birthday, the Brooklynites will present the U.S. premiere of a new work by groundbreaking British choreographer Akram Khan set to a new Reich score titled "Variations for Vibes, Pianos and Strings," played live by the London Sinfonietta and led by the stratospherically rising young conductor Alan Pierson.

Midmonth, Carnegie Hall will host a six-day young artists workshop led by Reich, followed by concerts featuring such longtime Reich partners as Pat Metheny and the Kronos Quartet. Carnegie's series culminates Oct. 22 with the U.S. premiere of Reich's "Daniel Variations," which pays tribute to slain Wall Street Journal reporter Daniel Pearl. (This work, which intertwines

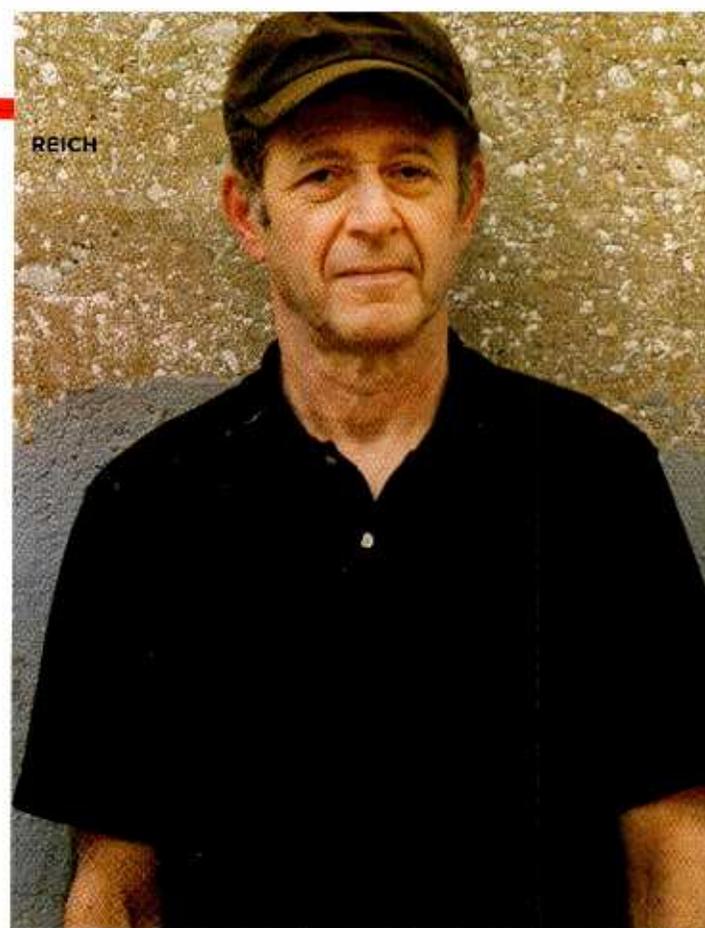
Pearl's own words with texts from the Bible's Book of Daniel, is actually the first in a series of new pieces commissioned anonymously to honor Pearl's memory, in a project developed by the organization Meet the Composer.)

To wrap up the Reich festivities in late October and early November, Lincoln Center will offer programming that emphasizes Reich's vocal and theatrical works, including the Oct. 28 New York premiere of "You Are (Variations)" with the Los Angeles Master Chorale led by Grant Gershon.

Although fine recordings of Reich's music exist on a wide array of labels, including ECM, Naïve and Cantaloupe, Reich's name has been nearly synonymous with Nonesuch for more

than 20 years. To honor this longtime relationship (one nearly unheard-of in these days of short-lived contracts between labels and classical artists, nevermind composers), Nonesuch is releasing a five-CD Reich boxed set titled "Phases: A Nonesuch Retrospective," due in stores Sept. 26.

"Phases" contains some of Reich's most iconic works in signature performances, though most selections are repeated from the twice-as-big Reich edition Nonesuch released a decade ago, a 10-CD set called "Works: 1965-1995." Even so, it's impossible to overstate the importance of such material as 1976's "Music for 18 Musicians" and 1971's "Drumming," both performed by Reich and his own ensemble, or the Kronos Quar-



REICH

ter's recording of 1988's "Different Trains."

Nonesuch is not the only label commemorating Reich's big year. Fresh on the heels of the widely acclaimed, digital-only "DG Concert" release this spring of Reich's "Tehillim," "Three Movements" and the "Variations for Winds, Strings and Keyboards" with conductor

Stefan Asbury, the Los Angeles Philharmonic and vocal group Synergy, Deutsche Grammophon's sister label, Philips, has reissued its own recording of the "Variations for Winds, Strings and Keyboards" (paired with John Adams' "Shaker Loops"), with the San Francisco Symphony and conductor Edo de Waart.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Texas Lightning Strikes All Year Long

Countrified Band's Covers Take Germany By Storm; A Soft Boy Rocks Hard; Cassius Back And Fighting

Hamburg quintet Texas Lightning has just celebrated a solid year on Germany's Media Control album chart with "Meanwhile, Back at the Ranch" (X-Cell/Sony BMG).

Its success has been fueled by the single "No No Never," which was Germany's entry for this year's Eurovision Song Contest in May in Athens. Despite finishing 15th in Greece, it proved hugely popular with German broadcasters and hit the No. 1 slot there May 9. Sony BMG says it has shipped 300,000-plus copies in Germany.

The single was penned by the band's Australian vocalist Jane Comerford (published by Glück Publishing/Edition Texas Lightning). However, "Meanwhile, Back at the Ranch" predominantly features countrified versions of pop and rock anthems, including AC/DC's "Highway to Hell," Lou Reed's "Walk on the Wild Side" and ABBA's "Dancing Queen."

Berlin-based record producer George Glück signed Texas Lightning to his own X-Cell label in 2005 and released "Meanwhile, Back at the Ranch" Aug. 22 that year. It entered the Media Control Chart Sept. 5, 2005, eventually peaking at No. 3 in June 2006. Glück says European shipments have passed the 200,000 mark, and the album is gold (100,000 units) in Germany. Further international releases are

under discussion, he adds.

"You can't help but like them," says Cologne, Germany-based Frank Adler, regional buyer for music chain WOM. "It's completely different from rock and pop—sophisticated but light-hearted music."

New Comerford song "I Promise" is due as a single Sept. 29 in Germany. The band is touring Germany this month, booked by A.S.S. Concerts & Promotion in Hamburg, with further dates planned for France, Austria, Switzerland and the Netherlands. —Wolfgang Spahr

SOFT SPIDER: Some 30 years after Robyn Hitchcock made his recording debut as a member of seminal U.K. new wave act the Soft Boys, his "Ole! Tarantula" is being released Oct. 2 in the United Kingdom and Europe by British independent label/distributor Proper and by Yep Roc in North America the next day.

Hitchcock is accompanied on "Ole! Tarantula" by the Venus 3, comprising Peter Buck of R.E.M. and the Minus 5; that band's current drummer, Bill Rieflin; and Scott McCaughey of the Minus 5/Young Fresh Fellows. Guests include former Faces keyboardist Ian McLagan and ex-Soft Boys guitarist Kimberley Rew. Hitchcock, booked by the Agency Group and published by August 23

Music/Bug Music, describes it as "the rocking-est record I've made in years."

Yep Roc co-founder Glenn Dicker adds that the artist plans "a good bit of touring in the U.S. this year and early next, with a planned stop at South by Southwest." —Paul Sexton

TEEN SPIRIT: Seven years ago, French duo Cassius spearheaded the so-called "French touch" genre with a mix of electronica, funk, soul and hip-hop on its 1999 debut album, "Cassius

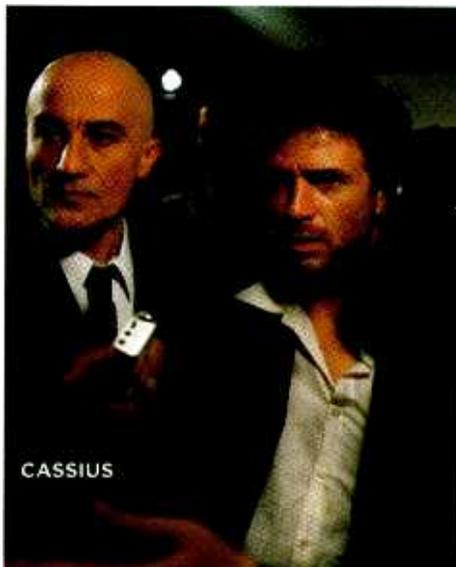
1999," (Virgin), which the label says shipped 260,000 units worldwide.

The duo is back with third album "15 Again," to be released Sept. 11 through Virgin in most of mainland Europe and in Japan. Germany and the United Kingdom follow Sept. 25, with a U.S. release on Astralwerks planned for first-quarter 2007.

The new album reunites Cassius members Philippe Zdar and Hubert "Boombass" Blanc-Francart with vocalist Gladys Gambie, who first appeared on its 2002 sophomore album, "Au Réve." Other musicians making appearances include Neptunes co-founder Pharrell Williams, a declared fan of "Au Réve."

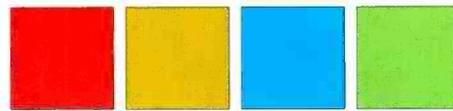
The duo will play DJ sets at European clubs through the fall, but Virgin France managing director Laurent Chapeau says plans are well advanced for subsequent shows that will see Zdar and Blanc-Francart touring with a full band. Previous live outings have involved only DJ sets. "This is something they wanted to do for so long," Chapeau says. "It will help them reach a new audience." The act is booked by Primary talent outside France, where it is handled by TS3.

Cassius is published by Universal Music Publishing France. —Aymeric Pichevin



CASSIUS

REVIEWS



SPOTLIGHTS

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

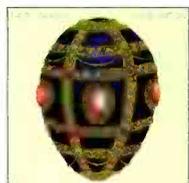
ALBUMS



JUSTIN TIMBERLAKE
**FutureSex/
LoveSounds**
Producers: *various*
Jive

Release Date: *Sept. 12*
On "FutureSex/
LoveSounds," Justin

Timberlake claims to be bringing "sexy" back to pop music, and indeed he is. You can almost feel beads of sweat rolling off the title track and "SexyBack" featuring Timbaland, which is No. 1 on The *Billboard* Hot 100 for a second week. With Timbaland at the production helm and guest appearances by T.I. and Three 6 Mafia, Timberlake is seriously courting hip-hop fans. But he has not lost sight of his pop audience. The playful "Damn Girl!" featuring Will.i.am and sultry "(Another Song) All Over Again" are reminiscent of Prince's signature style. Although the mix of dance beats, pounding basslines and palatable vocals is occasionally marred by mundane R&B tracks like "Until the End of Time," there are far more pop gems than slow jams. The sound may be a bit different, but the music's sex appeal remains a force to be reckoned with.—*KK*

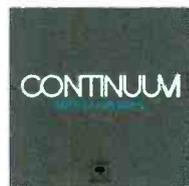


THE BLACK KEYS
Magic Potion
Producers: *The Black
Keys*
Nonesuch

Release Date: *Sept. 12*
On its Nonesuch
debut, guitar/drums

duo the Black Keys deserts the garage-blues that has defined it for a more straightforward classic rock sound. Dan Auerbach's precision-crafted riffs are as menacing as ever, but his once-primal

howl has been softened with reverb, and many of the songs take a less direct route for the soul, making the album's best numbers its least likely ones. "You're the One" is a tender ballad featuring Beatlesque double-tracked vocals and gentle chord progressions, while the use of delayed guitar on "The Flame" makes each shattering glass. Of course, some of the tunes just plain rock, like the sweaty, hormonal "Your Touch" and the dynamic "Elevator." It may take a while to sink in, but "Magic Potion" enhances its effects with every listen.—*SV*



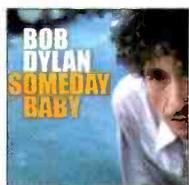
JOHN MAYER
Continuum

Producers: *John Mayer*
Columbia

Release Date: *Sept. 12*
John Mayer's new
album makes good on
the promise of

worrying less about "Wonderland" and more about his blues chops, which even detractors admit are pretty solid. But the Jekyll-and-Hyde-like co-existence of his blues and pop influences is tough to pull off. Though Mayer uses "Waiting on the World to Change" and "Stop This Train" to lament (rather passively) the state of the union, his persona remains that of the broke-down guy standing in the doorway. With a bouquet of wilted roses. In the rain. To his credit, his work with the John Mayer Trio has staked out ground well-removed from the Dave Matthews vibe he was shooting for before. But it's still hard to tell if he's a bluesman in a soft-rocker's body or vice versa, and "Continuum" is the sound of him trying to figure it out too.—*JV*

SINGLES



BOB DYLAN
Someday Baby
(3:07)
Producer: *Jack Frost*
Writer: *B. Dylan*
Publisher: *not listed*
Columbia

Lately, the once-so-reclusive Bob Dylan has been revealing more of himself—he's even hosting a weekly radio show—but his nasal growl remains as enigmatic and prophetic as ever. With "Modern Times," he submits a new album that sounds just like one of those scratched pre-rock records he is now spinning on-air. An old-timey electric blues shuffle in the vein of Slim Harpo, "Someday Baby" isn't breaking any new ground, but that's exactly the point. "I'm so hard-pressed, my mind tied up in knots/I keep recycling the same old thoughts," he riffs, holding onto the blues like an old preacher to his most sacred text. Dylan in 2006 offers a refuge from, not homage to, our hopelessly modern world.—*SP*



LINDSEY HAUN
Broken (3:53)
Producers: *Randy
Scruggs, Toby Keith*
Writers: *Angelo,
A. Lauer, H. Lindsey*
Publisher: *not listed*
Show Dog Nashville

Artist/actress Lindsey Haun is on the brink of showcasing her breakthrough performance in the upcoming Paramount Classics/CMT Films movie "Broken Bridges" (starring Toby Keith)—obviously directed toward a country audience—but the teen's performance of single "Broken" breaks free of all boundaries. Not only is this potent ballad among the best debuts of the year, but hers is a voice that could command any genre. It takes a half-listen to fall in love with her inherent passion and pure, raw talent—and ever so rarely—we hear little to no vocal processing. Every element, from sweeping production to indelible melody to a lyric of newfound strength, make this among the great songs of 2006. If this movie takes off, this song is the stuff of Oscar noms.—*CT*

ALBUMS

ROCK

BOB SEGER
Face the Promise
Producer: *Bob Seger*
Capitol

Release Date: *Sept. 12*

Recorded mostly in Nashville with walloping drums and lively if gratuitous soul-singer backup, Seger's first studio set in 11 years contains his hardest rock since the '70s. But it often feels sluggish despite itself, and his lyrics show him riding against the same old Michigan wind with a voice that's grown haggard and curmudgeonly with time. Yet the rockabilly-tinged Kid Rock collaboration and the Vince Gill cover "Real Mean Bottle" sounds like the most fun Seger's had in ages; wanderlusting opener "Wreck This Heart" and vague environmental protest "Between" borrow respective chunky hooks from '80s ZZ Top and '80s Joan Jett. "The Answer's in the Question" is dark funeral folk, and thoughts about aging ride the Drifters-like Latin lilt of "No More" with real ease. Rock radio may not care anymore, but maybe country radio should.—*CE*

BLACK LABEL SOCIETY
Shot to Hell

Producers: *Zakk Wylde,
Michael Beinhorn*
Roadrunner

Release Date: *Sept. 12*

Wylde and his Black Label Society brethren are still serving their house brand of brew-tality: gritty bar rock that squawks like a Harley on an open highway. Cuts like "Faith Is Blind" and "Concrete Jungle" attest to that. However, Wylde must have known the flavor was getting a little weak, because he chases the dirty suds with shots of maudlin spirits. His softer, melodic side steers five tracks that are led by keyboards or piano instead of guitar. Not to mention their titles, but the Zeppelin-ish "Lead Me to Your Door," "Sick of It All" and "Nothing's the Same" raise the question of what (in addition to the loss of good friend "Dimebag" Darrell Abbott) has turned Wylde so introspective these days. Nevertheless,

these tunes are a nice diversion from the usual hard-chugging fare.—*CLT*

POP

SANDI THOM
**Smile . . . It Confuses
People**

Producers: *Jake Field,
Duncan Thompson*
Columbia

Release Date: *Sept. 12*

This Scottish singer/songwriter won instant U.K. fame after webcasting a series of home concerts that drew a stadium-sized audience. Ironically, her debut album luxuriates in the predigital warmth of vintage folk and soul. Signature track "I Wish I Was a Punk Rocker (With Flowers in My Hair)" is a foot-stomping update of Janis Joplin's "Mercedes Benz," catchy and original, but not enough to carry an entire album. While ballads like the soul-tinged "Lonely People" or the acoustic "Sunset Borderline" conjure sweet echoes of Carole King and Stevie Wonder, retro-styled folk-rockers like "When Horsepower Meant What It Said" feel like KT Tunstall-lite. Thom is blessed with a beautiful, old-soul voice, but one is left wishing she would break out of her sunny adult-pop once in a while to reveal more personality.—*SP*

COUNTRY

KASEY CHAMBERS
Carnival

Producer: *Nash Chambers*
Warner Bros.

Release Date: *Sept. 12*

★ Motherhood, marriage and maturity have not robbed Chambers of her beauteous childlike vocals, but they may have contributed to more perceptive songwriting and a trip outside her melodic comfort zone. Her fourth album lacks the vulnerability of 1999's "The Captain" and the rock bravado of 2001's "Barricades and Brickwalls," but she still owns one of the most captivating voices around. Chambers shines on the mesmerizing "Colour of a Carnival" and the swirling, swampy "Light Up a Candle," and conjures up

some haunting imagery on "Hard Road" and "Railroad." The sing-songy "Nothing at All" is a showcase for her nifty vocals, while its antithesis, "Dangerous," is a languid, glorious piece of work. On "Carnival," Chambers seems to have added even more confidence to her charisma.—*RW*

DANCE

BASEMENT JAXX
Crazy Itch Radio

Producer: *Basement Jaxx*
XL Recordings

Release Date: *Sept. 12*

On "Crazy Itch Radio," British house pioneer Basement Jaxx returns to the pop mash-up stylings of its first two albums. Modeled after a radio station, complete with interludes and fake ads, the set genre-hops from infectious, radio-friendly dance tunes ("Hush Boy") to sensual soul ("Lights Go Down") and grimy raps ("Run 4 Cover"). The banjo-house track "Take Me Back to Your House" is a surprisingly buoyant, playful romp, while the jazzy funk of "On the Train" puts a soulful twist on a sample from Ray Charles' "Hit the Road Jack." Nothing here has quite the same panache as club hits like "Bingo Bango" or "Romeo," but "Crazy Itch Radio" nonetheless contains a handful of songs that reassert Basement Jaxx's superior production skills and unfailing ability to get any dance party grooving.—*JM*

R&B

GOVERNOR
Son of Pain

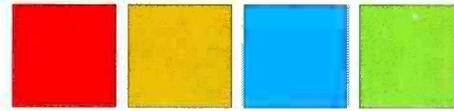
Producers: *various*
Grand Hustle/Atlantic

Release Date: *Sept. 12*

Following in the contemporary footsteps of scratchy soul singers like Anthony Hamilton, newbie Governor's "Son of Pain" proves solid soul's still around. Gruffly singing staccato over almost every track and ending verses on high notes, it's ironically charming how he rarely rides the beat. Tracks like "Blood Sweat and Tears" have him wailing about

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REVIEWS



SINGLES

from >>p55

"ghetto rain" and pain, while the rest hinges upon various "meeting a girl" scenarios. On "Make Love to You," Guv picks up a cute waitress and convinces her he's the one by stretching his voice beautifully over the saxophone-laden chorus. Taking a very brave step, he also remakes Donnie Hathaway's classic "I Love You More Than You'll Ever Know" as "Never Wanna Leave." Thankfully, Governor doesn't overdo his offbeat runs, delivering his distinct voice with clarity and precision.—*HC*

JAZZ

PAT METHENY & BRAD MEHLDAU

Metheny Mehdau
Producers: *Pat Metheny Nonesuch*

Release Date: *Sept. 12*

▶ What happens when two jazz titans from different generations collaborate for the first time? In this case, over the course of guitarist Pat Metheny and pianist Brad Mehldau's eight duets (plus two tracks with drummer Jeff Ballard and bassist Larry Grenadier), each player retains his distinct artistic voice while responding in a heartfelt way to the other's point of view. On tracks like Mehldau's "Unrequited" and Metheny's "Bachelors III," the guitarist retains his trademark airy sweeps of melody and harmony, while Mehldau's elegant and dense constructions remain intact. The result: A surprisingly organic dialogue that's musically and intellectually dynamic.—*AT*

WORLD

MARISA MONTE

Universo Ao Meu Redor
Producers: *Marisa Monte, Mario Caldato Metro Blue*

Release Date: *Sept. 12*

★ Marisa Monte has one of the most captivating voices in Brazilian music, and she's put it to good use in the service of samba. "Universo Ao Meu Redor" is the first record she's entirely devoted to this beautiful music. The artist tapped into the time-honored work of such samba composers as Jaime Silva and Moraes e Galvao, as well as more recent songs by Arnaldo Antunes and Paulinho da Viola. Monte also co-authored seven of the 15 tunes, including a brief piece with David Byrne. Cue up Monte's sweet rendition of Silva's "Meu Canário" and indulge in the moody colors of Adriana Calcanhotto's "Vai Saber?" Monte's vocal performance is unfailingly charming, and she's also written some fine sambas, including "Cantinho Escondido," "A Alma e a Matéria" and the title track, with Carlinhos Brown.—*PVV*

FOLK

ANONYMOUS 4

Gloryland
Producer: *Robina G. Young Harmonia Mundi*

Release Date: *Sept. 12*

★ Anonymous 4's road has been long and winding, but never boring. Recording everything from 12th-century liturgical music to spirituals, its music-making continually entrances. And this, the vocal quartet's second journey into the heart of American music featuring a plethora of folk songs, spirituals, gospel tunes and religious ballads, is no exception. Framed by gentle accompaniment provided by violinist/mandolin player Darol Anger and guitarist/mandolinist Mike Marshall, the quartet sings with its trademark crystalline and open sound, but idiomatically endows

phrases with supple bends and slides. From the haunting shape-note song "I'm on My Journey Home" to the lilting drawl of "Merrick" and the ebullient gospel of "Just Over in the Gloryland," this is a truly sublime album, guaranteed to appeal to saints and sinners alike.—*AT*

VITAL REISSUES

R.E.M.

And I Feel Fine . . . The Best of the I.R.S. Years 1982-1987

Producer: *Kevin Flaherty I.R.S./Capitol*

Release Date: *Sept. 12*

★ No self-respecting R.E.M. fan needs disc one of this collection, which rounds up "the best" of the band's first five years. The real treats are on the second disc, which boasts such long-bootlegged but never officially released gems as the oblong "Theme From Two Steps Onward" and the original "Bad Day," first demoed in 1986 but revived for an inferior reworking on a 2003 best-of.

