

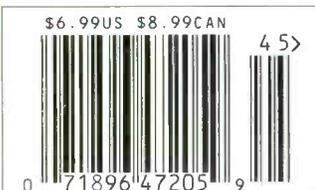
# Billboard

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# WALT DISNEY RECORDS 50 YEARS turning Music into Gold



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## Put on your Thinking Caps!

Walt Disney Records 50th Anniversary Trivia

- Which one of these "performers" is included in the list of 20 most recorded songs in American popular music?  
A. Elvis B. Neil Diamond C. Jiminy Cricket
- In 1964, which of these artists outperformed the other two by spending 72 weeks on the Billboard charts, including 14 weeks at #1?  
A. Bob Dylan B. The Beatles C. Mary Poppins
- What was the title of the hit song that convinced Disney to create its own record label?  
A. "Zip-A-Dee-Doo-Dah" B. "It's a Small World"  
C. "The Ballad of Davy Crockett" D. "Cinderella"
- Who was Walt Disney Records' original "pop princess"?  
A. Annette Funicello B. Hilary Duff C. Britney Spears
- Walt Disney Records has earned numerous album certifications over its 50 year history. Which number reflects the total number of Multi-Platinum, Platinum, and Gold Albums certified to date?  
A. 42 B. 112 C. 275



For more facts, music, and videos visit [www.disneyrecords50th.com](http://www.disneyrecords50th.com)

For more trivia visit the EMP Exhibit:

Disney: The Music Behind the Magic in Seattle. [www.emp.org](http://www.emp.org)

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Answers: 1-C, 2-C, 3-C, 4-A, 5-C

# Billboard

**GREATEST HITS**

WHY THEY KEEP ON HITTING  
AND HITTING. AND HITTING. >P.35

NOV  
11  
2006

## KEITH URBAN

**BOLD NEW ALBUM.  
BOLD NEW CHALLENGES.**

>P.32

**COLLEGE RADIO  
KILLED IN CANADA?** >P.20

**BILLBOARD'S 2006 LEGEND OF LIVE**

## ELTON JOHN



## HANNAH HITS!

DISNEY SOUNDTRACK BREAKS RECORDS >P.83

## CINGULAR

SAVES SUBSCRIPTION SERVICES >P.12

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# No. 1

ON THE CHARTS

# Contents

VOLUME 118, NO. 45

| ALBUMS                  | PAGE | ARTIST / TITLE  |
|-------------------------|------|---|
| THE BILLBOARD 200       | 84   | SOUNDTRACK / HANNAH MONTANA                             |
| TOP BLUEGRASS           | 94   | OLD CROW MEDICINE SHOW / BIG IRON WORLD                 |
| TOP CLASSICAL           | 99   | STING / SONGS FROM THE LABYRINTH                        |
| TOP CLASSICAL CROSSOVER | 99   | ANDREA BOCELLI / AMORE                                  |
| TOP COUNTRY             | 94   | ALABAMA / SONGS OF INSPIRATION                          |
| TOP DIGITAL             | 100  | MY CHEMICAL ROMANCE / THE BLACK PARADE                  |
| TOP ELECTRONIC          | 97   | GNARLS BARKLEY / ST ELSEWHERE                           |
| TOP HEATSEEKERS         | 101  | CONVERGE / NO HEROES                                    |
| TOP INTERNET            | 100  | MY CHEMICAL ROMANCE / THE BLACK PARADE                  |
| TOP JAZZ                | 99   | DIANA KRALL / FROM THIS MOMENT ON                       |
| TOP CONTEMPORARY JAZZ   | 99   | GEORGE BENSON & AL JARREAU / GIVIN' IT UP               |
| TOP LATIN               | 96   | INTOCABLE / CROSSROADS: CRUCE DE CAMINOS                |
| TOP POP CATALOG         | 100  | STEVEN CURTIS CHAPMAN / ALL I REALLY WANT FOR CHRISTMAS |
| TOP R&B/HIP-HOP         | 90   | JOHN LEGEND / ONCE AGAIN                                |
| TOP REGGAE              | 90   | SEAN PAUL / THE TRINITY                                 |

| SINGLES                   | PAGE | ARTIST / TITLE                                    |
|---------------------------|------|---|
| ADULT CONTEMPORARY        | 87   | NATASHA BEDINGFIELD / UNWRITTEN                   |
| ADULT TOP 40              | 87   | THE FRAY / HOW TO SAVE A LIFE                     |
| HOT COUNTRY               | 95   | CARRIE UNDERWOOD / BEFORE HE CHEATS               |
| HOT DANCE CLUB PLAY       | 97   | AFRICANISM / HARD                                 |
| HOT DANCE AIRPLAY         | 97   | MADONNA / JUMP                                    |
| HOT DIGITAL SONGS         | 87   | JUSTIN TIMBERLAKE FEATURING T.I. / MY LOVE        |
| HOT 100                   | 86   | JUSTIN TIMBERLAKE FEATURING T.I. / MY LOVE        |
| HOT 100 AIRPLAY           | 87   | JUSTIN TIMBERLAKE FEATURING T.I. / MY LOVE        |
| HOT SINGLES SALES         | 88   | BEYONCE / RING THE ALARM                          |
| HOT LATIN SONGS           | 96   | DAVID BISBAL / QUIEN ME IBA A DECIR               |
| MODERN ROCK               | 87   | MY CHEMICAL ROMANCE / WELCOME TO THE BLACK PARADE |
| POP 100                   | 88   | JUSTIN TIMBERLAKE FEATURING T.I. / MY LOVE        |
| POP 100 AIRPLAY           | 88   | JUSTIN TIMBERLAKE FEATURING T.I. / MY LOVE        |
| HOT R&B/HIP HOP           | 93   | CHRIS BROWN / SAY GOODBYE                         |
| HOT R&B/HIP HOP AIRPLAY   | 92   | CHRIS BROWN / SAY GOODBYE                         |
| R&B/HIP HOP SINGLES SALES | 92   | BEYONCE / RING THE ALARM                          |
| R&B/ADULT                 | 92   | LIONEL RICHIE / I CALL IT LOVE                    |
| RHYTHMIC                  | 92   | LUDACRIS FEATURING PHARRELL / MONEY MAKER         |

| VIDEOS           | PAGE | TITLE                              |
|------------------|------|------------------------------------|
| TOP DVD SALES    | 101  | OVER THE HEDGE                     |
| TOP TV DVD SALES | 101  | CHARMED: THE COMPLETE SIXTH SEASON |
| VIDEO RENTALS    | 101  | CLICK                              |
| GAME RENTALS     | 101  | PS2: SCARFACE: THE WORLD IS YOURS  |

| THIS WEEK ON .biz | PAGE | ARTIST / TITLE                                  |
|-------------------|------|---|
| TOP BLUES         | #1   | JAMES HUNTER / PEOPLE GONNA TALK                |
| TOP CHRISTIAN     | #1   | ALABAMA / SONGS OF INSPIRATION                  |
| TOP DANCE SALES   | #1   | NINE INCH NAILS / EVERY DAY IS EXACTLY THE SAME |
| TOP GOSPEL        | #1   | KELLY PRICE / THIS IS WHO I AM                  |
| TOP INDEPENDENT   | #1   | BROOKE HOGAN / UNDISCOVERED                     |
| HOT RINGTONES     | #1   | JOHN CARPENTER / HALLOWEEN                      |
| TASTEMAKERS       | #1   | MY CHEMICAL ROMANCE / THE BLACK PARADE          |
| TOP WORLD         | #1   | CELTIC WOMAN / A CHRISTMAS CELEBRATION          |
| TOP MUSIC VIDEO   | #1   | BECK / THE INFORMATION                          |
| HOT VIDEOCLIPS    | #1   | JAY-Z / SHOW ME WHAT YOU GOT                    |



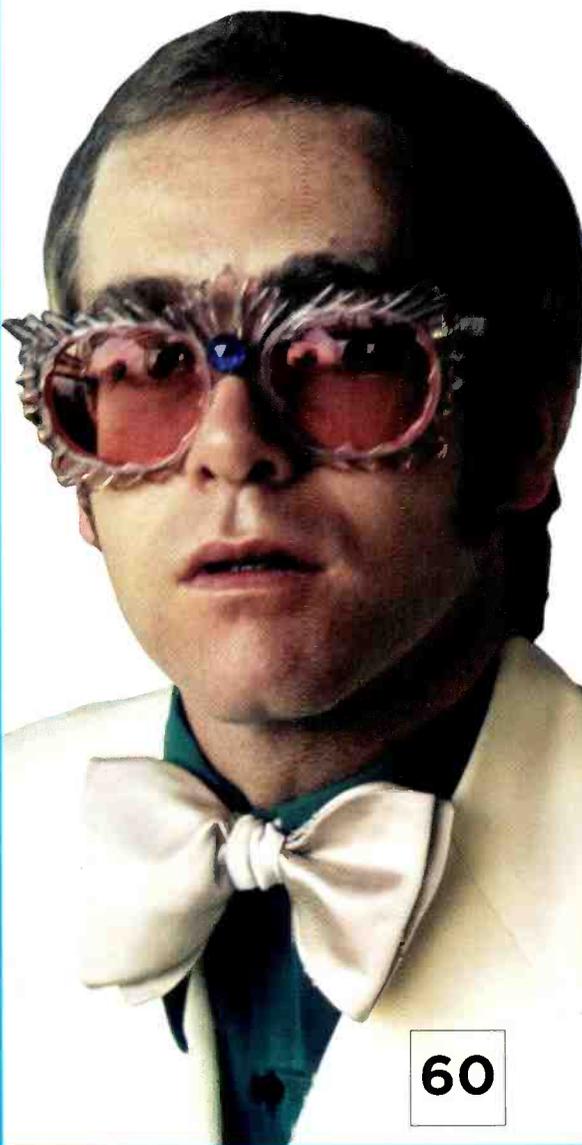
30



17



74



60

## UPFRONT

- 7 **CLEARING THE AIR** Would Clear Channel privatization free up radio playlists?
- 16 Garage Rock, The Indies
- 18 Digital Entertainment
- 19 Global
- 22 The Publishers' Place
- 26 Retail Track
- 30 Q&A: Jay Coleman

## FEATURES

- 32 **COVER STORY** **URBAN DEVELOPMENTS** Marriage to a movie star, a great new album and a detour into rehab: Where will Keith Urban go from here?
- 35 **TOO MUCH IS NEVER ENOUGH** Why greatest-hits compilations are the gifts that keep on giving—for the music businesses.
- 39 **DISNEY AT 50** Walt Disney Records builds on a 50-year legacy to target new audiences.
- 49 **TALK OF THE ROAD** Billboard Touring Conference to tackle hard topics facing the live business.

## MUSIC

- 73 **REAWAKENING** Mega-platinum artist Josh Groban looks to the rest of the world.
- 75 Latin Notas
- 76 Now Hear This
- 77 Nashville Scene
- 78 Higher Ground
- 80 Global Pulse, Rhythm & Blues
- 81 Reviews

## IN EVERY ISSUE

- 6 Opinion
- 83 Over The Counter
- 83 Market Watch
- 84 Charts
- 103 Marketplace
- 104 Mileposts
- 105 Backbeat
- 106 Inside Track, Executive Turntable

ON THE COVER: Keith Urban by Max Vadukul, ELTON JOHN: MARCUS DODDRIDGE/RETNA PICTURES

360 DEGREES OF BILLBOARD

## HOME FRONT

### Conferences Online

**DIRECTOR'S CUT**  
Oliver Stone and Craig Armstrong will host a keynote Q&A at the Hollywood Reporter/Billboard Film & TV Music Conference Nov. 14-15 in Los Angeles. For more information, go to [billboardevents.com](http://billboardevents.com).

**BACKSTAGE PASS**  
Check out live performances from Billboard's 2006 R&B/Hip-Hop Awards in Atlanta, now available exclusively through Clear Channel Radio's online program, which you'll find at [clearchannelmusic.com](http://clearchannelmusic.com).

**BILLBOARD IN 60**  
"Billboard in 60" provides viewers with the week's hottest industry news in a 60-second clip, along with exclusive Billboard Underground footage and interviews filmed for [billboard.com](http://billboard.com). Visit [billboard.com](http://billboard.com) for more.

### Blogging

**THE JADED INSIDER**  
The truth about the Victory/Hawthorne Heights lawsuit? The skinny on new albums by Cat Power and Iron & Wine? Delve into these scoops and much, much more on the Billboard blog, only at [jadedinsider.com](http://jadedinsider.com).

## OPINION

EDITORIALS | COMMENTARY | LETTERS

## Read The Fine Print

For Artists, Bypassing Traditional Gatekeepers Has Its Own Pitfalls

BY BILLY BRAGG

No one in the music industry can fail to have noticed that the climate is changing. The arrival of the Internet and its incredible potential for reaching people through social networking sites is already changing the shape of the business. In the past, artists had no option but to sign up to record companies in order to reach an audience. By the time you made your debut on the radio or TV, you already had a publisher, a manager, a lawyer and a record label that owned the rights to your material. The Internet is challenging that model.

Now it is possible to record a song in your bedroom and upload it onto your MySpace site, making it instantly available to more than 100 million fellow members. The potential for the fledgling artist is unprecedented—the ability to bypass the traditional structures that have acted as gatekeepers for mainstream culture by cultivating an audience online via a community of “friends.”

Yet there are pitfalls. The vast majority of artists posting material on social networking sites are “unsigned”—consequently their first legal agreement regarding the rights of their material is with the company that hosts the site, an agreement entered into when the artist accepts the terms and conditions of the site as part of the process of posting their first song.

How many have a lawyer sitting beside them as they click to accept these terms? Eager to get their first song up there in cyberspace, do any even bother reading the small print? Recent developments suggest they should.

This summer, MTV launched its own social networking site in the hope of creating a rival to MySpace. MTV Flux invites users to post content on their site in the hope of

seeing it broadcast on the MTV network. This link to the TV network is a huge inducement to young artists, but it comes at a cost.

The content submission conditions of the MTV Flux site state that anyone posting user-generated content surrenders ownership of their material to MTV: “You agree that MTV has the right and license to transmit your material on the MTV channels worldwide in perpetuity and gratis. MTV also has the right to commercially exploit, host, store, copy, distribute, modify, edit, incorporate into other material and/or otherwise treat in any way your material at its discretion without payment to you.”

MTV has not been quite as brazen about its intentions as Robert Amlung, head of technology at German broadcaster ZDF, who, at a recent industry gathering in Amsterdam, said, “We want to own the rights [to user-generated content], so if someone puts images up on our site, they are giving their rights away.”

However, unlike MySpace, MTV Flux has no termination clause by which removal of material from the site ends the agreement. Nayeem Syed, VP of legal for MTV Networks, recently admitted that artists who upload material onto MTV Flux forfeit payment and relinquish their rights “in perpetuity.” In other words, forever.

When I confronted MySpace over this issue earlier this year, the mega-site moved quickly to clarify its terms and conditions, altering its proprietary rights clause to state clearly that, while MySpace required a worldwide license in order to disseminate material throughout its system, all ownership rights in that material are retained by the artist.

Unfortunately, not all social networking sites are willing to operate in the spirit of freedom that has helped the Internet to thrive. MTV's claim to own residual rights

BRAGG



in everything that appears on its site is part of an ongoing trend among Internet operators to silently harvest the intellectual property rights of unsigned artists.

The great attraction of the social networking sites is the sense of community that users get from placing their material out there for everyone to appreciate.

As a result, they are happy to provide the user-generated content that attracts millions of viewers. If people begin to feel that they are being unfairly exploited by companies whose only interest is to make money, none of which is passed on to the content creators, then this community is savvy enough to take its material to a place beyond the reach of corporate exploitation.

*Billy Bragg is a U.K. singer/songwriter signed to Cooking Vinyl Records and has just published his first book, “The Progressive Patriot—A Search for Belonging” (Bantam Press), and, on Dec. 1, launches a series of trade union-sponsored U.K. concerts in support of five leading anti-fascist organizations. He is also a leading exponent of musicians' rights in the rapidly evolving world of digital music.*

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## Welcome To World Of Touring

BY RAY WADDELL

For those of you in New York for the third annual Billboard Touring Conference & Awards, thanks for coming. For those of you reading this somewhere else, you're missing out.

After a bloodletting in 2004 that got the attention of the entire industry, touring held tough in 2005 and has rebounded to an exciting degree this year. Box-office dollars worldwide—driven by mega tours from the Rolling Stones, U2, Madonna, Bon Jovi, Tim McGraw/Faith Hill, Kenny Chesney, Coldplay, Elton John and Billy Joel—have been up by double-digit percentages all year. And atten-

dance is not down. Those in the industry know this is no small feat.

Superstars are delivering, but what is perhaps more exciting is the proverbial “next level” that acts like Rascal Flatts, Nickelback, Tool and the Black Eyed Peas are finding. Seasoned veterans, too, continue to resonate with fans. And best of all, the industry is breaking new acts. Independent promoters are involved in breaking these acts, and creative, innovative agents and managers are building solid foundations. The way they used to.

Yes, the industry still has its issues. Yes, we need more arena-level headliners. Yes, there are still some stiffs out there. But when a show does not sell, there is almost

always a definable reason why. Wrong venue, wrong ticket price, wrong timing, misguided strategy.

As much of the music business as we have known it lurches toward relic status, touring is better than OK. Live music can never be replaced. No one could accurately predict what the rest of the music business will be like in 20 years. But I can guarantee you, with near certainty, that 20 or 100 years from now, musicians will be playing live, in front of people. And the people will rock.

*Ray Waddell is Billboard executive director of content and programming for touring and live entertainment.*



**Place Value**  
New bands making less from ad music?



**Jingle Bell Shock**  
500,000 Trans-Siberian tickets so far



**Indie Incentive**  
AOL and Microsoft target hipsters



**Goldfrapp Gold Rush**  
Target tops Brit duo's branding wins



**The Good Life**  
Tony Bennett's latest shows staying power

8

10

10

17

24

**>>>UNIVISION COMPLETES DISA ACQUISITION**

As expected, Univision Communications has purchased the remaining 50% of Mexico-based Disa Records and Edimonsa Publishing. Univision purchased 50% of Disa from the Chávez family of Monterrey, Mexico, in June 2001 with the provision to purchase the remaining 50% in five years. Univision originally paid \$75 million for the first 50% in 2001. But, under terms of the deal, strong earnings for 2005 pushed the balance for the remaining 50% to approximately \$120 million.

**>>>ITUNES LAUNCHES LATIN OFFERING**

Apple Computer opened a new mini-store Nov. 1, dedicated to Latin music and entertainment, within the U.S. version of the iTunes Music Store. iTunes Latino features top Latin music, videos, TV shows, audiobooks and podcasts. Apple says it has a catalog of hundreds of thousands of Latin and world music songs. Additionally, Apple has inked a deal with Telemundo to feature TV programming.

**>>>WMG, VIRGIN MOBILE USA ENTER PACT**

Warner Music Group has licensed hundreds of tracks to be sold as "alert tones" for Virgin Mobile USA. Virgin is marketing the service as "text tones" to be played when their subscribers receive a new text message. Alert tones are shorter than ringtones, typically about five to 10 seconds long, that mobile phone users can assign to play when they receive a new text message or voicemail.

continued on >>p8

# Update front

NOVEMBER 11, 2006

**RADIO** BY KEN TUCKER

## CLEARING THE AIR

Would Clear Channel Privatization Free Up Radio Playlists?

Right or wrong, as the largest radio station owner in the United States, Clear Channel Communications is often painted with a broad stroke by critics who decry the entertainment behemoth's lack of programming diversity. When news broke Oct. 24 that Clear Channel had retained Goldman Sachs & Co. to "evaluate various strategic alternatives to enhance shareholder value"—read: "going private"—questions arose about what that move might mean for Clear Channel's programming.

As in any creative business, Wall Street expectations and niche targeting don't generally jive. It's as true in radio as it is in the movie business. But if the sale does go through, will Clear Channel's programming become more interesting? It depends on who you ask.

Most radio company heads will tell you that Wall Street doesn't understand the radio business, and Greater Media president/CEO Peter Smyth is among them. And even though he runs a private company, he has strong opinions about Wall Street's quarterly mentality.

"We kind of got hijacked by Wall Street in the '90s, and we just never came back," he says of the radio business. "We don't sell radio anymore, we sell Wall Street on why we can't do this, why satellite is bad,

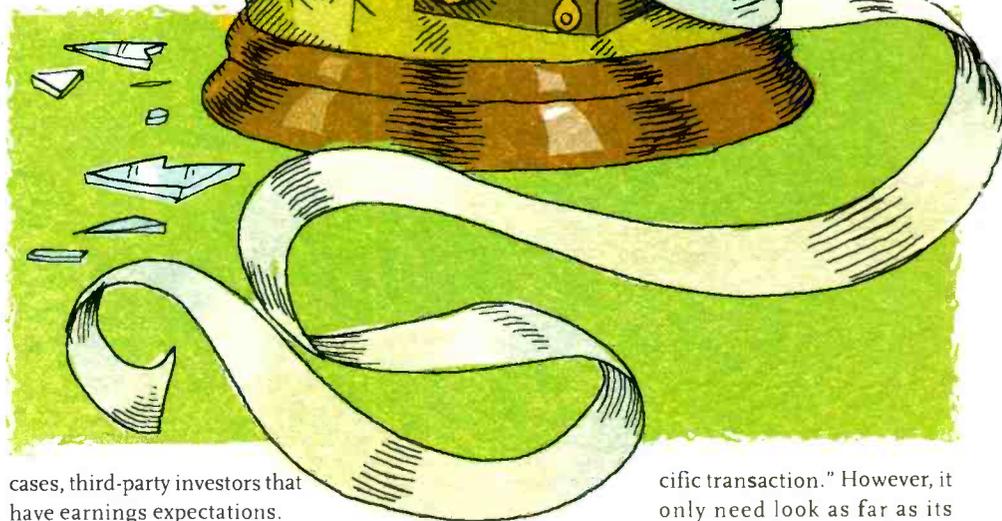
why this is no good, why this company's no good."

Wall Street's expectations are unrealistic, according to Smyth and others. "Find me any business in America that could do 20% growth every year, and everyone would be investing in it," he says. "If you can get a 20% growth rate making widgets, go do it."

Being a private company allows you to have "a longer-term horizon," Smyth says.

Going private would give Clear Channel "an incredible opportunity to have the time to invest in this massive platform that they have to the betterment of themselves, for the betterment of their listeners and their advertisers," Smyth believes. "They wouldn't have to be constantly under the guise of, 'You're two cents off this month.' It would give them the flexibility to invest in products, to invest in talent and to bring numerous different formats to the marketplace without having to worry about this scourge of Wall Street."

Another highly placed industry source concurs. Going private will allow Clear Channel "to take the long-term view," he says. But that does not free it from scrutiny. "We all answer to somebody," the source notes, explaining that a private company still has a board of directors and, in some



cases, third-party investors that have earnings expectations.

One former senior radio executive says that because debt-laden companies tend to become more conservative and scrutinize every marketplace move against financial results, Clear Channel won't open up anytime soon. "Financials always affect programming," he says. "The pressure on ratings is enormous, so they tighten playlists."

Either way, going private in itself wouldn't result in more adventurous programming. "The reality is that Clear Channel programmers haven't been risk-takers," he says.

One former Clear Channel programmer sees the potential move as a good thing. "It may be the only path to getting back to having a superior product," he says. "The programming has gone in the back seat."

Interestingly, a veteran record-promotion executive

sees the recent consolidation of Clear Channel programming positions at country stations between Baltimore and Washington, D.C., and between Charlotte and Greensboro, N.C., as a sign of things to come. "If they're saying that they don't need a program director in each of those stations, then they can do it anywhere," he says. "I look for more homogenous playlists, not less."

The promoter predicts that Clear Channel won't stay private for long. "They will take it private, cut costs, not worry about quarter-to-quarter results, show huge gains and then go public again in three years," he predicts.

Whether Clear Channel actually will make a move is still unknown. The company said in a release that there could be "no assurances that this process will result in any spe-

cific transaction." However, it only need look as far as its 2005 deal that spun off Clear Channel Entertainment, its concert promotion arm, for potential benefits.

Now known as Live Nation, the world's largest promoter has done well as a free-standing, independent company under the steerage of CEO Michael Rapino. The company has divested itself of what Rapino calls "non-core" businesses—a sports representation arm and a trade show division, for example—while at the same time aggressively acquiring parts or all of businesses that fit his master plan, including House of Blues Entertainment, Concert Productions International and Music Today. At press time, Live Nation stock was at \$21.37. ♦♦♦

Additional reporting by Ed Christman in New York and Ray Waddell in Nashville.

PUBLISHING BY SUSAN BUTLER

## TOP PUBLISHING EXEC SPLITS EMI

Bandier's Departure Sure To Mark A Cultural Shift

The world's largest music publisher is about to experience a cultural shift. With Marty Bandier's official resignation as EMI Music Publishing chairman/co-CEO effective in April 2007 (if not before), president/co-CEO Roger Faxon will step to the helm. With the shift comes an inevitable change in business styles.

"The people who are starting to run these [publishing] companies are much more accountant-oriented," says attorney John Eastman, who counts Paul McCartney and Billy Joel among his (and EMI's) clients. "Marty is an old-fashioned creative publisher."

Faxon has been with EMI Group for 12 years, serving in chief financial capacities for six years before being named president/COO of the publisher, now president/co-CEO.

Bandier first joined EMI when the company acquired SBK Entertainment World in 1989, which Bandier co-founded. SBK "now forms the core of our music publishing business," according to EMI Group's 2006 annual report.

"He brought an activist culture to EMI," Eastman says. Despite Warner/Chappell Music's old Chappell catalog being substantially larger and more powerful than SBK, "Marty built EMI into the leading publisher through his activity—the way



he dealt with the business."

"EMI is very proactive," says manager Jon Landau, whose clients include Bruce Springsteen and Train (signed to EMI). "They help to stimulate songwriting. Marty is just a great manager."

EMI publishing numbers bear this out. Most notable is the company's synchronization revenue growth, where publishers primarily drive the licensing by pitching songs for placement in movies and TV commercials. EMI's synch revenue increased 31% in the last

five years, from £54 million (\$103 million) to £71 million (\$135.4 million).

Bandier also instilled a competitive spirit in his team. "When I first got here some 17 years ago, everyone who worked in music publishing used to look at their shoes," Bandier says. "You would have a conversation with them, and their eyes were sort of down on the ground because they felt like they were the stepchild of the record company—a dumping point for old record executives. That was the first thing I changed."

Berry Gordy adds, "Marty was more interested in developing the people than making initial money. It isn't about his ego or company politics, it's about getting the product right and working with creative people."

Attorney Allen Grubman, who represents Bandier and other top industry executives, agrees. "Marty is the finest music publisher of the last quarter of a century in terms of his expertise and the way he ran and built his company."

"Every executive creates his own relationships," Grubman adds. "When one executive leaves and a new executive comes in, that new executive has his own relationships, very often some of the same as the previous CEO."

"Roger will evolve his own style," says

attorney John Branca, who represented Gordy in the sale of Jobete Music to EMI. "Marty's style is somewhat unique. He's befriended a lot of people, and yet he is a tough, business-minded guy. Marty succeeded in figuring out a way to say 'no' to people without pissing them off."

Faxon says that there is a difference in styles, but they have the same drive. "The reason that Marty and I have always worked so well together is that we have the same aims and energy for driving the business forward," Faxon says. "Those shared traits and values will persist."

What will change is the negotiating style. "Marty is the old style, cigar-chomping businessman," a record executive says. "He never tells you what he's thinking. He always keeps his cards close to the vest."

By comparison, "Roger is analytical. He can get into the weeds if you want, then he backs up and gets into the big picture," the executive says. "He will be a very good leader for EMI."

As for Bandier's future plans, "It would be better to say, 'Stay tuned,'" he says. "I've got to give myself a minute to digest all of the things that have come across the table." Billboard will be calling him back in two minutes. ...

>>> **REALNETWORKS PRESSES BUTTON ON REALAMPLIFY**  
RealNetworks launched RealAmplify Nov. 1, an ad-free streamed online-music radio technology for consumers and Web-based businesses to use on Web sites. RealAmplify is a plug-in software that consumers can download from [realamplify.com](http://realamplify.com) to create a radio player that can be embedded in their own personal Web sites or personal pages on such social-networking services as MySpace. It is currently available only in the United Kingdom, but there are plans for a European expansion.

>>> **SCORSESE FILMS STONES**  
Paramount Pictures acquired North American rights Nov. 1 to Martin Scorsese's long-planned Rolling Stones documentary. Scorsese started filming the untitled film Oct. 30 in New York at the Stones' performance at former President Bill Clinton's celebrity-packed birthday bash at New York's Beacon Theatre. The film will focus on two shows from the group's current Bigger Bang tour as well as historical and contemporary behind-the-scenes footage and interviews. Paramount plans to release the film in fourth-quarter 2007.

>>> **STRAIT SETS SIGHTS ON WINTER TOUR**  
Country Music Assn. Hall of Fame inductee George Strait will embark on a winter tour, beginning Jan. 11 at the Cajundome in Lafayette, La. Twenty dates have been unveiled as a first leg, concluding March 3 at the Pepsi Arena in Denver. This would be a typical Strait strategy; last year, he grossed more than \$15 million from just 18 arena dates that sold 264,517 tickets, according to Billboard Boxscore. Strait holds more than 20 attendance records at venues nationwide.

continued on >>p10

BRANDING BY WES ORSHOSKI

## Paydays Go By

Emerging Acts Placing Music In Commercials: A Goldmine No More?

Since Dirty Vegas' "Days Go By" turned a Mitsubishi spot into a Billboard Hot 100 hit for 20 weeks a few years ago, nothing has signaled an easy and immediate payday for small or indie acts like landing a song in a commercial. But as the relationship between labels and advertisers continues to evolve, it seems the sun is starting to set on that payday—ever so slightly.

As attitudes toward the placement of pop, rock and especially classic rock songs in commercials have shifted dramatically among artists and consumers, the business of cherry-picking songs for commercials has boomed in recent years. But if ad budgets began to bulge as a result, the belt is now getting tighter.

"Most [advertisers] are beginning to say, 'Fees aren't what they used to be, budg-

ets aren't what they used to be,' " says Nashville-based lawyer Elizabeth Gregory, who represents lauded underground acts like the Black Keys and Bobby Bare Jr.

In the wake of such potent spots as iPod's use of Jet's "Are You Gonna Be My Girl"—which virtually broke the Australian band in the United States on its own—labels are not only courting advertisers and ad agencies like never before, but they're looking to cut deals.

"The labels realize that whether it's a new band or an established band that has a new album out, instead of licensing the track outright and getting what they would typically get, they'd rather have a multimillion-dollar media buy," says Ryan Schinman, president of Platinum Rye Entertainment, a music consultant for

Fortune 500 companies.

"Does it mark a shift of power?" asks Eric Korte, VP/music director at Saatchi & Saatchi, whose clients include General Mills and Proctor & Gamble. "I think it's just an open awareness that music in ads is another form of exposure, another form of getting the music and the artist in front of people. The two feed off each other."

If in recent years word of an advertiser's interest in using an artist's song in a commercial filled that artist's head with visions of Range Rovers and bulging bank accounts, today it can more accurately translate to the extension of a career—or just getting one off the ground.

"In some cases, an advertiser would rather get music from an unknown entity," Island Def Jam VP of strategic marketing Jeff Straughn says.



"In cases like that, it's truly a team effort, where the artist is going to be absolutely grateful for the opportunity. The fee won't be gratis, but it won't be a huge number."

Despite shrinking budgets for lesser-known acts, the income will still be considerable for most emerging artists, Gregory says: "We're still talking about fees that are commonly in the range of \$35,000-\$100,000 for a major product. And for some of these artists, especially indie artists, they're recouping their entire recording fund in one license."

A case in point is raunch-blues duo the Black Keys. Gre-

gory recently licensed the band's music to Ericsson and Victoria's Secret. After Gregory, the government and the band's label, publisher and manager were paid, the actual dollar figure that drummer Patrick Carney and vocalist/guitarist Dan Auerbach received was relatively small, but still more than enough to cover their recording expenses. "Even if we get, like, a minuscule sliver of it, it still doesn't matter," Carney says. "We recorded those songs in our basement."

Auerbach adds, "It all comes down to just the state of radio and MTV. Commercials are like the new MTV." ...

# BEST IN SHOW

THE 58TH ANNUAL  
PRIMETIME EMMY AWARDS

THE 48TH ANNUAL GRAMMY AWARDS

AN ALL-STAR SALUTE TO PATTI LABELLE:  
LIVE FROM ATLANTIS

THE 57TH ANNUAL  
PRIMETIME EMMY AWARDS

GENIUS:  
A NIGHT FOR RAY CHARLES

THE 3RD ANNUAL WOMEN ROCK!  
GIRLS AND GUITARS

2001 BLOCKBUSTER  
ENTERTAINMENT AWARDS

CHRISTINA AGUILERA:  
MY REFLECTION

2000 BLOCKBUSTER  
ENTERTAINMENT AWARDS

SPORTS ILLUSTRATED'S  
20TH CENTURY SPORTS AWARDS

SHANIA TWAIN'S  
WINTER BREAK

1998 ALMA AWARDS

SPICE GIRLS:  
TOO MUCH IS NEVER ENOUGH

THE GQ MEN OF THE YEAR AWARDS

VANESSA WILLIAMS & FRIENDS:  
CHRISTMAS IN NEW YORK



IS PROUD TO ANNOUNCE OUR PARTNERSHIP  
WITH LEGENDARY PRODUCER

**KEN EHRLICH**

AND OUR ENDEAVOR TO, TOGETHER, BRING OUR  
VISION FOR NETWORK LIVE TO REALITY.



TOURING BY MITCHELL PETERS

## Winter Wonderland

Trans-Siberian Orchestra Sells A Half-Million Advance Tix

Members of the Trans-Siberian Orchestra are celebrating the holiday season a little earlier this year. Ahead of the Nov. 2 launch of TSO's annual winter tour, 500,000 tickets had already been sold for the eight-week arena jaunt.

"We're kind of in shock," TSO creator/producer/lyricist/primary composer Paul O'Neill says, adding that sales won't stop there. "This year it looks like we'll [sell] between 900,000 and 1 million tickets" before the 118-show tour ends Dec. 30. Tickets range from about \$35 to \$45.

"It's like Mannheim Steamroller meets Metallica," says Brock Jones, senior director of booking for Nashville's Gaylord Entertainment Center, which hosts TSO Nov. 10. Sales have nearly doubled compared with last year's TSO visit to the venue. "Because of ticket sales, we've opened up the third deck, which we don't normally do."

The 2005 outing grossed \$25.4 million and drew more than 666,000 people to 88 concerts reported to Billboard Boxscore, and Marc Geiger, the band's agent at the William Morris Agency, says the winter tour consistently delivers each season. "We've seen a 30%-40% growth year after year," he says. "There aren't many things like this that grow at an almost linear rate."

Jones says it takes people a while to grasp the concept of TSO, "but once they get it, they want to go back every year."

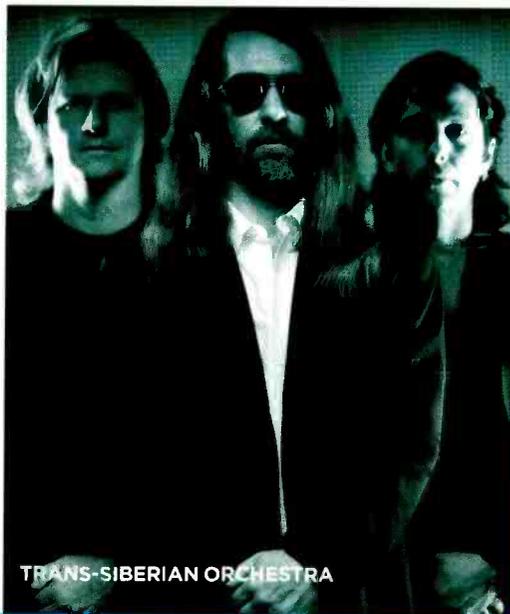
TSO first hit the road in 1999. This year's holiday jaunt is said to be the band's largest production yet, featuring a string section, a full rock band, multiple vocalists, a narrator, pyrotechnics, a laser/light show and

snowfall in the course of a two hour-and-45-minute show.

TSO consists of more than 60 members, but to extensively cover venues throughout North America in eight weeks, two 30-plus-member touring troupes perform simultaneously.

In numerous markets, TSO performs a matinee and evening show on the same day. Michael Belkin, president of the Ohio Valley region at Live Nation, which is producing 90% of the dates, says, "The pattern this year has been that the matinee will outsell the evening initially.

"Eventually, the evening will catch up and sell out," he continues. "It goes to prove that families have really embraced this project." ...



GLOBAL BY LARS BRANDLE and RAY WADDELL

## Merck Moves On

Mercuriadis Splits With Elton John; Keeps GNR, Morrissey

Merck Mercuriadis' expected resignation from the Sanctuary Group, effective Oct. 31, means he no longer will co-manage Elton John. But Mercuriadis will continue to work with Guns N' Roses and Axl Rose, as well as Morrissey.

As a result of the move, creative management for John will be handled by Johnny Barbis in the United States and Clive Banks in the rest of the world.

John turned to Mercuriadis—formerly CEO of Sanctuary Records—to manage the creative side of his career after the artist and his partners sold Twenty-First Artists to the Sanctuary Group for \$30.1 million

(Billboard, April 16).

John co-founded London-based Twenty-First with Frank Presland and Keith Bradley. Presland was appointed CEO of Sanctuary Group following Andy Taylor's dismissal from the post on May 26.

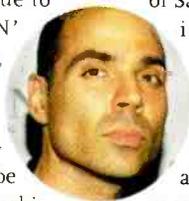
With his Sanctuary ties severed, Mercuriadis can focus on his next move, which many have speculated might be to Front Line Management, the Los Angeles-based management firm headed by Irving Azoff and Howard Kaufman.

Mercuriadis declined to comment on his future plans, but did say he is excited about moving forward with Rose and Mor-

rissey. "It's no secret that I have been in negotiations with Sanctuary for several months to leave," Mercuriadis says. "That has now come to fruition and I am able to get on with completing my plans for the future."

He continues, "I'm very excited to be bringing Guns N' Roses and Morrissey with me, but it is still difficult to be leaving Sanctuary after 20 years. There are many wonderful artists and people that I'm leaving behind, particularly Elton, which has been heartbreaking for me."

Guns N' Roses are in the midst of a North American arena tour; their long-brewing new album, "Chinese Democracy" is reportedly due before the end of the year. ...



### >>> YAHOO MUSIC TEAMS WITH NISSAN

Yahoo Music has entered into a multimillion-dollar sponsorship deal with Nissan North America to create a new music program for both the Web and TV called "Nissan Live Sets on Yahoo! Music." The show will be taped in front of a live audience of about 300 fans and run on Yahoo twice a month. The show kicks off Nov. 15 with a performance by RCA's Christina Aguilera. Nissan will be the sole sponsor of the program and integrate online advertising such as streaming video, flash animations and game units into the program.

### >>> PRINCE ROLLING THE DICE IN VEGAS

Prince is setting up shop in Las Vegas, performing twice a week at a hotel nightclub on the Strip. The artist will perform on Fridays and Saturdays at a jazz club inside the Rio Hotel for an indefinite period, joining big names like Celine Dion, Barry Manilow and Elton John who have taken up semipermanent residence in the desert gambling and entertainment resort. The club is named 3121 Jazz Cuisine, after Prince's latest album "3121," released in March. His first performance will be Nov. 10. Ticket prices start at \$125.

### >>> REDMAN, RAEKWON LEAD TOUR

The hip-hop-centric Rock the Bells festival will branch off into a club tour this fall, beginning Nov. 21 in Washington, D.C. Redman, Raekwon, Keith Murray, Supernatural and DJ Kool will be on the bill for the trek, which will run through Dec. 22 in Anaheim, Calif.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Jonathan Cohen, Brian Garrity, Juliana Koranteng, Ray Waddell, The Hollywood Reporter and Reuters.



AOL's new weekly podcast series 'The Interface' will focus on such acts as SPOON.

INDIES BY BRIAN GARRITY

## COURTING THE HIPSTERS

AOL, Microsoft Try To Win Over The Indie-Rock Crowd

**A**OL and Microsoft are wooing indie-rock fans to help solidify their digital music strategies.

Corporations seeking indie cred are nothing new. But both bids come at critical times for the technology giants.

AOL, in the midst of shifting from an Internet service provider model to an advertising-driven business, is looking to expand its audience at the margins by stretching beyond the pop crowd with new programming aimed at hipsters.

Microsoft, meanwhile, is trying to make inroads with its new Zune digital media player by winning over the same group of tastemakers that first embraced Apple Computer's iPod.

As part of AOL's indie strategy, the portal on Oct. 26 launched a weekly Web-only video show called "The DL," hosted by Sara Schaefer of the comedy troupe Upright Citizens Brigade. It also plans on launching a revived version of its Spinner radio brand with special channels dedicated to indie music. Additionally, the company is already up and running with a new weekly podcast series called "The Interface" that focuses on acts like Spoon.

Microsoft, on the other hand, is targeting the indie community with heavy promotional activity around music festivals like CMJ,

which runs through Nov. 4. CMJ is working with Microsoft to identify as many as 300 music-savvy students aged 18-22 to assist with on-campus and online promotions, as well as feedback for the Zune, which is expected to hit stores Nov. 14.

The company has already been courting the blogger community. Microsoft made headlines this summer for flying big-name music bloggers including Coolfer and Stereogum out to its headquarters in Redmond, Wash., to test the Zune on a first-look basis. Zune ads are also being run across leading blogs, and the device is coming preloaded with music and video from Sub Pop Records, Astralwerks, V2, Ninja Tune and Quango Music Group.

Bill Wilson, senior VP of programming for AOL, says the indie-rock community is a natural fit given its strong involvement with digital music.

But corporate brands may not resonate with more discriminating rock fans, which is in part why both companies are cultivating new brands that can be promoted.

In the case of AOL, it also hopes to sidestep the issue by letting user-generated content have a big presence in its strategy.

Wilson adds, "We're great top-down programmers. What you don't see [right now] is the users' voice." ...

FOR YOUR GRAMMY CONSIDERATION

# NEKO CASE

FOX CONFESSOR BRINGS THE FLOOD

**"Her finest album."**

- ENTERTAINMENT WEEKLY

**"ONE OF THE MOST ORIGINAL, BEGUILING, HONEST RECORDS OF THE YEAR."** - INTERVIEW

**"Her majestically outsize voice is one of pop music's best."**

- SPIN MAGAZINE

**"NEKO CASE SINGS LIKE A 50'S TORCH SINGER WHO WANTS TO BURN DOWN THE RECORDING STUDIO."**

- NPR's "Fresh Air"

**"...Damn impressive."**

- NEW YORK MAGAZINE

**"EERIE, IRRESISTIBLE AND STRANGELY HUMOROUS ALL AT ONCE."** - USA TODAY



**ANTI-**

DIGITAL BY ANTONY BRUNO

## A CINGULAR STRATEGY

Wireless Partnerships Hope To Rescue Music Subscription Services

On Nov. 6, Cingular Wireless will become the first U.S. operator to provide mobile access to online digital music services such as Napster, eMusic and Yahoo Music.

Unlike rivals Sprint and Verizon Wireless, which operate their own branded à la carte download stores, Cingular is instead taking a partnership approach with subscription music services as the cornerstone of its mobile music strategy.

It's a risky move that the operator believes will rescue music subscription services from their current relative obscurity by solving two major market impediments: the lack of a popular portable subscription device and consumers' reticence to "rent" their music.

"We can double their base in the next 12 months," Cingular senior VP of consumer data services Jim Ryan says. "I think we have a shot at actually offering a service experience that rivals if not exceeds what you get with an iTunes."

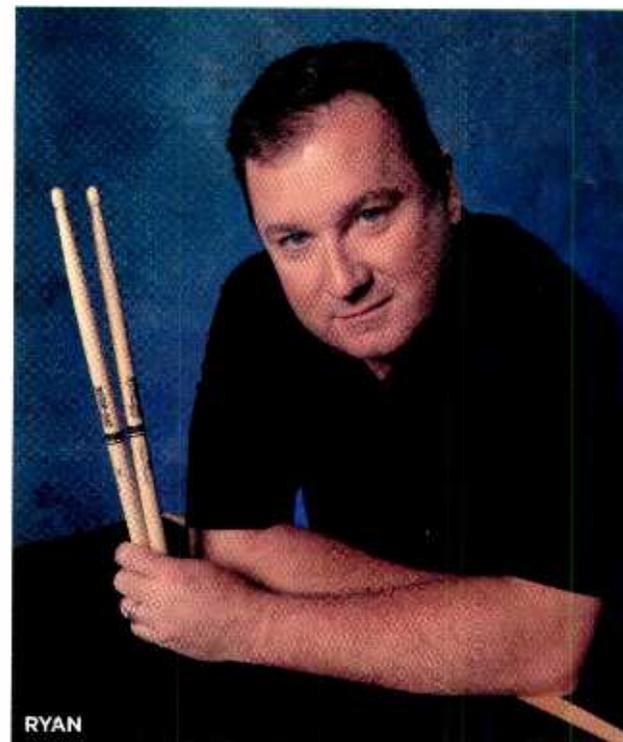
This strategy will be executed in two phases. For starters, in an industry first, Cingular is adding digital rights management technology from Microsoft—known as PlaysForSure—into five models of mobile phones, allowing users to transfer tracks from subscription services to the phones just like any other portable subscription device, all at no charge. This includes music downloaded from every music service using Microsoft's subscription DRM technology—AOL Music, Napster, Rhapsody, Urge and Yahoo Music.

Additionally, Cingular is working with the services individually

to offer wireless access to their various account services, the extent of which differs by the partner. Napster, eMusic and Yahoo Music subscribers, for instance, can access their account, browse their respective libraries, and tag which songs they want to later load onto the device when synced with a PC, all from a Cingular phone. Napster subscribers have the added benefit of being able to listen to 30-second clips, buy songs à la carte for 99 cents each, and identify songs heard on the radio using Cingular's MusicID service to then acquire via Napster. AOL Music, Rhapsody and MTV's Urge services, meanwhile, are not yet accessible through Cingular, and won't be until those companies develop a wireless portal, something that is in various stages of development.

What's missing from all this is the ability to download tracks over-the-air directly to the phone. Ryan says he expects to add this capability during the next six months and points to eMusic as the likely first to go live. Once Cingular can deliver music right to the phone, the second phase of Cingular's strategy would go into effect. Ryan says he then wants to integrate the monthly music subscription fee into the Cingular phone bill and split the revenue with its partners. Exactly what the revenue split would be or how the deal would be structured is not something Cingular or its partners are discussing at this time, but the interest is certainly there.

Convincing customers to pay for music as a service instead of as a product has proved a significant challenge for music subscription service providers. Cingular believes wireless customers



used to paying a monthly bill for phone services—increasingly including entertainment content—will be more open to the concept if presented with it on their wireless phone. Additionally, consumers who have been slow to buy portable subscription devices may be more willing to experiment with them if they were compatible with a device they already own, like a mobile phone.

The marketing campaign supporting the overall service comes at the start of holiday advertising season, and is expected to be the company's primary content-related advertising push. Company sources say the marketing campaign—including in-store music kiosks, in-box promotions and a 60-day free trial for the Napster service—is the biggest they've seen in their time at the company. ♦♦♦

MILEPOSTS BY GEOFF MAYFIELD

## Tom Noonan, 78

From Vacation Replacement To 'Mr. Billboard'

He wrote few articles during a tenure that spanned three decades, but for many readers and colleagues, Tom Noonan was "Mr. Billboard," as much a part of the magazine as the colorful dots in its logo.

Noonan, the father of The Billboard Hot 100, died Oct. 29 in Los Angeles after a yearlong struggle with bladder cancer. He was 78, and is survived by sister Eileen Durning, daughters Kerry and Kristie and four

grandchildren.

"Tom was passionate about the business and uniquely imaginative," says Jerry Hobbs, former group publisher, now managing partner at Boston Ventures. "He combined a great sense of humor with a solid humanity."

"When I wrote Inside Track, he gave me more news tidbits than the rest of the staff together," says longtime Billboard mainstay John Sippel, who retired in 1986. "He really had his ear to the ground."

Noonan began working as a vacation replacement at the magazine's New York headquarters in 1949, becoming full time in 1952. He wore many hats early on, including secretary to publisher Bill Littleford and cub reporter.

Noonan also assisted the charts department, earning enough confidence to be appointed head of the department at the tender age of 25. Among those who Noonan influenced was a young Seymour Stein, who went on to field Sire Records.

"When I was just 13 and arrived unannounced at the recep-

tion area of Billboard magazine, it was Tom Noonan who allowed me to research the charts and news items in back issues," Stein says. "Tom would set me up at a spare desk and often buy me a hamburger and Coke."

In the Nov. 12, 1955, issue, Noonan introduced the Top 100—the longest Billboard chart to that date—which wed data from Best Sellers in Stores, Most Played in Juke Boxes and Most Played by Jockeys.

"The other trades jumped on it, and since they called theirs the 'Top 100,' we knew we had to change the name," Noonan recalled in Billboard's 100th-anniversary issue in 1994. "So, we not only changed it to the Hot 100, we copyrighted the name."

The newly christened chart—launched in the Aug. 4, 1958, issue—merged sales and radio data, a formula that still guides today's Hot 100.

Noonan left Billboard for Columbia-distributed Date Records in 1965, the first of six label jobs he would hold in a 10-year stretch, including stops at Columbia, Metromedia, Polydor

and two stints at Motown.

"He was a very, very special man," says BMG U.S. chairman/CEO Clive Davis, who ran Columbia parent CBS Records during Noonan's time there. "Despite all that he did, which was quite substantial with his tremendous work ethic, he was always able to have that glint in his eye that only special people do."

Noonan returned to Billboard as associate publisher in 1975, first overseeing sales and marketing before moving back to the charts department in 1982. He helped introduce the Billboard Information Network and oversaw The Billboard 200, then called Top Pop Albums, until he retired from the magazine in January 1990.

"As Billboard approaches its 100th anniversary, it just brings it all closer to home to realize that we're all just 'caretakers' of a great publication which will sustain and go on to bigger and better things in the future," Noonan wrote in a farewell memo to the staff. "So, I've cared for the ship for over 29 years and it's time to move on and let oth-

ers take over the wheel."

Noonan launched New Marketing in 1990, a consulting firm that counted Michael Jackson, Janet Jackson and Barbra Streisand among its clients during its five years. He continued consulting various parties through this year, but the post-Billboard endeavor that pleased him the most was an avocation: founder and steward of the Columbia/Epic Records Alumni Assn., which held reunions in New York and Los Angeles and published periodic newsletters.

"Of all the wonderful things he did for the industry, his greatest attribute might be the Columbia/Epic newsletter that lets hundreds of us know what each other is doing in retirement," Sippel says.

A funeral mass is scheduled for Nov. 5 in Los Angeles. A memorial service is planned for Nov. 20 in New York at a yet-to-be-determined venue. ♦♦♦

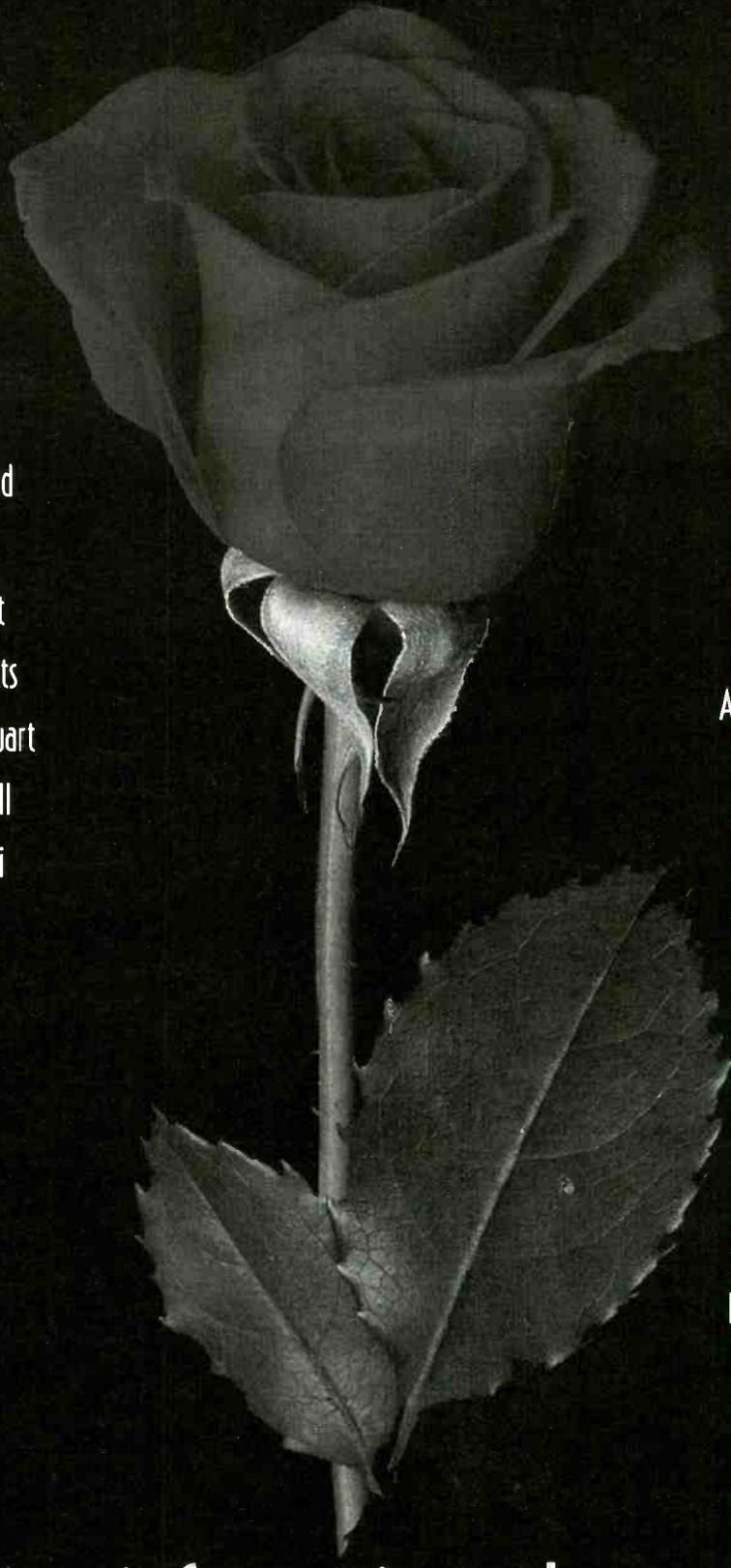
Additional reporting by Ed Christman in New York and Fred Bronson in Los Angeles.



# The Marriage Began in 2005, but the Honeymoon Continues in 2006.

## 2005 Concerts

- ★ Cher ★ Duran Duran ★ Santana
- ★ Keith Urban ★ Slipknot ★ U2
- ★ Velvet Revolver ★ The Wiggles
- ★ Maroon 5 ★ Vicente Fernandez Benefit
- ★ Gwen Stefani ★ Snoop Dogg ★ Neil Diamond
- ★ Cold ★ Beck ★ Mormon Tabernacle Choir
- ★ Bruce Springsteen ★ Joey Harrington Benefit
- ★ Switchfoot ★ Lynyrd Skynyrd ★ Rascal Flatts
- ★ American Idols Live ★ CMT Tour ★ Rod Stewart
- ★ Chicago/Earth, Wind & Fire ★ Daniel O'Donnell
- ★ Nine Inch Nails ★ Audioslave ★ Pink Martini
- ★ System of a Down/ Mars Volta ★ Green Day
- ★ Bill Gaither Homecoming ★ Sheryl Crow
- ★ Clay Aiken ★ Trans Siberian Orchestra
- ★ Jimmy Buffett ★ The Rolling Stones
- ★ Steven Curtis Chapman/Mercy Me
- ★ Kanye West ★ Paul McCartney
- ★ Andre' Rieu ★ Kenny Chesney
- ★ Jo Dee Messina ★ Weezer/Foo Fighters



## 2006 Concerts

- Toby Keith ★ Juanes ★
- Aerosmith/Lenny Kravitz ★ Il Divo ★
- Korn ★ Bon Jovi ★ David Gray ★
- Franz Ferdinand/Death Cab for Cutie ★
- The Who ★ Queen ★ The Wiggles ★
- Jammin' Cinco de Mayo Bomb ★ RBD ★
- Black Eyed Peas ★ Curtis Salgado Benefit ★
- Martina McBride ★ Tim McGraw & Faith Hill ★
- American Idol Live ★ Bill Gaither Homecoming ★
- Red Hot Chili Peppers ★ The Fray ★
- The Cheetah Girls ★ Juan Gabriel ★
- Elton John ★ Paul Simon ★
- Trans Siberian Orchestra ★
- Bob Dylan ★ Andre' Rieu ★
- James Blunt ★ Brooks & Dunn ★
- Dixie Chicks ★ Barenaked Ladies ★
- Dierks Bentley ★ Danic at the Disco ★
- Cirque du Soleil ★ Madea Goes to Jail ★
- High School Musical ★ Dancing With the Stars ★
- Crossfade ★ Guns & Roses ★ so far ...



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DIGITAL BY BRIAN GARRITY

## Digital's Growing Sales Slice

Downloads And Ringtones Generating Higher Percentages Of Some Acts' Revenue

Digital business accounts for a little more than 10% of the overall revenue the average major label generates. But for some individual acts, downloads and ringtones are starting to play a much bigger role in their sales.

Sony BMG Music Entertainment is publicly touting that some of its acts are seeing as much as half of their revenue in a given album project come from sales of ringtones, tracks and song bundles.

Some major labels contacted by Billboard declined to comment for this story. But sources at other majors say some of their acts are experiencing similar digital sales trends.

Leading the pack among Sony BMG artists is Jive Records rapper T-Pain. About 50% of the sales surrounding his 2006 album "Rappa Ternt Sanga" is attributed to products other than the CD, the label says. Almost half of T-Pain's business (43%) has been from ringtones. The label says the ringer for the single "I'm N Luv (Wit a Stripper)" has been purchased more than 3 million times in 2006 and ranks as Sony BMG's top-selling ringtone of the year. Another 7% of revenue is from download sales, led by 761,000 track purchases of "I'm N Luv (Wit a Stripper)," and the balance of his business is from CDs—544,000 units, according to Nielsen SoundScan.

In general, the digital revenue of rock bands and urban artists shows different patterns supporting certain trends that were already being noticed in charting and sales activity. Columbia Records rock act the Afters and J Records rapper Cassidy, for instance, both generate more than 40% of their sales from digital

channels—but in very different ways.

About one-quarter of the sales around the Afters album project "I Wish We All Could Win" are from sales of digital tracks and albums. Another 19% of sales are coming from ringtones. The remaining 57% of sales are CDs. Meanwhile, 38% of Cassidy's revenue comes from ringtones, while just 3% is from download sales.

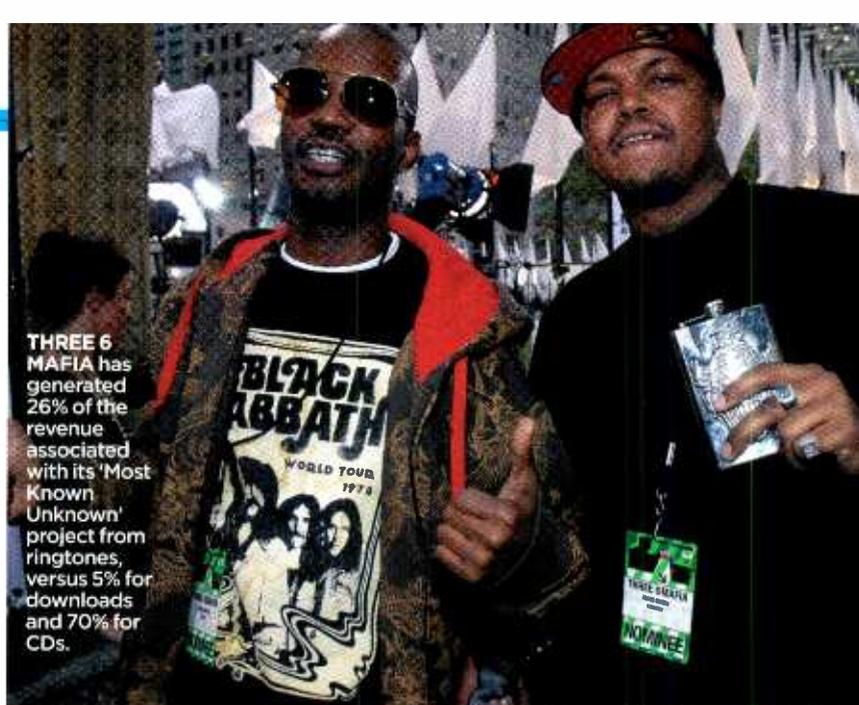
Sony BMG's biggest urban releases generally tend to be more ringtones revenue-driven than download-driven. Columbia's Three 6 Mafia has generated 26% of the revenue associated with its "Most Known Unknown" project from ringtones, versus 5% for downloads and 70% for CDs. Ditto Columbia's Bow Wow, who has seen 31% of the revenue associated with "Wanted" come from ringtone sales versus 5% downloads and 69% CDs.

Another trend that's bearing out: The major's top-selling pop and rock acts appear to derive more revenue from digital downloads than ringtones.

Epic's the Fray has earned 24% of the revenue from its album "How to Save a Life" from singles and digital albums versus 6% from ringtones and 70% from CDs. Epic's Natasha Bedingfield is seeing similar results around "Unwritten"—20% of her revenue is coming from downloads versus 7% ringtones and the rest from CDs. Bedingfield lays claim to Sony BMG's top-selling digital single of the year, with more than 1.3 million units sold of the track "Unwritten."

While the revenue balance is shifting most markedly for de-

THREE 6 MAFIA has generated 26% of the revenue associated with its 'Most Known Unknown' project from ringtones, versus 5% for downloads and 70% for CDs.



veloping acts, some superstars are starting to feel the impact of digital as well.

One-quarter of the revenue from Shakira's "Oral Fixation Vol. 2" (Columbia) has come from the digital channel—17% from ringtones and another 8% from downloads. Shakira is among the few Sony BMG artists to claim platinum sales of a ringtone and a download. "Hips Don't Lie" has sold 1.9 million units as a ringtone and 1.2 million units as a digital single.

Jive's Justin Timberlake is also in that rarified air. The song "SexyBack" has sold more than 1.5 million units as a ringtone and slightly more than 1 million units as a download. The CD has also sold 1.5 million units, according to SoundScan.

The trick facing labels now is how to best coordinate their digital marketing and promotion strategies to make the most of download and ringtone sales potential.

"Getting that mix right is the skill of the game," says Thomas Hesse, head of global digital business for Sony BMG. "As we move away from a single-product company to a multiproduct company, we are working with artists to maximize their impact across a portfolio of rights."

## HOME FRONT

360 DEGREES OF BILLBOARD

### STONE, ARMSTRONG TO DELIVER KEYNOTE

Academy Award-winning director Oliver Stone and Grammy Award-winning composer Craig Armstrong are confirmed to participate in the 2006 Hollywood Reporter/Billboard Film & TV Music Conference. Sponsored by ASCAP, Associated Production Music, Berklee College of Music, Pump Audio, Elias Arts, BMI and SESAC, the fifth annual confab is set for Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles.

Stone and Armstrong, who worked together on the film "World Trade Center," will deliver the keynote Q&A. They will discuss their collaboration and how music helped tell the story of Sept. 11, 2001. Billboard executive editor/associate publisher Tamara Conniff will moderate the session.

At the 10th annual Hollywood Film Festival's Hollywood Awards ceremony, held Oct. 24, "World Trade Center" snagged the Hollywood movie

of the year award.

Born in New York, Stone has won three Oscars: for best adapted screenplay ("Midnight Express," 1978) and for best director ("Platoon," 1986, and "Born on the Fourth of July," 1989).

Since studying piano, violin and musical composition at the Royal Academy of Music in the late '70s, Scottish composer Armstrong has marched to his own drum.

Prior to scoring "World Trade Center," Armstrong scored "Ray" (2004), for



which he won a Grammy. He has also taken home a Golden Globe for best original score for "Moulin Rouge!" (2001), and has composed and arranged music for Madonna, U2, Massive Attack, Pet Shop Boys and others.

The Film & TV Music Conference will also feature panel discussions focusing on the gaming and wireless industries. For more info, go to [billboardevents.com](http://billboardevents.com).

### FIRST AWARD SHOW PERFORMERS ANNOUNCED

Janet Jackson, Fergie and the Killers are the first acts confirmed to perform at the 2006 Billboard Music Awards, which will air live

on Fox Dec. 4 from Las Vegas' MGM Grand Garden Arena. Celine Dion, Rihanna, Chris Brown and "American Idol" alums Katharine McPhee and Chris Daughtry will also make appearances. Award finalists, as well as additional performers and the show's host, will be announced in the coming weeks.

### BILLBOARD COMES INTO VOCUS

Billboard is already the premier source of music, video and digital entertainment news, charts, reviews and analysis. Now, thanks to a new partnership with Vocus, Billboard is also a go-to destination for entertainment-related press releases. The two companies have launched Billboard Publicity Wire. It is available through the research menu at [billboard.biz](http://billboard.biz), the biz tools menu at [billboard.com](http://billboard.com) or at [billboard.prweb.com](http://billboard.prweb.com).

Vocus is a global leader in Web-based software for public relations and the provider of the PRWeb press release newswire. Billboard Publicity Wire uses Vocus' specialized team of PRWeb editors and proprietary SEO tools to ensure that press releases receive maximum ex-

posure. After a release has been distributed, the sender can view how many times it was opened, downloaded and printed; which search engines and search terms were used to find it; and a geographic breakdown of readers.

Press releases are indexed by major search engines and published on myriad news and entertainment sites, including Yahoo News, eMediaWire and PRWeb, and syndicated through more than 20,000 Billboard Publicity Wire and PRWeb RSS feeds that collectively reach millions of consumers and journalists daily.

"Billboard Publicity Wire fills a void that has existed in the entertainment industry for a highly effective yet affordable way to gain immediate exposure," Billboard Information Group president/publisher John Kilcullen says. "From the largest record, film and consumer product companies to the newest emerging artists, Billboard Publicity Wire provides publicity and online visibility for all."

### BILLBOARD PROMOTIONS

Billboard staffers Leila Cobo and Ray Waddell have been pro-

moted to executive directors of content and programming for Latin music and entertainment and for touring and live entertainment, respectively. "Leila and Ray are experts in their fields," says Tamara Conniff, executive editor/associate publisher of Billboard. "Each has excelled at Billboard across all of our platforms from online to face to face."

Cobo has been Billboard's bureau chief for Miami/Latin America since 2000. She regularly interviews guests for "Billboard Latino," Billboard's branded show on Spanish-language network Azteca América. Cobo is also in charge of programming the yearly Billboard Latin Music Conference and this year is launching a new event, the Billboard Regional Mexican Music Summit, set for Nov. 13-14.

Waddell has covered the live entertainment business for 20 years. He joined the VNU family in 1987 as a reporter for Billboard's then-sister publication Amusement Business. In 2000, Waddell moved over to Billboard to spearhead the magazine's expanded touring coverage. Waddell also oversees the annual Billboard Touring Conference & Awards in New York.

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## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

The New York Dolls are one of those groups (the MC5, the Stooges, the Velvet Underground, Big Star, the Replacements, the Chesterfield Kings and especially the Ramones) that have had much more influence than their level of commercial success would have suggested. Formed in 1971, after the Beatles hybrids had popped up all over, the Dolls became the first real abandoned mutant offspring of the Rolling Stones, left on the steps of the Mercer Arts Cathedral to perish in the cold New York winter night for their own good.

It's true that Them, the Shadows of Knight, the Standells, the Seeds, the 13th Floor Elevators and the Chocolate Watch Band would all be obvious disciples of the Lips—well, more like criminal in-laws. The Dolls, however, would receive their Stones influence through the warped prism of "Performance," becoming the band that Mick Jagger's character Turner would have fronted. The

unholy marriage of traditional R&B as interpreted by British effete snobs, fops and cuckolds; the gay glam of Marc Bolan and David Bowie; the subtlety of Russ Meyers; the balls of Bette Davis and Marlene Dietrich; the romantic sensitivity of Charles Bukowski; and the girl-group naughty innocence of the Shangri-Las would end up with the somehow heterosexual-transvestite street hookers of the Dolls influencing everybody from Kiss to "The Rocky Horror Picture Show" to the entire punk movement to the '80s glam/pop/hair metal bands to Guns N' Roses to the Darkness, the Living Things and Butch Walker today.

Disproving forever Nietzsche's theory "that which doesn't kill you makes you stronger," they've come back stronger in spite of being killed with a new album, "One Day It Will Please Us to Remember Even This," and a national November tour that you simply must not miss. ...

## COOLEST GARAGE SONGS

| TITLE/LABEL  | ARTIST                                 |
|--|--|
| 1 <b>DANCE LIKE A MONKEY</b><br>Roadrunner                             | NEW YORK DOLLS                         |
| 2 <b>RIDIN' THE HOOK</b><br>Nick Records                               | SPONGEBOB & THE HI-SEAS                |
| 3 <b>WRECK THIS HEART</b><br>Capitol                                   | BOB SEGER                              |
| 4 <b>STRANGER IN THE HOUSE</b><br>Savage Jams                          | THE PAYBACKS                           |
| 5 <b>WANNA</b><br>Acid Jazz  | THE STABILISERS                        |
| 6 <b>NEVER GONNA DIE</b><br>Sire                                       | THE SHYS                               |
| 7 <b>PINK CADILLAC</b><br>Artist                                       | JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN |
| 8 <b>IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT)</b><br>Wicked Cool | THE WOGGLES                            |
| 9 <b>PUNKROCKER</b><br>Big Beat  | TEDDYBEARS                             |
| 10 <b>ZENO BEACH</b><br>Yep Roc  | RADIO BIRDMAN                          |

## COOLEST GARAGE ALBUMS

|   |   |
|---|---|
| 1 <b>SHINE ON</b><br>Atlantic   | JET                                     |
| 2 <b>LAST MAN STANDING</b><br>Artist  | JERRY LEE LEWIS                         |
| 3 <b>RIOT CITY BLUES</b><br>Columbia  | PRIMAL SCREAM                           |
| 4 <b>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</b><br>Roadrunner            | NEW YORK DOLLS                          |
| 5 <b>BROKEN BOY SOLDIERS</b><br>V2  | THE RACONTEURS                          |
| 6 <b>ROCKFORD</b><br>Big 3 Records  | CHEAP TRICK                             |
| 7 <b>SINNER</b><br>Blackheart   | JOAN JETT & THE BLACKHEARTS             |
| 8 <b>ASTORIA</b><br>Sire  | THE SHYS                                |
| 9 <b>THE RISE AND FALL OF BUTCH WALKER &amp; THE LET'S GO OUT TONITES</b><br>Epic | BUTCH WALKER & THE LET'S GO OUT TONITES |
| 10 <b>ZENO BEACH</b><br>Yep Roc   | RADIO BIRDMAN                           |

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to [UNDERGROUNDGARAGE.COM](http://UNDERGROUNDGARAGE.COM).



## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

# Filling The Post-Tower Void

## Labels Rethinking Marketing, Staffing In Wake Of Chain's Closure

With independent labels slowing down their releases for the fourth quarter, the long-term effects of Tower Records' closing may not be realized for a while in the indie realm. In terms of the major independent distributors, sources say Tower accounted for somewhere between 3% and 6% of their business.

But that tells only part of the story.

One indie distribution executive says: "When you look at it on a label-by-label basis, Tower can be as much as 25% of a label's business or 30% of a title that's 10,000 units or below. . . They became a relatively small player in the scheme of

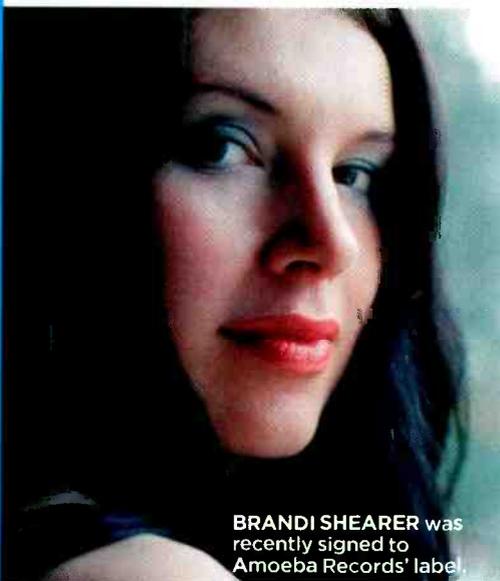
And some may even lose staff members. Scarcello says he had to cut one staffer who dealt solely with managing Koch's inventory with Tower. He then relocated his California-based sales rep who worked with Tower to the company's corporate offices in Port Washington, N.Y.

At RED Distribution, executive VP/GM Bob Morelli says he shifted his Tower sales rep over to Amazon, and the existing Amazon rep will now assume a "secondary role." "I get to superserve Amazon now," he says.

"Business in general is tough, and Tower leaving makes it tougher," Morelli adds. "I hope others will be picking up the sales slack, but thus far I have not really seen it. I'm bullish, though, it will happen as the holiday season kicks in."

Tower's demise might accelerate some companies' plans to go with a national, rather than a regional, sales force—a tactic that seems to be under way at Caroline Distribution (Billboard, Nov. 4). But Alternative Distribution Alliance head Andy Allen cautions against such a move and says his company is adding a rep in Detroit.

"You can probably cover the entire country these days with six or eight people calling on national accounts," Allen says, "but you lose the ability to check on compliance and the ability to make sure the computer is in sync with what's in the store. It would seem to be possible, and I'm sure some [distributors] are looking at it, but our view is still having eyes and ears in the marketplace is the right way to approach things."



BRANDI SHEARER was recently signed to Amoeba Records' label.

things, but if you analyze it on a piece-by-piece basis, especially on our level, there are some very key big numbers that show up."

One region that could be particularly affected is Southern California, where Tower outlets between Los Angeles and San Diego would regularly account for nearly 20% of a label's sales on a particular title. "If you have a Southern California-based marketing plan, it's going to be a lot more difficult to implement on a developing artist without Tower," one high-placed distribution source says.

Other indie distribution execs say they're already hearing from buyers at Best Buy, Borders Books & Music and Barnes & Noble, among others, about initiating more catalog programs. With some estimating that the typical Tower outlet carried 100,000 more titles than most other stores in a region, it's a sign of hope, but one to be viewed skeptically.