A molasses-paced "Gardening at Night" demo offers a fascinating glimpse into the creative process, while a live-in-studio "Just a Touch" and three ripping 1983 concert cuts bristle with the electricity often absent in the band's latter-day work. Also new to market, the DVD "When the Light Is Mine," with 18 more live cuts and collector-geek period footage. "I Feel Fine" reveals how one little college band from Georgia grew into the chart-toppers who arrived on Warner Bros.' doorstep in 1987.—*JC*



ADDITIONAL REVIEWS:

- Sebadoh, "III" (Domino)
- Angela Desveaux, "Wandering Eyes" (Thrill Jockey)
- Ratatat, "Classics" (XL)

POP

MADONNA Jump (3:32)

Producers: *Madonna, Stuart Price*

Writers: *Madonna, J. Henry, S. Price*

Publishers: *various Warner Bros.*

★ Fourth time's a charm, right? As her smash concert tour winds down, Madonna has released "Jump," the fourth single off "Confessions on a Dance Floor." Maybe its radio fortunes will be better than her last single, "Get Together." But we're being realistic here: If programmers turned up their collective noses at the super-catchy "Sorry," then why would they suddenly come to the table for "Jump"? That said, the song is a pulsing pop tune that has a positive, universal message about believing in yourself, not wasting time and taking a chance in life. Dance clubs will obviously jump all over the single, while adult top 40 radio seems like the natural starting place for the tune to get its footing.—*KC*

GIN BLOSSOMS Learning the Hard Way (3:35)

Producers: *John Hampton, Jesse Valenzuela*

Writer: *J. Valenzuela*

Publisher: *Major Lodge Victory (ASCAP) Hybrid Records*

★ Long-lived, Grammy Award-nominated Gin Blossoms may have delivered their boatload of hits in the 1990s, but don't write off a band whose new album, "Major Lodge Victory," sounds like a seamless continuation of the glory days. First single "Learning the Hard Way" is an effortless triumph of melodic perfection, organic production and collaboration that sounds familial in its ease. Lead singer Robin Wilson is instantly recognizable, and the band's live sound on record is appreciably, well, almost retro, in an era where such realism is much less the norm. Adult top 40, which is charmed by Goo Goo Dolls and Rob Thomas, should have no problem making room for an act that sounds as vital

as ever. "Learning the Hard Way" sounds like an easy add from this side of the room.—*CT*

COUNTRY

BRAD PAISLEY She's Everything (3:47)

Producer: *Frank Rogers*

Writers: *W. Nance, B. Paisley*

Publishers: *various Arista Nashville*

▶ Brad Paisley's "Time Well Wasted," which picked up album of the year honors at the Academy of Country Music Awards last spring, is one of the best country sets in years. Though much of his career has been built on such clever uptempo hits as "Alcohol" and "Celebrity," this fourth single demonstrates how compelling Paisley can be on a beautiful ballad. Penned by the artist and Will Nance, the song has great lines like, "She's the giver I wish I could be/And the stealer of the covers/She's a picture in my wallet of my unborn children's mother." (One can't help but picture Paisley's wife, actress Kimberly Williams Paisley.) It's a stunner with a well-crafted lyric, effectively showing his softer side. It looks sure to be another chart-topper. Meanwhile, the label could go another four singles deep and not lose any momentum on this album.—*DEP*

AC

CLAY AIKEN Without You (3:36)

Producer: *John Fields*

Writers: *P. Ham, T. Evans*

Publisher: *Bug (BMI) RCA/RMG*

Why Clay Aiken chose to draw direct comparison between himself and Mariah Carey is confounding. After all, her 1994 top three cover of Harry Nilsson's "Without You" was flawless in execution (not to discount the original, also definitive for its day). On its own, however, Aiken does indeed draw upon his greatest strengths: a flair for the theatrical, backed with a bombastic vocal that packs a wallop. He showcases his own

personality with novel phrasing here and there, while production swells and flutters with classic power ballad fanfare. Still, Aiken's return in itself raises questions: It's been quite a while, he has endured a good amount of negative press and—for AC radio—will his re-emergence be embraced or viewed as just another release from the increasingly less distinctive "American Idol" brigade? Should be intriguing to see the outcome, though not as fascinating as how Aiken will handle his cover of Dolly Parton's "Here You Come Again" on upcoming "A Thousand Different Ways." Sounds like a trip.—*CT*

DANCE

SUN Gone (3:14)

Producer: *Jason Nevins*

Writers: *A. Wilson, M. Grant*

Publisher: *Gary and Joe (BMI)*

Remixers: *Ralphie Rosario, Moto Blanco, Tony Moran, Steve Mac, Jason Nevins, John Poppo JH Music*

▶ Singapore superstar Sun, who has scored a couple of No. 1 club smashes on the Billboard charts, continues her bid to shine upon the U.S. market with super-fresh dancefloor popover "Gone," another instantly gratifying melodic jewel. The song is given numerous treatments via A-list remixers Ralphie Rosario, Moto Blanco, Tony Moran and Steve Mac, though Jason Nevins really gets it right on his radio edit, effectively churning the beats while letting Sun's innate charms hold court front and center. Bonus ballad mix from John Poppo proves to potential detractors that Sun is the real deal as a vocalist, with the remixers simply revolving around her luminescence. Breaking Asian artists is notoriously tough in the States, but Sun is a world-class artist, already comfortably Americanized and working overtime to convince minions that she has got the goods. "Gone"? Hardly. Sounds like Sun is here to stay.—*CT*

LEGEND & CREDITS

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

the chart in the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WELCOME BACK

>>“Late Night With Conan O’Brien” and NPR’s “All Things Considered” help Ray LaMontagne enter The Billboard 200 at No. 28, swamping his first album’s peak of No. 189. And a deluxe edition enables Jeremy Camp to re-enter at No. 56, jumping 28-1 on Top Christian Albums.

AFTER-PARTY

>>OK Go is hardly the only MTV Video Music Awards beneficiary. While we wait for Beyoncé to rule next issue’s Billboard 200 with 600,000-plus, the VMAs spike the Raconteurs (116-99, up 27%), All-American Rejects (75-67, up 21%), Panic! at the Disco (28-21, up 15%) and others.



PARK VIEW

>>Linkin Park elected to allow its music to sell on Apple’s iTunes store. Thus, its “Hybrid Theory” re-enters Top Pop Catalog Albums at No. 30 (up 79%) and debuts at No. 21 on Top Digital Albums, while two tracks bow on Hot Digital Songs.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Natalya Bedingfield is the first female to advance to No. 1 on the Adult Contemporary chart in 2006, and the first British female to lead the list since Dido in 2001. She succeeds Daniel Powter after his 18-week reign with “Bad Day,” and is the first Bedingfield to have an AC hit since another Daniel—her brother, who peaked at No. 3 in 2003 with “If You’re Not the One.”

>>Fred Bronson also finds that “Modern” rocks and “Pet” rocks, when he discusses the chart implications of Bob Dylan’s No. 1 album “Modern Times” and the return of the Beach Boys’ “Pet Sounds” in a 40th-anniversary set.

Billboard CHARTS

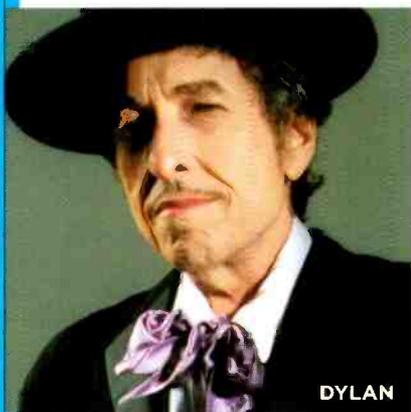


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Dylan Stands Tall; Simpson Fades Despite Fanfare

Did a Bob Dylan album ever reach No. 1 before this issue? Yes, but it occurs to me that some of Billboard’s readers had not yet been born when the singer/songwriter’s “Desire” ruled The Billboard 200 for five weeks in 1976.



DYLAN

Nor, for that matter, had any of the performers who share this week’s top five with Dylan taken their first breaths.

Just a few weeks after the late Johnny Cash notched his first No. 1 album on the big chart in 36 years, it doesn’t seem so odd to see Dylan end his 30-year absence from the top slot. But while Cash’s “American V: A Hundred Highways” rang the bell with less than 90,000 copies during a soft holiday week in a slow sum-

mer, Dylan reaches the summit with a number that would look respectable in any climate.

With visibility aided by his featured role in a TV commercial for Apple’s iTunes, “Modern Times” sells 192,000 in its opening frame. That shatters Dylan’s previous best Nielsen SoundScan week, and it’s a sum large enough to lead the page in all but 15 of this year’s 35 sales weeks.

His prior SoundScan high had been 134,000 copies, when eventual Grammy Award winner “Love and Theft” bowed at No. 5 in 2001.

Seeing the influential Dylan replace MTV-fashioned Danity Kane at No. 1 reminds me of a health insurance company’s radio spot in which Allison Janney speaks of choosing between broccoli “on this side” and saturated fat on the other. While the history of popular music will forever be dotted with momentary successes for prefab acts like Danity Kane, Paris Hilton and Ashley Parker Angel, Dylan’s big week proves there will always be an appetite for music of substance.

‘PUBLIC’ OFFERING: The Beatles sang that “Money can’t buy me love,” and Jessica’s Simpson’s career proves that a whole lot of media attention won’t guarantee chart success.

Her fifth album, “A Public Affair,” enters The Billboard 200 at No. 5 with 104,000 sold in its first week.

It was bad enough that sister Ashlee, a less talented singer whose career started later, has two No. 1 albums while Jessica has yet to score her first, but who would have guessed that ex-husband Nick Lachey would mount a much larger start?

His divorce-inspired collection “What’s Left of Me” invaded the chart 17 weeks ago at No. 2 with a start of 172,000, by far the best showing of his post-’98 Degrees career—and a bigger week than the older Simpson has managed with any of her albums.

There was a moment not so long ago when she and Lachey looked like they might be pop culture’s next Sonny & Cher, translating top 40 success into TV stardom. Their MTV show “Newlyweds” put them in the spotlight. Whether her confusion over Chicken of the Sea or buffalo wings on that reality series rose from genuine naivete or dumb-like-a-fox cunning, the result made Simpson a modern-day Gracie Allen who could laugh all the way to the bank. The pair landed a prime-time variety special on ABC that smelled like a series pilot.

Her third album, “In This Skin,” started at No. 10 on 64,000 in 2003. After

“Newlyweds” became a hit, Columbia launched a special edition that led to her biggest week ever, 160,000 units, as “Skin” soared 16-2.

Yet, despite commercial endorsements, a budding movie career, nonstop ink about her personal life on grocery-counter magazine covers, a release-week visit to “Today” and a clever campaign that offered consumers 500 different personalized download versions of the title track to “A Public Affair,” this album’s starting sum falls shy of the 120,000-unit splash that placed second album “Irresistible” at No. 6 in 2001.

AWARDED: It does not offer wall-to-wall videos like it did when it launched 25 years ago, but MTV still moves the music market.

Last week, the channel owned the top slot on The Billboard 200, courtesy of “Making the Band” creation Danity Kane. This week, its Aug. 31 Video Music Awards accounts for No. 1 on Top Heatseekers and several spikes on the big chart.

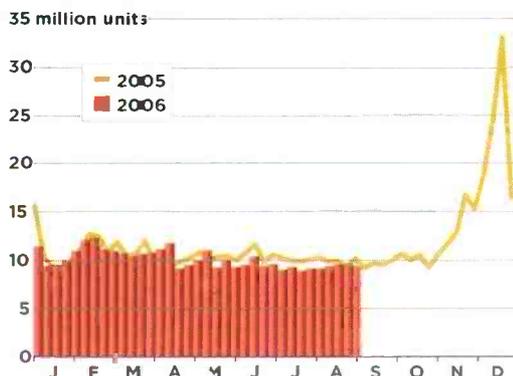
Most conspicuous is OK Go, winning The Billboard 200’s Pacesetter as sales almost double (190-118). Its “Oh No” reaches Heatseekers’ top shelf a full year after bowing at No. 1, the longest gap between No. 1 stops by any album in that chart’s history.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	SINGLE SINGLES	DIGITAL TRACKS
This Week	9,398,000	55,000	10,782,000
Last Week	9,545,000	63,000	10,854,000
Change	-1.5%	-12.7%	-0.7%
This Week Last Year	12,492,000	106,000	6,024,000
Change	-10.4%	-49.1%	79.0%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	375,173,000	354,007,000	-5.6%
Digital Tracks	210,144,000	375,732,000	73.7%
Store Singles	3,777,000	2,726,000	-27.8%
Total	589,094,000	732,465,000	22.5%
Albums w/TEA*	396,187,400	391,580,200	-1.4%

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

DIGITAL TRACKS SALES



SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	363,370,000	332,801,000	-8.4%
Digital	9,143,000	19,737,000	115.9%
Cassette	1,883,000	854,000	-54.6%
Other	777,000	615,000	-20.8%

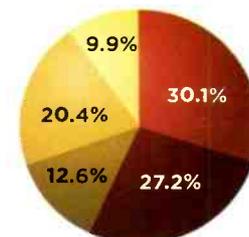
For week ending Sept. 3, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

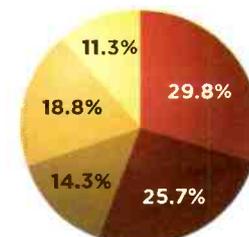
Distributors’ Market Share: 07/31/06-09/03/06

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



SEP 16 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	BOB DYLAN COLUMBIA 87606*/SDNY MUSIC (18.98) ⊕	Modern Times		1
2	2	2	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		1
3	1	1	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949/AG (18.98)	Best Thang Smokin'		3
4	3	1	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
5	5	1	JESSICA SIMPSON EPIC 83215/SDNY MUSIC (18.98)	A Public Affair		5
6	5	1	SOUNDTRACK WALT DISNEY 861592 (18.98)	The Cheetah Girls 2		5
7	2	2	OUTKAST LAFACE 75791/ZOMBA (18.98)	Idlewild (Soundtrack)		2
8	NEW	1	METHOD MAN DEF JAM 006996/IDJMG (13.98)	4:21... The Day After		8
9	NEW	1	THE ROOTS DEF JAM 007222/IDJMG (13.98)	Game Theory		9
10	12	10	NICKELBACK ROADRUNNER 818300/IDJMG (18.98)	All The Right Reasons		3
11	7	3	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22		1
12	18	19	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		12
13	11	7	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		7
14	NEW	1	TOO SHORT SHORT/JIVE 83501/ZOMBA (18.98)	Blow The Whistle		14
15	17	11	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		4
16	21	15	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		5
17	59	55	GREATEST GAINER JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam		2
18	22	16	RASCAL FLATTS LYRIC STREET 185058/HOLLYWOOD (18.98)	Me And My Gang		2
19	4	2	MANA WARNER LATINA 83661 (18.98)	Amar Es Combatir		2
20	13	2	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		2
21	28	24	PANIC! AT THE DISCO DECAYDANCE 077/FEULED BY RAMEN (13.98)	A Fever You Can't Sweat Out		13
22	14	3	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		3
23	19	18	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		3
24	16	3	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		6
25	23	17	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		2
26	15	4	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated		4
27	27	20	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life		19
28	NEW	1	RAY LAMONTAGNE RCA 83328/RMG (18.98)	Till The Sun Turns Black		28
29	26	21	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
30	NEW	1	CROSSFADE COLUMBIA 84238/SONY MUSIC (18.98)	Falling Away		30
31	NEW	1	HATEBREED ROADRUNNER 818054/IDJMG (18.98)	Supremacy		31
32	25	13	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10		3
33	6	2	PARIS HILTON WARNER BROS. 44138 (18.98) ⊕	Paris		6
34	24	12	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia		2
35	32	27	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium		1
36	NEW	1	SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges		36
37	33	31	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		3
38	31	22	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		5
39	9	2	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		5
40	41	34	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
41	45	45	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		34
42	37	32	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
43	NEW	1	TEGO CALDERON JIGGIRU/ATLANTIC 94122*/AG (15.98)	The Underdog / El Subestimado		43
44	29	27	LETOYA CAPITOL 97136 (12.98)	LeToya		1
45	39	29	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		2
46	36	25	STONE SOUR ROADRUNNER 818073/IDJMG (18.98)	Come What(ever) May		4
47	8	2	LAMB OF GOD PROSTHETIC/EPIC 87804/SONY MUSIC (18.98) ⊕	Sacrament		8
48	44	35	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way		1
49	34	25	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		1
50	NEW	1	PETE YORN COLUMBIA 92892/RED INK (15.98)	Nightcrawler		50



For a Simpson's celebrity, it seems light. But it beats the \$1,000 her studio effort started with in 2003.



The album claims its 5th straight sales gain (up 10%) as act's Lips of an Angel single makes strides at radio.



Behind the power of Oprah as a result of James Blunt's appearance sparks a 66% gain for his album 66-171.

Though the \$8,000-unit debut isn't its best sales week, album marks a new chart peak for the band. Its 2004 set stalled at No. 41.



At No. 37, the All-American Rejects, who performed and won at the Aug. 31 MTV Video Music Awards, jump 21%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	35	33	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
52	40	2	CRAZY FROG NEXT PLATEAU/UNIVERSAL REPUBLIC 007149/UMRG (13.98)	More Crazy Hits		40
53	48	39	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		14
54	NEW	1	PAULA DEANDA ARISTA 83611/RMG (11.98)	Paula DeAnda		54
55	42	23	TOM PETTY AMERICAN 44285/WARNER BROS. (18.98)	Highway Companion		4
56	RE-ENTRY	25	JEREMY CAMP BEC 98615 (17.98)	Restored		45
57	33	14	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie		4
58	13	2	KELIS JIVE 83258/ZOMBA (18.98)	Kelis Was Here		10
59	60	59	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		42
60	47	40	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		3
61	50	44	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		33
62	69	58	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		4
63	54	42	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		1
64	33	8	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me		8
65	NEW	1	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed		65
66	43	36	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		3
67	75	72	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		6
68	55	47	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		5
69	43	2	VARIOUS ARTISTS TVT 2508 (18.98)	Crunk Hits Vol. 2		48
70	23	2	PAT GREEN BNA 84583/SBN (18.98)	Cannonball		20
71	51	49	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15		41
72	52	38	INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
73	53	52	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		2
74	65	56	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2		5
75	53	37	STEVE HOLY CURB 78758 (13.98)	Brand New Girlfriend		19
76	63	67	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
77	78	54	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It		25
78	7	65	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		3
79	64	68	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio		2
80	41	25	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		2
81	67	62	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		51
82	74	63	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time		7
83	88	85	MARY J. BLIGE MATERIAL/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
84	72	64	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
85	74	73	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		4
86	NEW	1	VARIOUS ARTISTS WORD-CURB 86582/WARNER BROS. (18.98)	Three Wooden Crosses		86
87	67	69	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		3
88	8	70	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
89	89	77	T.I. GRAND HUSTLE/ATLANTIC 83900*/AG (18.98) ⊕	King		1
90	64	48	FIVE FOR FIGHTING AWARE/COLUMBIA 94471/SONY MUSIC (18.98)	Two Lights		8
91	82	74	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X		1
92	54	46	JOHNNY CASH AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways		1
93	74	50	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
94	84	75	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		3
95	82	80	KEITH URBAN CAPITOL NASHVILLE 77489 (18.98)	Be Here		3
96	92	89	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		1
97	84	74	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		60
98	77	57	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		1
99	115	104	THE RACONTEURS THIRD MAN 27306*/V2 (18.98)	Broken Boy Soldiers		1
100	98	78	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	54	ALY & AJ	109	ANDREA BOCELLI	87	KENNY CHESNEY	76	DADDY Yankee	35	STREET	152	GNARLS BARKLEY	15	PARIS HILTON	33	ALAN JACKSON	62
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THE PUSSYCAT DOLLS	16			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52	NELLY FURTADO	49	HELLOGOODBYE	103				
THE ALL-AMERICAN REJECTS	17			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52			FAITH HILL	43				
THE WRECKERS	14			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE PUSSYCAT DOLLS	16			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE ALL-AMERICAN REJECTS	17			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE WRECKERS	14			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE PUSSYCAT DOLLS	16			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE ALL-AMERICAN REJECTS	17			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE WRECKERS	14			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE PUSSYCAT DOLLS	16			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE ALL-AMERICAN REJECTS	17			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								
THE WRECKERS	14			CHRIS BROWN	76	CRAZY FROG	52	DISTURBED	52								

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 87 adult contemporary stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

SEP 16 2006

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	#1 (WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
2	4	12	SEXY LOVE	NE-YO (DEF JAM/DJMG)
3	7	9	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
4	3	12	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
5	6	13	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	1	21	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
7	5	17	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
8	8	16	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
9	9	15	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
10	10	10	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
11	11	14	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
12	14	8	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
13	13	14	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
14	17	7	LONDON BRIDGE	FERGIE (WILL.I.A.M. A&M/INTERSCOPE)
15	12	18	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
16	15	20	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
17	24	6	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
18	16	25	SNAP YO FINGERS	LIL JON (BME/TVT)
19	27	5	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DIP/DEF JAM/DJMG)
20	18	24	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
21	21	14	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
22	31	3	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
23	22	8	S.E.X.	LYFE JENNINGS (COLUMBIA)
24	30	26	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
25	19	12	CALL ON ME	JANET & NELLY (VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
2	2	44	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
3	3	32	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
4	5	11	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
5	4	18	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	6	30	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
7	9	13	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
8	7	39	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
9	8	20	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
10	10	17	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	11	35	WALK AWAY	KELLY CLARKSON (RCA/RMG)
12	15	10	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
13	12	22	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
14	16	14	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
15	17	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
16	13	19	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
17	18	12	HOW TO SAVE A LIFE	THE FRAY (EPIC)
18	20	5	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
19	19	14	IS IT ANY WONDER?	KEANE (INTERSCOPE)
20	21	12	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
21	24	10	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
22	23	19	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
23	27	6	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
24	26	13	BOSTON	AUGUSTANA (EPIC)
25	25	19	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	27	#1 UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
2	1	36	BAD DAY	DANIEL POWTER (WARNER BROS.)
3	4	24	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
4	5	38	EVER THE SAME	ROB THOMAS (MELBOMA/ATLANTIC)
5	3	56	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
6	8	18	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
7	6	47	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
8	9	30	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
9	7	63	YOU AND ME	LIFEHOUSE (GEFFEN)
10	10	30	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INDIE/COLUMBIA)
11	11	16	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	13	19	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
13	12	34	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
14	15	36	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL NASHVILLE/BLG)
15	16	22	CRAZY IN LOVE	NICOL SPONBERG (CURB)
16	17	7	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB REPRISE)
17	18	12	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)
18	25	20	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
19	21	6	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
20	19	8	WAIT FOR ME	BOB SEGER (HIDOUT/CAPITOL)
21	20	20	SO LONG SELF	MERCYME (INDIE/COLUMBIA)
22	23	11	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
23	24	12	FREE	JON SECADA (BIG3)
24	29	2	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)
25	26	17	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
2	2	6	LONDON BRIDGE	FERGIE (WILL.I.A.M. A&M/INTERSCOPE)	
3	4	17	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
4	10	16	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
5	5	3	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	
6	7	7	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	
7	8	17	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
8	3	3	SHOW STOPPER	DANITY KANE (BAD BOY)	
9	15	5	CHAIN HANG LOW	JIBBS (GEFFEN)	
10	14	7	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
11	13	21	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
12	6	9	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
13	9	13	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
14	11	18	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
15	17	27	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
16	26	32	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
17	23	10	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
18	19	27	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
19	24	15	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
20	12	4	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
21	27	10	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
22	16	16	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
23	25	22	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
24	28	11	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	
25	22	9	SEXY LOVE	NE-YO (DEF JAM/DJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	29	7	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
27	30	18	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
28	18	16	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
29	33	8	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
30	37	2	STRUT	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)	
31	20	13	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
32	31	14	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
33	21	11	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
34	35	4	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	
35	36	3	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	
36	34	18	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
37	32	6	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)	
38	39	27	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
39	41	18	SNAP YO FINGERS	LIL JON (BME/TVT)	
40	-	1	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	
41	38	25	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
42	42	19	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
43	54	5	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
44	48	22	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
45	45	14	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
46	47	30	BAD DAY	DANIEL POWTER (WARNER BROS.)	
47	51	12	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
48	49	5	BRING ME TO LIFE	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	
49	55	3	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)	
50	46	19	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
2	5	11	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
3	3	8	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	☆
4	4	29	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
5	2	20	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	☆
6	7	13	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
7	8	13	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	☆
8	6	8	ORIGINAL FIRE	AUDIOSLAVE (INTERSCOPE/EPIC)	☆
9	9	5	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
10	12	4	PUT YOUR MONEY WHERE YOUR MOUTH IS	JET (ATLANTIC)	☆
11	11	12	KNIGHTS OF CYDONIA	MUSE (WARNER BROS.)	☆
12	13	24	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	☆
13	10	22	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
14	14	16	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
15	16	13	READY TO FALL	RISE AGAINST (GEFFEN)	☆
16	19	5	TO BE LOVED	PAPA ROACH (ELECTRA/GEFFEN)	☆
17	22	7	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	☆
18	18	12	IS IT ANY WONDER?	KEANE (INTERSCOPE)	☆
19	26	9	THE POT	TOOL (TOOL DISSECTIONAL/VOLCANO ZOMBA)	☆
20	23	9	LAND OF CONFUSION	DISTURBED (REPRISE)	☆
21	27	7	DO IT FOR ME NOW	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	☆
22	29	2	NAUSEA	BECK (INTERSCOPE)	☆
23	25	7	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
24	20	19	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	☆
25	17	16	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)	☆