"I don't believe that the sum of the parts will ever equal the whole," says Rob Scarcello, senior VP of sales and marketing at Koch Entertainment Distribution. "We won't lose 100% of the product that goes to Tower, but we'll lose a significant portion of it."

**AT HOME WITH AMOEBA:** As Los Angeles loses its famed West Hollywood Tower Records locale, down the street on Sunset Boulevard, indie retail giant Amoeba Records is making an effort to get even closer to the city's indie music community. With its recently launched "home-grown" live series, the retailer is hosting a monthly showcase dedicated to unsigned artists.

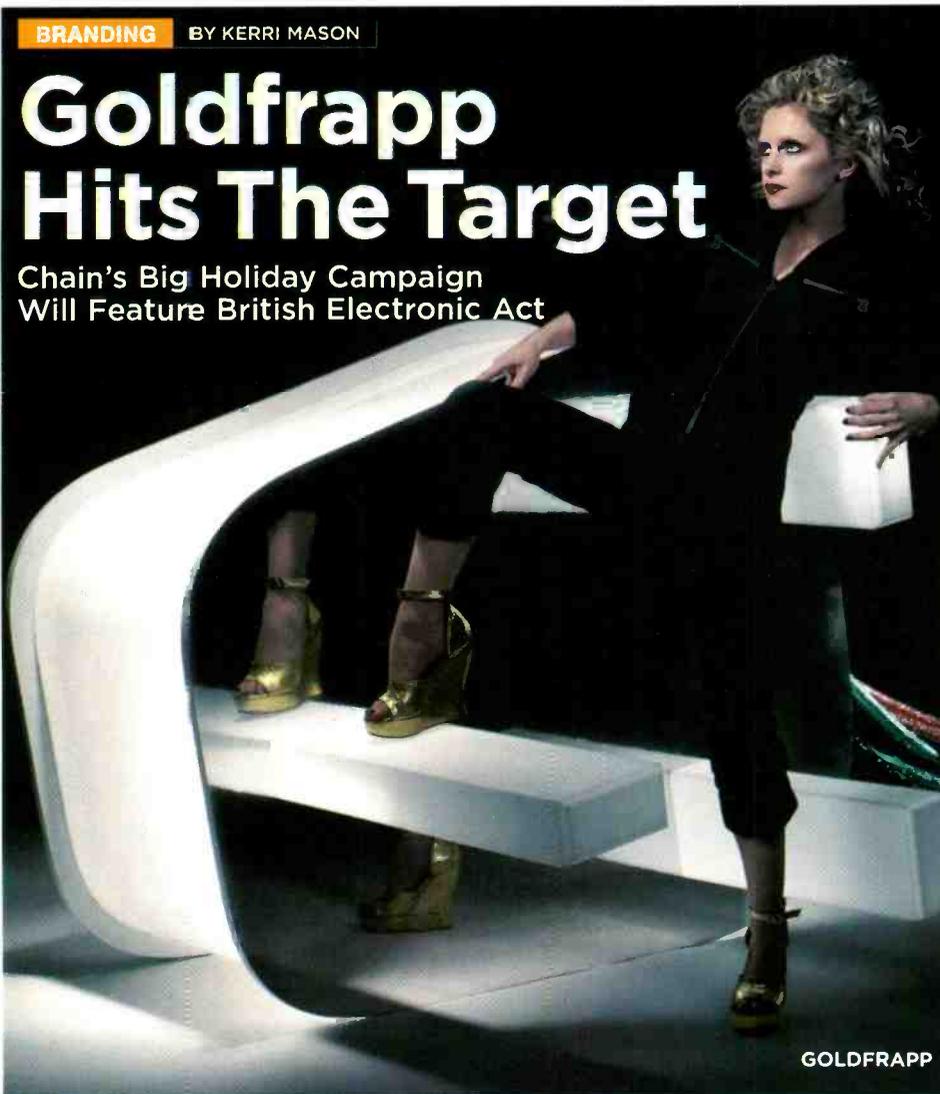
"With all the store closures and changes in the market, it is even more important that we step up and keep the underground/indie spirit alive," co-owner Karen Pearson says. "The indie stores around the country who stay committed to that and to providing that to their respective communities—Waterloo, Music Millennium, Twist & Shout, Ear X-tacy, etc.—are all going strong and have even more customer loyalty than ever."

The outlet is also beefing up its label, having recently inked singer/songwriter Brandi Shearer, but Pearson notes the showcases will not be used as A&R for the label. "We consider ourselves an archival label, looking to release unreleased and undiscovered gems from the vaults." Among those is a Gram Parsons live recording from 1969, which the imprint will release in early 2007. ...

BRANDING BY KERRI MASON

## Goldfrapp Hits The Target

Chain's Big Holiday Campaign Will Feature British Electronic Act



GOLDFRAPP

GOLDFRAPP: ROSS KIRTON

**W**hen Americans watch the snowy, rosy-cheeked visuals of Target's holiday TV campaign, they'll be hearing the music of British electronic duo Goldfrapp, Billboard has learned. It's the latest and greatest in the cult act's long string of licensing coups, which span two albums (2003's "Black Cherry" and this year's "Supernature") and include big names like Verizon, Diet Coke, "Grey's Anatomy" and "The OC." And the train's not showing any sign of slowing down.

"With some pitching and pushing, all of the songs on 'Supernature' have what it takes," says Cynthia Sexton, EMI Music Marketing senior VP of marketing and licensing. "To the tune of a lot of money."

In today's changing marketplace, Goldfrapp is helping redefine the prototype of success, using licensing wins to drive buzz, sales and radio play, rather than vice versa. "Our strategic goal [with "Supernature"] was to proactively expand the licensing support from the start, [using it] as traditional marketing plans use radio airplay to garner mainstream exposure," Mute director of marketing Nicole Blonder says.

"Radio people want a story and the story is coming from our department," Sexton says. "We're driving. The drivers have switched."

The campaign is Target's "biggest of the year," according to Bruce Kirkland, president of Tsunami Entertainment, who worked on the deal for the band. It consists of six spots, five featuring the dreamy "Fly Me Away" and one with the

funkier "Number One," both off "Supernature." Goldfrapp—producer Will Gregory and singer/songwriter (and fashionista) frontwoman Alison Goldfrapp—worked with the Target marketing department and ad agency PMH to create customized "remixes" for each spot, highlighting different elements of the original or adding wintry touches like bells or chimes. The spots, directed by Dutch designer Tord Boontje, are all brisk, bright and typically Target, featuring scenes of moonlit forest banquets, party hosts serving from rotating star-shaped tables and cherubic children chilling out with snow-white owls.

"[With the] commercials, we're meeting the mass market directly, marrying the song with some very attractive visuals," Kirkland says. "Whether we can effectively connect the dots between millions of people hearing the music and the record itself, time will tell. We're going out of our way to make that happen."

Consumers will be able to identify Goldfrapp on Target's Web site, and buy "Supernature" with two clicks. Mute is taking "Fly Me Away" to radio in different formats. "We have some programmers coming to the table," Blonder says, but adds, "we're on track to achieve our sales goals without major support from commercial radio."

Just what about Goldfrapp is making marketers swoon? While everyone has a hypothesis—"it's European," "modern tunes with classic influences," "the exciting pop sensibility"—Sexton takes the best stab. "That breathy female vocal," she says, "means a lot in the music world."

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| Premier Money Market            | <b>3.75%<sup>APY</sup></b><br>\$25,000 minimum balance  | 2.60%<br>\$50,000 minimum balance                               | 1.55%<br>\$50,000 minimum balance | 2.58%<br>\$50,000 minimum balance                               | 2.25%<br>\$50,000 minimum balance |
| Titanium Money Market           | <b>4.35%<sup>APY</sup></b><br>\$100,000 minimum balance | 3.66%<br>\$100,000 minimum balance                              | No comparable product             | 2.84%<br>\$100,000 minimum balance                              | No comparable product             |
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| 3-Year Term Savings Certificate | <b>5.10%<sup>APY</sup></b><br>\$1,000 minimum balance   | 3.15%<br>\$1,000 minimum balance                                | 3.55%<br>\$2,500 minimum balance  | 5.00%<br>\$1,000 minimum balance                                | 4.50%<br>\$500 minimum balance    |

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DIGITAL MUSIC BY ANTONY BRUNO

# A Tale Of Two Cities

Are Social Networking Sites A Threat To Music Subscription Services?

The ongoing success of social networking communities like YouTube and MySpace raises questions about the best way to distribute music online.

The digital music landscape today suggests a tale of two cities. Subscription and authorized peer-to-peer music services like Napster and Rhapsody have struggled to attract members despite offering unlimited music for a flat monthly fee and spending millions on marketing. Napster has about 500,000 subscribers and Rhapsody slightly more than 1 million.

Meanwhile, MySpace and YouTube have built a critical mass of like-minded members interacting and sharing content online, at 116 million and 70 million members, respectively, with nary a dollar of advertising spent. While not specifically designed to promote music, much of the content on both services is music-related and record labels have therefore taken interest.

On the surface, it seems like an apples and oranges comparison—music retailers and social communities are two completely different things. But to record labels, they are both sources of music discovery, income and potentially, acquisition.

"It's important to go to where the consumers are with business models that enable them to have the experiences they want," says Michael Nash, Warner Music Group (WMG) senior VP of digital strategy and business development. "When you're promoting discovery, you're going to be creating a lot of subsequent transactions."

Google's recent acquisition

of YouTube for \$1.65 billion, preceded by MySpace's sale to NewsCorp for \$580 million, speaks to the potential for these Web 2.0 properties to become a major resource of content discovery and delivery. MySpace already has implemented a sys-

tem to allow indie bands to sell music and ringtones directly from their MySpace pages, and YouTube has forged deals with every major record label save EMI Music Group to market their assets in new ways.



**'We're not trying to turn YouTube into Launch or MSN Video.'**

—MICHAEL NASH, WMG



tem to allow indie bands to sell music and ringtones directly from their MySpace pages, and YouTube has forged deals with every major record label save EMI Music Group to market their assets in new ways.

But just like anyone else selling music online today, these services will find competing with Apple's iTunes a tough row to hoe. There are multiple variables at play that take much more than just a large base of members and a little media buzz to overcome.

Just ask Yahoo. Despite being the largest Internet portal in the world, with hundreds of millions of members using any one of its many Internet sites, the Yahoo Music service has struggled to make an impact in the digital music game despite high expectations going in. Yahoo has

not and will not release any subscriber numbers, but the prevailing view is that its digital music service has not lived up to expectations.

Analysts predict MySpace or YouTube would face similar challenges should they attempt to add music subscriptions to their offerings. "It makes perfect sense for MySpace to think about whether it wants to offer a variety of music content and music-related services," Jupiter Research analyst David Card says. "But I don't think MySpace is amazingly better positioned than Yahoo was. The same business conditions and consumer behavior exists."

Subscription music services are hindered by several factors. First, they all have to pay steep licensing fees to the labels, which the CEO of one such service compared to "having a jackboot at our throats." In their initial growth spurt, MySpace and YouTube paid labels nothing.

Second, subscription services charge a monthly fee, which automatically limits its base to a) those who want to pay and b) those who have a credit card. MySpace and YouTube are free.

Third, and perhaps most significant, none of the subscription services work with the iPod, which clearly dominates the portable music field. As digital music becomes more of an in-home experience, that burden may ease. But analysts say most consumers will balk at the idea of paying \$15 per month for music they can't take with them on the device they already own.

So in their compensation negotiations with YouTube, record labels didn't push to apply the existing subscription or a la carte sales model to the company, but rather demanded a cut of a completely different revenue stream—advertising.



Turning Web 2.0 sites into thinly disguised subscription services would only serve to move the same money around and pull the rug from under existing partners, rather than build new revenue streams, WMG's Nash explains.

"We're not trying to turn YouTube into Launch or MSN Video," he says. "We want to make sure we don't create a situation where we've enabled a form of content consumption that's going to cannibalize a much better marketplace opportunity. So we're working with our deal structures to ensure a complementary nature and protect the opportunity for the transactional businesses."

According to the Internet Advertising Bureau, U.S. Internet ad revenue for the first half of 2006 was about \$7.9 billion, of which the music industry wants a cut of to add another source of income to their bottom lines. Ultimately, the hope is that the exposure and discovery of music on Web 2.0 sites will drive additional traffic to legitimate digital music services and raise the exposure of digital music in general.

"Legitimizing these new players and putting them into business models that make sense will support the incumbents," Nash says. "We're trying to establish a complementary set of relationships and put everybody on a level playing field."

## BITS & BRIEFS

### DIGITAL RESTRICTIONS TARGETED

A number of trade groups and technology companies have formed the Digital Freedom Campaign, designed to fight legislative attempts to limit how consumers use digital entertainment. The campaign's backers include the Consumer Electronics Assn., Public Knowledge, the Electronic Frontier Foundation, the Media Access Project and the New America Foundation. Specifically targeted are policy initiatives of the RIAA and the Motion Picture Assn. of America, created, the groups say, to "place crippling restriction or impose excessive fees on technologies that allow individuals to enjoy lawfully obtained music, video and other content."

### MOBILE MUSIC FORECAST

According to research firm Informa Telecoms & Media, the

mobile music market is expected to reach \$13 billion worldwide by 2011. Ringtones will contribute the lion's share, with ringback tones and, later, full-track downloads contributing as well. The Asia-Pacific region will account for 56% of this total, according to Informa, with Japan in particular contributing 46% of the region's total in 2006, and China emerging over time to contribute 25% to the region's total by 2011.

### RIVAL VOLUME

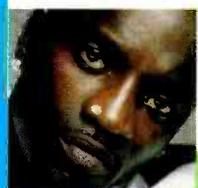
Sega has unveiled the soundtrack to PlayStation 3 launch title "Full Auto 2: Battlelines," scheduled to ship Nov. 14 when the PS3 console debuts. Each main rival in the game has a dedicated song assigned to it, which players will hear in greater volume as they approach their prey. Acts contributing to the soundtrack include We Are Scientists, Megadeth, Wolfmother, Sum 41 and the Used.

## AOL Music NOV 11 2006

### TOTAL MONTHLY STREAMS

| Top Songs |   |         |
|-----------|---|---------|
| 1         | JOJO<br>Too Little, Too Late ** UNIVERSAL MOTOWN    | 296,676 |
| 2         | JIBBS<br>Chain Hang Low GEFLEN                      | 262,436 |
| 3         | EVANESCENCE<br>Call Me When You're Sober ** WIND-UP | 195,733 |
| 4         | DIDDY<br>Tell Me BAD BOY/ATLANTIC                   | 190,655 |
| 5         | JUSTIN TIMBERLAKE<br>My Love** JIVE                 | 188,313 |
| 6         | HINDER<br>Lips Of An Angel UNIVERSAL REPUBLIC       | 160,682 |
| 7         | WEBSTAR<br>Chicken Noodle Soup UNIVERSAL REPUBLIC   | 146,526 |
| 8         | BOW WOW<br>Shortie Like Mine COLUMBIA               | 137,162 |
| 9         | RUBEN STUDDARD<br>Change Me J                       | 118,727 |
| 10        | AKON<br>I Wanna Love You SRC/UNIVERSAL MOTOWN       | 116,745 |

As "I Wanna Love You" (which features Snoop Dogg) climbs the R&B charts, his song with Eminem, "Smack That," is huge at mainstream top 40 radio.



His performance of the tune on "The Ellen DeGeneres Show" was also showcased at AOL Music and was merged with the standard music video.

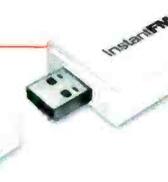


| Top Videos |  |         |
|------------|--|---------|
| 1          | JOJO<br>Too Little, Too Late ** UNIVERSAL MOTOWN       | 996,543 |
| 2          | DANITY KANE<br>Show Stopper BAD BOY/ATLANTIC           | 688,210 |
| 3          | FERGIE<br>London Bridge A&M/INTERSCOPE                 | 681,105 |
| 4          | CHRIS BROWN<br>Say Goodbye JIVE                        | 654,415 |
| 5          | BEYONCE<br>Ring The Alarm** COLUMBIA                   | 642,973 |
| 6          | JUSTIN TIMBERLAKE<br>SexyBack** JIVE                   | 600,623 |
| 7          | EVANESCENCE<br>Call Me When You're Sober ** WIND-UP    | 543,835 |
| 8          | CIARA<br>Get Up LAFACE/JIVE                            | 460,104 |
| 9          | JIBBS<br>Chain Hang Low GEFLEN                         | 404,298 |
| 10         | JESSE McCARTNEY<br>Right Where You Want Me** HOLLYWOOD | 390,059 |

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 Oct. 27

**RADIO AT YOUR FINGERTIPS**

ADS Tech's Instant FM packs a lot of functionality into a small package. The 3-inch USB drive contains software that, when plugged into a PC, can record and retrieve information on any song played via FM or Web radio. Users can record a station's entire playlist, separate and store individual songs, schedule specific radio programming recordings and identify the artist, album and other information about any given track. Recorded music is formatted in unprotected MP3, allowing users to transfer tracks to any MP3 player of their choice. It also provides links to buy CDs or download digital tracks. It even has its own FM antenna to turn any PC into an FM radio. The Instant FM is available at various electronic retailers for \$40. —Antony Bruno



GLOBAL BY MARK MCCORD

## THE CHINA SYNDROME

Festivals Fight To Gain Far East Foothold

HONG KONG—Promoters face an uphill struggle in their attempts to create a viable festival culture in Asia despite a busy 2006 outdoor events schedule.

This year's Rockit Festival, an annual Hong Kong event that took place Oct. 14-15 in the city's Victoria Park, proved symptomatic of the problems facing festivals in the region.

Rockit organizer Matrix Entertainments Group says this year's event was the best-attended since the inaugural Rockit in 2003. Even so, just 6,000 people filled the 10,000-capacity venue over two days to see acts including former Stone Roses frontman Ian Brown. Weekend passes cost \$420 Hong Kong (\$54).

Matrix chief executive Nimal Jayawardena, while terming Rockit a success, conceded the event will likely record a loss for the fourth straight year. Matrix says it has yet to decide if the festival will return in 2007.

Elaine Ng, marketing and

product manager of Love Da Records, the Hong Kong licensee for such independent British labels as V2 and Beggars Banquet, says the Hong Kong market is too small to handle a European-style festival.

"There really aren't a lot of

place this summer. Among them was Fuji Rock (July 28-30), which, since introducing the multiday festival concept to Japan in 1997, has become one of the international concert scene's premier events. This year's festival featured Red Hot Chili Peppers, the Strokes

the July 28-30 event to see international acts including the Strokes, Placebo and the Black Eyed Peas. A three-day pass cost 150,000 won (\$155). Steven Kim, president of Seoul-based promoter and Pentaport organizer Yellow Nine Entertainment, says



50,000 music fans to this year's event on July 8, which featured 25 mainly domestic acts.

Harvey Goldsmith, CEO of London-based Artiste Management Productions, says the biggest challenge facing the inter-



**'The rest of the market is catered to by local pop stars who will never play these events.'**

—ELAINE NG, LOVE DA RECORDS

people here who are into the kinds of bands that play the festivals you have overseas," Ng says. "The rest of the market is catered to by local pop stars who will never play these events."

The one place in Asia where the festival concept has succeeded is Japan, where some 25 large-scale outdoor music events took

and Franz Ferdinand and attracted 131,000 fans, with three-day tickets priced at 39,800 yen (\$335).

Meanwhile, in Incheon, South Korea, this summer's Pentaport event—the first major rock festival in the territory in seven years—was a qualified success.

Despite torrential rains on the first day, 25,000 people attended

that despite losing money in 2006, the event is "on track for next year. The city is still supporting us."

Matrix's Jayawardena says that sort of support is in short supply in Hong Kong, claiming the local government has placed increasingly tough noise restrictions on each successive Rockit. The festival has also struggled

to secure sponsorship deals.

China's biggest music festival is Midi, which was established in 2000. The 2006 edition featured 50 mainly domestic bands and attracted 60,000 music fans May 1-4 in Beijing, according to organizers. A four-day pass cost 100 yuan (\$12.66).

Most Chinese rock festivals, however, have struggled to survive to a second or third year. Even Midi has encountered difficulty securing performance permits and corporate sponsorship in China's still-conservative climate.

One of the few events to establish itself is the Shanghai-based Jinshan Pop Festival, which claims to have attracted

national concert business is how to work in China.

"All the big Western artists want to play in China, but I'm not sure that the Chinese are ready for most of these acts," Goldsmith noted at the Music Matters trade conference in Hong Kong earlier this year. "They do not like our style of American and British music. They don't particularly like the sound of it, and they certainly don't know the main artists. I'm sure this will change, but patience is required."

*Additional reporting by Steve McClure in Tokyo, Lisa Movius in Shanghai and Mark Russell in Seoul.*

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GLOBAL BY LARRY LeBLANC

# Catch '22' For Canadian College Stations

New Tariff Threatens Online Broadcasts, New-Artist Exposure

TORONTO—Canadian college radio could be under threat, with a number of stations saying they will be forced to pull their online feeds if a tariff proposed by Canada's performing rights society comes into force next year.

Under Tariff 22, proposed by the Society of Composers, Authors and Music Publishers of Canada (SOCAN), noncommercial radio stations would be required to pay a total of 7.5% of their gross an-

nual revenue, or \$200 Canadian (\$177) per month, whichever is greater, for a license to broadcast online.

A public hearing before the Copyright Board of Canada is scheduled for April 17, 2007, in Ottawa to set the rate and terms of the tariff.

Ottawa-based National Campus and Community Radio Assn. (NCRA) will argue at the hearing before the federal regulator that

the proposed tariff will prevent its 100 campus and community radio station members—about 80% of which are also online—from broadcasting over the Internet. It will ask to have the tariff lowered or repealed.

"A number of our stations are concerned about the fee," says Melissa Kaestner, national co-coordinator of NCRA. "They are indicating that if it goes through as proposed they will shut down their feeds."

SOCAN general counsel Paul Spurgeon counters: "If you are adopting a new business operation that uses copyright then you have to pay for it. College radio traditionally does not want to pay or wants to pay as little as possible for these rights."

SOCAN is the Toronto-based copyright collective that administers the performing rights of its 80,000 composer, lyricist, songwriter and publisher members. Its revenue in 2005 totaled \$204.2 million Canadian (\$181.45 million) from domestic performances and international sources.

Tariff 22 was first proposed and filed by SOCAN in 1996 and has been filed every year since without securing a full hearing by the Copyright Board, although a hearing did take place in 1998 that determined certain legal and jurisdiction issues. Certain aspects of the Copyright Board decision were subsequently reviewed by the Federal Court of Appeal and the Supreme Court of Canada resulting in a 2004 decision for the Copyright Board to finally hear the matter in 2007.

The hearing, sources say, could result in the proposed tariff being lowered or moved to a sliding rate, adjusted to the size and budgets of the noncommercial stations. And while the proposed tariff is retroactive, the Copyright Board may phase in the retroactive tariffs on an equitable basis.

Pierre Malloy, station manager at CHMA in Sackville, New Brunswick, argues that many college stations don't have the revenue to pay for a streaming service and its terrestrial counterpart, which is already under a SOCAN tariff. "The amount SOCAN is seeking would be more than what we are paying it for our regular station fee, about \$1,200 [\$1,066] a year," he says. "We'd be paying twice as much."

Malloy indicates that CHMA could be forced to stop the online broadcasting that it began in 1995. "We are a noncommercial station," he says. "Our Internet service is provided free. If it costs \$2,400 [\$2,132] a year, we'd have to say, 'We can't do this anymore.'"

The sector—growing more influential as former students and listeners from outside the local area tune in via the Internet—is credited with boosting the careers of such key Canadian acts as Death From Above 1979 (Last Gang), the Sadies (Outside) and Broken Social Scene (Arts & Crafts).

"Records exist because of college radio support in this country," says Kevin Beesley, co-owner of Vancouver-based alternative label Mint Records. "College radio was key in us getting the word out on the New Pornographers." ...

## GLOBAL NEWSLINE

### >>> SPAIN OKs VALE MUSIC SALE

The Spanish government approved Universal Music Spain's purchase of the country's largest independent label Vale Music on Oct. 23, when the Economy Ministry's competition tribunal ruled there was no reason to oppose the acquisition. The purchase, at an undisclosed price, was originally announced June 22, but was subject to approval by the tribunal. According to labels body Promusicae, Vale Music had an 11% recorded-music market share in 2005, just nine years after its creation as a dance music compilation specialist. Universal had a 17% share in 2005, and the combined entity would have been the market leader with a 28% share ahead of Sony BMG with 27%.

Vale had massive success in Spain with CD releases based on reality TV show "Operación Triunfo." The show launched the career of vocalist David Bisbal (Billboard, Oct. 7), whose third album "Premonición" (Vale Music) went straight to No. 1 on Spain's Promusicae/Media Control charts when released on Oct. 3. The album has shipped more than 500,000 units domestically, according to Vale.

—Howell Llewellyn

### >>> KOIKE RISES AT UNIVERSAL JAPAN

Kazu Koike has been named president/COO of Universal Music Japan, effective Jan. 1, 2007. He was managing director of the Tokyo-based company's Sigma label, previously named Def Jam Japan.

Koike's appointment follows the recent promotion of president/CEO Keiichi Ishizaka from the position of president/CEO to the new position of chairman/CEO. Koike, who will report to Ishizaka, will be responsible for domestic labels Nayuta Wave, Universal Sigma and Far Eastern Tribe, as well as overseeing the international, classics and jazz and strategic marketing divisions.

In a statement, Ishizaka described Koike as "the best of a new generation of music industry talent."

—Steve McClure

### >>> ARIA WINS FOR WOLFMOTHER

Australian hard rock band Wolfmother won in three categories at the annual Australian Recording Industry Assn. Awards held Oct. 29 at Sydney's Accor Stadium. The band was named best group and breakthrough artist, while its self-titled debut for Modular/Universal was named best rock album. Powderfinger frontman Bernard Fanning was a double winner, taking male artist and best album for his solo debut "Tea and Sympathy" (Dew

Process/Universal). Mushroom/Warner Music Australia rock act Eskimo Joe took the trophies for best single ("Black Fingernails, Red Wine") and music DVD ("Eskimo Joe"). The majority of the 28 awards are chosen by a 1,300-strong voting academy. Two awards (the year's highest-selling Australian album and single) are sales-based.

Now-defunct political rock act Midnight Oil was inducted into the ARIA Hall of Fame at the event, which was broadcast live nationally on the free-to-air Ten Network.

—Christie Eliezer

### >>> BACS HANDS OUT GOLD BADGES

U.K. national AC station BBC Radio 2's controller Lesley Douglas was among the honorees at the British Academy of Composers & Songwriters' annual Gold Badge Awards Oct. 25 at the Savoy hotel in central London.

The event, sponsored by authors body the Mechanical-Copyright Protection Society, acknowledges outstanding services to songwriting and assistance given to songwriters. Winners are chosen by a committee of BACS members. In total, 13 awards were presented. Other honorees included 1960s hitmaker Chris Farlowe, former Fleetwood Mac member Christine McVie, record producer Rhett Davies, broadcaster/comedian Phill Jupitus and guitarist/songwriter Johnny McElhone from Scottish band Texas.

—Lars Brandle

GLOBAL BY LEO CENDROWICZ

## Pirates Of The European Union

IFPI Fears New Wave Of Fake CDs As Romania, Bulgaria Join EU

BRUSSELS—With just two months to go before Bulgaria and Romania join the European Union, there are still serious fears that neither country does enough to clamp down on music piracy.

The music industry warns that national and local authorities have been ineffectual in staunching the production and export of pirate CDs and movies ahead of the Jan. 1, 2007, expansion of EU membership.

"They are not yet compliant with EU standards and won't be by the time they become EU members," IFPI deputy regional director Stefan Krawczyk says.

The two countries have long been warned by the European Commission (EC), the EU's executive authority, about their notorious black market and illegal CD and DVD-making plants. The IFPI is concerned that, upon joining, when border controls are lifted, pirated music and movies will be freely distributed to the rest of the EU.

They also fear that in the rush to sweep the countries into the EU piracy issues will be sidelined, and in turn, Bulgaria and Romania will treat complaints about anti-piracy enforcement as among their lowest priorities before membership.

"This type of fraud can generate huge profits at relatively low costs and low prosecution risks," EU tax and customs commissioner László Kovács says. "A kilo of pirated CDs generates more money than a kilo of cannabis."

Pirated international CDs can cost as little as €1.50-€2.00 (\$1.90-\$2.53) in Bulgaria and Romania, while legit imports retail at around €14 (\$17.73) in Romania and €12 (\$15.20) in Bulgaria. Record shops are fast disappearing from the retail landscape in both countries, with most sales relegated to supermarkets or gas stations.

Even if Bulgaria and Romania succeed in tackling their piracy problems, they will still have to prevent pirate music passing through from Russia, Ukraine and Belarus, three countries that have become a notorious source of counterfeit material in recent years. EU officials are concerned that customs services are not yet up to the task of defending what is supposed to become the EU's external border.

Romania, once the worst offender when it came to pirate movies and music, has improved its border con-



KOVÁCS



KRAWCZYK

trols considerably during the past two years and banned open-air sales. According to the IFPI, the legitimate Romanian music market was worth \$34.6 million in 2004 on 18.8 million unit sales. The piracy rate is estimated at 50%-55%, compared with 10%-20% in the rest of the EU. Nonetheless, the climate has improved enough for Universal Music to set up an affiliate in Romania and launch the "special action price line" promotion, which sees CDs from such acts as the Black Eyed Peas and the Pussycat Dolls retail for around €10 (\$12.67).

In Bulgaria, the IFPI says the piracy level is around 70%, in a market worth \$5.2 million in 2004 on sales of 900,000 units. Stanislava Armoutlieva, CEO of Virginia Records and Animato Music—respective licensees in Bulgaria of Universal Music and EMI Music—paints a vivid picture of rampant piracy in Sofia's central Slaveikov Square.

"Point to a picture [of album artwork], pay €5 [\$6.33] and in 10 minutes a boy arrives with product in hand, often within full view of police," she says. "Very few people have been convicted."

A Bulgarian government spokeswoman claims the country is combating the problem. "Since 2004, [piracy] has diminished a lot, and we are winning against the pirates," she says, adding that new law enforcement structures were already reaping results.

The EC last month announced that Bulgaria and Romania face unprecedented sanctions if a series of goals are not met, including those on piracy and intellectual property protection.

But Krawczyk says any improvements are likely to be slow. "As long as there are pirate stalls on Slaveikov Square, more efforts will be needed."



Pirate product in underground storage, following Bulgarian police action against piracy in Slaveikov Square, Sofia.

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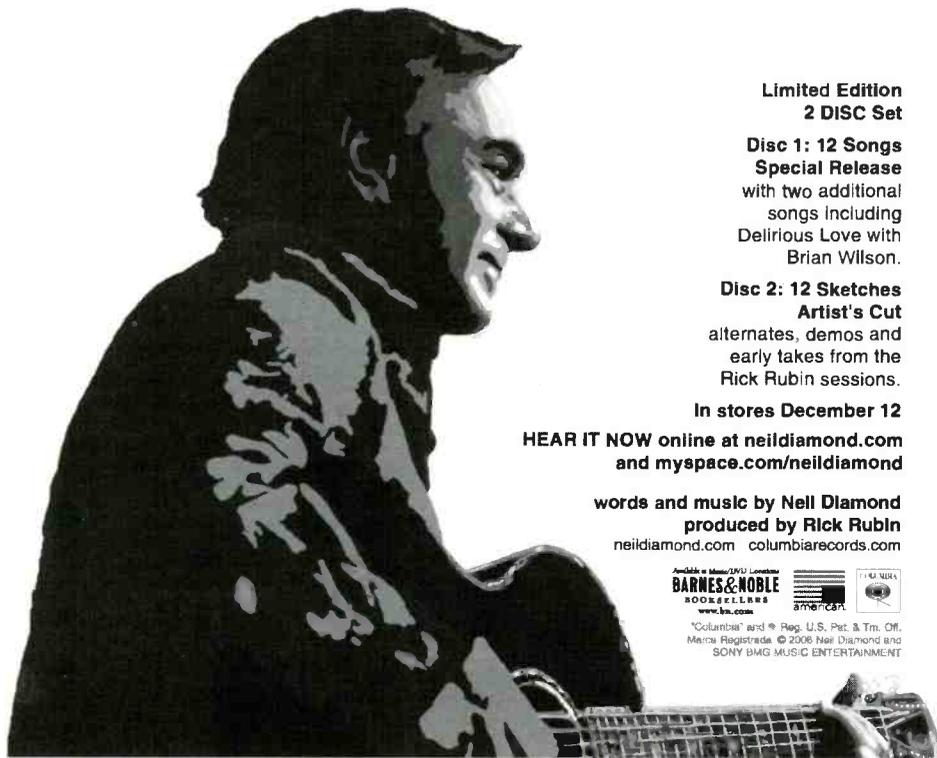
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Crosstown Songs will now own portions of songs penned by such writers as PONTUS WINNBERG (aka Avant), left, and CHRISTIAN KARLSSON (aka Bloodshy).



## The Publishers' Place

SUSAN BUTLER [sbutler@billboard.com](mailto:sbutler@billboard.com)

## Ringtone Balancing Act

### Will German Or Canadian Rates Lead The Market?

“Ringtones are the bane of funeral parlours, theatres, court-houses and hearing rooms,” the secretary general of Canada's Copyright Board wrote last summer. “They are also extremely popular.”

No kidding. Jupiter Research predicts \$6.6 billion in global ringtone revenue by the end of this year. Ringtones are also the hottest music publishing topic today. The stakes are so high over rights and rates that none of the principal players want to talk publicly right now. In fact, very few of them will even whisper privately.

A primary reason for the reticence is the fear—or hope, depending upon one's position—that each negotiation, contract, legal decision and settlement in one country will lock down rates in another territory. Low rates negotiated in the United Kingdom might lead judges to set low rates in the United States. One copyright tribunal may rely on foreign rates to set local rates that are then used as benchmarks for future digital uses. And whether a ringtone in one country triggers a reproduction right and a performance right—with two separate royalties—while triggering only a reproduction right in another country is open to interpretation.

When it comes to ringtone rates, the latest hot spot is Germany, where GEMA is the sole collective rights society. BITCOM, a trade group whose members include about 97% of Germany's ringtone providers, challenged GEMA's ringtone rates. An arbitration board in late October decided that ringtone royalty rates (aka tariffs) for all rights should be 10.45% of the net retail price, but no less than €0.0875 (11.1 cents). Retail prices range from about €0.99 (\$1.26) to €2.99 (\$3.81).

Under a previous agreement

with GEMA, BITCOM members also get a 20% discount (or rebate). Sources say they believe the rebate accounts for promotional and other free products where no revenue is generated, but specific details were unavailable at press time. This rebate makes the effective net ringtone rate 8.36% of net retail, but no less than €0.07 (8.9 cents). At current prices less 16% VAT, this means €0.07 (8.9 cents) to €0.22 (28 cents) in publishing revenue—less than current U.S. market rates. And then there's the special 5% deduction from the gross royalty rate for BITCOM members. This is related to infringement claims by authors who assert that ringtones are adaptations, requiring their consent and negotiated compensation. Sources did not yet have a clear understanding of the specific details related to this deduction.

GEMA and BITCOM may either accept these rates in a new agreement or appeal the decision by proceeding through the court system. If appealed, the court's decision would be binding on the parties.

Canadian rates are nearly three times higher. In August, the Canadian Copyright Board set ringtone rates for communication rights (similar to public performance rights). Rates for ringtones and master ringtones are 6% of the price paid by the subscriber. Prices range from about \$2 Canadian (\$1.79) to \$4 Canadian (\$3.58).

For 2004-2005, minimum rates were 6 cents Canadian (5.3 cents). The board did not set minimums for later years.

Rates for reproduction rights are privately negotiated by the Canadian Musical Reproduction Rights Mechanical Rights Agency and publishers. But the arbitration board noted in its decision that such agreements had an average effective ringtone rate of 12%. This puts the average

ringtone rate for all rights at 18%.

At current prices, this translates to 36 cents Canadian (32.2 cents) to 72 cents Canadian (64.3 cents) in publishing revenue per ringtone. While the Canadian board did not use foreign rates as a benchmark, it did review nearly 50 domestic and foreign commercial contracts submitted into evidence. It also compared deals made with terrestrial radio stations. The German decision was unavailable at press time to determine the method used to set rates.

Meanwhile, a Copyright Royalty Board proceeding is under way in the United States. Probably sometime next year, the judges will adjust rates for compositions subject to a compulsory license, including ringtone rates. Nevertheless, anyone who wants to create ringtones may negotiate deals directly with publishers. First-time use of compositions and ringtones that add material or create a derivative work of the compositions must be negotiated individually with each publisher.

**DEAL-MAKING:** Crosstown Songs, helmed by Robin Godfrey-Cass, inked a multimillion-dollar deal to acquire Sweden's Murlyn Songs catalog. Murlyn, co-founded by managing director Christian Wahlberg, will continue to manage songwriters under contract. Crosstown will own portions of songs (subject to certain admin deals) penned by such writers as Christian Karlsson and Pontus Winnberg (known as Bloodshy & Avant) and Henrik Jonback, who co-wrote Britney Spears' “Toxic” and Madonna's “How High” and “Like It or Not.”

Sean “Diddy” Combs signed a new long-term agreement with EMI Music Publishing. It covers his songwriting and that of writers signed to his Bad Boy Music Publishing.



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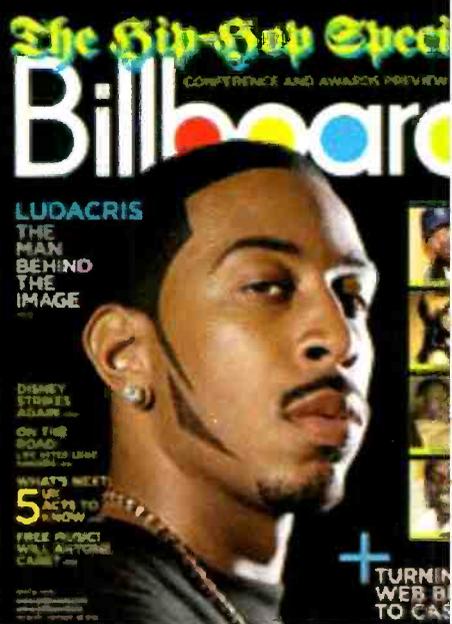
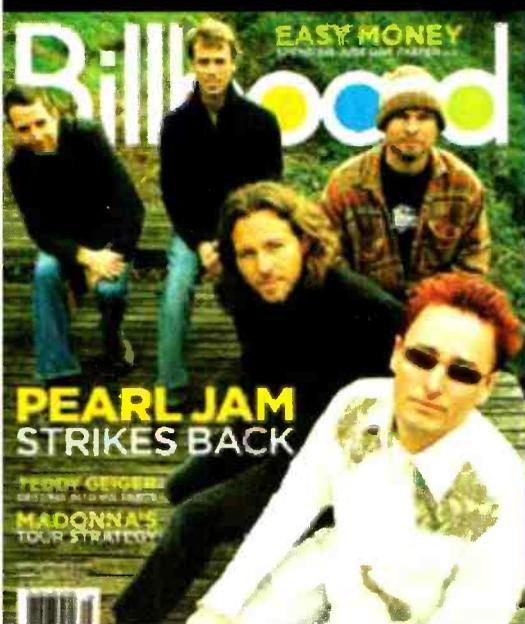
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RETAIL BY JIM BESSMAN

## TONY'S LONG HAUL

Strategic Partnerships Fuel Big Sales For Bennett's 'Duets' Album

Tony Bennett established a career best when his new album debuted at No. 3 on the Oct. 14 Billboard 200 alongside new releases from Ludacris, Janet Jackson and Alan Jackson.

But the 80-year-old Bennett's star-studded RPM/Columbia entry, "Duets: An American Classic," has shown more staying power than his much younger competitors.

Indeed, Bennett's album was the only one left standing in the top 10 as of Nov. 4, when it ranked at No. 9.

According to Bennett's manager and son Danny Bennett, the planning for what looks to be his iconic father/client's biggest album success actually dates back to Bennett's 75th birthday, using prior Frank Sinatra and Ray Charles duets albums as templates.

"The first thing was to make the best possible product with the best possible artists and Phil Ramone producing, [such that] every artist on it would be as relevant in 50 years as Tony is now," Danny Bennett says. "Then we wanted to find companies that understood our vision, and come up with a high concept for a network TV special before the holiday season."

Rather than front-load promotional activities around release date, the idea was to continue "pushing the envelope" of Bennett's extraordinary late-career trajectory with long-running campaigns, Danny Bennett says. On the alternative retail front, a Starbucks deal was struck "not just for this record but the entire year celebrating Tony's birthday, starting with his Kennedy Center honors last December."

Bennett sang at Starbucks' stockholders meeting in February. The coffee maker then issued a heavily advertised "Through the Years" best-of set as part of its Hear Music Opus Collection, a con-

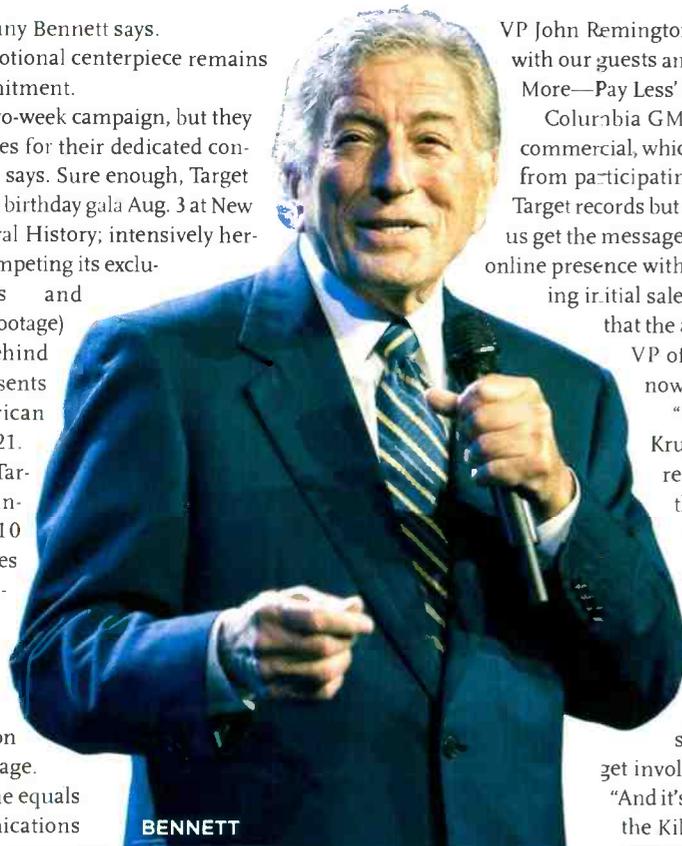
sistent sell-through, Danny Bennett says.

But the "Duets" promotional centerpiece remains its ongoing Target commitment.

"Normally they do a two-week campaign, but they saw exciting opportunities for their dedicated consumers," Danny Bennett says. Sure enough, Target sponsored Bennett's 80th birthday gala Aug. 3 at New York's Museum of Natural History; intensively heralded the CD release (trumpeting its exclusive bonus tracks and behind-the-scenes DVD footage) with TV spots; and is behind NBC special "Target Presents Tony Bennett: An American Classic," which airs Nov. 21.

Still forthcoming is a Target ad in December's *Vanity Fair*, running 10 consecutive one-third pages of sheet music accompanying a feature on Moby's remix of Bennett's "I'll Be Home for Christmas," to be made available by Target as an MP3 download on Bennett's Yahoo Music page.

"It's a real 'one plus one equals three,'" Target communications



BENNETT

VP John Remington says. "It's resonated extremely well with our guests and allowed us to deliver on our 'Expect More—Pay Less' brand promise."

Columbia GM Tom Donnarumma says the Target commercial, which featured Bennett birthday greetings from participating "Duets" artists, "didn't just sell us Target records but sold everywhere else and really helped us get the message out." Danny Bennett further cites an online presence with Yahoo, iTunes and Amazon for fueling initial sales and maintaining such momentum that the album, according to Columbia senior VP of adult marketing Jay Krugman, has now shipped platinum.

"Every week something's happening," Krugman adds, pointing to Bennett's current promotional activities in London, the NBC special, the presentation of his Century Award from Billboard during December's televised Billboard Music Awards and additional marketing efforts slated through Valentine's Day.

"It's a testament to the quality and integrity of Tony's work throughout his career, and the kind of relationships and trust forged with people who get involved with him," Danny Bennett says. "And it's great to see him sandwiched between the Killers and Ludacris."

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## Retail Track

ED CHRISTMAN echristman@billboard.com

# Consider The Context

## Reports Of The CD's Death Are Greatly Exaggerated—Again

Last week, EMI Music chairman/CEO Alain Levy was quoted in myriad mainstream-press business headlines as saying the CD is dead. But it turns out he was quoted out of context.

On Oct. 27, Levy delivered the keynote address—provided to Billboard by EMI—titled “Digital Music and How the Consumer Became King” at the London Business School Media Summit in London. Afterward, during a Q&A, Levy said, “But the physical product will always exist. The CD as it is now is dead, but a new version with added value will live on. By the beginning of next year, none of our CDs will come without added value of some sort, to be accessed when you put the CD into your computer. There will always be a need for the physical product—you’re not going to give your mother-in-law an iTunes download for Christmas, but you might give her a box set of classical music.”

Look at that, twice in probably less than a minute, he said physical product will always exist, and yet half the press attending the event all came away with the same take on his comment.

Why did the press only hear the “CD is dead” part of his entire comment? Because the mainstream press are practically all digerati. The digerati are devout in pressing their agenda that digital is the only way and record stores and physical product are deservedly dead. What’s more, if you don’t agree with them, you need to be belittled as an anachronism, like the horse-and-buggy and the typewriter.

Needless to say, that message confuses the consumer and helps accelerate the decline of falling CD sales. The majors themselves helped that perception, even though it adds to their own misery short term. In fact, an argument could be made that Levy’s speech itself practically invited to be taken out of context.

Levy delivered a very forward-looking speech showing Wall Street that EMI Music is a “playa” to be reckoned with in the coming digital world. But along the way, he said, “We are moving from a packaged to a nonpackaged world.” Later in the speech he said, “There is no point in pushing a CD at a 12 year old,” and going on to imply that the young will likely take advantage of digital options. In fact, during the course of a 2,700-word speech Levy mentioned the CD only two other times, naming it as one purchase option among a slate of digital product offerings currently available.

Since all four majors are—or are affiliated with—publicly traded companies, they are positioning themselves for the coming world, making sure Wall Street knows that digital is the promised land for the music business.

As public companies, the majors are particularly sensitive to negative stories about the music business, and they do everything they can to

avoid those topics in order to maintain share price. Since the physical business isn’t going so well, the majors generally don’t talk up the CD when speaking in public.

And if it does come up, it’s easier to blame the problems in the packaged-goods world on digital sales and piracy than it is to acknowledge the majors’ duplicity in helping create physical-world dynamics that contribute to shrinking CD sales (Retail Track, Oct. 28). That stance gives the digerati more credit than they deserve when they proclaim the all-but-certain demise of the CD and record stores.

While the majors try to sidestep all negative music industry stories, they seem to be completely insensitive as to how their digital stance affects

share price of publicly traded music merchants.

But that’s just a symptom of a bigger industry problem. In their rush to reach their perceived digital salvation, the majors have taken their eyes off the ball short term. Three years after retailers began squealing that the CD was in trouble, some of the majors are finally waking up to this fact.

During his speech, Levy embraced a retail axiom that “the consumer is king.” If Levy is really listening to the consumer, then he knows that physical-world issues like price



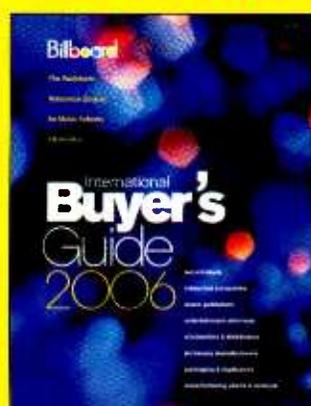
LEVY

ing and competing entertainment products are also factors hurting CD sales.

So far, Universal Music Group’s JumpStart program is the only major to address that issue in a comprehensive way. The other three majors have tinkered with limited pricing moves and instead are looking toward value-added CDs, but each are backing a different vehicle.

While the majors can’t talk about price because the Federal Trade Commission frowns on such discussions, an agreement to get behind one kind of enhanced CD package or another physical carrier—like the industry did with the CD and DVD—would send a consistent message to the consumer and greatly buttress the physical-goods business. ...

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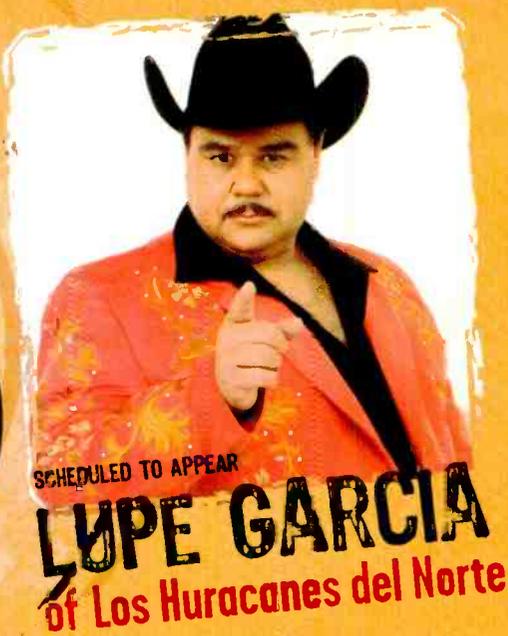
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## Nashville Songwriters Honored At ASCAP Country Awards, Hall Of Fame Ceremony

Nowhere are songwriters more feted than in Nashville, and fall is the time when performing rights organizations and associations line up to honor their own.

Legendary songwriter Jimmy Webb, John Rich, Brett James, Rivers Rutherford and Sony/ATV Music Publishing were among the top honorees at the 2006 ASCAP Country Music Awards, held Oct. 23 in Nashville. "Jesus, Take the Wheel" was named country song of the year.

The performing rights organization held its 44th annual awards presentation at the historic Ryman Auditorium.

One of the evening's highlights was a special tribute to Webb, the ASCAP Voice of Music Award honoree. The three-time Grammy Award winner treated guests to a performance of three of his biggest hits: "By the Time I Get to Phoenix," "Wichita Line-man" and "Galveston." The tribute also included a guest appearance by Glen Campbell, the singer of those songs.

Among the evening's top winners were James and Rutherford, who tied for songwriter of the year honors; Rich as songwriter/artist of the year; and Sony/ATV as publisher of the year.

A night earlier, songwriting legends Jimmy Buffett, Hugh Prestwood and Jim Weatherly were inducted into the Nashville Songwriters Hall of Fame. The induction ceremony was held in conjunction with the annual Nashville Songwriters Assn. International Awards gala to honor top songwriters and their songs.

NSAI's professional songwriter members also voted "Jesus, Take the Wheel," as song of the year. For the third time in four years, songwriter of the year honors went to Jeffrey Steele, co-writer of such hits as "What Hurts the Most" (Rascal Flatts) and "Something to Be Proud Of" (Montgomery Gentry).

A tie in the songwriter/artist of the year category presented honors to Toby Keith and Phil Vassar.

**ABOVE:** Sony/ATV Music Publishing went home from the ASCAP Country Awards with publisher of the year honors. Pictured, from left, are ASCAP senior VP **Connie Bradley**, Sony/ATV's **Mike Whelan**, **Trcy Tomlinson**, **Terry Wakefield**, **Walter Campbell** and **Abbey Burkhalter**, and ASCAP CEO **John LoFrumento**. PHOTO: KAY WILLIAMS

**BELOW:** From left are 2006 ASCAP songwriter/artist of the year **John Rich**, **Jon Bon Jovi**, **John Shanks**, **Matthew Scannell** of Vertical Horizon and ASCAP's **Herky Williams** backstage at the ASCAP Awards. PHOTO: KAY WILLIAMS

**ABOVE:** LeAnn Rimes with husband **Dean Sheremet** backstage at the ASCAP Awards. PHOTO: SCOTT HUNTER

**BELOW:** ASCAP honored **Jimmy Webb** with its Voice of Music Award at its annual gala. Pictured, from left, are Webb, ASCAP senior VP **Connie Bradley** and ASCAP VP **Ralph Murphy**. PHOTO: KAY WILLIAMS

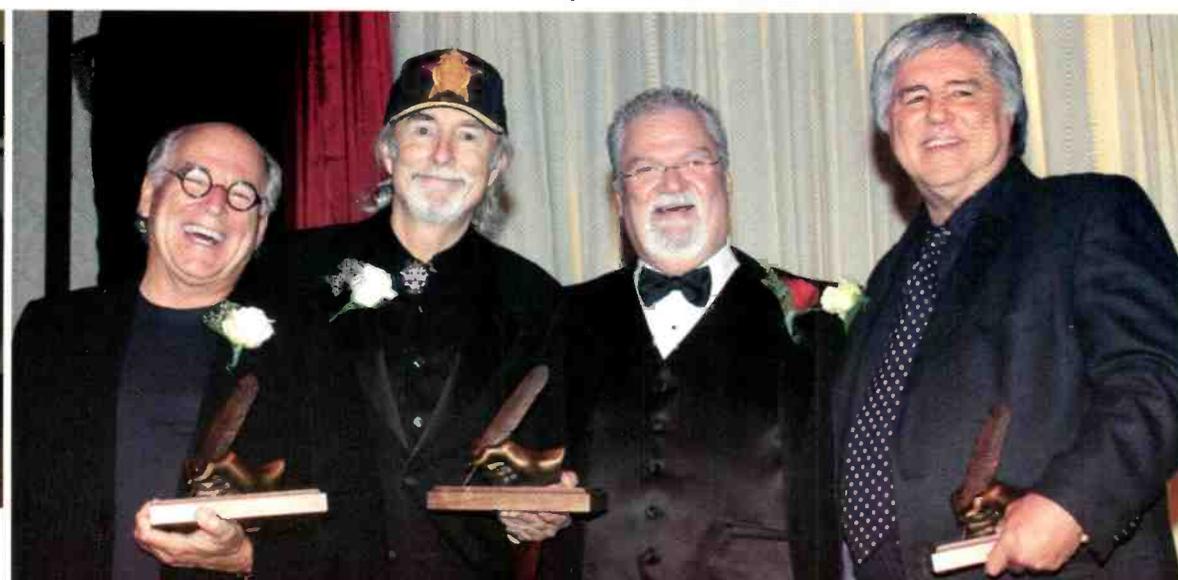


**ABOVE:** From left are **Brad Paisley**, songwriter of the year **Rivers Rutherford**, **Kenny Chesney** and ASCAP's **Herky Williams** backstage at the ASCAP Awards. PHOTO: KAY WILLIAMS

**BELOW:** **Brett James** and **Rivers Rutherford** shared songwriter of the year honors while **John Rich** was named songwriter/artist of the year at the ASCAP Country Music Awards. Pictured, from left, are ASCAP CEO **John LoFrumento**, Rutherford, James, Rich and ASCAP senior VP **Connie Bradley**. PHOTO: KAY WILLIAMS

**ABOVE:** "Jesus, Take the Wheel" took top song honors at the 44th annual ASCAP Country Music Awards. Pictured, from left, are co-writers **Brett James** and **Hillary Lindsey**, artist **Carrie Underwood** and co-writer **Gordie Sampson**. PHOTO: KAY WILLIAMS

**BELOW:** The Nashville Songwriters Foundation inducted three new members into the Nashville Songwriters Hall of Fame on Oct. 22. Pictured, from left, are HOF inductees **Jimmy Buffett** and **Hugh Prestwood**, Nashville Songwriters Foundation chairman **Roger Murrah** and HCF inductee **Jim Weatherly**. PHOTO: KRETA LEE FOR KRETA LEE PHOTOGRAPHY



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## Jay Coleman

The Rolling Stones, United Way, Usher, KFC, Lionel Richie, Pepsi; Jay Coleman connects the dots between artists and brands.



Jay Coleman knows his way around tour sponsorships. As president of Entertainment Marketing & Communications International—and before that, Rockbill—he has been linking brands and bands for 30 years. In fact, Coleman was responsible for setting up the first corporate sponsorship of a major rock tour: the Rolling Stones' Tattoo You trek in 1981. The sponsor? Jovan Fragrances, which stepped up with \$500,000 after a \$1 million deal with Schlitz beer failed to materialize at the last minute. Twenty-five years later, Coleman continues to partner the seminal rock band with such well-known brands as Ameriquest and Radio Shack.

Coleman has orchestrated 125 tour sponsorship deals and nearly 200 other tie-ins between band and brand. Michael Jackson and Pepsi in the '80s? EMCI gets the credit. EMCI also brought together Citibank and Elton John, Polaroid and the Backstreet Boys, and Ricky Martin and Ford. In 2001, Coleman joined Aerosmith and Dodge. These days, he can't help but smile about the multipronged sponsorship deal he put in place between Lionel Richie and the United Way.

Coleman credits his company's success to "finding partnerships that work and that are well-managed." The reality is this, he adds: "Corporate sponsors don't want to get into the record business. Conversely, most people in the music business don't really understand how the Pepsi bottling system works. But we understand the marketing dynamics of both sides."

On the eve of the third annual Billboard Touring Conference & Awards, set for Nov. 8-9 at the Roosevelt Hotel in New York, Billboard visited Coleman in his Fifth Avenue office to discuss the ins and outs of tour sponsorship—then and now.

**When you started Rockbill in 1976, how comfortable were brands working with bands and vice versa?**

The company was nervous about getting too close to a band because of the whole image of music and counterculture. The band, meanwhile, was nervous about getting too close to a company because they didn't want to commercialize themselves or sell out.

**How did you bring the two worlds together?**

I developed this concept where I said, "Look, you guys are going on tour, and one of the benefits of going on tour is to sell a lot of records and build your audience. Why don't I create something to hand out at the concerts?"

Rockbill was born. It featured a two-page story about the group, an ad for the product on the back. It opened into an ad featuring the band and the product. In this way, we created the idea of product placement, which never existed before.

**How were you connecting bands and brands?**

I went directly to the sponsors because they had to put the money up. For example, Pure Prairie League was playing college campuses all over the country. In those days, Jose Cuervo tequila could promote on campus—and they wanted a college

marketing program. So I said to them, "Look, here's Pure Prairie League's routing. They're going to play 50 college campuses. At each campus, they'll play to 6,000 kids. So, let's produce 300,000 Rockbills. I'll hire people to hand them out every night." The brands loved the poster, because it connected them with the band in an image way.

**Did the bands receive any money?**

No, they got all the visibility. I got paid by the sponsor and produced, designed and distributed Rockbill.

**How did you move this model into tour sponsorship in the early '80s?**

When an artist goes on tour, they're always looking to draw incremental revenue, and, in those days, the record companies were starting to cut back on tour support. The Rolling Stones came to us and said, "We're going to mount this big tour. We have a lot of production costs. Is there some way for us to offset some of that cost, so that we can still make our ticket prices reasonable?"

So I said, "OK, you're looking for X amount of money from a company to present your tour. I need to come up with a set of benefits that I can give the company." We talked about tickets, signage, meet-and-greets and other promotional stuff.

I developed a model where a band had all this real estate—all these as-

sets—and the idea was to integrate the brand, the sponsor, into those assets in a very clever way where there would be a separation of church and state.

**How is that maintained?**

For the Stones, that's been their model ever since. And in the 25 years I've worked with them, they've always said there was a line they wouldn't cross, that they haven't crossed, and that is endorsing a product. The Stones will let a brand present their tour, like Ameriquest and, most recently, Radio Shack, but they have never yet crossed a line where they sang a jingle like Michael Jackson did for Pepsi.

**The majority of artists today do not have tour sponsors. Why is that?**

There are two problems, and they have existed since I first got into this business 25 years ago. The first is the attitude of take the money and run—or "How little can I do?" The second problem is not having enough lead time.

In deal-making, it's all about, "How little can I do to get this?" And on the other side, "How much more can I get, because I'm paying the money?" And as the matchmaker, the deal-maker, the packager, it's our job to create win-win situations.

**What makes for such a situation?**

I developed a model where a band had all this real estate—all these assets—and the idea was to integrate the brand, the sponsor, into those assets.

The fit has to be right. It has to make some sense. I've had artists call me up and say, "Oh, I drive a Mercedes. Get Mercedes for me." There's only one problem: Their audience doesn't drive Mercedes, because they can't afford them. So, why would Mercedes want to sponsor the tour when the people in the audience are 19-year-old kids who are lucky to afford a used car? What really makes these partnerships work best is when there are creative solutions—when the band is willing to provide us the flexibility to create compelling ideas for the activation of the sponsorship.

**Are there any creative solutions that you are especially proud of?**

In 1996, when the Stones embarked on the Bridges to Babylon tour, we brought Sprint in as a sponsor. Even though Sprint loved the fit, what really put it over the top was a "front of line" promotion. Sprint was looking to capture a lot of new customers. And in those days, it wasn't even wireless, it was land line.

We came up with a concept: If you switched your phone line to Sprint, you could buy your tickets three days before anyone else. And [Stones promoter] Michael Kohl agreed to take 50% of the house and put it aside for Sprint switchers. Sprint bought the advertising. We sold about 700,000 tickets, and Sprint got 125,000 new customers. It was a huge success.

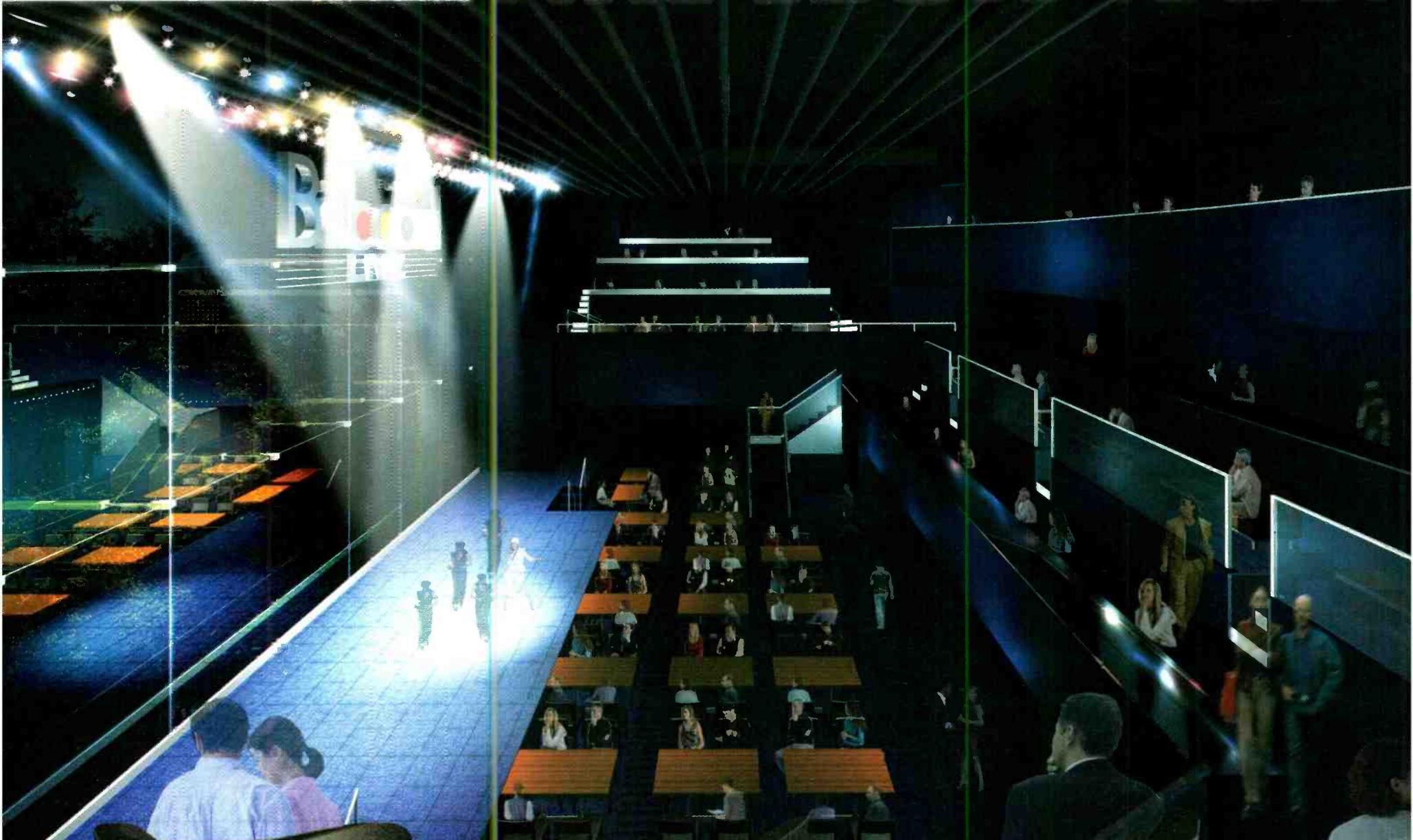
**Where is EMCI headed?**

We will soon begin working in the urban space. We've done a little here and there, like the deal between Usher and Dr Pepper, but we're going to have a dedicated division serving this market. And it's not just about the urban community, but about the impact that R&B and hip-hop and the artists have on the population at large.

We're also moving into the Hispanic market. We are partnering with an entertainment company in Miami for this endeavor. The Latin market is a big market for touring, and it's only going to get bigger. ♦♦♦

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# Urban Developments Marriage To A Movie Star, A Great New Album And A Detour Into Rehab: Where Will Keith Urban Go From Here?

By Tamara Conniff and Ray Waddell

KEITH URBAN'S HANDSOME face is becoming a lot more familiar—generally a good thing with an album on the horizon. His new “Love, Pain & the Whole Crazy Thing” is due Nov. 7 on Capitol Nashville. Co-produced by Urban and Dann Huff, it's his fourth solo studio album.

During the past three years, Urban has experienced a meteoric career rise. He went from his first theater-headlining tour in 2004 to successfully headlining arenas in 2005, and most industry observers believe he is on the verge of joining the country touring elite with his planned 2007 tour in support of the new album. Meanwhile, the first single, “Once in a Lifetime,” just made history by becoming the highest-debating single in the 62-year history of Billboard's Hot Country Songs chart.

Some attention, however, focuses on his personal life. He wed actress Nicole Kidman in June, suddenly becoming a household name to legions of tabloid readers who may have never heard of him or his country music hits. Then his name landed on countless celebrity news rags just a couple of weeks before his album dropped—sadly not to discuss his career trajectory or new, blissful marriage, but because he checked himself into rehab for alcohol addiction. Urban canceled his promo tour, including a performance at the Country Music Assn. Awards on Nov. 6.

Friends close to Urban say his choice is one of strength, that he cares so much about his new wife, new album, fans and 2007 world tour that he wants to be well. It would be much easier to not get sober. Urban has fought drug and alcohol addiction for many years. Though the greatest high for a musician, Urban says, is a live performance that “clicks”—when the band hits a groove that is transcendent. “It's [the high] that you look for in all the synthetic stuff, but you can't find it. It won't stop you from looking.”

Urban, who was already poised for massive crossover success after his last album, is now immeasurably more famous than he was 12 months ago.

It has industry insiders wondering just how big this record might blow up.

## URBAN CROSSOVER?

Flashback to August, and Urban is giving Billboard exclusive, early access into the recording of “Love, Pain & the Whole Crazy Thing.” He's excited and nervous. Only a handful of people have heard these new songs—not even his label has been privy to the entire album. It's muggy in Nashville, and Urban sits in a recording studio dressed in his usual casual garb—worn jeans, tennis shoes, T-shirt, day-old stubble, hair down.

Kidman is homesick. Urban periodically calls her from the studio to check in, blowing kisses into the phone, saying “I love you.” The duo very much live like regular folks in Nashville. Urban says they like to go to movies and he drags her to the record store at least once a week to check out new releases. They also try to travel together as much as possible. “You don't want something cool to happen to you and not have the person you love there to share it with you.”

Urban turns his attention back to his new album. “It's

country and rock and pop,” he says. “It's sort of a hybrid thing. I think learning how to articulate thoughts in the studio, to distill it down to its essence, has helped. It's trimming away the things that don't need to be there. Giving up good to get great.”

He plays one of his favorites songs, “Stupid Boy” (originally written and recorded by rising Nashville star Sarah Buxton), which may be the second single. “Nic [Kidman] really wanted me to record this song,” Urban says. “I really should give her an A&R credit on this album.” “Stupid Boy” is a sharp contrast to “Once in a Lifetime.” The latter celebrates his new-found love with Kidman, while “Stupid Boy” is a ballad on how men foolishly break the hearts of the women they love.

“It's yin and yang,” Urban says of the juxtaposition. “I have different tastes. Diverse is not necessarily scattered. I can't take too much of the same thing. The iPod shuffle has allowed for diversity in people's tastes. It's not about genre. It's for short attention span people who want to listen to Metallica and Merle Haggard. I love that. I think it has created the acceptance for musical diversity on a single record.”

“Love, Pain & the Whole Crazy Thing” is certainly diverse with such rocking tunes as “Faster Car” and “I Told You So,” melody-driven tracks “Shine” and “Used To the Pain,” and arena-rock theme “God Made Woman.”

Urban may not limit himself to traditional country stylings, but he's quick to dismiss any notion of an orchestrated attempt to “cross over” into anything but his own vision for making music.

“I'm very respectful of the country genre,” Urban says. “But I don't make a whole album of country singles, that's not my intention. I just want to make an album of my music. The basis of what I do is definitely country. It's my youth music. I love living in Nashville. I don't have any aspirations to be a pop star or a rock artist. If these songs work on other formats, then that's great, but it's not my priority.”

In fact, Urban actually gets upset when other formats try to “de-country” him. “I'm very happy to stay where I am,” he says. “I want to make sure country radio is taken care of because that's my first love. I don't gratuitously put a country instrument like banjo and mandolin on a song to get it on radio. It's on there because I like it there. I have more of a problem when I'm asked to take it off for other formats. I think that needs to change.”

Mike Dungan, president/CEO of Capitol Nashville, echoes his star. “I hear words like ‘crossover,’ and I hear words like ‘format-jumping,’ and it makes me very uncomfortable because it's nothing Keith wants to do,” Dungan says. “This album certainly rocks harder, no question about it. It's also much more diverse. This is not a period record. This is an all-in record. He wasn't stuck in any direction.”

Country radio can't wait. Across the board, program directors are waiting to spin the new album. “His music is very important to country radio,” says John Trapani, PD for country WDTW (the Fox) Detroit. “He touches on real emotions with his songwriting. He has an original sound in his music, and his voice is very distinctive.”



'I don't have  
any aspirations  
to be a pop  
star or a  
rock artist.'  
—Keith Urban

As for radio beyond the country formats, Urban may cross over despite himself. In August and September, "Once in a Lifetime" didn't just hit big on country charts, it also made appearances on more mainstream and pop-leaning Billboard charts, including Hot 100 Airplay, the Pop 100 and The Billboard Hot 100.

"Urban is not only huge for country radio, but he and it are huge for radio in general," KBEQ Kansas City PD Mike Kennedy says. "His sound is so different. It's hip, it's country, it's AC."

Urban's management and label know this is an artist whose profile is on the rise.

"We're going to use more visuals of him as part of the marketing plane," Dungan says. "He's much more widely recognized by the general public now than he was. That has less to do with who he's married to but more to do with the fact that this has been a building process. I think there is some value in putting his face out there now."

Longtime manager Gary Borman adds, "A large body of people are now thinking, 'Who is this guy?' His career from day one was guided with no hype. Keith is a true artist. All we can do is serve it up to people. The music says it all."

Back in the studio on this muggy August day, Urban listens intently as he plays a rough version of "God Loves Woman." After the last bar, he lets out a sigh of relief and a giddy laugh. "I'm glad that's over," he says. "I never play anyone rough cuts this early on. I'm just very excited about this album."

#### URBAN ROAD DOG

On tour since he was a pup, Australian native Urban booked his own band into Aussie clubs as a preteen and quit school to tour the region full-time by 15. His three-piece outfit the Ranch was known as a fierce live unit and toured extensively before Urban

disbanded the group to pursue a solo career.

Urban admits leaving the Ranch was hard and frightening but the right move for him creatively.

"The confusion to me was that the demos I was doing in my home sounded more like radio than what I was doing with the Ranch," Urban says. "It wasn't difficult for me to realize that I was hitting my head against a wall in this group. My natural style is more suited to where country radio is at right now. You have a spectrum of what you do musically and what you love. The Ranch is a part of me, and that first record was a part of me as well. But it's all me. It wasn't a hard decision, but it was a painful one."

As a solo performer, hundreds of incendiary live shows have followed, with Urban's set lists alternating between uptempos fueled by fiery guitar solos and heartfelt ballads.

Urban has progressed to headliner status with the caution that best fits long-term career development. In a touring strategy undertaken by superstar acts before him like Tim McGraw and Kenny Chesney, Urban built his live fan base by taking on key supporting slots for tours by Brooks & Dunn and Chesney.

"We worked hard and developed over a long period of time," Borman says. "Keith has so much talent, humility, love and passion. He's so committed to his art. Our job is to just get it out there and let the audience discover it for themselves. We don't push. That's not Keith's style."

CMT sponsored Urban's first headlining tour of mostly theaters in 2004, and Urban successfully toured arenas as a headliner for the first time on the Be There tour in 2005. Now most industry observers believe the artist is on the brink of joining the country touring elite in 2007.

The growth has been mirrored in his album sales. Each of his albums has sold more than the one prior. His self-titled 1999 ef-

fort is just a shade under a million copies sold, according to Nielsen SoundScan, while 2002's "Golden Road" hovers at the 3 million sold mark, and 2004's "Be Here" checks in at 3.3 million.

"I think that Keith Urban is absolutely poised for touring superstardom," says Brian O'Connell, president of Live Nation's country division. "He's got 'it.' First and foremost, he's an incredibly talented musician. He's cut some great songs, he's got the whole package. He doesn't necessarily have to wait for great songs to come to him, he writes them."

Darin Murphy, Urban's agent at Creative Artists Agency, says the artist will begin touring in the United States with the Wreckers in spring. (It was originally planned for February but was pushed back because of Urban's rehab.) Murphy says the choice to go with the Wreckers was to give the fans the best experience possible for a higher price. "In the past, we've taken brand-new artists," Murphy says. "But we're going up in ticket price. We want to be competitive and make sure people get their money's worth."