POP 100 Billboard



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	2	8	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	21	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
4	18	18	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
5	19	19	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
6	8	31	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
7	9	10	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
8	6	15	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
9	7	14	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
10	15	16	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
11	10	21	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
12	13	31	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
13	11	15	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOW'NUFF/CAPITOL)
14	12	4	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
15	20	9	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
16	16	11	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
17	17	13	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
18	27	5	CHAIN HANG LOW	JIBBS (GEFFEN)
19	19	32	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
20	14	3	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
21	22	28	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
22	28	24	HOW TO SAVE A LIFE	THE FRAY (EPIC)
23	26	6	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
24	29	21	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
25	21	18	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
26	18	4	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
27	25	28	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
28	24	28	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
29	23	20	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
30	32	13	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
31	30	22	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
32	31	26	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
33	35	10	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
34	37	11	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
35	40	10	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
36	33	14	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
37	39	7	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MAS & HAMBRECK (BLOCK/BAD BOY SOUTH/ATLANTIC)
38	38	18	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
39	42	22	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
40	46	8	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
41	34	13	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
42	36	12	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
43	47	10	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
44	50	3	STRUT	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)
45	41	30	BAD DAY	DANIEL POWTER (WARNER BROS.)
46	44	23	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
47	48	4	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)
48	43	5	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
49	77	2	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)
50	49	3	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	45	28	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
52	62	18	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
53	53	14	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
54	56	21	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
55	1	1	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
56	59	5	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
57	63	4	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
58	61	19	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
59	69	5	MIRACLE	CASCADA (ROBBINS)
60	60	15	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
61	52	3	SHOW ME THE MONEY	PETEY PABLO (JIVE/ZOMBA)
62	67	3	THE PARTY'S JUST BEGUN	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)
63	79	3	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
64	64	6	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SDNY BMG)
65	1	1	HERE IT GOES AGAIN	OK GO (CAPITOL)
66	86	9	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
67	66	9	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
68	51	2	SLEEP ON IT	DANITY KANE (BAD BOY/ATLANTIC)
69	65	4	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
70	74	8	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
71	71	19	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
72	54	19	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
73	68	8	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
74	73	8	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
75	57	20	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
76	95	9	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
77	78	21	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
78	75	10	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
79	83	4	THE QUEEN AND I	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)
80	84	2	IDLEWILD BLUE (DONTCHU WORRY 'BOUT ME)	OUTKAST (LAFACE/ZOMBA)
81	1	1	BUT IT'S BETTER IF YOU DO	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
82	82	15	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
83	55	2	RIDE FOR YOU	DANITY KANE (BAD BOY/ATLANTIC)
84	1	1	STEP UP	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)
85	58	22	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
86	90	5	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)
87	1	1	AMIGAS CHEETAHS	THE CHEETAH GIRLS WITH BELINDA (WALT DISNEY/HOLLYWOOD)
88	80	46	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
89	1	1	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)
90	72	6	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
91	97	10	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
92	76	2	MORRIS BROWN	OUTKAST FEAT. SCAR & SLEEPY BROWN (LAFACE/ZOMBA)
93	70	18	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
94	81	2	TOUCHING MY BODY	DANITY KANE (BAD BOY/ATLANTIC)
95	87	20	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
96	96	6	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
97	88	12	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
98	89	8	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
99	1	1	MS. NEW BOOTY	BUBBA SPARKY (NEW SOUTH/PURPLE RIBBON/VIRGIN)
100	16	16	I DARE YOU	SHINEDOWN (ATLANTIC)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
2	1	16	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	17	17	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
4	19	19	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
5	22	22	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
6	9	15	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
7	11	8	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
8	12	8	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
9	6	1	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)	
10	7	14	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
11	8	24	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
12	13	8	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
13	10	13	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
14	14	9	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
15	15	10	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
16	18	12	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
17	17	25	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
18	21	29	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
19	16	21	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
20	28	4	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
21	19	22	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
22	25	11	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
23	27	6	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
24	30	4	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
25	26	10	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	

17 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	3	#1 DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
2	2	13	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
3	3	10	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
4	5	16	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	3	3	SHE BI	ICE MIZZLE (DARLSYDE/PCH)
6	15	18	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
7	10	2	CHAIN HANG LOW	JIBBS (GEFFEN)
8	6	17	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
9	12	6	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
10	7	6	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
11	8	22	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
12	9	7	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
13	25	6	COOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
14	24	2	I'M COMING OVER	QUINN DEAL FEAT. P. OUB (LOCK'EM DOWN)
15	11	16	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)
16	39	10	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
17	19	5	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)
18	22	16	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
19	14	10	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
20	16	14	GET TOGETHER	MADONNA (WARNER BROS.)
21	17	18	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
22	35	3	CALL ON ME	JANET & NELLY (VIRGIN)
23	26	2	LAST CALL	BRAZILIAN GIRLS (VERVE FORECAST/VERVE)
24	20	31	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
25	27	4	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	20	15	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
27	1	1	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
28	22	28	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	☆
29	23	23	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
30	24	12	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
31	31	5	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
32	39	1	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
33	29	29	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
34	40	3	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)	
35	42	7	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
36	34	15	SNAP YO FINGERS	LIL JON (BME/TVT)	
37	32	23	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
38	41	2	MIRACLE	CASCADA (ROBBINS)	☆
39	38	6	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)	☆
40	46	2	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	
41	37	11	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
42	44	4	THE QUEEN AND I	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)	
43	33	21	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
44	35	14	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
45	43	27	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
46	49	1	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
47	36	18	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
48	1	1	SUPERMAN	ERDOWN BOY (LOW PROFILE/AME)	
49	47	6	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)	
50	50	1	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
NICKELBACK Far Away (DJMG) (68.7)	8
JOJO Too Little Too Late UNIVERSAL MOTOWN (73.5)	12
RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7)	35

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

SEP
16
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 YOUNG DRO GRAND HUSTLE/ATLANTIC 83949/AG (18.98)	Best Thang Smokin'	1	1
2	2	1	DANITY KANE BAD BOY 83969/AG (18.98)	Danity Kane	1	1
3	1	1	OUTKAST LAFACE 75791/ZOMBA (18.98)	Idlewild (Soundtrack)	1	1
4	NEW	1	METHOD MAN DEF JAM 006986/DJMG (13.98)	4:21... The Day After	1	1
5	NEW	1	THE ROOTS DEF JAM 007222/DJMG (13.98)	Game Theory	1	1
6	5	3	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/DJMG (13.98)	Port Of Miami	1	1
7	NEW	1	TOO SHORT SHORT/JIVE 83501/ZOMBA (18.98)	Blow The Whistle	1	1
8	1	1	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1	1
9	1	1	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	2	2
10	1	1	CHERISH SHO'NUFF 54077/CAPITL (12.98)	Unappreciated	4	4
11	1	1	LETOYA CAPITL 97136 (12.98)	LeToya	1	1
12	NEW	1	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed	12	12
13	1	1	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	1
14	3	1	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	1	1
15	11	13	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	1	1
16	13	14	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	4	4
17	6	1	KELIS JIVE 83258/ZOMBA (18.98)	Kelis Was Here	6	6
18	14	7	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up	6	6
19	1	1	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1	1
20	15	15	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	2	2
21	16	8	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie	1	1
22	12	5	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me	5	5
23	1	1	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
24	20	18	CORINNE BAILEY RAE CAPITL 66361 (12.98)	Corinne Bailey Rae	15	15
25	1	1	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	1	1
26	28	26	GREATEST GAINER MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
27	19	9	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again	1	1
28	23	17	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	2	2
29	27	21	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	2	2
30	32	25	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
31	30	19	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	1
32	33	24	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMG (13.98)	Baby Makin' Music	1	1
33	29	22	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	1	1
34	17	1	DJ KAYSLAY & GREG STREET DEJA 34 5815/KOCH (17.98)	The Champions: The North Meets The South	17	17
35	26	1	VARIOUS ARTISTS TVT 2508 (18.98)	Crunk Hits Vol. 2	26	26
36	25	11	CHAM MADHOUSE/ATLANTIC 83975*/AG (15.98)	Ghetto Story	11	11
37	34	23	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	1	1
38	40	34	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
39	41	40	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box	39	39
40	42	29	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	1	1
41	43	33	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
42	37	28	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	4
43	38	27	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
44	50	32	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
45	31	1	PRINCE WARNER BROS. 73381 (25.98)	Ultimate	31	31
46	44	37	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
47	NEW	1	BEYONCE COLUMBIA 90920/SONY MUSIC (18.98)	B'Day	47	47
48	47	30	SHAWNNA DTP/DEF JAM 006909*/DJMG (13.98)	Block Music	3	3
49	45	35	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
50	54	49	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	28
51	39	31	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
52	53	46	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	2	1
53	56	51	YOUNG JEEZY CORPORATE THUG/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
54	35	1	J DILLA AKA JAY DEE BBE 076* (15.98)	The Shining	35	35
55	60	42	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	62	41	MARIAH CAREY ISLAND 005784*/DJMG (13.98) ⊕	The Emancipation Of Mimi	6	1
57	48	38	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	2	2
58	58	57	DJ KHALED TERROR SQUAD 4118*/KOCH (17.98)	Listennn: The Album	3	3
59	49	48	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
60	59	53	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	3	3
61	55	43	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	1	1
62	46	39	TRAE G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless	1	1
63	76	65	PACE SETTER EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
64	57	54	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	1	1
65	51	45	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1	1
66	70	52	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	1
67	66	50	JURASSIC 5 INTERSCOPE 006906* (11.98)	Feedback	12	12
68	NEW	1	MR. CAPONE-E SMC 150 (16.98)	Don't Get It Twisted	68	68
69	72	58	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	54	54
70	52	47	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery	1	1
71	75	66	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
72	64	44	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making	1	1
73	77	61	THA DOGG POUND DOGGYSTYLE 5919*/KOCH (17.98)	Cali Iz Active	1	1
74	73	63	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	1	1
75	61	36	B.G. FLAME ENTERTAINMENT 101*/CT MEDIA (16.98)	Play It How It Go: Collection	26	26

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

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed	1
2	1	49	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	1
3	2	3	CHAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	1
4	3	52	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	1
5	4	27	MATISYAHU CR/EPIC 97695*/SONY MUSIC	Youth	1
6	5	2	EASY STAR ALL-STARS EASY STAR 1014	Radiodread	1
7	7	86	BOB MARLEY AND THE WAILERS TJF: GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
8	8	43	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/DJMG	Africa Unite: The Singles Collection	1
9	6	11	VARIOUS ARTISTS VP 759* ⊕	Reggae Gold 2006	1
10	9	72	MATISYAHU CR/EPIC 96464/SONY MUSIC	Live At Stubb's	1
11	NEW	1	TANYA STEPHENS VP 791*	Rebellion	1
12	10	11	VARIOUS ARTISTS VP 760* ⊕	Soca Gold 2006	1
13	11	10	ELAN KINGSBURY 006384/INTERSCOPE	Together As One	1
14	11	25	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	1
15	13	15	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall	1

BETWEEN THE BULLETS rgeorge@billboard.com

YOUNG DRO MAKES 'BEST' START

Riding high on the success of his smash "Shoulder Lean" single, Young Dro checks in at No. 1 on Top R&B/Hip-Hop Albums with his major-label debut, "Best Thang Smokin'." He leads a busy top 10, where Method Man (No. 4), the Roots (No. 5) and Too Short (No. 7) round out the big debuts. Each of those acts reaches the top 15 of The Billboard 200.



Dro's Grand Hustle/Atlantic set gives the Warner family of labels its 14th week atop the chart this year, following No. 1s from Jaheim, Juvenile, E-40, T.I., Cam'Ron, Yung Joc and Pimp C. "Smokin'" starts at No. 3 on the big chart with 142,000. It's no surprise that the Atlanta native's best sales market was his hometown, which accounted for 7.3% of the album's first week. —Keith Caulfield

SEP 16 2006 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 PULLIN' ME BACK 3 WKS CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆	
2	3	15	SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆	
3	2	23	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆	
4	4	13	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
5	7	14	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	☆	
6	1	12	CALL ON ME JANET & NELLY (VIRGIN)	☆	
7	8	17	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆	
8	6	13	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆	
9	13	5	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	☆	
10	14	7	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆	
11	9	15	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆	
12	11	10	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆	
13	10	18	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆	
14	16	36	SNAP YO FINGERS LIL JON (BME/TVT)	☆	
15	31	19	GHETTO STORY CHAPTER 2 CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆	
16	17	8	EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆	
17	23	11	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆	
18	22	31	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
19	12	24	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆	
20			TORN LETOYA (CAPITOL)	☆	
21	27	6	TAKE ME AS I AM MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆	
22	19	13	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	☆	
23	50	4	RING THE ALARM BEYONCE (COLUMBIA/SUM)	☆	
24	26	10	NEED A BOSS SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆	
25	30	12	ENTOURAGE OMARION (T.U.G./EPIC/SUM)	☆	

ADULT R&B™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	26	#1 FLY LIKE A BIRD 6 WKS MARIAH CAREY (ISLAND/IDJMG)	☆	
2	1	13	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	☆	
3	3	34	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆	
4	4	40	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆	
5	5	14	SHINE LUTHER VANDROSS (J/RMG)	☆	
6	1	12	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆	
7	6	18	ME TIME HEATHER HEADLEY (RCA/RMG)	☆	
8	9	1	THERE'S HOPE INDIA ARIE (UNIVERSAL MOTOWN)	☆	
9	10	23	YESTERDAY MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆	
10	7	12	ENOUGH CRYIN' MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)	☆	
11	11		CHANGE ME RUBEN STUDDARD (J/RMG)	☆	
12	13	51	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆	
13	12	34	JUST CAME HERE TO CHILL THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆	
14	14		OOH WEE TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆	
15	18		CALL ON ME JANET & NELLY (VIRGIN)	☆	
16	16	20	NO WORDS CHARLIE WILSON (JIVE/ZOMBA)	☆	
17	19	7	SISTA BIG BONES ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆	
18	24	6	SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆	
19	20	17	THE FACT IS (I NEED YOU) JILL SCOTT (EPIC/HIDDEN BEACH)	☆	
20	17	20	TORN LETOYA (CAPITOL)	☆	
21	21	12	UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS)	☆	
22	25	6	DAY DREAMING NATALIE COLE (VERVE)	☆	
23	23		IMAGINE ME KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆	
24	22	11	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆	
25	27	13	U DO IT FOR ME ALGEBRA (KEDAR)	☆	

HOT R&B/HIP-HOP SINGLES SALES

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	#1 DEJA VU 3 WKS BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆	
2	2	2	SHE BI ICE MIZZLE (DARLSYDE/PCH)	☆	
3	3	6	UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS)	☆	
4	15	2	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	☆	
5	4	5	PUT 'EM UP KNUCK BUCK DA KASHMERE (B.I.T.T.A.)	☆	
6	6	2	I'M COMING OVER DUNN DEAL FEAT. P. DUB (LOCK'EM DOWN)	☆	
7	7	8	SWING LOW SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆	
8	18	7	KOOL AID LIL BASS FEAT. JT MONEY (PIPELINE)	☆	
9	27	2	DO OR DIE BEAR (PORT CITY)	☆	
10	5	5	PHONE TALK ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆	
11	21	3	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆	
12	8	5	CONVERSATION (CAN I TALK 2 U) K-CI (HEAD START)	☆	
13	16	17	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆	
14	12	15	REGRETS HEAVEN DAVIS (WILDCHILD DAVIS)	☆	
15	-	1	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆	
16	13	4	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆	
17	32	10	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆	
18	11	11	SOLDIER SONG SAPO (TEE-N-TEE)	☆	
19	14	30	BOOM DRAH Y.G.O. (NEGRILL WEST/ORPHEUS)	☆	
20	36	2	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆	
21	37	14	DAMN THANG BRUSE REELIS FEAT. LYFE (JUICE FILMWORKS/ALL HEARING)	☆	
22	9	11	SYMPHONY OF BROTHERHOOD MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	☆	
23	17	7	I LIKE THAT CONCRETE SOULJA (KANTA)	☆	
24	29	4	CALL ON ME JANET & NELLY (VIRGIN)	☆	
25	23	19	PICK IT UP K'PRIS (DPHR)	☆	

RHYTHMIC AIRPLAY™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	#1 PULLIN' ME BACK 3 WKS CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆	
2	5	14	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆	
3	4	13	SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆	
4	7	9	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆	
5	2	25	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆	
6	9	7	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
7	8	12	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆	
8	6	23	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆	
9	10		SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆	
10	3	17	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆	
11	12	10	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆	
12	11	26	SNAP YO FINGERS LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)	☆	
13	15	6	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆	
14	14	22	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
15	13	20	DO IT TO IT CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHD'NUFF/CAPITOL)	☆	
16	16	7	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆	
17	21	3	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	☆	
18	19	10	THAT GIRL FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆	
19	20	5	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	☆	
20	22	6	EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆	
21	17	17	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)	☆	
22	23	8	ABOUT US BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆	
23	24	10	SUPERMAN BROWN BOY (LOW PROFILE/AME)	☆	
24	30	4	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆	
25	27	5	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	☆	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	16
MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)	21
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	24
OMARION Entourage sum (79.1)	25
LETOYA She Don't CAPITOL (87.4)	29
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	30
UP K Walk It Out KOCH (78.7)	34
SEAN PAUL FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	38
☆ EUSTA RHYMES In The Ghetto INTERSCOPE (65.8)	50
CHERISH Unappreciated CAPITOL (72.8)	62
JCHINTA A. STIN Turn It Up VIRGIN (86.4)	63
☆ ONE CHANCE Look At Her RMG (71.1)	68
BCEBY VALENTINO Turn The Page IDJMG (85.8)	-
THE PACK Vans ZOMBA (69.4)	-
☆ JAMIE FOXX Can I Take You Home RMG (65.0)	-
RHYTHMIC AIRPLAY	
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (66.4)	6
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	11
LUDACRIS FEAT. PHARRELL Money Maker IDJMG (67.9)	13
FERGIE London Bridge INTERSCOPE (71.8)	16
CF FIS BROWN Say Goodbye ZOMBA (86.0)	17
FRANKIE J That Girl sum (65.1)	18
J RES Chair Hang Low GEFFEN (83.7)	19
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (79.1)	20
BF COKE FOGAN FEAT. PAUL WALL About Us WARNER BROS. (82.7)	22
BF CWN BOY Superman AME (65.4)	23
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7)	24
LYFE JENNINGS S.E.X. sum (90.4)	25
POULA DEANDA Walk Away RMG (72.3)	26
☆ CANITY KANE Show Stopper ATLANTIC (78.8)	28
RIHANNA We Ride IDJMG (87.3)	40
CASSIE Long Way 2 Go ATLANTIC (66.5)	-
CHERISH Unappreciated CAPITOL (73.9)	-
LIONEL RICHIE I Call It Love IDJMG (69.2)	-
UP K Walk It Out KOCH (68.6)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	23	#1 LEAVE THE PIECES	The Wreckers	MAVERICK/WARNER BROS./WRN		1
2	2	35	BRAND NEW GIRLFRIEND	Steve Holy	CURB		2
3	4	11	GIVE IT AWAY	George Strait	MCA NASHVILLE		3
4	3	35	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	Rodney Atkins	CURB		4
5	4	32	BRING IT ON HOME	Little Big Town	EQUITY		5
6	6	16	BUILDING BRIDGES	Brooks & Dunn With Sheryl Crow & Vince Gill	ARISTA NASHVILLE		6
7	8	20	WOULD YOU GO WITH ME	Josh Turner	MCA NASHVILLE		7
8	7	14	SUNSHINE AND SUMMERTIME	Faith Hill	WARNER BROS./WRN		8
9	12	11	I LOVED HER FIRST	Heartland	LOFTON CREEK		9
10	16	3	GREATEST GAINER ONCE IN A LIFETIME	Keith Urban	CAPITOL NASHVILLE		10
11	11	10	EVERY MILE A MEMORY	Dierks Bentley	CAPITOL NASHVILLE		11
12	9	25	THE WORLD	Brad Paisley	ARISTA NASHVILLE		12
13	14	17	FEELS JUST LIKE IT SHOULD	Pat Green	BNA		13
14	13	24	WHY, WHY, WHY	Billy Currington	MERCURY		14
15	17	5	AIR POWER YOU SAVE ME	Kenny Chesney	BNA		15
16	18	6	AIR POWER WANT TO	Sugarland	MERCURY		16
17	19	27	FINDIN' A GOOD MAN	Danielle Peck	BIG MACHINE		17
18	25	27	BEFORE HE CHEATS	Carrie Underwood	ARISTA/ARISTA NASHVILLE		18
19	23	12	LIFE IS A HIGHWAY	Rascal Flatts	WALT DISNEY/LYRIC STREET		19
20	20	8	LIKE RED ON A ROSE	Alan Jackson	ARISTA NASHVILLE		20
21	21	16	8TH OF NOVEMBER	Big & Rich	WARNER BROS./WRN		21
22	24	12	MOUNTAINS	Lonestar	BNA		22
23	30	4	MY WISH	Rascal Flatts	LYRIC STREET		23
24	27	10	SOME PEOPLE CHANGE	Montgomery Gentry	COLUMBIA		24
25	26	29	I DON'T KNOW WHAT SHE SAID	Blaine Larsen	GIANTS/LAYER/BNA		25
26	28	15	LOVE YOU	Jack Ingram	BIG MACHINE		26
27	31	6	MY LITTLE GIRL	Tim McGraw	CURB		27
28	22	19	SWING	Trace Adkins	CAPITOL NASHVILLE		28
29	29	14	CALIFORNIA GIRLS	Gretchen Wilson	COLUMBIA		29
30	34	4	CRASH HERE TONIGHT	Toby Keith	SHOW DOG NASHVILLE		30

Single leaps into top 40 in second chart week, gaining 1.3 million audience impressions at 88 stations.

Up 2.1 million impressions, fifth single from "The Road and the Radio" achieves Airpower in fifth chart week.

With spins detected at 73 monitored stations, singer takes Hot Shot Debut with 742,000 impressions.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	31	12	TIM MCGRAW	Taylor Swift	BIG MACHINE		31
32	33	10	AMARILLO SKY	Jason Aldean	BROKEN BOW		32
33	32	23	A GOOD MAN	Emerson Drive	MIDAS/NEW REVOLUTION		33
34	34	16	IN TERMS OF LOVE	SheDaisy	LYRIC STREET		34
35	36	20	GET OUTTA MY WAY	Carolina Rain	EQUITY		35
36	40	13	ONE WING IN THE FIRE	Trent Tomlinson	LYRIC STREET		36
37	42	9	IT'S TOO LATE TO WORRY	Jo Dee Messina	CURB		37
38	35	17	NOTHIN' BUT A LOVE THANG	Darryl Worley	903 MUSIC		38
39	44	5	LITTLE BIT OF LIFE	Craig Morgan	BROKEN BOW		39
40	5	2	SHE'S EVERYTHING	Brad Paisley	ARISTA NASHVILLE		40
41	45	3	TWO PINK LINES	Eric Church	CAPITOL NASHVILLE		41
42	4	39	UNBROKEN GROUND	Gary Nichols	MERCURY		42
43	46	5	FINDING MY WAY BACK HOME	Lee Ann Womack	MERCURY		43
44	45	5	I'LL WAIT FOR YOU	Joe Nichols	UNIVERSAL SOUTH		44
45	55	10	KISS ME IN THE DARK	The Randy Rogers Band	MERCURY		45
46	54	3	YOU'LL ALWAYS BE MY BABY	Sara Evans	RCA		46
47	43	5	THE WOMAN IN MY LIFE	Phil Vassar	ARISTA NASHVILLE		47
48	47	6	INNOCENCE	Sarah Buxton	LYRIC STREET		48
49	50	11	SOME PEOPLE	LeAnn Rimes	ASYLUM-CURB		49
50	56	6	THE REASON WHY	Vince Gill	MCA NASHVILLE		50
51	58	6	WHY ME	The Lost Trailers	BNA		51
52	51	4	WAY BACK TEXAS	Pat Green	BNA		52
53	57	6	I'VE GOT FRIENDS THAT DO	Tim McGraw	CURB		53
54	RE-ENTRY	3	DRINKIN' ME LONELY	Chris Young	RCA		54
55	5E	48	TENNESSEE GIRL	Sammy Kershaw	CATEGORY 5		55
56	6C	7	YOU DON'T KNOW A THING	Steve Azar	DANG/MIDAS/NEW REVOLUTION		56
57	HOT SHOT DEBUT	1	LOVE IS	Katrina Elam	UNIVERSAL SOUTH		57
58	51	49	AIN'T MY DAY TO CARE	Bomshel	CURB		58
59	NEW	1	FIND OUT WHO YOUR FRIENDS ARE	Tracy Lawrence	ROCKY COMFORT/COS		59
60	5E	2	PODUNK	Kelth Anderson	ARISTA NASHVILLE		60

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DATA PROVIDED BY

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		SUGARLAND Want To MERCURY (93.2)	16	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	32
GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	3	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	19	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	36
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	6	ALAN JACKSON Like Red On A Rose ARISTA (77.4)	20	BRAD PAISLEY She's Everything ARISTA (84.9)	40
JOE TURNER Would You Go With Me MCA NASHVILLE (80.5)	7	LONESTAR Mountains BNA (89.6)	22	SARA EVANS You'll Always Be My Baby RCA (89.5)	46
HEARTLAND I Loved Her First LOFTON CREEK (82.6)	9	MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	24	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	-
KEITH URBAN Once In A Lifetime CAPITOL (80.5)	10	TIM MCGRAW My Little Girl CURB (88.3)	27		
DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	11	TOBY KEITH Crash Here Tonight SHOW DOG (92.3)	30		
KENNY CHESNEY You Save Me BNA (92.5)	15	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	31		

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BETWEEN THE BULLETS wjessen@billboard.com

HEARTLAND STAKES FLAG ON SINGLES LIST

Budding indie label Lofton Creek snares its first top 10 as Heartland's "I Loved Her First" becomes the first debut single by a new group to crack that part of the chart in more than 18 months. (This band shouldn't be confused with the other Kansas-based Heartland that charted three country singles in 1989-1990.)

The single gains 3.2 million audience impressions at 131 monitored stations and rises 12-9, the first top 10 by a rookie group since Sugarland's "Baby Girl" rose 11-10 in the Feb. 19, 2005, issue. During a 46-week chart run, "Baby Girl" peaked at No. 2, making the top 10 in its 31st week. Heartland's song enters the top 10 in its 11th week.



In other top 10 action, Keith Urban's "Once in a Lifetime" takes the chart's fattest gain (up 3.5 million impressions) and leaps 16-10 in its third chart week. Top 10 ink hasn't happened this fast since Gretchen Wilson's "All Jacked Up" rose 15-10 during its third chart week in the Aug. 27, 2005, issue. —Wade Jessen



SEP 16 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	7	#1 LABIOS COMPARTIDOS 7 WKS F. OLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	1
2	3	4	NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	2
3	4	5	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	3
4	2	2	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	1
5	5	6	PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	5
6	7	3	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R., D. ALFANNO, L. PARKER	Shakira Featuring Wyclef Jean EPIC/SONY BMG NORTE	1
7	8	10	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
8	6	8	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	6
9	10	14	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegres De La Sierra VIVA/UNIVERSAL LATINO	8
10	9	7	CAILE LUNY TUNES, TAINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISION	2
11	11	17	LOS MATE NESTY, NALDO, T. CALDERON, E. F. PADILLA, A. CANTORAL, GARCIA, R. CANTORAL	Tego Calderon JIGGIRI/ATLANTIC	11
12	12	9	NO, NO, NO A. PENA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISION	4
13	17	26	TE MANDO FLORES B. OSSA (J. FONSECA)	Fonseca EMI TELEVISION	13
14	20	20	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	14
15	26	24	GREATEST GAINER EL TELEFONO LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE)	Wisin & Yandel & Hector "El Father" Bambino RDC-LA-FAMILIA/MACHETE/DEF JAM/IDJMG	15
16	13	15	SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)	Don Omar V/MACHETE	13
17	14	13	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	8
18	22	28	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	18
19	16	22	LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	16
20	HOT SHOT DEBUT	1	QUE NO EXISTA NADA G. FLORES (G. FLORES, AMERICA)	Zaino FONOVISA	20
21	28	29	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	21
22	21	11	TE COMPRO O. I. TREVINO, D. LOPEZ JR., (E. PAZ)	Duelo UNIVISION	11
23	18	16	A TI C. CABRAL "JUNIOR" R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	14
24	15	25	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFFER, F. AIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP/ATLANTIC	13
25	31	46	NO SE PORQUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	25

Duo scores its third No. 1 on Latin Rhythm Airplay, the most No. 1s by any act on that chart.



Calderon enjoys best sales week ever (21,000 units); makes first appearance on The Billboard 200 at No. 43.



Conjunto Primavera, at No. 26, enters Top Latin Albums at No. 6 and The Billboard 200 at No. 174.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	23	19	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVISA	6
27	19	12	ANGELITO W. O. LANDRON (W. O. LANDRON, E. LINDO)	Don Omar V/MACHETE	1
28	25	21	FLOW NATURAL TINY LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. DAVIS)	Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISION	19
29	NEW	1	QUIEN ME IBA A DECIR NOT LISTED (NOT LISTED)	David Bisbal VALE/UNIVERSAL LATINO	29
30	30	31	TU PEOR ERROR A. AVILA (A. AVILA, A. REVERO PONTES)	La 5A Estacion SONY BMG NORTE	30
31	24	30	SE FUE PAGUIAR (FATO)	Pepe Aguilar EMI TELEVISION	24
32	27	34	CHA CHA JEEVE (JEEVE, J. O. MEJIA, N. SEROUSSI)	Chelo SONY BMG NORTE	16
33	29	33	NO ES UNA NOVELA M. DELEON (D. CRUZ SANCHEZ)	Monchy & Alexandra J&N	29
34	NEW	1	ABIRIENDO CAMINOS NOT LISTED (D. TORRES)	Diego Torres Featuring Juan Luis Guerra SONY BMG NORTE	34
35	38	32	ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	17
36	41	47	NUNCA JEEVE (L. ASCENCIO, J. CEJA, JEEVE)	Rigo Luna MACHETE	36
37	34	44	DEJALE CAER TO' EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES, NALDO)	Yomo Featuring Hector "El Father" GOLD STAR/MACHETE	33
38	40	36	LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. ORTIZ, A. REVERO, F. CRUZ, MORA, J. J. ALVAREZ SOTO MAJOR)	Noriega Featuring Angel & Khriz & Divino LA CALLE/UNIVISION	20
39	45	-	SIN TI NOT LISTED (NOT LISTED)	Los Inquietos Del Norte EAGLE	39
40	44	37	ME VOY C. LOPEZ J. VENEGAS (J. VENEGAS)	Julieta Venegas SONY BMG NORTE	9
41	39	42	PROMISCUOUS TIMBALAND, DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. CLAYTON)	Nelly Furtado Featuring Timbaland MOSLEY/JEFFER	36
42	35	35	AHORA QUE NO ESTAS A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ose MELODY/FONOVISA	35
43	RE-ENTRY	3	NO QUIERE NOVIO NELY (NELO, J. DE LA CRUZ, T. CALDERON)	Nejo Featuring Tego Calderon FLOW/UNIVERSAL LATINO	35
44	37	49	TODOS ME MIRAN A. ARGOS (G. TREVINO)	Gloria Trevi UNIVISION	32
45	49	-	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	45
46	NEW	1	REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL)	Los Tigres Del Norte FONOVISA	46
47	46	43	PAYASO LOCO D. CHAVEZ J. A. MEDINA (J. L. RODRIGUEZ)	Patrulla 81 DISA	19
48	47	-	NUESTRO AMOR SE HA VUELTO AYER J. M. LUGO (C. BRANT, A. LERNER)	Victor Manuelle Featuring Yuridia SONY BMG NORTE	8
49	33	39	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	33
50	50	-	SIN TU AMOR A. GABRIEL (A. GABRIEL)	Ana Gabriel EMI TELEVISION	30

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 MANA 2 WKS WARNER LATINA 63661 (18.98)	Amar Es Combatir		1
2	HOT SHOT DEBUT	1	TEGO CALDERON JIGGIRI/ATLANTIC 94122/AG (15.98)	The Underdog / El Subestimado		2
3	2	1	DON OMAR VI 00662/MACHETE (15.98)	King Of Kings	2	1
4	4	2	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo		2
5	3	3	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra		2
6	NEW	1	CONJUNTO PRIMAVERA FONOVISA 352602/UG (10.98)	Para Ti... Nuestra Historia		6
7	NEW	1	REGGAETON NINOS EMI TELEVISION 72807 (14.98)	Ninos Vol. 2		7
8	5	4	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	2	1
9	6	5	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo		1
10	8	10	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos		1
11	9	8	LOS TIGRES DEL NORTE FONOVISA 352631/UG (15.98 CD/DVD)	La Banda Del Carro Rojo		8
12	11	11	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		6
13	12	11	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		5
14	10	7	VARIOUS ARTISTS THE BMG GROUP/UNIVERSAL/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino		1
15	14	6	VARIOUS ARTISTS VI 007314/MACHETE (14.98)	Gargolas The Next Generation		8
16	13	-	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca		13
17	16	9	VARIOUS ARTISTS RDC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/IDJMG (13.98)	Hector "El Father" Bambino Present: Los Rompe Discotekas		1
18	18	15	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo		1
19	7	-	BRAZERS MUSICAL DE DURANGO DISA 720908 (10.98)	Rosas Rojas		1
20	15	14	RICARDO ARJONA SONY BMG NORTE 87549 (18.98)	Adentro		3
21	21	17	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas		9
22	19	18	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado		18
23	NEW	1	BANDA EL RECODO FONOVISA 352628/UG (13.98)	Mas Fuerte Que Nunca		23
24	31	50	GREATEST GAINER LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98)	La Historia De La Mafia... Los Exitos		24
25	24	24	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	20	13	DIANA REYES MUSIXEM 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina		4
27	28	29	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo		27
28	25	20	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98)	Borrón Y Cuenta Nueva		1
29	23	16	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor		1
30	27	21	ANDREA BOCELLI SUGAR VENEZUELA 006144/UNIVERSAL LATINO (18.98)	Amor		2
31	22	19	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos		8
32	29	23	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2		15
33	37	27	SHAKIRA EPIC 93700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1		1
34	17	-	GRUPO EXTERMINADOR FONOVISA 352781/UG (10.98)	Para Ti... Nuestra Historia		17
35	42	40	PACE SETTER ANA GABRIEL EMI TELEVISION 46956 (15.98)	Dos Amores Un Amante		22
36	34	31	ROCIO DURCAL SONY BMG NORTE 77124 (15.98)	Amor Eterno: Los Exitos		2
37	30	-	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352561/UG (13.98)	Huella Digital		30
38	38	32	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol		7
39	35	25	VARIOUS ARTISTS DISA 720876 (11.98)	Alfredo Ramirez Corral: Libres		7
40	26	22	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend		7
41	39	33	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo		23
42	36	28	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
43	46	35	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria		29
44	33	36	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal		8
45	32	26	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas		7
46	40	38	DON OMAR V/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		1
47	41	30	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme		1
48	43	34	RBD EMI TELEVISION 58122 (13.98)	Live In Hollywood		6
49	45	39	LOS ACOSTA FONOVISA 352675/UG (10.98)	Para Ti... Nuestra Historia		26
50	48	43	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98)	20 Nortenas Famosas		4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	47	68	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo		47
52	44	37	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas		33
53	52	47	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante		17
54	49	42	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2		2
55	51	41	LOS ANGELES DE CHARLY FONOVISA 352622/UG (10.98)	Para Ti... Nuestra Historia		28
56	50	46	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre		1
57	55	49	TITO EL BAMBINO EMI TELEVISION 49552 (13.98)	Top Of The Line		3
58	NEW	1	PEDRO FERNANDEZ UNIVERSAL LATINO 743602 (13.98)	Escuchame		58
59	NEW	1	LUNY TUNES MAS FLOW 853134/MACHETE (16.98)	Mas Flow 2.5		59
60	61	-	LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro		60
61	57	48	LOS TIGRES DEL NORTE FONOVISA 352290/UG (14.98)	Historias Que Contar		2
62	73	71	LOS INVASORES DE NUEVO LEON BCI 41181 (6.98)	20 Exitos		62
63	56	56	GRUPO EXTERMINADOR FONOVISA 351612/UG (11.98)	30 Recuerdos		17
64	53	51	JOSE JOSE SONY BMG NORTE 77517 (15.98)	La Historia Del Principe		12
65	64	69	MARC ANTONIO SOLIS FONOVISA 351613/UG (13.98)	La Historia Continua... Parte II		2
66	RE-ENTRY	19	LA MAFIA SONY BMG NORTE 94090 (9.98)	Tesoros De Coleccion		44
67	70	70	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98)	Guapa		5
68	54	44	PATRULLA 81 DISA 720852 (11.98)	Tierra Extran		3
69	62	60	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos		20
70	71	53	JENNI RIVERA FONOVISA 352165/UG (13.98)	Parrandera, Rebelde Y Atrevida		10
71	69	62	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime		5
72	65	65	RIGO TOVAR FONOVISA 351939/UG (14.98)	La Historia De Un Idol		17
73	RE-ENTRY	8	LOS TEMERARIOS DISA 720902 (12.98)	Las 30 Super Pegaditas		56
74	59	45	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISION 12189 (16.98)	Kumbia Kings Live		18
75	72	66	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro		54

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

LATIN AIRPLAY

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	2	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
3	4	DETALLES	YAHIR (WARNER LATINA)
4	3	A TI	RICARDO ARJONA (SONY BMG NORTE)
5	9	NO SE PORQUE	CHAYANNE (SONY BMG NORTE)
6	6	TU PEOR ERROR	LA 5A ESTACION (SONY BMG NORTE)
7	5	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
8	8	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
9	10	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
10	11	SE FUE	PEPE AGUILAR (EMI TELEVISIA)
11	20	ABRIENDO CAMINOS	DIEGO TORRES FEAT. JUAN LUIS GUERRA (SONY BMG NORTE)
12	12	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
13	16	LO QUE SON LAS COSAS	ANAIS (UNIVISION)
14	13	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
15	18	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)

TROPICAL

TROPICAL		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
2	3	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE (SONY BMG NORTE)
3	2	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)
4	4	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
5	6	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
6	-	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
7	12	USTED ABUSO	MARLON FEAT. INDIA (LA CALLE/UNIVISION)
8	5	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
9	13	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY BMG NORTE)
10	15	TENGO UN AMOR	TOBY LOVE FEAT. RAKIM & KEN-Y (SONY BMG NORTE)
11	8	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
12	11	LA AVISPA	ZACARIAS FERREIRA (J&N)
13	24	COMO AMIGO NO	NG2 (DISCOS 605/SONY BMG NORTE)
14	13	CORAZON ARREPENTIDO	REY RUIZ (LUNA NEGRA/SONY BMG NORTE)
15	20	LOS INFIELES	AVENTURA (PREMIUM LATIN)

REGIONAL MEXICAN

REGIONAL MEXICAN		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	-	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	2	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
3	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	14	QUE NO EXISTA NADA	ZAINO (FONOVISA)
5	4	TE COMPRO	DUERO (UNIVISION)
6	5	DIGANLE	CONJUNTO PRIMAVERA (FONOVISA)
7	6	ALGUIEN TE VA A HACER LLORAR	INOTICABLE (EMI TELEVISIA)
8	9	SIN TI	LOS INQUIETOS DEL NORTE (EAGLE)
9	12	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
10	21	REGALO CARO	LOS TIGRES DEL NORTE (FONOVISA)
11	10	PAYASO LOCO	PATRULLA 81 (DISA)
12	22	LA GRAN PACHANGA	BANDA EL RECODO (FONOVISA)
13	8	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISA)
14	7	TE QUIERO ASI	VALENTIN ELIZALDE (UNIVERSAL LATINO)
15	18	SI TU AMOR NO VUELVE	LA ARROLLADORA BANDA EL LIMON (DISA)

LATIN ALBUMS

POP		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	MANA	AMAR ES COMBATIR (WARNER LATINA)
2	2	VARIOUS ARTISTS	NOW LATINO (THE FM GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
3	3	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
4	5	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
5	4	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
6	8	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
7	7	RBD	NUESTRO AMOR (EMI TELEVISIA)
8	9	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
9	6	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
10	12	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
11	13	ANA GABRIEL	DOS AMORES UN AMANTE (EMI TELEVISIA)
12	11	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
13	15	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)
14	10	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
15	14	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)

TROPICAL

TROPICAL		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	MARC ANTHONY	SIBO SIENDO YO (SONY BMG NORTE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
4	4	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
5	5	TONO ROSARIO	EN VIVO: EL ORIGINAL (UNIVERSAL LATINO)
6	6	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
7	11	VARIOUS ARTISTS	LAS NO. 1 DE LA SALSA (SONY BMG NORTE)
8	8	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
9	12	VARIOUS ARTISTS	30 SONERAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
10	10	GISELLE	LIBRE (UNIVERSAL LATINO)
11	9	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
12	13	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
13	16	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
14	18	EDDIE SANTIAGO	PURA SALSA (UNIVERSAL LATINO)
15	7	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)

REGIONAL MEXICAN

REGIONAL MEXICAN		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	-	CONJUNTO PRIMAVERA	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
2	2	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
3	3	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISA/UG)
4	1	BRAZeros MUSICAL DE DURANGO	ROSAS ROJAS (DISA)
5	5	PEPE AGUILAR	ENAMORADO (EMI TELEVISIA)
6	-	BANDA EL RECODO	MAS FUERTE QUE NUNCA (FONOVISA/UG)
7	11	LA MAFIA	LA HISTORIA DE LA MAFIA...LOS EXITOS (MOCK & ROLL/SONY BMG NORTE)
8	6	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
9	7	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
10	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
11	4	GRUPO EXTERMINADOR	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
12	10	BRONCO: EL GIGANTE DE AMERICA	HUELLA DIGITAL (FONOVISA/UG)
13	11	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
14	11	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
15	8	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)

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Billboard DANCE

SEP 16 2006

HOT DANCE CLUB PLAY

HOT DANCE CLUB PLAY		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	#1 AIN'T NO OTHER MAN (MASCARELLA & SULLIVAN MIXES)	CHRISTINA AGUILERA RCA PROMQ/RMG
2	2	TURN IT UP (OAKENFOLD/DJ DAN/P. RAUHOFFER MIXES)	PARIS HILTON WARNER BROS. 42902
3	3	BUTTONS (D. AUDE MIXES)	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/PROMO/INTERSCOPE
4	4	CALL ON ME	JANET & NELLY VIRGIN PROMO
5	9	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC PROMO
6	6	THE GLAMOROUS LIFE	T-PUNK FEAT. INAYA DAY MINISTRY OF SOUND/SILVER LABEL 2505/TOMMY BOY
7	7	MOVIN ON	DYNAMIX FEAT. JASON WALKER KULT PROMO/JVM
8	14	FREE YOUR MIND	OHSHA KAI ACT 2 012/MUSIC PLANT
9	5	LOST	ROGER SANCHEZ STEALTH 1438/ULTRA
10	12	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
11	22	IS IT LOVE?	NO MADE 022
12	17	I'M WITH STUPID	PET SHOP BOYS RHINO PROMO
13	16	MAS QUE NADA	SERGIO MENDES FEAT. THE BLACK EYED PEAS HEAR PROMO/CONCORD
14	19	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/DJMG
15	11	LET ME HEAR THE MUSIC	L.E.X. FEAT. NIKI HARIS S&P PROMO
16	13	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
17	10	I FEEL FOR YOU	JOHN KANO PROJECT FEAT. GIA 7 LIVE 011/MUSIC PLANT
18	35	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA E9664
19	29	BE STILL	KASKADE ULTRA PROMO
20	18	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
21	20	HES A PIRATE (TIESTO FRISCIA & LAMBOY MIXES)	HANS ZIMMER WALT DISNEY PROMO
22	30	ONE NIGHT ONLY	DEENA JONES AND THE DREAMS COLUMBIA PROMO
23	27	DESTINATION	JACINTA CHUNKY PROMO
24	28	CHELSEA	STEFY WIND-UP PROMO
25	24	BOSSY	KELIS FEAT. TOO SHRT JIVE PROMO/ZOMBA