Urban will head to Europe and Australia before returning to North America in the summer. He is expected to play about 80 dates stateside. Plans then call for a return to Europe. The tour will work with a wide variety of promoters.

A clean and sober Urban is expected to revive his promotional tour at the beginning of 2007. In a statement issued when he entered rehab Urban said, "I deeply regret the hurt this has caused Nicole and the ones that love and support me. One can never let one's guard down on recovery and I'm afraid that I have. With the strength and unwavering support I am blessed to have from my wife, family and friends, I am determined and resolved to a positive outcome."

Additional reporting by Ken Tucker.

While attitudes have softened, there are still plenty on Music Row and in country radio who believe that "crossover" is a bad, bad word. Perhaps it has its roots in Southern culture, a certain down-home fear of getting too big for one's britches. Or maybe it's because country radio got tired of sharing its biggest artists with other formats: Faith Hill, Shania Twain and LeAnn Rimes in the '90s, for example. To get to the bottom of the stigma, Billboard considered the cases of Lee Ann Womack, Sugarland and Dierks Bentley—country acts with new albums out or on the way that either have or could potentially cross over.

Womack scored a major crossover hit with "I Hope You Dance" in 2001. It spent five weeks atop Billboard's Hot Country Songs chart and 11 weeks at No. 1 on the AC chart.

She hasn't returned to pop prominence since. Always considered a traditional-leaning country singer, the single was probably more of an aberration than anything else. It's hard to imagine that her forthcoming February 2007 album "Finding My Way Back Home," a solid country release filled with steel guitar and fiddle, will interest AC radio.

Interestingly, Womack may be damned if she does and if she doesn't. As big a hit as "I Hope You Dance" was, there were those who felt it represented a shift away from traditional country by the singer. But returning to her roots hasn't helped Womack from a radio standpoint. Her last album, "There's More Where That Came From" (2005) spawned only one top 10 hit, "I May Hate Myself in the Morning." (It did, however, win single of the year honors at the 2006 Country Music Assn. Awards. Similarly,

"There's More Where That Came From" was named album of the year.)

Bentley's new album, "Long Trip Alone," is his third Capitol Nashville release. His first two spawned a total of six top 10 hits, including four No. 1s. One of country's hardest-working troubadours, Bentley has benefited from his extensive touring schedule.

As raw and rocking as Bentley's new album is, it would take some studio wizardry to come up with something that pop radio would play. And Capitol Nashville senior VP of marketing Fletcher Foster says there are no plans to take the Grand Ole Opry member's music to other radio formats. Foster is among those who realize how politically charged the term "crossover" can be. "It's such a radio-related word," he says. "You take it away from radio and it really means expanding the genre, whatever it may be. It's expanding it beyond your PIs [primary audience], whether you do it by touring or Internet or TV exposure. As you become more mainstream, are you crossing over or are you just expanding your base?"

In Bentley's case, a marketing push may bring a larger audience to his music. "When you start to see Dierks on television and in print and on iTunes, the curiosity factor becomes a little more genreless," Foster says.

When it comes to radio, some records cross over organically. "You've got radio guys that are now programming AC, hot AC, top 40 and country," Foster says. "They're listening to music and saying, 'Hmm, would this fit on that format?' It's a very fuzzy line between genres now."

Bentley's new album recently de-

buted at No. 1 on the Top Country Albums chart with 82,000 units sold, according to Nielsen SoundScan.

Sugarland seems poised for crossover success. With a modern singer/songwriter sensibility and music that pushes country's envelope, it wouldn't be a stretch to imagine that this duo could be the next act dabbling in the pop arena.

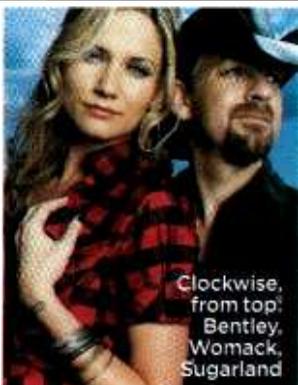
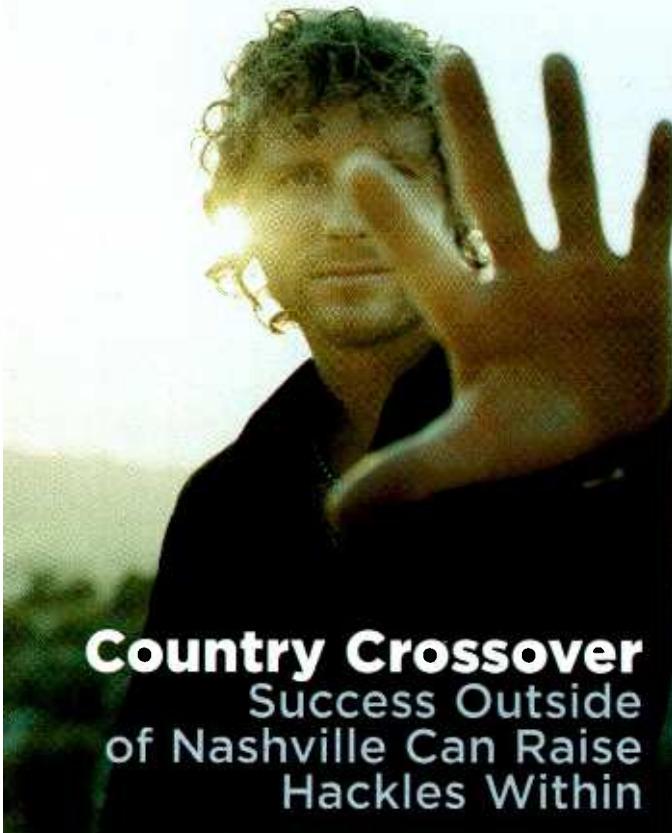
The band's first album, "Twice the Speed of Life," spawned two top five singles and has sold 2.1 million copies, according to Nielsen SoundScan. In addition, lead singer Jennifer Nettles gained quite a bit of attention for her duet with Bon Jovi on "Who Says You Can't Go Home," which spent two weeks at No. 1 on the Hot Country Songs chart.

Nettles says that while there are no plans for Sugarland's music to be worked to other formats, "I would never say never."

"Obviously, we're in country music, and country music is what I love," Nettles says. "But at the same time, I love all kinds of music and have a healthy respect for it. I believe a well-written song, from a songwriter's perspective, can transcend genre."

Nettles says technology has changed the way Americans listen to music. "I call it the 'iPod nation,'" she says. "You look on someone's iPod and they've got Johnny Cash, Missy Elliott, Emmylou Harris, whomever. It's an exciting time to be in music because boundaries are being crossed and stretched right and left. Consequently, if we want to cross over or those doors were opened, the sky's the limit."

Sugarland's album "Enjoy the Ride" on Mercury Nashville is in stores Nov. 7.

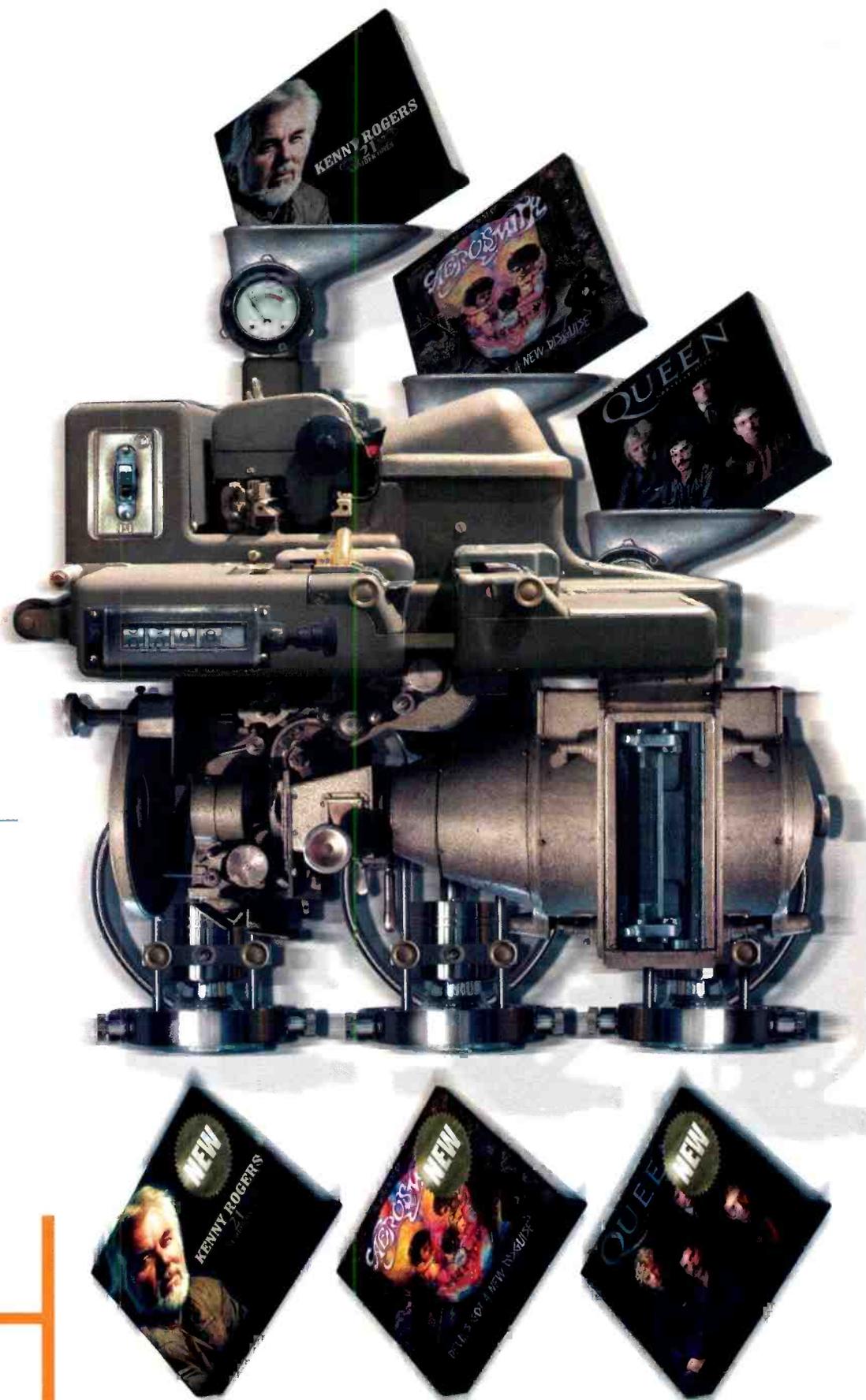


Clockwise, from top: Bentley, Womack, Sugarland

# TOO MUCH IS NEVER ENOUGH

WHY GREATEST-HITS COMPILATIONS ARE THE GIFTS THAT KEEP ON GIVING—FOR THE MUSIC BUSINESSES

BY ED CHRISTMAN  
ILLUSTRATION BY VIKTOR KOEN



Whenever any new Elvis Costello comes to market, Koch VP of publicity Giovanna Melchiorre, a huge fan, is sure to run out and get it.

But after purchasing his catalog three times—the initial CD releases on Columbia, the Ryko remastered reissues with extra tracks and Rhino's remastered renditions each with a bonus disc of rare material and Costello liner notes—she heard that Universal Music Enterprises was planning to issue what it is touting as the “definitive” versions of the artist's first 11 albums.

Melchiorre says she'll have to pass; she knows it's ironic, given that her own label benefits from reissue sales. “I am such a fan that I have everything by him,” she says. “But this time, I am drawing a line in the sand. I ain't buying that catalog again.”

Perhaps all diehard fans of music have found themselves tempted—and frustrated—by yet another boxed set or greatest-hits package, promising some new sliver or slice of previously

unreleased or limited-release goodness. It begs the question: Just how many times can well-known music be reworked before it will be viewed as a ripoff by fans?

The answer, it appears, is an awful lot.

A few recent cases in point:

■ “It almost feels like fans are subscribing to ‘Pet Sounds,’” Newbury Comic buyer Carl Mello says of the classic Beach Boys album. On Aug. 29, EMI released two 40th-anniversary editions—one at \$24.98 with a CD containing stereo and mono versions of the album and a DVD with interview material, and one at \$29.98 with special packaging. These are not to be confused with the 30th-anniversary edition (a double-album that has scanned 41,000 units, according to Nielsen SoundScan) or the regular version of the 1966 classic. And yet the new version scored 7,500 units in its debut week, the biggest week the album has had in SoundScan history. “The band has an active fan base, and I

am just trying to meet consumer demand,” EMI Catalog Marketing president Bill Gagnon says.

■ Earlier this year, Hollywood Records put out a Queen greatest-hits package despite the fact that the band has been well-represented in the reissue arena. After all, Queen's best-of compilations in the United States include “Greatest Hits,” which came out in 1982; “Greatest Hits, Vol. 2” and “Classic Queen” in 1992; “Greatest Hits, Vol. 1 & 2” in 1995; “Queen Rocks Vol. 1” in 1997; “Greatest Hits Vol. 3” in 1999; the “Platinum Collection Vol. 1-3” in 2001; and “We Will Rock You,” another hits set in 2004. When a Queen musical was staged in 2004 in Las Vegas, the label issued “We Will Rock You” and it “sold well beyond our expectations,” senior VP of sales Curt Eddy says (522,000 units, according to Nielsen SoundScan). When Hollywood found out that Queen's music would be on “American Idol,” label GM Abbey Konowitz—acting on the belief that many in the audience might remem-

ber Queen but not own its music—proposed putting together a package of songs performed on the show, Eddy reports. “Stone Cold Classics” came out April 11 at \$13.98 and proved Konowitz right: It has scanned 133,000 units, almost as much as the 146,000 that “We Will Rock You” scanned in its first year.

■ Last year when EMI's Gagnon told one of the large accounts that the company was going to issue Kenny Rogers' “21 No. 1s” album, an executive at that account responded, “Great, just what the world needs: another Kenny Rogers greatest-hits package.” At the time, EMI had four Rogers packages on the market, while Amazon currently lists 11 different, domestic best-of/greatest-hits packages. But the new title, which came out Jan. 24, has “shipped 450,000 units [313,000 units scanned, according to Nielsen SoundScan]... it will soon go gold, and I am going to get that executive a plaque,” Gagnon says.

## THE HIT PARADE

A Completist's View Of Upcoming And Just-Out Collections

9/5/2006

**MICHAEL BOLTON** "The Essential" (Legacy/Columbia/Sony Music)  
**MILES DAVIS** "Cool & Collected" (Legacy/Columbia/Sony Music)  
**KINKY FRIEDMAN** "The Best Of" (Shout Factory/Sony Music)  
**WILLIE NELSON** "The Great American Songbook" (Legacy/Columbia Nashville/Sony Music)  
**FRANK SINATRA** "The Great American Songbook" (Legacy/Columbia/Sony Music)  
**LOUIS ARMSTRONG** "The Great American Songbook" (Legacy/Columbia/Sony Music)  
**FRED ASTAIRE** "The Great American Songbook" (Legacy/Columbia/Sony Music)  
**JOY WILLIAMS** "Every Moment: The Best Of" (Reunion)

9/12/2006

**YOLANDA ADAMS** "The Essential" (Legacy/Verity/Zomba)  
**ALABAMA** "16 Biggest Hits" (Legacy/RCA Nashville/RMG)  
**CLINT BLACK** "16 Biggest Hits" (Legacy/RCA Nashville/RMG)  
**CHARLIE DANIELS** "16 Biggest Hits" (Legacy/Epic Nashville/Sony Music)  
**JOHN DENVER** "16 Biggest Hits" (Legacy/RCA Nashville/RMG)  
**LONESTAR** "16 Biggest Hits" (BNA/SBN)  
**JOHNNY RIVERS** "Secret Agent Man—The Ultimate" (Shout Factory/Sony Music)  
**R.E.M.** "And I Feel Fine: Best of the I.R.S. Years 1982-1987" (I.R.S./Capitol)  
**MERLE HAGGARD** "Hag: The Best of Merle Haggard" (original recording remastered) (Capitol Nashville/Capitol)

9/19/2006

**WEATHER REPORT** "Forecast: Tomorrow" (boxed set) (Legacy/Columbia/Sony Music)

9/26/2006

**THE BYRDS** "There Is a Season" (boxed set) (Legacy/Columbia/Sony Music)  
**WAYLON JENNINGS** "Nashville Rebel" (boxed set) (Legacy/Columbia Nashville/Sony Music)  
**FATS WALLER** "If You Gotta Ask . . ." (boxed set) (Legacy/Columbia/Sony Music)

10/3/2006

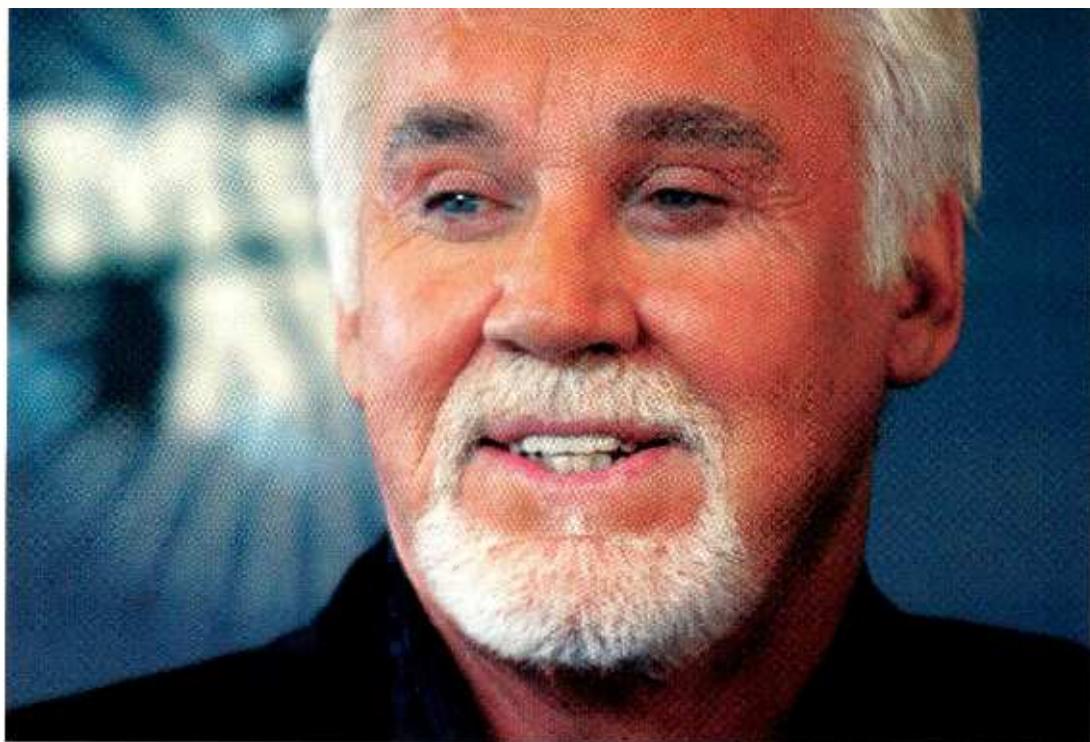
**GLORIA ESTEFAN** "The Essential" (Legacy/Epic/Sony Music)  
**GLORIA ESTEFAN** "Exitos De" (Sony BMG Norte)  
**THE IMPERIALS** "Through the Years" (New Haven)  
**BOZ SCAGGS** "Hits" (Legacy/Epic/Sony Music)  
**THE BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS** "Their Finest Chants" (Jade/Milan)  
**TIM BUCKLEY** "The Best Of" (Rhino)

10/10/2006

**BRAD PAISLEY** "Video Collection" (Arista Nashville/Sony BMG Video)  
**BURT BACHARACH & FRIENDS** "Gold" (Hip-O Records/UMe)  
**ROGER DALTRY** "Gold" (Hip-O Records/UMe)  
**ELLIS PAUL** "Essentials" (Rouner)  
**REBA MCEINTIRE** "The Best of Reba McEntire: 20th Century Masters The Millennium Collection" (MCA Nashville/UMe)  
**RIGHTEOUS BROTHERS** "The Best of the Righteous Brothers: 20th Century Masters The Millennium Collection" (Polydor/Chronicles/UMe)  
**ROB ZOMBIE** "The Best of Rob Zombie: 20th Century Masters The Millennium Collection" (Geffen/Chronicles/UMe)  
**UNWRITTEN LAW** "The Best of Unwritten Law: 20th Century Masters The Millennium Collection" (Geffen/Chronicles/UMe)

10/17/2006

**HELLOWEEN** "The Singles Box" (Sanctuary)  
**AEROSMITH** "Devil's Got a New Disguise" (Geffen/Columbia/Sony Music)  
**CEE-LO** "Best Of" (Legacy/Arista/RMG)  
**PRIMUS** "They Can't All Be Zingers" (Chronicles/Interscope/UMe)  
**VARIOUS ARTISTS** "Cameo Parkway: Greatest Hits" (ABKCO)  
**CHARLIE GRACIE** "Best of Charlie Gracie 1956-1958" (ABKCO)  
**BLACK OAK ARKANSAS** "Definitive Rock" (Rhino)



Ten **KENNY ROGERS** (left) reissue compilations didn't stop EMI from releasing another—that sold well. **GLORIA ESTEFAN** (above) saw her music reissued in conjunction with the release of her second children's book.

**SIMPLY PUT**, when a reason to reissue catalog presents itself—an anniversary, a resurgence of interest in a particular artist, etc.—labels almost feel obligated to cash in on it, one distribution executive says. "It's hard to work catalog, but when you have a reason to put out a reissue it gives you another opportunity to work an artist's existing catalog," the executive says.

The economics of reissues are generally in a label's favor. When a greatest-hits collection doesn't live up to expectations, the downside isn't as costly as a new

release. That's because it doesn't have the preproduction and recording expenses. The labels do not have to spend as much on updating the image and artwork. And labels can contain cooperative funds and put the kibosh on TV commercials quickly if they aren't working, since labels buy time incrementally.

Reissue financials depend on sales expectations. Typically reissues can fall into three categories, executives say. Best-of/greatest-hits collections from top-selling superstar artists are expected to ship 500,000 units or more

with expectations that it should hit 750,000 units or more. The same type of package for a star should hit 100,000 copies or more. On the low end, majors site different thresholds, anywhere from 8,000 to 25,000 units.

So for a superstar's hit package, labels say they will initially budget about \$500,000 for cooperative advertising and an equal amount for TV advertising, and \$150,000 to make the TV commercial, with phase two and three spends in the wings, if phase one proves successful. Other costs might include \$20,000-\$40,000 in recording costs for remastering and \$10,000-\$20,000 for new artwork. A typical greatest-hits album can cost about 35 cents per unit to manufacture, but more elaborate artwork can add to the cost.

Labels generally pay artists whatever royalties they are due under the contract, but sometimes additional funds are paid to get the artist involved in the package, either through writing liner notes or for promotional situations.

So if a greatest-hits album scans 750,000 units at an average wholesale cost of \$12, with an initial shipment of 500,000 units sold on a blended 15% buy-in discount, that means the album reaped \$8.1 million in revenue. As for costs, superstar artists typically get a 18%-19% royalty rate; 18.5% yields \$1.54 million. Figure an additional \$682,500 for mechanical royalties for a total royalty cost of \$2.22 million. When that's added to \$1.5 million in cooperative and TV advertising, \$150,000 for making the commercial, \$265,000 for manufacturing with \$45,000 for artwork and remastering, expenses total \$4.18 million, which means that excluding shipping costs, the label can make as much as \$3.92 million.

Labels have also learned to create a reissue package for every budget and fan orientation. In Conshohocken, Pa., Gotham Distributing VP/GM Melissa Green Anderson says the company's Collectables label "may put together different packages for QVC, a record club, Borders and Kmart," all at different price points: with a 10-track version at \$5.99 for the mass merchants, a 15-track set for \$11.98 for the chains and a 30-track full-price album for the collector. Universal Music Enterprises and other majors have taken market segmentation to the next level, creating brand lines for the consumers, fans and retailers to recognize. "We have an entry price point line called the '20th Century Masters,' a definitive single-disc or double-disc collection line called 'Gold' and then the 'Deluxe' line for the devout fan looking for collectibles," executive VP/GM Mike Davis says.

With the numbers in favor of reissues, precisely what labels will consider a release-triggering "event" can get blurry. On Oct. 3 Sony BMG Legacy issued Gloria Estefan's "Essential" album, a career-spanning two-CD, 37-track, \$24.98 list price equivalent album. Estefan authored her second children's book and is doing extensive public relations to tout it, including a number of high-profile TV appearances. Since "she is back in the public" eye, an Essential collection makes perfect sense, according to Sony Legacy VP of sales Scott Van Horn. Since its release, the

# BROTHERLY BUSINESS

Oasis Best-Of Brings Christmas Cheer To U.K. Retailers

If U.K. Christmas shoppers look less desperate than usual this year, they'll have brothers Liam and Noel Gallagher to thank. That's because the Nov. 20 release of "Stop the Clocks" (Big Brother), Oasis' first-ever "best of" collection, will surely bring relief to anyone in search of that last-minute present for a tricky nephew/older brother/long-lost maiden aunt.

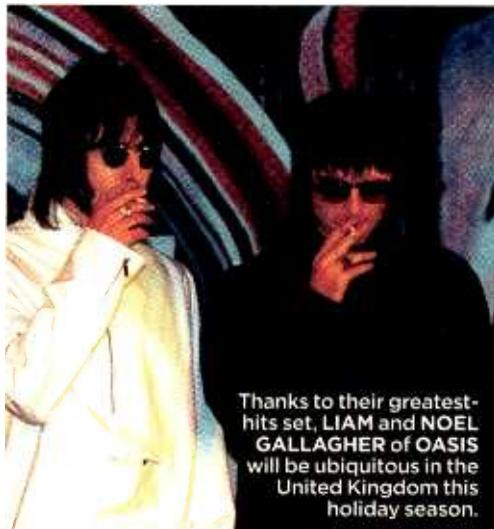
Oasis has consistently been the most popular band in Britain since its 1994 debut, "Definitely Maybe." Now, that perennial pulling power, combined with the holiday market's traditional love of best-of sets, has retailers positively decking the halls at the prospect.

"This will be a must-have for everyone from hardcore Oasis fans to more casual mainstream buyers who will simply want to update their music collections," says Gary Rolfe, head of music at U.K. market-leading retailer HMV.

"We'd like to do 1 million-plus U.K. sales by the end of the year," Big Brother GM Emma Greengrass says. "But we're not taking anything for granted."

First-week sales for Oasis' eight albums average 274,000 copies, according to figures from the Official U.K. Charts Co. But Greengrass says this campaign is "more about weeks three, four and five," as a huge marketing campaign rolls out to target lapsed and first-time Oasis buyers.

Big Brother will compensate for the lack of new music by releasing an EP Nov. 13 featuring "Acquiesce" and "The Masterplan," two songs originally issued as B-sides but generally acknowledged to be among the band's finest tracks. TV advertising will target mainstream audiences via



Thanks to their greatest-hits set, **LIAM** and **NOEL GALLAGHER** of **OASIS** will be ubiquitous in the United Kingdom this holiday season.

slots during reality TV show "The X-Factor" and the United Kingdom's top-rated soap opera, "Coronation Street." In addition, a fly-on-the-wall documentary, "Lord Don't Slow Me Down," directed by Baillie Walsh, will air on terrestrial TV and play in theaters at special fan screenings.

Sony BMG U.K. & Ireland senior VP of international Robbie McIntosh says he hopes the 70 screenings of the movie—including acoustic performances from Noel Gallagher in some key territories—will boost sales in territories outside the United Kingdom to "2 million by Christmas."

Meanwhile, an innovative online campaign will court fans too young to have bought Oasis' early albums. Ant Cauchi, director of London-based digital marketing and production company Outside Line, says the Oasis Stop Clock hub on the band's official Web site, which dispenses new video and audio content in the run-up to the release, attracted 20,000 new registrations in its first three weeks online.

Other activity includes an exclusive digital book for iTunes customers, user-generated content tie-ins with Google Video and teen Web site Trouble Homegrown and even an online version of MB Games' "Frustration," which the band is seen playing in the film. —Mark Sutherland



album has scanned a little over 5,000 copies.

In general, Sony BMG ensures "there is a compelling reason to put out reissues," like licensing off-roster material, adding bonus material previously unavailable, combined with a better package or all of the above, Van Horn says.

But if there is no marketing event, new tracks can themselves serve as an event and propel sales for a reworked greatest-hits package, merchants say. For instance, Sony BMG issued Aerosmith's "Devil's Got a New Disguise" Oct. 17, priced at \$18.98. That came out despite two previous greatest-hit albums and a boxed set from Columbia as well as a best-of package from the band's time with Geffen.

While there might be three or four greatest-hits package already, Trans World divisional merchandise manager Jerry Kamiler notes that the last "one sold a shitload," so he has no problem with another. ("Greatest Hits" and "15 Big Ones" have sold, combined, close to 9 million units, according to Nielsen SoundScan.) Reissuers walk a fine line and in the end the sales totals are their report cards. If a newly issued repackaged album sells well, no matter how many times it has previously been reworked, it's completely justified, label executives and merchants says. They point out that customers can always choose to not buy something or, nowadays, cherry-pick the new bonus material in digital form from online stores.

Sometimes the use of a single bonus track to get fans to rebuy an entire album over and over again is such a repulsive tactic that, in the words of one merchant, "you wonder why the labels just don't send their distribution people into stores with shovels and when the fans reach into the bin to buy [those albums], hit them over the head, and steal the wallets from their pockets."

Newbury Comics' Mello questions whether having two new tracks is a compelling reason to put out another hits set, but he also notes that it gives such packages a marketing boost: the new tracks can be worked to radio, which allows merchants to treat it like a new release.

Another impetus to put new singles on a greatest-hits package is to get a bigger buy-in from retailers, which allows the label the ability to afford a TV campaign with an 800 number, label executives say. In fact, that's exactly the plan for a Jan. 16 reissue of "The Best of Al Green," which is already a triple-platinum album for EMI. "We are adding five tracks, including "Take Me to the River," which isn't on the current album, and we will use TV advertising with an 800 number to launch it," EMI's Gagnon says. TV marketing on a single title can often drive sales for an artist's entire catalog.

Not everything works as a reissue, of course. Merchants say one example of an album that didn't perform as expected was the August 2005 release of Smash Mouth's "All Star: The Smash Hits." With the song "All Star" a perennial crowd-pleaser at ball stadiums, the label and merchants were expecting big things from the album, but TV test marketing didn't deliver the desired level of sales, sources say. The album has sold almost 91,000 units. Billboard was unable to determine the volume of initial shipments, but some merchants say that there were heavy returns, while others say they didn't buy into Universal Music Enterprise's agenda.

In the final analysis, as long as there is demand, there will be reissues, marketers say. And the only thing that can stop the endless repackaging of a band's music is if sales fall off. Billboard asked Gagnon if there would be plans for a 50th-anniversary version of "Pet Sounds."

"Why wait for the 50th? I am wondering what to do for the 41st anniversary," Gagnon said with a laugh.

He called back later to make sure we knew he was kidding. Billboard will be watching the release schedule.

Think of music reissues, and elaborately designed boxed sets often spring to mind—four- or five-disc collections of classic soul or underground rock. Yet the music of yesteryear is now giving way to the music of the recent—sometimes very recent—past. And those elaborately designed packages may someday be replaced by multiple digital formats.

Check the Nov. 7 release of the Dave Matthews Band's "The Best of What's Around—Vol. 1." The two-CD package from RCA features 12 studio tracks and eight previously unreleased live tracks. The studio cuts were chosen via the band's Web site, allowing the marketing of the record to begin before it was even compiled, and it will also be sold in MP3 and higher-quality FLAC formats.

DMB is just one of many still-vital (or at least recently so) acts cashing in on catalog. More and more, labels such as Legacy and Warner Music Group's Rhino Entertainment are rereleasing music that's younger than you—sometimes just five or 10 years removed from initial release. In October, Legacy issued a two-disc Sarah McLachlan live set, and Rhino just released a Tori Amos box. On the horizon at Rhino are hits collections from such acts as P.O.D. (Nov. 21) and the Afghan Whigs (spring 2007), and Sony BMG labels are readying collections from Oasis (Nov. 21) and Reel Big Fish (Nov. 21), among others.

"We've done a lot of '70s and '80s releases, so it just seems like the right time," Rhino senior VP of A&R Robin Hurley says. "You can't do a catalog campaign too quickly, but each year brings more of the Warner catalog into our realm."

Repackaging and reissuing '90s-era acts is not entirely new. Interscope released a Trivona boxed set in 2004, and such acts as Green Day (Reprise) and Alice in Chains (Legacy), among many others, have already been graced with hits collections. Last year, Rhino even gave the '90s its very own boxed set, the seven-disc "Whatever: The '90s Pop and Culture Box."

It appears to be the tip of a '90s iceberg. "There are artists who have been established in the last 15 years who have loyal fan bases," says Steve Berkowitz, an A&R executive at Sony BMG's Legacy Recordings. "[They] would love to see reissues, rarities and alternates be available. It could be anyone from John Mayer to Sarah McLachlan to the Foo Fighters to Pearl Jam."

Indeed, Berkowitz has a ready list of artists he would like to see receive the reissue treatment, and most won't be applying for their AARP membership soon. "I would love to be dealing with Christina Aguilera right now," Berkowitz says. "People would be interested in live tracks, bonus tracks and remixes, and that's

material that's only 5 years old. We hope to be able to get at that material in the near future."

There are a number of factors, Berkowitz and others say, leading labels to more quickly speed artists through the reissue process.

As the physical retail space continues to shrink, many labels believe it is getting more difficult to get major retail accounts to carry multiple albums from recent artists. This, too, can benefit the trend toward reissues. "It's really good to have a piece that can go into every outlet in the country," Engstrom says. "It might be tough for a lot of retailers to carry four or five studio records."

And with each major retail account—especially in the digital realm—insisting upon bonus and exclusive tracks from major new releases, there will be no shortage of extra content to repack.

Berkowitz says, "There's all these value-adds with certain retail accounts, and suddenly people are going, 'Hey, where'd you get that song?' As new artists get exposed into wider and wider orbits of the marketplace, there's always going to be something about the project that consumers didn't know, even if it's just 4 years old."

The digital age has brought about new approaches to marketing and packaging reissues. Less money is spent on traditional print advertising, Rhino VP of marketing Mike Engstrom says. Instead, the company is shifting its dollars to the Internet, and focusing on the usual suspects like MySpace and YouTube. Engstrom says it's a Rhino priority to discover a way to ensure that fans purchase the entire collection, rather than just their favorite songs.

At Rhino, the company has experimented with digital-only releases dubbed "The Rhino Hi-Five."

Among the acts Rhino has released digitally are Wilco, Deep Purple, and the Cure, and sales thus far range from 1,000 (the Monkees) to 4,000 downloads (Gordon Lightfoot).

Thus far, the market for reissues and greatest hits remains largely offline. "The Legend of Johnny Cash" (Legacy/Columbia/American/Island), the year's top-selling "best of," was not even available on iTunes, and recent collections from such acts as Massive Attack, Third Eye Blind and Blink-182 generally see only about 5% of their sales come from the digital marketplace, according to Nielsen SoundScan. That's better than some older acts, as sets from John Fogerty and Ricky Nelson averaged about 1% of sales from digital downloads.

"We've been doing a lot of interactive digital booklets," Engstrom says. "We'll put [in] liner notes and photos and a lot of extra content. We want to provide people with a deeper digital experience."

—Todd Martens

**DOKKEN** "Definitive Rock" (Rhino)  
**FOGHAT** "Definitive Rock" (Rhino)  
**LOVE** "Definitive Rock" (Rhino)  
**TODD RUNDGREN**  
 "Definitive Rock" (Rhino)  
**VADIM REPIN** "Complete Box Set" (10 CDs) (Warner Classics)  
**HELENE GRIMAUD** "Complete Box Set" (six CDs) (Warner Classics)  
**GOMEZ** "Five Men in a Hut (A's, B's and Rarities 1998-2004)" (Hut/Virgin)

**10/24/2006**  
**JOHN COLTRANE**  
 "Gold" (Verve/Chronicles/UMe)  
**RAY BROWN TRIO** "Basics: Best of 1977-2000" (Concord)  
**JIM HALL** "Hallmarks: Best of 1971-2001" (Concord)  
**DERAILERS** "Retrospective: Just One More Time" (Varese Sarabande)  
**DUNCAN SHEIK** "Brighter/Later: A Duncan Sheik Anthology" (Atlantic/Rhino)  
**MOBY** "Go—The Very Best Of" (V2)

**10/31/2006**  
**THE CLASH** "The Singles" (Legacy/Columbia/Sony Music)  
**JOHN LEE HOOKER**  
 "Hooker" (boxed set) (Shout Factory/Sony Music)  
**NINA SIMONE** "Remixed and Reimagined" (Legacy/RCA/RMG)  
**MOBB DEEP** "Life of the Infamous" (Legacy/Loud/RMG)  
**GLORIA TREVI** "La Historia" (Sony BMG Norte/Sony BMG Strategic Marketing Group)  
**JOHN FOGERTY** "Long Road Home—In Concert" (Fantasy/Concord)  
**JERRY LEE LEWIS** "Killer Rock N' Roll" (Varese Sarabande)

**11/7/2006**  
**DAVE MATTHEWS BAND** "Best of What's Around" (RCA/RMG)  
**VARIOUS ARTISTS** "Disney: The Music Behind the Magic" (Walt Disney)  
**FIVE BLIND BOYS** "Best Of: 12 Unforgettable Classics" (Fuel 2000/Varese Sarabande)  
**STEVE REICH** "Reich: Remixed 2006" (EP) (Nonesuch/Warner Bros.)  
**AL STEWART**  
 "Definitive Pop" (Rhino)  
**BOBBY DARIN**  
 "Definitive Pop" (Rhino)  
**MARSHALL CRENSHAW**  
 "Definitive Pop" (Rhino)  
**MANHATTAN TRANSFER**  
 "Definitive Pop" (Rhino)  
**BEE GEES** "The Studio Albums 1967-68" (six CDs) (Rhino)  
**FRANK SINATRA** "Sinatra: Vegas" (four CDs/DVD) (Rhino)  
**LOUIS ARMSTRONG** "The Wonderful World of Louis Armstrong" (two CDs/DVD) (Time Life)  
**PAVEL NUÑEZ** "Antología de un Principiante" (Union/UMG)

**11/14/2006**  
**JAMIROQUAI** "High Times" (Epic/Sony Music)  
**GEORGE MICHAEL** "25" (Epic/Sony Music)  
**VARIOUS ARTISTS** "George Jones: 50 Years of Hits" (Rounder)  
**STAIN'D** "The Singles Collection" (Flip/Atlantic/AG)  
**DEPECHE MODE** "The Best of Depeche Mode Vol. 1" (CD) (Mute/Sire/Reprise/Warner Bros.)  
**DEPECHE MODE** "The Best of Depeche Mode Vol. 1" (CD/DVD) (Mute/Sire/Reprise/Warner Bros.)

**11/21/2006**  
**JOHNNY MATHIS** "Gold" (Legacy/Columbia/Sony Music)  
**OASIS** "Stop the Clocks" (Epic/Columbia/Sony Music)  
**OUR LADY PEACE** "Decade" (Columbia/Sony Music)  
**GINUWINE** "Greatest Hits" (Epic/Sony Music)  
**JAGGED EDGE** "The Hits" (Columbia/Sony Music)  
**REEL BIG FISH** "Hits and More" (Mojo/Jive/Zomba)  
**YOUNGBLOODZ** "The Best of the Youngbloodz: Still Grippin' the Grain" (Ghet-O-Vision/LaFace/Zomba)  
**JOHNNY CASH** "Legend of Johnny Cash Vol. 2" (Lost Highway/UMe)  
**ABBA** "Number Ones" (Polydor/A&M/UMe)  
**U2** "U218 Singles" (Island/Interscope)  
**ELLA FITZGERALD**  
 "Very Best of the Songbooks: Golden Anniversary Edition" (Island/Interscope)  
**HASIL ADKINS** "Best of the Haze" (CIA/Ark21)  
**KISS** "Millennium Collection" (Mercury/Chronicles/UMe)

**11/28/2006**  
**TOO SHORT** "Mack of the Century" (Shorty/Jive/Zomba)

**12/26/06**  
**N.W.A.** "BEST OF" (PRIORITY/CAPITOL)



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- Simone Benyacar, Head of Music Department/ In Hcuse Composer, The Ant Farm
- John Bissell, Music Supervisors, Mothlight Music
- PJ Bloom, Music Supervisor, Neophonic
- Gary Calamar, Music Supervisor, GO Music
- Rudy Chung, Music Supervisor, Hit the Ground Running
- Arlene Fishbach, President, Arlene Fishbach Enterprises
- Randy Gerston, Agent, First Artists Management
- Thomas Golubic, Music Supervisor, Super Music Vision
- Joel C. High, President, Creative Control Entertainment
- John Houlihan, President & Music Supervisor, Houlihan Film Music
- Dave Jordan, Music Supervisor, Format
- Julianne Jordan, Music Supervisor, Format
- Barbara Jordon, President, Heavy Hitters Music
- Eryan Klean, Music Supervisor, Neophonic
- Kier Lehman, Music Supervisor, Hit the Ground Running
- Jonathan McHugh, VP Creative Development, Jive Records
- Julia Michels, Music Supervisor, Format
- Howard Paar, Executive Producer/Music Licensing, EMoto Music
- Rebecca Rienks, Senior Creative Director, Creative Control
- Alicen Schneider, VP, Music Supervision, NBC Universal City
- Tony Scudellari, VP, TV Music, Sony Pictures Entertainment
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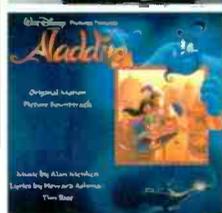
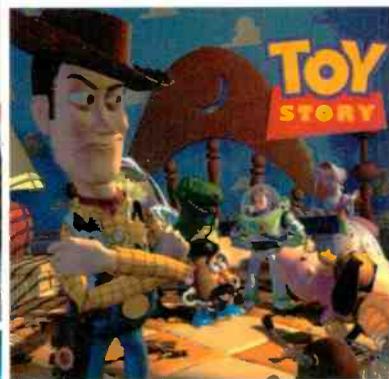
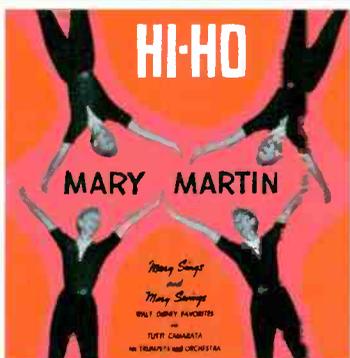


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Walt Disney Records releases have shaped American pop culture for a half-century.



STARS

SPECIAL FEATURE

# DISNEY AT

WALT DISNEY RECORDS BUILDS ON A 50-YEAR LEGACY TO TARGET NEW AUDIENCES

# 50

BY CATHERINE APPLEFELD OLSON

Delving into the 50-year history of Walt Disney Records is like strolling through the history of film and TV.

The company's annals are so intertwined with the evolving musical landscape, so rich with entertainment milestones, that it can be difficult to separate the label from the industry in which it has grown up.

"The impact Disney music has had on American pop culture is a story that's never been told," label VP/GM Robert Marick says. "As the 50th anniversary approaches we all have this great sense of pride working for a company that's so unique in this way."

This anniversary coincides with this year's success of the "High School Musical" soundtrack, the rise of new artists such as Miley Cyrus (aka Hannah Montana) and Everlife, new retrospective sets at retail and iTunes and the opening on Nov. 4 of a major exhibit at Seattle's Experience Music Project.

The track record of Walt Disney Records speaks volumes. With more than 275 gold, platinum and multi-platinum certifications from the RIAA, 22 Grammy Awards and 18 Academy Awards, the label holds an esteemed place among its peers.

Perhaps even more lasting than the industry accolades is the joy the label has bestowed on generations of entertainment enthusiasts, many of them young, of course, or at least young at heart.

From Annette Funicello to Hilary Duff, Louis Armstrong to Elton John, a diverse roster has contributed to the Disney catalog.

Walt Disney Records has been the proxy through which young and old could wish upon a star, kiss

game.

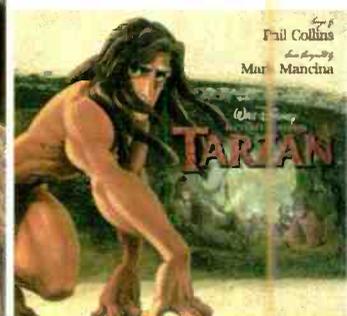
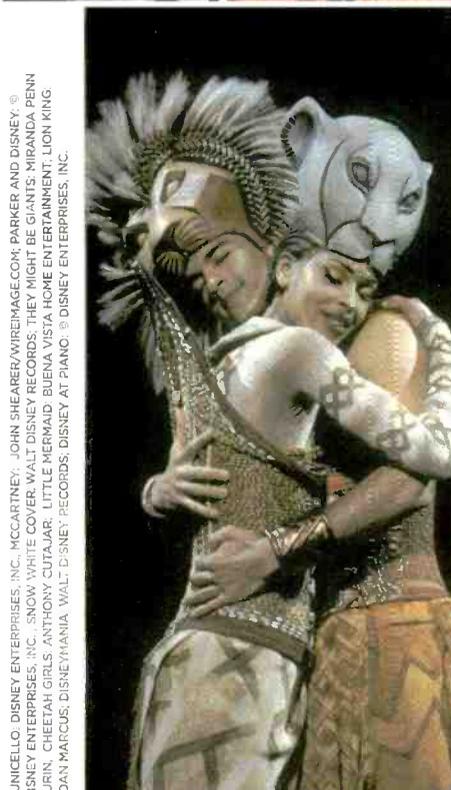
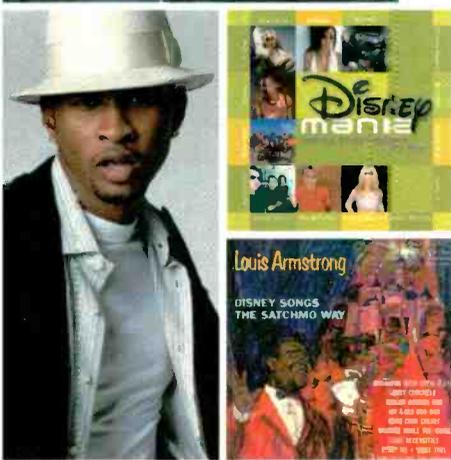
"Some people will tell you that music was a key ingredient of Walt Disney's success. Don't you believe it," critic Leonard Maltin has said. "Music was the foundation of Walt Disney's success."

Given the ferocity with which the Disney Co. clings to its properties today, it's hard to believe the company once licensed out the music from its films.

RCA was the label credited for releasing songs and instrumentals from early classics like "Snow White and the Seven Dwarves" and "Pinocchio," and Cadence Records took credit and profits from Bill Hayes' recording of "The Ballad of Davy Crockett," a runaway hit in 1955 based on the Disney TV smash.

A year later, in 1956, Walt Disney wised up and christened then-named Disneyland Records, a label charged with creating and distributing soundtracks to augment Disney's film, TV and theme park interests.

The musical magic began **continued on >>p40**



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to spiral from there.

Soundtracks remained a staple for the label as film and TV properties took off. But the company also began to branch into family-friendly compilations that capitalized on the music of the moment, no matter the genre.

No album better represents this strategy than 1979's "Mickey Mouse Disco," which sold more than 1 million units and had kids around the world quacking along to the infectious, Village People-inspired "Macho Duck."

To reflect the label's growing role as the voice of the entire Disney Co., in 1989 it adopted the new moniker Walt Disney Records. Not coincidentally, Disney's feature animation division at the time was undergoing a renaissance of its own.

That same year, Walt Disney Records released "The Little Mermaid," composed by Alan Menken and Howard Ashman, which catapulted the label into a new age of soundtracks. The album has sold more than 6 million units.

The hits kept coming. Released in 1991, another Menken/Ashman collaboration, "Beauty and the Beast," has sold more than 3 million copies. "Beauty and the Beast" went to Broadway and paved the Great White Way for "The Lion King." That project roared onto the scene in 1994 with songs by Elton John and Tim Rice and a Hans Zimmer score, earning Walt Disney Records its first RIAA diamond award certifying sales of 10 million.

Yet while the Walt Disney Records formula clearly was working—it was going strong in 1998 when Bob Cavallo came aboard to head up the umbrella Buena Vista Music Group—its repertoire was rooted firmly in the juvenile and family market.

A wider perspective was needed to propel the label from the sandbox to a hit-making sensation.

So with the arrival of the new century in 2000, Walt Disney Records redefined itself once again. This time, the label identified its target market as four distinct demographics: infants, children, tween/teens and adults. And it knew it would release music that was not necessarily tied to Disney animated fare.

"We looked around and made a conscious decision to redefine what Walt Disney Records is," Marick says. "There is so much change in the marketplace. The film studios are developing fewer musically based films, there's a lack of new content, and kids are growing up quicker. Before we would step back and say, 'What's the studio going to give us next?' We really weren't in control of our own destiny."

The move would prove to be among Walt Disney Records' most significant.

For the past several years, the label has charted double-digit growth in an anemic market, and it continues to raise the bar, most recently with the soundtrack to "High School Musical," which has earned triple-platinum certification.

In 2001 it acquired the Baby Einstein Co., putting the category of infant entertainment on the global distribution map. More recently, in 2004, the label created the Disney Sound imprint to which it has signed They Might Be Giants, the Imagination Movers and Ralph's World "to concentrate specifically on music for kids that won't drive parents crazy," quips David Agnew, executive VP/GM at Buena Vista Music Group.

And in a clear demonstration of its resolve to shatter kiddie-only preconceptions, this fall Walt Disney Records pushes the envelope with its 13th-anniversary tribute album to "The Nightmare Before Christmas." The salute to the film, directed by Tim Burton with a score by Danny Elfman, is rife with what most would agree to be non-Disney-esque acts: Fall Out Boy, She Wants Revenge and the venerable Marilyn Manson.

"This is a project where the artists have a great love for the movie and want to pay tribute to Danny Elfman," says Fred Mollin, newly appointed VP of A&R, who has worked on numerous Disney projects as an independent producer, musical director and composer.

Mollin says the Disney affiliation didn't give pause to a single act on the label's wish list. "No matter how busy they were with other projects, there wasn't one artist we approached who didn't jump onboard," he says.

But nowhere is Walt Disney Records' evolution more evident than in the tween market, which it has permeated so completely it's hard to find a 10-year-old around today who isn't living at least partially in "Disney world." Simply put, "We wanted to make Disney Records cool again," Marick says.

From compilation series like "DisneyMania"—which the label launched in 2002 as a way to let contemporary artists like Usher, Christina Aguilera and 'N Sync put their stamp on Disney classics—to soundtracks for some of today's hottest TV properties, the label now dominates a demographic it is uniquely positioned to reach.

"Walt Disney Records' point of difference vis-à-vis the other

"Ten years ago there was no synergy between the record company and Radio Disney or Disney Channel," says Damon Whiteside, Walt Disney Records VP of marketing. "Disney Channel had walked away from a music strategy in the '90s because they felt it didn't fit with their brand . . . And there were also plenty of years when Radio Disney wouldn't play a lot of our stuff. But Hilary brought it all back."

Indeed, credit for connecting the dots goes largely to singer/actress Hilary Duff and her onscreen alter ego, Lizzie McGuire.

Duff's multiplatform success hit home, as label, network and radio station awakened to the realization that if they wanted to reach the tweens, they did not have to travel much further than their own back yard.

Thus with a few notable exceptions, including Kelly Clarkson's hit single "Breakaway" from the movie "The Princess Diaries 2," Walt Disney Records has broken soundtrack barriers without traditional radio play or marketing.

In fact, the label has never had a radio promotion department, turning to sister label Hollywood for assistance with those projects that require it, like the upcoming "Nightmare" tribute.

"There just are not a lot of labels selling millions of albums to 8- to 14-year-olds," Whiteside says. "We've found an incredible niche and Disney has so many outlets." He notes that commercial radio skews 18-plus and Nickelodeon is the only other TV network swimming in the tween pool.

"They are just not embracing the 8- to 12-year-old market," Whiteside says of most non-Disney outlets. "And that's where we live."

It was telling that when Walt Disney Records serviced songs from the current "Cheetah Girls 2" soundtrack to top 40 radio a few months ago, it failed to generate heat.

"We gave mainstream radio an opportunity with 'Cheetah Girls 2' and, based on the fact that they missed out on 'High School Musical,' we thought they'd jump on it," Whiteside says. "We've had no response."

The Internet is playing a greater role as digital sales now make up a rapidly increasing share of the label's overall business, according to Marick. Nine singles from "High School Musical" hit The Billboard Hot 100 on the strength of digital sales.

Walt Disney Records opened a mini-store on Apple's iTunes site two years ago and the relationship is blossoming. "Certainly you will see more downloads, and even free downloads where you can sample the music," Marick says.

In an unprecedented move, in advance of the "Hannah Montana" soundtrack release, Walt Disney Records began selling two singles on iTunes. The singles "Best of Both Worlds" and "Who Said" have charted on The Billboard Hot 100 based on digital sales only.

That Midas touch has transformed Walt Disney Records from studio farm team to go-to hit machine.

"The studio now comes to us for songs, and we're getting more into added-value, not only releasing a traditional compilation in and of itself," Marick says.

Examples: When "High School Musical" was in development by a then-unknown cast, for example, label wisdom suggested recording "Getcha Head in the Game" by up-and-coming act B5. When it came time to select music for "Cars," Walt Disney Records worked with Rascal Flatts (on sister label Lyric Street) to film a music video for the band's ensuing hit version of "Life Is a Highway."

For the new special-edition "Little Mermaid" DVD, the label created a contemporary soundtrack where Ashley Tisdale, Jessica Simpson, Raven and the Jonas Brothers revisit the movie's best-loved tunes.

As it looks ahead to the next 50 years, Walt Disney Records remains steeped in the tradition that began in 1928 when Mickey Mouse sang a song in "Steamboat Willie": its ability to create musical magic.

"Doing a song or an album with us can immediately transform an artist into a hero in their own child's eyes," Agnew says. "That's certainly a very powerful selling point." . . .



Then and now: TUTTI CAMARATA, the original A&R director of Disneyland/Buena Vista Records, top left, works in the studio with ANNETTE FUNICELLO. The cast of 'High School Musical,' below, performed in March on 'Today.' From left are ASHLEY TISDALE, CORBIN BLEU, LUCAS GRABEEL, VANESSA ANNE HUTCHINSON, ZAC EFRON and MONIQUE COLEMAN.



major labels is that we are blessed with powerful relationships with our affiliated television and radio divisions," Agnew says.

"Powerful" might be an understatement. The triumvirate of Walt Disney Records, its sister cable network Disney Channel, which reaches close to 90 million U.S. homes, and Radio Disney, which celebrates its 10th anniversary this fall, executes the kind of synergy that other media companies strive for.

These days it is standard procedure to have an act—Raven-Symoné, the Cheetah Girls, Vanessa Hudgens, or Miley Cyrus, to name a few—to star in a Disney Channel series or movie, make a Disney soundtrack album, shoot a music video that airs on Disney Channel and burn up the Radio Disney airwaves.

In the latest twist on this triangle, Walt Disney Records has produced a half-hour Cheetah Girls concert special that aired on Disney Channel in September; a similar Cyrus project will run later this year.

Familial relations were not always so smooth.

*Bob,*  
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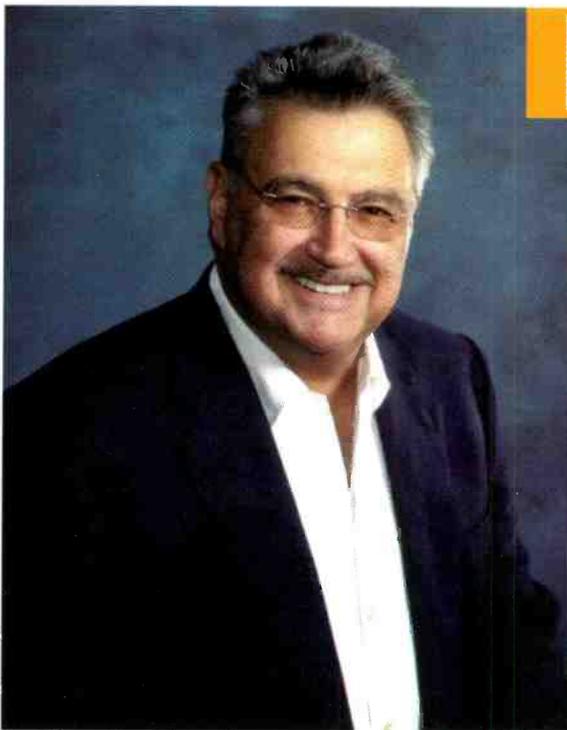
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# HE'S GOT EARS

**BOB CAVALLO DISCUSSES WALT DISNEY RECORDS' PATH TO SUCCESS**

As chairman of the Buena Vista Music Group, Bob Cavallo oversees Walt Disney Co. music divisions including Walt Disney Records, Hollywood Records, the Disney Sound, Buena Vista and Lyric Street labels, and Disney Music Publishing.

From booking concerts while a student at Georgetown University to later managing acts ranging from the Lovin' Spoonful to Prince, Cavallo developed wide-ranging expertise in the music and entertainment business.

He and business partner Charles Roven in 1990 formed Roven-Cavallo Entertainment. The firm evolved into Atlas Entertainment in 1994 when the late Dawn Steele, former president of Columbia Pictures and Roven's spouse, joined their ranks. Before Atlas, Cavallo was producer for Prince's film "Purple Rain," while Atlas was the production company for several critically and commercially successful films, including "Fallen," "12 Monkeys" and "City of Angels."

Cavallo has been Buena Vista Music Group chairman since 1998. Marking the 50th anniversary of Walt Disney Records, he offered his perspective on the label's past, present and future.

**When you took the reins of Buena Vista Music Group in 1998, Disney Co. labels were scattered and, with the exception of Walt Disney Records' soundtracks, largely unsuccessful. Today, it's a quite a different story. Can you walk us through some of the growing pains?**

The Buena Vista Music Group was formed simultaneously with my arrival. You're right, Walt Disney Records was the most successful of the three labels. However, it had fallen on hard times and was barely breaking even. The number and frequency of feature animated musicals had decreased significantly.

So much so that it became obvious that we needed to cut our staff drastically and find a good outside distribution arrangement. We now have a very successful one with Universal.

When I was recruited, I was asked to run Hollywood Records and Lyric Street. I actually made a strong request for Walt Disney Records, which was part of Consumer Products at the time, to be included for the obvious reason it would increase our leverage with distributors and foreign licensees. Not to mention Walt Disney Records' rich legacy and legendary history. Music publishing was part of this ensemble as well.

**What are some high points?**

Walt Disney Records turned around very quickly and began a long, steady climb, culminating in this exciting year of "High School Musical," "Cars," "Pirates of the Caribbean: Dead Man's

Chest," "Cheetah Girls 2" and now the "Hannah Montana" soundtrack. It's been particularly successful under the guidance of [Buena Vista Music Group executive VP/GM] David Agnew and his team.

Hollywood Records was worse than a startup label. A great deal of bad publicity had to be overcome. It took a long time to build the right staff and develop enough artists for it to become the financially successful label it is today.

[Senior VP of marketing] Abbey Konowitch has played an important role in this turnaround. Lyric

Street was a startup with a full staff and no records to sell. Clearly, [Lyric Street president] Randy Goodman and his team have taken the label a long way. For example, Rascal Flatts have sold over 12 million units so far.

**How would you describe Walt Disney Records' role in the Buena Vista Music Group family today?**

Walt Disney Records has expanded in scope. They are the leader in family

music, spanning from infants to adults. They've released everything from Baby Einstein to kids music, tween soundtracks, as well as compilations such as "DisneyMania" and the "Radio Disney Jams" series.

**What are your thoughts on the 50th-anniversary tributes: the commemorative CD sets, the Experience Music Project Exhibition, the restoration of classic gems?**

They all reflect the incredible legacy of the company and its impact on the world of entertainment as a whole.

continued on >>p44

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50 years of Walt Disney Records

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the family.

50 years of fantastic music  
and wonderful memories !!!

thanks for having me ...

Phil Bell



from >>p42

### How would you characterize the state of the general film soundtracks industry today?

The business is certainly challenged, as everyone knows. Having said that, because of our unique and special relationship with [Disney Channel Worldwide president] Rich Ross, [Disney Channel Worldwide president of entertainment] Gary Marsh and the Motion Picture Group, we've had remarkable success.

Walt Disney Records had a banner year with "High School Musical" as the best-selling album of the year to date, adding to the successes of the "Cheetah Girls 2," "Pirates" and "Cars" soundtracks.

By the way, Hollywood also has a great franchise in the "Grey's Anatomy" soundtracks. If the music is an integral part of the movie or TV show, there are still cases where the soundtrack becomes a souvenir that a fan must have.

### What does the runaway success of the "High School Musical" album teach the industry about the importance—or not—of traditional marketing and radio play and about integrating various divisions of a multimedia company?

First and foremost, "High School Musical" is a musical film, a traditional musical written especially for young people. The key to the success of this movie is that the young audience feels like it was made for them.

All of this started with an excellent piece of filmmaking by Disney Channel. And as it turns out, "High School Musical" became a film the whole family could enjoy.

Hollywood Records takes [select] artists to mainstream traditional marketing outlets like radio, TV, MTV, etc.

For example, Hilary Duff has had numerous hits. Same with Jesse McCartney, who didn't come from Disney. Aly & AJ have made inroads at top 40 radio and have become "Total Request Live" staples. Vanessa Hudgens from "High School Musical" is already on top 40 radio at [WHTZ] Z100 in New York and KIIS in Los Angeles, [WBBM] B96 and WKSC in Chicago, and a host of other major market stations are already onboard. Her video is on "TRL" every day, and she launched her album with a performance on "Good Morning, America," and "Live With Regis and Kelly."

### Of course every company would love to bottle some of that Disney synergy, which seems particularly evident between Walt Disney Records and Hollywood Records. How are the labels co-existing today, with artists segueing from soundtrack contribution on Walt Disney to Hollywood signee?

The best way for me to answer this is with the example set by Jordan Pruitt. Jordan is a 15-year-old singer/songwriter who started writing songs when she was in the sixth grade—an immense talent. We signed Jordan directly to Hollywood Records. She had no prior TV history, Disney Channel or otherwise.

But through video tie-ins with Disney Channel movies like "Read It and Weep" and "Jump In!," Jordan recorded songs and shot videos that are played on the Disney Channel and heard on Radio Disney. Jordan just joined the Cheetah Girls/Vanessa Hudgens tour.

# FROM THE VAULTS

## DISNEY GOES DIGITAL WITH RESTORATION OF CLASSIC CATALOG



New sets include classics from the composing team of RICHARD M. SHERMAN, left, and ROBERT B. SHERMAN.

There is no occasion like a gold anniversary to start polishing the family heirlooms, and the preservation team at Walt Disney Records has been working overtime to bring its vaulted catalog into the digital age.

The fruits of their labor? Two new commemorative sets, the restoration of some of the earliest classics and a landmark exhibition of the music's influence through the years across the Walt Disney Co. and worldwide popular culture.

"There's certainly the obligation to preserve this legacy and keep it alive for future generations," label senior VP/GM Robert Marick says. "And we've never had one place where our entire history was pulled together."

The Music Behind the Magic exhibit, which opens Nov. 4 at Seattle's Experience Music Project, reveals a spiral of milestones that punctuate Walt Disney Records' 15,000-recording catalog and the history of the Walt Disney Co. prior to the label's formation.

The complementary two-CD set "The Music Behind the Magic," which arrives Nov. 7, is a chronological journey through Disney music beginning with 1933's "Who's Afraid of the Big Bad Wolf" from the classic short "The Three Little Pigs" through this year's hit Disney Channel movie "High School Musical."

A booklet, with an introduction by critic Leonard Maltin, contains historical notes on each track and images of original album covers.

Among the 50 gems from Disney film, TV, theme parks and Broadway musicals are pieces of pop culture history, like Annette Funicello singing the theme from the movie "Monkey's Uncle" backed by a then-unknown group called the Beach Boys.

"There's even more musical history there because that song was written by the Sherman Brothers, who were just coming off the wild success of 'Mary Poppins,'" says Ted Kryzko, VP of A&R catalog development.

A second set, "The Archive Collection," is a digital, iTunes-only release of 50 unique versions of Disney songs aimed squarely at audio- and Disney-philes.

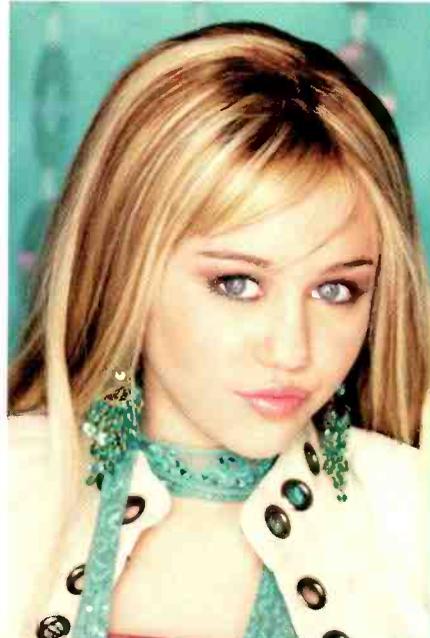
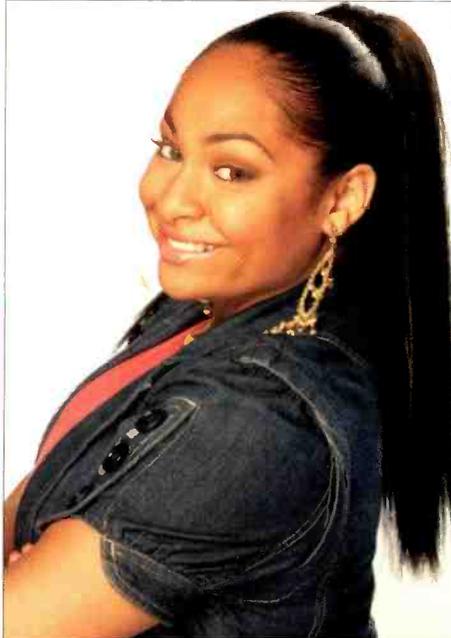
Although Disney has released archival recordings in the past, the digital age has recast the retail climate. Previously released archive albums will be part of the first wave of 10 restored digital albums that Walt Disney Records begins selling on iTunes this month.

Other titles include albums by Mary Martin and Hayley Mills, and "A Child's Garden of Verses," a folk album previously released only on vinyl.

"Now in the digital realm we have a great opportunity to put out these gems," Kryzko says.

—Catherine Applefeld Olson

DUFF: THEO WARGO/WIREIMAGE.COM; SYMONÉ AND MONTANA: COURTESY DISNEY CHANNEL; ABOVE RIGHT: © DISNEY ENTERPRISES, INC.



Walt Disney Records' rising young stars include, from left, HILARY DUFF, RAVEN SYMONÉ and 'Hannah Montana' star MILEY CYRUS.

### How do you ensure rising Disney stars stay in the family?

We still only sign artists we believe have a future, whether they're Disney or not. The first one was Hilary Duff, whose "Lizzie McGuire" became such a successful TV show and film that it became obvious the next step was to launch a Hilary Duff career. Let's face it, between her soundtracks and Hilary Duff records, she's sold over 13 million units.

Raven-Symoné has created an enormous franchise with her TV show and soundtracks. The "Hannah Montana" soundtrack now will launch Miley Cyrus [who plays the character Hannah Montana]. Hers is very similar to the Hilary Duff path.

### Are you at all concerned there may be a perception that Disney is too insular? The loop, from Disney Channel movies, to Walt Disney Records soundtracks, to Hollywood Records albums to Radio Disney, could seem quite closed.

Not at all. If you look at a Radio Disney playlist there are artists from a variety of labels. And not every Disney Channel act has a record coming out. Even Vanessa Hudgens had labels outside our company bidding to sign her. In the end, she and her management chose to sign with us.

Hollywood has a cadre of serious and platinum rock bands that will never see Disney Channel like Breaking Benjamin, Sparta, Atreyu and Plain White T's. It's the same with Lyric Street and their roster of Rascal Flatts and Sarah Buxton, SheDaisy and Josh Gracin.

Certainly, in the beginning, Walt Disney Records does most of the heavy lifting to launch a new artist and at the right time,

By having Jordan involved with these Disney Channel properties, we are laying a foundation that will eventually translate to the Hollywood marketing and promotion machine.

### Unlike any other label, people tend to have their own Disney music moments that define the label for them. What are three defining Walt Disney Records moments for you?

For me, it started when I was a child with my 78 RPM player listening to "The 3 Caballeros." I've been told this predates Walt Disney Records, but still a clear Disney memory for me.

From there, I would have to say Jiminy Cricket singing "When You Wish Upon a Star" in "Pinocchio." And I have to add Aly & AJ's song "No One" from the Disney movie "Ice Princess."

### Who are three artists who have not yet contributed music to a Disney project you'd like to work with?

Barbra Streisand, Bono and Andrea Bocelli.

### Under your stewardship and that of David Agnew, Walt Disney Records continues to evolve. Can you give us a slogan for Walt Disney Records today?

"From our ears to yours—good music for the whole family." As you can see, sloganeering is not my strong suit.