HOT DANCE CLUB PLAY		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
26	31	MOVE IN MY DIRECTION	BANANARAMA THE LAB IMPORT/FUEL 2000
27	32	FLY ME AWAY	GOLDFRAPP MUTE PROMO
28	39	POWER PICK SEXYBACK	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
29	25	MY FREEDOM	CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE
30	15	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN
31	12	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
32	36	SHINE (FREEMANSONS MIXES)	LUTHER VANDROSS J 700047/RMG
33	23	SOMEBODY	RICHARD VISION FEAT. STRANGER DAYS SOLMATIC 1079/SYSTEM
34	40	GONE	SUN JH PROMO
35	34	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
36	41	MY NUMBER ONE	HELENA PAPAIOANOU MOOA 7001/MUSIC PLANT
37	43	COMMON MOOD	DAVE AUDE & TALL PAUL FEAT. SISELY TREASURE AUDACIOUS PROMO/KOCH
38	21	FACE THE MUSIC	CONJURE ONE NETTWERK PROMO
39	38	JOHN THE REVELATOR	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
40	26	HIGHER	SANXY X FEAT. TINA CHARLES WIZARD 0006
41	44	100 STORIES	ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC
42	46	HEAD OVER HEELS	EMELEEE BARAK PROMO
43	NOT SHOT YET	IS IT ANY WONDER? (TALL PAUL MIXES)	KEANE INTERSCOPE PROMO
44	33	STRUT	KEVIN AVIANCE LIZA PROMO
45	42	PRIDE (IN YOUR SOUL)	ALKEBULAN FIVE 001
46	NEW	SO DEEP	WALKER ELICIT IMPORT
47	NEW	SENSITIVITY	SHAPE: UK ULTRA PROMO
48	37	TO CALL MY OWN	BARTON NETSPHERES PROMO
48	45	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
50	49	CALLING	KOISHII & HUSH FEAT. SUZANNE SHAW CORDLESS PROMO

TOP ELECTRONIC ALBUMS

TOP ELECTRONIC ALBUMS		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK			
1	1	#1 GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC	■
2	2	GORILLAZ	DEMON DAYS PARLOPHONE 7383C*/VIRGIN	■
3	3	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	■
4	NEW	BT	THIS BINARY UNIVERSE DTS 114000	■
5	4	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	■
6	5	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	■
7	6	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/ISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE	■
8	9	ZERO 7	THE GARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG	■
9	8	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER SKIINT 56814/ASTRALWERKS	■
10	7	NOUVELLE VAGUE	BANDE A PART LUAKA BOP/PEACHFROG 90064/V2	■
11	10	OAKENFOLD	A LIVELY MIND MAYERICK 49900/WARNER BROS.	■
12	NEW	STEFY	ORANGE ALBUM WIND-UP 31182	■
13	12	DJ LIL' CEE/TREVOR SIMPSON	ULTRA-WEEKEND 2 ULTRA 1411	■
14	13	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 0003/BLACK HOLE	■
15	15	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE	■
16	11	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	■
17	18	GOLDFRAPP	SUPERNATURE MUTE 9296* ●	■
18	19	THIEVERY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095	■
19	16	PET SHOP BOYS	FUNDAMENTAL RHINO 79525	■
20	20	GOTAN PROJECT	UNATICO XL 195*/BEGGARS GROUP	■
21	14	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	■
22	17	CUT CHEMIST	THE AUDIENCE'S LISTENING BEATDOWN 48559/WARNER BROS.	■
23	NEW	THE HAPPY BOYS	TRANCE PARTY [VOLUME 6] ROBBINS 75069	■
24	21	PEACHES	IMPEACH MY BUSH XL 201*/BEGGARS GROUP	■
25	24	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	■

HOT DANCE AIRPLAY

HOT DANCE AIRPLAY		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	#1 AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
2	2	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
3	3	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
4	6	WHAT A FEELING	PETER DINKlage & DOMINIC NERVOUS
5	15	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
6	5	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
7	4	UNFAITHFUL	RIHANNA SRP/DEF JAM/DJMG
8	9	ROCK THIS PARTY	BOB SINCLAR FEAT. BIG ALI & DOLLARAMA YELLOW/SILVER LABEL/TOMMY BOY
9	11	IT'S TOO LATE	DIRTY SOUTH VS. EVERMORE ULTRA
10	10	CUT	PLUMB CURB
11	7	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
12	8	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
13	NEW	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG ULTRA
14	22	SATELLITES	SEPTEMBER ROBBINS
15	14	GET TOGETHER	MADONNA WARNER BROS.
16	13	CALL ON ME	JANET & NELLY VIRGIN
17	19	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	12	TRACKING TREASURE DOWN	GABRIEL & DIESSEN ORGANIZED NATURE
19	20	HES A PIRATE	HANS ZIMMER WALT DISNEY
20	16	WHAT'S LEFT OF ME	NICK LACHEY JIVE/ZOMBA
21	17	STARS ARE BLIND	PARIS HILTON WARNER BROS.
22	NEW	ABOUT US	BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE
23	NEW		

SEP 16 2006 HITS OF THE WORLD Billboard

THIS WEEK		LAST WEEK		SINGLES		JAPAN	
(SOUNDSCAN JAPAN) SEPTEMBER 5, 2006							
1	NEW	FEVER AND FORTUNE (FIRST VERSION/DVD)					
GYM JOHNNY'S ENTERTAINMENT							
2	NEW	TAIYO NO UTA					
KAORU AMANE SONY							
3	NEW	FEVER AND FORTUNE					
GYM JOHNNY'S ENTERTAINMENT							
4	NEW	UN ROCK STAR (LTD EDITION)					
ORANGE RANGE SONY							
5	NEW	TAIYO NO UTA (FIRST LTD VERSION)					
KAORU AMANE SONY							
6	30	SORAFUNE/DO! DO! DO!					
TOKIO UNIVERSAL							
7	NEW	THE FORTH AVENUE CAFE					
L'ARC EN CIEL KIDON							
8	6	SALAMANDER					
ELLESGARDEN GROWING UP							
9	5	GANARA (FIRST LTD EDITION)					
SUKIMASU ICCHI BMG FUNHOUSE							
10	4	DIRTY OLD MAN					
SOUTHERN ALL STARS VICTOR							

THIS WEEK		LAST WEEK		SINGLES		FRANCE	
(SNEP/IFOP/TITE-LIVE) SEPTEMBER 5, 2006							
1		FACON SEX					
TRIBAL KING ULM							
2	2	COUP DE BOULE					
LA PLAGUE UP MUSIC							
3	5	ROCK THIS PARTY (EVERYBODY DANCE NOW)					
BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION							
4	4	ROC					
NADIYA COLUMBIA							
5	6	LE TITOU					
TITOU LE LAPINOU MY LABEL							
6	NEW	L'OR DE NOS VIES					
FIGHT AIDS JIVE							
7	NEW	UNFAITHFUL					
RIHANNA SRP/DEF JAM							
8	7	EMMENE-MOI AVEC TOI					
PERLE LAMA BECAUSE							
9	9	DIRAS QUE ESTOY LOCO					
MIGUEL ANGEL MUNOZ GLOBOMEDIA							
10	10	MOVING ON STEREO					
PAKITO PAN							

THIS WEEK		LAST WEEK		SINGLES		ITALY	
(FIMI/NIelsen) SEPTEMBER 4, 2006							
1	1	SEI PARTY DI ME					
ZERO ASSOLUTO UNIVERSO							
2	3	SIAMO UNA SQUADRA FORTISSIMI					
CHECCO ZALONE UNIVERSO							
3	2	ZIDANE IL A TAPE (COUP DE BOULE)					
LA PLANCHE STEAMROLLER							
4	12	QUELLO CHE NON TI HO DETTO					
MODA EDEL							
5	NEW	DEJA VU					
BEYONCE KNOWLES FT. JAY-Z COLUMBIA							
6	7	AN EASIER AFFAIR					
GEORGE MICHAEL AEGEAN/EPIC							
7	6	STOP! DIMENTICA					
TIZIANO FERRO CAPITOL							
8	9	STARS ARE BLIND					
PARIS HILTON WARNER BROS.							
9	14	SVEGLIARSI LA MATTINA					
ZERO ASSOLUTO UNIVERSO							
10	8	HIPS DON'T LIE					
SHAKIRA FT. WYCLEF JEAN EPIC							

THIS WEEK		LAST WEEK		SINGLES		NORWAY	
(VERDENS GANG NORWAY) SEPTEMBER 5, 2006							
1	1	ONE					
MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN							
2	2	UNFAITHFUL					
RIHANNA SRP/DEF JAM							
3	4	DEJA VU					
BEYONCE KNOWLES FT. JAY-Z COLUMBIA							
4	3	AIN'T NO OTHER MAN					
CHRISTINA AGUILERA RCA							
5	NEW	SEXYBACK					
JUSTIN TIMBERLAKE JIVE/ZOMBA							
ALBUMS							
1	NEW	BOB DYLAN					
MODERN TIMES COLUMBIA							
2	NEW	IRON MAIDEN					
A MATTER OF LIFE AND DEATH CAPITOL							
3	1	N. KURT/E.LIND/A.HOLM/A.FUENTES					
HALLELUJAH-LIVE SONY BMG/UNIVERSAL							
4	NEW	CC COWBOYS					
EVIG LIV - LTD EDITION EMI							
5	2	BRUCE SPRINGSTEEN					
WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA							

THIS WEEK		LAST WEEK		SINGLES		UNITED KINGDOM	
(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 3, 2006							
1	13	SEXYBACK					
JUSTIN TIMBERLAKE JIVE/ZOMBA							
2	2	HIPS DON'T LIE					
SHAKIRA FT. WYCLEF JEAN EPIC							
3	1	DEJA VU					
BEYONCE KNOWLES FT. JAY-Z COLUMBIA							
4	NEW	I DON'T FEEL LIKE DANCING					
SCISSOR SISTERS POLYDOR							
5	35	CHELSEA DAGGER					
FRATELLI FALLOUT							
6	3	RIDIN'					
CHAMILLIONAIRE FT. KRAYZIE BONE CASH MONEY/UNIVERSAL							
7	7	CHASING CARS					
SNOW PATROL FICTION/POLYDOR							
8	5	LOVE DON'T LET ME GO (WALKING AWAY)					
DAVID GUETTA VS. THE EGG GUSTO							
9	6	ME & U					
CASSIE NEXTSELECTION/BAD BOY/ATLANTIC							
10	4	EVERYTIME WE TOUCH					
CASCADA ZOOLAND							

THIS WEEK		LAST WEEK		SINGLES		AUSTRALIA	
(ARIA) SEPTEMBER 3, 2006							
1	2	I WISH I WAS A PUNK ROCKER...					
SANDI THOM RCA							
2	1	SEXYBACK					
JUSTIN TIMBERLAKE JIVE/ZOMBA							
3	5	HIPS DON'T LIE					
SHAKIRA FT. WYCLEF JEAN EPIC							
4	4	UNFAITHFUL					
RIHANNA SRP/DEF JAM							
5	3	BUTTONS					
THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE							
6	6	PROMISCUOUS					
NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN							
7	7	MISTAKE					
STEPHANIE MCINTOSH UMA							
8	8	AIN'T NO OTHER MAN					
CHRISTINA AGUILERA RCA							
9	10	WHO KNEW					
PINK LAFACE/ZOMBA							
10	9	WHAT'S LEFT OF ME					
NICK LACHEY JIVE/ZOMBA							

THIS WEEK		LAST WEEK		SINGLES		SPAIN	
(PROMUSICAE/MEDIA) SEPTEMBER 5, 2006							
1	1	THE REINCARNATION OF BENJAMIN BREEG					
IRON MAIDEN CAPITOL							
2	3	VIVIR PARA CONTARLO B/W HACIENDO LO					
VIOLADORES DEL VERSO BOACOR							
3	4	MOSQUITO					
LOCO LOCO THE DANCE DIVISION							
4	2	HIMNO OFICIAL DEL SEVILLA FC					
EL ARREBATO CAPITOL							
5		DIABULUS IN MUSICA					
MAGO DE OZ DRO							
6	NEW	DANCING					
CARLOS JEAN CAPITOL							
7	6	GET TOGETHER					
MADONNA WARNER BROS.							
8	10	WE ARE THE CHAMPIONS (DING A DANG DONG)					
CRAZY FROG MACH1 RECORDS							
9	NEW	ROCK WITH YOU					
MICHAEL JACKSON EPIC							
10	13	THEY DON'T CARE ABOUT US					
MICHAEL JACKSON EPIC							

THIS WEEK		LAST WEEK		SINGLES		DENMARK	
(IFPI/NIelsen MARKETING RESEARCH) SEPTEMBER 5, 2006							
1	1	BOTEN ANNA					
BASSHUNTER WARNER							
2	2	MR. NICE GUY					
TRINE DYRHOLM CMC							
3	4	BRUDEVALSEN					
TEDDY PERDERSEN UNIVERSAL							
4	5	THE REINCARNATION OF BENJAMIN BREEG					
IRON MAIDEN CAPITOL							
5	3	REMIXED & REVISTED					
MADONNA MAVERICK/WARNER BROS.							
ALBUMS							
1	NEW	BOB DYLAN					
MODERN TIMES COLUMBIA							
2	NEW	POUL KREBS					
KU DEN NAESTE DANS BLIVE MIN? CMC							
3	NEW	ERANN					
ERANN SONY BMG							
4	NEW	DODO & THE DODO'S					
HITS ARIOLA							
5	4	OTTO BRANDENBURG					
DEN STORE OTTO BOKS EMI							

THIS WEEK		LAST WEEK		SINGLES		GERMANY	
(MEDIA CONTROL) SEPTEMBER 5, 2006							
1	NEW	DER LETZTE TAG					
TOKIO HOTEL ISLAND							
2	NEW	SEXYBACK					
JUSTIN TIMBERLAKE JIVE/ZOMBA							
3	2	UNFAITHFUL					
RIHANNA SRP/DEF JAM							
4	1	DANKE					
XAVIER NAIKOO NAIKOO RECORDS							
5	3	LIKE THE WIND					
VIBEKINGZ FT. MALIQ URBAN							
6	4	CRAZY					
GNARLS BARKLEY DOWNTOWN/ATLANTIC							
7	NEW	ICH GEH IN FLAMMEN AUF					
ROSENSTOLZ ISLAND							
8	5	BUTTONS					
THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE							
9	6	PROMISCUOUS					
NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN							
10	8	MANEATER					
NELLY FURTADO MOSLEY/GEFFEN							

THIS WEEK		LAST WEEK		DIGITAL SINGLES		CANADA	
(SOUNDSCAN) SEPTEMBER 16, 2006							
1	1	SEXYBACK (MAIN EXPLICIT VERSION)					
JUSTIN TIMBERLAKE JIVE/SDNY BMG							
2	2	LONDON BRIDGE (EXPLICIT VERSION)					
FERGIE WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL							
3	3	PROMISCUOUS					
NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN/UNIVERSAL							
4	4	CRAZY					
GNARLS BARKLEY DOWNTOWN/ATLANTIC/WARNER							
5	9	HATE ME					
BLUE OCTOBER UNIVERSAL MOTOWN/UNIVERSAL							
6	8	WHEN YOU WERE YOUNG					
THE KILLERS ISLAND/UNIVERSAL							
7	10	ALL I CAN DO					
CHANTAL KREVIATZUK COLUMBIA/SONY BMG							
8	6	AIN'T NO OTHER MAN					
CHRISTINA AGUILERA RCA/SONY BMG							
9	5	CALL ME WHEN YOU'RE SOBER					
EVANESCENCE WIND-UP							
10	7	BUTTONS					
THE PUSSYCAT DOLLS FEAT SNOOP DOGG A&M/INTERSCOPE/UNIVERSAL							

THIS WEEK		LAST WEEK		SINGLES		THE NETHERLANDS	
(MEGA CHARTS BV) SEPTEMBER 1, 2006							
1	NEW	ALS DE MORGEN IS GEKOMEN					
JAN SMIT ARTIST & COMPANY							
2	2	BOTEN ANNA					
BASSHUNTER WARNER							
3	1	TOPPERTJE!					
GUILLELMO/TROPICAL DANNY UNIVERSAL							
4	3	ROOD					
MARC BORSATO POLYDOR							
5	4	DANCE4LIFE					
TIETSO FT. MAXI JAZZ BLACK HOLE							
ALBUMS							
1	1	JANNES					
LAAT ME VRIJ CNR							
2	2	J.J. CALE					
COLLECTED UNIVERSAL							
3	NEW	BOB DYLAN					
MODERN TIMES COLUMBIA							
4	17	BELLE PEREZ					
GOTITAS DE AMOR PRINCESS							
5	3	CHRISTINA AGUILERA					
BACK TO BASICS RCA							

THIS WEEK		LAST WEEK		ALBUMS		PORTUGAL	
(RIM) SEPTEMBER 4, 2006							
1	1	FLOR					
FLORIBELLA SOM LIVRE							
2	4	ANDRE SARDET					
ACUSTICO FAROL							
3	2	MICKAEL CARREIRA					
MICKAEL VIDISCO							
4	3	JUANES					
MI SANGRE SURCO							
5	6	JOSE CID					
BALADAS DA MINHA VIDA FAROL							
6	9	PAULO GONZO					
PAULO GONZO COLUMBIA							
7	5	TONY CARREIRA					
AO VIVO NO COLISEU ESPECIAL							
8	7	D'ZRT					
ORIGINAL FAROL							
9	10	BEE GEES					
THEIR GREATEST HITS - THE RECORD POLYDOR							
10	8	FF					
EU AQUI FAROL							

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		EURO	
(NIelsen SOUNDSCAN INTERNATIONAL) SEPTEMBER 16, 2006							
1	1	I DON'T FEEL LIKE DANCIN'					
SCISSOR SISTERS POLYDOR							
2	3	SEXYBACK (MAIN EXPLICIT VERSION)					
JUSTIN TIMBERLAKE JIVE/ZOMBA							
3	4	CHASING CARS					
SNOW PATROL POLYDOR/A&M/INTERSCOPE							
4	6	PROMISCUOUS (ALBUM VERSION)					
NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN							
5	5	HIPS DON'T LIE					

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 5, 2006
1	40	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
2	3	UNFAITHFUL RIHANNA SRP/DEF JAM
3	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
4	2	DEJA VU BEYONCE KNOWLES FT. JAY-Z COLUMBIA
5	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
6	6	FACON SEX TRIRAL KING ULM
7	5	COUP DE BOULE LA PLAGE UP MUSIC
8	NEW	DER LETZTE TAG TOKIO HOTEL ISLAND
9	18	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION
10	15	ROC NADIYA COLUMBIA
11	17	STARS ARE BLIND PARIS HILTON WARNER BROS.
12	7	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
13	14	MANEATER NELLY FURTADO MOSLEY/GEFFEN
14	11	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS. THE EGG GUSTO
15	NEW	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR

ALBUMS

THIS WEEK	LAST WEEK	SEPTEMBER 6, 2006
1	NEW	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL
2	NEW	BOB DYLAN MODERN TIMES COLUMBIA
3	1	CHRISTINA AGUILERA BACK TO BASICS RCA
4	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	NEW	KASABIAN EMPIRE COLUMBIA
6	4	SNOW PATROL EYES OPEN FICTION/POLYDOR
7	NEW	MOTORHEAD KISS OF DEATH SPV
8	NEW	MANDO DIAO ODE TO OCHRASY MUTE
9	11	MUSE BLACK HOLES AND REVELATIONS HELIUM 3
10	5	SHAKIRA ORAL FIXATION VOL. 2 EPIC
11	3	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS.
12	6	KEANE UNDER THE IRON SEA ISLAND
13	8	RIHANNA A GIRL LIKE ME SRP/DEF JAM
14	NEW	CHARLOTTE GAINSBURG S:SS BECAUSE
15	20	PINK I'M NOT DEAD LAFACE/ZOMBA

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL SEPTEMBER 6, 2006
1	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
2	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
3	3	UNFAITHFUL RIHANNA SRP/DEF JAM
4	5	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
5	7	WHO KNEW PINK LAFACE/ZOMBA
6	9	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
7	8	DEJA VU BEYONCE FT. JAY-Z COLUMBIA
8	6	SMILE LILY ALLEN REGAL/PARLOPHONE
9	10	LOVE DON'T LET ME GO DAVID GUETTA VS. THE EGG GUSTO
10	4	MANEATER NELLY FURTADO MOSLEY/GEFFEN
11	13	SEXYBLACK JUSTIN TIMBERLAKE JIVE/ZOMBA
12	12	ME & U CASSIE NEXTSELECTION/BAO BOY/ATLANTIC
13	36	ROCK THIS PARTY BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION
14	11	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
15	26	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	82	#1 MICHAEL BUBLE 4 WKS. IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	
2	2	2	CHRIS BOTTI LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 60458/SONY MUSIC Ⓢ	
3	3	46	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ	
4	4	18	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324	
5	10	13	ELVIS COSTELLO & ALLEN TOUSSAINT THE RIVER IN REVERSE VERVE FORECAST 006660/VG Ⓢ	
6	8	41	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ	
7	5	101	CHRIS BOTTI WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ	
8	12	103	MADELEINE PEYROUX CARELESS LOVE ROUNDER 613192	
9	13	2	NANCY WILSON TURNED TO BLUE MCG JAZZ 10222/TELARC	
10	11	13	KATIE MELUA PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG	
11	7	12	DIANA ROSS BLUE UNIVERSAL MOTOWN 005694/UMRG	
12	6	15	DR. JOHN MERCERNARY BLUE NOTE 54541/BLG	
13	NEW		KENNY GARRETT BEYOND THE WALL NONE/SUCH 79933/WARNER BROS.	
14	NEW		DAVE HOLLAND QUINTET CRITICAL MASS DARE2 3058/SUNNYSIDE	
15	14	7	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA DEAR MR. SINATRA TELARC 83638	
16	NEW		THE DIRTY DOZEN BRASS BAND WHAT'S GOING ON SHOUT! FACTORY 31017/SONY MUSIC	
17	16	49	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNEGIE HALL THELONIOUS/BLUE NOTE 35173/BLG	
18	15	10	THELONIOUS MONK WITH JOHN COLTRANE THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD	
19	17	3	MIKE STERN WHO LET THE CATS OUT? HEADS UP 3115	
20	18	3	PATRICIA BARBER MYTHOLOGIES BLUE NOTE 59564/BLG	
21	21	18	FRANK CATALANO MIGHTY BURNER BRIGHT 501	
22	24	19	VARIOUS ARTISTS LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LFSMEDIA 968700 Ⓢ	
23	NEW		TOMASZ STANKO QUARTET LONTANO ECM 007152/UNIVERSAL CLASSICS GROUP	
24	19	32	LOUIS ARMSTRONG THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME	
25	NEW		TONY BENNETT GREATEST HITS OF THE '60S RPM/COLUMBIA 84779/SONY MUSIC	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	2	22	#1 THE 5 BROWNS 21 WKS. NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ	
2	3	49	ANDRE RIEU THE FLYING DUTCHMAN DENON 17570	
3	9	10	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE) YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93489/SONY BMG MASTERWORKS Ⓢ	
4	5	2	SALVATORE LICITRA FORBIDDEN LOVE SONY CLASSICAL 78852/SONY BMG MASTERWORKS	
5	6	102	ANDRE RIEU TUSCANY DENON 7431	
6	8	3	VARIOUS ARTISTS GREENBERG: SYMPHONY 5. QUINTET FOR STRINGS SONY CLASSICAL 81904/SONY BMG MASTERWORKS	
7	7	45	ANDRE RIEU NEW YEAR'S IN VIENNA DENON 17572	
8	15	4	VARIOUS ARTISTS MOZART: DG 006730/UNIVERSAL CLASSICS GROUP	
9	12	73	THE 5 BROWNS THE 5 BROWNS RCA RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ	
10	16	49	RENEE FLEMING SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
11	1	74	YO-YO MA/THE SILK ROAD ENSEMBLE SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 92092/SONY BMG MASTERWORKS	
12	15	17	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO) GOLJIV: AHADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP	
13	21	3	GUSTAVO DUDAMEL BEETHOVEN: SYMPHONIES NO. 5 & 7 DG 006899/UNIVERSAL CLASSICS GROUP	
14	RE-ENTR		JUAN DIEGO FLOREZ SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP	
15	1	4	VENICE BAROQUE ORCHESTRA (MARCON) VIVALDI: SINFONIA FOR STRINGS & CONCERTO FOR STRINGS DG 006728/UNIVERSAL CLASSICS GROUP	
16	15	11	VARIOUS ARTISTS THE INSTYLE WEDDING COLLECTION DMI 78034	
17	2	27	SOUNDTRACK MATCH POINT MILAN 36145	
18	20	8	GIULIANO CARMIGNOLA/VENICE BAROQUE (MARCON) VIVALDI DG 006504/UNIVERSAL CLASSICS GROUP	
19	NEW		ANNA NETREBKO/ROLANDO VILLAZON VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP	
20	NEW		JOSHUA BELL THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP	
21	NEW		CONCERTO KOLN MOZART DG 006724/UNIVERSAL CLASSICS GROUP	
22	17	18	MITSUKO UCHIDA BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP	
23	RE-ENTR		MAURIZIO POLLINI CHOPIN: NOCTURNES DG 005804/UNIVERSAL CLASSICS GROUP	
24	20	8	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER) RACHMANINOV: ALL-NIGHT VIGIL HARMONIA MUNDI 900384	
25	NEW		RICHARD EGARR MOZART: FANTASIAS & RONDOS HARMONIA MUNDI 900387	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	4	#1 FOURPLAY 4 WKS. X BLUEBIRD 86399/RCA VICTOR	
2	2	6	THE RIPPINGTONS 20TH ANNIVERSARY PEAK 30000/CONCORD Ⓢ	
3	3	10	WAYMAN TISDALE WAY UP! RENDEZVOUS 5118	
4	5	10	PETER WHITE PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC	
5	4	6	THE JAZZMASTERS JAZZMASTERS V TRIPPIN' N' RHYTHM 90522/V2	
6	6	2	LEE RITENOUR SMOKE 'N' MIRRORS I.E./PEAK 23001/CONCORD	
7	7	53	HERBIE HANCOCK POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
8	9	20	MINDI ABAIR LIFE LESS ORDINARY GRP 006222/VG	
9	10	10	MICHAEL FRANKS RENDEZVOUS IN RIO KOCH 9964	
10	11	32	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
11	14	47	JAMIE CULLUM CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ	
12	13	10	DAVID BENOIT FULL CIRCLE PEAK 30015/CONCORD	
13	8	15	MARION MEADOWS DRESSED TO CHILL HEADS UP 3106	
14	RE-ENTR		SPYRO GYRA WRAPPED IN A DREAM HEADS UP 3107	
15	18	94	KENNY G AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	
16	17	23	GERALD ALBRIGHT NEW BEGINNINGS PEAK 8540/CONCORD	
17	16	13	WILL DOWNING THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
18	15	43	RAMSEY LEWIS WITH ONE VOICE NARADA JAZZ 60699/BLG	
19	19	15	EVERETTE HARP IN THE MOMENT SHANACHIE 5140	
20	21	58	BRIAN CULBERTSON ITS ON TONIGHT GRP 004535/VG	
21	12	34	EUGE GROOVE JUST FEELS RIGHT NARADA JAZZ 60499/BLG	
22	22	47	KIRK WHALUM KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112	
23	NEW		ROB WHITE LET IT RIDE E2 90953/DRPHEUS	
24	20	23	PIECES OF A DREAM PILLOW TALK HEADS UP 3105	
25	25	23	ERIC DARIUS JUST GETTING STARTED NARADA JAZZ 60556/BLG	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	31	#1 ANDREA BOCELLI 31 WKS. AMOR SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
2	2	72	IL DIVO IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	
3	3	95	ANDREA BOCELLI ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	
4	4	33	IL DIVO ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
5	5	28	ANDREA BOCELLI AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO	
6	6	43	SOUNDTRACK PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
7	7	25	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
8	7	70	SOUNDTRACK STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	
9	4	41	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
10	3	3	SOUNDTRACK WORLD TRADE CENTER SONY CLASSICAL 88057/SONY BMG MASTERWORKS	
11	11	10	VARIOUS ARTISTS STRUNG OUT ON PANIC! AT THE DISCO VITAMIN 9155	
12	14	45	SARAH BRIGHTMAN LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP	
13	12	17	SOUNDTRACK THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
14	15	51	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
15	18	34	CHLOE WALKING IN THE AIR MANHATTAN 42961/BLG	
16	13	16	BOSTON POPS ORCHESTRA AMERICA VANGUARD CLASSICS 0005/ARTEMIS CLASSICS	
17	17	62	BOND EXPLOSIVE: THE BEST OF BOND M80/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	
18	16	46	HAYLEY WESTENRA ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
19	19	22	SISSSEL INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP	
20	20	103	SARAH BRIGHTMAN LIVE FROM LAS VEGAS NEMO STUDIO/ANGEL 57801/BLG	
21	21	1	KLAZZ BROTHERS & CUBA PERCUSSION MOZART MEETS CUBA SONY CLASSICAL 84453/SONY BMG MASTERWORKS	
22	RE-ENTR		RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
23	25	48	THE IRISH TENORS SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
24	NEW		VARIOUS ARTISTS STRING QUARTET TRIBUTE TO JAMES BLUNT VITAMIN 9137	
25	RE-ENTR		NIGEL HESS FEATURING JOSHUA BELL LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SEP 16 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓢ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CEREMONES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	49	#1 DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	●
2	1	306	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	9
3	3	1518	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
4	11	150	GREATEST GAINER EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
5	4	298	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
6	7	615	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
7	9	149	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	◆
8	RE-ENTRY		THE BEACH BOYS	PET SOUNDS: 40TH ANNIVERSARY CAPITOL 69940* (25.98) Ⓢ	◆
9	6	563	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
10	5	169	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	◆
11	12	303	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
12	8	508	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
13	10	116	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
14	13	745	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆
15	15	73	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
16	14	96	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
17	18	863	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/SLAND 548304/UME (13.98/8.98) Ⓢ	◆
18	17	404	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
19	19	47	JOSH TURNER	LONG BLACK TRAIN MCA NASHVILLE 000974/UMGN (16.98/8.98)	◆
20	16	206	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
21	20	766	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
22	21	654	QUEEN	GREATEST HITS HOLLYWOOD 161285 (18.98/11.98)	◆
23	24	125	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/IOJMG (18.98/12.98)	◆
24	22	675	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
25	27	236	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
26	23	40	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	◆
27	33	99	THE KILLERS	HOT FUSS ISLAND 002468*/IOJMG (13.98)	◆
28	25	118	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	◆
29	29	140	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆
30	RE-ENTRY		LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	◆
31	RE-ENTRY		JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	◆
32	30	157	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
33	31	193	U2	THE BEST OF 1980-1990 ISLAND 524613/IOJMG (18.98/12.98)	◆
34	42	67	SOUNDTRACK	THE CHEETAH GIRLS (EP) WALT DISNEY 860126 (6.98)	◆
35	26	179	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	◆
36	RE-ENTRY		LINKIN PARK	METEORA WARNER BROS. 4B186* (19.98)	◆
37	38	204	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	◆
38	31	204	KEITH URBAN	GOLDEN ROAD CAPITOL NASHVILLE 32936 (18.98/10.98)	◆
39	43	184	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
40	36	26	DAVID BOWIE	BEST OF BOWIE EMI 41929/VIRGIN (18.98 CD)	◆
41	11	162	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65855/SONY MUSIC (11.98/7.98)	◆
42	37	119	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	◆
43	RE-ENTRY		BEYONCE	DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (18.98/12.98)	◆
44	28	107	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	◆
45	45	185	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	◆
46	47	435	ABBA	GOLD — GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	◆
47	40	82	CHRISTINA AGUILERA	STRIPPED RCA 68037*/RMG (18.98/12.98)	◆
48	18	57	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/OVD) Ⓢ	◆
49	39	56	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	◆
50	RE-ENTRY		LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	DEB.
1	NEW		#1 BOB DYLAN	Modern Times	1	
2	1	2	DANITY KANE	Danity Kane	2	
3	NEW		JESSICA SIMPSON	A Public Affair	5	
4	NEW		THE ROOTS	Game Theory	9	
5	NEW		RAY LAMONTAGNE	Till The Sun Turns Black	28	
6	2	2	OUTKAST	Idlewild (Soundtrack)	7	
7	9	15	SNOW PATROL	Eyes Open	41	
8	6	30	THE FRAY	How To Save A Life	27	●
9	16	2	OK GO	Oh No	118	
10	3	3	CHRISTINA AGUILERA	Back To Basics	4	
11	12	2	SOUNDTRACK	The Cheetah Girls 2	6	
12	4	4	SOUNDTRACK	Step Up	24	
13	NEW		PETE YORN	Nightcrawler	50	
14	NEW		METHOD MAN	4:21... The Day After		
15	11	24	NICKELBACK	All The Right Reasons	10	Ⓢ

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING	DEB.
1	NEW		#1 BOB DYLAN	Modern Times	1	
2	NEW		JESSICA SIMPSON	A Public Affair	5	
3	2	3	CHRISTINA AGUILERA	Back To Basics	4	
4	5	2	DANITY KANE	Danity Kane	2	
5	NEW		RAY LAMONTAGNE	Till The Sun Turns Black	28	
6	7	17	GNARLS BARKLEY	St. Elsewhere	15	■
7	NEW		TOM PETTY	Highway Companion	55	
8	NEW		SOUNDTRACK	Broken Bridges	36	
9	12	16	DIXIE CHICKS	Taking The Long Way	48	■
10	10	2	OUTKAST	Idlewild (Soundtrack)	7	
11	NEW		OLD CROW MEDICINE SHOW	Big Iron World	125	
12	NEW		DREAM THEATER WITH THE OCTAVARIUM ORCHESTRA	Score: 20th Anniversary World Tour Live	134	
13	20	17	RED HOT CHILI PEPPERS	Stadium Arcadium	35	■
14	14	5	KIDZ BOP KIDS	Kidz Bop 10	32	
15	15	19	MARK KNOPFLER AND EMMYLOU HARRIS	All The Roadrunning	158	

TOP ROCK ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	1	#1 BOB DYLAN	MODERN TIMES (COLUMBIA/SONY MUSIC)
2	3	36	NICKELBACK	ALL THE RIGHT REASONS (ROADRUNNER/IOJMG)
3	4	12	HINDER	EXTREME BEHAVIOR (UNIVERSAL REPUBLIC/UMRG)
4	16	6	JAMES BLUNT	BACK TO BEDLAM (CUSTARD/ATLANTIC/AG)
5	1	2	MANA	AMAR ES COMBATIR (WARNER LATINA)
6	7	35	PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT (DECAYDANCE/FUELED BY RAMEN)
7	6	25	THE FRAY	HOW TO SAVE A LIFE (EPIC/SONY MUSIC)
8	1	1	RAY LAMONTAGNE	TILL THE SUN TURNS BLACK (RCA/RMG)
9	1	1	CROSSFADE	FALLING AWAY (COLUMBIA/SONY MUSIC)
10	1	1	HATEBREED	SUPREMACY (ROADRUNNER/IOJMG)
11	5	4	BREAKING BENJAMIN	PHOBIA (HOLLYWOOD)
12	8	17	RED HOT CHILI PEPPERS	STADIUM ARCADIVM (WARNER BROS.)
13	10	22	BLUE OCTOBER	FOILED (UNIVERSAL MOTOWN/UMRG)
14	12	8	SNOW PATROL	EYES OPEN (POLYDOR/A&M/INTERSCOPE)
15	9	1	STONE SOUR	COME WHAT(EVER) MAY (ROADRUNNER/IOJMG)

VIDEO

LAUNCH PAD

SEP
16
2006

THIS WEEK	LAST WEEK	TITLE	Principal Performers	WEEKS ON CHART	RATING
1	NEW	#1 SILENT HILL SONY PICTURES HOME ENTERTAINMENT 13884 (28.98)	Radha Mitchell/Sean Bean	1	B
2	NEW	POSEIDON WARNER HOME VIDEO 73658 (28.98)	Kurt Russell/Josh Lucas	1	B
3	2	RV SONY PICTURES HOME ENTERTAINMENT 14830 (28.98)	Robin Williams/Jeff Daniels	2	B
4	2	SCARY MOVIE 4 GENIUS PRODUCTS 79465 (29.98)	Anna Faris/Regina Hall	2	B
5	NEW	JUST MY LUCK 20TH CENTURY FOX 2235516 (29.98)	Lindsay Lohan/Chris Pine	1	B
6	3	INSIDE MAN UNIVERSAL STUDIOS HOME VIDEO 28847 (29.98)	Denzel Washington/Clive Owen	3	B
7	NEW	HOUSE M.D.: SEASON TWO UNIVERSAL STUDIOS HOME VIDEO 29600 (59.98)	Hugh Laurie/Omar Epps	1	B
8	5	V FOR VENDETTA WARNER HOME VIDEO 73660 (28.98)	Natalie Portman/Hugo Weaving	5	B
9	RE-ENTRY	THE PERFECT MAN UNIVERSAL STUDIOS HOME VIDEO 26300 (19.98)	Hilary Duff/Heather Locklear	1	B
10	NEW	PHAT GIRLZ 20TH CENTURY FOX 2235492 (27.98)	Mo'Nique/Kendra C. Johnson	1	B
11	10	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Oriando Bloom	10	B
12	6	THE SHAGGY DOG WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 70994 (29.98)	Tim Allen/Robert Downey Jr.	6	B
13	2	THE SIMPSONS: THE COMPLETE EIGHTH SEASON 20TH CENTURY FOX 2236931 (34.98)	Animated	8	B
14	NEW	VERONICA MARS: THE COMPLETE SECOND SEASON WARNER HOME VIDEO 76917 (59.98)	Kristen Bell/Percy Daggs III	1	B
15	7	BRING IT ON: ALL OR NOTHING UNIVERSAL STUDIOS HOME VIDEO 29100 (29.98)	Layden Parettere/Solange Knowles-Smith	7	B
16	NEW	DISNEY'S LITTLE EINSTEINS: MISSION CELEBRATION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50399 (19.98)	Animated	1	B
17	14	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	14	B
18	11	THE BENCHWARMERS SONY PICTURES HOME ENTERTAINMENT 13869 (28.98)	Rob Schneider/David Spade	11	B
19	8	LARRY THE CABLE GUY: HEALTH INSPECTOR PARAMOUNT HOME ENTERTAINMENT 801454 (29.98)	Larry The Cable Guy/Iris Bahr	8	B
20	18	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT HOME ENTERTAINMENT 889074 (24.98)	Dave Chappelle	18	B
21	9	HOOT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10359 (27.98)	Luke Wilson/Logan Lerman	9	B
22	36	MADAGASCAR DREAMWORKS HOME ENTERTAINMENT 94566 (19.98)	Animated	36	B
23	RE-ENTRY	THE 40 YEAR-OLD VIRGIN (UNRATED VERSION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 28706 (29.98)	Steve Carell/Catherine Keener	1	B
24	16	SHE'S THE MAN PARAMOUNT HOME ENTERTAINMENT 117804 (29.99)	Amanda Bynes/Channing Tatum	16	B
25	29	GREY'S ANATOMY: SEASON ONE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 41735 (29.98)	Ellen Pompeo/Patrick Dempsey	29	B

THIS WEEK	LAST WEEK	ARTIST	Title	WEEKS ON CHART	RATING
1	NEW	#1 GREATEST OK GO CAPITOL 78900 (18.98)	Oh No	1	B
2	NEW	OLD CROW MEDICINE SHOW NETTWERK 30431 (17.98)	Big Iron World	1	B
3	2	M. WARD MERGE 280* (15.98)	Post-War	2	B
4	29	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	29	B
5	12	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	12	B
6	NEW	REGGAETON NINOS EMI TELEVISION 72807 (14.98)	Ninos Vol. 2	1	B
7	13	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	13	B
8	17	LOS BUKIS FONOISA 352638/UG (11.98)	30 Recuerdos	17	B
9	NEW	GWAR DRT 441 (15.98)	Beyond Hell	1	B
10	NEW	MOTORHEAD SANCTUARY 84784 (18.98)	Kiss Of Death	1	B
11	13	UNDER THE INFLUENCE OF GIANTS ISLAND 006982/IDJMG (11.98)	Under The Influence Of Giants	13	B
12	12	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	12	B
13	14	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	14	B
14	15	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	15	B
15	23	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	23	B
16	NEW	THE LOST TRAILERS BNA 81560/SBN (11.98)	The Lost Trailers	1	B
17	1	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	1	B
18	NEW	MR. CAPONE-E SMC 150 (16.98)	Don't Get It Twisted	1	B
19	NEW	BT DTS 1140 (17.98 CD/DVD)	This Binary Universe	1	B
20	19	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	19	B
21	3	RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	3	B
22	6	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca	6	B
23	24	NATALIE GRANT CURB 78860 (17.98)	Awaken	24	B
24	25	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	25	B
25	1	BRAZOS MUSICAL DE DURANGO DISA 720908 (10.98)	Rosas Rojas	1	B
26	28	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	28	B
27	26	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	26	B
28	NEW	MICHAEL FRANTI AND SPEARHEAD BOD 800 WAX/ANTI- 86607/EPIPHANY (16.98)	Yell Fire!	1	B
29	NEW	SALVADOR WORD-CURB 86512/WARNER BROS. (13.98)	Dismiss The Mystery	1	B
30	23	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	23	B
31	22	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado	22	B
32	NEW	THE MOUNTAIN GOATS 4AD 2814*/BEGGARS GROUP (15.98)	Get Lonely	1	B
33	1	THE CASUALTIES SIDEONEDUMMY 1300 (13.98)	Under Attack	1	B
34	NEW	BANDA EL RECODO FONOISA 352628/UG (13.98)	Mas Fuerte Que Nunca	1	B
35	50	LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98)	La Historia De La Mafia...Los Exitos	50	B
36	27	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	27	B
37	27	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	27	B
38	23	DIANA REYES MUSICMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	23	B
39	6	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	6	B
40	4	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	4	B
41	33	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida...Los Exitos	33	B
42	RE-ENTRY	KEB' MO' ONE HAVEN/EPIC 77621/REO INK (15.98)	Suitcase	1	B
43	7	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	7	B
44	NEW	SUB NOIZE SOULJAZ SUBURBAN NOIZE 64 (13.98)	Droppin' Bombs	1	B
45	30	RATATAT XL 198*/BEGGARS GROUP (15.98)	Classics	30	B
46	48	LECRAE REACH 30021/CROSS MOVEMENT (13.98)	After The Music Stops	48	B
47	NEW	JAMES HUNTER GO 612187/ROUNDER (17.98)	People Gonna Talk	1	B
48	8	GRUPO EXTERMINADOR FONOISA 352781/UG (10.98)	Para Ti...Nuestra Historia	8	B
49	RE-ENTRY	PARAMORE FUELED BY RAMEN 076 (13.98)	All We Know Is Falling	1	B
50	3	ALEXISONFIRE DISTORT 438/VAGRANT (13.98)	Crisis	3	B

THIS WEEK	LAST WEEK	TITLE	WEEKS ON CHART	RATING
1	NEW	#1 HOUSE M.D.: SEASON TWO UNIVERSAL STUDIOS HOME VIDEO 29600 (59.98)	1	B
2	1	THE SIMPSONS: THE COMPLETE EIGHTH SEASON 20TH CENTURY FOX 2236931 (34.98)	8	B
3	NEW	VERONICA MARS: THE COMPLETE SECOND SEASON WARNER HOME VIDEO 76917 (59.98)	1	B
4	NEW	DISNEY'S LITTLE EINSTEINS: MISSION CELEBRATION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50399 (19.98)	1	B
5	4	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	14	B
6	5	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT HOME ENTERTAINMENT 889074 (24.98)	18	B
7	10	GREY'S ANATOMY: SEASON ONE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 41735 (29.98)	29	B
8	2	ROME: THE COMPLETE FIRST SEASON HBO HOME VIDEO 92848 (79.98)	2	B
9	7	PRISON BREAK: SEASON ONE 20TH CENTURY FOX 2236082 (59.98)	7	B
10	9	HOUSE M.D.: SEASON ONE UNIVERSAL STUDIOS HOME VIDEO 28491 (59.98)	9	B
11	3	FULL HOUSE: THE COMPLETE FOURTH SEASON WARNER HOME VIDEO 75569 (29.98)	3	B
12	NEW	SESAME STREET: ELMO'S POTTY TIME SONY WONDER 84115 (12.98)	1	B
13	6	LAGUNA BEACH: THE COMPLETE SECOND SEASON MTV HOME VIDEO/PARAMOUNT HOME ENTERTAINMENT 889064 (49.98)	6	B
14	1	THE OFFICE: SEASON ONE NBC HOME VIDEO/UNIVERSAL STUDIOS HOME VIDEO 28506 (29.98)	1	B
15	17	TOM AND JERRY'S GREATEST CHASES WARNER HOME VIDEO 65306 (9.98)	17	B
16	RE-ENTRY	ENTOURAGE: THE COMPLETE FIRST SEASON HBO HOME VIDEO 92431 (39.98)	1	B
17	NEW	ELIZABETH I HBO HOME VIDEO/WARNER HOME VIDEO 93335 (29.98)	1	B
18	NEW	INVASION: THE COMPLETE SERIES WARNER HOME VIDEO 81318 (59.98)	1	B
19	RE-ENTRY	ENTOURAGE: THE COMPLETE SECOND SEASON HBO HOME VIDEO 92660 (39.98)	1	B
20	NEW	LITTLE EINSTEINS: TEAM UP FOR ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49962 (19.98)	1	B
21	12	DORA THE EXPLORER: WE'RE A TEAM NICK JR./PARAMOUNT HOME ENTERTAINMENT 80401 (16.98)	12	B
22	15	THE SUITE LIFE OF ZACK & CODY: TAKING OVER THE TIPTON WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50359 (19.98)	15	B
23	NEW	WHAT'S NEW SCOOBY-DOO?: GHOSTS ON THE GO WARNER HOME VIDEO 2728 (19.98)	1	B
24	RE-ENTRY	WHAT'S NEW SCOOBY-DOO?: SAFARI SO GOOD WARNER HOME VIDEO 02390 (9.98)	1	B
25	2	WEEDS: SEASON ONE LIONS GATE HOME ENTERTAINMENT 18805 (39.98)	2	B