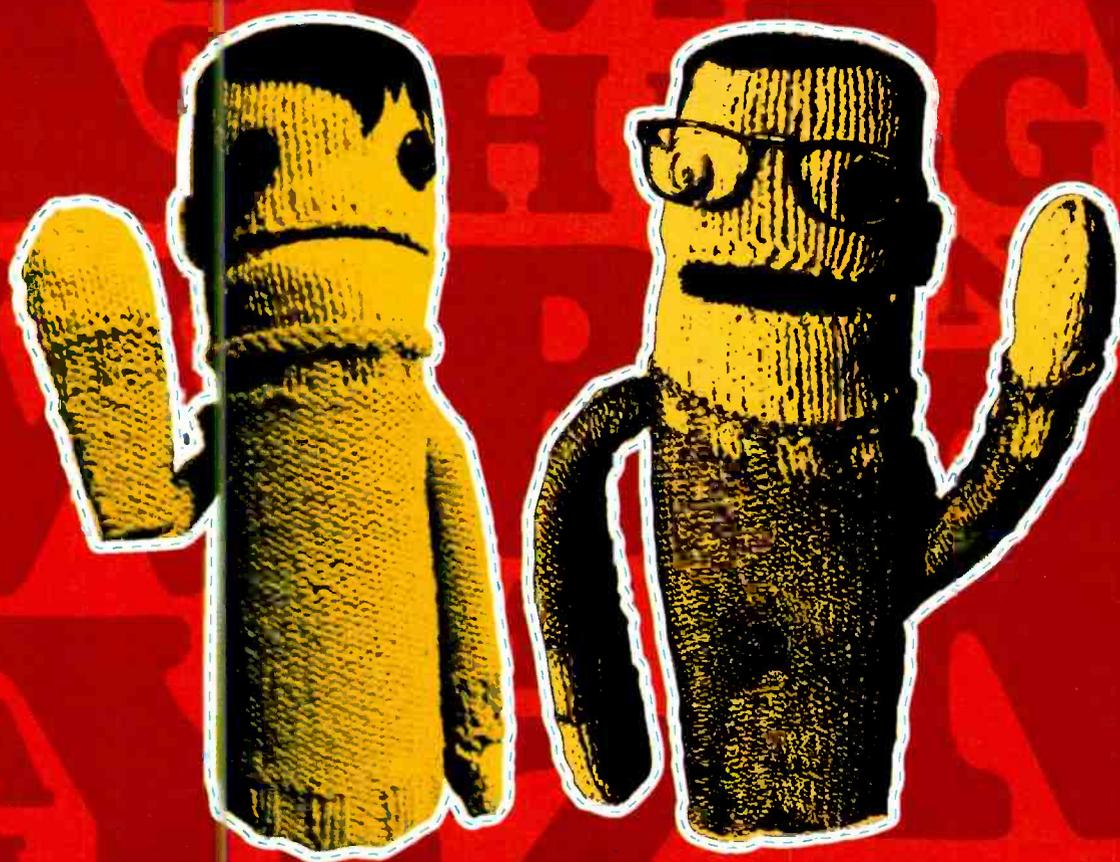
—Catherine Applefeld Olson

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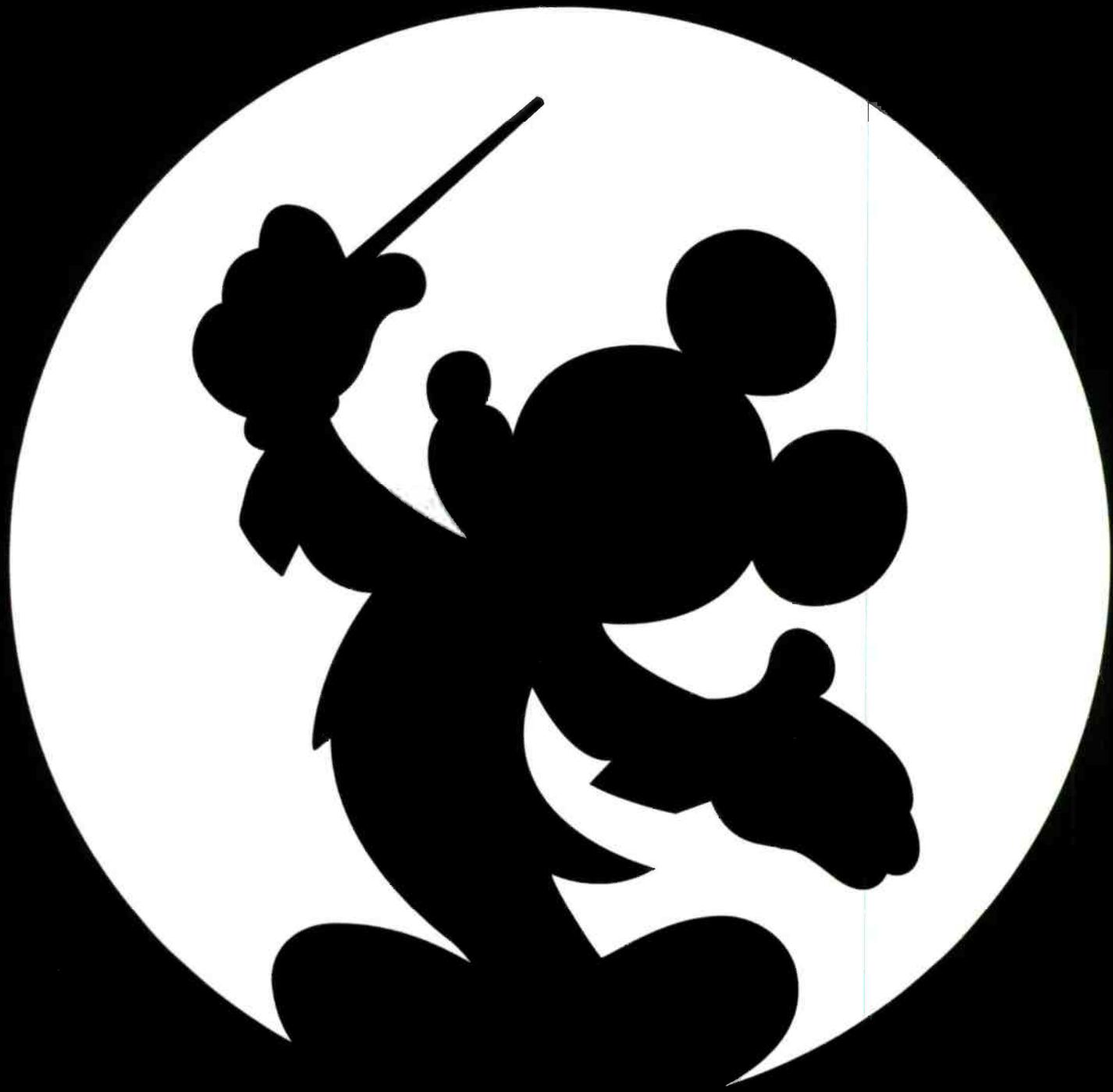
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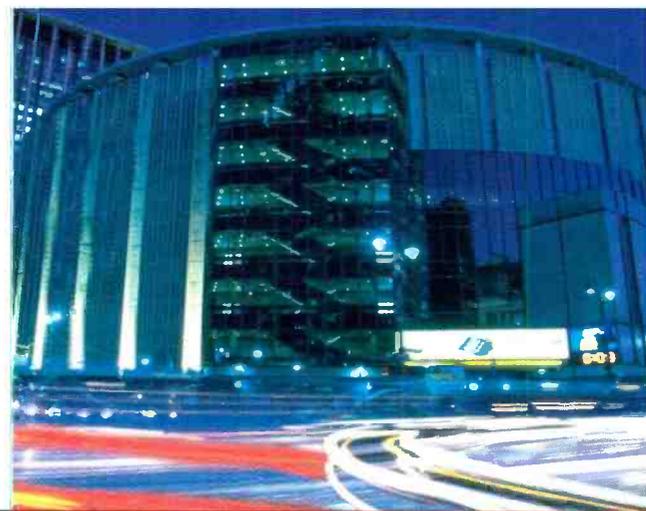
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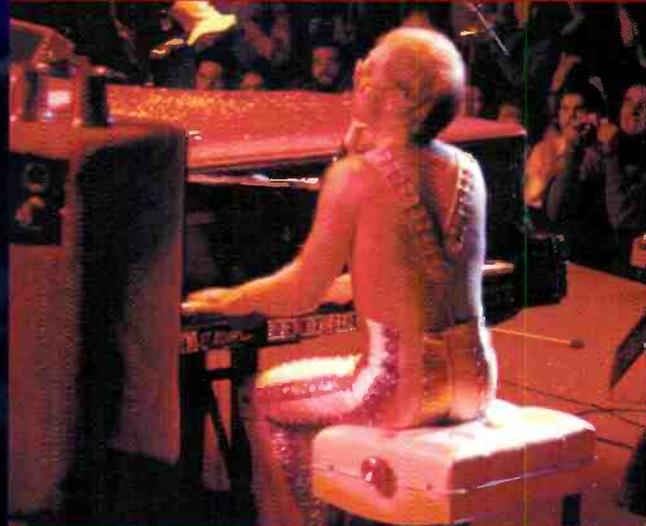
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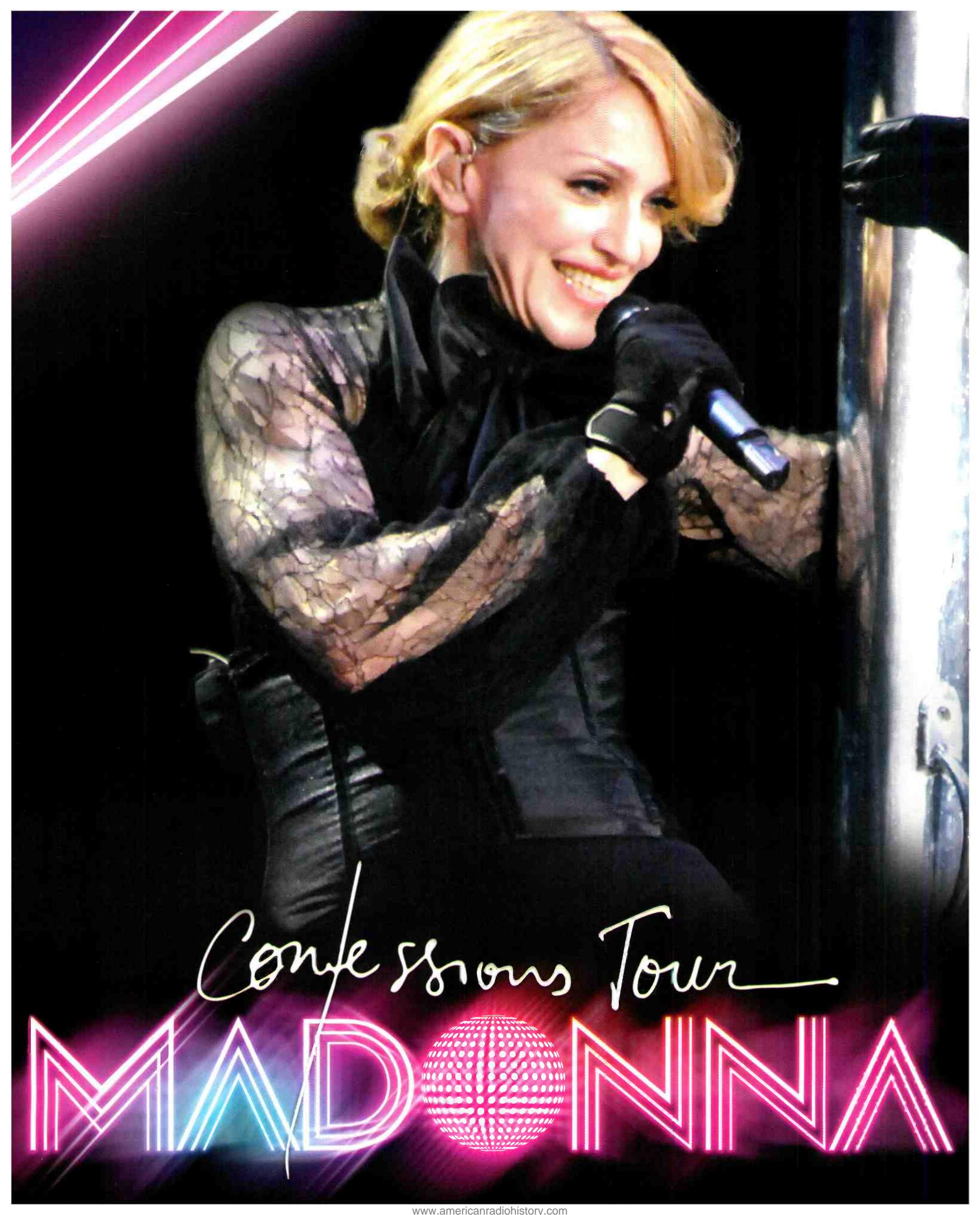
# TALK OF THE ROAD



Billboard Touring Conference To Tackle  
Hard Topics Facing The Live Business

BY RAY WADDELL





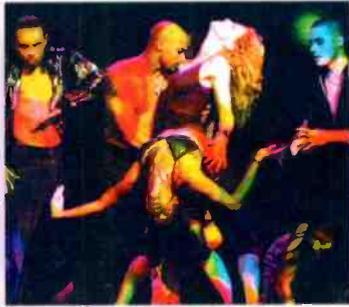
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Every year the Billboard Touring Conference strives to find the most compelling topics to offer its attendees. ■ We want people to walk away with information that can help them do better business, and we try to be as responsive as possible to the needs of our readers in the live event business. We want to forecast the future. ■ At this year's Billboard Touring Conference, set for Nov. 8-9 at the Roosevelt Hotel in New York, the panelists, speakers and roundtable heads represent the elite of the touring business. ■ They include not only top executives but also up-and-coming entrepreneurial spirits and those in the trenches making the day-to-day decisions that make the business work. ■ This year is no exception. Let's take a look at some of the programming for the 2006 conference to serve both as a guide to attendees and a reference point for those who don't make it. ■ No panel attracts more attention at the Billboard Touring Conference than our "power player" session, this year titled "The Future Is Now."

Moderated by Billboard executive editor/associate publisher Tamara Conniff, this year's edition features independent Washington, D.C., promoter Seth Hurwitz, president of I.M.P.; the Firm manager Peter Katsis; Creative Artists Agency managing partner Rob Light; AEG Live CEO Randy Phillips; and Live Nation CEO Michael Rapino.

This will be Rapino's third consecutive year taking part in the panel, and he has some strong ideas about what the group needs to address.

"We need to get artists to begin thinking of a concert tour [the same] as a major album launch and promote it as such," Rapino says.

"We need to continue to get to know our customer better through research and feedback. They tell us they want greater variety in ticket scaling [and that] they are willing to pay high prices for the right service. They want to be able to buy tickets when they want them [via such services as] StubHub. They

want to come see interesting packages."

Venue managers and operators are probably the largest single group attending the Billboard Touring Conference each year, and the "Burning Down the House" panel is geared toward them and everyone else in the business who deals with venues (which is pretty much everybody).

The moderator is Pam Matthews, GM of the Ryman Auditorium in Nashville, one of the most beloved and respected venues in North America.

The panelists are TNA/Live Nation VP Gerry Barad, who many arena executives know as the point person for such major tours as U2, Madonna and Barbra Streisand; Live Nation president of global venues and sponsorship Bruce Eskowitz, who oversees policies and procedures for Live Nation's vast network of amphitheaters; Nashville-based Creative Artists Agency VP John Huie, responsible agent for such



"We need to know our customer better," Live Nation CEO MICHAEL RAPINO says.

tours as Tim McGraw and Faith Hill's Soul2Soul II outing; House of Blues Entertainment VP Kevin Morrow, whose club network sets the standard for small-venue concerts in North America; Brad Parsons, executive director at the Arena Network, a consortium of arenas that consistently host the top-grossing arena concerts in North America; and Jimmy Sacco, GM of Heinz Field (home of the Pittsburgh Steelers) and a principal in the Gridiron Stadium Net- **continued on >>p54**

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## "REBUILDING THE GULF COAST REGION NOTE BY NOTE"

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from >>p52

work, a consortium dedicated to increasing the number of stadium concerts in North America.

“We have a great panel of heavy hitters who bring varied perspectives and operate from different agendas,” Matthews says. “This session provides an environment where we can explore their individual areas of expertise and experience.”

Matthews says the panel will discuss and debate a variety of topics relevant to today's touring industry, “everything from ticketing challenges to changes in corporate sponsorship opportunities to relationships between artists, agents, promoters and buildings and how deal structures have evolved over the years.”

The interweaving of technology and live music is increasing every day, including creative relationships between wireless networks and promoters, ultra-wired buildings, digital delivery of live music and cell-phone ticketing.

These issues and more will be discussed during the “Wired” panel that will be sure to educate attendees.

“My vision of this panel is embracing the technology with the live event,” says moderator Heath Miller, president of Excess db Entertainment & Management. “Is it about improving customer experience, retaining the customer or increasing the customers? Every person I talk to has a different vibe on it.”

Wired panelists are Signatures Network CEO Dell Furano; Ticketmaster executive VP of sales and marketing David Goldberg; Control Room GM Nina Guralnick; MusicToday/Red Light Management VP/chief of staff Nathan Hubbard; Live Nation president of digital distribution Bryan Perez; and AOL Entertainment senior manager Janenne Remondino.

Some feel touring may be in the midst of a new era of opportunity for independent promoters, while others feel the current climate makes it tougher on indies than ever.

Have the downsizing and restructuring of corporate promoters opened the door for regional guys? Have guarantees become more favorable? Are agents cooperating?

These are some of the topics to be broached on the panel titled “I Will Survive,” led by industry veteran Army Granat, co-president of Chicago-based Jam Productions.

Speakers include Charles Attal, president of Charles Attal Presents (Lollapalooza, Austin City Limits Festival); Ashley Capps, president of A.C. Entertainment (Vegoose, Bonnaroo); Darin Lashinsky, VP of Outback Concerts in Nashville; Dave Lucas, CEO of Live 360 and former CEO of Clear Channel Entertainment; Gregg Perloff, president of Another Planet Entertainment in San Francisco; and Kirk Sommer, agent at the William Morris Agency (the Killers).

There was a time when touring was viewed as a bit of an unpredictable sibling of the rest of the music business, but today, it has enlisted more than ever the aid of parallel businesses.

Increased cooperation from labels, radio, TV, venues and other players can aid artist development and sustain careers. We're seeing this happen through creative deals and innovative marketing.

Sony Music VP of artist development Liana



**‘WE HAVE A GREAT PANEL OF HEAVY HITTERS WHO BRING VARIED PERSPECTIVES AND AGENDAS.’**

—PAM MATTHEWS,  
RYMAN AUDITORIUM

Farnham will moderate the “I Can Help” panel dissecting this trend. Onboard are MTV VP of promotion Joe Armenia; the Agency Group VP Ken Fermaglich; Roadrunner Records VP of touring/artist development Harlan Frey; Live Nation executive VP of amphitheater programming Jason Garner; Bob McLynn, partner at Crush Management (Fall Out Boy); and Virgin Records GM/COO Lee Trink.

This year saw many hugely successful tours in a wide range of musical genres. The “Wish You Were Here” panel will take a look at some of the past year's biggest touring success stories with the artist handlers who helped make it happen.

Moderator Larry Vallon, senior VP for national booking at AEG Live, will ask professionals what made these tours work and what could have gone wrong but didn't.

Speakers are Dennis Arfa, president of Artists Group International (Billy Joel); Rob Beckham, senior VP at the William Morris Agency (Rascal Flatts); John Meglen, co-president of Concerts West (Bon Jovi); Guillermo Rosas, CEO of Roptus (RBD); Scott Siman of RPM Management (Tim McGraw); and Brad Wavra, VP of touring at Live Nation (Cirque du Soleil's “Delirium”).

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# ROAD MASTERS

Who's Who  
Among Finalists  
For The Billboard  
Touring Awards



The finalists for the third annual Billboard Touring Awards represent some of the most successful touring artists and professionals the industry has ever seen. ■ The Rolling Stones, Bon Jovi and Madonna are finalists in multiple categories for the Billboard Touring Awards, which will be presented Nov. 9 during a reception at the Roosevelt Hotel in New York. ■ The awards reception will cap the third annual Billboard Touring Conference, taking place Nov. 8-9. ■ Madonna's Confessions tour, the Rolling Stones' Bigger Bang tour and Bon Jovi's Have a Nice Day tour are each finalists in the top tour and top draw categories, which are given to the top-grossing tour and the top ticket-selling tour, respectively. ■ In contrast to awards decided by a popular vote, the finalists and winners for the Billboard Touring Awards are determined by actual box-office achievement based on data reported to Billboard Boxscore. The period covered by the awards is December 2005 through September of this year. ■ Following is a look at the finalists in each category and how they got there.

#### TOP TOUR AND TOP DRAW

THE TOP TOUR AWARD IS GIVEN TO THE TOUR that generates the most box-office revenue during the award period. The award is based on actual butts in seats. And three heavyweights are in contention for both awards this year.

The Rolling Stones are an odds-on favorite every time they take the field, and their Bigger Bang tour is no exception. The tour began in the summer of 2005, took a break during the winter, then resumed with European and American stadiums in the summer of 2006. Tour producer Michael Cohl says the award period was high times for the Stones, with the band playing to better than 95% capacity.

"This includes the tail end of the American tour, plus the Super Bowl, which was the biggest television audience the band had ever played to," Cohl says. "Then two weeks later we played to 2 million people at a free concert on the beach in Copacabana [in Rio de Janeiro], which was the biggest live audience anyone's ever had."

The band "actually had a better Australian [stadium] leg this time than we did before," Cohl says. European and American stadiums were equally outstanding. "It's kind of astounding when it keeps improving 43 years later."

Madonna's Confessions tour, compared to the Stones' 100-plus dates, was a rather limited engagement, but the results have been equally stunning. Madonna was gold at the box office. She wrapped Confessions Sept. 21 at the Tokyo Dome as the highest-grossing tour ever by a female artist.

"Madonna has yet again delivered an incredible show for her fans, and the success of the tour is the ultimate statement," says tour producer Arthur Fogel, chairman of Live Nation's Global Music division. "She absolutely belongs at No. 1."

Meanwhile, New Jersey rock band Bon Jovi put together a career-best international run with arenas and stadiums in the United States and Europe. Produced worldwide by AEG Live, Bon Jovi's numbers were spread out over 2005 and 2006.

The launch of Bon Jovi's world tour in support of its "Have a Nice Day" album was orchestrated to perfection by producer AEG Live and agency Creative Artists Agency (CAA), and the tour delivered big-time.

AEG Live CEO Randy Phillips points out that Bon Jovi was the only act other than U2 to play four sold-out Air Canada Centre shows in Toronto. Bon Jovi also played six arenas in the New York metro area and later **continued on >>p58**

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from >>p56

went clean on three Giant Stadium dates in East Rutherford, N.J.

"At the end of the last tour, you could see the audience shifting from looking at Jon [Bon Jovi] as a superstar to seeing him as an icon," says Rob Light, managing partner at CAA and Bon Jovi's agent.

**TOP PACKAGE**

THE TOP PACKAGE AWARD GOES TO THE TOP-grossing tour with three or more acts on the bill, recognizing those that strive to offer value and create synergistic billing.

Kenny Chesney took home the top package award in 2005 and makes a strong bid this year with a tour that included openers Dierks Bentley, Sugarland, Carrie Underwood and Jake Owen.

"I do feel like you have to give fans a great show from top to bottom," Chesney says. "We've had some really great opening acts. Everybody brought a unique energy and something more than a hit record to the show, and that's what I look for."

Once an opening act for Chesney, Rascal Flatts is now among the country touring elite and gave fans plenty of value with Gary Allan and Jason Aldean as openers for most of the tour.

Agent Rob Beckham at the William Morris Agency (WMA), says it's about added value and giving fans a big show. "The packages just seemed to really work this year. Once you kind of get to the top, like Kenny has done over the past [few] years, you try to give your audience something new and fresh every time out."

The Def Leppard/Journey co-headlining tour, with Stoll Vaughn opening, was one of the sleeper tours of the summer, blowing out early dates and then adding more shows to the route.

Adam Kornfeld, agent for Def Leppard at AGI, says the tour represents the kind of synergy often strived for but rarely achieved in touring. "This tour is a classic example of the phrase one plus one equals three," Kornfeld says. "A package like this is a guaranteed night of hits, memories, fun and showmanship."

**TOP BOXSCORE**

THE TOP BOXSCORE AWARD GOES TO THE HIGHEST-grossing single engagement of the year. The crowning achievement of Billy Joel's return to touring this year was a record-setting 12 sellouts at New York's Madison Square Garden, breaking Bruce Springsteen's record of 10.

"We're always cautious when we begin, and we're humbled by our success," says Dennis Arfa, Joel's agent at Artists Group International. "You never think about breaking Babe Ruth's home-run record until you get to that point where it's within reach, then all of a sudden you say, 'Wow, we're Hank Aaron here.'"

Madonna's eight sellouts at Wembley Arena in London came after an apparently misguided British press had written that fans were balking at her ticket prices. A total of 86,061 British Madonna fans obviously had no problem with the ticket prices.

Producer Fogel says, "They were great shows and a great atmosphere. This was one of the highlights from a memorable tour."

For sheer staying power, neither Madonna nor Joel can match Luis Miguel's remarkable 30-show engagement Jan. 18-Feb. 27 at Auditorio Nacional in Mexico City, which drew 267,528 fans. The run, promoted by Showtime de Mexico, broke Miguel's 25-show stand at the venue in 2004.

"The whole tour was precedent-setting," says Peter Grosslight, worldwide head of music for WMA, which represents Miguel. "The one specific engagement in Mexico City, we really don't know how many shows he could've done. He probably could have done more."

**BREAKTHROUGH ACT**

THE BREAKTHROUGH act award goes to the top-grossing act still in its first decade of national touring that cracks the top 25 tours for the first time.

Rather than going to a brand-new act, the award is designed to recognize an act that breaks through to the proverbial "next level." Previous winners include Linkin Park in 2004 and Rascal Flatts in 2005.

This year, it's a diverse trio that shows significant growth for the period. Canadian rock act Nickelback worked the road hard in 2006, as it has for most of the past decade.

"This is a band that has worked hard building an impressive following through-

out the world by touring virtually non-stop," Nickelback's manager Bryan Coleman says. "They're honored to be considered by Billboard as a possible breakthrough artist of 2006."

Similarly, Brad Paisley's climb to consistently productive headliner has been steady. "Coming off the [Country Music Assn.] tour at the end of 2005, we realized there was enough momentum and an opportunity to take the step to bigger venues," says Beckham, Paisley's agent at the William Morris Agency.

"Over the course of 85 dates, with a package [that varied] from Sara Evans to Carrie Underwood, we averaged about

7,500 people a night, and we've kind of realized it's time to take the next step."

Shakira, touring North America in support of her "Oral Fixation" release, continues to break new ground on the touring trail. The Latina artist sold nearly 300,000 tickets to just 25 shows reported to Billboard Boxscore for the period.

"Shakira's 2006 tour is doing phenomenally well—27 dates, 27 sellouts," says Mitch Rose, Shakira's agent at Creative Artists Agency. "The perfect storm of two incredibly successful records, a huge single and always being incredible live set the stage for an amazing tour. She has established herself as an arena superstar."

**TOP COMEDY TOUR**

RECOGNIZING THAT COMEDY IS ONE OF THE MOST profitable and fastest-growing segments of the touring business, Billboard has added a top comedy tour award to its list this year.

And the three finalists are all artists who have benefitted from both TV exposure and the fact that they're, well, funny.

Larry the Cable Guy, who claims he was born in the back of an El Camino during a Foghat concert, is booked by Nick Nuciforo at CAA and managed by J.P. Williams at Parallel Entertainment. The bulk of his concerts are promoted by Outback Entertainment, based in Nashville.

"We've increased Larry's business about 15%-20% every year," Williams says. "You can definitely call Larry a touring comedian. He works 130-150 dates a year on the road, year in and year out."

Jerry Seinfeld, represented by Rob Prinz at United Talent Agency, rang up the bulk of his 2006 box office with a lucrative stand at the Colosseum at Caesars Palace in Las Vegas. Seinfeld's touring efforts are overseen by Kevin Dochtermann, and the comedian is managed by George Shapiro and Howard West.

Ron "Tater Salad" White, is a compatriot of Larry the Cable Guy on the winning Blue Collar Comedy tours. White stepped out on his own in 2006 with his Drunk in Public tour and also stars in a successful Comedy Central show, "They Call Me Tater Salad."

**PROMOTERS, MANAGERS, AGENTS**

THE TOP PROMOTER AWARD MAY NOT HAVE MUCH suspense attached to it, as the world's largest promoter Live Nation is the overwhelming leader in its field and consistently



Billboard Touring Award finalists, include, clockwise from top, NICKELBACK, KENNY CHESNEY, LARRY THE CABLE GUY and BILLY JOEL.



produces the top-grossing tours in the world. That said, AEG Live, Live Nation's closest competitor, has enjoyed a strong year, highlighted by the Bon Jovi and American Idol tours. House of Blues Concerts (acquired by Live Nation earlier this year), is also experiencing a healthy year in its sheds and particularly in the HOB clubs.

The top independent promoter award is a more competitive race, with Chicago mainstay Jam Productions winning in 2004 and 2005, and Montreal-based Gillett Entertainment becoming the major independent promoter in Canada. Nashville-based up-and-comer Outback Concerts has quickly grown to be one of the country's top independent promoters.

The top manager finalists are determined by the total combined gross of acts a given management company represents among the top 50 tours. For Angela Becker and Guy Oseary, Madonna's superlative Confessions tour was plenty to make the duo a finalist.

Similarly, Scott Siman's R.P.M. Management and Gary Borman's Borman Entertainment teamed up to oversee the massive Soul2Soul II tour, the top-grossing single-year country tour ever. R.P.M. manages Tim McGraw and Borman Entertainment manages his wife Faith Hill, and together the pair created a seamless, extremely well-received tour.

Front Line Management, the mega-management firm headed by Irving Azoff and Howard Kaufman, was involved in several of the year's top tours. Among them are Aerosmith, Luis Miguel, Def Leppard/Journey and Jimmy Buffett.

Another manager finalist is Paul Korzilius, who oversees the touring interests for Bon Jovi at Bon Jovi Management. The band's Have a Nice Day tour drew more than 1.6 million people this year worldwide, and Korzilius worked closely with promoter AEG Live.

The top agency award is another highly competitive category. CAA was involved in tours by McGraw/Hill, Bon Jovi, Pearl Jam, Shakira, Andrea Bocelli, Mariah Carey, Depeche Mode, Red Hot Chili Peppers, Dixie Chicks, Kelly Clarkson, Kid Rock, James Taylor and Hilary Duff.

WMA had tours by Rascal Flatts, Luis Miguel, Tom Petty & the Heartbreakers, Def Leppard/Journey (with AGI), Erad Paisley, Trans-Siberian Orchestra, Korn and Michael Bubl  on its roster.

And 2006 was also a productive year for Monterey Peninsula Artists/Paradigm, with Dave Matthews Band, Aerosmith, Black Eyed Peas and others on the road.

—Ray Waddell

NICKELBACK: MARIA CHAVEZ; CHESNEY: RICK DIAMOND/WIREIMAGE.COM; LARRY THE CABLE GUY: JASON SQUIRES/WIREIMAGE.COM; JOEL: GARY GERSHOFF/WIREIMAGE.COM

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BILLBOARD TOURING AWARD 2006



## ANOTHER FIRST

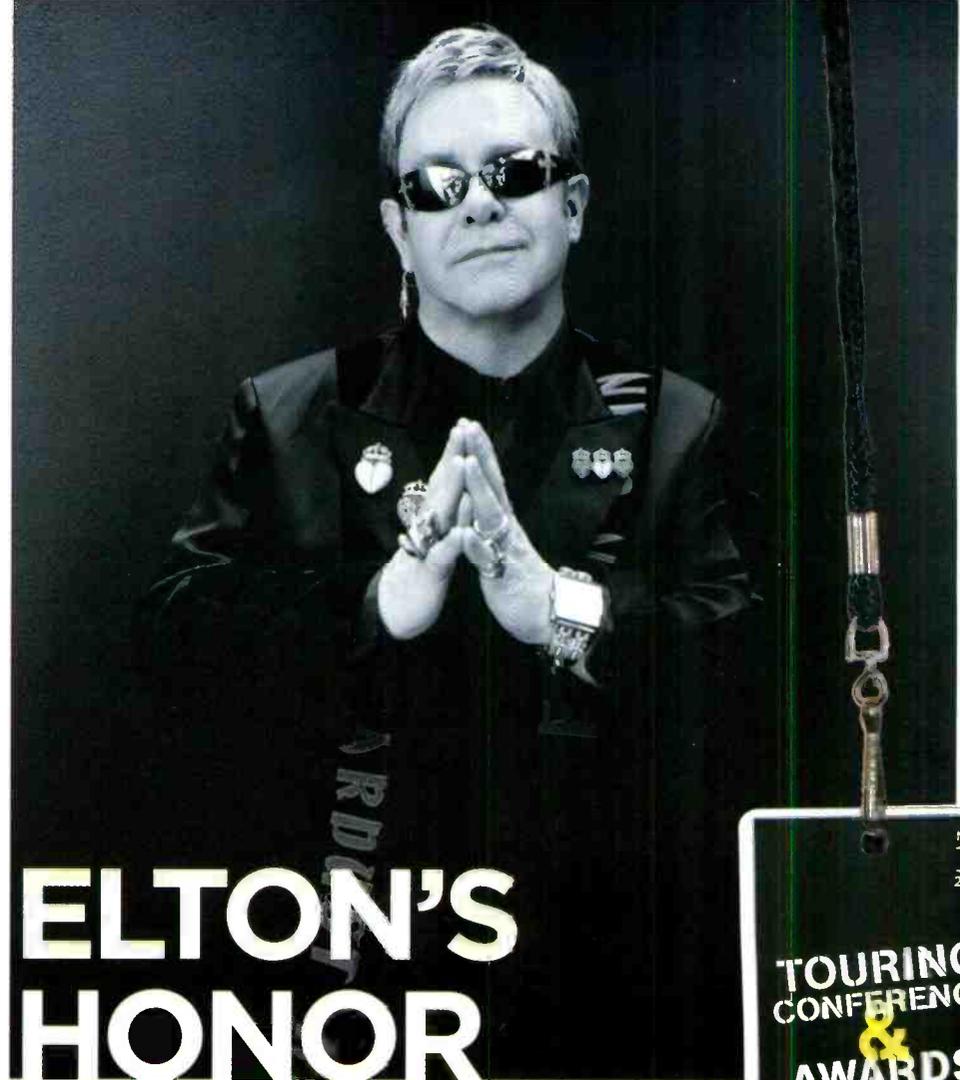
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And for the touring business, John is that rare commodity: a sure thing.

In recognition of a career of achievement as a touring artist, as well as his still vital work, John will receive the Legend of Live honor at the Billboard Touring Awards Nov. 9 at the at the Roosevelt Hotel in New York.

John will be the first artist ever honored with the Legend of Live Award, which recognizes concert business professionals who have made a significant and lasting impact on the industry.

Previous Legend winners include Rolling Stones producer Michael Cohl (2004) and Cellar Door Concerts founder Jack Boyle (2005).

The honor for John comes as he approaches a personal and touring milestone.

"Next March on his 60th birthday [John] will perform his 60th sold-out show at Madison Square Garden," says Merck Mercuriadis, John's former manager. "I do not believe I have ever seen another artist as passionate onstage as he is."

No stage has been bigger for John than the one at the Garden.

"Some of the most dynamic performances to have ever taken place at Madison Square Garden have been performed by Elton John," says Jay Marciano, president of MSG Entertainment.

"In March of 2007, Elton will have played the Garden a record-breaking 60 times, as he continues to hold the record for the most number of performances by a single artist at Madison Square Garden.

"One of the world's best known and most enduring musical artists, Elton has enjoyed a nearly 40-year musical career and continues to make his performances at Madison Square Garden spectacular events."

John, who first began touring in the United States in 1970, has been during the course of four decades one of the most consistent and critically acclaimed live performers in the business.

During the last 15 years alone, John has notched nearly \$600 million in grosses and 10 million in attendance from more than 600 public performances reported to Billboard Boxscore.

Howard Rose, president of the Howard Rose Agency, has been John's agent since the artist first hit an American stage in August 1970 at the Troubador in Los Angeles.

"I knew what I was seeing was a very talented artist," Rose says. "From the Troubador show, [Los Angeles Times rock critic] Bob Hilburn wrote an amazing review, and it really started the ball rolling. From that time on I think that every concert he did the audience just embraced him."

Rose says much attention was paid to building a solid touring base for John. But soon, the artist outgrew the Troubador.

"We then bought out the options at the Troubador, and from there he went to the Santa Monica [Calif.] Civic Center, and then the Forum," Rose recalls, "and just took the steps up the ladder."

Such development as a touring artist is essential for career longevity, Rose believes.

"What Elton was concerned about was not the money and how I can get it, but the right foundation to make the next step," Rose says. "Because if the foundations are right, the money will come."

It's a philosophy Rose sees less and less.

"Today's artists are more video-oriented, get a hit record then you're playing arenas," Rose says. "With Elton, he went from the clubs to the small theaters to multiple dates in theaters, to small arenas, to large are- continued on >>pE2

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from >>p60

nas, to stadiums. He really did [climb] the ladder the way the artists used to do in the early days."

During four decades of consistent touring, Rose has been John's agent for the entire climb, an enduring relationship rare at the superstar level.

"I attribute [the longevity] to the kind of person that Elton is," Rose says. "He is tremendously loyal, but loyal to the people that are doing the job for him."

The working relationship between Rose and John seems simple.

"He'll say, 'Here's a period that we want to tour America,' then kind of leaves it to me," Rose says. "We look at where he's been before, where he hasn't been. He enjoys playing new markets. He enjoys the whole process of touring."

Similarly, John tends to work for the same promoters through the years.

"We have been consistent with the same promoters over time," Rose says. "Don Law in Boston was there from the very beginning, Ron Delsener in New York was there from the beginning. I can't speak for him, but my philosophy is people who have done a good job, stay with them."

John has now played in virtually every type venue around the world. His legendary co-headlining tours with Billy Joel made them the most successful touring duo of all time.

"They were fantastic," Joel told *Billboard* earlier this year of the Face to Face tours that he played with John.

Rose adds: "[Joel's agent] Dennis Arfa was terrific to work with, a gentleman, and I think that philosophically we were at the same place for both artists. It wasn't what was good for Elton or what was good for Billy, it was what was good for both of them. If it didn't work for both of them, we didn't do it."

So will there be another Face to Face tour? "Anything's possible," Rose says. "They were just great, great shows."

As a touring artist, it appears John is just hitting his stride, notching one of the most significant resident bookings in recent history.

In 2005, the artist inked a deal to continue his lucrative stint at the Colosseum at Caesars Palace in Las Vegas through 2008. The Colosseum is best-known as the showplace home built for Celine Dion's "A New Day" show, but John has now made his own mark on venue.

John's production, "The Red Piano," was originally scheduled for 75 shows during a three-year period, beginning Feb. 13, 2004.

Due to the sellout demand, the resort accelerated the initial plan of 25 shows per year, completing the original commitment in fewer than 18 months. The 2005 agreement provides for an additional 150 shows through 2008.

After seeing Dion's success, Rose thought the Colosseum might be right for John.

"Touring is a bit hectic, but Elton loves to perform, so I approached Caesars Palace to see if

they had windows of open dates there," he says. "I had no idea whether Elton would embrace it. But both Caesars and Elton embraced it."

Performed exclusively at Caesars Palace, "The Red Piano" was directed and designed by David LaChapelle for the 4,100-seat Colosseum theatre.

Performing with John in the production are his band: musical director Davey Johnstone on guitar; Guy Babylon on keyboards; Bob Birch on bass; John Mahon on percussion; and Nigel Olsson on drums.

The first year, "The Red Piano" grossed \$33,231,325 and drew 187,240 people to 47 performances, according to *Billboard* Boxscore. And the pace has not slowed down. In 2006, John has grossed \$22,521,275 and moved 129,531 tickets to 33 shows. Every performance to date has been a sellout.

Those involved say every performance has come off flawlessly. So while the Colosseum may be "the house that Celine built," it seems John takes up residency with aplomb.

"Elton, his staff, his crew, his band are the example of excellence and professionalism," says John Meglen, president of Concerts West, which promotes the shows with Caesars. "I could not imagine anyone else sharing the Colosseum with Celine than Sir Elton."

Rose says he believes John looked at the Colosseum as a creative challenge.

"What happened with Las Vegas, in his mind, [was], 'Here's another challenge,'" Rose says. "Las Vegas isn't where

artists come and die. Celine really broke the ground there. They built a beautiful theater where you could present a body of work."

Even with his commitment to Caesars, John continues to book dates across the country. And John's engagements always reside near the top of the *Boxscore* charts, with seven-figure grosses commonplace.

For example, his September sellout at the Rose Garden in Portland, Ore., grossed \$1.3 million.

"It was a terrific play," says Michael Scanlon, GM of the Global Spectrum-managed Rose Garden. "We dealt with Howard and House of Blues' Jeff Trisler, and it was a pretty smooth day, no glitches at all."

Scanlon says John was, predictably, joyously received by Oregonians.

"The performance was over the top," he says. "People loved it, they raved about it. It had been several years since Elton came into this market with Billy Joel, and people were ecstatic. We had a lot of compliments the next day and many people were asking, 'When is he coming back?' And we definitely hope we have him back the next time he tours the Northwest."

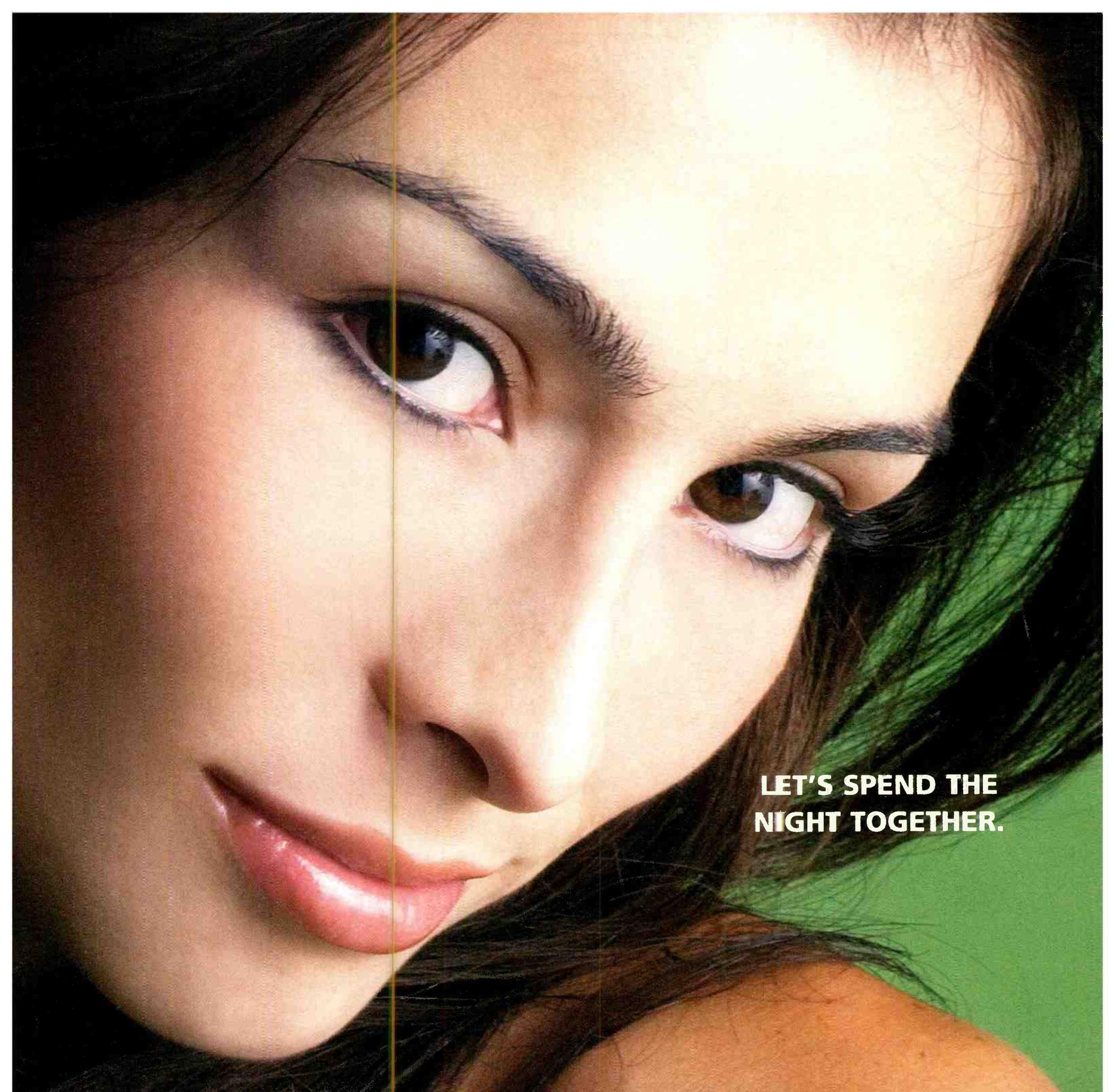
Down the coast, John's visit to the HP Pavilion in San Jose, Calif., grossed \$1.5 million.

"We had an awesome show," says Steve Kirsner, director of booking and events at the HP Pavilion. "Elton's **continued on >>p64**



**'HE ENJOYS  
PLAYING NEW  
MARKETS AND  
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—HOWARD ROSE,  
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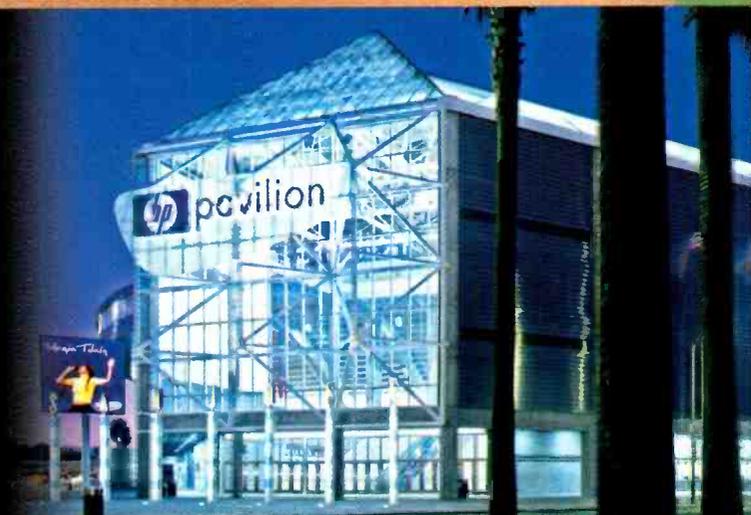


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It is fitting that ELTON JOHN will receive Billboard's Legend of Live Award in New York, where he has a long history as a performing artist.

ence, you say, 'Pass.' But obviously it's rewarding enough to them that they want to do it again."

When Rose first started booking John he was with the boutique agency Chartwell Artists. "I started my own agency in 1975 and [John] was my first artist," Rose says. "He was really the foundation of the agency and because of him it gave me the ability to grow. Without him I wouldn't have had Jimmy Buffett or Stevie Nicks or Chicago or Boz Scaggs."

Rose has by now seen hundreds of John's shows. Asked if there was a bad one among them, he says, "From my standpoint, no. They've all been great shows. He might have felt that musically he had a bad show here and there, which I'm sure all artists have, but for the most part the audiences have all found it to be a pretty rewarding experience or they wouldn't come back."

The bottom line: John delivers.

"He takes pride in this," Rose says. "The audience is there, and he's there to do a job. And I think his success is in that he does not disappoint them."

Working with John has been personally and professionally rewarding, Rose says. "It's an extraordinary career, but it took steps."

"I can't think of a better artist for this award because of what Elton has done touring-wise," Rose continues. "He started at the bottom and he took it step by step. He didn't run up the ladder, he just walked up the ladder at all levels."

Rose adds that it is fitting that John will be named a Legend of Live in New York.

"In New York he played the Playboy Club to start with. From there we played the Fillmore, then came back for multiple nights at the Fillmore, then we played Carnegie Hall, then came back and played Madison Square Garden [for] one show," Rose says. "Then it was multiple nights at the Garden, Central Park for half a million people, Shea Stadium. Now he's done 59 sellouts at the Garden."

—Ray Waddell

MICHAEL CAULFIELD

from >>p62

fans really enjoy seeing him, hearing him, and they appreciate him. The evening went on without a hitch."

When new arenas open, John is often the artist that gets the grand-opening booking.

"He's in demand for that type of show because of the kind of artist he is, a superstar," Rose says. "And he likes to play places he hasn't been. For example, just recently he played Western Canada. He hadn't been to Calgary or Edmonton in seven years, and sold out in 20 minutes. The market is hot, but still selling out in 20 minutes for an artist that has been around for four decades is pretty unusual."

John's touring team is often cited by arenas and promoters for their professionalism.

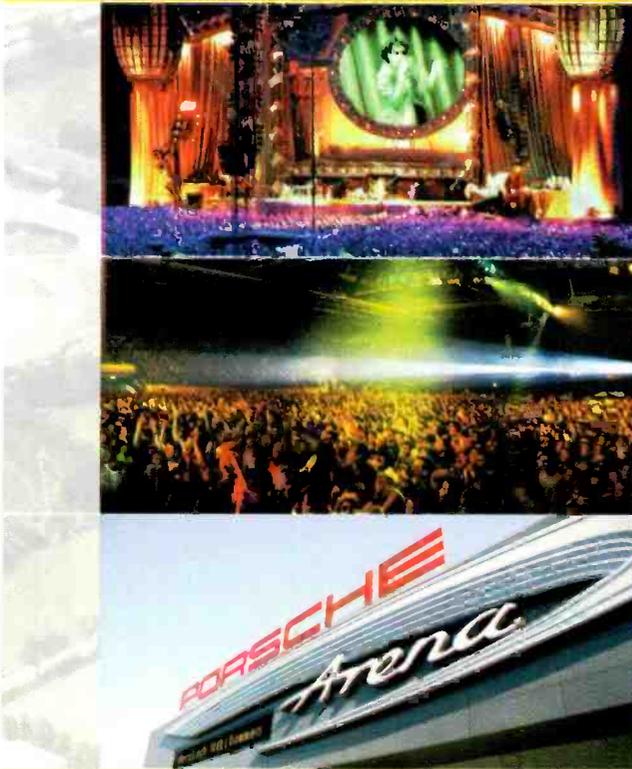
"Elton is a very professional artist and we are an extension of him," Rose says. "He's a very classy person, so if we are heavy-handed or something like that, it reflects on him, and that's who he is not."

Even so, Rose is well-known as a tough negotiator. "I don't think 'tough' is the correct term," he says. "You negotiate for the artists you represent, and it's a matter of what an artist of this stature should command. It's not tough, it's what's fair. If it wasn't rewarding for the person who I'm negotiating with, they wouldn't come back. You don't have to come back if it's not a good experi-



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BILLY JOEL, below, is a top Boxscore finalist, while venue finalists include, from top right, Philadelphia's Wachovia Center, Atlanta's Fox Theater and Las Vegas' Colosseum at Caesars Palace.

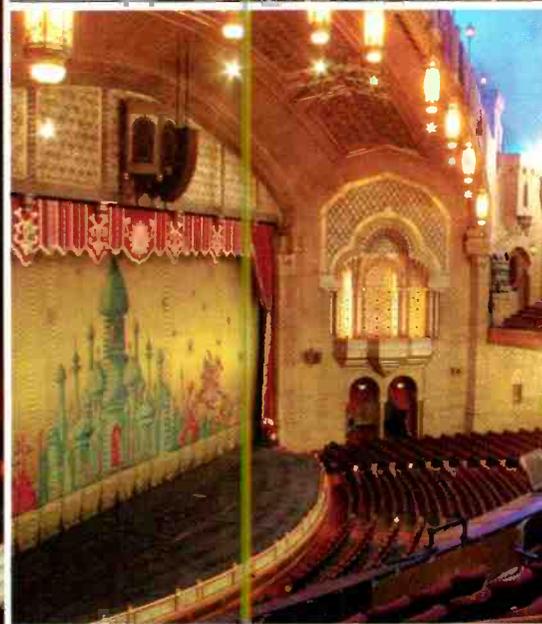
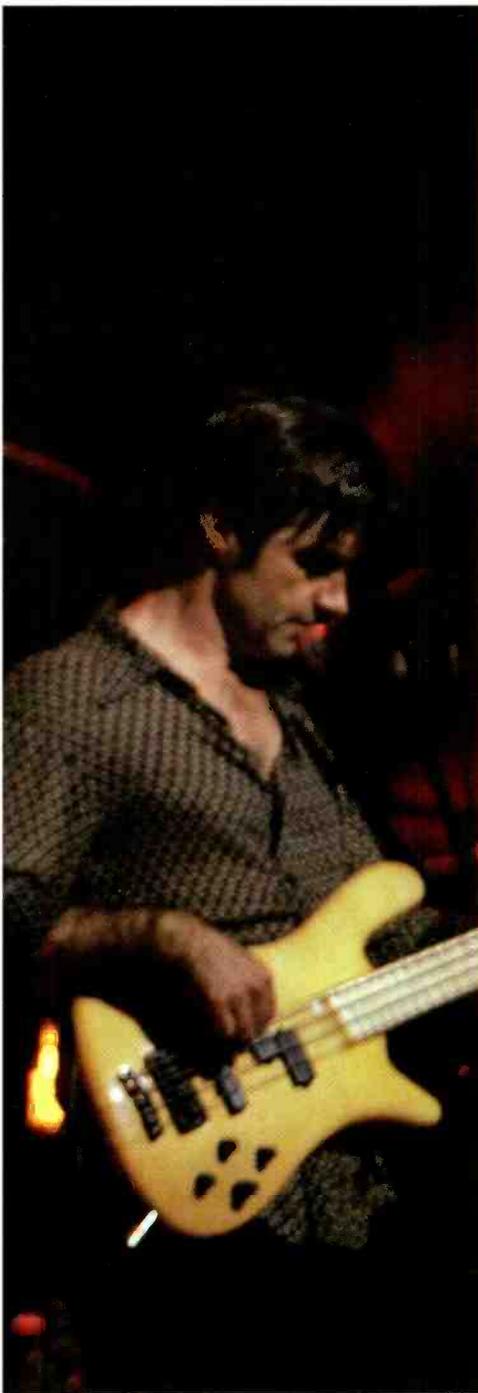


# NORTHEAST CORRIDOR

Venues In New England, Mid-Atlantic States Dominate Finalists

When the touring business is good, the venue business is good. And in 2006, the venue business has been very good, particularly in the Northeast. ■ That's where the finalists for the Billboard Touring Awards for the top arena and the top amphitheater categories are based. ■ The awards will be presented during the third annual Billboard Touring Conference Nov. 8-9 in New York. ■ Madison Square Garden in New York, billed as the world's most famous arena, is a juggernaut, taking home the top arena award two years running. ■ "MSG Entertainment is enjoying one of the best years in our history," says Jay Marciano, president of MSG Entertainment. "New York City remains one of the world's best live entertainment markets, and 2006 has brought us numerous record-setting performances and multi-show sellouts." ■ TD Banknorth Garden in Boston has focused on attracting concerts, and it shows. ■ "We . . . are thrilled and honored to be a finalist for Billboard's arena of the year," says John Wentzell, president of TD Banknorth Garden.

JOEL: SUZANNE/EMPICS ENTERTAINMENT



"Concerts are a vital part of our identity. To be considered along with the other [finalists] is rewarding to all the folks who put in so much time and energy in making the concert experience vibrant for the performers and the audience."

Wentzell adds, "We wish to thank the artists, producers, agents and promoters who demonstrate their faith in the outstanding music market in Boston."

The Wachovia Center in Philadelphia has been a mainstay among the top 10 arenas in the country since it opened, and has notched another strong year in 2006. Five nights of Billy Joel led the way for Wachovia in the time period covered by these awards.

"Philadelphia is an outstanding concert market," Global Spectrum COO John Page says. "Acts love playing Wachovia Center, and our audience loves coming to see shows in our building. Securing this nomination means the industry certainly notices all of the dedication and detail we put forth for these shows."

Three Live Nation-owned amphitheatres in the Northeast top the list for top sheds this year: Nikon at Jones Beach Theater in Wan-

tagh, N.Y.; PNC Bank Arts Center, Holmdel, N.J.; and Tweeter Center at the Waterfront, Camden, N.J.

"Overall, business was up at the amphitheatres this summer, which indicates to us how popular the outdoor venues are for all kinds of artists," says Charlie Walker, Live Nation president of music for North America. "These three venues in particular really led the way for us."

Farm Aid and a rare Pearl Jam amphitheater date were highlights, "and the Who only played two amphitheatres in 2006: PNC and Jones Beach. All of the nominated venues are in very strong tour markets and their respective staffs, both on the venue side and on the booking side, are tremendously creative and dedicated," Walker says.

For venues with less than 10,000 seats, the Colosseum at Caesars Palace in Las Vegas is pretty much untouchable, with perpetually sold residencies by Celine Dion and Elton John raking in huge box-office returns. The Colosseum has led the way since it opened nearly four years ago.

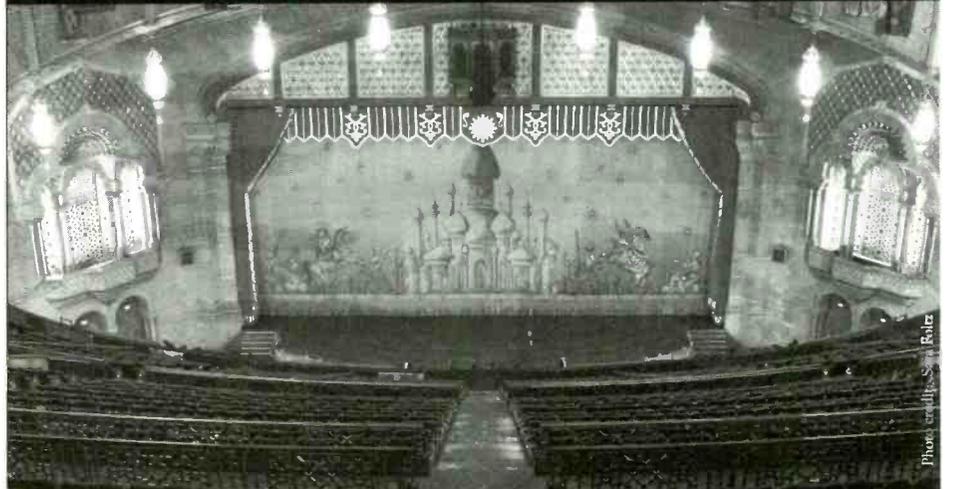
But for small venues without full-time residencies, the competi-

**'OVERALL,  
BUSINESS  
WAS UP AT  
THE SHEDS  
THIS SUMMER.'**

**—CHARLIE WALKER,  
LIVE NATION**

**continued on >>p68**

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The Bonnaroo Music Festival, staged in June in Manchester, Tenn., is a contender for the top festival award for the third straight year.

from >>p67

tion is tighter. Auditorio Nacional in Mexico City put together a very strong year, led by a 30-show stand by Luis Miguel that is among the top boxscores of the year.

The Fox Theatre in Atlanta has become one of the most consistent venues of its size in North America, and took home the small venue award at the Billboard Touring Conference in 2005. The successful trend continues in 2006.

"We had a great year, with some terrific entertainment," the Fox's Allan Vella says. "We've been fortunate that Atlanta continues to be a real hotbed for entertainment and the Fox Theatre is a desirable place to play."

Gibson Amphitheater at Universal Citywalk in Universal City, Calif., booked and operated by House of Blues Concerts, is another extremely consistent venue.

HOB executive VP Alex Hodges says it was a record-breaking year for the venue.

"No matter if you look at calendar year, last 12 months or fiscal year, the HOB team and Gibson in Los Angeles have been on fire," Hodges says. He adds that new rock, classic rock, Latin, urban, R&B, country, comedy, international music and award shows have all been "hot, hot, hot" at the Gibson.

"The full drop count from Oct. 1, 2005, to Oct. 1, 2006, for 120 events is over a half million people," Hodges says. "We don't have an institutional event like the Radio City [Music Hall] 'Christmas Spectacular' but thusly have a greater abundance of concert and special events of all types."

Festivals have become one of the most healthy segments of the North American concert business, and three finalists are leading the charge.

The Bonnaroo Music Festival in Manchester, Tenn., produced by A.C. Entertainment

and Superfly Productions, has captured the top festival award two years in a row and is gunning for a third.

"We've continued to open up and diversify the festival since the inception of the Bonnaroo, and think having artists like Beck and Radiohead has continued to evolve the event," says Jonathan Mayers, president of Bonnaroo. "That and all the other activities we've put in have helped Bonnaroo become a real event. And coming into our fifth year the team has really jelled, and I think this year was a real turning point for Bonnaroo."

As for Lollapalooza and the Austin City Lim-

its Festival, both produced by Capitol Sports & Entertainment and Charles Attal Presents in Austin, they exceeded expectations.

"The Austin festival is in its fifth year, and every year we keep tweaking it to make it better," says Charles Attal, president of Charles Attal Presents. "With Lollapalooza in Chicago, the first year we took our lumps, but we didn't break our model. We could've come in there and downscaled it and cut

corners, but we didn't. We learned a lot, stuck to our model, and the second year we were very strong out of the box."

Three HOB sites dominate the club finalists this year: House of Blues Chicago (winner in 2004 and 2005), House of Blues Anaheim, Calif., and the new House of Blues in Atlantic City, N.J.

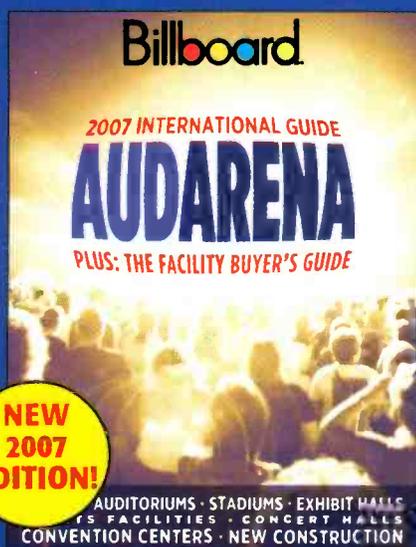
"House of Blues clubs strive to create band and fan loyalty: Bands want to play there and fans want to go there," House of Blues Entertainment VP Kevin Morrow says. "And we've got great talent bookers in all of these markets that keep the stages filled with premium, top-of-the-line talent."

—Ray Waddell

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# AFTER THE STORM

## 3 Doors Down Members Help To Revive Gulf Concert Scene

For **3 Doors Down** lead vocalist **Brad Arnold** and lead guitarist **Matt Roberts**, taking part in the keynote panel at the Billboard Touring Conference on Nov. 8 at the Roosevelt Hotel in New York is a unique opportunity to help out the folks back home.

The folks back home for the band, which hails from Escatawpa, Miss., near Biloxi, are the folks in the Gulf Region who were hammered by Hurricane Katrina last year.

The keynote Q&A session, moderated by this writer, is titled "Rebirth of a Region: Concerts Return to the Gulf."

In addition to Arnold and Roberts, joining the Q&A session will be **Doug Thornton**, regional VP for Philadelphia-based venue management firm SMG and GM of the Louisiana Superdome in New Orleans; **Matt McDonnell**, assistant GM of the Mississippi Coast Coliseum & Convention Center in Biloxi; **Bob Roux**, president of the South region for Live Nation; and **Louis Messina**, president of TMG/AEG Live.

"We're glad to be a part of this, we really are," Arnold says.

3 Doors Down was the first band to play the region when it reopened the Mississippi Coast Coliseum in July on a co-headlining date with Lynyrd Skynyrd. Repairs and renovations of the area were still ongoing.

"We were proud of being the first show back in Biloxi. We were glad to be a part of the rebirth of the coliseum and sort of the rebirth of the music scene there on the coast," Arnold says.

"Furthermore, we're proud to play there anytime. That's the place we grew up, going to concerts and seeing different kinds of music at the coliseum. Seeing what happened to it during Katrina was a horrible thing, and we were just really proud to be the first ones back to reopen it."

Arnold says the crowd that night was particularly enthusiastic.

"I get chill bumps just thinking about it," he says. "We have our intro music that plays every night, and I took the mic onstage and I said—not so much about the band but for the whole coast—screamed into it, 'We're back!' and the crowd just went wild. It was one of the loudest

things I've ever heard as far as crowds go, and it just went from there."

The event rang up \$23 a head in concessions and merchandise sales, a building record (Billboard, Sept. 9). Much of that was in beer sales.

"I heard the next day how much they did, and I was thinking, 'There's some hurtin' heads this morning,'" Arnold says with a laugh. "I was one of them with a hurtin' head, for sure."

Arnold says the band takes what Katrina did to the Gulf personally.

"We were on tour when it happened and stayed out on tour for about the next 10 days, and had food drives and stuff rather than going home," he recalls.

"We were on tour and we watched what happened and how hard it hit, and honestly none of us thought we had a place to come back to at all. And when we got home, it was almost true, there just wasn't much left."

There is still a lot of work left to do, Arnold adds.

The region is "going to be rebuilt, but it's going to take a while," he says. "That's a hell of a blow to come back from. That was a gnarly storm."

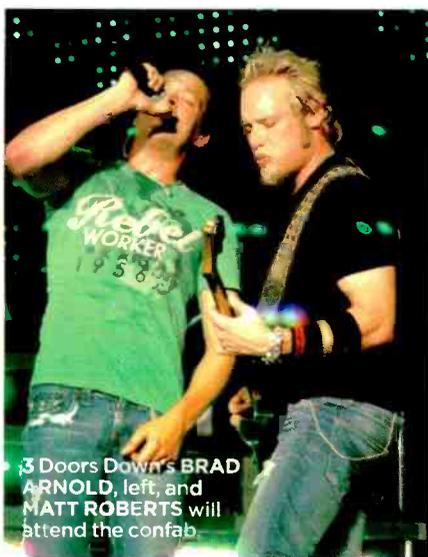
The return of live music to the area is very important, Arnold believes. "We're from Escatawpa, kind of a part of Pascagoula,

which is still a really small town, and I don't think in my lifetime anybody significant has ever come in and played there," he says.

But on Oct. 6, "Charlie Daniels came and played in Pascagoula City Park right down by the gulf, and for him to come and play a free show—there were probably 8,000 people there. It felt so good to see those people out there jamming to Charlie."

Arnold would like to see other bands come play the region. "Back in the '80s, Biloxi was the place to play if you were a rock band. Poison, Bon Jovi, those guys—they used to love playing Biloxi," he says. "Now it seems like it kind of slipped through the cracks as a vital market, but if people come and play there they'd realize that there's some rockers down there, people that love to go to concerts and have a good time."

"And," he adds, "maybe drink a little beer."

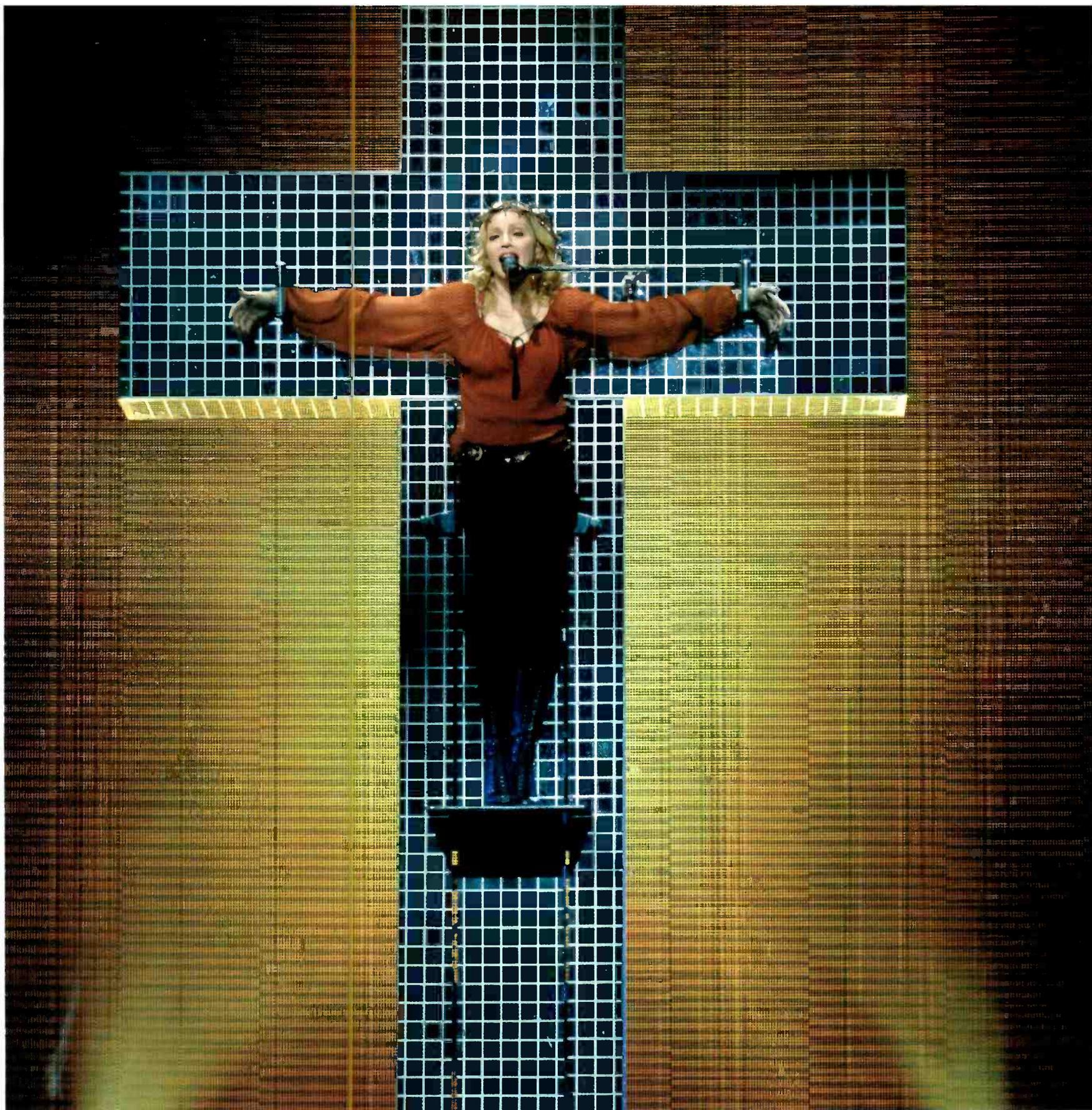


3 Doors Down's **BRAD ARNOLD**, left, and **MATT ROBERTS** will attend the confab.

# BOXSCORE Concert Grosses

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|    | GROSS/<br>TICKET PRICE(S)                             | ARTIST(S)<br>Venue, Date   | Attendance<br>Capacity               | Promoter   |
|----|---|--|--------------------------------------|--|
| 1  | \$2,221,851<br>\$225/\$175/\$127.50/<br>\$87.50       | <b>CELINE DION</b><br>Colosseum at Caesars Palace<br>Las Vegas, Oct. 26-29   | 16,320<br>four sellouts              | Concerts West/AEG Live   |
| 2  | \$2,111,333<br>\$63                                   | <b>RED HOT CHILI PEPPERS, THE MARS VOLTA</b><br>Continental Airlines Arena, East<br>Rutherford, N.J., Oct. 17-18               | 33,615<br>two sellouts               | Metropolitan Talent Presents                                     |
| 3  | \$1,269,903<br>\$120/\$49                             | <b>VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO</b><br>Allstate Arena, Rosemont, Ill.,<br>Oct. 22                                  | 16,865<br>sellout                    | Hauser Entertainment, VIVA Entertainment<br>Network              |
| 4  | \$1,067,730<br>\$97.50/\$67.50                        | <b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b><br>Qwest Center, Omaha, Neb., Oct.<br>24-25   | 12,486<br>19,496 two shows           | Live Nation, Cirque du Soleil                                    |
| 5  | \$992,549<br>\$200/\$45                               | <b>AEROSMITH, MÖTLEY CRÜE</b><br>UMB Bank Pavilion, Maryland<br>Heights, Mo., Oct. 15  | 17,475<br>18,271                     | Live Nation  |
| 6  | \$907,531<br>\$126/\$56                               | <b>ERIC CLAPTON, ROBERT CRAY BAND</b><br>TD Waterhouse Centre, Orlando,<br>Fla., Oct. 20                                       | 11,027<br>sellout                    | Fantasma Productions   |
| 7  | \$907,304<br>\$196/\$41                               | <b>AEROSMITH, MÖTLEY CRÜE</b><br>Verizon Wireless Amphitheatre,<br>Borner Springs, Kan., Oct. 17                               | 13,201<br>17,882                     | Live Nation  |
| 8  | \$904,985<br>\$175/\$30                               | <b>DEF LEPPARD, JOURNEY, STOLL VAUGHAN</b><br>Hollywood Bowl, Hollywood,<br>Calif., Oct. 13                                    | 12,019<br>17,563                     | Live Nation, Andrew Hewitt Co.                                   |
| 9  | \$879,671<br>\$195.50/\$19.25                         | <b>AEROSMITH, MÖTLEY CRÜE</b><br>Verizon Wireless Music Center,<br>Noblesville, Ind., Oct. 13                                  | 16,368<br>24,356                     | Live Nation  |
| 10 | \$837,299<br>\$127/\$57                               | <b>ERIC CLAPTON, ROBERT CRAY BAND</b><br>American Airlines Arena, Miami,<br>Oct. 23  | 10,014<br>sellout                    | Fantasma Productions   |
| 11 | \$828,592<br>\$65.50/\$35                             | <b>JOHN MAYER, BRETT DENNEN, DAVID RYAN HARRIS</b><br>Chastain Park Amphitheatre<br>Atlanta, Oct. 13-14                        | 13,400<br>two sellouts               | Live Nation  |
| 12 | \$800,828<br>\$125/\$45                               | <b>GUNS N' ROSES, SEBASTIAN BACH, PAPA ROACH</b><br>Coliseo de Puerto Rico, Hato<br>Rey, Puerto Rico, Oct. 29                  | 8,918<br>12,937                      | Jose Dueño Presents  |
| 13 | \$797,788<br>\$150/\$33.75                            | <b>AEROSMITH, MÖTLEY CRÜE</b><br>Starwood Amphitheatre,<br>Antioch, Tenn., Oct. 19   | 14,285<br>17,280                     | Live Nation  |
| 14 | \$779,615<br>\$250/\$65                               | <b>VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO</b><br>Area at Gwinnett Center,<br>Duluth, Ga., Oct. 21                            | 6,252<br>sellout                     | Hauser Entertainment, Zamarron Promotions                        |
| 15 | \$765,431<br>\$125/\$65/\$50/<br>\$19.50              | <b>MARIAH CAREY, NE-YO</b><br>ipayOne Center, San Diego, Oct. 4  | 9,480<br>10,000                      | Viejas Entertainment   |
| 16 | \$754,375<br>\$155/\$50                               | <b>TOM PETTY &amp; THE HEARTBREAKERS, JACKSON BROWNE</b><br>Indian Wells Tennis Garden<br>Indian Wells, Calif., Oct. 21        | 8,733<br>sellout                     | Goldenvoice/AEG Live   |
| 17 | \$625,175<br>\$75/\$55/\$35                           | <b>BOB DYLAN, KINGS OF LEON</b><br>Sears Centre, Hoffman Estates,<br>Ill., Oct. 27-28  | 10,337<br>13,470 two shows           | Jam Productions  |
| 18 | \$616,613<br>\$52.50                                  | <b>RED HOT CHILI PEPPERS, THE MARS VOLTA</b><br>Pepsi Arena, Albany, N.Y., Oct. 21   | 12,179<br>12,456                     | Metropolitan Talent Presents, Frank Productions                  |
| 19 | \$608,865<br>\$450/\$35                               | <b>DEF LEPPARD, JOURNEY, STOLL VAUGHAN</b><br>Ford Center, Oklahoma City,<br>Oct. 19   | 10,339<br>13,017                     | Live Nation  |
| 20 | \$608,249<br>\$125.50/\$55.50                         | <b>VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO</b><br>Dodge Arena, Hidalgo, Texas,<br>Oct. 14                                     | 6,297<br>sellout                     | Hauser Entertainment   |
| 21 | \$572,560<br>\$66.75/\$32.75                          | <b>TOBY KEITH, JOE NICHOLS</b><br>Alltel Pavilion, Raleigh, N.C.,<br>Oct. 14   | 15,077<br>20,000                     | Live Nation  |
| 22 | \$534,104<br>\$99.50/\$48.50                          | <b>JAMES TAYLOR</b><br>Wang Center, Boston, Oct. 14-15   | 6,972 7,086 two<br>shows one sellout | Live Nation, in-house  |
| 23 | \$529,047<br>\$75/\$39.50                             | <b>DEF LEPPARD, JOURNEY, STOLL VAUGHAN</b><br>Qwest Center, Omaha, Neb., Oct. 22   | 9,402<br>13,151                      | Live Nation  |
| 24 | \$515,785<br>\$85/\$20                                | <b>LA NOCHE DE ESTRELLAS DE FIDELITY</b><br>Coliseo de Puerto Rico, Hato<br>Rey, Puerto Rico, Oct. 28                          | 13,440<br>13,647                     | ARSO Radio   |
| 25 | \$501,003<br>\$62/\$26.50                             | <b>JOHN MAYER, SHERYL CROW, MARJORIE FAIR</b><br>Ford Amphitheatre, Tampa, Fla.,<br>Oct. 12                                    | 11,834<br>19,438                     | Live Nation  |
| 26 | \$495,755<br>\$68.75/\$38.75                          | <b>AMERICAN IDOLS LIVE</b><br>Giant Center, Hershey, Pa., Sept. 19   | 8,842<br>10,038                      | AEG Live   |
| 27 | \$495,566<br>(\$313,249,900 bolivares)<br>\$132/\$24  | <b>RBD</b><br>Estadio Luis Aparicio,<br>Maracaibo, Venezuela, Sept. 15   | 8,305<br>10,000                      | Roctus, Evenpro/Water Brother                                    |
| 28 | \$493,445<br>\$75/\$37                                | <b>GUNS N' ROSES, SEBASTIAN BACH, PAPA ROACH</b><br>BankAtlantic Center, Sunrise,<br>Fla., Oct. 24                             | 8,387<br>sellout                     | Fantasma Productions   |
| 29 | \$489,833<br>(\$546,932 Canadian)<br>\$103.43/\$58.66 | <b>PAUL SIMON</b><br>Orpheum Theatre, Vancouver,<br>Sept. 26-27  | 5,402<br>9,590 two shows             | House of Blues Canada  |
| 30 | \$479,558<br>\$72.50/\$38.50                          | <b>AMERICAN IDOLS LIVE</b><br>Wachovia Arena, Wilkes-Barre,<br>Pa., Sept. 24   | 8,188<br>8,519                       | AEG Live   |
| 31 | \$479,276<br>\$66.19/\$37.62                          | <b>CHRIS BROWN, NE-YO, DEM FRANCHIZE BOYZ &amp; OTHERS</b><br>Oakland Arena, Oakland, Calif.,<br>Oct. 6                        | 9,343<br>12,799                      | Live Nation, Haymon Entertainment                                |
| 32 | \$478,713<br>\$47.50                                  | <b>NICKELBACK, HOOBASTANK, CHEVELLE, HINDER</b><br>The Mark of the Quad Cities<br>Moline, Ill., Sept. 12                       | 10,529<br>sellout                    | The Messina Group & Concerts West/AEG Live,<br>Fastlane Concerts |
| 33 | \$474,835<br>\$150/\$69.50                            | <b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b><br>MGM Grand Garden, Las Vegas,<br>Sept. 8-9  | 8,389<br>11,670 two shows            | Live Nation, Cirque du Soleil                                    |
| 34 | \$471,298<br>\$55/\$14.50                             | <b>X-FEST: ROB ZOMBIE, BUCKCHERRY, SHINEDOWN &amp; OTHERS</b><br>Verizon Wireless Music Center,<br>Noblesville, Ind., Sept. 16 | 24,996<br>sellout                    | Live Nation  |
| 35 | \$470,832<br>\$74/\$38                                | <b>DEF LEPPARD, JOURNEY, STOLL VAUGHAN</b><br>Save Mart Center, Fresno, Calif.,<br>Oct. 11                                     | 8,180<br>10,751                      | Live Nation  |



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# SCHEDULE OF EVENTS

(subject to change)

## Billboard 3RD ANNUAL TOURING CONFERENCE & AWARDS

### WEDNESDAY, NOVEMBER 8

9:00am - 5:00pm

#### REGISTRATION

COFFEE SPONSORED BY PACIOLAN

9:30am - 9:45am

#### OPENING GREETING

Ray Waddell, Senior Editor, Touring, Billboard

9:45am - 11:00am

#### BURNING DOWN THE HOUSE

MODERATOR:

Pam Matthews, GM, Ryman Auditorium

SPEAKERS:

Gerry Barad, VP, TNA/Live Nation

Bruce Eskowitz, President, Global Venues and Sponsorship, Live Nation

John Huie, VP, Creative Artists Agency

Kevin Morrow, VP, House Of Blues Entertainment

Brad Parsons, Executive Director, Arena Network

Jimmy Sacco, GM, Heinz Field

11:15am - 12:15pm

#### KEYNOTE Q&A

Rebirth of a Region: Concerts Return to the Gulf

MODERATOR:

Ray Waddell, Senior Editor, Touring, Billboard

SPEAKERS:

Brad Arnold, Vocalist, 3 Doors Down

Matt McDonnell, Assist. GM, Mississippi Coast Coliseum

Louis Messina, President, TMG/AEG Live

Matt Roberts, Guitarist, 3 Doors Down

Bob Roux, President, South Region, Live Nation

Doug Thornton, Reg. VP SMG & GM, Louisiana Superdome

12:30pm - 2:00pm LUNCH BREAK

2:00pm - 3:15pm

#### SECRET AGENT MAN

SPONSORED BY THE MARK OF THE QUAD CITIES

Presentation by Scott Mullen, CFE, Executive Director, The MARK of the Quad Cities

MODERATOR:

Alex Hodges, EVP, House Of Blues Concerts

SPEAKERS:

Marty Diamond, President, Little Big Man/Paradigm

Chip Hooper, VP, Monterey Peninsula Artists/Paradigm

Adam Kornfeld, VP, Artists Group International

Louis Messina, President, TMG/AEG Live

Greg Oswald, VP, William Morris Agency

3:30pm - 4:45pm

#### WIRED

MODERATOR:

Heath Miller, President

Excess db Entertainment & Management

SPEAKERS:

Dell Furano, CEO, Signatures Network

David Goldberg, EVP, Sales and Marketing, Ticketmaster

Nina Guralnick, GM, Control Room

Nathan Hubbard, Chief of Staff, MusicToday/Red Light Mgmt

Bryan Perez, President/Digital Distribution, Live Nation

Janenne Remondino, Senior Manager, AOL Entertainment

4:45pm - 6:00pm

#### GENRE ROUNDTABLES

Each roundtable will examine the pertinent issues in genre-based touring, headed by an expert in the field.

TOPICS INCLUDE:

COUNTRY: Steve Moore, VP, AEG Live Nashville

HIP-HOP: Ice Younossi, President, The A-List Agency

JAM BAND: Kevin Morris, Partner, Madison House/

SCI Fidelity Records

JAZZ/BLUES: Bruce Houghton, President, Skyline Music

LATIN: Kate Ramos, SVP Latin Music, Live Nation

METAL: Tim Borrer, The Agency Group

POP: David Zedeck, VP, Creative Artists Agency

PUNK: Kevin Lyman, President, 4fini Productions

6:00pm - 7:30pm

#### OPENING COCKTAIL RECEPTION

CO-SPONSORED BY TICKETMASTER AND ASTONISH ENTERTAINMENT

Live performance by No More Kings

### THURSDAY, NOVEMBER 9

9:00am - 5:00pm

#### REGISTRATION

COFFEE SPONSORED BY ARENA AT HARBOR YARD

9:30am - 10:45am

#### I WILL SURVIVE

MODERATOR:

Arny Granat, Co-President, Jam Productions

SPEAKERS:

Charles Attal, President, Charles Attal Presents

Ashley Capps, President, A.C. Entertainment

Darin Lashinsky, VP, Outback Concerts

Dave Lucas, CEO, Live 360

Kevin Lyman, President, 4fini Productions

Gregg Perloff, President, Another Planet Ent.

11:00am - 12:15pm

#### I CAN HELP

MODERATOR:

Liana Farnham, VP/Artist Development, Sony Music

SPEAKERS:

Joe Armenia, VP of Promotion, MTV

Ken Fermaglich, VP, The Agency Group

Harlan Frey, VP, Touring/Artist Dev., Roadrunner Records

Jason Garner, EVP, Amphitheater Programming, Live Nation

Bob McLynn, Partner, Crush Management

Lee Trink, GM/COO, Virgin Records

12:30pm - 2:00pm LUNCH BREAK

2:00pm - 3:15pm

#### WISH YOU WERE HERE

MODERATOR:

Larry Vallon, SVP for National Booking

AEG Live - Los Angeles

SPEAKERS:

Dennis Arfa, President, Artists Group Int'l (Billy Joel)

Rob Beckham, SVP, William Morris Agency (Rascal Flatts)

John Meglen, Co-President, Concerts West (Bon Jovi)

Guillermo Rosas, CEO, ROPTUS Inc. (RBD)

Scott Siman, RPM Management, (Tim McGraw)

Brad Wavra, VP, Touring, Live Nation (Delirium)

3:30pm - 4:45pm

#### THE FUTURE IS NOW

MODERATOR:

Tamara Conniff, Billboard

Executive Editor/Associate Publisher

SPEAKERS:

Seth Hurwitz, President, I.M.P

Peter Katsis, Manager, The Firm

Rob Light, Managing Partner, Creative Artists Agency

Randy Phillips, CEO, AEG Live

Michael Rapino, CEO, Live Nation

5:00pm - 6:15pm

#### ISSUE ROUNDTABLES

TOPICS INCLUDE:

ARTIST: Jay Jay French, Twisted Sister

INSURANCE: James Chippendale, President, CSI Entertainment Insurance

INTERNATIONAL: Robert Tulipan, President, Traffic Control Group

MERCHANDISE: Felix Sebacious, Bravado

SECURITY/CROWD CONTROL: Bart Butler, President, Rock Solid Security

SPONSORSHIPS: Bill Chipps, Editor, IEG Sponsorship Report & Marcie Allen Cardwell, Pres., MAC Presents

TICKETING: David Marcus, VP, Strategic Marketing, Ticketmaster

7:00pm - 9:00pm

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**Train From Spain**  
Alejandro Sanz sees results in the States

74



**Norteño Exposure**  
Texas Intocable crosses cultural roads

75



**Gray Expectations**  
Justin joke lifts the Gray Kid's visibility

76



**Lari's Labor Of Love**  
Busy country gal produces Mac Davis

77



**'Stand' And Deliver**  
Michael W. Smith's new organic sound

78

# MUSIC

NOVEMBER 11, 2006

POP BY CHUCK TAYLOR

## Reawakening

Mega-Platinum Artist Josh Groban Looks To The Rest Of The World

For his third project "Awake," Josh Groban at first wasn't sure what he wanted to accomplish. But he knew exactly what he did not want to do.

"I realized at the start of this album that I had a blank canvas," the 25-year-old singer/songwriter says. "And I found my mission: This was not about being anything that I'm not—it's about not being afraid to be everything that I am."

"Awake," due Nov. 7 on 143/Reprise, delivers on Groban's determination to move beyond the grandiose, orchestrated ballads that have made him an enigmatic star against any mold that typically fosters consistent radio play. He worked with Ladysmith Black Mambazo, the South African group that gained fame as part of Paul Simon's Grammy Award-winning, African-derived album "Graceland," and collaborated with Dave Matthews and Five for Fighting's John Ondrasik—along with stalwarts David Foster and Glenn Ballard.

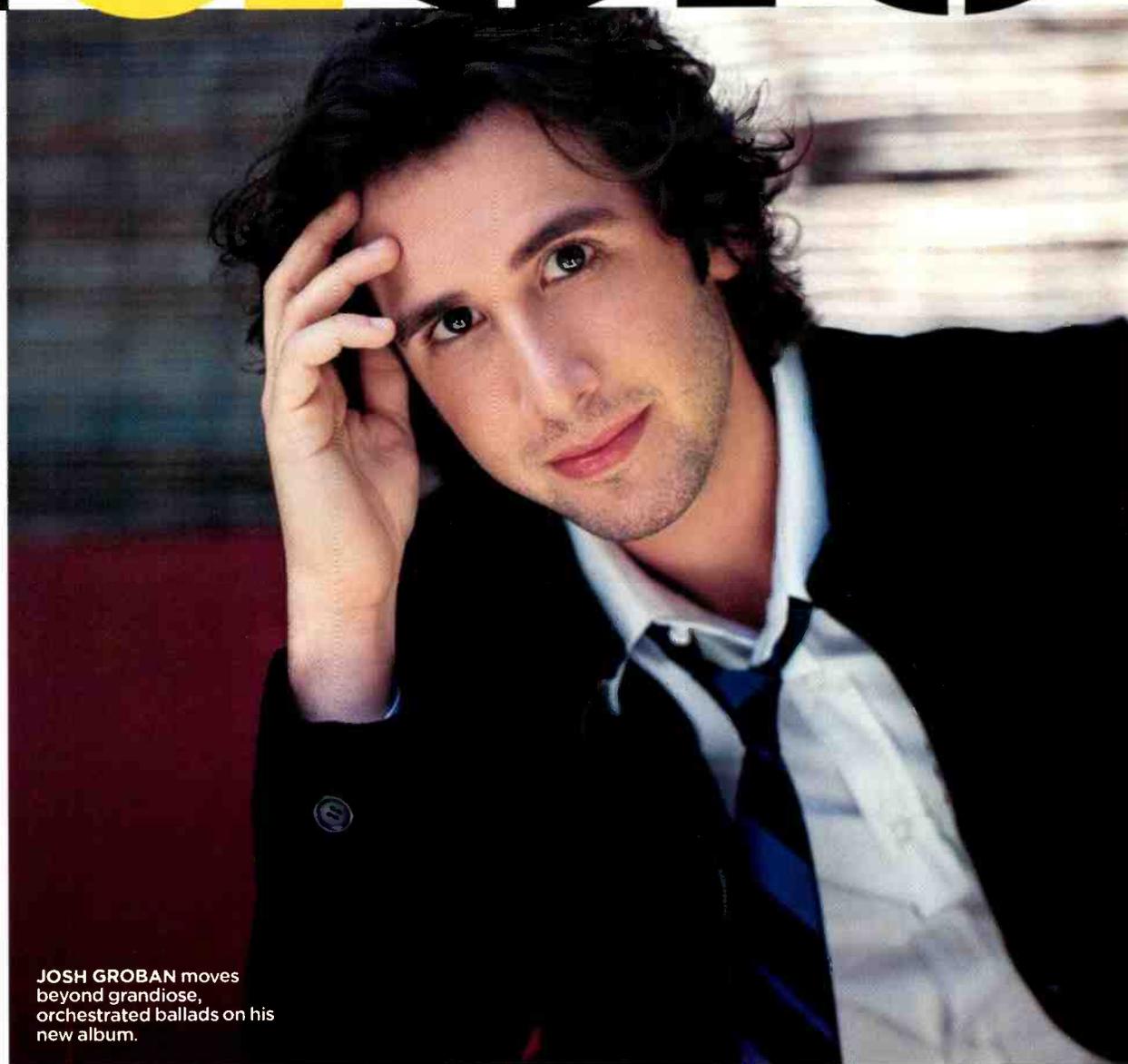
"After a certain amount of success, if you have enough yes men around you, you begin to just ride a wave that works—you stop surprising yourself and your fans or putting yourself in a situation that's scary," Groban says. "There was a nagging feeling that I needed to bring some different influences onboard."

Rest assured, after selling 16 million copies worldwide of first two albums "Josh Groban" and "Closer," he also serves up plenty of the soaring pop-classical repertoire that garnered a Grammy nomination; a two-year, sold-out global arena tour; and performances at the Super Bowl and Olympic Games. And he again sings in English, Italian and Spanish.

First single "You Are Loved (Don't Give Up)," which is top 20 at AC radio—his seventh hit there—readily personifies Groban's steady growth as an artist. The reassuring anthem, written and produced by Canadian Tawgs Salter, breaks type with a percolating instrumental palette, as Groban sings, "When you're lost inside, I'll be there to find you."

"If you're not in such a great place, there's nothing like those words," he says. "And I heard it at a time when I really needed it."

The melancholy "February Song," one of four songs on "Awake" that Groban co-wrote, came to him late one night at home in a fit of divine inspiration. He explains, "I was half-asleep on the couch... I was just cut of a relationship, I had just finished the whole experience of 'Closer' and the tour, and there were a lot of decisions about my future that had to be made, all by myself. I got up, sat at the piano and wanted to write a melody that represented that journey and the loneliness of that feeling—with the assurance that answers would come. It came to me in the flick of an eye."



**JOSH GROBAN** moves beyond grandiose, orchestrated ballads on his new album.

The song was fleshed out with collaborator Marius DeVries, but still, Groban felt that the lyric needed something that he just couldn't nail. He turned to Ondrasik: "He has a real Bernie Taupin way of creating atmosphere and getting across a message without it being too much in your face. What an experience. If you connect with the right creative mind and spirit, there is nothing better than collaborating," he says.

But perhaps Groban's most surprising alliance is with Ladysmith, in "Weeping" and in "Lullaby," a song he wrote with Matthews and sings a cappella. During his last tour, Groban visited South Africa, met with Nelson Mandela and was deeply moved by a nation torn. He also heard "Weeping" there for the first time.

"The song just floored me," he says. "It talks about not forgetting about mistakes that have been made in our history and about the common humanity that we share, despite differences that come during times of conflict. It has so much relevance at this exact point

in our history. We all need to go back to that place right now."

Groban will probably have the chance to revisit South Africa, as he prepares for what will be another globe-trotting tour, likely to endure through mid-2008.

"That's our biggest goal this time around—breaking him around the rest of the world," Warner Bros. executive VP of marketing Diarmuid Quinn says. "The key in the U.S. has been to never market him as a format-specific artist: He's just Josh Groban, who gets immediate reaction whenever and wherever he is seen. So we've got him going overseas a couple times in the next few months."

The singer shakes his head when asked to summarize how these past five years have changed his life. "I really feel like someone is watching over me," he says. "I was a risk for the record label; it was obviously a tough sell. And now I look at what has been achieved and the personal growth I've experienced. And yet, there's so much left to do."

GROBAN: CHRISTIAN LANTRY

## LATEST BUZZ

### >>> THE MICHAEL AND WILL SHOW

Michael Jackson and the Black Eyed Peas' Will.i.am have begun collaborating in Ireland on new material for Jackson's as-yet-untitled album, due late next year via Bahrain-based Two Seas Records. "I like what he is doing and thought it would be interesting to collaborate or just see how the chemistry worked," Jackson told "Access Hollywood." "I think he's doing wonderful, innovative, positive, great music."

—Jonathan Cohen

### >>> U2 IN 3-D

U2's Vertigo tour may soon create a real sense of vertigo among moviegoers, as the band is planning to release its first 3-D concert film next year. The untitled feature is being directed by Catherine Owens and Mark Pellington. In conjunction with the film's anticipated mid- to late-2007 debut, U2 also might take part in the first live 3-D performance projected in theaters nationwide.

—The Hollywood Reporter

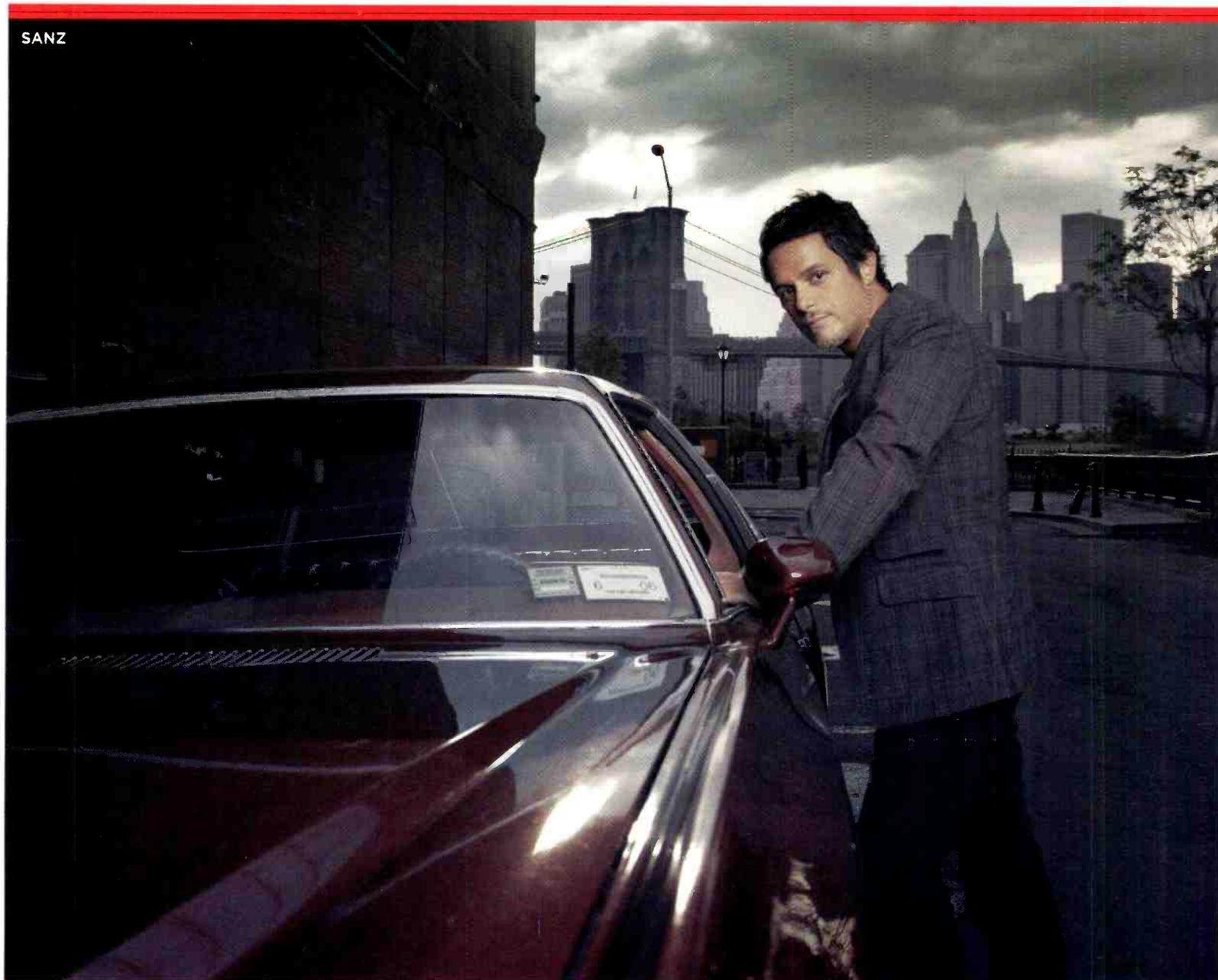
### >>> 'HOUR' OF NEED

Producer Jazze Pha and rapper Cee-Lo Green have recorded 20 tracks for their long-brewing album, "The Happy Hour," which Pha says will be completed once Green finishes touring with Gnarls Barkley. The set will sport guest turns from Nate Dogg, Keith Sweat and former Guy member Aaron Hall. "It's refreshing and nostalgic," Pha says.

—Clover Hope

### >>> BY HOOK OR BY 'CROOK'

Three 6 Mafia affiliate Project Pat has set a Dec. 5 release date for his fourth solo album, "Crook by Da Book: The Fed Story." The Sony Urban disc features guest appearances from Beanie Sigel, Young Jeezy and Lyfe Jennings, among others. Project Pat will also appear on Three 6 Mafia's upcoming MTV reality show "Adventures in Hollywood," which begins airing in February. —Clover Hope



LATIN BY LEILA COBO

# Heat Of The Moments

Spain's Alejandro Sanz Rides A Nontraditional Train To U.S. Success

Alejandro Sanz, Spain's top-selling pop star, is working the U.S. market with the impetus of a brand-new act. And he is seeing results.

"With Alejandro, we've been constantly growing his superstar status in the United States, and it's finally paying off," says Gabriela Martinez, Warner Latin VP of marketing. "The results, even without the album out yet, are obvious."

"A la Primera Persona," the first single off Sanz's upcoming set, "El Tren de los Momentos," debuted at No. 4 on Billboard's Hot Latin Songs chart, the highest debut for a Sanz single in his nearly 10-year radio chart history in this country.

In the Latin world, from Madrid to Buenos Aires, Sanz is a superstar and a creative artist's artist whose music is elaborate and complex, and whose record sales always top the million-unit mark worldwide. "Más," from 1997, has sold

5 million copies globally.

In the United States, his artistry has been rewarded with 15 Latin Grammy Awards, more than any other artist. But his sales, while strong, have not been commensurate with his international success, and most of his U.S. albums hover around the 200,000-unit mark, according to Nielsen SoundScan.

Now, those numbers should change. For the past three months, Sanz has been on a train of nonstop promotion far more intense than any he has done before.

In turn, Warner has put in place what Martinez says is an unprecedented retail campaign for Sanz that includes not only positioning but also multiple cross-promotions with digital and mobile services. Two weeks prior to release, "El Tren de los Momentos" sat at No. 1 on iTunes' Latin sales chart, based on preorders alone.

Sanz is no doubt benefiting

from the success of "La Tortura," the Shakira/Sanz single that spent a record 25 weeks at No. 1 on Billboard's Hot Latin Songs chart.

"That duet broadened his audience and reached urban listeners thanks to the reggaetón version," says Pedro Javier González, regional PD for Univision Radio. "A la Primera Persona," which was also recorded in a reggaetón version with Boy Wonder, is also getting airplay on tropical and rhythmic stations, but beyond that, González says, "it breaks with traditional formulas."

The title of "Tren de los Momentos" (Train of Moments) refers to key times in the past 18 months of Sanz's life. Sanz composed the blend of pop, flamenco and hip-hop in a nontraditional manner, improvising most of the melodies and lyrics over basslines and drum loops.

"Musicians tend to overdo things," Sanz says. "Many don't

realize that rests are as important as the notes themselves, and the arrangements often become a kind of cushion where everything sounds the same. Here, every instrument, every note is at the service of the song."

Full of star power, the album features collaborations with Shakira (on "Te lo Agradezco Pero No"), Juanes (playing guitar on "La Peleita") and Calle 13 (rapping on "La Peleita"). In addition, the video of "A la Primera Persona," directed by Jaume de Laiguana (who also directed Shakira's "Don't Bother" and "D a de Enero," features actress Paz Vega ("Lost in Translation").

The collaborations, Sanz says, "are a very natural way to share music. What you most feel with these is that there isn't a commercial impetus behind them."

The Juanes intervention, for example, came about after the two rehearsed for a concert in Sanz's house. Shakira, a close

friend, asked to sing on the album as well, sounding nothing like she does on her own.

Even as he works the United States, Sanz's management, RLM, has negotiated a deal with mobile phone carrier Movistar to provide exclusive content to users and to sponsor the album's release in Spain. Movistar will also sponsor Sanz's 12-country Latin American tour, which kicks off in March. Tour sponsorships for the States and Spain are under discussion.

As for Sanz's long-awaited English album, it will see the light of day once "El Tren" finishes its journey. An homage to American music, it will include touches of blues, jazz and funk, but Sanz says he will clearly sound like a foreigner, down to his accent and simple lyrics.

"It will be one of the motifs of the album, the fact that I'm not from here," he says. "I want people to listen to the soul more than the brain." ■■■

## Latin Notas

LEILA COBO lcobo@billboard.com



# At The Crossroads

Texan Troupe Intocable Makes Airplay Inroads With New Single

In the realm of norteño music, Intocable has the greatest shot at crossover in more ways than one. Through the years, the seven-man troupe from Texas has developed a sound that has its roots in Tejano polkas and norteño folk, but is imbued in fusions, alternating between the sounds of rock, country and straight-ahead Latin pop.

As a result, Intocable appeals to hardcore norteño fans but also to Tex-Mex lovers and even Latin pop buyers. That broad spectrum begins to explain why Intocable's latest release, "Crossroads," released Oct. 24 on EMI Televisa, debuted at No. 1 on Billboard's Top Latin Albums chart.

An English title for a Spanish-language album may initially throw off those not familiar with Intocable. But for singer Ricky Muñoz, it simply describes the group's essence. "We're the only U.S.-born norteño group," he told the San Antonio Express News. "We grew up in a farming and ranching community in Texas but also grew up listening to modern rock and country groups."

Those influences show in Intocable's music. As if making a point, the cover art of "Crossroads" features the group on horseback in New

York's Times Square. "I guess we're like cowboys in the city," Muñoz said. "It represents the crossovers we're doing."

The most notable crossover at this point is at Latin pop radio, widely considered an inordinately conservative format and one where regional Mexican acts simply do not get airplay. The few exceptions include Marco Antonio Solís and Los Temerarios, both known for their romantic repertoires.

Instead, Intocable's new single "Por Ella" is unequivocally norteño, even in the accordionless pop version. But it is rising on Billboard's Hot Latin Songs chart thanks to airplay on pop and regional Mexican stations.

"We are going to the entire marketplace," says Pietro Carlos, EMI Televisa VP of marketing and promotion. "We are not limiting ourselves to the regional market or to regional media."

Intocable first tested the pop waters with 2005's "Aire," which spent four weeks at No. 1 on Hot Latin Songs and peaked at No. 13 on the pop tally, quite a lofty position for a norteño act. The group later recorded a live acoustic album, "Intimamente: En Vivo Live," in an intimate setting, also a

new concept for a norteño act.

Earlier this year, another track, "Contra Viento y Marea," went to pop radio, gaining traction thanks to its use as the theme to the soap opera of the same name.

Now, EMI Televisa looks to expand that success with "Por Ella," which should solidify on the charts once Intocable begins to promote its album in the United States.

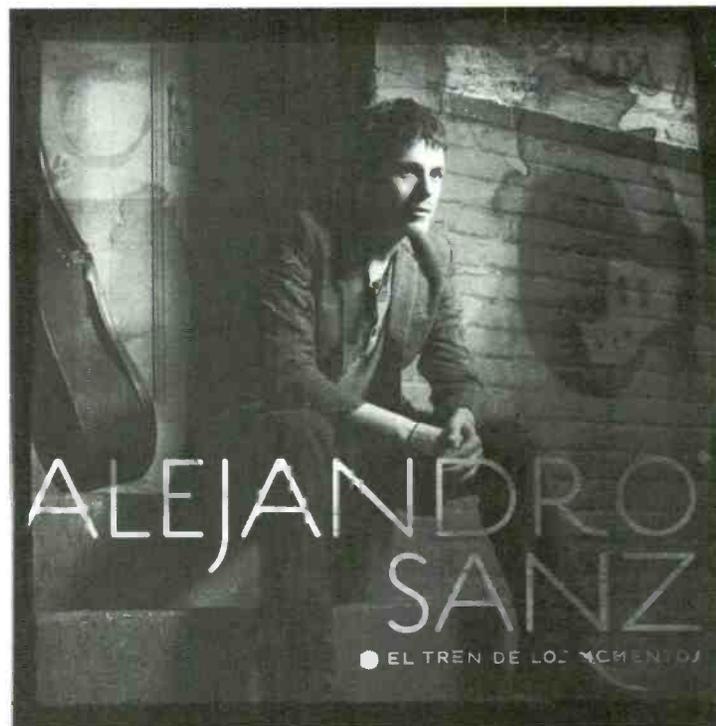
"I really think this is the album that, at an international level, will take Intocable everywhere," Carlos says. "It will be released in Colombia, Venezuela, Peru, Bolivia, Chile and Spain. It's a new sound for Intocable. It's still regional Mexican, of course, but it's also more international."

The pop version of "Por Ella," for example, was produced by Nashville veteran Lloyd Maines, father of the Dixie Chicks' Natalie Maines.

Still, Intocable never strays too far from its Mexican roots. Earlier this year, the group hit the charts with "Mojado" (Wet-back), a decidedly socially conscious track recorded with pop star Ricardo Arjona. The group is now in the midst of a 30-date Mexican tour that runs through November and will serve as a promotional platform in that country. ●●●



INTOCABLE

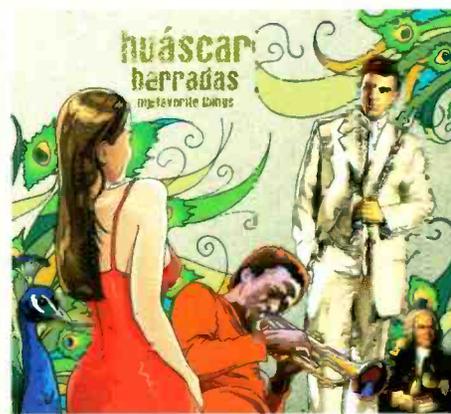


With over 21 million albums sold, multi-Grammy winner, Alejandro Sanz, is back with a ten-track CD filled with potential hits. Collaborating with superstars such as Shakira, Juanes, Calle 13 and Alex Gonzalez from the group Mana, This collection is bound to be this holiday season's top stocking stuffer.

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THE GRAY KID

# NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

## >>>THE GRAY KID

It's been two years since the Gray Kid (aka Steve Cooper) linked with World's Fair management. A steady stream of live gigs in Los Angeles has built his reputation, but it was a parody video that catapulted the artist onto a national scene.

His "PaxilBack," recorded with fellow L.A. musician/artist Daniel Stessen, has received more than 30,000 views from high placement on such sites as YouTube and Revver. In an ode to the popular anti-depressant, the Gray Kid croons about losing his rent check to "them Pfizer cats" in his best Justin Timberlake impression.

But he's not out to knock the pop star. Rather, he just wants to show the world that he can strut and dance and rap and sing like the best of today's megastars. And even better, he can do it on the cheap.

"The parody there is not necessarily meant to be derogatory," he says. "There are merits to that song. I don't think pop is a bad word. Pop music is what I want to make. I think there's a way for something to be in the same peer group as Justin Timberlake and bring people to new [musical]

inventions. I'm like, 'Hey, we're over here doing that stuff every other day, bro.' "

Indeed, the success of the "PaxilBack" parody has accelerated label interest in the Gray Kid. So much so that manager and Definitive Jux CEO Amaechi Uzoigwe says World's Fair is debating whether to make the Gray Kid's debut CD available at traditional retail or just wait for a label deal to be inked. Right now, the Gray Kid's "5,6,7,8" is available only on iTunes and CDbaby.

The 11-track album, which slaps together hip-hop with indie rock and R&B (think a bit of Beck, a bit of Buck 65), is loaded with DIY singles. Check the Prince-like falsetto of "Lonely Love," or the big-band samples that carry "\$\$\$Clip."

"He's not Justin Timberlake, he's not Beck, he's not Damon Albarn," Uzoigwe says. "He's the Gray Kid. Beyond that and further affirmed by the huge success of the 'PaxilBack' video, he's becoming a force of nature on his own, and we're rethinking our entire approach towards releasing his music, and if a traditional major label is even the right answer.

"We've had HBO book him to perform in Las

Vegas, Johnny Walker ask him to perform at an exclusive event in Miami and all kinds of other requests. He's consistently playing live, his album is selling on iTunes and via mail order, and we're seeing the kind of demand for him that a lot of signed acts aren't getting."

The Gray Kid got serious about rapping when his parents bought him a beat machine for his high school graduation, and he went to New York after graduating from the University of Virginia. But it's been the last two years in Los Angeles where he's made his connections even if he has not been able to drop his day job as a writer/editor of public policy reports for a Washington, D.C.-based consumer group.

He says he's following Uzoigwe's lead on the label meetings and has already "gone through one or two big ones" that weren't the right place. "But I haven't caught many monster breaks," he says. "I could really use Peaches to take me on tour, just something where I could break even for six months."

Contact: Amaechi Uzoigwe, acu@definitive-jux.net

—Todd Martens

## >>>SOUTHERLY

Krist Krueger, aka Southerly, has learned how to manage his own music by promoting and booking the work of others. By running the Crow Agency, he has been able to tour nonstop for more than three years with his own clients, most recently Kill Rock Stars' Jeff Hanson. Southerly's acoustic music treads a fine line between lush and minimal, his linear guitar shifting in and out of intense percussion and pastoral orchestrations. First full-length "Best Dressed and Expressionless" was released last year on tiny imprint Fall Records. Krueger is looking for new takers on his current set, "Storyteller



and the Gossip Columnist." "A lot of it revolves around a very indirect, un-specific theme of trying to envision yourself when you're in your 60s and 70s, deciphering what regrets you might have, or the ones you could've avoided," he says.

Contact: Krist Krueger, thecrow-agency@gmail.com —Katie Hasty

## >>>THE BON SAVANTS

Bon Savants leader Thomas Moran left his post as a researcher at the Massachusetts Institute of Technology to prep for the release of his band's debut, "Post Rock Defends the Nation." A catchy mix of atmospheric rock/pop, the self-released, self-financed album will be issued Nov. 7 in the United States, and Moran is getting anxious. "By 'financed' that means I'm deeply and irrevocably in debt," he says. "I actually considered calling our vanity imprint Tom's 401(k), since it's what used to be my 401(k). But if things don't go well, I can be back at my job in December." That shouldn't be a problem, as the band's spacey, British-inspired guitar rock will be serviced to U.S. retailers via Junketboy, the independent distribution arm of the Coalition of Independent Music Stores, and sent to college radio by Cornerstone Promotion. The album was produced by Bill Racine, who recently worked with Sub Pop act Rogue Wave, and the Bon Savants will tour the United States this winter. As for a label, Moran has been a bit too overwhelmed to worry about it. "This is already so far beyond any expectations we had," he says.

Contact: Thomas Moran, biz@bon-savants.com —Todd Martens

EDITED BY TODD MARTENS  
tmartens@billboard.com



## Nashville Scene

KEN TUCKER ktucker@billboard.com

# Everything Doing

Amid Projects Galore, Lari White Finds Time To Revive Mac Davis' Career

"So guess what I'm doing," the voice on the other end of the line says. When it comes to Lari White's world, "What isn't she doing?" might be a better question.

In the last year, White has appeared on Broadway in "Ring of Fire"—a tribute to the music of Johnny Cash—co-produced Toby Keith's "White Trash With Money" album and has been in the studio working on separate projects for her husband, songwriter Chuck Cannon, and legendary singer/songwriter/actor Mac Davis. As if that weren't enough, White performed at Carnegie Hall Nov. 1 as part of the tribute "The Way They Are: Celebrating the Lyrics of Alan and Marilyn Bergman."

And the Davis project, for one, has been in the works for a long while. "Some of our sessions were done almost five years ago," White says. "It's been a slow-evolving labor of love."

When Cannon was first contacted about possibly writing with Davis, little did he and White know what it would lead to. "We struck up a friendship," White says. One thing led to another and soon Davis would stop by Cannon and White's studio, the Holler, when he was in town. "We would get him to come into the studio and put some tracks down on acoustic versions of some of his hits," White says. "We approached

it like 'this is Mac the songwriter.' We started to build this amazing collection of songs."

Among the songs that Davis has re-cut are "In the Ghetto" and "Memories," which were recorded by Elvis Presley, and his own "Hooked On Music," which White calls her favorite track on the record. The album offers "funky, acoustic, sparse singer/songwriter versions" of his hits, White says.

There's new music as well, including "Trainwreck," a song that Davis wrote with noted Nashville songwriter Jeffrey Steele. "It's stupid good," White says.

While no determination has been made about when and how the project will be released, White says she and Cannon have been consistent in their message to Davis. "People would really love to hear new music from you."

Asked about her distinction as one of Nashville's few female producers (artists like Faith Hill and Martina McBride have been co-producing their own albums for years, but the list of women producing other artists' records is amazingly short), White quickly points out that singer/songwriter Victoria Shaw is on the verge of producing a major-label act and noted songwriter Stephony Smith has also produced other artists' projects. She also mentions Alison Krauss, who most recently produced Alan Jackson's "Like Red on a Rose." "Alison's been producing for years," White says, noting Krauss' previous gospel and bluegrass production credits.

"The doors are cracking open slowly, more opportunities are presenting themselves and the talent is there to seize them," White says.

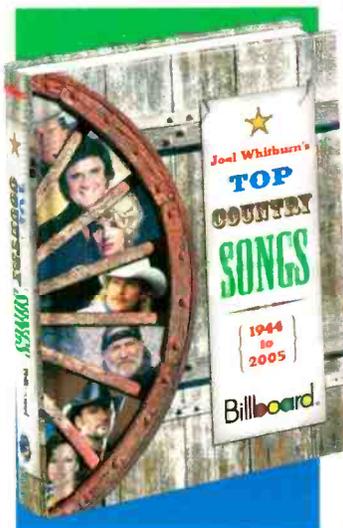
White has also been working with a number of new artists. "I've probably met with a dozen young writer/artists," she says. "It feels great to help them find their voice."

As for her own projects, White says, "I've got a couple of album projects in my head, but I've been in other roles." As a recording artist, White's music has ranged from mainstream country, which she recorded for most of the '90s on RCA Nashville and Lyric Street Records, to gospel (she won a Grammy Award for her performance of "Amazing Grace" on the soundtrack to "The Apostle") to R&B. She released the self-produced "Green Eyed Soul" on her own Skinny White Girl label in 2005.

On her to-do list are potential gospel jazz records.

Since you've read this far, I'll reward you with White's answer to her own query. "I'm sitting at iTunes looking for songs related to Egypt somehow," she told me. She was preparing a collection of music that she and her children would listen to on the way to an Egyptian exhibit at a Nashville museum. The songs she collected speak to her own diversity: "Hymn to Osiris" by Ali Jihad Racy, the Bangles' "Walk Like an Egyptian" and Steve Martin's "King Tut."

WHITE



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## Higher Ground

DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)

# Smokie Norful's Season Of Celebration

Chicago-Area Pastor Balances Growing Church With Gospel Career

**F**ew artists more seamlessly blend music and ministry than EMI Gospel's Smokie Norful. His new disc, "Life Changing," debuted at No. 2 on Billboard's Top Gospel Albums chart and at No. 5 on Top Christian Albums, further cementing his status as one of the industry's top talents. He also serves as pastor of Victory Cathedral Worship Center, one of the fastest-growing churches in the Chicago area: from zero to more than 1,200 members in slightly more than a year's time.

He's combining his pastor's heart with his golden throat on his current Worship and a Word tour this fall. Created by Norful to integrate his music and preaching ministries, the tour

will stop at churches across the country and include Norful sharing music from "Life Changing" as well as delivering a message.

"I'm in a new place and a new season in my life and ministry, and I thought it was valuable and important to marry the two," Norful says of more closely integrating his preaching and his music via the new tour.

In a few short years, Norful has become one of the industry's most successful artists—winning a Grammy Award, three Stellar Awards and two Dove Awards, among other industry accolades. He was also named Billboard's gospel artist of the year in 2003 and 2004.

As a husband, father, pastor and recording artist, just how

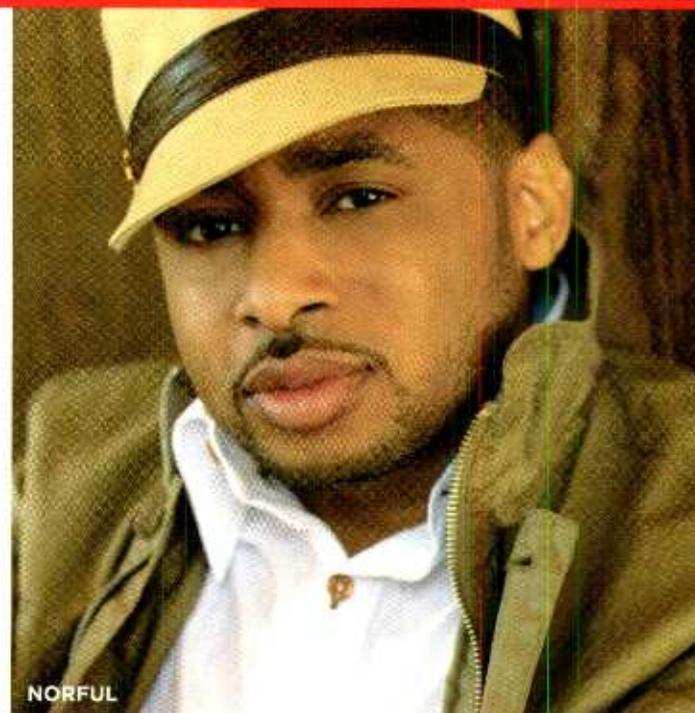
does he juggle so many demands? "A whole lot of prayer," he says. "I spend a lot of personal time with God. Also, planning is so important. Every minute of every day is meticulously mapped out by a great team, and I think those ingredients are the keys to how I'm able to stay afloat and manage such a busy schedule as well as to manage several areas of business and ministry. My wife is the leader of the team that keeps me focused."

Norful says hope is a recurring theme throughout all his music, but each of his three CDs have come from a different time in his life. "The first album to me was a season of testing and trying," he says. "The second album was a sea-

son of acknowledging that God is able. [On the new CD] this is a season of celebration. This is a party. We can just absolutely let it all out and just glorify God and have a great time."

Indeed, it's impossible to sit still to such energetic songs of praise as "Celebrate," "Put Your Hands Together" and "Right Now." "Life Changing" also includes some incredible ballads including a gorgeous cover of Whitney Houston's "Run to You" and "Um Good," the soulful first single.

Norful has teamed with co-writer Jason Tyson to form One Worrd Productions, which will focus on songwriting and production. "Jason has been with me since the beginning as my main musician and is the music



NORFUL

director for my band," Norful says. "He's just a phenomenal person, very grounded and very mature. He is a senior partner in the company, and we are looking to take on some additional people who will be able to aid us in accomplishing our goal and our vision . . . excellent music that really will empower people and help them."

**IN BRIEF:** Krystal Meyers' "Together," the second single from her sophomore album "Dying for a Heart," is going to be used by NBC-TV to promote

its new drama "Heroes" . . . Audio Adrenaline has announced its farewell concert will be held April 28, 2007, in Honolulu at the Waikiki Shell. Dubbed Aloha-Adios, the show will also feature performances by MercyMe, Phil Wickham and Bob Smiley. Fans who make the trek to Hawaii will be able to join the band for other farewell festivities including a welcome breakfast, snorkeling, surfing and a luau. Audio Adrenaline announced its retirement earlier this year after 15 years as a band. . . .

GOSPEL BY DEBORAH EVANS PRICE

# Taking A 'Stand'

Michael W. Smith Shakes Things Up With His 19th Studio Album

After more than two decades as one of the most successful artists in contemporary Christian music, Michael W. Smith demonstrates his willingness to shake things up on his new Reunion disc, "Stand," due Nov. 7.

For the first time, he relinquishes the production reins, turning to producer Matt Bronleewe. "Everything got pushed back because of the movie," Smith says, referencing his starring role as a pastor in the film "Second Chance." "I didn't have time to get ready to go in the studio, and I had a lot of faith in Matt. I was real happy with the four cuts he produced on [2004's] 'Healing Rain,'

and I thought, 'I've got to let somebody take over the helm, and I've got to let go,' which is hard for me, but it turned out to be a good thing. He knocked it out of the park."

The result is a more organic sound. "There's not a synthesizer on there," Smith says. "It's all real instruments. A lot of times I like to program, and there's none of that on there. We decided it needed to be more organic and real."

"Stand" is Smith's 19th studio album for Reunion Records. Through the years he's amassed 40 Dove Awards, three Grammy Awards and one American Music Award. He's sold more than 13 million units in his career, according to his label; previous album "Healing Rain" scanned 189,000. He's enjoyed pop crossover success with such hits as "Place in This World." He's launched Rocketown Records and has his own film company. He also serves as co-pastor of Nashville's New River Fellowship Church, and has been appointed by President Bush as vice chairman of the President's Council on Service and Civic Participation.

On "Stand" Smith enlisted a variety of co-writers including longtime friend Amy Grant, his son Tyler and 18-year-old Leeland Mooring, who fronts Essential Records rock band Leeland. Smith saw the band perform at an industry showcase and was impressed. The two wound up collaborating on seven tracks on "Stand."

"He blows my mind," Smith says. "This guy is anointed. He has something really, really special. He's talented. He knows how to write hooks, and he's a good musician, and his heart is so after God."

One of the most compelling tracks is "How to Say Goodbye," co-written by Grant, which was inspired by Smith taking his daugh-

ter Whitney to college. "All of a sudden, it's time to let go," he says. "It rocked my world. I was such a mess."

The first single from "Stand" is "Come to the Cross," which is No. 24 on Billboard's Hot Christian Songs chart. "It seems like we usually release a ballad as the first single like 'Healing Rain' or 'Place in This World,'" Smith says. "This time I wanted to take a gamble and go with something up."

In an innovative move, Smith has already been touring in support of the album. Most artists give the album a little time in the marketplace then follow with a tour, but Smith opted to head out this fall.

"He's introducing the new album in churches, and it's going very well," Provident Label Group senior VP of marketing Dean Diehl says. "So much of this album is not going to be heard on radio because it's very worshipful. Having him out early like this is almost like having radio on these songs that wouldn't have radio. He's able to teach the songs and help people learn the new material and start to experience worship with these new songs."

The day after Thanksgiving, Smith will embark on a Christmas tour that will continue throughout December.

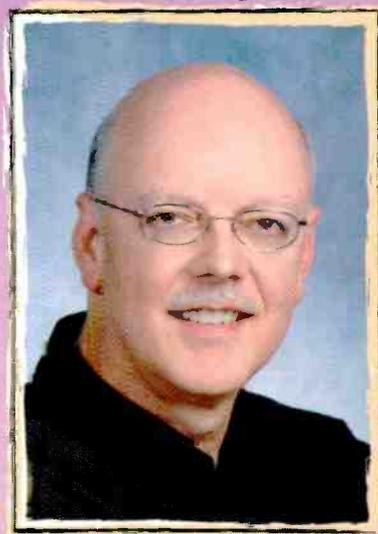
"For the fall, we're talking basic blocking and tackling—get the album visible, get it advertised, get it on the radio and get him on the road," Diehl says. "In our second wave, we'll start telling more of the story of this album. It's different than just Michael's next record. It's not just a collection of songs. In a way, it's a movement. It's a call for people to respond to God by living out worship and [it might] take the form of acts of service. We're going to build around the idea of 'Stand' being a call to action." . . .



SMITH



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- 8:00-10:00pm Club R&R  
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**FRIDAY  
NOVEMBER 10**

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

- 5:30-7:15pm Dinner/Performance **CURB** RECORDS  
Sponsored by Curb Records [curb.com](http://curb.com)
- 7:15pm Red Carpet Premiere of *The Nativity*  
Sponsored by Curb Records, New Line Records  
and Word Label Group   

**SATURDAY  
NOVEMBER 11**

- 8:00-12:00pm Registration Open
- 8:30-10:00am General Session/Breakfast  
Finding And Developing Talent  
Sponsored by Provident Label Group 
- 10:15-11:45am General Session  
All Listeners Aren't Created Equal!  
Sponsored by Westlake Recording Studios 
- Noon-1:45pm Luncheon/Performance  
Sponsored by Patton House Entertainment 
- 2:00-3:30pm General Session  
PyroMarketing
- 3:45-5:15pm General Session  
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## Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

# Star Academy Alum Olivia Ruiz Gains Steady Momentum In France

### An Italian Songster Pays Homage To Emigrants Adrift; Hip-Hoppers Seek More South African Gold

During the past year, France's Olivia Ruiz has been busy making gold out of chocolate. Double-platinum, to be more precise. A member of the inaugural French TV reality series "Star Academy" in 2001, the singer has broken out at home, with shipments of her second album "La Femme Chocolat" surpassing 450,000 units.

"Olivia has created her own universe and totally got rid of her Star Academy image," Polydor marketing and promotion director Eric Lelièvre says.

The album, released through a partnership of French TV channel TF1 and Polydor/Universal Music France, has been steadily gaining momentum since its November 2005 release.

"Chocolat" was among the top five albums in France for four weeks this summer, and Polydor has begun working second single "La Femme Chocolat" to local radio. Ruiz has supported the album with numerous French tour dates scheduled from November 2005 through to next spring and booked by Paris-based agent Asterios.

Ruiz is nominated for the 2006 Constantin Prize, the French equivalent to the British Mercury Prize. The winner will be announced Nov. 15.

—Aymeric Pichevin

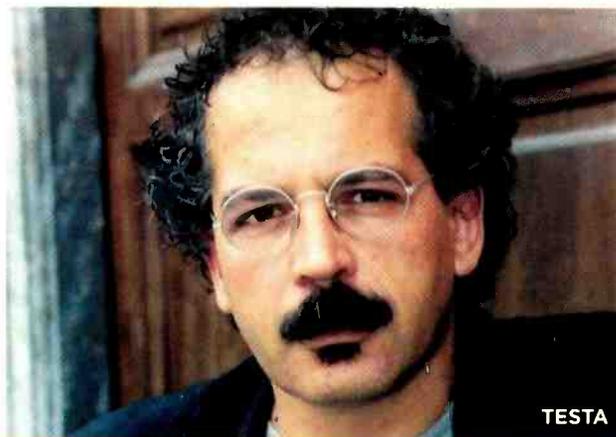
**GOOD MIGRATIONS:** Migration is the theme of Italian singer/songwriter Gianmaria Testa's acoustic concept album "Da Questa Parte del Mare."

The album takes a sympathetic look at the plight of Italy's "boat people" and pleads for understanding from a country that, the artist

says, was "itself a nation of emigrants not that long ago."

Released Oct. 13 through Testa's own Fuoriviva Produzioni imprint, it is the sixth album of the 48-year-old artist's recording career. The record is licensed in Italy to Radiofandango and distributed by Edel, and is represented elsewhere by French label Harmonia Mundi-Le Chant du Monde.

Testa says his songs strike a chord at home and abroad. "I sing in Italian and yet my records are bought by French people, Canadians and Germans who don't speak my language, although my own English is pretty limited." The album's accompanying tour kicked off with dates in France, Austria and Germany, prior to head-



TESTA

ing to Italy on Oct. 25. Testa will play theaters throughout the country until Feb. 1, 2007.

Testa is managed by Produzioni Fuoriviva and published by Produzioni Fuoriviva/Radiofandango/Nunflower. —Mark Worden

**SKWATTA'S KAMPUS:** Trailblazing South African hip-hop group Skwatta Kamp will return with a new album and a new major-label partnership.

Due at an unspecified date in November, "Bak on Kampus" will be the debut release on EMI South Africa's Virgin Urban label through a joint venture between the band's production company Skwatta Kamp Music Production and EMI South Africa.

Skwatta Kamp became the first local hip-hop act to reach gold certification (25,000) at home, with the South Africa Music Award-winning 2003 record "Mkhukhu Funkshen" released by Gallo Record Co.

The new set features a raft of material that ranges from the socially conscious—such as "Kings and Queens," written in protest against child abuse—to the more lighthearted, such as the summertime sounds of "Bumper to Bumper" and first single "Feel Like Dancing."

Vocalist Shuggasmakx says, "We've been focused these past few months on creating an album that is definitely Skwatta but fresh at the same time, so we've got even higher hopes for this one." International release plans have yet to be confirmed.—Diane Coetzer



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# Age Before Beauty

### Industry Vet Adell Still Having A Ball At 84

**S**o Jermaine Dupri has left the building at Virgin, which leaves us wondering what his next move will be. Then there's another key question: Who will succeed him at Virgin?

Meanwhile, the big wheel keeps on turning. The fourth-quarter blitz is well under way. This represents prime time for industry players and pundits who are busy calculating which major releases will or won't add a gold or platinum glow to labels' bottom lines. That weighs heavily in a year that's provided some good news (T.I., Beyoncé, Justin Timberlake, Ludacris).

However, 2006 has yet to yield a first-week million-seller (maybe Jay-Z's "Kingdom Come" can take Def Jam to that promised land) as more dismaying opening-week figures are posted (Chingy, Lloyd Banks, even Diddy despite his No. 1 showing). In between, I'm talking to more people who are growing frustrated with the

music business and opting out to do something more satisfying.

Amid all this industry cacophony, though, I happened upon a bright spot. Someone who at 84 years old is still working in—and passionate about—the music industry. I'm talking about Charlie Adell.

No doubt many of you don't recognize the name. But you're probably familiar with some of the acts this promotion vet has worked with through the years: Gladys Knight. Lou Rawls. The O'Jays. Isaac Hayes. The Staple Singers. Solomon Burke.

"I ate it, slept it, walked it and talked it," Adell says from his Baltimore-area home in Owings Mills, Md. "And I still love it."

Adell most recently helped work the Manhattans' "Even Now." That hookup came by way of former Stax Records president Al Bell, whose Alpine Records and A.R.E. Distribution (Artist Relationship Enterprises)

handled the album. Now Adell has reunited with legendary producers Gamble & Huff to broaden their status as a brand name among today's consumers. Through his own company, Direct Promotion & Marketing, Adell is distributing fliers and talking to folks in record stores as well as beauty salons, barbershops, restaurants and clubs about Gamble & Huff's Philadelphia International legacy and other new projects in the producers' pipeline.

"They're well-known within the music world," Adell says of G&H, "but not to the masses. Quite a few still don't know who wrote and produced the classic songs they're hearing by Teddy Pendergrass, McFadden & Whitehead and others."

Adell has been getting a kick out of helping someone else make it big since his first promotion gig. That was with Brunswick Records in the late '50s/early '60s, when the label's chief



ADELL

R&B export was Jackie Wilson. After seven years, the Georgia native migrated to Stax Records, where he promoted the Staple Singers, Hayes and William Bell.

"They didn't have any black promotion men back then," Adell recalls. "Dave Clark [formerly with Malaco] was the pioneer who broke the color line. He taught Joe Medlin [of TK]. Then Joe taught me and later brought me to Gamble & Huff."

In the midst of penning a book,

Adell keeps up with contemporary R&B. Among his faves: Beyoncé and Mary J. Blige. And though he laments the passing of former industry cohorts and the way some younger players are handling their business ("they've forgotten their roots, putting out a lot of garbage"), Adell remains avid about music.

"I had—and am having—a wonderful time in this business," he says. "Like Dave Clark, who was 90 when he passed, I'll never retire." ●●●

# REVIEWS

## SPOTLIGHTS

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

## ALBUMS

### ALBUMS



**SUGARLAND**  
**Enjoy the Ride**  
Producers: *Byron Gallimore, Kristian Bush, Jennifer Nettles*  
Mercury Nashville  
Release Date: *Nov. 7*

Sugarland set the bar high with its first album "Twice the Speed of Life," which spawned two top five singles and won numerous awards. No worries about a sophomore slump here. From the frenetic small-town anthem "County Line" to the Springsteen-esque blue-collar country rock of "These Are the Days" and "One Blue Sky," Sugarland's sophomore offering is right on target. When Jennifer Nettles sings, "You've got my heart and your daddy's boat, we've got all night to make it float," the listener is immediately privy to the exploration of young love as detailed on "Want To." Nettles recently told *Billboard* that country music is "still there telling the story of the everyday man and woman." She's right, and the same can be said of Sugarland.—*KT*



**RICKY MARTIN**  
**MTV Unplugged**  
Producers: *Tommy Torres, Bruno del Granado*  
Columbia  
Release Date: *Nov. 7*

Ricky Martin has a lot riding on the success of "MTV Unplugged," his first Spanish album in three years. Fortunately, he sounds blissfully in the moment and inspired by the euphoric live arrangements on this album. You can almost hear him smile as he sings his way through precrossover favorites like "Maria," "Vuelve" and "La Bomba." Martin reminds

his loyal audiences of the energy and charisma he's known for, accompanied by soaring strings, classical guitar, percussion and brass. While he's got our attention, Martin introduces new material and interprets more mellow numbers with unexpected melancholy and even restraint, most impressively on the minor-chord-filled "Con tu Nombre" and single "Tu Recuerdo." "Pegate," an uptempo number co-written by Martin, is the bow that wraps up a long-awaited gift.—*ABY*



**MERLE HAGGARD AND GEORGE JONES**  
**Kickin' Out the Footlights... Again**  
Producer: *Keith Stegall*  
Bandit Records  
Release Date: *Oct. 24*

Subtitled "Jones Sings Haggard, Haggard Sings Jones," this set features just that: George Jones performing five Merle Haggard songs and Haggard returning the favor, plus four duets. A long overdue follow-up to 1982's "A Taste of Yesterday's Wine," the new project shows the deep respect the two legendary friends have for each other's work. Jones' turn on "I Think I'll Just Stay Here and Drink" is as rollicking as the original, and his voice fits the song like a glove. Haggard's take on "The Window Up Above" is a memorable retelling of Jones' classic tale of love gone wrong, and their duet on Bob Russell and Duke Ellington's "Don't Get Around Much Anymore," complete with playful patter, is a perfect close to this wonderful collection. The only disappointment is that it took almost 25 years for Haggard and Jones to team up again.—*KT*

### SINGLES



**OMARION** *Icebox* (4:02)  
Producers: *Timbaland, King Logan, Johnkenun Spivery*  
Writers: *various*  
Publishers: *various*  
Epic

From the disco-era "Entourage" to new "Icebox," it seems Omarion is experimenting heavily on upcoming sophomore effort "21." So did Nelly Furtado and Justin Timberlake, and what those two have in common is a Timbaland hit: "Promiscuous" and "SexyBack" both topped The *Billboard* Hot 100. Omarion might have another on his hands if listeners can get past the fact that "Icebox" uses virtually the same synth pattern as Timberlake's current "My Love." Nevertheless, this semihaunting cut sees B2K's former frontman taking a clever twist on the heart-turned-cold. It is bound to saturate pop and urban radio—and a techno mix is inevitable.—*CH*



**BEYONCÉ** *Irreplaceable* (3:47)  
Producer: *Stargate*  
Writers: *various*  
Publishers: *various*  
Columbia  
After unleashing her desires and

frustrations, respectively in "Déjà Vu" and "Ring the Alarm," Beyoncé finally settles down enough to make a sensible record. The high-octane belter shows fortitude in "Irreplaceable," a vocal-centric cut that finds her ditching a no-good beau with stinging lyrics ("Everything you own in a box to the left"). The song also dilutes the excessive instrumentation of B's first two singles in favor of smooth drum taps and guitar strumming. Beyoncé has yet to deliver a surefire hit from her frantic sophomore set "B'Day." But with lyrics likely to become woman-scorned mottos of the moment, "Irreplaceable" should blast off at radio.—*CH*

### ROCK

**FOO FIGHTERS**  
**Skin and Bones**  
Producer: *none listed*  
RCA

Release Date: *Oct. 31*  
▶ Few pop stars are as universally adored as Dave Grohl—girls want to sleep with him and guys want to drink with him. Because he's so damn likable and because his previous band was one of rock's most important, we cut him a little more slack than we would others. If we're being totally honest, the acoustic half of the Foo's "In Your Honor" was just OK. This live, acoustic concert featuring an expanded band is just OK, too. While a cool idea on paper, only a few songs take on added depth in this format and without the volume and bombast some even sound embarrassing. But, again, in the name of honesty, we have to admit "My Hero" and "Everlong" are cathartic, tension-and-release-filled thrills.—*WO*

**ERIC CLAPTON AND J.J. CALE**  
**The Road to Escondido**  
Producers: *Eric Clapton, J.J. Cale, Simon Climie*  
Reprise

Release Date: *Nov. 7*  
▶ Given Clapton's history with J.J. Cale songs ("After Midnight," "Cocaine"), this full-scale collaboration was probably inevitable. It's just too bad it took them so long. Clapton's affinity for Cale's writing makes "Escondido" sound particularly natural and genuine, not unlike 2000's "Riding With the King" set with B.B. King. Cale wrote 11 of the 14 songs, with blues at their heart but occasionally dressed up with soul ("Danger," "Heads in Georgia"), country ("Ride the River"), honky-tonk ("When the War Is Over"), reggae ("Don't Cry Sister") and rootsy ("Missing Person," "Anyway the Wind Blows") flavors. Clapton turned in the Dylanish folk track "Three Little Girls," while John Mayer contributed (and guests on) the finger-snapping slow blues paean "Hard to Thrill." A cache of other aces are also onboard to help make "The Road to Escondido" a smooth, invigorating ride.—*GG*

### COUNTRY

**KELLIE PICKLER**  
**Small Town Girl**  
Producer: *Blake Chancey*  
19 Recordings/BNA  
Release Date: *Oct. 31*

▶ She may not have taken home top prize on last season's "American Idol," but this impressive debut CD proves Pickler is a winner. The sassy spirit she demonstrated on TV permeates these 11 tracks, particularly on the feisty "Gotta Keep Moving" and the cheeky fun of "Things That Never Cross a Man's Mind." But Pickler also shows the ability to be surprisingly soulful, especially on the heartbreaking ballad "Didn't You Know How Much I Loved You." Pickler co-wrote five of the tunes and lays her heart bare on "I Wonder" and "My Angel," the latter a tribute to her grandmother. Skillfully produced by Blake Chancey (Dixie Chicks), this CD is a moving portrait of a small-town girl coming to terms with her past and celebrating the promise of her future.—*DEP*

### HIP-HOP

**PITBULL**  
**El Mariel**  
Producers: *various*  
TVT  
Release Date: *Oct. 31*

▶ Largely free of the often impenetrable schtick that defines crunk brethren like the Ying Yang Twins, Pitbull's "El Mariel" dials back the more obnoxious ingredients of the low-end-heavy genre for a more focused and wide-reaching club experience. "El Mariel" would be more accurately billed as Pitbull featuring Miami, as the 305 figures prominently in his bilingual lyrics and beats about every eight seconds. But the smart hooks and bang-bang beats on tracks like "Come See Me," "Jealousy" and the old-school rocker "Fuego," delivered in a drawl that seems to originate equally in Miami and, say, Macon, Ga., function in any language. Two points for originality, eight for head-rocking skill.—*JV*

### KEVIN FEDERLINE

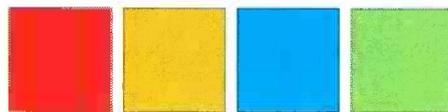
**Playing With Fire**  
Producers: *Bosko, Ya Boy*  
Reincarnate Music  
Release Date: *Oct. 31*  
K-Fed spends the first half of his debut album defending himself, claiming he's "America's Most Hated," which rhymes with "you're mad that I made it." Playing the victim allows him a tried-and-true hip-hop window to "keep it real," as he says, and to shout out (twice) to Benjamin Franklin. Amid hints of rock guitar on "Lose Control," he brags about his tax bracket and wedding Britney Spears (who "calls me daddy, but she's not my daughter." Eww). Spears then takes a robotic guest turn on "Crazy." In general, Federline enunciates well (even big words like "paparazzi" and "telekinesis"). But the album doesn't peak until the bhangra-sampling "Caught Up" and the finale "Keep On Talkin'," which prescribes marijuana for cataract relief over a woozily patty-caking hook. Major misstep: An inexplicable lack of Brazilian favela funk tracks about butts.—*CE*

### RON ARTEST

**My World**  
Producers: *various*  
Lightyear  
Release Date: *Oct. 31*  
With this debut, the easily agitated Kings forward quickly joins the fraternity of All-Star hoopsters who couldn't be talked out of the rap thing (charter members: Allen "Jewels" Iverson, K.O.B.E. and Shaq-Fu). Artest wouldn't know a cliché-free lyric if it threw a cup of beer at him. Over an unconscionable 72 minutes, the Tru Warier—who, no joke, purports at one point to hail from the country of Musica—decides that haters are bad, repping his hood is good and strip clubs are fun. And "Haterz," his response to the embarrassing 2004 rushing-the-stands brawl that got him suspended for a season, involves calling Matt Lauer a girl and comparing himself to Jesus. Amateurish and unpleasant.—*JV*

continued on >>p82

# REVIEWS



## SINGLES

from >>p81

### WORLD

#### SALLY NYOLO AND THE ORIGINAL BANDS OF YAOUNDÉ

**Studio Cameroon**  
**Producer:** Sally Nyolo  
*Riverboat/World Music Network*

**Release Date:** Nov. 7

★ What's so remarkable about Paris-based Nyolo's latest CD is how organic and effervescent the melody-rich music is, whether it's steeped in the bikutsi rhythm of the singer's Cameroon homeland or fired by other Afro-pop influences, including highlife. It's the former Zap Mama's return-home project, where she hooks up and collaborates with local musicians at her newly built studio in Yaoundé. The sessions are revelatory, as Nyolo unveils new talent rooted in the rhythms of the Cameroonian forest. Highlights include the funk-inflected, scurrying "Souris-moi" that showcases songwriter/vocalist Guéyanka; Mendeng's stirring "Mote Atane" call-and-response; and the rippling romp, "Ikoak Soat," set into fast-tempo motion by guitarist/vocalist Mbassi Emmanuel, who was coaxed from a small village to participate in Nyolo's party of sound.—*DO*

#### GAL COSTA Today

**Producer:** Cesar Camargo Mariano  
*DRG*

**Release Date:** Nov. 7

★ Gal Costa is one of the true icons of Brazilian music. Her career spans bossa nova, tropicalismo and, as the title of her new studio album states, today. Her latest project is awash in the sort of Brazilian cool she helped create. Costa has always had her way with a samba, and she performs a pair of excellent ones here, "Jurei" and "Pra

que Cantar," both by Nuno Ramos. Also fine is opening track "Mar e Sol," which has a sweet groove that evokes the music of Costa's home turf, Salvador da Bahia. For something simple and gorgeous, check out Costa's version of "Nada a Ver."—*PVV*

### GOSPEL

#### COKO

**Grateful**  
**Producers:** various  
*Light*

**Release Date:** Oct. 31

▶ Lead singer of '90s mainstream chart-topper SWV, Coko returns with a gospel project that is nothing short of stunning. Her singular soprano still soars from subtle to supernatural, and strong, substantive material shows her still to be one of the era's most gifted vocalists. Smash producers (Warryn Campbell, Donald Lawrence and Shep Crawford, among others), and big-name guests (Fantasia, Faith Evans, Lil' Mo all drop in for the bone-rattling "Endow Me") lend the project a totally modern edge. "Clap Your Hands" is irresistibly hooky, and "I Get Joy" lays sweet and sassy vocals over a hammering hip-hop groove. Coko is back with the album she clearly was always meant to make.—*GE*

### DVD

**MY MORNING JACKET Okonokos—The Concert**  
**Director:** Sam Erickson  
*ATO/RCA*

**Release Date:** Oct. 31

★ Heard the one about the 1860s Kentucky gentleman, the alpaca and the rock concert in the middle of a forest? No? Well, boy—My Morning Jacket has quite a story for you with the companion concert film to

recent live album "Okonokos." Actually, the bizarre union of said man and beast (and the man's even more twisted demise) is irrelevant to the prime objective here: rocking out in drunken, sweaty glory with one of America's best live bands. The group members themselves aren't much to look at, although seeing the hirsute quintet headbanging to epic standouts like "Dondante" and "Run Thru" surely adds an extra dollop of enjoyment. And who knew guitarist Carl Broemel could play sax? Throughout, My Morning Jacket gets by on pure energy, particularly on late-set barn-burners like "Dancefloors" and "Anytime."—*JC*

### SOUNDTRACK

**VARIOUS ARTISTS A Chorus Line: The New Cast Recording**

**Producer:** David Caddick  
*Masterworks Broadway*

**Release Date:** Oct. 10

The original "A Chorus Line" soundtrack set the standard for musical theater at a time when the genre was long past its mainstream prime. Chronicling its Broadway revival, some performances here are almost paint-by-numbers covers of the originals, particularly "I Can Do That," while others pale in comparison, namely "What I Did for Love." The recording is stellar, the performances pro. But perhaps when it's done to perfection the first time, there's just no way to top it.—*CT*

www.billboard.com  
**THIS WEEK ON .com**  
**ADDITIONAL REVIEWS:**  
• Pigeon John, "... And the Summertime Pool Party" (Quannum Projects)  
• Anders Parker, "Anders Parker" (Baryon)  
• Phillips, Craig & Dean, "Top of My Lungs" (INO Records)

### POP

#### GWEN STEFANI Wind It Up (3:11)

**Producers:** The Neptunes  
**Writers:** G. Stefani, P. Williams  
**Publishers:** various  
*Interscope*

Gwen Stefani admitted on MTV that her upcoming "The Sweet Escape" comprises leftovers from her first solo album. Really, she shouldn't have. "Wind It Up" sets another new low for high-octane acts releasing some of the year's most irritating music. This jam is so monotone and melody-free that it makes Fergie's similarly cast "London Bridge" sound like "Bridge Over Troubled Water." Stefani chants the title over and over alongside a childlike lyric and—most absurd of all—a sample of "The Lonely Goatherd" from "The Sound of Music." A song this does not make. There is nothing whimsical, cute or catchy at play here. Instead, we have the equivalent of a musical brain aneurysm.—*CT*

#### CHRIS ISAAK I Want You to Want Me (3:21)

**Producer:** Eric Rosse  
**Writer:** R. Nielsen  
**Publishers:** Screen Gems EMI/Adult Music, BMI  
*Reprise*

Mr. Chris Isaak... talented, handsome, enduring—and yet the hits have inexplicably eluded him so many times. He reaches out once again with another single from his "Best of Chris Isaak," a frathouse-worthy, rockabilly-infused cover of Cheap Trick's 1979 top 10 signature "I Want You to Want Me." As he often does, Isaak meshes passion and grand musicianship with bemusement—a formula that makes so much of his music sound like a party. As good as it gets from a fine, sadly underrated talent.—*CT*

### COUNTRY

#### LITTLE BIG TOWN Good As Gone (3:38)

**Producers:** Wayne Kirkpatrick, Little Big Town  
**Writers:** various  
**Publishers:** various  
*Equity Music Group*

▶ This talented foursome's first Equity single peaked at No. 9 on

Billboard's Hot Country Songs chart and the last one, the sultry ballad "Bring It On Home to Me," hit No. 3. This new outing could be the one that rings the bell for Little Big Town's Kimberly Roads, Jimi Westbrook, Philip Sweet and Karen Fairchild. Each band member is an amazing vocalist, and producer Kirkpatrick knows how to let those voices shine. This energetic, uptempo number showcases the group's stellar harmonies as well as its songwriting prowess. It's solid and the cool, organic sound is like a breath of fresh air for country radio. This hard-working, creative act deserves every spin.—*DEP*

### ROCK

#### RED HOT CHILI PEPPERS Snow (Hey Oh) (4:14)

**Producer:** Rick Rubin  
**Writers:** Red Hot Chili Peppers  
**Publisher:** Moebetoblame, BMI  
*Warner Bros.*

▶ After scoring big at radio with the epic rock of "Dani California" and the crisp funk of "Tell Me Baby," the Red Hot Chili Peppers ready the third single from the colossal "Stadium Arcadium." One of the album's catchiest tracks, "Snow" is a bittersweet pop tune driven by a seductively serpentine melody, which curls and coils like a snake under the influence. Here Anthony Kiedis gives one of his best vocal performances to date, offering a relaxed, Zen-like "look inside" his lifelong struggle with addiction while delivering delicate pop hooks. It's refreshing to hear the Chilis strike a mature note without ever losing their energy and groove. Unstoppable, they once again reach for top 40.—*SP*

#### 30 SECONDS TO MARS From Yesterday (3:52)

**Producers:** Josh Abraham, 30 Seconds to Mars  
**Writer:** J. Leto  
**Publisher:** Apocraphex, ASCAP  
*Virgin/Immortal/EMI*  
30 Seconds to Mars proved its potency with rock hit "The Kill (Bury Me)." Now it digs into the meat of debut

album "A Beautiful Lie" to retain its radio stronghold. "From Yesterday" builds on a soothing synth hum and erratic drums before swelling into a reach-for-the-sky chorus with sprawling guitars that veer between angst and euphoria. Frontman Jared Leto alternates between cathartic shouts and a tantalizing croon that shows his capable vocal range. In fact, his sensual delivery on the Cure-esque album track "Was It a Dream" makes us a little surprised that song wasn't the next choice for a single, but the band really can't go wrong here either. Now that 30 Seconds to Mars has proved it's not merely an actor's vanity project, "From Yesterday" should quickly soar into chart orbit.—*CLT*

### DANCE

#### AMBER FEATURING SWEET RAINS Melt With the Sun (3:56)

**Producer:** Sweet Rains  
**Writers:** M. Cremers, I. Kisil  
**Publishers:** Marie-Claire/Igor Kisil, ASCAP  
**Remixers:** Hex Hector, Pathos V2, Tracy Young, AM Corona, Lance Jordan  
*JMCA*

▶ Dance goddess Amber has become the most consistent hitmaker in the genre during the past decade or so with seven No. 1 hits and another six top 10s thanks in large part to a take-charge business acumen. But make no mistake, the artisty remains face-forward, thanks to her indefatigable talent at crafting singable, skyscraping melodies and masterful grooves and then handing them over to a boatload of keen remixers. "Melt With the Sun," immediately, delightfully recognizable as an instant Amber classic, sounds freshest in its AM Corona radio incarnation and packs an equal wallop with the original Sweet Rains edit. Hex Hector, Tracy Young and Pathos V2 whip up froth for dancefloors, where "Sun" is already heating up. Amber is a master who has yet to disappoint. Just fab.—*CT*

## LEGEND & CREDITS

**EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)**  
**CONTRIBUTORS:** Ayala Ben-Yehuda, Jonathan Cohen, Chuck Eddy, Gordon Ely, Gary Graff, Clover Hope, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel

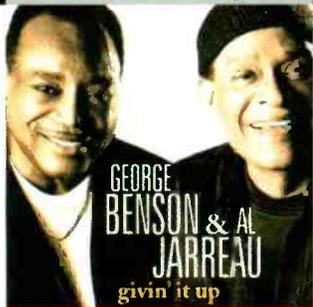
**PICK ▶:** A new release predicted to hit the top half of

the chart in the corresponding format.  
**CRITICS' CHOICE ★:** A new release, regardless of chart potential, highly recommended for musical merit.