THIS WEEK	LAST WEEK	TITLE	WEEKS ON CHART	RATING
1	NEW	#1 POSEIDON WARNER HOME VIDEO	1	B
2	NEW	SILENT HILL SONY PICTURES HOME ENTERTAINMENT	1	B
3	2	RV SONY PICTURES HOME ENTERTAINMENT	2	B
4	3	INSIDE MAN UNIVERSAL STUDIOS HOME VIDEO	3	B
5	2	SCARY MOVIE 4 GENIUS PRODUCTS	2	B
6	NEW	JUST MY LUCK 20TH CENTURY FOX	1	B
7	3	LARRY THE CABLE GUY: HEALTH INSPECTOR PARAMOUNT HOME ENTERTAINMENT	3	B
8	5	THE BENCHWARMERS SONY PICTURES HOME ENTERTAINMENT	5	B
9	6	V FOR VENDETTA WARNER HOME VIDEO	6	B
10	7	THE SHAGGY DOG WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	7	B

THIS WEEK	LAST WEEK	TITLE	WEEKS ON CHART	RATING
1	NEW	#1 PS2: MADDEN NFL 07 EA SPORTS	1	B
2	NEW	XBOX: MADDEN NFL 07 EA SPORTS	1	B
3	NEW	X360: MADDEN NFL 07 EA SPORTS	1	B
4	2	PS2: DIRGE OF CERBERUS: FINAL FANTASY VII SQUARE ENIX	2	B
5	1	PS2: NCAA FOOTBALL 07 EA SPORTS	1	B
6	3	X360: DEAD RISING CAPCOM	3	B
7	4	PS2: FLATOUT 2 BUGBEAR/VIVENDI GAMES	4	B
8	6	XBOX: NCAA FOOTBALL 07 EA SPORTS	6	B
9	12	PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES ROCKSTAR GAMES	12	B
10	8	PS2: CARS THQ	8	B

BREAKING & ENTERING **THIS WEEK ON .com**
The fourth album is the charm for country band the Lost Trailers, whose self-titled set debuts at No. 16 on the Top Heatseekers 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



SEP
16
2006

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

8TH OF NOVEMBER (Big Love Music, BM/WB, ASCAP/Rich Texan Music, ASCAP), WB, CS 21

A

ABOUT US (Barry White, ASCAP/EMI April Music, BM/WB, ASCAP/21 Kings Publishing, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/H100 60, POP 48)
ABRIENDO CAMINOS (Not Listed), LT 34
AHORA QUE NO ESTAS (WB, ASCAP/Brava Songs, ASCAP), LT 49
AINT GON LAY UP (Da Great, ASCAP) RBH 87
AINT MY LIT TO CARE (Midas Magic, ASCAP/Fly Mason Music, SESAC/Angelino Music, SESAC/414 Music, SESAC/Pacific Wind, SESAC) CS 55

AINT NO OTHER MAN (Olina Music, BM/Careers-BMG, BM/Warner-Tamerlane, ASCAP/Works of Mart, ASCAP/Shill, BM/ArHouse, BM/Inca Sounds Music, ASCAP/Itza Music, BM/The Clyde Otis Music Group, ASCAP), WM, H100 115, POP 9
ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BM) H100 115, POP 9

ALIAJO DEL TIEMPO (Three Sound, BM) LT 7
AMARILLO SKY (Rich Texan Music, BM/Team S Dot Publishing, ASCAP/WB, ASCAP/Big Love Music, BM/Carol Vincent And Associates, SESAC/Ginnin' Girl Music, BM/Bar Two Beat One Music, ASCAP), WM, CS 92
AMIGAS CHEATERS (Wander-Ling Music Company, BM) POP 87

ANGELITO (Crown P, BM/Sebastian, ASCAP) LT 27
ANIMAL I HAVE BECOME (EMI April Music, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BM/Black The Scene, BM) H100 115, POP 9
ANTES DE QUE TE VAYAS (PeeTunes, SESAC) LT 21

B

BAD DAY (Song 6 Music, BM) H100 41, POP 45
BE EASY (Hot Rod Publishing, ASCAP/Universal Music, ASCAP/21 Kings Publishing, ASCAP/White Van Music, ASCAP/Sony/ATV Tunes, ASCAP/Soul of Malay Publishing, ASCAP), HL, RBH 91

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Music, ASCAP), H100 92
BE WITHOUT YOU (Ricky J. Bings, ASCAP/Universal-MCA, ASCAP/WBM Music, ASCAP/Noonlight Sound, SESAC/Jada And Jaders Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 84

BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 33, POP 26

BORN AND RAISED (Trac-N-Field Entertainment, BM) RBH 84

BOSSY (Key & Nemo Tunes, ASCAP/Leegas Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BM/TV Show, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI Blackwood, BM/Lost Poet Music, BM/Soundtrax Tunes, BM/Jasper Jameson Ostad Son, BM), HL, H100 115, POP 9
BRAND NEW GIRLFRIEND (EMI Blackwood, BM/Shane Minor, BM/3 Ring Circus, BM/Songs Of Windswept Pacific, BM/Jeffrey Stee, BM), HL, CS 100 43, POP 6

BREATHE (EMI April Music, ASCAP) POP 88
BRING IT ON HOME (Warner-Tamerlane, BM/Cel The Cow, BM/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WB, CS 5, H100 62

BUILDING BRIDGES (Drunk Monkey, BM/Bug, BM/WB, ASCAP/Granite, ASCAP/Godline, ASCAP/Crossing, ASCAP), WB, CS 6, H100 66
BUT IT'S BETTER IF YOU DO (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, POP 81

BUTTONS (Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/2930 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Zone 4, ASCAP/She Rights Music, BM/Way Own Hit Music, BM/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 4, POP 3

C

CAILE (Sony/ATV Discos, ASCAP) LT 10
THE CAKE (Placido Domingo Publishing, ASCAP/Lloyd Parks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP/Edison Accord, BM/Beethoven Music, BM), HL, RBH 74

CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoodstarrs, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP), WB, CS 6, H100 66
CALL ME WHEN YOU'RE SOBER (Professor Screweye Publishing, BM/Dwight Frye Music, BM/Sweet 16 Music, ASCAP) H100 11, POP 14

CALL ON ME (Shanich Cymone Music, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flye Tyme Tunes, ASCAP/Avant Guard, ASCAP/Universal Music Corporation, ASCAP/Air Control Music, ASCAP), HL, H100 52, RBH 7
CANT LET GO (Songs Of Universal, BM/Tappy Whytes Music, BM/Bat Future Music, BM), HL, RBH 36

CHA CHA (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Musichero, BM/Maximo Aguirre, BM/Unkise, BM) LT 32

CHAIN HANG LOW (Big Big Kid, ASCAP/LI D, ASCAP/Peace And Treaty, ASCAP) H100 12, POP 18, RBH 21
CHANGE ME (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hoyt Songs, ASCAP/EMI April Music, ASCAP/Sirango Motel Music, ASCAP/Underdogs Songs, ASCAP/Air Music, ASCAP), WB, H100 14
GO AHEAD (Steel Certified Publishing, BM/Trap House Publishing, BM) RBH 90

A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Avatru Music, SESAC/Multisongs BMG, SESAC) CS 33

H

HANDS UP (Shrocm Shady Music, BM/Resto World Music, ASCAP/Sydney B & 700 Music Club, ASCAP/Lordy Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL, H100 115, POP 9
HERE IT GOES AGAIN (OK Go Publishing, BM) H100 87, POP 65
HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwillin), ASCAP/EMI Blackwood, BM/Te-Bass Music, BM/The Caravel Home, BM/Trig Music, BM/Litrono Music, ASCAP/Santitas Songs, ASCAP/Nella Music, ASCAP/INR Music Publishing, ASCAP), HL, H100 25, LT 6, POP 21

HOW TO SAVE A LIFE (Dnco Music, ASCAP) POP 90
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April Music, ASCAP), HL, H100 23, POP 29

HUSTLIN' (4 Blunts Lit At Once, BM/First N Gold, BM/QJ, Brgaco, ASCAP/EMI April Music, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jeezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL, POP 98

D

DANI CALIFORNIA (Moebetoblame, BM) H100 31, POP 21
DEJALE CAER TO EL PESO (Universal-Musica

Unica, BM/Universal Music, ASCAP/Songs Of Peer, ASCAP/Sangre Nueva, ASCAP) LT 37

DEJA VU (EMI Blackwood, BM/Hico, SOCA, ASCAP/Beyonce, ASCAP/Music Of Windswept Pacific, ASCAP/50 Cent Music, BM/Yoga Flames Music, BM/Jason Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price Tag, SESAC/Rodney Jerkins Productions, BM), HL, H100 29, POP 42, RBH 3

DE RODILLOS TE PIDO (Siemore, ASCAP) LT 9
DEJA VU (EMI Blackwood, BM) LT 18
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 82, POP 96

DIGANLE (San Antonio, BM) LT 26
DOING TOO MUCH (Amaya-Soda, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Unigato Made Music, ASCAP/Werentia Publishing, ASCAP), HL, POP 93

DO OR DIE (Burnize Way Music, BM) RBH 99
DOWN (Water, ASCAP) LT 4
DRINKIN' ME LOVELY (Runnir Behind Publishing, ASCAP/Bainch13 Music, ASCAP/Words & Music, ASCAP), H100 115, POP 9

DUTTY WYM (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 99

E

ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 34

ENTOURAGE (Mr. Grandberry's O's Music, SESAC/E. Hudson Music, BM/Warner-Tamerlane, BM/Dire 78 Publishing, BM/EMI Blackwood, BM/Foray Music, ASCAP), WM, H100 79, RBH 27
EVERY MILE A MEMORY (Dierks Bentley Publishing, ASCAP/Brett Beavers Publishing, ASCAP/EMI April Music, BM/Arca Papa Music, BM) H100 115, POP 9

EVERYTIME (THA BEAT ROP) (Shanich Cymone Music, ASCAP/EMI April Music, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Silke Thal Music, ASCAP/Black One Publishing, ASCAP) H100 68, RBH 16

F

FACE DOWN (The Red Jumpstart Apparatus Publishing, ASCAP) H100 39, POP 70
THE FACTS IS O'NEED YOU (Universal Music Corporation, ASCAP/Jacal, ASCAP/Blues Baby, ASCAP/EMI April Music, ASCAP/Foray Music, ASCAP), WM, H100 79, RBH 27

FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SO-AN), WB, H100 9, POP 7
FAVORITE GIRL (Notting Hill Songs, SESAC/Put It Down Music, SESAC/Dire 78 Publishing, SESAC/Melony Music Publishing, ASCAP/Chutzpah Records, ASCAP), H100 115, POP 9

FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greenhouse Music, BM/Cormann, ASCAP/Drum Group, SESAC), HL, CS 13, H100 80
FEELS SO GOOD (Reminiscence Music, ASCAP/Reach Global Tunes, BM/Songs Of Universal, ASCAP/Ready On The Ground, ASCAP/Super Savin Publishing, BM/Zomba Songs, BM), WB, RBH 43

FIND A GOOD MAN (Hits And Smashes Music, ASCAP/2620 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Morning, ASCAP/West Marine, ASCAP/Wick, ASCAP/Luchelli, ASCAP/Major Bob, ASCAP), WB, CS 17
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poole, ASCAP), HL, CS 43

FIND MYSELF IN YOU (Cancelled Lunch, ASCAP), HL, RBH 42
FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuf Rose, BM/Lavender Zoo Music, BM/Careers-BMG), BM, CS 93

FLOATING (Dry Fan Publishing, ASCAP/Super Savin Publishing, BM/Zomba Songs, BM/EMI April Music, ASCAP), HL, WB, H100 99, POP 30
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixa Control Music, ASCAP), HL, H100 52, RBH 7
CANT LET GO (Songs Of Universal, BM/Tappy Whytes Music, BM/Bat Future Music, BM), HL, RBH 36

FLY LIKE A BIRD (The Songs, BM/Songs Of Universal, BM/EMI April Music, ASCAP/Minneapolis City, ASCAP/JI/Branda Music Works, ASCAP), HL, RBH 30

G

GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI April Music, ASCAP), HL, WB, H100 99, POP 30
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixa Control Music, ASCAP), HL, H100 52, RBH 7
GET UP (Lauryn Hill Music, BM/Noonlight Tunes, BM/Warner-Tamerlane, BM/Royalty Rights Music, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 115, POP 9

GNETTO STORY CHAPTER 2 (EMI Blackwood, BM/EMI Music, ASCAP/H100 77, RBH 15
GHEE THAT (Harris Big Hit Music, ASCAP/TVT Music, ASCAP/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM) POP 85

GIVE IT AWAY (Ren Slow Music, ASCAP/CG, ASCAP/Sony/ATV Tree, BM/Ar, Bubba, BM/EMI Blackwood, BM) CS 3, H100 74
GO AHEAD (Steel Certified Publishing, BM/Trap House Publishing, BM) RBH 90

A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Avatru Music, SESAC/Multisongs BMG, SESAC) CS 33

HANDS UP (Shrocm Shady Music, BM/Resto World Music, ASCAP/Sydney B & 700 Music Club, ASCAP/Lordy Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL, H100 115, POP 9
HERE IT GOES AGAIN (OK Go Publishing, BM) H100 87, POP 65
HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwillin), ASCAP/EMI Blackwood, BM/Te-Bass Music, BM/The Caravel Home, BM/Trig Music, BM/Litrono Music, ASCAP/Santitas Songs, ASCAP/Nella Music, ASCAP/INR Music Publishing, ASCAP), HL, H100 25, LT 6, POP 21

HOW TO SAVE A LIFE (Dnco Music, ASCAP) POP 90
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April Music, ASCAP), HL, H100 23, POP 29

HUSTLIN' (4 Blunts Lit At Once, BM/First N Gold, BM/QJ, Brgaco, ASCAP/EMI April Music, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jeezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL, POP 98

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP/Wayne Music Publishing, ASCAP), HL, H100 70, RBH 23

I CANT HATE YOU ANYMORE (Kenator Music, ASCAP/Ludacris Music Publishing, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP/The Waters of Nazareth, BM/EMI Blackwood, BM), HL, H100 56, RBH 9

MORRIS BROWN (We Don't Play Even When We Be Playin', BM/Chrysalis Music, BM/Mosquito Fuss, BM/Welkoon Music, ASCAP/Chrysalis Music, ASCAP), HL, POP 92

MOUNTAINS (Loremore Music, BM/Black To Black Songs, BM/Patrick Stuart Music, BM/Lyrical Mile Music, ASCAP) CS 22, H100 96

MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs Of Universal, ASCAP), H100 26, POP 19

MR. ME TOO (EMI Blackwood, BM/The Waters of Nazareth, BM/Gelmar, ASCAP/Terradome, ASCAP/EMI April Music, ASCAP), HL, RBH 88

MS. NEW BOOTY (Soar Loser Music, BM/EMI Blackwood, BM/Collifark Music, BM/Die Gripper Music, BM/EMI Music, BM), HL, POP 99

MY LITTLE GIRL (Tom Douglas, BM/Sony/ATV Tree, BM/Le Des Autiers, ASCAP/Fox Film, BM) CS 27

MY LOVE (Tennon Tunes, ASCAP/Tomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Warner-Tamerlane, BM/Dana Handz Musik, SESAC), WB, POP 55

MY WISH (V2 Music Publishing, BM/Diver Dann, ASCAP/Jeffrey Stee, BM/Sony/ATV Tree, BM), HL, WB, CS 23

N

NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BM/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Music Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/Rodney Jerkins Productions, BM), HL, H100 75, RBH 5

NI UNA SOLA PALABRA (Sony/ATV Discos, ASCAP) LT 2

NO ES UNA NOVELA (Juan & Nelson, ASCAP) LT 33
NO, NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP), H100 115, POP 9

NO QUIERE NOVO (Universal-Musica Unica, BM/EMI April Music, ASCAP) LT 43
NO SE PORQUE (Pilot, ASCAP/Universal Music, ASCAP/brantunes, ASCAP/Maximo Aguirre, BM) LT 26

NOTHING BUT A LOVE THANG (EMI April Music, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Pickwick Landing, ASCAP/Music Of Stage Three, BM), HL, CS 38

NOT READY TO MAKE NICE (Woolly Puddin', BM/Seagram Music, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL, WB, H100 90, POP 9

NO WORDS (Zomba Songs, BM/IR, Kelly, BM), WB, RBH 66
NUESTRO AMOR SE HA VUELTO AER (ASCAP/EMI April Music, ASCAP/The Fly And The Bee, ASCAP) LT 48

NUMBER ONE (The Waters of Nazareth, BM/EMI Blackwood, BM/Please Gimme My Publishing, BM), HL, RBH 55
NUNCA (Jazzel, BM/Javier Ceja, BM/Where's My Cut, ASCAP) LT 36

O

ONCE IN A LIFETIME (John Shanks Music, ASCAP/WB, ASCAP/Babble On Songs, BM), WB, CS 10, H100 72

ONE WING IN THE FIRE (Malaco, BM/Music Of America, BM) H100 115, POP 9

ON ME REAL SH** (Dogg Pound Ganosta Music, BM/Shanich Cymone Music, ASCAP/EMI April Music, ASCAP/3 Blunts Lite At Once, ASCAP/Warner-Tamerlane, BM/First N Gold, BM/Basajamba Music, ASCAP), HL, WB, RBH 97

OVER MY HEAD (CABLE CAR) (EMI April Music, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 22, POP 12

P

PAM PAM (Universal-Musica Unica, BM/EMI Blackwood, BM) H100 85, POP 22
THE PARTY'S JUST BEGUN (Walt Disney, ASCAP) H100 85, POP 22
PAYASO LOCO (Jarabe, ASCAP) LT 47

PEANUT BUTTER & JELLY (3535 Entertainment, BM/Anna Jean's Baby Boy Music, ASCAP) RBH 44
PHONE TALK (Substans Music, BM/Trump Music, BM) H100 115, POP 9

PODUNK (EMI April Music, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BM/Gottahave-a-Bit, BM), CS 60
PO'N TRUNK (Drunk People Publishing, BM) RBH 82

POPPIN' (Dirty Dre Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, CS 24
PROMICUSO (Nektar Publishing, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC/Six Im Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 8, POP 5, RBH 40

A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Kurtin Music, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/S.M.Y., ASCAP/EMI Blackwood, BM/Southern Oscillations Music, BM/Jobete Music, ASCAP/Apollinare Music, BM), HL, H100 38, POP 34

PULLIN' ME BACK (Basajamba Music, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shanich Cymone Music, ASCAP/EMI April Music, ASCAP/Universal-MCA, ASCAP/Air Control Music, ASCAP), HL, H100 16, POP 35, RBH 1

PUSH IT (4 Blunts Lit At Once, BM/First N Gold, BM/Jonathan Rotem Music, BM/Southside Independent Music, BM/Universal Music Corporation, ASCAP/USA Music Publishing, ASCAP), HL, H100 97, POP 14

PUT EM UP KNUCK BUCK (Ben-Jamin Publishing, ASCAP) RBH 81

PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BM/Good Groove Songs, BM) H100 65, POP 91

Q

THE QUEEN AND I (Epileptic Caesar Music, ASCAP) POP 79
QUE NO EXISTA NADA (Maximo Aguirre, BM/Gaughn, ASCAP) LT 20
QUE PRECIO TIENE EL CIELO (WB, ASCAP/10am, ASCAP), HL, H100 115, POP 9

QUE VUELVA (Orisma, SESAC) LT 45
QUIEN ME IBA A DECIR (Not Listed), LT 29

R

THE REASON WHY (Mmy Mae, BM/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 50
REGALO CARO (Ten Ediciones, BM/Universal-Musica Unica, BM/Lea Music, SACM) LT 46
REMEMBER THE NAME (Fort Minor Music, BM/Young Jeezy Music, BM) WB, POP 76

THE RIDDLE (EMI Blackwood, BM/Five For Fighting, BM), HL, H100 57, POP 64

RIDE FOR YOU (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonlight South, SESAC/The Dean's List, SESAC/December First Publishing Group, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April Music, ASCAP), HL, WB, POP 83

RIDIN' (Chamillirly Camp Music, ASCAP/Universal Music Corporation, ASCAP/Play For Play-N-Skizz, ASCAP/EMI April Music, ASCAP/Leathalace Music, ASCAP/Skizz For Skizz And Play Music, ASCAP), HL, H100 40, POP 27

RIGHT WHERE YOU WANT ME (Seven Peaks Music, ASCAP/Dodd Music, ASCAP/Dying Eye Music, ASCAP/Lamon Grove Music, ASCAP/Jambition Music, ASCAP) POP 89

RING THE ALARM (B-Day Publishing, ASCAP/Universal Music Corporation, ASCAP/Songs Of Universal, SESAC/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM), HL, RBH 25

S

SALIO EL SOL (Crown P, BM) LT 16
SATISFIED (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 85

SAVIN' ME (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 42, POP 32

SAY GOODBYE (WB Music, SESAC/Babyboy's Little Publishing Company, ASCAP/Noonlight South, SESAC/Face The Music, ASCAP/EMI April Music, ASCAP/Justin Combs Publishing, ASCAP/Phoenix Ave. Music Publishing, ASCAP), HL, WB, H100 34, POP 69, RBH 11

SE FUE (Vander, ASCAP) LT 31
SEXYBACK (Zomba Enterprises, ASCAP/Tennon Tunes, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC), WB, H100 1, POP 1, RBH 52

SEXY LOVE (Super Savin Publishing, BM/Zomba Enterprises, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP), HL, WB, H100 8, POP 16, RBH 2

SHE BI (Jakayia Made Me Do It Music, ASCAP/Kings Of Rhythm Over Music, ASCAP/Pac Music, ASCAP), HL, RBH 62

SHE DONT (Conjunction Music Publishing, ASCAP/EMI April Music, ASCAP/BoogieDogs Stop, ASCAP/Universal Music Corporation, ASCAP/Warner-Tamerlane, BM), HL, WB, RBH 31

SHE'S EVERYTHING (Ann Wilson, BM/Hillbilly Willy, BM/EMI April Music, ASCAP/A New Season Of Sea Gayle Music, ASCAP), HL, CS 40

SHINE (EMI April Music, ASCAP/Flye Tyme Tunes, ASCAP/Bernds Other Music, BM/Warner-Tamerlane, BM/Sony/ATV Songs, BM), HL, WB, RBH 41

SHOULDER LEAN (Cordale Quinn Publishing, BM/Duan Hart Publishing, BM/Crown Club Publishing, BM/Warner-Tamerlane, BM), WB, H100 14, POP 33, RBH 4

SHOW ME THE MONEY (Feemstar Music, ASCAP/Zomba Enterprises, ASCAP/Kumbaya, ASCAP/Touchstone Pictures Songs, ASCAP), WB, HL, CS 6, POP 6

SHOW STOPPER (Jimpiny, BM/EMI Blackwood, BM/Masan Eljibabaz Music, SESAC/EMI Foray Music, SESAC/Fresh Paint Music, ASCAP/H100 30 Publishing, ASCAP/Jesse Jay, ASCAP/Reach Global, ASCAP/Kelsoy Pub, BM/EMI April Music, ASCAP), H100 115, POP 29, RBH 4

SIDE 2 SIDE (Keenly Publishing, BM/Music Resources, BM) RBH 80
SIN TI (Not Listed) LT 39
SIN TU AMOR (AG, ASCAP) LT 50

SISTA BIG BONES (Tappy Whytes Music, BM/Songs Of Universal, BM/Bat Future Music, BM) RBH 73
SLEEP ON IT (Scott Storch Music, ASCAP/TVT Music, ASCAP/Pop 2, Inc., ASCAP/Hico Music, ASCAP), H100 115, POP 9