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

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## BREEZIN'

>>The pairing of George Benson and Al Jarreau allows each to notch his best Nielsen SoundScan sales week. Their collaboration, "Givin' It Up," debuts at No. 58 on The Billboard 200 with 15,000 copies. It also flies 18-1 on Contemporary Jazz Albums; the sixth No. 1 on that list for Benson, the third for Jarreau.

## CUCHI-CUCHI!

>>Pop culture siren Charo debuts at No. 8 on Top New Age Albums with "Charo and Guitar," her first chart ink since 1994. Three weeks ago, Celtic Woman became only the third act to replace itself at No. 1 on Top World Albums and holds the top two slots.



## 'RUDE' AWAKENING

>>Robbie Williams' "Rudebox," released only on iTunes in the United States, debuts at No. 17 on Top Digital Albums. His title also opens at No. 1 on Billboard's Euro Albums chart and in such countries as his native United Kingdom, Germany, Australia and Switzerland.

Billboard

# CHARTS



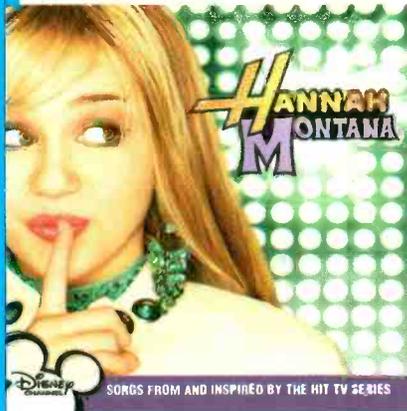
## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

# Disney Strikes Again; Noonan's Long Shadow

The success of the "Hannah Montana" soundtrack offers the latest proof that 2006 is truly Walt Disney's year. The rest of us just wish we wore mouse ears to work.

Disney is but one of three film companies to sell \$1 billion worth of movie tickets thus far in 2006, and its Buena



Vista Music Group (BVMG) has become scorching hot, too.

The album from Disney Channel series "Hannah Montana" is the second Walt Disney Records set to lead The Billboard 200 this year (281,000 copies).

It also leads a monopoly on Top Soundtracks at billboard.biz, where the label holds the top four spots, with "The Nightmare Before Christmas," "The

Cheetah Girls 2" and previous Billboard 200 No. 1 "High School Musical," respectively. BVMG's lock on that chart goes one deeper, as Hollywood's "Grey's Anatomy, Volume 2" is No. 5.

"Hannah" is also a second-generation story. The title character is played by Miley Cyrus, daughter of series co-star Billy Ray Cyrus, who tasted his own Billboard 200 victory in 1992. His rookie album, "Some Gave All," was No. 1 on the big chart for 17 straight weeks, still a Nielsen SoundScan record.

"High School Musical" remains the best-selling album of the year, according to SoundScan, tracking 3.2 million since its Jan. 10 release. In second place? Another BVMG triumph, as Lyric Street's Rascal Flatts has rung 2.7 million scans since "Me and My Gang" bowed April 4.

That Flatts album also owns the best sales week to date this year, hauling 722,000 copies in its opening frame.

It was not long ago that competitors held Disney's labels the subject of much derision and satire. Now BVMG chairman Bob Cavallo and company are the ones who can laugh—all the way to the bank.

**FUNERAL FOR A FRIEND:** It was January 1990 at the Bel Age Hotel in West Hollywood, Calif., where Billboard threw

a going-away party for longtime chart king Tom Noonan.

Among the throng there to wish him well was Elton John, who was not only dressed casually, but also went out of his way to stay out of the spotlight. It was Tommy's night, and that's the way everyone knew it should be.

The spectacle could have been intimidating for the guy about to take the reins of Top Pop Albums, the chart now called The Billboard 200, but as was so often the case, the night's honoree knew exactly what to say. "Don't worry, Geoff," he told me during one of the night's few quiet moments. "You'll do fine."

As Noonan's legion of friends learned the news of his passing (see story, page 12), stories of his compassion and humor were common themes.

"He was always there for anyone who was encountering health or personal problems," says R&R account executive Steve Resnik, who worked with A&M's promotion department when he befriended Noonan.

"I had only known Tom for a year or two in the early '80s when my wife, Mary, was in a bad car accident. He was the first person to be sitting in the hospital waiting room simply to show support."

Seymour Stein, who made daily pil-

grimages to Billboard's office during his school years, recalls that when he learned he would be inducted into the Rock and Roll Hall of Fame in 2005, Noonan "was the first person I called to be my guest. Whatever success I've had, he opened the doors. He was so good to everyone."

Noonan was always one of the first well-wishers when someone at Billboard earned a promotion, sending a note that he typed himself.

In conversation or during his many conference appearances, he loved recounting the many priceless episodes he had witnessed either at Billboard or in his label years. He punctuated practically every tale, or even driving directions, with his trademark phrase "You follow?," rolling his neck and shoulders in a manner that reminded me of Rodney Dangerfield.

Everyone who knew him has a favorite Noonan story, either one he told or one about him. Two of mine: a night when Moby Grape's debauchery at a Columbia promotion drew notorious headlines in San Francisco during the '60s, or him attending a Mötley Crüe concert in his 60s.

"He certainly was a truly authentic character," says Jerry Hobbs, former chairman/CEO of Billboard parent VNU.

He was that—and a whole lot of heart. I miss him already.

# CHART BEAT

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

>>First there was "Peter Gunn," then "Miami Vice." Now "Hannah Montana" is the third TV series soundtrack to sit in pole position on The Billboard 200. The album spawns seven singles on The Billboard Hot 100, with six of them debuting this week—an unprecedented achievement.

>>With the anticipation about who would collect the 100th No. 1 for the "American Idol" franchise, it turns out Kelly Clarkson takes that honor, while Carrie Underwood ups the total to 103 with her latest No. 1 on Hot Country Songs, "Before He Cheats."

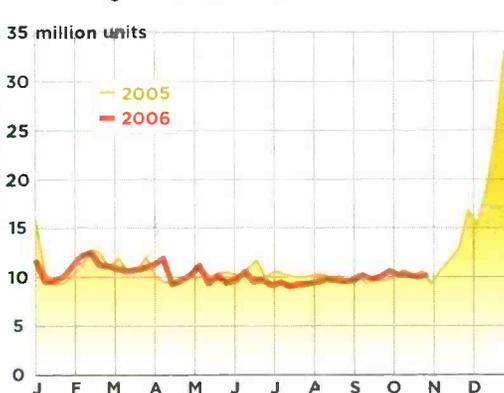
>>Fred Bronson also has chart news concerning Al Jarreau, George Benson, George Jones and Merle Haggard, and possibly the only artist to appear on the dance charts and the new age album tally.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

|                     | ALBUMS     | STORE SINGLES | DIGITAL TRACKS |
|---------------------|------------|---------------|----------------|
| This Week           | 10,034,000 | 48,000        | 10,436,000     |
| Last Week           | 9,861,000  | 57,000        | 9,922,000      |
| Change              | 1.8%       | -15.8%        | 5.2%           |
| This Week Last Year | 9,548,000  | 65,000        | 6,816,000      |
| Change              | 5.1%       | -26.2%        | 53.1%          |

### Weekly Album Sales



### Year-To-Date

|                           | 2005               | 2006               | CHANGE       |
|---------------------------|--------------------|--------------------|--------------|
| <b>OVERALL UNIT SALES</b> |                    |                    |              |
| Albums                    | 456,412,000        | 433,561,000        | -5.0%        |
| Digital Tracks            | 271,226,000        | 458,560,000        | 69.1%        |
| Store Singles             | 4,371,000          | 3,156,000          | -27.8%       |
| <b>Total</b>              | <b>732,009,000</b> | <b>895,277,000</b> | <b>22.3%</b> |
| Albums w/TEA*             | 483,534,600        | 479,417,000        | -0.9%        |

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

### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

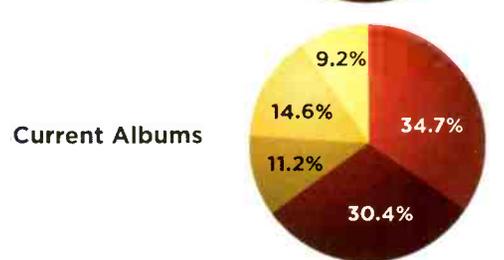
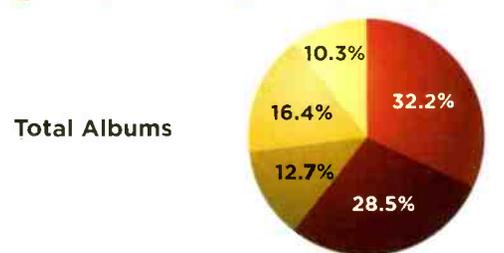
|          | 2005        | 2006        | CHANGE |
|----------|-------------|-------------|--------|
| CD       | 441,227,000 | 406,556,000 | -7.9%  |
| Digital  | 12,107,000  | 25,287,000  | 108.9% |
| Cassette | 2,162,000   | 969,000     | -55.2% |
| Other    | 916,000     | 749,000     | -18.2% |

For week ending Oct. 29, 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: 10/01/06-10/29/06

UMG Sony BMG WMG Indies EMI



# NOV 11 2006 THE Billboard 200

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title  | PEAK POSITION |
|-----------|-----------|----------------|---|--|---------------|
| 1         | 1         | 1              | <b>SOUNDTRACK</b><br>WALT DISNEY 861620 (18.98)   | Hannah Montana   | 1             |
| 2         | NEW       | 1              | <b>MY CHEMICAL ROMANCE</b><br>REPRISE 44427/WARNER BROS. (18.98)  | The Black Parade   | 2             |
| 3         | NEW       | 1              | <b>JOHN LEGEND</b><br>G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)  | Once Again   | 3             |
| 4         | 7         | 1              | <b>JUSTIN TIMBERLAKE</b><br>JIVE 88062*/ZOMBA (18.98)   | FutureSex/LoveSounds   | 1             |
| 5         | 2         | 2              | <b>EVANESCENCE</b><br>WIND-UP 13120 (18.98)   | The Open Door  | 1             |
| 6         | 7         | 3              | <b>HINDER</b><br>UNIVERSAL REPUBLIC 005390/UMRG (9.98)  | Extreme Behavior   | 6             |
| 7         | 1         | 1              | <b>DIDDY</b><br>BAD BOY 83864/AG (18.98)  | Press Play   | 1             |
| 8         | 9         | 1              | <b>TONY BENNETT</b><br>RPM/COLUMBIA 80979/SONY MUSIC (18.98)  | Duets: An American Classic                                   | 3             |
| 9         | 14        | 13             | <b>NICKELBACK</b><br>ROADRUNNER 618300/IDJMG (18.98)  | All The Right Reasons  | 4             |
| 10        | 6         | 1              | <b>THE KILLERS</b><br>ISLAND 007026*/IDJMG (13.98)  | Sam's Town   | 2             |
| 11        | NEW       | 1              | <b>JIBBS</b><br>8EASTA/GEFFEN 007855*/INTERSCOPE (10.98)  | Jibbs Feat. Jibbs  | 11            |
| 12        | 3         | 1              | <b>JOJO</b><br>DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN 007500/UMRG (13.98)                                 | The High Road  | 3             |
| 13        | 6         | 1              | <b>ROD STEWART</b><br>J 82641/RMG (18.98)   | Still The Same... Great Rock Classics Of Our Time            | 1             |
| 14        | 12        | 10             | <b>LUDACRIS</b><br>DTP/DEF JAM 007224/IDJMG (13.98)   | Release Therapy  | 1             |
| 15        | NEW       | 1              | <b>ALABAMA</b><br>RCA NASHVILLE 00532/SBN (18.98)   | Songs Of Inspiration   | 15            |
| 16        | 20        | 20             | <b>GREATEST GAINER</b><br><b>BEYONCE</b><br>COLUMBIA 90920*/SONY MUSIC (18.98)                            | B'Day  | 1             |
| 17        | 11        | 8              | <b>GEORGE STRAIT</b><br>MCA NASHVILLE 006023/UMGN (13.98)   | It Just Comes Natural  | 3             |
| 18        | NEW       | 1              | <b>LIL' BOOSIE</b><br>TRILL 68587/ASYLUM (18.98)  | Bad Azz  | 18            |
| 19        | NEW       | 1              | <b>TAYLOR SWIFT</b><br>BIG MACHINE 120702 (11.98)   | Taylor Swift   | 19            |
| 20        | 18        | 16             | <b>THE FRAY</b><br>EPIC 93931/SONY MUSIC (18.98)  | How To Save A Life   | 14            |
| 21        | 21        | 17             | <b>FERGIE</b><br>WILL.I.AM/ASM 007490/INTERSCOPE (13.98)  | The Dutchess   | 3             |
| 22        | 22        | 24             | <b>CARRIE UNDERWOOD</b><br>ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)                                      | Some Hearts  | 3             |
| 23        | NEW       | 1              | <b>MONTGOMERY GENTRY</b><br>COLUMBIA (NASHVILLE) 94888/SBN (18.98)  | Some People Change   | 23            |
| 24        | 16        | 12             | <b>JOHN MAYER</b><br>AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)   | Continuum  | 2             |
| 25        | NEW       | 1              | <b>SHAREEFA</b><br>DTP/DEF JAM 007231*/IDJMG (10.98)  | Point Of No Return   | 25            |
| 26        | 23        | 22             | <b>RASCAL FLATTS</b><br>LYRIC STREET 165075/HOLLYWOOD (18.98)   | Me And My Gang   | 2             |
| 27        | 4         | 3              | <b>JIMMY BUFFETT</b><br>MAILBOAT/RCA 00332/SBN (18.98)  | Take The Weather With You                                    | 1             |
| 28        | NEW       | 1              | <b>BROOKE HOGAN</b><br>SMC 44909/SOBE (13.98)   | Undiscovered   | 28            |
| 29        | 19        | 14             | <b>ALAN JACKSON</b><br>ARISTA NASHVILLE 88172/SBN (18.98)   | Like Red On A Rose   | 4             |
| 30        | 5         | 2              | <b>DIERKS BENTLEY</b><br>CAPITOL NASHVILLE 67320 (18.98)  | Long Trip Alone  | 1             |
| 31        | NEW       | 1              | <b>SOUNDTRACK</b><br>WALT DISNEY 861636 (14.98)   | Tim Burton's The Nightmare Before Christmas: Special Edition | 1             |
| 32        | 24        | 23             | <b>SOUNDTRACK</b><br>WALT DISNEY 861592 (18.98)   | The Cheetah Girls 2  | 5             |
| 33        | 15        | 3              | <b>LLOYD BANKS</b><br>G-UNIT 007023*/INTERSCOPE (13.98)   | Rotten Apple   | 1             |
| 34        | 31        | 27             | <b>SNOW PATROL</b><br>POLYDOR/A&M 006675/INTERSCOPE (13.98)   | Eyes Open  | 1             |
| 35        | 8         | 2              | <b>RUBEN STUDDARD</b><br>J 78961/RMG (18.98)  | The Return   | 1             |
| 36        | 27        | 21             | <b>BOB SEGER</b><br>HIDEOUT 54506/CAPITOL (15.98)   | Face The Promise   | 1             |
| 37        | 32        | 35             | <b>CHRISTINA AGUILERA</b><br>RCA 82639/RMG (22.98)  | Back To Basics   | 1             |
| 38        | 35        | 28             | <b>"WEIRD AL" YANKOVIC</b><br>WAY MOBY/VOLCANO 89951/ZOMBA (19.98 DO)                                     | Straight Outta Lynwood                                       | 10            |
| 39        | 36        | 33             | <b>JOSH TURNER</b><br>MCA NASHVILLE 004744/UMGN (13.98)   | Your Man   | 1             |
| 40        | 29        | 18             | <b>BECK</b><br>INTERSCOPE 007576 (13.98 CO/DVO)   | The Information  | 1             |
| 41        | 26        | 1              | <b>HEARTLAND</b><br>LOFTON CREEK 9006 (18.98)   | I Loved Her First  | 1             |
| 42        | 28        | 9              | <b>JANET JACKSON</b><br>VIRGIN 30416* (18.98)   | 20 Y.O.  | 1             |
| 43        | 17        | 2              | <b>VINCE GILL</b><br>MCA NASHVILLE 006021/UMGN (29.98)  | These Days   | 1             |
| 44        | 39        | 19             | <b>BOB DYLAN</b><br>COLUMBIA 87606*/SONY MUSIC (18.98)  | Modern Times   | 1             |
| 45        | 43        | 3              | <b>SOUNDTRACK</b><br>WALT DISNEY 861426 (12.98)   | High School Musical  | 3             |
| 46        | 51        | 24             | <b>CORINNE BAILEY RAE</b><br>CAPITOL 66361 (12.98)  | Corinne Bailey Rae   | 1             |
| 47        | 34        | 10             | <b>DANITY KANE</b><br>BAD BOY 83989/AG (18.98)  | Danity Kane  | 1             |
| 48        | 42        | 2              | <b>SARAH MCLACHLAN</b><br>ARISTA 81504/RMG (18.98)  | Wintersong   | 1             |
| 49        | 40        | 10             | <b>VARIOUS ARTISTS</b><br>SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98) | NOW 22   | 1             |
| 50        | 44        | 4              | <b>VARIOUS ARTISTS</b><br>WORD-CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)                             | WOW Hits 2007  | 1             |

So what if they are stuck behind "Hannah"? The band still celebrates its best sales week ever (\$41,000).

Powered by his sing-songy "Chain Gang Low" single, the young rapper's debut begins with 47,000.

The Hulkster's daughter not only starts with 30,000, she's also No. 1 on Independent Albums.

Expanded edition features new recordings from Manly Manson (pictured), Fall Out Boy and others.

No. 53, Paul Stanley debuts with 7,000. It's the Kiss co-founder's first album since '78, when all four members released solo albums.

### THE BILLBOARD 200 ARTIST INDEX

|                    |   |                     |     |                            |     |
|--------------------|---|---------------------|-----|----------------------------|-----|
| 30 SECONDS TO MARS | 5 | THE ALL-AMERICAN    | 88  | GEORGE BENSON & AL JARREAU | 58  |
| TRACE ADKINS       | 0 | RODNEY ATKINS       | 65  | DIERKS BENTLEY             | 30  |
| AEROSMITH          | 7 | AUDIOSLAVE          | 106 | BEYONCE                    | 16  |
| AFI                | 2 | THE BLACK EYED PEAS | 197 | MARY J. BLIGE              | 157 |
| CHRISTINA AGUILERA | 3 | LLOYD BANKS         | 33  | BLUE OCTOBER               | 63  |
| CLAY AIKEN         | 8 | BECK                | 40  | JAMES BLUNT                | 78  |
| ALABAMA            | 1 | TONY BENNETT        | 8   | ANDREA BOCELLI             | 168 |
| JASDN ALDEAN       | 3 |                     |     |                            |     |

|                   |     |                               |     |                  |     |
|-------------------|-----|-------------------------------|-----|------------------|-----|
| LIL' BOOSIE       | 18  | JOHNNY CASH                   | 80  | KELLY CLARKSON   | 184 |
| BREAKING BENJAMIN | 96  | BRIGHT EYES                   | 107 | CONVERSE         | 151 |
| SARAH BRIGHTMAN   | 170 | CASSIE                        | 191 | DANE COOK        | 143 |
| BROOKS & DUNN     | 173 | CASTING CROWNS                | 190 | CRADLE OF FILTH  | 167 |
| CHRIS BROWN       | 95  | CELTIC WOMAN                  | 198 | CREED            | 145 |
| MICHAEL BUBLE     | 127 | RAY CHARLES + THE COUNT BASIE | 61  | DANITY KANE      | 47  |
| BUCKCHERRY        | 103 | ORCHESTRA                     | 79  | THE DECEMBERISTS | 124 |
| JIMMY BUFFETT     | 27  | CHERISH                       | 79  | DIDDY            | 200 |
|                   |     | KENNY CHESNEY                 | 89  | DISTRUBED        | 172 |
|                   |     | CHINGY                        | 71  | DIXIE CHICKS     | 90  |

|               |    |                           |     |               |     |
|---------------|----|---------------------------|-----|---------------|-----|
| BOB DYLAN     | 44 | FRANKIE J                 | 113 | FRED HAMMOND  | 98  |
| THE FRAY      | 20 | THE FRAY                  | 20  | HEARTLAND     | 41  |
| NELLY FURTADO | 77 | HELLOGOODBYE              | 194 | HI-TEK        | 142 |
|               |    | HINDER                    | 6   | ALAN JACKSON  | 29  |
|               |    | BRODKE HOGAN              | 28  | JANET JACKSON | 42  |
|               |    | LOS HOROSCOPOS DE DURANGO | 116 | LYFE JENNINGS | 118 |
|               |    | VANESSA HUDGENS           | 75  | JET           | 129 |
|               |    |                           |     | JIBBS         | 11  |
|               |    |                           |     | JACK JOHNSON  | 162 |

|                                |     |                 |     |                 |     |
|--------------------------------|-----|-----------------|-----|-----------------|-----|
| INDIA ARIE                     | 152 | INTOCABLE       | 59  | JOJO            | 12  |
| GEORGE JONES AND MERLE HAGGARD | 119 | RAY LAMONTAGNE  | 195 | JOHNNY LANG     | 139 |
|                                |     | AMOS LEE        | 150 | JOHN LEGEND     | 3   |
|                                |     | LETTOVA         | 163 | JERRY LEE LEWIS | 131 |
|                                |     | LITTLE BIG TOWN | 177 | LONESTAR        | 120 |
|                                |     | LUDACRIS        | 14  |                 |     |

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: 74 adult top 40 stations, 90 adult contemporary stations and 73 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

NOV 11 2006

## HOT 100 AIRPLAY™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                     | ARTIST (IMPRINT / PROMOTION LABEL)                            |
|-----------|-----------|---------------|---------------------------|---|
| 1         | 2         | 9             | <b>#1</b> MY LOVE         | JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)                      |
| 2         | 1         | 13            | MONEY MAKER               | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)                   |
| 3         | 3         | 11            | SAY GOODBYE               | CHRIS BROWN (JIVE/ZOMBA)                                      |
| 4         | 4         | 17            | SEXYBACK                  | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                                |
| 5         | 6         | 11            | LIPS OF AN ANGEL          | HINDER (UNIVERSAL REPUBLIC)                                   |
| 6         | 8         | 6             | SMACK THAT                | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)     |
| 7         | 5         | 14            | FAR AWAY                  | NICKELBACK (ROADRUNNER/IDJMG)                                 |
| 8         | 10        | 6             | I WANNA LOVE YOU          | AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN) |
| 9         | 7         | 9             | SHOW STOPPER              | DANITY KANE (BAD BOY/ATLANTIC)                                |
| 10        | 15        | 7             | HOW TO SAVE A LIFE        | THE FRAY (EPIC)   |
| 11        | 9         | 13            | TOO LITTLE TOO LATE       | JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)                 |
| 12        | 21        | 5             | SHORTIE LIKE MINE         | BOW WOW (COLUMBIA)  |
| 13        | 13        | 11            | CHASING CARS              | SNOW PATROL (POLYDOR/A&M/INTERSCOPE)                          |
| 14        | 12        | 16            | GET UP                    | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)                |
| 15        | 17        | 11            | CALL ME WHEN YOU'RE SOBER | EVANESCENCE (WIND-UP)   |
| 16        | 14        | 10            | COME TO ME                | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)             |
| 17        | 19        | 4             | SHOW ME WHAT YOU GOT      | JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)                             |
| 18        | 11        | 20            | PULLIN' ME BACK           | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)                      |
| 19        | 24        | 7             | WALK IT OUT               | UNK (BIG OOMP/KOCH)   |
| 20        | 18        | 21            | BUTTONS                   | THE PUSSYCAT DOLLS (A&M/INTERSCOPE)                           |
| 21        | 16        | 20            | SEXY LOVE                 | NE-YO (DEF JAM/IDJMG)   |
| 22        | 49        | 3             | FERGALICIOUS              | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                             |
| 23        | 25        | 16            | S.E.X.                    | LYFE JENNINGS (COLUMBIA)                                      |
| 24        | 22        | 18            | I KNOW YOU SEE IT         | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)                       |
| 25        | 32        | 10            | STUNTIN' LIKE MY DADDY    | BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)             |

## ADULT TOP 40™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                      | ARTIST (IMPRINT / PROMOTION LABEL)                        |
|-----------|-----------|---------------|----------------------------|---|
| 26        | 29        | 8             | BEFORE HE CHEATS           | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)                |
| 27        | 30        | 8             | TAKE ME AS I AM            | MARY J. BLIGE (MATRIARCH/GEFFEN)                          |
| 28        | 34        | 42            | WHAT HURTS THE MOST        | RASCAL FLATTS (LYRIC STREET)                              |
| 29        | 41        | 5             | MONEY IN THE BANK          | LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)                |
| 30        | 39        | 12            | GALLERY                    | MARIO VAZQUEZ (ARISTA/RMG)                                |
| 31        | 38        | 9             | YOU SAVE ME                | KENNY CHESNEY (BNA)                                       |
| 32        | 28        | 22            | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (JIVE/ATLANTIC)                       |
| 33        | 26        | 24            | U AND DAT                  | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE) |
| 34        | 52        | 4             | WE FLY HIGH                | JIM JONES (DIPLOMATS/KOCH)                                |
| 35        | 37        | 6             | MY WISH                    | RASCAL FLATTS (LYRIC STREET)                              |
| 36        | 31        | 12            | EVERY MILE A MEMORY        | DIERKS BENTLEY (CAPITOL NASHVILLE)                        |
| 37        | 67        | 2             | IRREPLACEABLE              | BEYONCE (COLUMBIA)  |
| 38        | 54        | 4             | WALK AWAY (REMEMBER ME)    | PAULA PATTON FEAT. THE O'JAYS (ARISTA/RMG)                |
| 39        | 23        | 9             | RING THE ALARM             | BEYONCE (COLUMBIA)  |
| 40        | 27        | 12            | CHAIN HANG LOW             | JIBBS (BEASTA/GEFFEN)                                     |
| 41        | 33        | 22            | CRAZY                      | GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)                   |
| 42        | 35        | 11            | I LOVED HER FIRST          | HEARTLAND (LOFTON CREEK)                                  |
| 43        | 45        | 8             | WANT TO                    | SUGARLAND (MERCURY)                                       |
| 44        | 44        | 10            | ONCE IN A LIFETIME         | KEITH URBAN (CAPITOL NASHVILLE)                           |
| 45        | 36        | 28            | OVER MY HEAD (CABLE CAR)   | THE FRAY (EPIC)   |
| 46        | 48        | 6             | MY LITTLE GIRL             | TIM MCGRAW (CORB)   |
| 47        | 55        | 5             | UNAPPRECIATED              | CHERISH (SHO NUFF/CAPITOL)                                |
| 48        | 46        | 7             | PUSH IT                    | RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)                    |
| 49        | 51        | 15            | I CALL IT LOVE             | LIONEL RICHIE (ISLAND/IDJMG)                              |
| 50        | 43        | 25            | PROMISCUOUS                | NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN)             |

## ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                          | ARTIST (IMPRINT / PROMOTION LABEL)      |
|-----------|-----------|---------------|--------------------------------|---|
| 1         | 1         | 35            | <b>#1</b> UNWRITTEN            | NATASHA BEDINGFIELD (EPIC)              |
| 2         | 3         | 44            | BAD DAY                        | DANIEL POWTER (WARNER BROS.)            |
| 3         | 2         | 27            | WHAT HURTS THE MOST            | RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)  |
| 4         | 4         | 26            | BLACK HORSE & THE CHERRY TREE  | KT TUNSTALL (RELENTLESS/VIRGIN)         |
| 5         | 5         | 24            | THE RIDDLE                     | FIVE FOR FIGHTING (AWARE/COLUMBIA)      |
| 6         | 6         | 32            | WHAT'S LEFT OF ME              | NICK LACHEY (JIVE/ZOMBA)                |
| 7         | 10        | 64            | YOU'RE BEAUTIFUL               | JAMES BLUNT (CUSTARD/ATLANTIC)          |
| 8         | 7         | 46            | EVER THE SAME                  | ROB THOMAS (MELISMA/ATLANTIC)           |
| 9         | 8         | 55            | BECAUSE OF YOU                 | KELLY CLARKSON (RCA/RMG)                |
| 10        | 9         | 71            | YOU AND ME                     | LIFEHOUSE (GEFFEN)                      |
| 11        | 13        | 14            | CRAZY                          | GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC) |
| 12        | 14        | 20            | I CALL IT LOVE                 | LIONEL RICHIE (ISLAND/IDJMG)            |
| 13        | 12        | 15            | WHEN THE STARS GO BLUE         | TIM MCGRAW (CORB/REPRISE)               |
| 14        | 11        | 38            | WHO SAYS YOU CAN'T GO HOME     | BON JOVI (ISLAND/IDJMG)                 |
| 15        | 15        | 10            | HAVE YOU EVER SEEN THE RAIN    | ROD STEWART (J.RMG)                     |
| 16        | 16        | 28            | OVER MY HEAD (CABLE CAR)       | THE FRAY (EPIC)                         |
| 17        | 19        | 16            | WAIT FOR ME                    | BOB SEGER (HIDEOUT/CAPITOL)             |
| 18        | 18        | 7             | YOU ARE LOVED (DON'T GIVE UP)  | JOSH GROBAN (143/REPRISE)               |
| 19        | 17        | 19            | PUT YOUR RECORDS ON            | CORINNE BAILEY RAE (CAPITOL)            |
| 20        | 20        | 9             | WAITING ON THE WORLD TO CHANGE | JOHN MAYER (AWARE/COLUMBIA)             |
| 21        | 21        | 11            | THE BRIDGE                     | ELTON JOHN (ROCKET/INTERSCOPE)          |
| 22        | 22        | 9             | FAR AWAY                       | NICKELBACK (ROADRUNNER/IDJMG)           |
| 23        | 26        | 4             | STREETCORNER SYMPHONY          | ROB THOMAS (MELISMA/ATLANTIC)           |
| 24        | 28        | 3             | CHASING CARS                   | SNOW PATROL (POLYDOR/A&M/INTERSCOPE)    |
| 25        | 29        | 3             | HURT                           | CHRISTINA AGUILERA (RCA/RMG)            |

1,000 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## HOT DIGITAL SONGS™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                          | ARTIST (IMPRINT / PROMOTION LABEL)                        | CERT. |
|-----------|-----------|---------------|--------------------------------|---|-------|
| 1         | 12        | 7             | <b>#1</b> MY LOVE              | JUSTIN TIMBERLAKE FEAT. TI. (JIVE/ZOMBA)                  |       |
| 2         | 1         | 5             | SMACK THAT                     | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN) |       |
| 3         | 2         | 15            | LIPS OF AN ANGEL               | HINDER (UNIVERSAL MOTOWN)                                 |       |
| 4         | 15        | 6             | FERGALICIOUS                   | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                         |       |
| 5         | 4         | 8             | MONEY MAKER                    | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)               |       |
| 6         | 6         | 10            | SEXYBACK                       | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                            |       |
| 7         | 29        | 6             | WELCOME TO THE BLACK PARADE    | MY CHEMICAL ROMANCE (REPRISE)                             |       |
| 8         | 7         | 5             | WHITE & NERDY                  | "WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)              |       |
| 9         | 8         | 24            | CHASING CARS                   | SNOW PATROL (POLYDOR/A&M/INTERSCOPE)                      |       |
| 10        | 3         | 29            | HOW TO SAVE A LIFE             | THE FRAY (EPIC)   |       |
| 11        | 5         | 7             | TOO LITTLE TOO LATE            | JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)             |       |
| 12        | 9         | 7             | MANEATER                       | NELLY FURTADO (MOSLEY/GEFFEN)                             |       |
| 13        | 11        | 13            | CHAIN HANG LOW                 | JIBBS (BEASTA/GEFFEN)                                     |       |
| 14        | 14        | 14            | LONDON BRIDGE                  | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                         |       |
| 15        | 10        | 8             | COME TO ME                     | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)         |       |
| 16        | 18        | 5             | IT ENDS TONIGHT                | THE ALL-AMERICAN JEKTS (DOGHOUSE/INTERSCOPE)              |       |
| 17        | 13        | 11            | CALL ME WHEN YOU'RE SOBER      | EVANESCENCE (WIND-UP)                                     |       |
| 18        | 16        | 15            | FAR AWAY                       | NICKELBACK (ROADRUNNER/IDJMG)                             |       |
| 19        | 17        | 11            | SHOW STOPPER                   | DANITY KANE (BAD BOY)                                     |       |
| 20        | -         | 1             | IF WE WERE A MOVIE             | HANNAH MONTANA (WALT DISNEY)                              |       |
| 21        | 24        | 3             | HURT                           | CHRISTINA AGUILERA (RCA/RMG)                              |       |
| 22        | -         | 1             | IRREPLACEABLE                  | BEYONCE (COLUMBIA)  |       |
| 23        | 19        | 16            | WAITING ON THE WORLD TO CHANGE | JOHN MAYER (AWARE/COLUMBIA)                               |       |
| 24        | 20        | 12            | WHEN YOU WERE YOUNG            | THE KILLERS (ISLAND/IDJMG)                                |       |
| 25        | 31        | 3             | SHORTIE LIKE MINE              | BOW WOW FEAT. CHRIS BROWN & JOHNATA AUSTIN (COLUMBIA)     |       |

## MODERN ROCK™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                            | ARTIST (IMPRINT / PROMOTION LABEL)                   | CERT. |
|-----------|-----------|---------------|----------------------------------|--|-------|
| 26        | 32        | 11            | SAY GOODBYE                      | CHRIS BROWN (JIVE/ZOMBA)                             |       |
| 27        | 22        | 7             | BEFORE HE CHEATS                 | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)           |       |
| 28        | 27        | 3             | LOVE ME OR HATE ME (F**K YOU!!!) | LADY SOVEREIGN (DEF JAM/IDJMG)                       |       |
| 29        | 21        | 25            | CRAZY                            | GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)              |       |
| 30        | 34        | 2             | STUNTIN' LIKE MY DADDY           | BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)    |       |
| 31        | -         | 1             | I GOT NERVE                      | HANNAH MONTANA (WALT DISNEY)                         |       |
| 32        | 25        | 25            | BUTTONS                          | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) |       |
| 33        | -         | 1             | SAVE ROOM                        | JOHN LEGEND (G.O.O.D./COLUMBIA)                      |       |
| 34        | 48        | 3             | WALK IT OUT                      | UNK (BIG OOMP/KOCH)                                  |       |
| 35        | 28        | 4             | MY LITTLE GIRL                   | TIM MCGRAW (CORB)                                    |       |
| 36        | 33        | 8             | RIGHT WHERE YOU WANT ME          | JESSE MCCARTNEY (HOLLYWOOD)                          |       |
| 37        | 56        | 6             | TIM MCGRAW                       | TAYLOR SWIFT (BIG MACHINE)                           |       |
| 38        | 38        | 26            | PROMISCUOUS                      | NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN)        |       |
| 39        | 26        | 4             | BOSTON                           | AUGUSTANA (EPIC)                                     |       |
| 40        | 23        | 35            | OVER MY HEAD (CABLE CAR)         | THE FRAY (EPIC)                                      |       |
| 41        | -         | 1             | PUMPIN' UP THE PARTY             | HANNAH MONTANA (WALT DISNEY)                         |       |
| 42        | 41        | 35            | I WRITE SINS NOT TRAGEDIES       | PANIC! AT THE DISCO (JIVE/ATLANTIC)                  |       |
| 43        | 37        | 30            | WHAT HURTS THE MOST              | RASCAL FLATTS (LYRIC STREET)                         |       |
| 44        | -         | 2             | WHO SAID                         | HANNAH MONTANA (WALT DISNEY)                         |       |
| 45        | 39        | 11            | GALLERY                          | MARIO VAZQUEZ (ARISTA/RMG)                           |       |
| 46        | 47        | 16            | SUDDENLY I SEE                   | KT TUNSTALL (RELENTLESS/VIRGIN)                      |       |
| 47        | -         | 1             | THE OTHER SIDE OF ME             | HANNAH MONTANA (WALT DISNEY)                         |       |
| 48        | 44        | 5             | CHICKEN NOODLE SOUP              | WEBSTAR & YOUNG (UNIVERSAL REPUBLIC)                 |       |
| 49        | -         | 5             | THRILLER                         | MICHAEL JACKSON (EPIC)                               |       |
| 50        | 35        | 26            | TALK ME                          | BLUE OCTOBER (UNIVERSAL MOTOWN)                      |       |

## MODERN ROCK™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE               | ARTIST (IMPRINT / PROMOTION LABEL)                        | CERT. |
|-----------|-----------|---------------|---------------------|---|-------|
| 51        | 70        | 3             | WE FLY HIGH         | JIM JONES (DIPLOMATS/KOCH)                                |       |
| 52        | 40        | 40            | MOVE ALONG          | THE ALL-AMERICAN JEKTS (DOGHOUSE/INTERSCOPE)              |       |
| 53        | -         | 1             | OUR COUNTRY         | JOHN MELLENCAMP (UNIVERSAL REPUBLIC)                      |       |
| 54        | -         | 11            | ABOUT US            | BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)                   |       |
| 55        | -         | 1             | THIS IS LIFE        | HANNAH MONTANA (WALT DISNEY)                              |       |
| 56        | 45        | 11            | I LOVED HER FIRST   | HEARTLAND (LOFTON CREEK)                                  |       |
| 57        | 46        | 8             | RING THE ALARM      | BEYONCE (COLUMBIA)  |       |
| 58        | 43        | 7             | I KNOW YOU SEE IT   | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)                   |       |
| 59        | 55        | 3             | MONEY IN THE BANK   | LIL SCRAPPY FEATURING YOUNG BUCK (BME/REPRISE)            |       |
| 60        | 49        | 23            | HIPS DON'T LIE      | SHAKIRA FEAT. WYCLEF JEAN (EPIC)                          |       |
| 61        | 51        | 5             | MY WISH             | RASCAL FLATTS (LYRIC STREET)                              |       |
| 62        | 50        | 12            | GET UP              | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)            |       |
| 63        | 52        | 21            | AIN'T NO OTHER MAN  | CHRISTINA AGUILERA (RCA/RMG)                              |       |
| 64        | 57        | 11            | TELL ME BABY        | RED HOT CHILI PEPPERS (WARNER BROS.)                      |       |
| 65        | -         | 1             | JUST LIKE YOU       | HANNAH MONTANA (WALT DISNEY)                              |       |
| 66        | 67        | 4             | ROCKSTAR            | NICKELBACK (ROADRUNNER/IDJMG)                             |       |
| 67        | 59        | 30            | DANI CALIFORNIA     | RED HOT CHILI PEPPERS (WARNER BROS.)                      |       |
| 68        | 64        | 10            | THE KILL (BURY ME)  | 30 SECONDS TO MARS (IMMORTAL/VIRGIN)                      |       |
| 69        | 65        | 19            | U AND DAT           | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE) |       |
| 70        | -         | 1             | SHES EVERYTHING     | BRAD PAISLEY (ARISTA NASHVILLE)                           |       |
| 71        | 59        | 35            | RIDIN'              | CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)      |       |
| 72        | 63        | 4             | CANADIAN IDIOT      | "WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)              |       |
| 73        | 61        | 6             | WANT TO             | SUGARLAND (MERCURY)                                       |       |
| 74        | -         | 4             | BEST OF BOTH WORLDS | HANNAH MONTANA (WALT DISNEY)                              |       |
| 75        | 30        | 2             | TELL ME             | DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)         |       |

## MODERN ROCK™

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                                 | ARTIST (IMPRINT / PROMOTION LABEL)         | HIT PREDICT |
|-----------|-----------|---------------|---------------------------------------|--|-------------|
| 1         | 1         | 8             | <b>#1</b> WELCOME TO THE BLACK PARADE | MY CHEMICAL ROMANCE (REPRISE)              | ☆           |
| 2         | 2         | 21            | THROUGH GLASS                         | STONE SOUR (ROADRUNNER/IDJMG)              |             |
| 3         | 3         | 16            | WHEN YOU WERE YOUNG                   | THE KILLERS (ISLAND/IDJMG)                 | ☆           |
| 4         | 6         | 21            | THE DIARY OF JANE                     | BREAKING BENJAMIN (HOLLYWOOD)              | ☆           |
| 5         | 7         | 4             | ANNA-MOLLY                            | INCUBUS (IMMORTAL/EPIC)                    | ☆           |
| 6         | 5         | 13            | CALL ME WHEN YOU'RE SOBER             | EVANESCENCE (WIND-UP)                      | ☆           |
| 7         | 4         | 19            | TELL ME BABY                          | RED HOT CHILI PEPPERS (WARNER BROS.)       | ☆           |
| 8         | 11        | 17            | THE POT                               | TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)     | ☆           |
| 9         | 10        | 15            | LIPS OF AN ANGEL                      | HINDER (UNIVERSAL REPUBLIC)                | ☆           |
| 10        | 9         | 30            | ANIMAL I HAVE BECOME                  | THREE DAYS GRACE (JIVE/ZOMBA)              | ☆           |
| 11        | 13        | 12            | CHASING CARS                          | SNOW PATROL (POLYDOR/A&M/INTERSCOPE)       | ☆           |
| 12        | 14        | 15            | FACE DOWN                             | THE RED JUMPSUIT APPARATUS (VIRGIN)        | ☆           |
| 13        | 12        | 37            | THE KILL (BURY ME)                    | 30 SECONDS TO MARS (IMMORTAL/VIRGIN)       | ☆           |
| 14        | 17        | 6             | LOVE LIKE WINTER                      | AFI (TINY EVIL/INTERSCOPE)                 | ☆           |
| 15        | 16        | 13            | TO BE LOVED                           | PAPA ROACH (EL TONAL/GEFFEN)               | ☆           |
| 16        | 8         | 12            | PUT YOUR MONEY WHERE YOUR MOUTH IS    | JET (ATLANTIC)                             | ☆           |
| 17        | 15        | 10            | NAUSEA                                | BECK (INTERSCOPE)                          | ☆           |
| 18        | 18        | 9             | HERE IT GOES AGAIN                    | OK GO (CAPITOL)                            | ☆           |
| 19        | 21        | 8             | LEVEL                                 | THE RAÏNEATORS (THIRD MAN/V2)              | ☆           |
| 20        | 20        | 9             | HOLE IN THE EARTH                     | DEFTONES (MAVERICK/REPRISE)                | ☆           |
| 21        | 19        | 17            | LAND OF CONFUSION                     | DISTURBED (REPRISE)                        | ☆           |
| 22        | 24        | 5             | THE SAINTS ARE COMING                 | U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE) | ☆</         |

NOV 11 2006 POP Billboard

POP 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                             | ARTIST (IMPRINT / PROMOTION LABEL)                             |
|-----------|-----------|----------------|-----------------------------------|--|
| 1         | 5         | 9              | <b>#1</b> MY LOVE                 | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)                      |
| 2         | 4         | 6              | SMACK THAT                        | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)      |
| 3         | 1         | 17             | LIPS OF AN ANGEL                  | HINDER (UNIVERSAL REPUBLIC)                                    |
| 4         | 2         | 14             | TOO LITTLE TOO LATE               | JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)                  |
| 5         | 3         | 17             | SEXYBACK                          | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                                 |
| 6         | 7         | 8              | MONEY MAKER                       | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)                    |
| 7         | 8         | 18             | FAR AWAY                          | NICKELBACK (ROADRUNNER/IDJMG)                                  |
| 8         | 6         | 32             | HOW TO SAVE A LIFE                | THE FRAY (EPIC)  |
| 9         | 20        | 6              | FERGALICIOUS                      | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                              |
| 10        | 9         | 24             | CHASING CARS                      | SNOW PATROL (POLYDOR/A&M/INTERSCOPE)                           |
| 11        | 10        | 12             | CALL ME WHEN YOU'RE SOBER         | EVANESCENCE (WIND-UP)  |
| 12        | 12        | 11             | SHOW STOPPER                      | DANITY KANE (BAD BOY/ATLANTIC)                                 |
| 13        | 11        | 16             | LONDON BRIDGE                     | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                              |
| 14        | 13        | 29             | BUTTONS                           | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)           |
| 15        | 18        | 21             | GALLERY                           | MARIO VAZQUEZ (ARISTA/RMG)                                     |
| 16        | 51        | 7              | WELCOME TO THE BLACK PARADE       | MY CHEMICAL ROMANCE (REPRISE)                                  |
| 17        | 17        | 5              | WHITE & NERDY                     | "WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)                   |
| 18        | 15        | 13             | CHAIN HANG LOW                    | JIBBS (BEASTA/GEFFEN)  |
| 19        | 21        | 6              | HURT                              | CHRISTINA AGUILERA (RCA/RMG)                                   |
| 20        | 14        | 11             | MANEATER                          | NELLY FURTADO (MOSLEY/GEFFEN)                                  |
| 21        | 19        | 39             | I WRITE SINS NOT TRAGEDIES        | PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC) |
| 22        | 16        | 8              | COME TO ME                        | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)              |
| 23        | 23        | 12             | GET UP                            | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)                 |
| 24        | 29        | 12             | SAY GOODBYE                       | CHRIS BROWN (JIVE/ZOMBA)                                       |
| 25        | 27        | 6              | IT ENDS TONIGHT                   | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)                 |
| 26        | 26        | 26             | CRAZY                             | GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)                        |
| 27        | 25        | 27             | PROMISCUOUS                       | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)                  |
| 28        | 22        | 39             | OVER MY HEAD (CABLE CAR)          | THE FRAY (EPIC)  |
| 29        | 31        | 16             | WAITING ON THE WORLD TO CHANGE    | JOHN MAYER (AWARE/COLUMBIA)                                    |
| 30        | 24        | 22             | AIN'T NO OTHER MAN                | CHRISTINA AGUILERA (RCA/RMG)                                   |
| 31        | 33        | 12             | WHEN YOU WERE YOUNG               | THE KILLERS (ISLAND/IDJMG)                                     |
| 32        | 28        | 21             | U AND DAT                         | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)       |
| 33        | 30        | 19             | SEXY LOVE                         | NE-YO (DEF JAM/IDJMG)  |
| 34        | 23        | 23             | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)                     |
| 35        | 91        | 1              | IRREPLACEABLE                     | BEYONCE (COLUMBIA)   |
| 36        | 56        | 13             | ABOUT US                          | BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)                        |
| 37        | 34        | 29             | HATE ME                           | BLUE OCTOBER (UNIVERSAL MOTOWN)                                |
| 38        | 1         | 1              | IF WE WERE A MOVIE                | HANNAH MONTANA (WALT DISNEY)                                   |
| 39        | 37        | 30             | WHAT HURTS THE MOST               | RASCAL FLATTS (LYRIC STREET)                                   |
| 40        | 52        | 6              | WALK AWAY (REMEMBER ME)           | PAULA DEANDRA FEAT. THE DEE (ARISTA/RMG)                       |
| 41        | 35        | 29             | ME & U                            | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)                        |
| 42        | 43        | 5              | TU AMOR                           | RIHANNA (SRP/DEF JAM/IDJMG)                                    |
| 43        | 42        | 7              | COME BACK TO ME                   | VANESSA HUGHENS (HOLLYWOOD)                                    |
| 44        | 44        | 3              | SHORTIE LIKE MINE                 | BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)          |
| 45        | 41        | 4              | LOVE ME OR HATE ME (F**K YOU!!!!) | LADY SOVEREIGN (DEF JAM/IDJMG)                                 |
| 46        | 39        | 23             | DO IT TO IT                       | CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOW OFF/CAPITOL)  |
| 47        | 40        | 15             | I KNOW YOU SEE IT                 | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)                        |
| 48        | 45        | 8              | BEFORE HE CHEATS                  | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)                     |
| 49        | 54        | 4              | STUNTIN' LIKE MY DADDY            | BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)              |
| 50        | 36        | 18             | THAT GIRL                         | FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)       |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE                   | ARTIST (IMPRINT / PROMOTION LABEL)                             |
|-----------|-----------|----------------|-------------------------|--|
| 51        | 97        | 2              | I GOT NERVE             | HANNAH MONTANA (WALT DISNEY)                                   |
| 52        | 1         | 1              | SAVE ROOM               | JOHN LEGEND (G.O.O.D./COLUMBIA)                                |
| 53        | 35        | 18             | PULLIN' ME BACK         | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)                       |
| 54        | 65        | 4              | WALK IT OUT             | UNK (BIG OOMP/KOCH)  |
| 55        | 55        | 15             | SUDDENLY I SEE          | KT TUNSTALL (RELENTLESS/VIRGIN/EMI)                            |
| 56        | 45        | 4              | MY LITTLE GIRL          | TIM MCGRAW (CURB)  |
| 57        | 48        | 9              | RIGHT WHERE YOU WANT ME | JESSE MCCARTNEY (HOLLYWOOD)                                    |
| 58        | 53        | 7              | CHICKEN NOODLE SOUP     | WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)                         |
| 59        | 70        | 8              | TIM MCGRAW              | TAYLOR SWIFT (BIG MACHINE)                                     |
| 60        | 47        | 4              | BOSTON                  | AUGUSTANA (EPIC)   |
| 61        | 48        | 8              | RING THE ALARM          | BEYONCE (COLUMBIA)   |
| 62        | 1         | 1              | PUMPIN' UP THE PARTY    | HANNAH MONTANA (WALT DISNEY)                                   |
| 63        | 1         | 6              | WHO SAID                | HANNAH MONTANA (WALT DISNEY)                                   |
| 64        | 1         | 1              | THE OTHER SIDE OF ME    | PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC) |
| 65        | 80        | 3              | WE FLY HIGH             | JIM JONES (DIPLOMATS/KOCH)                                     |
| 66        | 1         | 1              | WIND IT UP              | GWEN STEFANI (INTERSCOPE)                                      |
| 67        | 1         | 1              | OUR COUNTRY             | JOHN MELLENCAMP (UNIVERSAL REPUBLIC)                           |
| 68        | 1         | 1              | THIS IS THE LIFE        | HANNAH MONTANA (WALT DISNEY)                                   |
| 69        | 59        | 12             | I LOVED HER FIRST       | HEARTLAND (LOFTON CREEK)                                       |
| 70        | 58        | 30             | DANI CALIFORNIA         | RED HOT CHILI PEPPERS (WARNER BROS.)                           |
| 71        | 69        | 4              | MONEY IN THE BANK       | LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)                     |
| 72        | 66        | 10             | MY WISH                 | RASCAL FLATTS (LYRIC STREET)                                   |
| 73        | 65        | 26             | SNAP YO FINGERS         | LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)    |
| 74        | 100       | 2              | WAIT A MINUTE           | THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)            |
| 75        | 68        | 22             | IT'S GOIN' DOWN         | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)                        |
| 76        | 71        | 11             | TELL ME BABY            | RED HOT CHILI PEPPERS (WARNER BROS.)                           |
| 77        | 67        | 13             | MIRACLE                 | CASCADA (ROBBINS)  |
| 78        | 77        | 6              | ROCKSTAR                | NICKELBACK (ROADRUNNER/IDJMG)                                  |
| 79        | 1         | 1              | JUST LIKE YOU           | HANNAH MONTANA (WALT DISNEY)                                   |
| 80        | 74        | 17             | THE KILL (BURY ME)      | 30 SECONDS TO MARS (IMMORTAL/VIRGIN)                           |
| 81        | 61        | 9              | HERE IT GOES AGAIN      | OK GO (CAPITOL)  |
| 82        | 79        | 12             | THROUGH GLASS           | STONE SOUR (ROADRUNNER/IDJMG)                                  |
| 83        | 72        | 22             | LIFE IS A HIGHWAY       | RASCAL FLATTS (LYRIC STREET)                                   |
| 84        | 78        | 7              | HERE (IN YOUR ARMS)     | HELLOGOODBYE (DRIVE-THRU)                                      |
| 85        | 75        | 5              | CANADIAN IDIOT          | "WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)                   |
| 86        | 1         | 1              | SHE'S EVERYTHING        | BRAD PAISLEY (ARISTA NASHVILLE)                                |
| 87        | 50        | 2              | TELL ME                 | DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)              |
| 88        | 83        | 29             | CRAZY BITCH             | BUCKCHERRY (ELEVEN SEVEN/LAVA/ATLANTIC)                        |
| 89        | 73        | 6              | WANT TO                 | SUGARLAND (MERCURY)  |
| 90        | 1         | 13             | BEST OF BOTH WORLDS     | HANNAH MONTANA (WALT DISNEY)                                   |
| 91        | 64        | 18             | SHOULDER LEAN           | YOUNG BRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)                   |
| 92        | 76        | 28             | UNFAITHFUL              | RIHANNA (SRP/DEF JAM/IDJMG)                                    |
| 93        | 62        | 17             | REMEMBER THE NAME       | FORT MINOR (MACHINE SHOP/WARNER BROS.)                         |
| 94        | 82        | 18             | PUT YOUR RECORDS ON     | CORINNE BAILEY RAE (CAPITOL)                                   |
| 95        | 99        | 7              | ONCE IN A LIFETIME      | KEITH URBAN (CAPITOL NASHVILLE)                                |
| 96        | 86        | 8              | YOU SAVE ME             | KENNY CHESNEY (BNA)  |
| 97        | 81        | 6              | STREETCORNER SYMPHONY   | ROB THOMAS (MELISMA/ATLANTIC)                                  |
| 98        | 84        | 26             | BOSSY                   | KELIS FEAT. TOD SHORT (JIVE/ZOMBA)                             |
| 99        | 92        | 5              | LONG WAY 2 GO           | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)                        |
| 100       | 87        | 16             | WOULD YOU GO WITH ME    | JOSH TURNER (MCA NASHVILLE)                                    |

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 PREDICTOR |
|-----------|-----------|----------------|-----------------------------------|--|---------------|
| 1         | 3         | 9              | <b>#1</b> MY LOVE                 | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)                      | ☆             |
| 2         | 1         | 10             | FAR AWAY                          | NICKELBACK (ROADRUNNER/IDJMG)                                  | ☆             |
| 3         | 1         | 10             | TOO LITTLE TOO LATE               | JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)                  | ☆             |
| 4         | 5         | 12             | LIPS OF AN ANGEL                  | HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)                          | ☆             |
| 5         | 4         | 12             | SEXYBACK                          | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                                 | ☆             |
| 6         | 6         | 7              | MONEY MAKER                       | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)                    | ☆             |
| 7         | 8         | 8              | HOW TO SAVE A LIFE                | THE FRAY (EPIC)  | ☆             |
| 8         | 9         | 20             | GALLERY                           | MARIO VAZQUEZ (ARISTA/RMG)                                     | ☆             |
| 9         | 15        | 6              | SMACK THAT                        | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)      | ☆             |
| 10        | 13        | 13             | CALL ME WHEN YOU'RE SOBER         | EVANESCENCE (WIND-UP)  | ☆             |
| 11        | 11        | 8              | SHOW STOPPER                      | DANITY KANE (BAD BOY/ATLANTIC)                                 | ☆             |
| 12        | 7         | 24             | BUTTONS                           | THE PUSSYCAT DOLLS (A&M/INTERSCOPE)                            | ☆             |
| 13        | 10        | 14             | CHASING CARS                      | SNOW PATROL (POLYDOR/A&M/INTERSCOPE)                           | ☆             |
| 14        | 12        | 25             | I WRITE SINS NOT TRAGEDIES        | PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA/ATLANTIC) | ☆             |
| 15        | 18        | 4              | GET UP                            | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)                 | ☆             |
| 16        | 14        | 16             | LONDON BRIDGE                     | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                              | ☆             |
| 17        | 17        | 6              | HURT                              | CHRISTINA AGUILERA (RCA/RMG)                                   | ☆             |
| 18        | 28        | 4              | FERGALICIOUS                      | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                              | ☆             |
| 19        | 18        | 18             | (WHEN YOU GONNA) GIVE IT UP TO ME | SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)                     | ☆             |
| 20        | 20        | 1              | U AND DAT                         | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)       | ☆             |
| 21        | 29        | 6              | SAY GOODBYE                       | CHRIS BROWN (JIVE/ZOMBA)                                       | ☆             |
| 22        | 25        | 6              | TU AMOR                           | RBD (EMI TELEVISION/VIRGIN)                                    | ☆             |
| 23        | 22        | 27             | PROMISCUOUS                       | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)                  | ☆             |
| 24        | 33        | 5              | WALK AWAY (REMEMBER ME)           | PAULA DEANDRA FEAT. THE DEE (ARISTA/RMG)                       | ☆             |
| 25        | 21        | 32             | OVER MY HEAD (CABLE CAR)          | THE FRAY (EPIC)  | ☆             |

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

HOT SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | ARTIST (IMPRINT / PROMOTION LABEL)                                   |
|-----------|-----------|----------------|---|--|
| 1         | 2         | 3              | <b>#1</b> RING THE ALARM                      | BEYONCE (COLUMBIA)   |
| 2         | 3         | 11             | CALL ON ME                                    | JANET & NELLY (VIRGIN)   |
| 3         | 1         | 10             | CHAIN HANG LOW                                | JIBBS (BEASTA/GEFFEN)  |
| 4         | 5         | 7              | LONDON BRIDGE                                 | FERGIE (WILL.I.AM/A&M/INTERSCOPE)                                    |
| 5         | 6         | 21             | DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS  | TAYLOR HICKS (ARISTA/RMG)  |
| 6         | 7         | 18             | SOMEWHERE OVER THE RAINBOW/MY DESTINY         | KATHARINE MCPHEE (RCA/RMG)   |
| 7         | 4         | 2              | LEAVE BEFORE THE LIGHTS COME ON               | ARCTIC MONKEYS (DOMINO)  |
| 8         | 12        | 2              | SUBMERGE                                      | M-TINA (TRI-STORM)   |
| 9         | 8         | 24             | BUTTONS                                       | THE PUSSYCAT DOLLS (A&M/INTERSCOPE)                                  |
| 10        | 9         | 12             | SEXYBACK                                      | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                                       |
| 11        | 10        | 7              | IT'S OKAY (ONE BLOOD)                         | THE GAME FEAT. JUNIOR REID (GEFFEN)                                  |
| 12        | 11        | 9              | COME TO ME                                    | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)                    |
| 13        | 15        | 30             | EVERY DAY IS EXACTLY THE SAME                 | NINE INCH NAILS (NOTHING/INTERSCOPE)                                 |
| 14        | 3         | 11             | DEJA VU                                       | BEYONCE FEAT. JAY-Z (COLUMBIA)                                       |
| 15        | 18        | 14             | KOOL AID                                      | LIL BASS FEAT. JT MONEY (PIPELINE)                                   |
| 16        | 14        | 7              | CHICKEN NOODLE SOUP                           | WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)                               |
| 17        | 16        | 8              | THE LOVE YOU FEEL                             | 032R0K (BURN/FIRE ENTERTAINMENT GROUP)                               |
| 18        | 37        | 28             | REDNECK 12 DAYS OF CHRISTMAS-HERE'S YOUR SIGN | CHRISTMAS JEFF FOXWORTHY/BILL GUNVALL (WARNER BROS. (NASHVILLE)/VNU) |
| 19        | 1         | 1              | B.P.  | DONNI RAI (GLOBAL VILLAGE)   |
| 20        | 17        | 3              | CAN'T GET ENOUGH                              | TAMIA (PLUS 1/IMAGE)   |
| 21        | 26        | 10             | IM COMING OVER                                | DUNN DEAL FEAT. P-DUB (LOCK/EM/DOWN)                                 |
| 22        | 1         | 5              | WHY CAN'T IT JUST BE CHRISTMAS?               | TIFFANY MILAGRO (DIAMONDHEART)                                       |
| 23        | 19        | 7              | SHUT ME UP                                    | MINDLESS SELF INDULGENCE (UCR/METROPOLIS)                            |
| 24        | 23        | 90             | WE WILL BECOME SILHOUETTES/BE STILL MY HEART  | THE POSTAL SERVICE (SUB POP)   |
| 25        | 30        | 2              | SMACK THAT                                    | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)            |

HITPREDICTOR

DATA PROVIDED BY promosquad

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

| ARTIST (Title/Label/Score)  | Chart Rank |
|---|------------|
| <b>POP 100 AIRPLAY</b>  |            |
| CHRIS BROWN Say Goodbye JIVE (70.4)   | 29         |
| PAULA DEANDRA Walk Away (Remember Me) RMG (65.5)                                | 24         |
| RASCAL FLATTS What Hurts The Most HOLLYWOOD (88.7)                              | 37         |
| THE ALL-AMERICAN REJECTS It Ends Tonight INTERSCOPE (78.0)                      | 33         |
| ☆ THE PUSSYCAT DOLLS FEAT. TIMBALAND Wait A Minute INTERSCOPE (68.0)            | 41         |
| ☆ BEYONCE Irreplaceable COLUMBIA (66.2)   | -          |
| KT TUNSTALL Suddenly I See VIRGIN (65.7)  | -          |
| I'M NOT MISSING YOU Stacie Orrico VIRGIN (65.0)                                 | -          |
| <b>ADULT TOP 40</b>   |            |
| PANIC! AT THE DISCO I Write Sins Not Tragedies LAVA (65.2)                      | 17         |
| GOO GOO DOLLS Let Love In WARNER BROS. (70.0)                                   | 16         |
| ☆ THE KILLERS When You Were Young IDJMG (69.4)                                  | 26         |
| ☆ RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (74.6)                        | 29         |
| CHRISTINA AGUILERA Hurt RMG (74.7)  | 34         |
| <b>ADULT CONTEMPORARY</b>   |            |
| BOB SEGER Wait For Me CAPITOL (80.6)  | 17         |
| JOSH GROBAN You Are Loved (Don't Give Up) REPRISE (67.9)                        | 18         |
| CORINNE BAILEY RAE Put Your Records On CAPITOL (65.5)                           | 19         |
| NICKELBACK Far Away IDJMG (78.4)  | 22         |
| <b>MODERN ROCK</b>  |            |
| U2 & GREEN DAY The Saints Are Coming ISLAND/REPRISE (64.2)                      | 22         |
| GNARLS BARKLEY Gone Daddy Gone LAVA (68.9)                                      | 26         |
| 30 SECONDS TO MARS From Yesterday VIRGIN (67.4)                                 | 27         |
| ☆ ANGELS AND AIRWAVES The War GEFFEN (67.8)                                     | 28         |
| ☆ RED HOT CHILI PEPPERS Grow Hey Hey WARNER BROS. (68.0)                        | 31         |
| ☆ MUSE Starlight WARNER BROS. (65.0)  | 32         |
| <b>PANIC! AT THE DISCO</b>  |            |
| ying Is The Most Fun A Girl Can Have Without Taking Her Clothes Off LAVA (71.5) | 33         |
| BULLET FOR MY VALENTINE Tears Don't Fall ZOMBA (60.8)                           | 36         |
| SWITCH BOOT Oh! Gravity COLUMBIA (65.8)   | -          |

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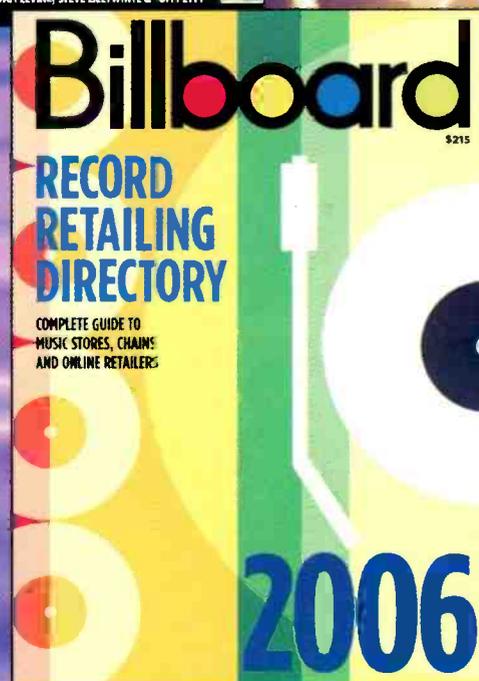
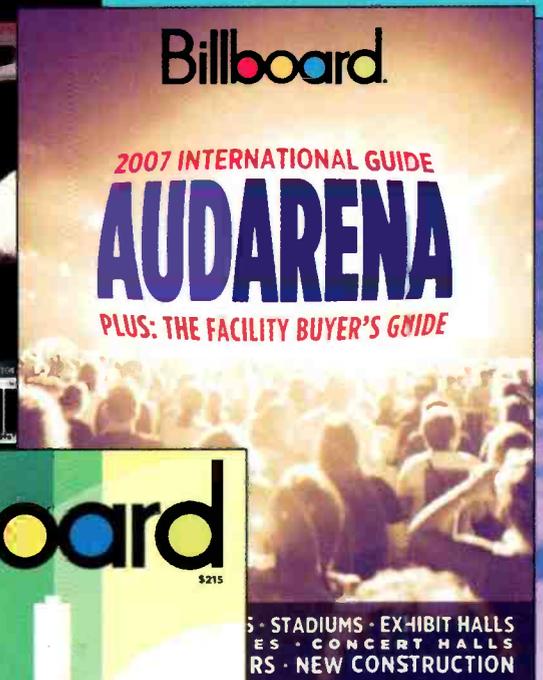
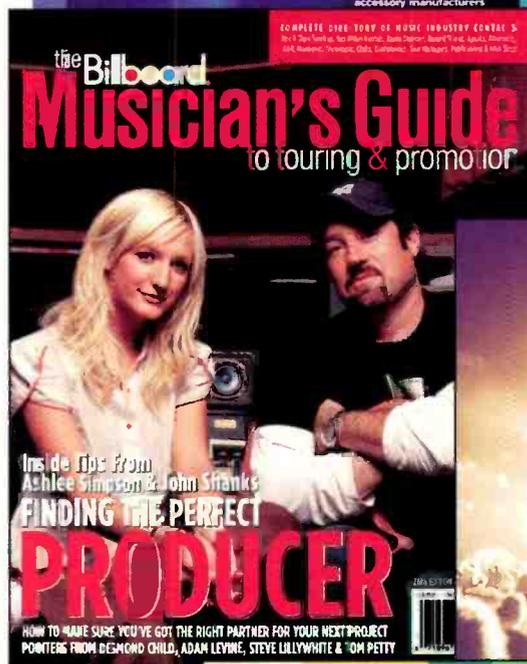
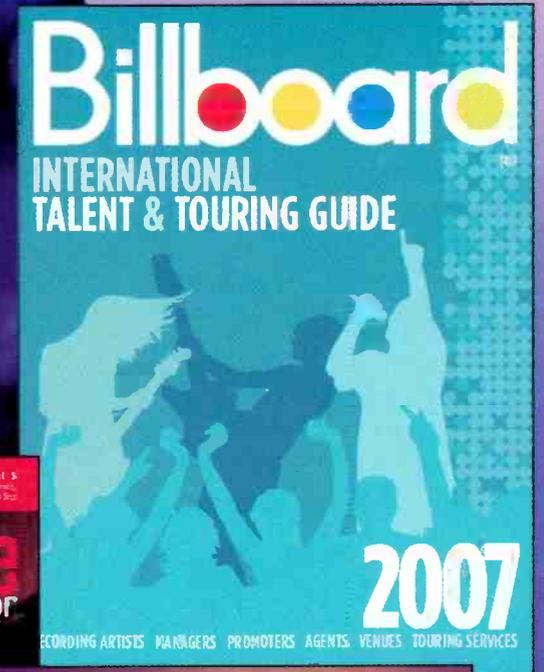
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# NOV 11 2006 R&B/HIP-HOP Billboard

## TOP R&B/HIP-HOP ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title                                    | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|--|-------|---------------|
| 1         | 99        | 2              | <b>#1 GREATEST GAINER</b> JOHN LEGEND<br>G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98) | Once Again                               |       | 1             |
| 2         | NEW       | 1              | LIL' BOOSIE<br>TRILL 68567/ASYLUM (18.98)   | Bad Azz                                  |       | 2             |
| 3         | NEW       | 1              | SHAREEFA<br>DTP/DEF JAM 007231*/IDJMG (10.98)                                       | Point Of No Return                       |       | 3             |
| 4         | 1         | 2              | DIDDY<br>BAD BOY 83864/AG (18.98)   | Press Play                               |       | 4             |
| 5         | 7         | 7              | JUSTIN TIMBERLAKE<br>JIVE 88062*/ZOMBA (18.98)                                      | FutureSex/LoveSounds                     |       | 5             |
| 6         | 4         | 2              | LUDACRIS<br>DTP/DEF JAM 007224*/IDJMG (13.98)                                       | Release Therapy                          |       | 6             |
| 7         | 6         | 6              | BEYONCE<br>COLUMBIA 90920*/SONY MUSIC (18.98)                                       | B'Day                                    |       | 7             |
| 8         | NEW       | 1              | JIBBS<br>BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)                                   | Jibbs Feat. Jibbs                        |       | 8             |
| 9         | NEW       | 1              | KELLY PRICE<br>GOSPO CENTRIC 88167/ZOMBA (18.98)                                    | This Is Who I Am                         |       | 9             |
| 10        | 2         | 2              | RUBEN STUDDARD<br>J 78961/RMG (18.98)   | The Return                               |       | 10            |
| 11        | 5         | 1              | LLOYD BANKS<br>G-UNIT 007023*/INTERSCOPE (13.98)                                    | Rotten Apple                             |       | 11            |
| 12        | 7         | 3              | JANET JACKSON<br>VIRGIN 30416* (18.98) ⊕  | 20 Y.O.                                  |       | 12            |
| 13        | NEW       | 1              | GUCCI MANE<br>BIG CAT 3080*/TOMMY BOY (18.98)                                       | Hard To Kill                             |       | 13            |
| 14        | NEW       | 1              | GEORGE BENSON & AL JARREAU<br>MONSTER 2316/CONCORD (18.98)                          | Givin' It Up                             |       | 14            |
| 15        | 4         | 4              | MONICA<br>J 78960*/RMG (18.98)  | The Makings Of Me                        |       | 15            |
| 16        | 13        | 13             | RICK ROSS<br>SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)                             | Port Of Miami                            |       | 16            |
| 17        | 7         | 7              | LIONEL RICHIE<br>ISLAND 006484*/IDJMG (13.98) ⊕                                     | Coming Home                              |       | 17            |
| 18        | 19        | 16             | ROBIN THICKE<br>OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)                       | The Evolution Of Robin Thicke            |       | 18            |
| 19        | 15        | 9              | CHINGY<br>SLOT-A-LOT 12135*/CAPITOL (18.98)   | Hoodstar                                 |       | 19            |
| 20        | 14        | 11             | LUPE FIASCO<br>1ST & 15TH/ATLANTIC 83960*/AG (18.98)                                | Lupe Fiasco's Food & Liquor              |       | 20            |
| 21        | 16        | 17             | YOUNG DRO<br>GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)                                | Best Thang Smokin'                       |       | 21            |
| 22        | 20        | 14             | CHERISH<br>SHO NUFF 54077/CAPITOL (12.98)   | Unappreciated                            |       | 22            |
| 23        | 10        | 10             | DANITY KANE<br>BAD BOY 83989/AG (18.98)   | Danity Kane                              |       | 23            |
| 24        | 28        | 20             | CORINNE BAILEY RAE<br>CAPITOL 66361 (12.98)   | Corinne Bailey Rae                       |       | 24            |
| 25        | 11        | 11             | LYFE JENNINGS<br>COLUMBIA 96405/SONY MUSIC (18.98)                                  | The Phoenix                              |       | 25            |
| 26        | 30        | 21             | SMOKIE NORFUL<br>EMI GOSPEL 33347 (17.98)   | Life Changing                            |       | 26            |
| 27        | 24        | 18             | SLEEPY BROWN<br>PURPLE RIBBON 35582*/VIRGIN (18.98)                                 | Mr. Brown                                |       | 27            |
| 28        | 22        | 15             | LETOYA<br>CAPITOL 97136 (12.98)   | LeToya                                   |       | 28            |
| 29        | 27        | 22             | OUTKAST<br>LAFACE 75791*/ZOMBA (18.98)  | Idlewild (Soundtrack)                    |       | 29            |
| 30        | 31        | 25             | CHRIS BROWN<br>JIVE 82876/ZOMBA (18.98) ⊕   | Chris Brown                              |       | 30            |
| 31        | 32        | 29             | CHRISTINA AGUILERA<br>RCA 82639/RMG (22.98)   | Back To Basics                           |       | 31            |
| 32        | 8         | 2              | HI-TEK<br>BABYGRANDE 302* (17.98)   | Hi-Teknology 2: The Chip                 |       | 32            |
| 33        | 34        | 27             | INDIA.ARIE<br>UNIVERSAL MOTOWN 006141/UMRG (13.98)                                  | Testimony: Vol. 1, Life & Relationship   |       | 33            |
| 34        | 29        | 23             | YUNG JOC<br>BLOCK/BAD BOY SOUTH 83937*/AG (18.98)                                   | New Joc City                             |       | 34            |
| 35        | 26        | 10             | KENNY LATTIMORE & CHANTE MOORE<br>VERITY/LAFACE 67926/ZOMBA (18.98)                 | Uncovered/Covered                        |       | 35            |
| 36        | 33        | 7              | DAZ<br>SD SO DEF 69308*/VIRGIN (18.98) ⊕  | So So Gangsta                            |       | 36            |
| 37        | 36        | 31             | GNARLS BARKLEY<br>DOWNTOWN 70003*/ATLANTIC (13.98)                                  | St. Elsewhere                            |       | 37            |
| 38        | 46        | 28             | GLADYS KNIGHT<br>VERVE 006225/VG (18.98)  | Before Me                                |       | 38            |
| 39        | 12        | 2              | VARIOUS ARTISTS<br>SWISHHOUSE 68557/ASYLUM (18.98)                                  | The Day Hell Broke Loose 3               |       | 39            |
| 40        | 3         | 3              | SAMMIE<br>ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)                                | Sammie                                   |       | 40            |
| 41        | 43        | 33             | MARY J. BLIGE<br>MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)                    | The Breakthrough                         |       | 41            |
| 42        | 70        | 96             | <b>PACE SETTER</b> JOHN LEGEND<br>G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕    | Get Lifted                               |       | 42            |
| 43        | 40        | 32             | NE-YO<br>DEF JAM 004934*/IDJMG (13.98)  | In My Own Words                          |       | 43            |
| 44        | 41        | 26             | SPM<br>DOPE HOUSE/SWISHHOUSE 6035/STREET LEVEL (16.98)                              | When Devils Strike                       |       | 44            |
| 45        | 39        | 30             | BONEY JAMES<br>CONCORD 30049 (18.98)  | Shine                                    |       | 45            |
| 46        | 37        | 34             | FREDDIE JACKSON<br>HUSH 90956/ORPHEUS (15.98) ⊕                                     | Transitions                              |       | 46            |
| 47        | 38        | 35             | LUTHER VANDROSS<br>LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)            | The Ultimate Luther Vandross             |       | 47            |
| 48        | 44        | 39             | T.I.<br>GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕                                   | King                                     |       | 48            |
| 49        | 52        | 66             | MARY MARY<br>MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)                             | Mary Mary                                |       | 49            |
| 50        | 45        | 37             | DAVE HOLLISTER<br>GOSPO CENTRIC 85334/ZOMBA (18.98)                                 | The Book Of David: Vol. 1 The Transition |       | 50            |
| 51        | 42        | 36             | METHOD MAN<br>DEF JAM 006986*/IDJMG (13.98)   | 4:21... The Day After                    |       | 51            |
| 52        | 13        | 1              | XZIBIT<br>OPEN BAR 4127/KOCH (17.98)  | Full Circle                              |       | 52            |
| 53        | 17        | 2              | FRANKIE J<br>COLUMBIA 85084/SONY MUSIC (18.98)                                      | Priceless                                |       | 53            |
| 54        | 53        | 42             | MIKE WATTS<br>WATTS 0005 (15.98)  | Pandoras Box                             |       | 54            |
| 55        | 50        | 44             | LIL WAYNE<br>CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)                       | Tha Carter II                            |       | 55            |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST   | Title                                 | CERT. | PEAK POSITION |
|-----------|-----------|----------------|--|---------------------------------------|-------|---------------|
| 56        | 54        | 53             | KIRK FRANKLIN<br>FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)              | Hero                                  |       | 4             |
| 57        | 48        | 49             | ICE CUBE<br>LENCH MOB 65939 (18.98)  | Laugh Now, Cry Later                  |       | 2             |
| 58        | 59        | 48             | PHARRELL<br>STAR TRAK 005698*/INTERSCOPE (13.98)                           | In My Mind                            |       | 2             |
| 59        | 51        | 41             | CASSIE<br>NEXTSELECTION/BAD BOY 83981/AG (18.98)                           | Cassie                                |       | 2             |
| 60        | 64        | 63             | YOUNG JEEZY<br>CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)               | Let's Get It: Thug Motivation 101     |       | 1             |
| 61        | 60        | 40             | UNK<br>BIG OOMP 5973/KOCH (17.98)  | Beat'n Down Yo Block                  |       | 21            |
| 62        | 47        | 38             | BEENIE MAN<br>SHOCKING VIBES 11742*/VIRGIN (18.98)                         | Undisputed                            |       | 12            |
| 63        | 58        | 43             | THE ROOTS<br>DEF JAM 007222*/IDJMG (13.98)                                 | Game Theory                           |       | 2             |
| 64        | 71        | 55             | AARON NEVILLE<br>BURGUNDY 85489/SONY BMG STRATEGIC MARKETING GROUP (18.98) | Bring It On Home... The Soul Classics |       | 20            |
| 65        | 61        | 11             | RIHANNA<br>SRP/DEF JAM 006165*/IDJMG (13.98)                               | A Girl Like Me                        |       | 2             |
| 66        | 61        | 56             | KELIS<br>JIVE 83258/ZOMBA (18.98)  | Kelis Was Here                        |       | 6             |
| 67        | 60        | 45             | TOO SHORT<br>SHORT/JIVE 83501/ZOMBA (18.98)                                | Blow The Whistle                      |       | 7             |
| 68        | 62        | 46             | ANTHONY HAMILTON<br>SO SO DEF 74278/ZOMBA (18.98)                          | Ain't Nobody Worryin'                 |       | 4             |
| 69        | 55        | 54             | NATALIE COLE<br>VERVE 006223/VG (18.98)                                    | Leavin'                               |       | 16            |
| 70        | 63        | 57             | DMX<br>COLUMBIA 80742/SONY MUSIC (18.98) ⊕                                 | Year Of The Dog...Again               |       | 1             |
| 71        | 65        | 59             | REYES BROS.<br>LATIN THUG 606 (17.98)                                      | Ghetto Therapy                        |       | 59            |
| 72        | 68        | 64             | DONELL JONES<br>LAFACE 52138/ZOMBA (18.98)                                 | Journey Of A Gemini                   |       | 1             |
| 73        | 69        | 71             | BONE THUGS-N-HARMONY<br>RUTHLESS 25423 (18.98)                             | Greatest Hits                         |       | 30            |
| 74        | 57        | 47             | BUSTA RHYMES<br>AFTERMATH 006748*/INTERSCOPE (13.98)                       | The Big Bang                          |       | 1             |
| 75        | 66        | 61             | TONY TERRY<br>STUDIO 25/JEG 5912/KOCH (17.98)                              | Changed!                              |       | 54            |

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## TOP REGGAE ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | Title                                | CERT. |
|-----------|-----------|----------------|---|--------------------------------------|-------|
| 1         | 1         | 57             | <b>#1</b> SEAN PAUL<br>40 WKS VP/ATLANTIC 83788*/AG                                 | The Trinity                          |       |
| 2         | 2         | 2              | DAMIAN "JR. GONG" MARLEY<br>GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG | Welcome To Jamrock                   |       |
| 3         | 3         | 3              | BEENIE MAN<br>SHOCKING VIBES 11742*/VIRGIN  | Undisputed                           |       |
| 4         | 4         | 35             | MATISYAHU<br>JIVE/EPIC 97695*/SONY MUSIC  | Youth                                |       |
| 5         | 5         | 94             | BOB MARLEY AND THE WAILERS<br>TUFF GONG/ISLAND/CHRONICLES 004008/UMRG               | Gold                                 |       |
| 6         | 6         | 1              | CHAM<br>LADHOUSE/ATLANTIC 83975*/AG   | Ghetto Story                         |       |
| 7         | 7         | 51             | BOB MARLEY AND THE WAILERS<br>ISLAND/TUFF GONG 005723/UMRG/IDJMG                    | Africa Unite: The Singles Collection |       |
| 8         | 8         | 80             | MATISYAHU<br>JIVE/EPIC 96464/SONY MUSIC   | Live At Stubbs                       |       |
| 9         | 9         | 10             | BUJU BANTON<br>GARGAMEL 10014*  | Too Bad                              |       |
| 10        | 10        | 10             | EASY STAR ALL-STARS<br>EASY STAR 1014   | Radiodread                           |       |
| 11        | 11        | 19             | VARIOUS ARTISTS<br>VP 1759* ⊕   | Reggae Gold 2006                     |       |
| 12        | 12        | 9              | TANYA STEPHENS<br>VP 1791*  | Rebellion                            |       |
| 13        | 13        | 4              | SIERRA LEONE'S REFUGEE ALL STARS<br>A-VI- 88837/EPITAPH                             | Living Like a Refugee                |       |
| 14        | NEW       | 1              | LUCIANO<br>VP 1750*   | Child Of A King                      |       |
| 15        | 15        | 1              | GYPTIAN<br>VP 1727*   | My Name Is Gyptian                   |       |

**BETWEEN THE BULLETS** rgeorge@billboard.com

### LEGEND 'AGAIN' TOPS ALBUM LIST

"Once Again," John Legend's follow-up to his Grammy Award-winning debut, scores the singer's second No. 1 on Hot R&B/Hip-Hop Albums. At the start of 2005 "Get Lifted," this week's Pacesetter at No. 42, led the chart for three weeks. It sold 116,000 units when it opened at No. 7 on The Billboard 200.

This time around he nearly doubles that first-week sum, collecting 231,000 units at No. 3 on the big chart. Legend would have been the Hot Shot Debut on R&B/Hip-Hop had street-date violations not caused an early breakout at No. 99.

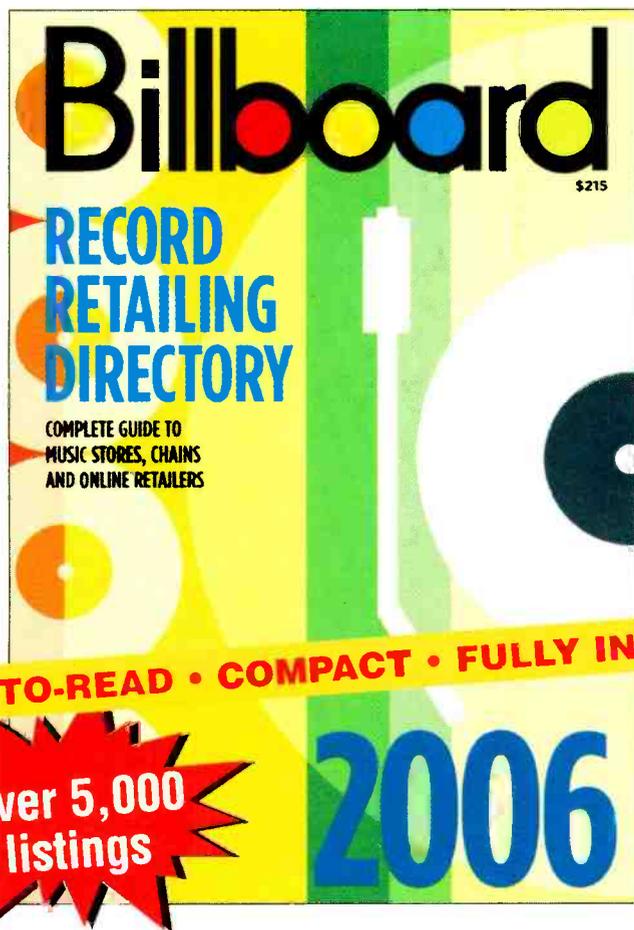
Radio has begun to warm up to "Save Room," first serviced in August. It jumps 25-21 on Adult R&B Airplay. Before its release, Legend made stops on "Late Show With David Letterman," "Today" and "The View."

—Raphael George



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# NOV 11 2006 R&B/HIP-HOP Billboard

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                   | ARTIST (IMPRINT / PROMOTION LABEL)                            | HIT PREDICT |
|-----------|-----------|---------------|-------------------------|---|-------------|
| 1         | 1         | 13            | <b>#1</b> SAY GOODBYE   | CHRIS BROWN (JIVE/ZOMBA)                                      | ☆           |
| 2         | 2         | 15            | MONEY MAKER             | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)                   | ☆           |
| 3         | 4         | 14            | TAKE ME AS I AM         | MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)                    | ☆           |
| 4         | 5         | 4             | SHOW ME WHAT YOU GOT    | JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)                             | ☆           |
| 5         | 9         | 7             | SHORTIE LIKE MINE       | BOW WOW (COLUMBIA/SUM)  | ☆           |
| 6         | 6         | 15            | WALK IT OUT             | UNK (BIG DIMP/KOCH)   | ☆           |
| 7         | 8         | 19            | STUNTIN' LIKE MY DADDY  | BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)             | ☆           |
| 8         | 18        | 7             | MY LOVE                 | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)                     | ☆           |
| 9         | 7         | 22            | S.E.X.                  | LYFE JENNINGS (COLUMBIA/SUM)                                  | ☆           |
| 10        | 5         | 2             | RING THE ALARM          | BEYONCE (COLUMBIA/SUM)  | ☆           |
| 11        | 14        | 11            | WE FLY HIGH             | JIM JONES (DIPLOMATS/KOCH)                                    | ☆           |
| 12        | 12        | 15            | MONEY IN THE BANK       | LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)       | ☆           |
| 13        | 10        | 2             | PULLIN' ME BACK         | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)                      | ☆           |
| 14        | 19        | 1             | I WANNA LOVE YOU        | AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN) | ☆           |
| 15        | 15        | 12            | PUSH IT                 | RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)                        | ☆           |
| 16        | 11        | 18            | NEED A BOSS             | SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)                | ☆           |
| 17        | 22        | 10            | UNAPPRECIATED           | CHERISH (SHO'NUFF/CAPITOL)                                    | ☆           |
| 18        | 13        | 23            | SEXY LOVE               | NE-YO (DEF JAM/IDJMG)   | ☆           |
| 19        | 17        | 16            | EVERYTINE THA BEAT DROP | MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)                       | ☆           |
| 20        | 20        | 10            | SEXYBACK                | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                                | ☆           |
| 21        | 42        | 2             | IRREPLACEABLE           | BEYONCE (COLUMBIA/SUM)  | ☆           |
| 22        | 29        | 17            | YOU                     | LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)             | ☆           |
| 23        | 16        | 15            | COME TO ME              | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)             | ☆           |
| 24        | 23        | 13            | CHANGE ME               | RUBEN STUDDARD (J/RMG)  | ☆           |
| 25        | 24        | 21            | I CALL IT LOVE          | LIONEL RICHIE (ISLAND/IDJMG)                                  | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                 | ARTIST (IMPRINT / PROMOTION LABEL)                             | HIT PREDICT |
|-----------|-----------|---------------|-----------------------|--|-------------|
| 26        | 25        | 18            | GET UP                | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)                 | ☆           |
| 27        | 36        | 1             | UPGRADE U             | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)                             | ☆           |
| 28        | 21        | 20            | CALL ON ME            | JANET & NELLY (VIRGIN)   | ☆           |
| 29        | 27        | 14            | CHAIN HANG LOW        | JIBBS (BEASTA/GEFFEN/INTERSCOPE)                               | ☆           |
| 30        | 26        | 21            | I KNOW YOU SEE IT     | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)                        | ☆           |
| 31        | 28        | 31            | SHOULDER LEAN         | YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)                   | ☆           |
| 32        | 52        | 3             | PROMISE               | CIARA (LAFACE/ZOMBA)   | ☆           |
| 33        | 41        | 6             | USED TO BE MY GIRL    | BRIAN MCKNIGHT (WARNER BROS.)                                  | ☆           |
| 34        | 30        | 36            | FLY LIKE A BIRD       | MARIAH CAREY (ISLAND/IDJMG)                                    | ☆           |
| 35        | 33        | 53            | CAN'T LET GO          | ANTHONY HAMILTON (SO SO DEF/ZOMBA)                             | ☆           |
| 36        | 56        | 3             | THAT'S THAT           | SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)       | ☆           |
| 37        | 32        | 40            | FIND MYSELF IN YOU    | BRIAN MCKNIGHT (UNIVERSAL MOTOWN)                              | ☆           |
| 38        | 5         | 10            | MAKE IT RAIN          | FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)         | ☆           |
| 39        | 10        | 10            | SHOW STOPPER          | DANITY KANE (BAD BOY/ATLANTIC)                                 | ☆           |
| 40        | 10        | 10            | POPPIN'               | CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)                         | ☆           |
| 41        | 34        | 7             | SO EXCITED            | JANET FEAT. KHIA (VIRGIN)                                      | ☆           |
| 42        | 45        | 17            | YOU SHOULD BE MY GIRL | SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWOY/UNIVERSAL MOTOWN) | ☆           |
| 43        | 37        | 16            | THERE'S HOPE          | INDIA ARIE (UNIVERSAL MOTOWN)                                  | ☆           |
| 44        | 38        | 53            | BE WITHOUT YOU        | MARY J. BLIGE (GEFFEN/INTERSCOPE)                              | ☆           |
| 45        | 4         | 4             | ZOOM                  | LIL BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM)                       | ☆           |
| 46        | 43        | 33            | ENOUGH CRYIN          | MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)     | ☆           |
| 47        | 51        | 4             | I LUV IT              | YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)                    | ☆           |
| 48        | 54        | 4             | RUBBERBAND BANKS      | YOUNG DRO (GRAND HUSTLE/ATLANTIC)                              | ☆           |
| 49        | 40        | 23            | ME TIME               | HEATHER HEADLEY (RCA/RMG)                                      | ☆           |
| 50        | 31        | 59            | LOOKING FOR YOU       | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)                 | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                      | ARTIST (IMPRINT / PROMOTION LABEL)                         | HIT PREDICT |
|-----------|-----------|---------------|----------------------------|--|-------------|
| 1         | 1         | 21            | <b>#1</b> I CALL IT LOVE   | LIONEL RICHIE (ISLAND/IDJMG)                               | ☆           |
| 2         | 2         | 14            | CHANGE ME                  | RUBEN STUDDARD (J/RMG)                                     | ☆           |
| 3         | 3         | 34            | FLY LIKE A BIRD            | MARIAH CAREY (ISLAND/IDJMG)                                | ☆           |
| 4         | 4         | 42            | FIND MYSELF IN YOU         | BRIAN MCKNIGHT (UNIVERSAL MOTOWN)                          | ☆           |
| 5         | 5         | 48            | CAN'T LET GO               | ANTHONY HAMILTON (SO SO DEF/ZOMBA)                         | ☆           |
| 6         | 1         | 1             | THERE'S HOPE               | INDIA ARIE (UNIVERSAL MOTOWN)                              | ☆           |
| 7         | 2         | 2             | ME TIME                    | HEATHER HEADLEY (RCA/RMG)                                  | ☆           |
| 8         | 8         | 8             | USED TO BE MY GIRL         | BRIAN MCKNIGHT (WARNER BROS.)                              | ☆           |
| 9         | 9         | 9             | TAKE ME AS I AM            | MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)                 | ☆           |
| 10        | 10        | 10            | GOT YOU HOME               | LUTHER HANDESS (J/RMG)                                     | ☆           |
| 11        | 12        | 31            | YESTERDAY                  | MARY MARY (MY BLOCK/COLUMBIA/SUM)                          | ☆           |
| 12        | 14        | 14            | SEXY LOVE                  | NE-YO (DEF JAM/IDJMG)                                      | ☆           |
| 13        | 13        | 50            | BE WITHOUT YOU             | MARY J. BLIGE (GEFFEN/INTERSCOPE)                          | ☆           |
| 14        | 22        | 22            | SHINE                      | LUTHER HANDESS (J/RMG)                                     | ☆           |
| 15        | 15        | 30            | ENOUGH CRYIN               | MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE) | ☆           |
| 16        | 17        | 17            | DAY DREAMING               | NATALIE COLE (VERVE)                                       | ☆           |
| 17        | 16        | 11            | YOUR PORTRAIT              | URBAN MYSTIC (SDEF/WARNER BROS.)                           | ☆           |
| 18        | 18        | 19            | CALL ON ME                 | JANET & NELLY (VIRGIN)                                     | ☆           |
| 19        | 20        | 10            | SOMETHING I WANNA GIVE YOU | SUNSHINE ANDERSON (MUSIC WORLD)                            | ☆           |
| 20        | 22        | 7             | OOH NA NA                  | DONELL JONES (LAFACE/ZOMBA)                                | ☆           |
| 21        | 25        | 4             | SAVE ROOM                  | JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)                        | ☆           |
| 22        | 24        | 6             | CAN'T GET ENOUGH           | TAMIA (P. U.S. 1/IMAGE)                                    | ☆           |
| 23        | 23        | 15            | SISTA BIG BONES            | ANTHONY HAMILTON (SO SO DEF/ZOMBA)                         | ☆           |
| 24        | 19        | 13            | LIKE A STAR                | CORINNE BAILEY RAE (CAPITOL)                               | ☆           |
| 25        | 26        | 4             | BE WITH YOU                | ELISABETH WITHERS (BLUE NOTE/VIRGIN)                       | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                    | ARTIST (IMPRINT / PROMOTION LABEL)                        | HIT PREDICT |
|-----------|-----------|---------------|--------------------------|---|-------------|
| 1         | 1         | 3             | <b>#1</b> RING THE ALARM | BEYONCE (COLUMBIA/SUM)                                    | ☆           |
| 2         | 3         | 2             | SUBMERGE                 | M-TINA (TRI-STORM)  | ☆           |
| 3         | 2         | 2             | CALL ON ME               | JANET & NELLY (VIRGIN)                                    | ☆           |
| 4         | 4         | 3             | CAN'T GET ENOUGH         | TAMIA (PLUS 1/IMAGE)                                      | ☆           |
| 5         | -         | 1             | B.P.                     | DONNI RAI (GLOBAL VILLAGE)                                | ☆           |
| 6         | 7         | 10            | IM COMING OVER           | DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)                      | ☆           |
| 7         | 9         | 4             | KOOL AID                 | LIL BASS FEAT. JT MONEY (PIPELINE)                        | ☆           |
| 8         | 13        | 2             | SMACK THAT               | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN) | ☆           |
| 9         | 10        | 4             | UNTIL THE END OF TIME    | FREDDIE JACKSON (ORPHEUS)                                 | ☆           |
| 10        | 17        | 0             | DO OR DIE                | BEAR (PORT CITY)  | ☆           |
| 11        | 6         | 10            | CHAIN HANG LOW           | JIBBS (BEASTA/GEFFEN/INTERSCOPE)                          | ☆           |
| 12        | 12        | 11            | DEJA VU                  | BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)                        | ☆           |
| 13        | 23        | 12            | MONEY MAKER              | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)               | ☆           |
| 14        | 25        | 4             | STUNTIN' LIKE MY DADDY   | BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)         | ☆           |
| 15        | 29        | 7             | CHICKEN NOODLE SOUP      | WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)                    | ☆           |
| 16        | 5         | 7             | OH JAH                   | SEA B. MARRAH (HIGH OVER BABYLON)                         | ☆           |
| 17        | 43        | 10            | SEXYBACK                 | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                            | ☆           |
| 18        | 24        | 25            | ME & U                   | CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)                   | ☆           |
| 19        | 20        | 7             | IT'S OKAY (ONE BLOOD)    | THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)            | ☆           |
| 20        | 33        | 2             | LIFE                     | MIND & SOUL FEAT. KAMAU RASHAAD (REX MARINUS)             | ☆           |
| 21        | -         | -             | NEED A BOSS              | SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)            | ☆           |
| 22        | 15        | 15            | REGRETS                  | HEAVEN DAVIS (WILDCHILD DAVIS)                            | ☆           |
| 23        | 14        | 9             | COME TO ME               | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)         | ☆           |
| 24        | 35        | 6             | VATO                     | SNOOP DOGG FEAT. B-REAL (DOGGYSTYLE/GEFFEN/INTERSCOPE)    | ☆           |
| 25        | 30        | 54            | RUN IT!                  | CHRIS BROWN (JIVE/ZOMBA)                                  | ☆           |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE                   | ARTIST (IMPRINT / PROMOTION LABEL)                             | HIT PREDICT |
|-----------|-----------|---------------|-------------------------|--|-------------|
| 1         | 1         | 14            | <b>#1</b> MONEY MAKER   | LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)                    | ☆           |
| 2         | 5         | 9             | I WANNA LOVE YOU        | AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)  | ☆           |
| 3         | 3         | 3             | MY LOVE                 | JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)                      | ☆           |
| 4         | 2         | 1             | SAY GOODBYE             | CHRIS BROWN (JIVE/ZOMBA)                                       | ☆           |
| 5         | 4         | 4             | SHOW STOPPER            | DANITY KANE (BAD BOY/ATLANTIC)                                 | ☆           |
| 6         | 6         | 6             | SMACK THAT              | AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)      | ☆           |
| 7         | 7         | 7             | I KNOW YOU SEE IT       | YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)                        | ☆           |
| 8         | 13        | 13            | WALK AWAY (REMEMBER ME) | PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)                        | ☆           |
| 9         | 12        | 12            | COME TO ME              | DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)              | ☆           |
| 10        | 5         | 5             | SHORTIE LIKE MINE       | BOW WOW (COLUMBIA/SUM)   | ☆           |
| 11        | 0         | 18            | GET UP                  | CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)                 | ☆           |
| 12        | 9         | 20            | PULLIN' ME BACK         | CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)                       | ☆           |
| 13        | 9         | 16            | SEXYBACK                | JUSTIN TIMBERLAKE (JIVE/ZOMBA)                                 | ☆           |
| 14        | 1         | 13            | CHAIN HANG LOW          | JIBBS (GEFFEN/INTERSCOPE)                                      | ☆           |
| 15        | 7         | 5             | FERGALICIOUS            | FERGIE (WILL I AM/A&M/INTERSCOPE)                              | ☆           |
| 16        | 4         | 17            | BUTTONS                 | THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)           | ☆           |
| 17        | 13        | 5             | WALK IT OUT             | UNK (BIG DIMP/KOCH)  | ☆           |
| 18        | 12        | 12            | SHOW ME WHAT YOU GOT    | JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)                              | ☆           |
| 19        | 20        | 31            | U AND DAT               | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.) | ☆           |
| 20        | 16        | 13            | S.E.X.                  | LYFE JENNINGS (COLUMBIA/SUM)                                   | ☆           |
| 21        | 19        | 20            | SHOULDER LEAN           | YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)                   | ☆           |
| 22        | 5         | 2             | UNAPPRECIATED           | CHERISH (SHO'NUFF/CAPITOL)                                     | ☆           |
| 23        | 24        | 18            | SUPERMAN                | BROWN BOY (STREET NOIZE/AME)                                   | ☆           |
| 24        | 10        | 4             | DEM JEANS               | CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)               | ☆           |
| 25        | 10        | 4             | MONEY IN THE BANK       | LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)        | ☆           |

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

| ARTIST/Title/LABEL (Score)                                | Chart Rank |
|---|------------|
| <b>R&amp;B/HIP-HOP AIRPLAY</b>                            |            |
| MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)           | 3          |
| JAY-Z Show Me What You Got IDJMG (85.6)                   | 8          |
| BOW WOW Shortie Like Mine SUM (83.5)                      | 5          |
| UNK Walk It Out KOCH (78.7)                               | 6          |
| JUSTIN TIMBERLAKE FEATURING T.I. My Love ZOMBA (69.0)     | 3          |
| JIM JONES We Fly High KOCH (58.6)                         | 11         |
| AKON I Wanna Love U UNIVERSAL MOTOWN (77.5)               | 14         |
| CHERISH Unappreciated CAPITOL (72.8)                      | 17         |
| RUBEN STUDDARD Change Me RMG (72.3)                       | 24         |
| ☆ BEYONCE FEAT. JAY-Z Upgrade U SUM (82.7)                | 2*         |
| FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)        | 38         |
| ☆ LIL' BOOSIE FEAT. YUNG JOC Zoom ASYLUM (72.3)           | 45         |
| YOUNG DRO Rubberband Banks ATLANTIC (75.8)                | 48         |
| ONE CHANCE Look At Her RMG (71.1)                         | 54         |
| BOBBY VALENTINE Turn The Page IDJMG (85.8)                | 64         |
| HOLIDAY Be With Me CAPITOL (73.0)                         | -          |
| <b>RHYTHMIC AIRPLAY</b>                                   |            |
| AKON I Wanna Luv U UNIVERSAL MOTOWN (82.8)                | 2          |
| JUSTIN TIMBERLAKE My Love ZOMBA (82.8)                    | 3          |
| DANITY KANE Show Stopper ATLANTIC (78.8)                  | 4          |
| AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)  | 5          |
| PAULA DEANDA Walk Away RMG (72.3)                         | 6          |
| DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7) | 7          |
| BOW WOW Shortie Like Mine SUM (83.5)                      | 8          |
| ☆ FERGIE Fergalicious INTERSCOPE (71.7)                   | 15         |
| UNK Walk It Out KOCH (63.6)                               | 17         |
| ☆ JAY-Z Show Me What You Got IDJMG (76.2)                 | 18         |
| CHERISH Unappreciated CAPITOL (73.9)                      | 22         |
| CHINGY Dem Jeans CAPITOL (65.5)                           | 24         |
| JANET FEAT. KHIA So Excited VIRGIN (69.1)                 | -          |
| JIM JONES We Fly High KOCH (66.2)                         | -          |
| ☆ MARY J. BLIGE Take Me As I Am GEFFEN (78.5)             | -          |

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## HOT COUNTRY SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE   | Artist  | CERT. | PEAK POSITION | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE  | Artist                                     | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---|---|-------|---------------|-----------|-----------|----------------|--|--|-------|---------------|
| 1         | 2         | 35             | <b>#1 GREATEST GAINER</b><br>BEFORE HE CHEATS<br>M. BRIGHT (C. TOMPKINS, J. KEAR)                   | Carrie Underwood<br>ARISTA/ARISTA NASHVILLE   | 1     | 1             | 31        | 31        | 13             | THE WOMAN IN MY LIFE<br>F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD-VASSAR)   | Phil Vassar<br>ARISTA NASHVILLE            | 31    | 31            |
| 2         | 1         | 16             | EVERY MILE A MEMORY<br>B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)                               | Dierks Bentley<br>CAPITOL NASHVILLE           | 1     | 1             | 32        | 28        | 26             | GET OUTTA MY WAY<br>C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)  | Carolina Rain<br>EQUITY                    | 28    | 28            |
| 3         | 5         | 13             | YOU SAVE ME<br>B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)  | Kenny Chesney<br>BNA                          | 1     | 1             | 33        | 33        | 8              | LADIES LOVE COUNTRY BOYS<br>F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)                                      | Trace Adkins<br>CAPITOL NASHVILLE          | 33    | 33            |
| 4         | 3         | 19             | I LOVED HER FIRST<br>W. ALDRIDGE (W. ALDRIDGE, E. PARK)   | Heartland<br>LOFTON CREEK                     | 1     | 1             | 34        | 35        | 14             | THE REASON WHY<br>V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)  | Vince Gill<br>MCA NASHVILLE                | 34    | 34            |
| 5         | 4         | 12             | MY WISH<br>D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)  | Rascal Flatts<br>LYRIC STREET                 | 1     | 1             | 35        | 34        | 14             | INNOCENCE<br>D. HUFF, G. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)                                   | Sarah Buxton<br>LYRIC STREET               | 34    | 34            |
| 6         | 7         | 14             | WANT TO<br>B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)                                   | Sugarland<br>MERCURY                          | 1     | 1             | 36        | 39        | 7              | I JUST CAME BACK FROM A WAR<br>F. ROGERS (D. WORLEY, W. VARBLE)  | Darryl Worley<br>903 MUSIC                 | 36    | 36            |
| 7         | 6         | 11             | ONCE IN A LIFETIME<br>D. HUFF, K. URBAN (J. SHANKS, K. URBAN)                                       | Keith Urban<br>CAPITOL NASHVILLE              | 1     | 1             | 37        | 37        | 7              | FORE SHE WAS MAMA<br>K. STEGALL (C. BEATHARD, P. O'DONNELL)  | Clay Walker<br>ASYLUM-CURB                 | 37    | 37            |
| 8         | 9         | 14             | MY LITTLE GIRL<br>B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)                                   | Tim McGraw<br>CURB                            | 1     | 1             | 38        | 41        | 7              | GOOD AS GONE<br>W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK) | Little Big Town<br>EQUITY                  | 38    | 38            |
| 9         | 8         | 23             | WOULD YOU GO WITH ME<br>F. ROGERS (S. CAMP, J. S. SHERRILL)   | Josh Turner<br>MCA NASHVILLE                  | 1     | 1             | 39        | 37        | 7              | RED HIGH HEELS<br>B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)                                      | Kellie Pickler<br>BNA                      | 37    | 37            |
| 10        | 11        | 11             | IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)<br>T. HEWITT (S. TATE, A. TATE, D. BERG) | Rodney Atkins<br>CURB                         | 1     | 1             | 40        | 40        | 13             | SOME PEOPLE<br>D. HUFF (D. MA'KOSKY, D. BROWN, J. COTTEN)  | LeAnn Rimes<br>ASYLUM-CURB                 | 36    | 36            |
| 11        | 14        | 18             | SOME PEOPLE CHANGE<br>M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)     | Montgomery Gentry<br>COLUMBIA                 | 1     | 1             | 41        | 38        | 13             | FINDING MY WAY BACK HOME<br>B. GALLIMORE (C. STAPLETON, C. WISEMAN)  | Lee Ann Womack<br>MERCURY                  | 37    | 37            |
| 12        | 10        | 13             | GIVE IT AWAY<br>T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)                            | George Strait<br>MCA NASHVILLE                | 1     | 1             | 42        | 36        | 17             | IT'S TOO LATE TO WORRY<br>M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)                            | Jo Dee Messina<br>CURB                     | 33    | 33            |
| 13        | 14        | 19             | SHE'S EVERYTHING<br>F. ROGERS (W. NANCE, B. PAISLEY)  | Brad Paisley<br>ARISTA NASHVILLE              | 13    | 13            | 43        | 43        | 5              | STEALING KISSES<br>B. GALLIMORE, F. HILL (L. MCKENNA)  | Faith Hill<br>WARNER BROS./WRN             | 43    | 43            |
| 14        | 17        | 20             | TIM MCGRAW<br>N. CHAPMAN (T. SWIFT, L. ROSE)  | Taylor Swift<br>BIG MACHINE                   | 14    | 14            | 44        | 44        | 18             | KISS ME IN THE DARK<br>R. FOSTER (R. FOSTER, G. DUCAS)   | Randy Rogers Band<br>MERCURY               | 43    | 43            |
| 15        | 15        | 20             | MOUNTAINS<br>M. BRIGHT (R. MCGONALD, L. BOONE, P. NELSON)   | Lonestar<br>BNA                               | 15    | 15            | 45        | 46        | 10             | PODUNK<br>J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIE, J. STEELE)  | Keith Anderson<br>ARISTA NASHVILLE         | 45    | 45            |
| 16        | 13        | 23             | LOVE YOU<br>J. STOVER (J. KNOWLES, T. SUMMAR)   | Jack Ingram<br>BIG MACHINE                    | 13    | 13            | 46        | 45        | 11             | DRINKIN' ME LONELY<br>B. CANNON (C. YOUNG, L. W. CLARK)  | Chris Young<br>RCA                         | 45    | 45            |
| 17        | 16        | 12             | CRASH HERE TONIGHT<br>T. KEITH, L. WHITE (T. KEITH)   | Toby Keith<br>SHOW DOG NASHVILLE              | 16    | 16            | 47        | 47        | 2              | A FEELIN' LIKE THAT<br>M. WRIGHT (D. L. MURPHY, I. DEAN, K. TRIBBLE)   | Gary Allan<br>MCA NASHVILLE                | 47    | 47            |
| 18        | 18        | 5              | IT JUST COMES NATURAL<br>T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)                                 | George Strait<br>MCA NASHVILLE                | 18    | 18            | 48        | 53        | 4              | GOOD DIRECTIONS<br>C. CHAMBERLAIN (L. BRYANT, R. THIBODEAU)  | Billy Currington<br>MERCURY                | 48    | 48            |
| 19        | 20        | 13             | AMARILLO SKY<br>M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)                                 | Jason Aldean<br>BROKEN BOW                    | 19    | 19            | 49        | 50        | 9              | LOVE IS<br>T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER)   | Katrina Elam<br>UNIVERSAL SOUTH            | 48    | 48            |
| 20        | 18        | 16             | LIKE RED ON A ROSE<br>A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)                                     | Alan Jackson<br>ARISTA NASHVILLE              | 16    | 16            | 50        | 48        | 4              | STARTIN' WITH ME<br>J. FITCHEY (J. OWEN, K. MARVELL, J. RICHEY)  | Jake Owen<br>RCA                           | 48    | 48            |
| 21        | 21        | 20             | LIFE IS A HIGHWAY<br>D. HUFF, RASCAL FLATTS (T. COCHRANE)   | Rascal Flatts<br>WALT DISNEY/LYRIC STREET     | 18    | 18            | 51        | 51        | 9              | FIND OUT WHO YOUR FRIENDS ARE<br>T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)                                     | Tracy Lawrence<br>ROCKY COMFORT/COS        | 51    | 51            |
| 22        | 22        | 31             | A GOOD MAN<br>B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)                                | Emerson Drive<br>MONTAGE/MIDAS/NEW REVOLUTION | 22    | 22            | 52        | 49        | 15             | YOU DON'T KNOW A THING<br>S. AZAR (S. AZAR, R. FOSTER)   | Steve Azar<br>DANG/MIDAS/NEW REVOLUTION    | 49    | 49            |
| 23        | 25        | 7              | WATCHING YOU<br>T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)                              | Rodney Atkins<br>CURB                         | 23    | 23            | 53        | 47        | 9              | I DON'T WANT TO<br>M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)   | Ashley Monroe With Ronnie Dunn<br>COLUMBIA | 47    | 47            |
| 24        | 23        | 13             | LITTLE BIT OF LIFE<br>K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS)                               | Craig Morgan<br>BROKEN BOW                    | 23    | 23            | 54        | 57        | 3              | DIXIE LULLABY<br>D. GEHMAN (P. GREEN, P. DAVIS, J. POLLARD)  | Pat Green<br>BNA                           | 54    | 54            |
| 25        | 24        | 21             | ONE WING IN THE FIRE<br>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)                         | Trent Tomlinson<br>LYRIC STREET               | 24    | 24            | 55        | 52        | 6              | BROKEN<br>T. KEITH, H. SCFUGGS (ANGELO, A. LAUER, H. LINSEY)   | Lindsey Haun<br>SHOW DOG NASHVILLE         | 50    | 50            |
| 26        | 26        | 11             | TWO PINK LINES<br>J. JOYCE (E. CHURCH, V. SHAW)   | Eric Church<br>CAPITOL NASHVILLE              | 26    | 26            | 56        | 56        | 1              | MISSING MISSOURI<br>M. BRIGHT, S. EVANS (M. KEAR, T. TOMLINSON, D. WELLS)  | Sara Evans<br>RCA                          | 56    | 56            |
| 27        | 27        | 8              | MY, OH MY<br>P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)                                 | The Wreckers<br>MAVERICK/WARNER BROS./WRN     | 27    | 27            | 57        | 56        | 4              | THE LAST TEN YEARS (SUPERMAN)<br>D. HUFF (T. CORNERS, D. V. WILLIAMS)  | Kenny Rogers<br>CAPITOL NASHVILLE          | 56    | 56            |
| 28        | 32        | 5              | ALYSSA LIES<br>D. GEHMAN (J. M. CARROLL)  | Jason Michael Carroll<br>ARISTA NASHVILLE     | 28    | 28            | 58        | 55        | 3              | I KEEP COMING BACK<br>M. WILLIAMS (S. ROBSON, J. STEELE)   | Josh Gracin<br>LYRIC STREET                | 55    | 55            |
| 29        | 29        | 13             | I'LL WAIT FOR YOU<br>B. CANNON (H. ALLEN, B. ANDERSON)  | Joe Nichols<br>UNIVERSAL SOUTH                | 29    | 29            | 59        | 59        | 2              | THAT'S ALL I'LL EVER NEED<br>M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)                     | Jimmy Wayne<br>BIG MACHINE                 | 59    | 59            |
| 30        | 30        | 11             | YOU'LL ALWAYS BE MY BABY<br>S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)                   | Sara Evans<br>RCA                             | 30    | 30            | 60        | 60        | 1              | DON'T MAKE ME<br>B. ROWAN (M. CANNON-GOODMAN, D. BRYANT, D. BERG)  | Blake Shelton<br>WARNER BROS./WRN          | 60    | 60            |



Singer returns to top 40 for the first time in two years, drawing 3.7 million impressions at 48 monitored stations.



Nielsen BDS reports new spins at five stations during the tracking week for "Nashville Star" winner (1.9 million impressions).



Official single bullets at No. 30 while this album track aggregates 1.1 million audience impressions at three monitored stations.

## HITPREDICTOR

DATA PROVIDED BY  
promosquad

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

| ARTIST/Title/LABEL (Score)                                   | Chart Rank | ARTIST/Title/LABEL (Score)   | Chart Rank | ARTIST/Title/LABEL (Score)  | Chart Rank |
|--|------------|--|------------|---|------------|
| <b>COUNTRY</b>   |            | <b>TOBY KEITH</b> Crash Here Tonight SHOW DOG (92.3)               | 17         | ☆ <b>DARRYL WORLEY</b> I Just Came Back From A War 903 MUSIC (84.2) | 36         |
| <b>KENNY CHESNEY</b> You Save Me BNA (92.5)                  | 3          | <b>GEORGE STRAIT</b> It Just Comes Natural MCA NASHVILLE (91.8)    | 18         | <b>KELLIE PICKLER</b> Red High Heels BNA (75.9)                     | 39         |
| <b>RASCAL FLATTS</b> My Wish LYRIC STREET (91.9)             | 5          | <b>JASON ALDEAN</b> Amarillo Sky BROKEN BOW (81.0)                 | 19         | <b>CHRIS YOUNG</b> Drinkin' Me Lonely RCA (76.8)                    | 46         |
| <b>SUGARLAND</b> Want To MERCURY (93.2)                      | 6          | <b>RODNEY ATKINS</b> Watching You CURB (93.0)                      | 23         | <b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)              | 46         |
| <b>KEITH URBAN</b> Once In A Lifetime CAPITOL (80.5)         | 7          | <b>TRENT TOMLINSON</b> One Wing In The Fire LYRIC STREET (89.4)    | 25         | <b>JAKE OWEN</b> Startin' With Me RCA (88.2)                        | 50         |
| <b>TIM MCGRAW</b> My Little Girl CURB (88.3)                 | 8          | ☆ <b>JASON MICHAEL CARROLL</b> Alyssa Lies ARISTA NASHVILLE (85.4) | 28         | <b>GARY NICHOLS</b> I Can't Love You Anymore MERCURY (81.6)         | -          |
| <b>MONTGOMERY GENTRY</b> Some People Change COLUMBIA (83.7)  | 11         | <b>JOE NICHOLS</b> I'll Wait For You UNIVERSAL (91.5)              | 29         | ☆ <b>STEVE HOLY</b> Come On Rain CURB (77.0)                        | -          |
| <b>BRAD PAISLEY</b> She's Everything ARISTA NASHVILLE (84.9) | 13         | <b>SARA EVANS</b> You'll Always Be My Baby RCA (89.5)              | 30         |   |            |
| <b>TAYLOR SWIFT</b> Tim McGraw BIG MACHINE (76.1)            | 14         | <b>PHIL VASSAR</b> The Woman In My Life ARISTA NASHVILLE (84.4)    | 31         |   |            |
| <b>LONESTAR</b> Mountains BNA (89.6)                         | 15         | <b>TRACE ADKINS</b> Ladies Love Country Boys CAPITOL (90.4)        | 33         |   |            |

Don't miss another important

## R&amp;R COUNTRY DAILY UPDATE

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**HOT COUNTRY SONGS:** 115 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.  
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**ALL CHARTS:** See Chart Legend for rules and explanations.

BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## UNDERWOOD DRAWS SECOND COUNTRY ACE

"American Idol" winner Carrie Underwood continues her winning ways as a budding country superstar with a second trip to the summit on Hot Country Songs. Up 2.8 million audience impressions, "Before He Cheats" takes Greatest Gainer applause and thrusts Underwood into the top box for the first time since "Jesus, Take the Wheel" completed six straight weeks there in the Feb. 25 issue. After that, the Oklahoman had a close call when "Don't Forget to Remember Me" stopped at



No. 2 in the Aug. 5 issue.

The new single collects 37 million impressions during the tracking week, and bests the No. 2 title by 4.3 million. That strong lead, coupled with her high visibility and the likelihood that she'll win at least one trophy at the Nov. 6 Country Music Assn. Awards on ABC-TV, suggests another multiple-week run at No. 1. The nearest bulleted title to hers is Kenny Chesney's "You Save Me" (5-3), which claims 32.6 million impressions.

—Wade Jessen

# NOV 11 2006 **LATIN Billboard**

## HOT LATIN SONGS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE   | Artist   | PEAK POSITION |
|-----------|-----------|-------------|----------------|---|--|---------------|
| 1         | 2         | 1           | 9              | <b>#1</b> QUIEN ME IBA A DECIR<br><small>K. SANTANDER (K. SANTANDER)</small>  | David Bisbal<br>VALE / UNIVERSAL LATINO                                      | 1             |
| 2         | 3         | 3           | 16             | TENGO UN AMOR<br><small>E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)</small>  | Toby Love Featuring Rakim & Ken-Y<br>SONY BMG NORTE                          | 2             |
| 3         | 1         | 2           | 29             | PAM PAM<br><small>LUNY TUNES, TAINY (WISIN, YANDEL, F. SALOANA, M. E. MASIS)</small>  | Wisin & Yandel<br>MACHETE  | 3             |
| 4         | 7         | 5           | 3              | SER O PARECER<br><small>A. AVILA (A. AVILA)</small>   | RBD<br>EMI TELEVISIA   | 4             |
| 5         | 5         | 6           | 11             | NI UNA SOLA PALABRA<br><small>C. LOPEZ (X. SAN MARTIN)</small>  | Paulina Rubio<br>UNIVERSAL LATINO  | 5             |
| 6         | 6         | 4           | 3              | A LA PRIMERA PERSONA<br><small>A. SANZ, L. PEREZ (A. SANZ)</small>  | Alejandro Sanz<br>WARNER LATINA  | 4             |
| 7         | 4         | 19          | 6              | DESILUSIONAME<br><small>B. BENZO, S. GEORGE (D. BETANCOURT, C. J. FRANCO)</small>   | Olga Tanon<br>UNIVISION  | 4             |
| 8         | 8         | 8           | 7              | NOCHE DE ENTIERRO (NUESTRO AMOR)<br><small>LOS BENJAMINS FEATURING WISIN &amp; YANDEL, DADDY YANKEE, HECTOR 'EL FATHER' &amp; ZION LUNY TUNES, NALES MR. G. (RAMALA, WISIN, YANDEL, FORTIZ, DELGADO, G. CRUZ, F. SALDANA, V. CABRERA, A. CALLO, COTTO, E. GARCIA)</small> | Los Benjamins<br>MAS FLOW / MACHETE  | 6             |
| 9         | 12        | 9           | 12             | LOS INFIELES<br><small>L. SANTOS, A. SANTOS (A. SANTOS)</small>   | Aventura<br>PREMIUM LATIN  | 9             |
| 10        | 10        | 10          | 23             | MAS ALLA DEL SOL<br><small>J. SEBASTIAN (J. SEBASTIAN)</small>  | Joan Sebastian<br>MUSART / BALBOA  | 3             |
| 11        | 18        | 23          | 4              | TU RECUERDO<br><small>T. TORRES (T. TORRES)</small>   | Ricky Martin<br>SONY BMG NORTE   | 11            |
| 12        | 14        | 13          | 26             | ALIADO DEL TIEMPO<br><small>M. BARBA (M. BARBA)</small>   | Mariano Barba<br>THREE SOUND   | 6             |
| 13        | 11        | 12          | 13             | ANTES DE QUE TE VAYAS<br><small>M. A. SOLIS (M. A. SOLIS)</small>   | Marco Antonio Solis<br>FONOVISA  | 3             |
| 14        | 9         | 7           | 35             | LABIOS COMPARTIDOS<br><small>F. OLVERA, A. GONZALEZ (F. OLVERA)</small>   | Mana<br>WARNER LATINA  | 1             |
| 15        | 16        | 17          | 16             | DE RODILLAS TE PIDO<br><small>A. GARCIA (BARRA, P. SOSA)</small>  | Alegres De La Sierra<br>VIVA / UNIVERSAL LATINO                              | 7             |
| 16        | 22        | 25          | 5              | <b>GREATEST GAINER</b> POR ELLA<br><small>R. MUÑOZ, R. MARTINEZ (L. PADILLA)</small>  | Intocable<br>EMI TELEVISIA   | 16            |
| 17        | 15        | 18          | 16             | TE MANDO FLORES<br><small>B. OSSA (J. F. FONSECA)</small>   | Fonseca<br>EMI TELEVISIA   | 8             |
| 18        | 17        | 11          | 8              | SIGO CON ELLA<br><small>S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)</small>   | Obie Bermudez<br>EMI TELEVISIA   | 9             |
| 19        | 13        | 14          | 11             | EL TELEFONO<br><small>LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE)</small>  | Wisin & Yandel & Hector "El Father"<br>ROC-LA-FAMILIA/MACHETE/DEF JAM / QJMG | 11            |
| 20        | 26        | 30          | 16             | ME MATAS<br><small>MYZTHKO (K. VASQUEZ, J. NIEVES)</small>  | Rakim & Ken-Y<br>PINA / UNIVERSAL LATINO                                     | 20            |
| 21        | 29        | 34          | 8              | MALDITA SUERTE<br><small>NOT LISTED (C. BRANT N. SCHAJRIS)</small>  | Victor Manuelle Featuring Sin Bandera<br>SONY BMG NORTE                      | 21            |
| 22        | 21        | 21          | 19             | A TI<br><small>C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)</small>  | Ricardo Arjona<br>SONY BMG NORTE   | 14            |
| 23        | 33        | 42          | 4              | DIME<br><small>J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)</small>   | Pitbull Featuring Ken-Y<br>TVT   | 23            |
| 24        | 19        | 16          | 18             | QUE VUELVA<br><small>J. L. TERRAZAS (M. A. SOLIS)</small>   | Grupo Montez De Durango<br>OISA  | 16            |
| 25        | 20        | 20          | 11             | NO SE POR QUE<br><small>G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)</small>   | Chayanne<br>SONY BMG NORTE   | 16            |



The tune regains its bullet (up 680,000 in audience) following a second-week decline.



Out of the top 10 singles, it pulls airplay from the fewest Latin stations—just 24.



At No. 17, Mana claims its 19th entry since its chart debut in 1994.

| THIS WEEK | LAST WEEK             | 2 WEEKS AGO | WEEKS ON CHART | TITLE  | Artist   | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|--|--|---------------|
| 26        | 23                    | 22          | 1              | CHIQUILLA<br><small>A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)</small>                                    | A. B. Quintanilla III Presents Kumbia All Starz<br>EMI TELEVISIA | 18            |
| 27        | <b>HOT SHOT DEBUT</b> |             | 1              | BENDITA TU LUZ<br><small>NOT LISTED (F. OLVERA, S. VALLIN)</small>   | Mana<br>WARNER LATINA  | 27            |
| 28        | 28                    | 28          | 5              | DIME QUIEN ES<br><small>LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)</small>   | Los Rieleros Del Norte<br>FONOVISA                               | 28            |
| 29        | 25                    | 24          | 17             | QUE PRECIO TIENE EL CIELO<br><small>S. GEORGE (A. MATHEUS)</small>   | Marc Anthony<br>SONY BMG NORTE                                   | 14            |
| 30        | 30                    | 26          | 5              | TENGO<br><small>F. DE VITA (F. DE VITA)</small>  | Franco De Vita<br>SONY BMG NORTE                                 | 26            |
| 31        | 32                    | 32          | 11             | TU PEOR ERROR<br><small>A. AVILA (A. AVILA, A. REYERO, P. PONTES)</small>  | La 5A Estacion<br>SONY BMG NORTE                                 | 18            |
| 32        | 36                    | 33          | 16             | (WHEN YOU GONNA) GIVE IT UP TO ME<br><small>D. BENNETT (S. PHENRIQUES, J. HENRIQUES, O. BENNETT, N. STAFF, R. FAIR, K. COLE)</small> | Sean Paul Featuring Keyshia Cole<br>VP / ATLANTIC                | 13            |
| 33        | 38                    | 39          | 8              | ME QUIERE BESAR<br><small>MEKKA (ALEXIS, FIDO)</small>   | Alexis & Fido<br>SONY BMG NORTE                                  | 33            |
| 34        | 27                    | 15          | 13             | SALIO EL SOL<br><small>ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)</small>  | Don Omar<br>VI / MACHETE   | 13            |
| 35        | 44                    | -           | 2              | LA VIDA DESPUES DE TI<br><small>L. F. OCHOA (M. SANOVAL, P. CANTU)</small>   | LU<br>WARNER LATINA  | 35            |
| 36        | 43                    | 45          | 2              | SUAVE<br><small>E. CABRA, O. FORNARIS (R. PEREZ)</small>   | Calle 13<br>WHITE LION / SONY BMG NORTE                          | 36            |
| 37        | 24                    | 36          | 11             | FLOW NATURAL<br><small>TINY LUNY TUNES, J. GOMEZ, NALES (TITO EL BAMBINO, M. DAVIS)</small>  | Tito "El Bambino" Featuring Beenie Man & Ines<br>EMI TELEVISIA   | 16            |
| 38        | 49                    | -           | 2              | EL HOMBRE QUE MAS TE AMO<br><small>NOT LISTED (A. FLORES)</small>  | Lalo Mora<br>DISA / EDMONSA                                      | 38            |
| 39        | 42                    | 29          | 21             | LA BOTELLA<br><small>G. COUSIN (M. MACHORE)</small>  | Mach & Daddy<br>UNIVERSAL LATINO                                 | 8             |
| 40        | 37                    | 35          | 7              | HERIDAS DE AMOR<br><small>P. MANUELLO (R. MONTANER, J. AVENDANO)</small>   | Ricardo Montaner<br>EMI TELEVISIA                                | 35            |
| 41        | <b>NEW</b>            |             | 1              | LO QUE MAS DUELE (TU AUSENCIA)<br><small>LOS HURACANES DEL NORTE (L. PADILLA)</small>  | Los Huracanes Del Norte<br>UNIVISION                             | 41            |
| 42        | 40                    | 41          | 4              | POR TU AMOR<br><small>O. URBINA, JR., R. AVITIA, J. LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)</small>                        | Alacranes Musical<br>UNIVISION                                   | 40            |
| 43        | 50                    | -           | 1              | LA GRAN PACHANGA<br><small>BANDA EL RECODO (I. HERNANDEZ)</small>  | Banda El Recodo<br>FONOVISA                                      | 43            |
| 44        | 35                    | 40          | 11             | SE FUE<br><small>PAGUILAR (FATO)</small>   | Pepe Aguilar<br>EMI TELEVISIA                                    | 19            |
| 45        | 39                    | 43          | 9              | SI TU AMOR NO VUELVE<br><small>F. CAMACHO (W. CASTILLO)</small>  | La Arrolladora Banda El Limon<br>DISA / EDMONSA                  | 39            |
| 46        | <b>RE-ENTRY</b>       |             | 3              | FANTASMA<br><small>NOT LISTED (ZION)</small>   | Zion<br>BABY   | 45            |
| 47        | 47                    | 44          | 4              | MI AMOR POR TI<br><small>A. TERRAZAS (A. TORRES)</small>   | Los Horoscopos De Durango<br>DISA / EDMONSA                      | 44            |
| 48        | <b>RE-ENTRY</b>       |             | 3              | COMO ME HACES FALTA<br><small>J. A. MEDINA (M. A. SOLIS)</small>   | Patrulla 81<br>DISA  | 48            |
| 49        | <b>NEW</b>            |             | 1              | MIA<br><small>LUNY TUNES (TITO EL BAMBINO, R. AYALA)</small>   | Tito "El Bambino" Featuring Daddy Yankee<br>EMI TELEVISIA        | 49            |
| 50        | 41                    | 37          | 3              | REGALO CARO<br><small>LOS TIGRES DEL NORTE (J. VILLARREAL)</small>   | Los Tigres Del Norte<br>FONOVISA                                 | 28            |

## TOP LATIN ALBUMS

| THIS WEEK | LAST WEEK             | 2 WEEKS AGO | WEEKS ON CHART | ARTIST   | Title                             | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|----------------|--|-----------------------------------|-------|---------------|
| 1         | <b>HOT SHOT DEBUT</b> |             | 1              | <b>#1</b> INTOCABLE<br><small>EMI TELEVISIA 58876 (15.98)</small>  | Crossroads: Cruce De Caminos      |       | 1             |
| 2         | 4                     | 2           | 4              | <b>GREATEST GAINER</b> A. B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ<br><small>EMI TELEVISIA 73597 (15.98)</small> | Chiquilla                         |       | 2             |
| 3         | 1                     | 1           | 5              | MARCO ANTONIO SOLIS<br><small>FONOVISA 352490/UG (13.98)</small>   | Trozos De Mi Alma 2               |       | 1             |
| 4         | <b>NEW</b>            |             | 1              | LOS HOROSCOPOS DE DURANGO<br><small>DISA 720955 (11.98)</small>  | Desatados                         |       | 4             |
| 5         | 2                     | 3           | 10             | MANA<br><small>WARNER LATINA 63661 (18.98)</small>   | Amar Es Combatir                  | 2     | 1             |
| 6         | 3                     | 4           | 3              | LUNY TUNES & TAINY<br><small>MAS FLOW 230013/MACHETE (15.98)</small>   | Mas Flow: Los Benjamins           |       | 1             |
| 7         | <b>NEW</b>            |             | 1              | VARIOUS ARTISTS<br><small>FONOVISA 352772/UG (10.98)</small>   | BBT                               |       | 7             |
| 8         | 7                     | 7           | 31             | WISIN & YANDEL<br><small>MACHETE 561402 (15.98)</small>  | Pa'l Mundo                        | ●     | 1             |
| 9         | 6                     | 6           | 6              | PAULINA RUBIO<br><small>UNIVERSAL LATINO 007487 (15.98)</small>  | Ananda                            |       | 9             |
| 10        | 8                     | 8           | 37             | RAKIM & KEN-Y<br><small>PINA 270183/UNIVERSAL LATINO (15.98)</small>   | Masterpiece: Nuestra Obra Maestra | □     | 2             |
| 11        | 9                     | 10          | 24             | DON OMAR<br><small>VI 006662/MACHETE (15.98)</small>   | King Of Kings                     | 2     | 1             |
| 12        | 14                    | 16          | 56             | <b>PACE SETTER</b> RBD<br><small>EMI TELEVISIA 35902 (14.98)</small>   | Nuestro Amor                      | □     | 1             |
| 13        | 10                    | 11          | 13             | LOS BUKIS<br><small>FONOVISA 352638/UG (11.98)</small>   | 30 Recuerdos                      |       | 6             |
| 14        | 12                    | 17          | 46             | CALLE 13<br><small>WHITE LION 96875/SONY BMG NORTE (15.98)</small>   | Calle 13                          | ○     | 6             |
| 15        | 5                     | 5           | 3              | OLGA TANON<br><small>UNIVISION 330023/UG (14.98)</small>   | Soy Como Tu                       |       | 15            |
| 16        | 15                    | 14          | 29             | AVENTURA<br><small>PREMIUM LATIN 94082/SONY BMG NORTE (13.98)</small>  | God's Project                     | □     | 5             |
| 17        | 11                    | 9           | 4              | DAVID BISBAL<br><small>VALE 007713/UNIVERSAL LATINO (13.98)</small>  | Premonicion                       |       | 17            |
| 18        | 19                    | 33          | 18             | RAMON AYALA & SUS BRAVOS DEL NORTE<br><small>FREDDIE 1960 (14.98)</small>  | 30 Corridos: Historias Nortenas   |       | 18            |
| 19        | 13                    | 12          | 4              | JAVIER SOLIS<br><small>SONY BMG NORTE 88292 (14.98)</small>  | La Historia De Javier Solis       |       | 19            |
| 20        | 18                    | 19          | 6              | CONJUNTO PRIMAVERA<br><small>FONOVISA 352602/UG (12.98)</small>  | Para Ti... Nuestra Historia       |       | 6             |
| 21        | 17                    | 15          | 4              | VARIOUS ARTISTS<br><small>SONY BMG NORTE 70027 (16.98)</small>   | Top Latino Vol. 2                 |       | 11            |
| 22        | 16                    | 13          | 9              | AKWID<br><small>HEADLINERS/UNIVISION 310869/UG (13.98)</small>   | E.S.L.                            |       | 9             |
| 23        | 22                    | 21          | 11             | MONCHY & ALEXANDRA<br><small>J&amp;N 50191/SONY BMG NORTE (13.98)</small>  | Exitos                            |       | 11            |
| 24        | 23                    | 22          | 46             | DADDY YANKEE<br><small>EL CARTEL 007035/INTERSCOPE (12.98)</small>   | Barrio Fino: En Directo           | ●     | 1             |
| 25        | 28                    | 36          | 75             | INTOCABLE<br><small>EMI TELEVISIA 98613 (16.98)</small>  |                                   | X     | 2             |

| THIS WEEK | LAST WEEK  | 2 WEEKS AGO | WEEKS ON CHART | ARTIST  | Title  | CERT. | PEAK POSITION |
|-----------|------------|-------------|----------------|---|--|-------|---------------|
| 26        | 30         | 25          | 9              | FRANCO DE VITA<br><small>SONY BMG NORTE 83847 (16.98)</small>   | Mil Y Una Historias: En Vivo                     |       | 25            |
| 27        | 24         | 20          | 16             | MARC ANTHONY<br><small>SONY BMG NORTE 81251 (18.98)</small>   | Sigo Siendo Yo                                   |       | 2             |
| 28        | 21         | 18          | 9              | TEGO CALDERON<br><small>JIGGRI/ATLANTIC 94122* AG (15.98)</small>   | The Underdog / El Subestimado                    |       | 2             |
| 29        | <b>NEW</b> |             | 1              | LOS TUCANES DE TIJUANA<br><small>UNIVISION 310945/UG (12.98)</small>  | Amante De Lo Bueno                               |       | 29            |
| 30        | 25         | 23          | 4              | ALACRANES MUSICAL<br><small>UNIVISION 311016/UG (13.98)</small>   | Puros Corridos Venenosos                         |       | 23            |
| 31        | 29         | 31          | 10             | LOS BUKIS<br><small>FONOVISA 352697/UG (5.98)</small>   | Linea De Oro                                     |       | 26            |
| 32        | 20         | 3           | 3              | BABY RASTA<br><small>ILLEGAL LIFE 007678/UNIVERSAL LATINO (14.98)</small>   | La Ultima Risa                                   |       | 20            |
| 33        | 32         | 28          | 32             | VARIOUS ARTISTS<br><small>THE EM GROUP/UNIVERSAL/SONY BMG NORTE 724050/SONY BMG NORTE/STRATEGIC MARKETING GROUP (13.98)</small> | NOW Latino                                       |       | 1             |
| 34        | 31         | 35          | 30             | JUAN GABRIEL<br><small>SONY BMG NORTE 81079 (15.98)</small>   | La Historia Del Divo                             |       | 34            |
| 35        | 38         | 40          | 18             | VARIOUS ARTISTS<br><small>ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/DJMG (13.98)</small>   | Hector "El Father" Present: Los Rompe Discotecas |       | 1             |
| 36        | 27         | 26          | 13             | LOS TIGRES DEL NORTE<br><small>FONOVISA 352631/UG (15.98 CD/DVD)</small>  | La Banda Del Carro Rojo                          |       | 8             |
| 37        | 44         | 46          | 47             | RICARDO ARJONA<br><small>SONY BMG NORTE 67549 (18.98)</small>   | Adentro  | □     | 3             |
| 38        | 34         | 24          | 5              | PESADO<br><small>WARNER LATINA 63865 (15.98)</small>  | Piensame Un Momento                              |       | 8             |
| 39        | 47         | 53          | 21             | JULIETA VENEGAS<br><small>SONY BMG NORTE 83420 (14.98)</small>  | Limon Y Sal                                      | ○     | 8             |
| 40        | 33         | 27          | 5              | LUPILLO RIVERA<br><small>VENEMUSIC 653138/UNIVERSAL LATINO (13.98)</small>  | Entre Copas Y Botellas                           |       | 40            |
| 41        | 36         | 41          | 85             | ANA GABRIEL<br><small>SONY BMG NORTE 95902 (15.98)</small>  | Historia De Una Reina                            |       | 5             |
| 42        | 52         | 58          | 30             | TITO "EL BAMBINO"<br><small>EMI TELEVISIA 49552 (13.98)</small>   | Top Of The Line                                  | ○     | 3             |
| 43        | 35         | 29          | 4              | BELINDA<br><small>EMI TELEVISIA 60736 (13.98)</small>   | Utopia   |       | 25            |
| 44        | 49         | 52          | 30             | RBD<br><small>EMI TELEVISIA 58122 (13.98)</small>   | RBD: Live In Hollywood                           | □     | 6             |
| 45        | 42         | 43          | 23             | LOS CADETES DE LINARES<br><small>BCI 41260 (6.98)</small>   | Las Mas Canonas                                  |       | 33            |
| 46        | 45         | 44          | 8              | LOS ORIGINALES DE SAN JUAN<br><small>UNIVISION 310996/UG (5.98)</small>   | Linea De Oro                                     |       | 44            |
| 47        | 43         | 50          | 5              | ALEGRES DE LA SIERRA<br><small>VIVA 022320/UNIVERSAL LATINO (11.98)</small>   | Duele El Amor                                    |       | 43            |
| 48        | 41         | 42          | 6              | TOBY LOVE<br><small>SONY BMG NORTE 75376 (14.98)</small>  | Toby Love  |       | 27            |
| 49        | 40         | 34          | 15             | MACH & DADDY<br><small>UNIVERSAL LATINO 005717 (12.98)</small>  | Desde Abajo                                      |       | 16            |
| 50        | 26         | 39          | 9              | REGGAETON NINOS<br><small>EMI TELEVISIA 72807 (14.98)</small>   | Ninos Vol. 2                                     |       | 7             |

| THIS WEEK | LAST WEEK  | 2 WEEKS AGO | WEEKS ON CHART | ARTIST   | Title  | CERT. | PEAK POSITION |
|-----------|------------|-------------|----------------|--|--|-------|---------------|
| 51        | 60         | 66          | 6              | CONJUNTO PRIMAVERA<br><small>FONOVISA 352696/UG (5.98)</small>     | Linea De Oro   |       | 51            |
| 52        | 37         | 32          | 7              | N.O.R.E.<br><small>ROC-LA-FAMILIA 006266/DJMG (13.98)</small>      | N.O.R.E. Y La Familia... Ya Tu Sabe                  |       | 2             |
| 53        | 46         | 37          | 4              | GLORIA ESTEFAN<br><small>SONY BMG NORTE 89091 (16.98)</small>      | Oye Mi Canto... Los Exitos                           |       | 37            |
| 54        | 51         | 51          | 22             | MARIANO BARBA<br><small>THREE SOUND 10423 (15.98)</small>          | Aliado Del Tiempo                                    |       | 37            |
| 55        | 58         | 57          | 83             | RBD<br><small>EMI TELEVISIA 75852 (14.98)</small>                  | Rebelde  | 2     | 2             |
| 56        | 54         | 55          | 7              | LOS RIELEROS DEL NORTE<br><small>FONOVISA 352698/UG (5.98)</small> | Linea De Oro   |       | 54            |
| 57        | 39         | 38          | 11             | PEPE AGUILAR<br><small>EMI TELEVISIA 58790 (14.98)</small>         | Enamorado  |       | 16            |
| 58        | 64         | 60          | 73             | SHAKIRA<br><small>EPIC 93700/SONY MUSIC (18.98)</small>            | Fijacion Oral Vol. 1                                 | ●     | 1             |
| 59        | <b>NEW</b> |             | 1              | BETO TERRAZAS<br><small>SONY BMG NORTE 88921 (12.98)</small>       | Con Los Pies En La Tierra                            |       | 59            |
| 60        | <b>NEW</b> |             | 1              | ALACRANES MUSICAL<br><small>UNIVISION 311023/UG (5.98)</small>     | Linea De Oro   |       | 50            |
| 61        | 55         | 48          | 17             | LOS CAMINANTES<br><small>SONY BMG NORTE 95637 (9.98)</small>       | Tesoros De Coleccion: Lo Romantico De Los Caminantes |       | 22            |
| 62        | 48         | 47          | 7              | LOS RIELEROS DEL NORTE<br><small>FONOVISA 352735/UG (1</small>     |  |       |               |

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems SALES DATA COMPILED BY Nielsen SoundScan

# LATIN

# Billboard DANCE NOV 11 2006

## LATIN AIRPLAY POP™

| THIS WEEK | LAST WEEK | TITLE                | ARTIST (IMPRINT / PROMOTION LABEL)                     |
|-----------|-----------|----------------------|--|
| 1         | 2         | SER O PARECER        | RBD (EMI TELEVISIA)                                    |
| 2         | 3         | QUIEN ME IBA A DECIR | DAVID BISBAL (VALE/UNIVERSAL LATINO)                   |
| 3         | 5         | TU RECUERDO          | RICKY MARTIN (SONY BMG NORTE)                          |
| 4         | 1         | NI UNA SOLA PALABRA  | PAULINA RUBIO (UNIVERSAL LATINO)                       |
| 5         | 4         | A LA PRIMERA PERSONA | ALEJANDRO SANZ (WARNER LATINA)                         |
| 6         | 6         | TE MANDO FLORES      | FONSECA (EMI TELEVISIA)                                |
| 7         | 9         | A TI                 | RICARDO ARJONA (SONY BMG NORTE)                        |
| 8         | 7         | NO SE POR QUE        | CHAYANNE (SONY BMG NORTE)                              |
| 9         | 10        | DESILUSIONAME        | OLGA TANON (UNIVISION)                                 |
| 10        | 11        | SIGO CON ELLA        | OBIE BERMUDEZ (EMI TELEVISIA)                          |
| 11        | 8         | LABIOS COMPARTIDOS   | MANA (WARNER LATINA)                                   |
| 12        | 12        | TENGO                | FRANCO DE VITA (SONY BMG NORTE)                        |
| 13        | 18        | MALDITA SUERTE       | VICTOR MANUELLE FEATURING SIN BANDERA (SONY BMG NORTE) |
| 14        | -         | BENDITA TU LUZ       | MANA (WARNER LATINA)                                   |
| 15        | 13        | TU PEOR ERROR        | LA SA ESTACION (SONY BMG NORTE)                        |

## LATIN ALBUMS POP™

| THIS WEEK | LAST WEEK | ARTIST   | TITLE (IMPRINT / DISTRIBUTING LABEL)  |
|-----------|-----------|--|---|
| 1         | 3         | A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ | FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISIA)                                 |
| 2         | 1         | MARCO ANTONIO SOLIS                            | TROZOS DE MI ALMA 2 (FONOVISA/UG)   |
| 3         | 2         | MANA   | AMAR ES COMBATIR (WARNER LATINA)  |
| 4         | 4         | PAULINA RUBIO                                  | ANANDA (UNIVERSAL LATINO)   |
| 5         | 5         | RBD  | NUUESTRO AMOR (EMI TELEVISIA)   |
| 6         | 5         | DAVID BISBAL                                   | PREMONICION (VALE/UNIVERSAL LATINO)   |
| 7         | 7         | VARIOUS ARTISTS                                | TOP LATINO VOL. 2 (SONY BMG NORTE)  |
| 8         | 8         | FRANCO DE VITA                                 | MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)   |
| 9         | 10        | VARIOUS ARTISTS                                | NOW LATINO (THE EM GROUP/UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP) |
| 10        | 9         | JUAN GABRIEL                                   | LA HISTORIA DEL OIVO (SONY BMG NORTE)   |
| 11        | 13        | RICARDO ARJONA                                 | ADEPTOR (SONY BMG NORTE)  |
| 12        | 15        | JULIETA VEGAS                                  | LIMON Y SAL (SONY BMG NORTE)  |
| 13        | 12        | ANA GABRIEL                                    | HISTORIA DE UNA REINA (SONY BMG NORTE)  |
| 14        | 11        | BELINDA  | UTOPIA (EMI TELEVISIA)  |
| 15        | 16        | RBD  | RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)  |

## TROPICAL™

| THIS WEEK | LAST WEEK | TITLE                       | ARTIST (IMPRINT / PROMOTION LABEL)                            |
|-----------|-----------|-----------------------------|---|
| 1         | 2         | QUE PRECIO TIENE EL CIELO   | MARC ANTHONY (SONY BMG NORTE)                                 |
| 2         | 1         | PAM PAM                     | WISIN & YANDEL (MACHETE)                                      |
| 3         | 4         | TENGO UN AMOR               | TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)            |
| 4         | 3         | LOS INFIELES                | AVENTURA (PREMIUM LATIN)                                      |
| 5         | 17        | LOS HOMBRES TIENEN LA CULPA | DON OMAR FEATURING GILBERTO SANTA ROSA (CMG/UNIVERSAL MOTOWN) |
| 6         | 6         | DESILUSIONAME               | OLGA TANON (UNIVISION)  |
| 7         | 1         | SIGO CON ELLA               | OBIE BERMUDEZ (EMI TELEVISIA)                                 |
| 8         | 18        | ELLA VOLVIO                 | N'KLABE (SONY BMG NORTE)                                      |
| 9         | 7         | NO HAY MANERA               | EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)      |
| 10        | 13        | MALDITA SUERTE              | VICTOR MANUELLE (SONY BMG NORTE)                              |
| 11        | -         | QUIEN ME IBA A DECIR        | DAVID BISBAL (VALE/UNIVERSAL LATINO)                          |
| 12        | 12        | A LA PRIMERA PERSONA        | ALEJANDRO SANZ (WARNER LATINA)                                |
| 13        | 15        | TE BUSCARE                  | SERVANDO Y FLORENTINO (VENEMUSIC)                             |
| 14        | 5         | NO VUELVO CONTIGO           | FRANKIE NEGRO (LA CALLE/UNIVISION)                            |
| 15        | 9         | NO ES UNA NOVELA            | MONCHY & ALEXANDRA (J&N)                                      |

## TROPICAL™

| THIS WEEK | LAST WEEK | ARTIST                                | TITLE (IMPRINT / DISTRIBUTING LABEL)   |
|-----------|-----------|---------------------------------------|--|
| 1         | 1         | OLGA TANON                            | SOY COMO TU (UNIVISION/UG)   |
| 2         | 2         | AVENTURA                              | GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)                                 |
| 3         | 3         | MONCHY & ALEXANDRA                    | EXITOS (J&N/SONY BMG NORTE)  |
| 4         | 4         | MARC ANTHONY                          | SIGO SIENDO YO (SONY BMG NORTE)  |
| 5         | 5         | MONCHY & ALEXANDRA                    | EXITOS Y MAS (J&N/SONY BMG NORTE)  |
| 6         | 6         | VARIOUS ARTISTS                       | 30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE) |
| 7         | 7         | VICTOR MANUELLE                       | DECISION UNANIME (SONY BMG NORTE)  |
| 8         | -         | MARLON                                | MI SUENO (LA CALLE/UNIVISION/UG)   |
| 9         | -         | VARIOUS ARTISTS                       | 30 BACHATAS PODEROSAS (MOCK & ROLL/SONY BMG NORTE)                           |
| 10        | 9         | FONSECA                               | CORAZON (EMI TELEVISIA)  |
| 11        | 10        | GILBERTO SANTA ROSA & VICTOR MANUELLE | DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)                                   |
| 12        | 8         | VARIOUS ARTISTS                       | LAS NO. 1 DE LA SALSA (SONY BMG NORTE)                                       |
| 13        | 11        | GILBERTO SANTA ROSA                   | DIRECTO AL CORAZON (SONY BMG NORTE)  |
| 14        | 15        | EDDIE SANTIAGO                        | PURA SALSA (UNIVERSAL LATINO)  |
| 15        | 14        | TONO ROSARIO                          | EN VIVO: EL ORIGINAL (UNIVERSAL LATINO)                                      |