SLEEP ON IT (Scott Storch Music, ASCAP/TVT Music, ASCAP/Pop 2, Inc., ASCAP/Hico Music, ASCAP), H100 115, POP 9

SNAP YO FINGERS (White Rhino, BM/E-40, BM/Zomba Songs, BM/Dunstrop, ASCAP/How Ya Liv Dat Music, ASCAP/Notting Dale, ASCAP), WB, H100 30, POP 38, RBH 14

SOME PEOPLE (Karies Music, ASCAP/Kobalt Music, ASCAP/Right Bank Music, ASCAP/Brand New Sky Music, ASCAP/How Ya Liv Dat Music, ASCAP), CS 49

SOME PEOPLE CHANGE (Famous, ASCAP/Lights Of Denver, ASCAP/Songs Of Bud Dog, ASCAP/Funky Junk Music, ASCAP/Songs Of Windswept Pacific, ASCAP/Sweet Summer, ASCAP/Major Bob, ASCAP), HL, CS 24

SO WHAT (Bubba Gee Music, BM/Noonlight Tunes, BM/Warner-Tamerlane, BM/Notting Hill Music, BM/2415 Publishing, BM/Kuntry Slim Publishing, BM/Ced Key Music, ASCAP/Innsmouth Corporation, ASCAP/Royalty Rightings, ASCAP/Universal Music Corporation, ASCAP), HL, WB, POP 17, RBH 77

STARS ARE BLIND (Fernando Garibay Music, ASCAP/2 Music Publishing, BM/Sony/ATV Songs,



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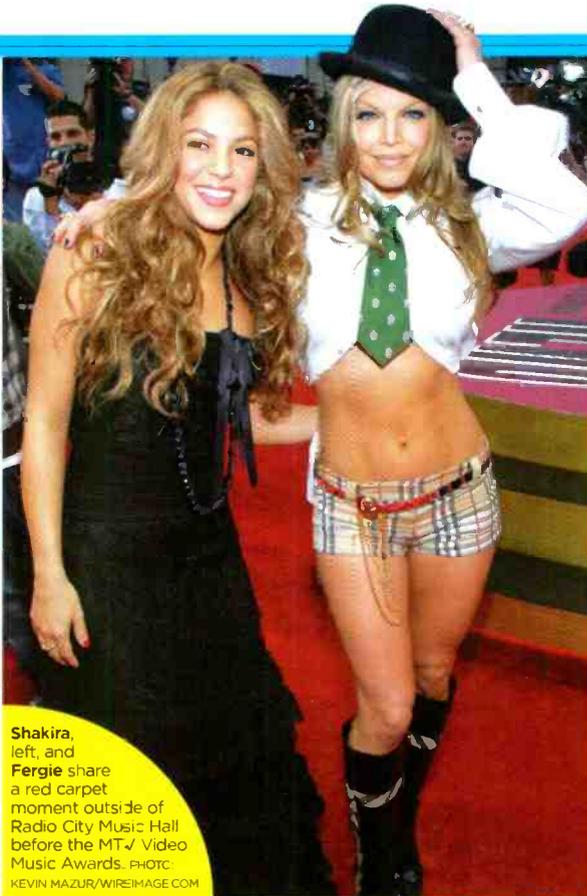
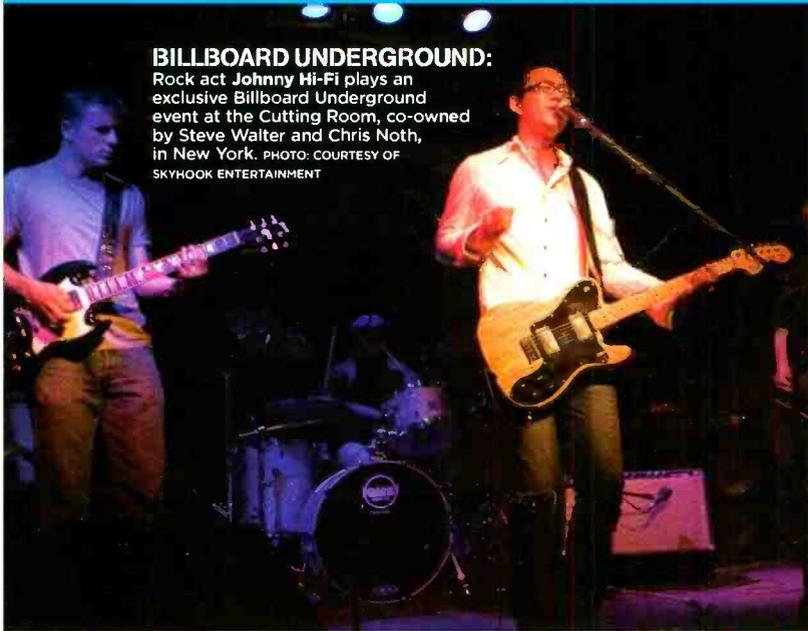
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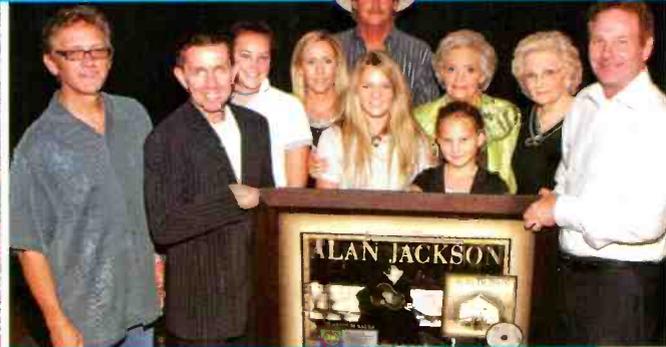
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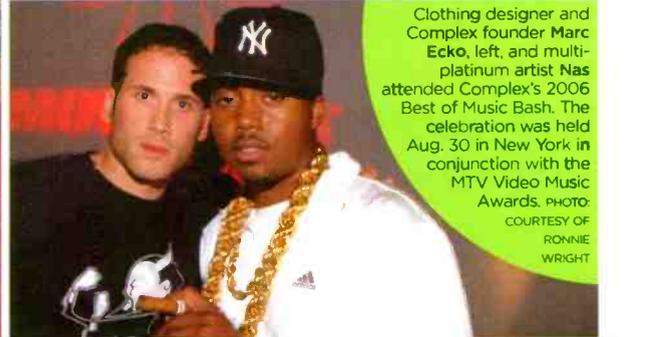
Rock act **Johnny Hi-Fi** plays an exclusive Billboard Underground event at the Cutting Room, co-owned by Steve Walter and Chris Noth, in New York. PHOTO: COURTESY OF SKYHOOK ENTERTAINMENT



Shakira, left, and **Fergie** share a red carpet moment outside of Radio City Music Hall before the MTV Video Music Awards. PHOTO: KEVIN MAZUR/WIREIMAGE.COM



Alan Jackson, in the center rear, celebrated the platinum certification of his family-inspired album of gospel favorites, "Precious Memories," at a gathering earlier this week at Sony BMG's Nashville office. From left are album producer **Keith Stegall**; Sony BMG chairman **Joe Galante**; Jackson's daughter **Matti**; his wife, **Denise**; daughters **Ali** and **Dani**; his mother, **Ruth**; his mother-in-law, **Nell**; and Sony BMG executive VP **Butch Waugh**. PHOTO: COURTESY OF TONY PHIPPS



Clothing designer and Complex founder **Marc Ecko**, left, and multi-platinum artist **Nas** attended Complex's 2006 Best of Music Bash. The celebration was held Aug. 30 in New York in conjunction with the MTV Video Music Awards. PHOTO: COURTESY OF RONNIE WRIGHT



New Door/UME recording artist **Todd Snider** performed tracks from his latest album, "The Devil You Know," for Billboard staffers at its New York headquarters. Shown from left are Elliott Kendall of UME, a division of Universal Music Group; Billboard's **Brian Kennedy**; Snider; and Billboard Information Group editorial director **Scott McKenzie**.



On Aug. 29, Virgin Records presented gold record plaques to the members of **30 Seconds to Mars**. The band's single "The Kill (Bury Me)" is currently No. 4 on the Modern Rock airplay chart, and the song's video won the MTV2 Award at last week's MTV Video Music Awards. From left are bassist **Matt Wachter**, Virgin Records senior VP of sales **Dominic Pandiscia**, drummer **Shannon Leto**, Virgin Records executive VP **Jeff Kempler**, Virgin Records chairman/CEO **Jason Flom**, vocalist/guitarist **Jared Leto**, Virgin Records GM **Lee Trink**, band manager **Peter Katsis** of the Firm, Virgin Records senior VP of marketing **Amani Duncan** and guitarist **Tomo Milicevic**. PHOTO: COURTESY OF RAHAF SEGEV



Fall Out Boy was presented gold records for its 2003 Fueled by Ramen album "Take This to Your Grave" Aug. 29 at the Royalton Hotel in New York. From left are the band's **Joe Trohman**, **Andrew Hurley**, **Pete Wentz** and **Patrick Stump**. PHOTO: COURTESY OF DONNA ALBERICO/ DONNA ALBERICO PHOTOGRAPHY



GRAMMYS ON THE HILL:

Produced by the Recording Academy and held Sept. 6 in Washington, D.C., Grammys on the Hill connects top recording artists and songwriters with members of Congress in the nation's capital. PHOTOS: DOUGLAS A. SONDERS, WIREIMAGE.COM

LEFT: Recording Academy president **Neil Portnow**, **Jon Ondrasik**, Rep. **Mark Foley**, **Kelly Clarkson**, actor **Louis Gossett Jr.**, "Austin City Limits" producer **Terry Lickona**, producer **Randy Jackson**, **Shaun Robinson**, producer **Jimmy Jam** and **Desmond Child**

RIGHT: Portnow, Sen. **Hillary Rodham Clinton** and **Kelly Clarkson**



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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ELTON'S INTIMATE EVENING

Elton John offered up the world premiere of material from his new album, "The Captain and the Kid," Sept. 6 at New York's intimate Rose Hall, with proceeds from the \$1,000 tickets to benefit the Elton John AIDS Foundation. John and his crack band played the new set in sequence, and the artist took time to explain each of its 10 songs. Thematically, the album picks up where 1975's "Captain Fantastic and the Brown Dirt Cowboy" left off, chronicling the ups-and-downs of John and his longtime songwriting partner, Bernie Taupin.

The opener, "Postcards From Richard Nixon," describes the pair's first trip to Los Angeles, while "Wouldn't Have You Any Other Way (NYC)" is "a love song to the city of New York," according to John. He added that "Blues Never Fade Away" is "probably one of the best vocals I've ever done on an album." A particular highlight was the single "The Bridge," which is steadily climbing the Hot Adult Contemporary Songs chart.

The rest of the set went heavy on Elton classics like "Bennie and the Jets," "Philadelphia Freedom," "Rocket Man," "Tiny Dancer," "Saturday Night's Alright for Fighting" and "The Bitch Is Back," which finally got the suit-and-tie-clad audience up on its feet. For the encore, John ditched a planned "Your Song"/"Don't Let the Sun Go Down on Me" two-fer in favor of a solo piano rendition of the ballad "Mona Lisas and Mad Hatters." While wolfing down sushi and kicking back Patron tequila, Track spotted Brooks & Dunn's Ronnie Dunn, Sugar Ray's Mark McGrath and George Harrison's son Dhani at the after-party.



JOHN

KNOWLES SISTERS ON THE MOVE

Beyoncé is shifting her music publishing from ASCAP to EMI, where she will work with executive VP/head of urban music Big Jon Platt. Knowles' manager/father Mathew broke the news during the "I'm With the Brand" panel at Billboard's R&B/Hip-Hop Conference & Awards in Atlanta. Beyoncé is credited as a co-writer on a number of her hits, including her latest smash, "Déjà Vu."

Matthew Knowles also said his younger daughter, Solange, will be the face of Beyoncé's new junior clothing line, Dereon, which will launch in October. He noted that Beyoncé, often decked out in a \$500 pair of jeans, is no longer the right spokesmodel for a clothing line aimed at younger ladies.

FACE DANCES

The Faces haven't played together in more than 30 years, but vocalist Rod Stewart says he would not rule out reforming the still-influential group for a special occasion. "It'd be great to put the band together for charity [or] a one-off event," he tells Track, adding that the group's surviving members—guitarist Ronnie Wood, keyboardist Ian McLagan and drummer Kenney Jones—are open to the idea, too.

"Ronnie is always up for it. So's Ian and Kenney. We'd just need to find ourselves a bass player," he said, referring to Ronnie Lane, who died in 1997 due to complications from multiple sclerosis. For now, Stewart is focused on his next album, "Still the Same . . . Great Rock Classics of Our Time," due Oct. 12 via J.

JEAN GENIE

Just as the Black Eyed Peas' Fergie launches her solo career with the hit single "London Bridge" and album "The Duchess," the artist is about to unveil a line of jeans she tells Track is inspired by "my crazy life." "It's called Blendshe featuring Fergie, and it's mostly based in Copenhagen," she says. "There's [the word] 'L.A.' on some of the pockets and 'Mi Vida Loca' on some of the shirts. I wanted the buttons to look like albums. I'm starting small because I can't handle doing a whole line right now." Fergie is the latest hip-hop artist to make a foray into jeans, following Nelly's Apple Bottom, Bobby Valentino's Bobby V Jeans and Lil Wayne's W Jeans.

ENCORE

Cheryl Lynn's 1978 crossover hit "Got to Be Real" still gets plenty of play—it currently provides the musical backdrop to a Clairol hair color commercial. Now Track hears that the elusive singer will make a rare stateside appearance Nov. 16 when she performs with friends (rumored to be David Foster, David Paitch, Ray Parker Jr. and Jimmy Jam & Terry Lewis) at the Black AIDS Institute's annual Heroes in the Struggle event at the Directors Guild of America in Los Angeles. Trivia buffs will recall that Lynn was an early TV talent-show winner when she appeared on "The Gong Show."

SLIM & HIS BLUE BOYZ

According to Track correspondents who were backstage at the recent MTV Video Music Awards, Houston rapper Slim Thug is working on the follow-up to his Geffen debut, "Already Platinum." He's also collaborating with his rap group, Boyz n Blue, on an independent album, "Serve and Collect," that will arrive via his Boss Hogg Outlawz label.

TAKE THE BULL BY THE HORNS

Originally due in June, Pitbull's sophomore album "El Mariel" will now arrive Oct. 17 via TVT. "The album is gonna be like a roller-coaster ride," the rapper tells Track. "I've got different types of records on there—Afro-Cuban records, crunk records, dancehall and political records. It's basically trying to show Pitbull's versatility." Pointing to his T-shirt bearing Cuban dictator Fidel Castro's name, he promises, "I got one record talking about our friend right here. Hopefully he's outta here."

FASHION ROCKS

The Raconteurs and Prada. Like the sound of this stylish, yet wonderfully left field, partnership? Apparently, Jack White and crew do. Track hears that, to help kick off Olympus Fashion Week in New York, Prada was set to toss a Sept. 8 oh-so-VIP-it-hurts party at its Rem Koolhaas-designed Soho store, featuring a performance from the band. From what Track was told, White's wife, Karen Elson, would be on hand, and members of Interpol and Fiery Furnaces would stop by. Drop us a line if you spotted them.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Universal Motown Records Group in New York names **Frank Arigo** director of sales and marketing. He was West Coast sales manager.

PUBLISHING: ASCAP in New York promotes **Lauren Iossa** to senior VP of marketing. She was VP of marketing.

Universal Music Publishing Group Latin America in Miami appoints **Eddie Fernandez** to senior VP. He was VP for Latin America at Sony/ATV Music Publishing.

Ten Ten Music Group in Nashville names **Ronnie Brown** VP of creative. He was creative director.

MEDIA: MTV Networks Latin America promotes **John Mafoutsis** to senior VP of ad sales. He was VP of international marketing partnerships.



ARIGO

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RELATED FIELDS: CenterStaging in Burbank, Calif., names **Paul "Schmidt" Schmidman** COO. He was senior VP of executive corporate relations at AOL.

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GOODWORKS

MARLEY TRIBUTES DOUBLE AS AFRICAN FUND-RAISERS

The 2007 Africa Unite festivities will take place in three South African cities next February and include three benefit concerts celebrating the life and work of Bob Marley, spearheaded by his widow, Rita. They include a star-studded Feb. 7 show in Durban and additional events in Johannesburg (Feb. 17) and Cape Town (Feb. 24). Proceeds will benefit a variety of initiatives aimed at encouraging peace, education and empowerment for youth in Africa.



In addition, Africa Unite has teamed with the Emerging Leadership Programme, which grooms young leaders to help foster global peace, and the Shanduka Foundation's Adopt-a-School Programme, which aims to improve the quality of education in the region.

JOSHUA TREE GIVES BACK

Organizers will donate 100% of the proceeds from California's Joshua Tree Music Festival to local organizations affected by severe fires that ravaged the area in July. The event will be held Oct. 21-22 at the Joshua Tree Lake Campground and feature performances by Dave Alvin & the Guilty Men, Railroad Earth, the Ditty Bops, Tim Easton and Anne McCue, among others.

BROWN ON THE TOWN

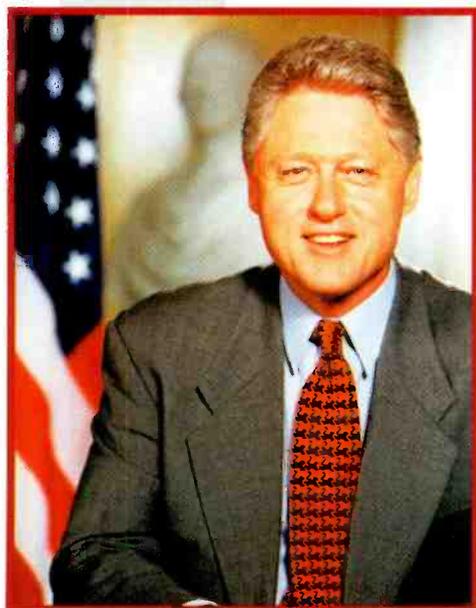
Chris Brown will headline a Dec. 3 concert in Las Vegas as part of the annual Gift of Hope charity fund-raising weekend in Las Vegas, benefiting the Leukemia & Lymphoma Society. The event also boasts celebrity golf and poker tournaments, a soccer clinic and a performance by actor Dennis Quaid's band the Sharks. For more information, contact the Southern Nevada chapter of the Leukemia & Lymphoma Society at 702-436-4220.

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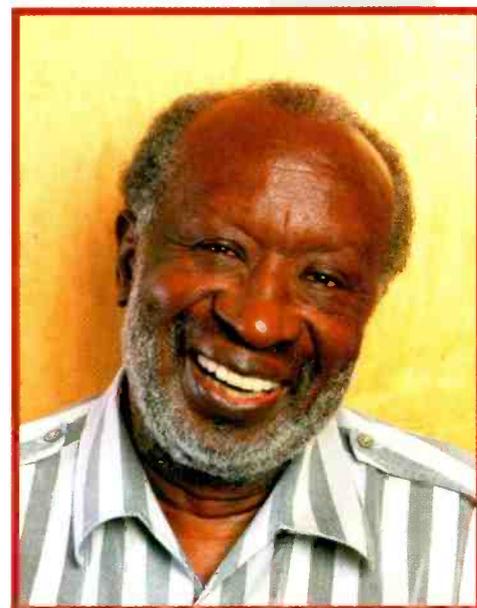
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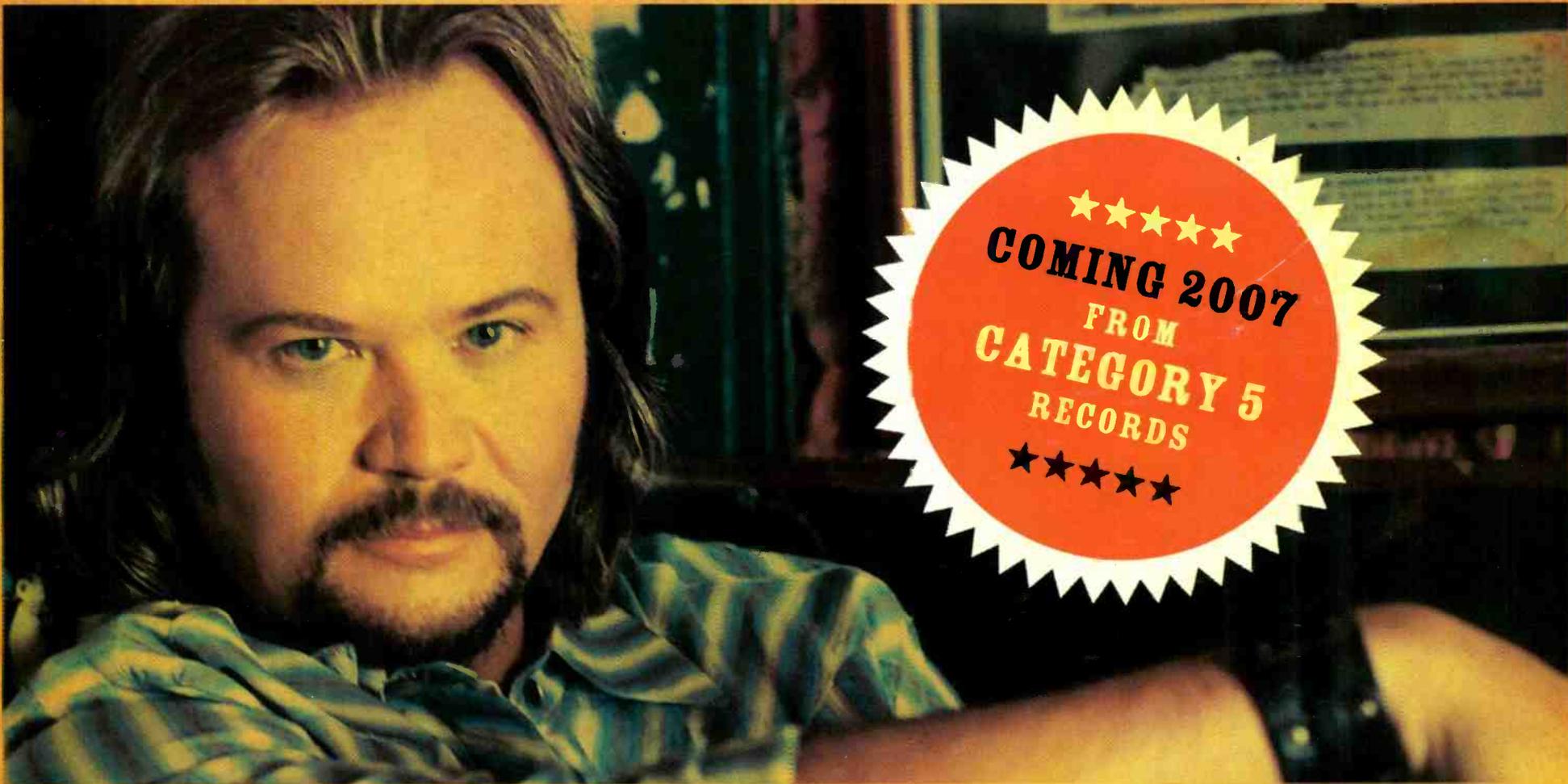
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