## REGIONAL MEXICAN™

| THIS WEEK | LAST WEEK | TITLE                          | ARTIST (IMPRINT / PROMOTION LABEL)           |
|-----------|-----------|--------------------------------|--|
| 1         | 2         | DE RODILLAS TE PIDO            | ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO) |
| 2         | 5         | POR ELLA                       | INTOCABLE (EMI TELEVISIA)                    |
| 3         | 1         | MAS ALLA DEL SOL               | JOAN SEBASTIAN (MUSART/BALBOA)               |
| 4         | 3         | ALIADO DEL TIEMPO              | MARIANO BARBA (THREE SOUND)                  |
| 5         | 4         | QUE VUELVA                     | GRUPO MONTEZ DE DURANGO (DISA)               |
| 6         | 3         | DIME QUIEN ES                  | LOS RIELEROS DEL NORTE (FONOVISA)            |
| 7         | 7         | ANTES DE QUE TE VAYAS          | MARCO ANTONIO SOLIS (FONOVISA)               |
| 8         | 13        | EL HOMBRE QUE MAS TE AMO       | LALO MORA (DISA/EDIMONSA)                    |
| 9         | 20        | LO QUE MAS DUELE (TU AUSENCIA) | LOS HURACANES DEL NORTE (UNIVISION)          |
| 10        | 14        | LA GRAN PACHANGA               | BANDA EL RECODO (FONOVISA)                   |
| 11        | 9         | SI TU AMOR NO VUELVE           | LA ARROLLADORA (DISA/EDIMONSA)               |
| 12        | 11        | POR TU AMOR                    | ALACRANES MUSICAL (UNIVISION)                |
| 13        | 2         | MI AMOR POR TI                 | LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)    |
| 14        | 5         | COMO ME HACES FALTA            | PATRULLA 81 (DISA)                           |

## REGIONAL MEXICAN™

| THIS WEEK | LAST WEEK | ARTIST                             | TITLE (IMPRINT / DISTRIBUTING LABEL)                |
|-----------|-----------|------------------------------------|---|
| 1         | -         | INTOCABLE                          | CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISIA)        |
| 2         | -         | LOS HOROSCOPOS DE DURANGO          | DESATADOS (DISA)                                    |
| 3         | -         | VARIOUS ARTISTS                    | BBT (FONOVISA/UG)                                   |
| 4         | 1         | LOS BUKIS                          | 30 RECUERDOS (FONOVISA/UG)                          |
| 5         | 4         | RAMON AYALA Y SUS BRAVOS DEL NORTE | 30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)           |
| 6         | 2         | JAVIER SOLIS                       | LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)        |
| 7         | 3         | CONJUNTO PRIMAVERA                 | PARA TI... NUESTRA HISTORIA (FONOVISA/UG)           |
| 8         | 7         | INTOCABLE                          | X (EMI TELEVISIA)                                   |
| 9         | -         | LOS TUCANES DE TIJUANA             | AMANTE DE LO BUENO (UNIVISION/UG)                   |
| 10        | 5         | ALACRANES MUSICAL                  | PURAS CORRIDOS VENENOSOS (UNIVISION/UG)             |
| 11        | 8         | LOS BUKIS                          | LINEA DE ORO (FONOVISA/UG)                          |
| 12        | 6         | LOS TIGRES DEL NORTE               | LA BANDA DEL CARRO ROJO (FONOVISA/UG)               |
| 13        | 10        | PESADO                             | PIESAME UN MOMENTO (WARNER LATINA)                  |
| 14        | 9         | LUPILLO RIVERA                     | ENTRE COPAS Y BOTELLAS (VENEMUSIC/UNIVERSAL LATINO) |
| 15        | 12        | LOS CADETES DE LINARES             | LAS MAS CANONAS (BCI)                               |

## HOT DANCE CLUB PLAY™

| THIS WEEK | LAST WEEK      | TITLE  | ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)                        |
|-----------|----------------|--|--|
| 1         | 2              | HARD   | AFRICANISM YELLOW/SILVER LABEL PROMO/TOMMY BOY                     |
| 2         | 3              | JUMP   | MADONNA WARNER BROS. PROMO   |
| 3         | 5              | F*CKING BOYFRIEND  | THE BIRD AND THE BEE METRO BLUE PROMO/BLG                          |
| 4         | 4              | COMMON GROUND  | DAVE AUDE & TALL PAUL FEAT. SIXSEY TREASURE AUDACIOUS PROMO/KOCH   |
| 5         | 6              | SENSITIVITY  | SHAPE: UK ULTRA PROMO  |
| 6         | 10             | SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES)             | CERBONE MALLIGATO 1 IMPORT   |
| 7         | 1              | GONE   | SUN JH PROMO   |
| 8         | 14             | LOVE'S THE ONLY DRUG                                     | ULTRA NATE SILVER LABEL 2508/TOMMY BOY                             |
| 9         | 7              | SEXYBACK   | JUSTIN TIMBERLAKE JIVE 00872/ZOMBA                                 |
| 10        | 12             | IS IT ANY WONDER? (TALL PAUL MIXES)                      | KEANE INTERSCOPE PROMO   |
| 11        | 18             | MANEATER   | NELLY FURTADO MOSLEY PROMO/GEFFEN                                  |
| 12        | 9              | IS IT LOVE?  | IIO MADE 022   |
| 13        | 17             | THE DJ MADE ME DO IT (D. AUDE, CRAIG J.R. ROSARIO MIXES) | ROBIN ELEVEN 11 PROMO  |
| 14        | 8              | MY NUMBER ONE  | HELENA PAPAIOZOU V.O.A. 7001/MUSIC PLANT                           |
| 15        | 15             | BE STILL   | KASKADE ULTRA 1436   |
| 16        | 11             | DEJA VU (FREEMASONS/M. JOSHUA MIXES)                     | BEYONCE FEATURING JAY-Z COLUMBIA 89884                             |
| 17        | 16             | FLY ME AWAY  | GOLDFRAPP MUTE PROMO   |
| 18        | 24             | LOST YO MIND   | PEPPER MASHAY LIVE 2013/MUSIC PLANT                                |
| 19        | 22             | WHAT THE WORLD NEEDS NOW                                 | JOYCE SIMS VESSEL PROMO  |
| 20        | 32             | I BELIEVE  | GEORGIE PORGIE LIVE PROMO/MUSIC PLANT                              |
| 21        | 13             | HEAD OVER HEELS  | EMELEE BARAK PRO/D/O   |
| 22        | 23             | MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES)                | UNDER THE INFLUENCE OF GIANTS ISLANO PROMO/IDJMG                   |
| 23        | 19             | SHINE (FREEMASONS MIXES)                                 | LUTHER VANDROSS J 70004*/RM/G                                      |
| 24        | HOT SHOT DEBUT | RING THE ALARM   | BEYONCE COLUMBIA PROMO   |
| 25        | 28             | I DON'T KNOW WHY (I LOVE YOU)                            | THE BRAND NEW HEAVES FEATURING HOPE DAVENPORT DELICIOUS VINYL 9025 |

| THIS WEEK | LAST WEEK | TITLE   | ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)                  |
|-----------|-----------|---|--|
| 26        | 20        | GETCHA SOME   | PLEASURE CENTER NORTH/CROSS MEDIA PROMO                      |
| 27        | 36        | WHEN YOU WERE YOUNG   | THE KILLERS ISLAND 007884/IDJMG                              |
| 28        | 31        | THE LOVE YOU FEEL   | DEZROK BURN 101/FIRE ENTERTAINMENT GROUP                     |
| 29        | 34        | DANCE WITH YOU  | LAUREN HILDEBRANDY ACT 2 7013/MUSIC PLANT                    |
| 30        | 38        | NOTHING IN THIS WORLD   | PARIS HILTON WARNER BROS. 42994                              |
| 31        | 35        | ALL OVER YOUR FACE  | CAZWELL PEACE BISQUIT/WEST END EXPRESS 1045/WEST END         |
| 32        | 21        | CHELSEA   | STEFY CURVATURE PROMO/WIND-UP                                |
| 33        | 42        | YOU GONNA WANT ME   | TIGA DIFFERENT IMPORT/PIAS                                   |
| 34        | 45        | POWER PICK THE WHISTLE SONG (REVISITED)                       | FRANKIE KNUCKLES NOICE1 001                                  |
| 35        | 25        | FLOW  | VINNY TROIA PRESENTS JAIDENE VEDA CURVE PROMO                |
| 36        | 30        | ABOUT US  | BROOKE HOGAN FEATURING PAUL WALL SMC PROMO/SOBE              |
| 37        | 39        | GUACHI GUARO (CARL COX REMIX)                                 | CAL TJADER CONCORD PICANTE PROMO/CONCORD                     |
| 38        | 46        | EVERLASTING LOVE  | GTS FEATURING MINK AVEX 1240/KING STREET                     |
| 39        | 43        | SO DEEP (CHRIS COX MIXES)                                     | WALKER ELICIT IMPORT   |
| 40        | 40        | TURN MY WORLD AROUND (I FOUND THE ONE)                        | FREDRICK FORO OMC 002/MUSIC PLANT                            |
| 41        | NEW       | TINA  | SK8 WWW.CHRISCOXONLINE.COM PROMO                             |
| 42        | NEW       | THE REAL THING  | RACHEL PANAY ACT 2 7014/MUSIC PLANT                          |
| 43        | 29        | A PUBLIC AFFAIR   | JESSICA SIMPSON EPIC PROMO                                   |
| 44        | 26        | MOVE IN MY DIRECTION  | BANANARAMA THE LAB IMPORT/FUEL 2000                          |
| 45        | NEW       | SAVE A PLACE ON THE DANCE FLOOR FOR ME                        | DAWN TALLMAN WEST END PROMO                                  |
| 46        | NEW       | BORDERLINE  | JODY WATLEY AVITONE PROMO/PEACE BISQUIT                      |
| 47        | NEW       | POLITICS  | KORN VIRGIN PROMO  |
| 48        | 33        | BUTTONS (D. AUDE MIXES)                                       | THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M PROMO/INTERSCOPE |
| 49        | 44        | AIN'T NO OTHER MAN (VASQUEZ/SHAPE UK/OSPINA & SULLIVAN MIXES) | CHRISTINA AGUILERA RCA PROMO/RMG                             |
| 50        | 41        | CALL ON ME  | JANET & NELLY VIRGIN PROMO                                   |

## TOP ELECTRONIC ALBUMS™

| THIS WEEK | LAST WEEK | TITLE                      | ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)                  |
|-----------|-----------|----------------------------|---|
| 1         | 1         | GNARLS BARKLEY             | 24 WKS ST ELSEWHERE DOWNTOWN 70003*/ATLANTIC                    |
| 2         | 2         | SCISSOR SISTERS            | TA-DAH UNIVERSAL MOTOWN 007499*/UMRG                            |
| 3         | NEW       | MOBY                       | 60-THE VERY BEST OF MOBY V2 27347                               |
| 4         | 3         | ENIGMA                     | A POSTERIORI VIRGIN 69994                                       |
| 5         | 4         | GORILLAZ                   | DEMON DAYS PARLOPHONE 73838*/VIRGIN                             |
| 6         | 5         | IMOGEN HEAP                | SPEAK FOR YOURSELF RCA VICTOR 72532                             |
| 7         | 51        | MADONNA                    | CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*                |
| 8         | 9         | SHE WANTS REVENGE          | SHE WANTS REVENGE PERFECT10SS/LAWLESS/GEFFEN 005807*/INTERSCOPE |
| 9         | 6         | DJ SHADOW                  | THE OUTSIDER UNIVERSAL MOTOWN 007443*/UMRG                      |
| 10        | 11        | BRAZILIAN GIRLS            | TALK TO LA BOMB VERVE FORECAST 006224*/VG                       |
| 11        | 8         | GOLDFRAPP                  | WE ARE GLITTER MUTE 9335  |
| 12        | 17        | BELANOVA                   | DULCE BEAT UNIVERSAL LATINO 006301                              |
| 13        | 10        | CASCADA                    | EVERYTIME WE TOUCH ROBBINS 75064                                |
| 14        | 13        | JOHNNY BUDZ & DJ IRENE     | ULTRA.TRANCE 06 ULTRA 1437                                      |
| 15        | 12        | BAD BOY BILL               | BEHIND THE DECKS LIVE THRIVEDANCE 90762/THRIVE                  |
| 16        | NEW       | VARIOUS ARTISTS            | MINISTRY OF SOUND: THE ANNUAL 2007 ULTRA 1451                   |
| 17        | 15        | GOLDFRAPP                  | SUPERNATURE MUTE 9296*/   |
| 18        | 19        | FATBOY SLIM                | THE GREATEST HITS: WHY TRY HARDER SMR1 56814*/WALTRWEEKS        |
| 19        | 20        | TIESTO                     | IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BPD 09/BLACK HOLE      |
| 20        | 18        | DELERIUM                   | NUAGES DU MONDE NETWORK 30602                                   |
| 21        | 14        | JOHNNY VICIOUS & DJ DREW   | THRIVEMIX PRESENTS: TRANCE ANTHEMS, VOL. 1 THRIVE 90755         |
| 22        | 21        | BASELINE JAXX              | CRAZY ITCH RADIO XL 205*/BE3GARS GROUP                          |
| 23        | 22        | STEPHANE POMPOGNAC         | HOTEL COSTES V.9 FSCHEIT 46385/WARGRAM                          |
| 24        | 24        | PET SHOP BOYS              | FUNDAMENTAL RHINO 79525   |
| 25        | 25        | DJ LIL' CEE/TREVOR SIMPSON | ULTRA WEEKEND 2 ULTRA 1411                                      |

## HOT DANCE AIRPLAY™

| THIS WEEK | LAST WEEK | TITLE                               | ARTIST (IMPRINT / PROMOTION LABEL)                           |
|-----------|-----------|-------------------------------------|--|
| 1         | 2         | JUMP                                | MADONNA WARNER BROS.   |
| 2         | 1         | WHAT A FEELING                      | PETER LUTS & DOMINICO NERVOUS                                |
| 3         | 5         | I DON'T FEEL LIKE DANCIN'           | SCISSOR SISTERS UNIVERSAL MOTOWN                             |
| 4         | 4         | LOVE DON'T LET ME GO (WALKING AWAY) | DAVID GUETTA VS. THE EGG ULTRA                               |
| 5         | 3         | SEXYBACK                            | JUSTIN TIMBERLAKE JIVE/ZOMBA                                 |
| 6         | 6         | BE STILL                            | KASKADE ULTRA  |
| 7         | 9         | IS IT LOVE?                         | IIO MADE   |
| 8         | 11        | SATELLITES                          | SEPTEMBER ROBBINS  |
| 9         | 13        | IS IT ANY WONDER?                   | KEANE INTERSCOPE   |
| 10        | 9         | HERE (IN YOUR ARMS)                 | HELLOGOODBYE DRIVE/THRU                                      |
| 11        | 8         | IT'S TOO LATE                       | DIRTY SOUTH VS. EVERMORE ULTRA                               |
| 12        | 23        | WHEN YOU WERE YOUNG                 | THE KILLERS ISLAND/IDJMG                                     |
| 13        | 10        | BUTTONS                             | THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M PROMO/INTERSCOPE |
| 14        | 17        | MOVING TOO FAST                     | SUPAFLY INC. NERVOUS   |
| 15        | 12        | ABOUT US                            | BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE                    |
| 16        | 16        | WATCH OUT                           | FERRY CORSTEN ULTRA  |
| 17        | 15        | DEJA VU                             | BEYONCE FEATURING JAY-Z COLUMBIA                             |
| 18        | 14        | MANEATER                            | NELLY FURTADO MOSLEY/GEFFEN                                  |
| 19        | 18        | PROMISCUOUS                         | NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN              |
| 20        | 14        | PARTY FOR THE WEEKEND               | SOULSEKERZ BIG BEAT/ATLANTIC                                 |
| 21        | 24        | FEEL ALIVE                          | BENASSI BROS. ULTRA  |
| 22        | 2         | BORDERLINE                          | MICHAEL GRAY ULTRA   |
| 23        | NEW       | I GO CRAZY                          | D.H.T. FEATURING EDMEE ROBBINS                               |
| 24        | RE-ENTRY  | CRAZY                               | GNARLS BARKLEY DOWNTOWN/LAVA/ATLANTIC                        |
| 25        | RE-ENTRY  | TURN IT UP                          | PARIS HILTON WARNER BROS.                                    |

# NOV 11 2006 HITS OF THE WORLD

| JAPAN     |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (SOUNDSCAN JAPAN)  | OCTOBER 31, 2006 |
| 1         | NEW       | SAYONARA<br>ORANGE RANGE SONY  |                  |
| 2         | NEW       | SEASIDE BYEBYE (FIRST LTD CD+DVD)<br>KISARAZU CAT'S EYE FT. MCV AVEV TRAX    |                  |
| 3         | NEW       | RENAISYASHIN (CD+DVD)<br>AI OOTSUKA AVEV TRAX                                |                  |
| 4         | NEW       | BLOW<br>RIP SLYME WARNER   |                  |
| 5         | 1         | YUME NO UTA/FUTARIDE (CD/DVD)<br>KUMI KODA AVEV TRAX                         |                  |
| 6         | NEW       | SEASIDE BYEBYE (FIRST LTD VERSION A)<br>KISARAZU CAT'S EYE FT. MCV AVEV TRAX |                  |
| 7         | NEW       | RENAISYASHIN<br>AI OOTSUKA AVEV TRAX   |                  |
| 8         | 4         | MIKAZUKI<br>AYAKA WARNER MUSIC   |                  |
| 9         | NEW       | SAILOR FUKU TO KIKANJU (DVD)<br>IZUMI HOSHI (MASAMI NAGASAWA) VICTOR         |                  |
| 10        | 2         | YUME NO UTA/FUTARIDE<br>KUMI KODA AVEV TRAX                                  |                  |

| UNITED KINGDOM |           | SINGLES   |                  |
|----------------|-----------|---|------------------|
| THIS WEEK      | LAST WEEK | (THE OFFICIAL UK CHARTS CO.)  | OCTOBER 29, 2006 |
| 1              | NEW       | STAR GIRL<br>MCFLY ISLAND   |                  |
| 2              | NEW       | PUT YOUR HANDS UP FOR DETROIT<br>FEDDE LE GRANDE SPINNIN'                           |                  |
| 3              | 5         | SOMETHING KINDA OOOOH<br>GIRLS AROUND POLYDOR                                       |                  |
| 4              | 1         | WELCOME TO THE BLACK PARADE<br>MY CHEMICAL ROMANCE REPRISE                          |                  |
| 5              | 14        | IRREPLACEABLE<br>BEYONCE KNOWLES COLUMBIA   |                  |
| 6              | 2         | AMERICA<br>RAZORLIGHT VERTIGO   |                  |
| 7              | 19        | REHAB<br>AMY WINEHOUSE ISLAND   |                  |
| 8              | 3         | ROCK THIS PARTY (EVERYBODY DANCE NOW)<br>BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION |                  |
| 9              | 6         | IT'S ALL COMING BACK TO ME NOW<br>MEAT LOAF/MARION RAVEN MERCURY                    |                  |
| 10             | 4         | I DON'T FEEL LIKE DANCING<br>SCISSOR SISTERS POLYDOR                                |                  |

| GERMANY   |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (MEDIA CONTROL)   | OCTOBER 31, 2006 |
| 1         | 1         | DAS BESTE<br>SILBERMOND COLUMBIA                              |                  |
| 2         | NEW       | IN THE CLUB<br>USS TRIPPLE-M                                  |                  |
| 3         | 2         | I DON'T FEEL LIKE DANCING<br>SCISSOR SISTERS POLYDOR          |                  |
| 4         | 4         | U & UR HAND<br>PINK LAFACE/ZOMBA                              |                  |
| 5         | 3         | UNFAITHFUL<br>RIHANNA SRP/DEF JAM                             |                  |
| 6         | 11        | ERINNER MICH DICH ZU VERGESSEN<br>YVONNE CATTERFELD EPIC      |                  |
| 7         | 6         | COME TO ME<br>P. DIDDY FT. NICOLE SCHEZINGER BAD BOY/ATLANTIC |                  |
| 8         | 8         | RIDIN'<br>CHAMILLIONAIRE FT. KRAYZIE BONE UNIVERSAL           |                  |
| 9         | 5         | SEXYBACK<br>JUSTIN TIMBERLAKE JIVE/ZOMBA                      |                  |
| 10        | 7         | DIESSES LEBEN<br>JULI ISLAND                                  |                  |

| EURO      |           | DIGITAL TRACKS   |                   |
|-----------|-----------|--|-------------------|
| THIS WEEK | LAST WEEK | (NIELSEN SOUNDSCAN INTERNATIONAL)  | NOVEMBER 11, 2006 |
| 1         | NEW       | PUT YOUR HANDS UP FOR DETROIT<br>FEDDE LE GRANDE SPINNIN'                  |                   |
| 2         | 1         | SOMETHING KINDA OOOOH<br>GIRLS AROUND POLYDOR                              |                   |
| 3         | 2         | AMERICA<br>RAZORLIGHT VERTIGO  |                   |
| 4         | 6         | IRREPLACEABLE (ALBUM VERSION)<br>BEYONCE COLUMBIA                          |                   |
| 5         | 5         | CHASING CARS<br>SNOW PATROL POLYDOR/A&M/INTERSCOPE                         |                   |
| 6         | 9         | REHAB<br>AMY WINEHOUSE ISLAND  |                   |
| 7         | 4         | I DON'T FEEL LIKE DANCIN'<br>SCISSOR SISTERS POLYDOR                       |                   |
| 8         | NEW       | YEAH YEAH<br>BODYROX FT. LUCIANA EYE INDUSTRIES                            |                   |
| 9         | 3         | WELCOME TO THE BLACK PARADE<br>MY CHEMICAL ROMANCE REPRISE                 |                   |
| 10        | 14        | MY LOVE<br>JUSTIN TIMBERLAKE FT. TI. JIVE/ZOMBA                            |                   |
| 11        | NEW       | SMACK THAT<br>AKON FT. EMINEM SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN        |                   |
| 12        | 3         | YOU GIVE ME SOMETHING<br>JAMES MORRISON POLYDOR                            |                   |
| 13        | 7         | WONDERFUL WORLD<br>JAMES MORRISON POLYDOR                                  |                   |
| 14        | 10        | SEXYBACK (MAIN EXPLICIT VERSION)<br>JUSTIN TIMBERLAKE JIVE/ZOMBA           |                   |
| 15        | NEW       | HURT<br>CHRISTINA AGUILERA RCA   |                   |
| 16        | NEW       | LET ME OUT<br>DOVER CAPITOL  |                   |
| 17        | 13        | U + UR HAND<br>PINK LAFACE/ZOMBA   |                   |
| 18        | 12        | PROMISCUOUS (ALBUM VERSION)<br>NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN   |                   |
| 19        | NEW       | WELCOME TO THE BLACK PARADE (ALBUM VERSION)<br>MY CHEMICAL ROMANCE REPRISE |                   |
| 20        | 15        | I DON'T FEEL LIKE DANCIN'<br>SCISSOR SISTERS POLYDOR                       |                   |

| FRANCE    |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (SNEP/FDP/TITE-LIVE)  | NOVEMBER 1, 2006 |
| 1         | 1         | PAS LE TEMPS<br>FAF LARAGE M6 INTERACTIONS  |                  |
| 2         | NEW       | EVERYTIME WE TOUCH<br>CASCADA ALL AROUND THE WORLD                                  |                  |
| 3         | NEW       | Y'A QU'UN CHEVEUX<br>STAR ACADEMY 6 MERCURY   |                  |
| 4         | 2         | FACON SEX<br>TRIBAL KING ULM  |                  |
| 5         | 3         | SLIPPING AWAY (CRIER LA VIE)<br>MOBY FT. MYLENE FARMER MUTE                         |                  |
| 6         | 5         | FEMME DE COULEUR<br>SHY'M K-PONE  |                  |
| 7         | 7         | ROCK THIS PARTY (EVERYBODY DANCE NOW)<br>BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION |                  |
| 8         | 4         | LA JUNGLE DES ANIMAUX<br>BEBE LILLY HEBAN   |                  |
| 9         | 8         | DONNE-MOI UNE VIE<br>YANNICK NOAH SONY BMG  |                  |
| 10        | NEW       | MAL DE GUERRE<br>M. POKORA UNIVERSAL  |                  |

| AUSTRALIA |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (ARIA)   | OCTOBER 29, 2006 |
| 1         | 1         | I WISH I WAS A PUNK ROCKER<br>SANDI THOM RCA         |                  |
| 2         | 2         | I DON'T FEEL LIKE DANCING<br>SCISSOR SISTERS POLYDOR |                  |
| 3         | 3         | SEXYBACK<br>JUSTIN TIMBERLAKE JIVE/ZOMBA             |                  |
| 4         | 4         | MANEATER<br>NELLY FURTADO MOSLEY/GEFFEN              |                  |
| 5         | 5         | U & UR HAND<br>PINK LAFACE/ZOMBA                     |                  |
| 6         | 6         | LONDON BRIDGE<br>FERGIE WILL I AM/A&M/INTERSCOPE     |                  |
| 7         | 7         | CALL ME WHEN YOU'RE SOBER<br>EVANESCENCE WIND-UP     |                  |
| 8         | NEW       | YOU GIVE ME SOMETHING<br>JAMES MORRISON POLYDOR      |                  |
| 9         | 8         | LIGHT SURROUNDING YOU<br>EVERMORE WARNER             |                  |
| 10        | 9         | TALLER, STRONGER, BETTER<br>GUY SEBASTIAN SONY BMG   |                  |

| CANADA    |           | DIGITAL SINGLES   |                   |
|-----------|-----------|---|-------------------|
| THIS WEEK | LAST WEEK | (SOUNDSCAN)   | NOVEMBER 11, 2006 |
| 1         | 1         | CHASING CARS<br>SNOW PATROL POLYDOR/A&M/INTERSCOPE/UNIVERSAL                    |                   |
| 2         | 2         | MANEATER (ALBUM VERSION)<br>NELLY FURTADO MOSLEY/GEFFEN UNIVERSAL               |                   |
| 3         | 4         | LIPS OF AN ANGEL<br>HINDER UNIVERSAL MOTOWN/UNIVERSAL                           |                   |
| 4         | 6         | SMACK THAT<br>AKON FT. EMINEM SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN/UNIVERSAL   |                   |
| 5         | 7         | WHEN YOU WERE YOUNG<br>THE KILLERS ISLAND/UNIVERSAL                             |                   |
| 6         | 5         | SEXYBACK (CLEAN VERSION)<br>JUSTIN TIMBERLAKE FEATURING TIMBALAND JIVE/SONY BMG |                   |
| 7         | NEW       | I DON'T FEEL LIKE DANCIN'<br>SCISSOR SISTERS UNIVERSAL MOTOWN/UNIVERSAL         |                   |
| 8         | 10        | TOO LITTLE TOO LATE<br>JOJO DA FAMILY/BLACKGROUND UNIVERSAL                     |                   |
| 9         | NEW       | WELCOME TO THE BLACK PARADE<br>MY CHEMICAL ROMANCE REPRISE/WARNER               |                   |
| 10        | 3         | HOW TO SAVE A LIFE (ALBUM VERSION)<br>THE FRAY EPIC/SONY BMG                    |                   |

| ITALY     |           | SINGLES  |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (FIMI/NIELSEN)   | OCTOBER 30, 2006 |
| 1         | 1         | PRIMO APPUNTAMENTO<br>GIGI D'ALESSIO RCA                             |                  |
| 2         | NEW       | ED ERO CONTENTISSIMO<br>TIZIANO FERRO CAPITOL                        |                  |
| 3         | 2         | SEI PARTY DI ME<br>ZERO ASSOLUTO UNIVERSO                            |                  |
| 4         | 7         | I DON'T FEEL LIKE DANCING<br>SCISSOR SISTERS POLYDOR                 |                  |
| 5         | 6         | SEXYBACK<br>JUSTIN TIMBERLAKE JIVE/ZOMBA                             |                  |
| 6         | NEW       | SAVE ROOM<br>JOHN LEGEND RCA   |                  |
| 7         | 3         | RUDEBOX<br>ROBBIE WILLIAMS CHRYSALIS                                 |                  |
| 8         | 4         | SVEGLIARSI LA MATTINA<br>ZERO ASSOLUTO UNIVERSO                      |                  |
| 9         | NEW       | LOVE DON'T LET ME GO (WALKING AWAY)<br>DAVID GUETTA VS THE EGG GUSTO |                  |
| 10        | 5         | CRAZY<br>GNARLS BARKLEY DOWNTOWN/LAVA                                |                  |

| BRAZIL    |           | ALBUMS  |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (SUCESSO MAGAZINE)                                    | OCTOBER 31, 2006 |
| 1         | 4         | SOUNDTRACK<br>PAGINAS DA VIDA INTERNACIONAL SOM LIVRE |                  |
| 2         | 1         | ZEÇÓ DI CAMARGO & LUCIANO<br>DIFERENTE SONY BMG       |                  |
| 3         | 2         | PADRE MARCELO ROSSI<br>MINHA BENÇÃO SONY BMG          |                  |
| 4         | 3         | SOUNDTRACK<br>HIGH SCHOOL MUSICAL UNIVERSAL           |                  |
| 5         | 5         | CAIO MESQUITA<br>JOVEM BRAZILIDADE LUAR/EMI           |                  |
| 6         | 6         | BANDA CALYPSO<br>PELO BRASIL MD                       |                  |
| 7         | NEW       | ZECA PAGODINHO<br>ACUSTICO MTV 2 - GAFIEIRA UNIVERSAL |                  |
| 8         | 8         | MAYCK & LYAN<br>DEFENDENDO A TRADIÇÃO LUAR/EMI        |                  |
| 9         | 7         | BRUNO/MARRONE<br>AO VIVO EM GOIANIA SONY BMG          |                  |
| 10        | 11        | SOUNDTRACK<br>PAGINA DA VIDA-NACIONAL SOM LIVRE       |                  |

| MEXICO    |           | ALBUMS   |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (BIMSA)  | OCTOBER 31, 2006 |
| 1         | 1         | PANDA<br>AMANTES SUNT AMENTES WARNER           |                  |
| 2         | 2         | SOUNDTRACK<br>HIGH SCHOOL MUSICAL UNIVERSAL    |                  |
| 3         | 4         | EVANESCENCE<br>THE OPEN DOOR WIND-UP           |                  |
| 4         | 3         | PAULINA RUBIO<br>ANANDA UNIVERSAL              |                  |
| 5         | 7         | BELINDA<br>UTOPIA EMI TELEVISION               |                  |
| 6         | 5         | YAHIR<br>CON EL ALMA ENTRE LAS MANOS WARNER    |                  |
| 7         | 6         | MANA<br>AMAR ES COMBATIR WARNER                |                  |
| 8         | 41        | FRANCO DE VITA<br>MIL Y UNA HISTORIAS SONY BMG |                  |
| 9         | 10        | THE KILLERS<br>SAM'S TOWN ISLAND               |                  |
| 10        | 14        | SHAKIRA<br>ORAL FIXATION VOL. 2 EPIC           |                  |

| WALLONIA  |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (PROMUVI)   | NOVEMBER 1, 2006 |
| 1         | -         | ROCK THIS PARTY (EVERYBODY DANCE NOW)<br>BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION |                  |
| 2         | 2         | SLIPPING AWAY (CRIER LA VIE)<br>MOBY FT. MYLENE FARMER MUTE                         |                  |
| 3         | 3         | FACON SEX<br>TRIBAL KING ULM  |                  |
| 4         | 4         | SEXYBACK<br>JUSTIN TIMBERLAKE JIVE/ZOMBA  |                  |
| 5         | 5         | 1980<br>PASCAL OBISPO/MELISSA MARS EPIC   |                  |

| WALLONIA  |           | ALBUMS                                       |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (PROMUVI)                                    | NOVEMBER 1, 2006 |
| 1         | 1         | YANNICK NOAH<br>CHARANGO SAINT GEORGE        |                  |
| 2         | 2         | RENAUD<br>ROUGE SANG VIRGIN                  |                  |
| 3         | 1         | LARA FABIAN<br>UN REGARD 9 LIVE POLYDOR      |                  |
| 4         | 20        | ROBBIE WILLIAMS<br>RUDEBOX CHRYSALIS         |                  |
| 5         | 3         | RAPHAEL<br>RESISTANCE A LA NUIT LIVE CAPITOL |                  |

| SWITZERLAND |           | SINGLES   |                  |
|-------------|-----------|---|------------------|
| THIS WEEK   | LAST WEEK | (MEDIA CONTROL)   | OCTOBER 31, 2006 |
| 1           | 2         | I DON'T FEEL LIKE DANCING<br>SCISSOR SISTERS POLYDOR          |                  |
| 2           | 1         | UNFAITHFUL<br>RIHANNA SRP/DEF JAM                             |                  |
| 3           | 9         | COME TO ME<br>P. DIDDY FT. NICOLE SCHEZINGER BAD BOY/ATLANTIC |                  |
| 4           | 4         | STOP! DIMENTICA<br>TIZIANO FERRO CAPITOL                      |                  |
| 5           | 7         | GIVE IT UP TO ME (WHEN YOU GONNA?)<br>SEAN PAUL VP/ATLANTIC   |                  |

| SWITZERLAND |           | ALBUMS                                   |                  |
|-------------|-----------|--|------------------|
| THIS WEEK   | LAST WEEK | (MEDIA CONTROL)                          | OCTOBER 31, 2006 |
| 1           | NEW       | ROBBIE WILLIAMS<br>RUDEBOX CHRYSALIS     |                  |
| 2           | 1         | ZUCCHERO FORNACIARI<br>FLY POLYDOR       |                  |
| 3           | 2         | EVANESCENCE<br>THE OPEN DOOR WIND-UP     |                  |
| 4           | NEW       | MEAT LOAF<br>BAT OUT OF HELL III MERCURY |                  |
| 5           | 4         | SIR COLIN<br>PPM CITY PARKIN' PLACE      |                  |

| FINLAND   |           | SINGLES   |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (YLE)   | NOVEMBER 1, 2006 |
| 1         | 1         | VIIDES VUODENAIIKA<br>MOKOMA SAKARA                   |                  |
| 2         | 2         | ANNA SOIDA<br>ELASTINEN RAHINA                        |                  |
| 3         | 5         | ARKUNNAULA/HELVETINPYORA<br>KOTITERZ WRZESNIOWY MAGIC |                  |
| 4         | 16        | BOTEN ANNA<br>BASSHUNTER WARNER                       |                  |
| 5         | NEW       | YOU WOULD HAVE LOVED THIS<br>TARJA TURUNEN PASSION    |                  |

| FINLAND   |           | ALBUMS                               |                  |
|-----------|-----------|--------------------------------------|------------------|
| THIS WEEK | LAST WEEK | (YLE)                                | NOVEMBER 1, 2006 |
| 1         | NEW       | ROBBIE WILLIAMS<br>RUDEBOX CHRYSALIS |                  |
| 2         | 1         | PIKKU ORAVA<br>UUSI SEEOEE EMI       |                  |
| 3         | NEW       | J. KARJALAINEN<br>LANNEN-JUKKA POKO  |                  |
| 4         | 2         | JUHA TAPIO<br>KAUNIS IHMINEN WARNER  |                  |
| 5         | NEW       | TAROT<br>CROWS FLY BACK KING FOO     |                  |

| POLAND    |           | ALBUMS   |                  |
|-----------|-----------|--|------------------|
| THIS WEEK | LAST WEEK | (ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)                                 | OCTOBER 27, 2006 |
| 1         | 3         | ANIA<br>KILKA HISTORIÍ NA TEN SAM TEMAT SONY BMG                   |                  |
| 2         | NEW       | ZBIGNIEW KSIĄZEK, PIOTR RUBIK<br>PSALTERZ WRZESNIOWY MAGIC         |                  |
| 3         | 8         | MAREK GRECHUTA<br>ZŁOTA KOLEKCJA (DNI KTORYCH NIE ZNAMY) POMATON   |                  |
| 4         | 1         | PIOTR RUBIK<br>RUBIKON MJM   |                  |
| 5         | 2         | KATIE MELUA<br>PIECE BY PIECE DRAMATICO                            |                  |
| 6         | 4         | VARIOUS ARTISTS<br>TU ES PETRUS - TY JESTES SKALA MAGIC            |                  |
| 7         | NEW       | ROBERT CHOJNACKI<br>SAXOPHONIC MR. SAX/FONOGRAMIKA                 |                  |
| 8         | 9         | FISZ & EMADE<br>PIATEK 13 ASIA/LI RECORDS                          |                  |
| 9         | 6         | VARIOUS ARTISTS<br>RMF FM NAJLEPSZA MUZYKA N. JESIEN 2006 IZABELIN |                  |
| 10        | 19        | MAREK GRECHUTA<br>ZŁOTA KOLEKCJA VOL. 2 - GOZIES W NAS POMATON     |                  |

| HUNGARY   |           | SINGLES                                       |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (MAHASZ)                                      | OCTOBER 27, 2006 |
| 1         | 1         | DANCE4LIFE<br>TIEISO FT. MAXI JAZZ BLACK HOLE |                  |
| 2         | NEW       | CRAZY<br>GNARLS BARKLEY DOWNTOWN/LAVA         |                  |
| 3         | NEW       | THE SONS OF ODIN<br>MANOWAR MAGIC CIRCLE      |                  |
| 4         | NEW       | CYBERDREAM<br>FLOORFILLA ECHO/ZYX             |                  |
| 5         | NEW       | MANEATER<br>NELLY FURTADO MOSLEY/GEFFEN       |                  |

| HUNGARY   |           | ALBUMS  |                  |
|-----------|-----------|---|------------------|
| THIS WEEK | LAST WEEK | (MAHASZ)  | OCTOBER 27, 2006 |
| 1         | NEW       | AKOS<br>MEG KOZELEBB FEHER SDLYOM                       |                  |
| 2         | NEW       | NOX<br>OROMVOLGY UNIVERSAL                              |                  |
| 3         | 1         | PRESSER GIBOR<br>TIZENKETTO SONY BMG                    |                  |
| 4         | 1         | RUSZA MAGDOLNA<br>A ODNORKEN ELHANGZOTT DALOK UNIVERSAL |                  |
| 5         | 3         | OMEGA<br>EGL JEL UNIVERSAL                              |                  |

# EURO

## EUROCHARTS

### SINGLE SALES

| THIS WEEK | LAST WEEK | EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. NOVEMBER 1, 2006 |
|-----------|-----------|--|
| 1         | 1         | I DON'T FEEL LIKE DANCING<br>SCISSOR SISTERS POLYDOR   |
| 2         | 2         | ROCK THIS PARTY (EVERYBODY DANCE NOW)<br>BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION  |
| 3         | 4         | COME TO ME<br>P. DIDDY FT. NICOLE SCHERZINGER BAD BOY/ATLANTIC   |
| 4         | 3         | SEXYBACK<br>JUSTIN TIMBERLAKE JIVE/ZOMBA   |
| 5         | 35        | EVERYTIME WE TOUCH<br>CASCADA ALL AROUND THE WORLD   |
| 6         | 7         | PAS LE TEMPS<br>FAF LARAGE M6 INTERACTIONS   |
| 7         | NEW       | STAR GIRL<br>MCFLY ISLAND  |
| 8         | 9         | DAS BESTE<br>SILBERMOND COLUMBIA   |
| 9         | 5         | UNFAITHFUL<br>RIHANNA SRP/DEF JAM  |
| 10        | NEW       | PUT YOUR HANDS UP FOR DETROIT<br>FEDDE LE GRANDE SPINNIN'  |
| 11        | 11        | U & UR HAND<br>PINK LAFACE/ZOMBA   |
| 12        | NEW       | IN THE CLUB<br>USS TRIPPLE-M   |
| 13        | 22        | SOMETHING KINDA OOOOH<br>GIRLS ALoud FASCINATION   |
| 14        | 8         | PROMISCUOUS<br>NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN   |
| 15        | NEW       | Y'A QU'UN CHEVEUX<br>STAR ACADEMY 6 MERCURY  |

### ALBUMS

| THIS WEEK | LAST WEEK | NOVEMBER 1, 2006   |
|-----------|-----------|--|
| 1         | NEW       | ROBBIE WILLIAMS<br>RUDEBOX CHRYSALIS                       |
| 2         | NEW       | MEAT LOAF<br>BAT OUT OF HELL III MERCURY                   |
| 3         | 1         | EVANESCENCE<br>THE OPEN DOOR WIND-UP                       |
| 4         | NEW       | MY CHEMICAL ROMANCE<br>THE BLACK PARADE REPRISE            |
| 5         | 2         | SCISSOR SISTERS<br>TA-DAH POLYDOR                          |
| 6         | 3         | THE KILLERS<br>SAM'S TOWN ISLAND                           |
| 7         | 9         | JUSTIN TIMBERLAKE<br>FUTURESEX/LOVESOUNDS JIVE/ZOMBA       |
| 8         | NEW       | JOHN LEGEND<br>ONCE AGAIN COLUMBIA                         |
| 9         | NEW       | ROD STEWART<br>STILL THE SAME: GREAT ROCK CLASSICS OF... J |
| 10        | 6         | JULI<br>EIN NEUER TAG ISLAND                               |
| 11        | 5         | JAMES MORRISON<br>UNDISCOVERED POLYDOR                     |
| 12        | 8         | PINK<br>I'M NOT DEAD LAFACE/ZOMBA                          |
| 13        | 46        | ROXETTE<br>A COLLECTION OF ROXETTE HITS CAPITOL            |
| 14        | 7         | DIE ARZTE<br>BEST OF HOT ACTION                            |
| 15        | 4         | KATIE MELUA<br>PIECE BY PIECE DRAMATICO                    |

### RADIO AIRPLAY

| THIS WEEK | LAST WEEK | NOVEMBER 1, 2006  |
|-----------|-----------|---|
| 1         | 1         | I DON'T FEEL LIKE DANCIN'<br>SCISSOR SISTERS POLYDOR          |
| 2         | 2         | SEXYBACK<br>JUSTIN TIMBERLAKE JIVE/ZOMBA                      |
| 3         | 5         | PROMISCUOUS<br>NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN      |
| 4         | 6         | ROCK THIS PARTY<br>BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION |
| 5         | 3         | UNFAITHFUL<br>RIHANNA SRP/DEF JAM                             |
| 6         | 4         | WHO KNEW<br>PINK LAFACE/ZOMBA                                 |
| 7         | 9         | JUMP<br>MADONNA WARNER BROS.                                  |
| 8         | 8         | YOU GIVE ME SOMETHING<br>JAMES MORRISON POLYDOR               |
| 9         | 7         | AIN'T NO OTHER MAN<br>CHRISTINA AGUILERA RCA                  |
| 10        | 16        | BUTTONS<br>THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE   |
| 11        | 11        | ME & U<br>CASSIE NEXTSELECTION/BAD BOY/ATLANTIC               |
| 12        | 12        | SOMETHING ABOUT YOU<br>JAMIELIA PARLOPHONE                    |
| 13        | 10        | CRAZY<br>GNARLS BARKLEY DOWNTOWN/ATLANTIC                     |
| 14        | 27        | IRREPLACEABLE<br>BEYONCE KNOWLES COLUMBIA                     |
| 15        |           | LOVE DON'T LET ME GO<br>DAVID GUETTA VS. THE EGG GUSTO        |

SALES DATA COMPILED BY



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# Billboard

# ALBUMS

NOV  
11  
2006

## TOP JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                     | TITLE                                       | IMPRINT & NUMBER / DISTRIBUTING LABEL | CERT. |
|-----------|-----------|----------------|--|---|---------------------------------------|-------|
| 1         | 1         | 6              | #1 DIANA KRALL                             | FROM THIS MOMENT ON                         | VERVE 00732/AVG                       |       |
| 2         | 2         | 4              | RAY CHARLES + THE COUNT BASIE ORCHESTRA    | RAY SINGS BASIE SWINGS HEAR                 | 30026/CONCORD                         |       |
| 3         | 3         | 7              | MADELEINE PEYROUX                          | HALF THE PERFECT WORLD                      | ROUNDER 613252                        |       |
| 4         | 4         | 90             | MICHAEL BUBLE                              | IT'S TIME 143/REPRISE                       | 48946/WARNER BROS. Ⓢ                  | Ⓢ     |
| 5         | 4         | 4              | GLADYS KNIGHT                              | BEFORE ME                                   | VERVE 006225/AVG                      |       |
| 6         | 26        | 26             | NAT KING COLE                              | THE VERY BEST OF NAT KING COLE              | CAPITOL 59224                         |       |
| 7         | 7         | 7              | PAT METHENY / BRAD MEHLDAU                 | METHANY MEHLDAU NONESUCH                    | 79964/WARNER BROS.                    |       |
| 8         | 8         | 54             | CHRIS BOTTI                                | TO LOVE AGAIN: THE DUETS                    | COLUMBIA 77505/SONY MUSIC Ⓢ           | Ⓢ     |
| 9         | 9         | 5              | KEITH JARRETT                              | THE CARNEGIE HALL CONCERT                   | ECM 007362/UNIVERSAL CLASSICS GROUP   |       |
| 10        | 10        | 10             | CHRIS BOTTI                                | LIVE: WITH ORCHESTRA & SPECIAL GUESTS       | COLUMBIA 80458/SONY MUSIC Ⓢ           | Ⓢ     |
| 11        | 12        | 49             | MICHAEL BUBLE                              | CAUGHT IN THE ACT 143/REPRISE               | 49444/WARNER BROS. Ⓢ                  | Ⓢ     |
| 12        | 15        | 57             | THELONIOUS MONK QUARTET WITH JOHN COLTRANE | AT CARNEGIE HALL THELONIOUS/BLUE NOTE       | 32173/BLG                             |       |
| 13        | 13        | 21             | KATIE MELUA                                | PIECE BY PIECE DRAMATICO                    | UNIVERSAL MOTOWN 006868/UMRG          |       |
| 14        | 11        | 5              | AL DI MEOLA                                | CONSEQUENCE OF CHAOS                        | TELARC 83649                          |       |
| 15        | 14        | 21             | ELVIS COSTELLO & ALLEN TOUSSAINT           | THE RIVER IN REVERSE                        | VERVE FORECAST 006650/AVG Ⓢ           | Ⓢ     |
| 16        | 17        | 15             | THELONIOUS MONK WITH JOHN COLTRANE         | THE COMPLETE 1957 RIVERSIDE RECORDINGS      | RVERSIDE/FANTASY 30027/CONCORD        |       |
| 17        | 20        | 36             | LOUIS ARMSTRONG                            | THE DEFINITIVE COLLECTION                   | HIP-O/VERVE/CHRISMONICLES 004893/UME  |       |
| 18        | 16        | 8              | MILES DAVIS                                | COOL & COLLECTED                            | COLUMBIA 84784/SONY MUSIC             |       |
| 19        | 19        | 9              | TONY BENNETT                               | GREATEST HITS OF THE 60S                    | RPM/COLUMBIA 8-779/SONY MUSIC         |       |
| 20        | 23        | 22             | VARIOUS ARTISTS                            | LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE | LASMEDIA 968700 Ⓢ                     | Ⓢ     |
| 21        | 18        | 20             | DIANA ROSS                                 | BLUE  | UNIVERSAL MOTOWN 005694/UMRG          |       |
| 22        | RE-ENTR   |                | DAVE HOLLAND QUINTET                       | CRITICAL MASS                               | DAREZ 3058/SUNNYSIDE                  |       |
| 23        | NEW       |                | STEFON HARRIS                              | AFRICAN TARANTELLA                          | BLUE NOTE 41090/BLG                   |       |
| 24        | RE-ENTR   |                | TOMASZ STANKO QUARTET                      | LONTANO                                     | ECM 007152/UNIVERSAL CLASSICS GROUP   |       |
| 25        | RE-ENTR   |                | CASSANDRA WILSON                           | THUNDERBIRD                                 | BLUE NOTE 63398/BLG                   |       |

## TOP CLASSICAL

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST  | TITLE   | IMPRINT & NUMBER / DISTRIBUTING LABEL     | CERT. |
|-----------|-----------|----------------|---|---|---|-------|
| 1         | 1         | 4              | #1 STING  | SONGS FROM THE LABYRINTH                                      | DG 002220/UNIVERSAL CLASSICS GROUP        |       |
| 2         | 2         | 8              | JOSHUA BELL   | VOICE OF THE VIOLIN   | SONY CLASSICAL 97779/SONY BMG MASTERWORKS |       |
| 3         | 3         | 2              | RENEE FLEMING   | HOMAGE: THE AGE OF THE DIVA                                   | DECCA 007406/UNIVERSAL CLASSICS GROUP     |       |
| 4         | 4         | 5              | VARIOUS ARTISTS                                       | PAUL MCCARTNEY'S ECCE COR MEUM                                | EMI CLASSICS 70424/BLG                    |       |
| 5         | 7         | 5              | ANDRE RIEU  | THE HOMECOMING  | DENON 17613/SLG                           |       |
| 6         | 5         | 3              | HILARY HAHN   | PAGANINI/SPHOR: VIOLIN CONCERTOS                              | DG 007 88/UNIVERSAL CLASSICS GROUP        |       |
| 7         | 8         |                | GABRIELA MONTERO                                      | BACH & BEYOND   | EMI CLASSICS 64647/BLG                    |       |
| 8         | 4         | 4              | DANNY ELFMAN  | SERENADA SCHIZOPHRANA   | SONY CLASSICAL 99780/SONY BMG MASTERWORKS |       |
| 9         | 12        | 7              | ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL                 | GLORYLAND HARMONIA MUNDI                                      | 907400                                    |       |
| 10        | 10        | 7              | VARIOUS ARTISTS                                       | BEDTIME BEATS: THE SECRET TO SLEEP                            | SMAS III 77617/RHINO                      |       |
| 11        | NEW       |                | ATLANTA SYMPHONY ORCHESTRA CHAMBER CHORUS (MACKENZIE) | VAUGHAN WILLIAMS: MASS IN G MINOR, AND OTHER A CAPPELLA WORKS | TELARC 80654                              |       |
| 12        | 11        | 30             | THE 5 BROWNS  | NO BOUNDARIES   | RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ | Ⓢ     |
| 13        | 6         |                | SAN FRANCISCO SYMPHONY (THOMAS)                       | MAHLER: SYMPHONY NO. 5  | SAN FRANCISCO SYMPHONY MUSIC 60012        |       |
| 14        | 13        |                | HELENE GRIMAUD  | REFLECTION  | DG 006904/UNIVERSAL CLASSICS GROUP        |       |
| 15        | RE-ENTR   |                | SHARON ISBIN & NEW YORK PHILHARMONIC (SEREBRIER)      | RODRIGO: CONCIERTO DE ARANJUEZ                                | WARNEF CLASSICS 60296                     |       |
| 16        | 16        | 9              | YO-YO MA/THE SILK ROAD ENSEMBLE                       | SILK ROAD JOURNEYS: BEYOND THE HORIZON                        | SONY CLASSICAL 93962/SONY BMG MASTERWORKS |       |
| 17        | 19        |                | LEON FLEISHER   | THE JOURNEY   | VANGUARD CLASSICS 1796/AFTEMIS CLASSICS   |       |
| 18        | 15        | 1              | POLYPHONY (LAYTON)                                    | WHITACRE: CLODBURST AND OTHER CHORAL WORKS                    | HYPERION 67543/HARMONIA MUNDI             |       |
| 19        | RE-ENTR   |                | BBC SYMPHONY ORCHESTRA (ADAMS)/TRACY SILVERMAN        | JOHN ADAMS: THE DHARMA AT BIG SUR                             | NONESUCH 79657/WARNER BROS.               |       |
| 20        | 14        | 5              | ANNE-SOPHIE MUTTER                                    | SIMPLY ANNE-SOPHIE  | DG 007189/UNIVERSAL CLASSICS GROUP        |       |
| 21        | 22        | 7              | SALVATORE LICITRA                                     | FORBIDDEN LOVE  | SONY CLASSICAL 78852/SONY BMG MASTERWORKS |       |
| 22        | 21        | 5              | ANDRE RIEU  | THE FLYING DUTCHMAN   | DENON 17570/SLG                           |       |
| 23        | RE-ENTR   |                | MAURIZIO POLLINI                                      | CHOPIN: NOCTURNES   | DG 005804/UNIVERSAL CLASSICS GROUP        |       |
| 24        | RE-ENTR   |                | ANDRE RIEU  | NEW YEAR'S IN VIENNA  | DENON 17572/SLG                           |       |
| 25        | RE-ENTR   |                | LANG LANG   | MEMORY  | DG 005827/UNIVERSAL CLASSICS GROUP        |       |

## TOP CONTEMPORARY JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                         | TITLE   | IMPRINT & NUMBER / DISTRIBUTING LABEL           | CERT. |
|-----------|-----------|----------------|--------------------------------|---|---|-------|
| 1         | 18        | 2              | #1 GEORGE BENSON & AL JARREAU  | QVIN' IT UP   | MONSTER 2316/CONCORD                            |       |
| 2         | 1         | 5              | BONEY JAMES                    | SHINE   | CONCORD 30049                                   |       |
| 3         | 2         | 5              | MEDESKI SCOFIELD MARTIN & WOOD | OUT LOUDER INDIRECTO 01                             |   |       |
| 4         | 14        | 2              | KENNY G                        | HOLIDAY COLLECTION                                  | ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP |       |
| 5         | 3         | 12             | FOURPLAY                       | X BLUEBIRD  | 86399/RCA VICTOR                                |       |
| 6         | 4         | 3              | CHRIS BOTTI                    | DECEMBER  | COLUMBIA 75381/SONY MUSIC                       |       |
| 7         | 6         | 14             | JAZZMASTERS                    | JAZZMASTERS V TRIPPIN' N' RHYTHM                    | 90522/V2  |       |
| 8         | 5         | 18             | WAYMAN TISDALE                 | WAY UP! RENDEZVOUS                                  | 5118  |       |
| 9         | 9         | 55             | JAMIE CULLUM                   | CATCHING TALES                                      | VERVE FORECAST/UNIVERSAL 005478/AVG/UMRG Ⓢ      | Ⓢ     |
| 10        | 8         | 61             | HERBIE HANCOCK                 | POSSIBILITIES                                       | HEAR/HANCOCK 70013/VECTOR                       |       |
| 11        | 7         | 18             | PETER WHITE                    | PLAYIN' FAVORITES                                   | LEGACY/COLUMBIA 94992/SONY MUSIC                |       |
| 12        | 10        | 14             | THE RIPPINGTONS                | 20TH ANNIVERSARY PEAK                               | 30000/CONCORD Ⓢ                                 | Ⓢ     |
| 13        | 13        | 29             | MINDI ABAIR                    | LIFE LESS ORDINARY                                  | GRP 006222/AVG                                  |       |
| 14        | 12        | 23             | MARION MEADOWS                 | DRESSED TO CHILL                                    | HEADS UP 3106                                   |       |
| 15        | 19        | 7              | JOYCE COOLING                  | REVOLVING DOOR                                      | NARADA JAZZ 44541/NARADA                        |       |
| 16        | 15        | 28             | ACOUSTIC ALCHEMY               | AMERICAN ENGLISH                                    | HIGHER OCTAVE 79755/BLG                         |       |
| 17        | 11        | 40             | KENNY G                        | THE ESSENTIAL KENNY G                               | LEGACY/ARISTA 75487/RMG                         |       |
| 18        | 17        | 102            | KENNY G                        | AT LAST... THE DUETS                                | ALBUM ARISTA 62470/RMG                          |       |
| 19        | 16        | 10             | LEE RITENOUR                   | SMOKE 'N' MIRRORS                                   | 1.E./PEAK 23001/CONCORD                         |       |
| 20        | 24        | 5              | STANTON MOORE                  | III   | TELARC 83648                                    |       |
| 21        | RE-ENTR   |                | EUGE GROOVE                    | JUST FEELS RIGHT                                    | NARADA JAZZ 60499/BLG                           |       |
| 22        | 20        | 31             | GERALD ALBRIGHT                | NEW BEGINNINGS                                      | PEAK 8540/CONCORD                               |       |
| 23        | 22        | 18             | MICHAEL FRANKS                 | RENDEZVOUS  | IN RIO KDCB 9964                                |       |
| 24        | 25        | 10             | RAMSEY LEWIS                   | WITH ONE VOICE                                      | NARADA JAZZ 60699/BLG                           |       |
| 25        | 23        | 21             | WILL DOWNING                   | THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION | HIP-O 004869/UME                                |       |

## TOP CLASSICAL CROSSOVER

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST                                | TITLE   | IMPRINT & NUMBER / DISTRIBUTING LABEL       | CERT.                                     |
|-----------|-----------|----------------|---------------------------------------|---|---|---|
| 1         | 2         | 39             | #1 ANDREA BOCELLI                     | AMORE SUGAR                                     | DECCA 006069/UNIVERSAL CLASSICS GROUP       |   |
| 2         | 1         | 4              | SARAH BRIGHTMAN                       | DIVA: THE SINGLES COLLECTION                    | NEMO STUDIO/ANGEL 73671/BLG                 |   |
| 3         | 5         | 2              | JUANITA BYNUM & JONATHAN BUTLER       | GOSPEL GOES CLASSICAL                           | FLOW 1894/MARANATHA!                        |   |
| 4         | 4         | 80             | IL DIVO                               | IL DIVO SYCO                                    | COLUMBIA 93963/SONY MUSIC Ⓢ                 | Ⓢ   |
| 5         | 3         | 7              | VITTORIO                              | VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD | 007307/UNIVERSAL CLASSICS GROUP             |   |
| 6         | 7         | 41             | IL DIVO                               | ANDREA SYCO                                     | COLUMBIA 76914/SONY MUSIC                   |   |
| 7         | 10        | 10             | ANDREA BOCELLI                        | ANDREA PHILIPS                                  | 003513/UNIVERSAL CLASSICS GROUP             |   |
| 8         | 11        | 36             | ANDREA BOCELLI                        | AMOR SUGAR/VE/MUSIC                             | 006144/UNIVERSAL LATINO                     |   |
| 9         | 8         | 2              | GLENN DANZIG                          | BLACK ARIA II                                   | EVLIVE 2097/MEGAFORCE                       |   |
| 10        | 12        | 51             | SOUNDTRACK                            | PRIDE & PREJUDICE                               | DECCA 005620/UNIVERSAL CLASSICS GROUP       |   |
| 11        | 9         | 7              | THE TEN TENORS                        | HERE'S TO THE HEROES                            | RHINO 63674                                 |   |
| 12        | 14        | 5              | RONAN TYNAN                           | THE DAWNING OF THE DAY                          | DECCA 007339/UNIVERSAL CLASSICS GROUP       |   |
| 13        | 16        | 49             | JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN | MEMOIRS OF A GEISHA (SOUNDTRACK)                | SONY CLASSICAL 74700/SONY BMG MASTERWORKS   |   |
| 14        | 15        | 78             | SOUNDTRACK                            | STAR WARS EPISODE III: REVENGE OF THE SITH      | SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ | Ⓢ   |
| 15        | RE-ENTR   |                | THE EAST VILLAGE OPERA COMPANY        | THE EAST VILLAGE OPERA COMPANY                  | DECCA 005181/UNIVERSAL CLASSICS GROUP       |   |
| 16        | 18        | 53             | SARAH BRIGHTMAN                       | LOVE CHANGES EVERYTHING                         | THE ANDREW LLOYD WEBBER COLLECTION VOL. 2   | DECCA 0055/UNIVERSAL CLASSICS GROUP       |
| 17        | NEW       |                | JOHN WILLIAMS AND JOHN ETHRIDGE       | PLACES BETWEEN JOHN WILLIAMS AND JOHN ETHRIDGE  | LIVE IN DUBLIN                              | SONY CLASSICAL 00907/SONY BMG MASTERWORKS |
| 18        | 10        | 5              | MORMON TABERNACLE CHOIR               | THE WONDER OF CHRISTMAS                         | MORMON TABERNACLE CHOIR 70047               |   |
| 19        | NEW       |                | JOHANN JOHANNSSON                     | IBM 1401-USER'S MANUAL                          | 4AD 2609/BEGGARS GROUP                      |   |
| 20        | 20        | 1E             | VARIOUS ARTISTS                       | STRUNG OUT ON PANIC!                            | AT THE DISCO VITAMIN 9155                   |   |
| 21        | 21        | 4E             | CHLOE                                 | WALKING IN THE AIR                              | MANHATTAN 42961/BLG                         |   |
| 22        | 11        | 54             | HAYLEY WESTENRA                       | ODYSSEY   | DECCA 005440/UNIVERSAL CLASSICS GROUP       |   |
| 23        | 24        | 2E             | SOUNDTRACK                            | THE DA VINCI CODE                               | DECCA 006479/UNIVERSAL CLASSICS GROUP       |   |
| 24        | 23        | 7C             | BOND                                  | EXPLOSIVE: THE BEST OF BOND                     | MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ | Ⓢ   |
| 25        | 25        | 9              | THE TEN TENORS                        | TENOLOGY  | RHINO 73397                                 |   |

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# NOV 11 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 (RADAR)** 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. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (DD) DualDisc available. (C) 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. (D) Digital Download available. (DD) DVD single available. (V) Vinyl Maxi-Single available. (VS) Vinyl Single available. (C) 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](http://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). (D) RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

| TOP POP CATALOG™ |           |                |                                       | CERT  |
|------------------|-----------|----------------|---------------------------------------|---|
| THIS WEEK        | LAST WEEK | WEEKS ON CHART | ARTIST                                | TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)  |
| 1                | 1         | 1              | STEVEN CURTIS CHAPMAN                 | #1 ALL I REALLY WANT FOR CHRISTMAS SPARROW 11231 (13.98)  |
| 2                | 5         | 2              | GREATEST GAINER JOHN ST. JOHN         | SOUNDS OF HORROR MADACY SPECIAL PRODUCTS 51354/MADACY (7.98)  |
| 3                | 3         | 314            | THE DOORS                             | BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)  |
| 4                | 1         | 623            | BOB SEGER & THE SILVER BULLET BAND    | GREATEST HITS CAPITOL 30334 (16.98)   |
| 5                | 4         | 109            | RASCAL FLATTS                         | FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)  |
| 6                | 6         | 1526           | PINK FLOYD                            | DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)  |
| 7                | 2         | 158            | EVANESCENCE                           | FALLEN WIND-UP 13063 (18.98)  |
| 8                | 8         | 110            | KEITH URBAN                           | BE HERE CAPITOL NASHVILLE 77489 (18.98)   |
| 9                | 9         | 107            | KIDZ BOP KIDS                         | KIDZ BOP HALLOWEEN HAZOR & TIE 89086 (14.98 CD)   |
| 10               | 7         | 57             | DANE COOK                             | HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) (C)   |
| 11               | 9         | 157            | JOHNNY CASH                           | 18 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)                                     |
| 12               | NEW       |                | SUGARLAND                             | TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)   |
| 13               | 11        | 306            | TIM MCGRAW                            | GREATEST HITS CURB 77978 (18.98/12.98)  |
| 14               | 14        | 311            | THE BEATLES                           | 1 APPLE 29325/CAPITOL (18.98/12.98)   |
| 15               | 12        | 124            | MICHAEL BUBLE                         | MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)  |
| 16               | 16        | 81             | ORIGINAL BROADWAY CAST RECORDING      | WICKED OECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)   |
| 17               | 15        | 107            | THE KILLERS                           | HOT FUSS ISLAND 002468*/DJMG (13.98)  |
| 18               | 21        | 48             | THE BABY EINSTEIN MUSIC BOX ORCHESTRA | THE BEST OF THE BABY EINSTEIN BUENA VISTA 861085/WALT DISNEY (7.98)   |
| 19               | 25        | 177            | THE BEACH BOYS                        | THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) (C)                                   |
| 20               | 20        | 123            | LYNYRD SKYNYRD                        | THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION MCA 11941/UMG (11.98/5.98)         |
| 21               | 13        | 683            | JOURNEY                               | JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)  |
| 22               | 19        | 170            | JOHNNY CASH                           | JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)                        |
| 23               | 24        | 7              | ERIC CLAPTON                          | THE BEST OF ERIC CLAPTON: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION CHRONICLES POLYDOR 00275/UMG (11.98) |
| 24               | 29        | 244            | NORAH JONES                           | COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)  |
| 25               | 10        | 75             | SOUNDTRACK                            | THE LITTLE MERMAID WALT DISNEY 861618 (18.98)   |
| 26               | 18        | 571            | TOM PETTY AND THE HEARTBREAKERS       | GREATEST HITS MCA 110813/UMG (18.98/12.98)  |
| 27               | 23        | 516            | CREDENCE CLEARWATER REVIVAL           | CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)   |
| 28               | 22        | 753            | AC/DC                                 | BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) (D)   |
| 29               | 26        | 871            | BOB MARLEY AND THE WAILERS            | LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) (C)                   |
| 30               | 39        | 12             | IL DIVO                               | THE CHRISTMAS COLLECTION SYCO/COLUMBIA /SONY MUSIC (18.98)  |
| 31               | 27        | 104            | LYNYRD SKYNYRD                        | ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)   |
| 32               | 28        | 32             | LIONEL RICHIE                         | THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UMG (18.98)   |
| 33               | 32        | 82             | FRANK SINATRA                         | SINATRA REPRISE — THE VERY GOOD YEARS REPRISE 26501/WARNER BROS. (13.98/18.98)                                |
| 34               | RE-ENTRY  |                | LARRY THE CABLE GUY                   | A VERY LARRY CHRISTMAS JACK/WARNER BROS. (NASHVILLE) 48931/WRN (18.98)  |
| 35               | 37        | 412            | DEF LEPPARD                           | VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)  |
| 36               | 31        | 86             | GEORGE STRAIT                         | 50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)  |
| 37               | 30        | 192            | JIMI HENDRIX                          | EXPERIENCE HENDRIX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)                      |
| 38               | 35        | 774            | METALLICA                             | METALLICA ELEKTRA 61113*/AG (18.98/11.98)   |
| 39               | NEW       |                | MY CHEMICAL ROMANCE                   | THE BLACK PARADE REPRISE 44427/WARNER BROS. (18.98)   |
| 40               | 33        | 148            | STEVIE WONDER                         | THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)   |
| 41               | 34        | 63             | THE ROLLING STONES                    | THE BEST OF THE ROLLING STONES: JUMP BACK '71-'93 VIRGIN 64682 (18.98)  |
| 42               | 43        | 17             | JOSH GROBAN                           | CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) (C)   |
| 43               | 41        | 123            | FRANK SINATRA                         | CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502 (17.98/11.98)                                 |
| 44               | 45        | 77             | ORIGINAL CAST RECORDING               | MAMMA MIA! OECCA BROADWAY 543115/UNIVERSAL CLASSICS GROUP (18.98) (C)   |
| 45               | 42        | 662            | QUEEN                                 | GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)  |
| 46               | RE-ENTRY  |                | LINKIN PARK                           | [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)  |
| 47               | RE-ENTRY  |                | CHRIS TOMLIN                          | ARRIVING SIXSTEPS 94243/SPARROW (17.98)   |
| 48               | 47        | 208            | KEITH URBAN                           | GOLDEN ROAD CAPITOL NASHVILLE 32936 (18.98/10.98)   |
| 49               | 50        | 104            | BARRY MANILOW                         | ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)   |
| 50               | 40        | 133            | NICKELBACK                            | THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)  |

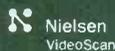
TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

| TOP DIGITAL™ |           |                |                     | CERT   |
|--------------|-----------|----------------|---------------------|--|
| THIS WEEK    | LAST WEEK | WEEKS ON CHART | ARTIST              | TITLE (IMPRINT / DISTRIBUTING LABEL)                                     |
| 1            | 1         | 1              | MY CHEMICAL ROMANCE | THE BLACK PARADE REPRISE /WARNER BROS.                                   |
| 2            | NEW       |                | JOHN LEGEND         | ONCE AGAIN G.O.O.D./COLUMBIA /SONY MUSIC                                 |
| 3            | NEW       |                | SOUNDTRACK          | HANNAH MONTANA WALT DISNEY (C)   |
| 4            | 3         | 7              | JOHN MAYER          | CONTINUUM AWARE/COLUMBIA /SONY MUSIC                                     |
| 5            | NEW       |                | SOUNDTRACK          | TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS: SPECIAL EDITION WALT DISNEY |
| 6            | 7         | 7              | JUSTIN TIMBERLAKE   | FUTURESEX/LOVESOUNDS JIVE /ZOMBA   |
| 7            | 2         | 4              | EVANESCENCE         | THE OPEN DOOR WIND-UP  |
| 8            | 19        | 2              | SOUNDTRACK          | MARIE ANTOINETTE VERVE FORECAST/POLYDOR /VG                              |
| 9            | NEW       |                | THE KILLERS         | SAM'S TOWN ISLAND /DJMG  |
| 10           | 6         | 38             | THE FRAY            | HOW TO SAVE A LIFE EPIC /SONY MUSIC (C)                                  |
| 11           | RE-ENTRY  |                | BEN FOLDS           | SUPERSUNNYSPEEDGRAPHIC, THE LP EPIC /SONY MUSIC                          |
| 12           | NEW       |                | SOUNDTRACK          | BORAT DOWNTOWN/ATLANTIC /AG  |
| 13           | 10        | 23             | SNOW PATROL         | EYES OPEN POLYDOR/A&M /INTERSCOPE (C)                                    |
| 14           | 12        | 5              | WEIRD AL YANKOVIC   | STRAIGHT OUTTA LYNWOOD WAY MOBY/VOLCANO /ZOMBA (C)                       |
| 15           | NEW       |                | TAYLOR SWIFT        | BIG MACHINE  |

| TOP INTERNET™ |           |                |                     | CERT  |
|---------------|-----------|----------------|---------------------|---|
| THIS WEEK     | LAST WEEK | WEEKS ON CHART | ARTIST              | TITLE (IMPRINT / DISTRIBUTING LABEL)                          |
| 1             | NEW       |                | MY CHEMICAL ROMANCE | THE BLACK PARADE REPRISE 44427/WARNER BROS.                   |
| 2             | NEW       |                | SOUNDTRACK          | HANNAH MONTANA WALT DISNEY 861620 (C)                         |
| 3             | NEW       |                | TAYLOR SWIFT        | TAYLOR SWIFT BIG MACHINE 120702                               |
| 4             | NEW       |                | JOHN LEGEND         | ONCE AGAIN G.O.O.D./COLUMBIA 80323/SONY MUSIC                 |
| 5             | 2         | 4              | EVANESCENCE         | THE OPEN DOOR WIND-UP 13120                                   |
| 6             | 6         | 3              | STING               | SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP   |
| 7             | 1         | 3              | ROD STEWART         | STILL THE SAME... GREAT ROCK CLASSICS OF OUR TIME J 82641/RMG |
| 8             | 5         | 5              | TONY BENNETT        | DUETS: AN AMERICAN CLASSIC RPM/COLUMBIA 80979/SONY MUSIC      |
| 9             | NEW       |                | SARAH MCLACHLAN     | WINTERSONG ARISTA 81504/RMG                                   |
| 10            | 8         | 7              | JOHN MAYER          | CONTINUUM AWARE/COLUMBIA 79019*/SONY MUSIC                    |
| 11            | 7         | 2              | VINCE GILL          | THESE DAYS MCA NASHVILLE 006021/UMGN                          |
| 12            | 9         | 4              | THE KILLERS         | SAM'S TOWN ISLAND 007026*/DJMG                                |
| 13            | NEW       |                | BEN FOLDS           | SUPERSUNNYSPEEDGRAPHIC, THE LP EPIC 00536/SONY MUSIC          |
| 14            | 11        | 7              | JUSTIN TIMBERLAKE   | FUTURESEX/LOVESOUNDS JIVE 88082*/ZOMBA                        |
| 15            | 10        | 9              | BOB DYLAN           | MODERN TIMES COLUMBIA 87606*/SONY MUSIC (C)                   |

| TOP CHRISTIAN & GOSPEL ALBUMS |           |                |                 | CERT   |
|-------------------------------|-----------|----------------|-----------------|--|
| THIS WEEK                     | LAST WEEK | WEEKS ON CHART | ARTIST          | TITLE (IMPRINT / DISTRIBUTING LABEL)                         |
| 1                             | 1         | 1              | ALABAMA         | SONGS OF INSPIRATION (RCA NASHVILLE/PROVIDENT-INTEGRITY)     |
| 2                             | 1         | 4              | VARIOUS ARTISTS | WOW HITS 2007 (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)        |
| 3                             | 1         | 1              | KELLY PRICE     | THIS IS WHO I AM (GOSPEL CENTRIC/PROVIDENT-INTEGRITY)        |
| 4                             | 2         | 5              | CHRIS TOMLIN    | SEE THE MORNING (SIXSTEPS/SPARROW/EMI CMG)                   |
| 5                             | 3         | 4              | FRED HAMMOND    | FREE TO WORSHIP (VERITY/PROVIDENT-INTEGRITY)                 |
| 6                             | 4         | 1              | ALAN JACKSON    | PRECIOUS MEMORIES (ACR/ARISTA NASHVILLE/PROVIDENT-INTEGRITY) |
| 7                             | 6         | 1              | VARIOUS ARTISTS | THREE WOODEN CROSSES (WORD-CURB)                             |
| 8                             | 8         | 6              | JONNY LANG      | TURN AROUND (A&M/PROVIDENT-INTEGRITY)                        |
| 9                             | 7         | 4              | SMOKIE NORFUL   | LIFE CHANGING (EMI GOSPEL/EMI CMG)                           |
| 10                            | 9         | 52             | FLYLEAF         | FLYLEAF (OCTONE/PROVIDENT-INTEGRITY)                         |
| 11                            | 10        | 1              | SKILLET         | COMATOSE (ARDENT/SRE/LAVA/PROVIDENT-INTEGRITY)               |
| 12                            | 17        | 3              | THIRD DAY       | CHRISTMAS OFFERINGS (ESSENTIAL/PROVIDENT-INTEGRITY)          |
| 13                            | 12        | 61             | CASTING CROWNS  | LIFESONG (BEACH STREET/REUNION/PROVIDENT-INTEGRITY)          |
| 14                            | 13        | 5              | MARK SCHULTZ    | BROKEN & BEAUTIFUL (WORD-CURB)                               |
| 15                            | 18        | 3              | JARS OF CLAY    | GOOD MONSTERS (ESSENTIAL/PROVIDENT-INTEGRITY)                |

SALES DATA COMPILED BY



# VIDEO

## TOP DVD SALES

| THIS WEEK | LAST WEEK | TITLE  | Principal Performers            | CERT. | RATING |
|-----------|-----------|--|---------------------------------|-------|--------|
| 1         | NEW       | #1 OVER THE HEDGE<br>PARAMOUNT HOME ENTERTAINMENT 117674 (29.98)   | Animated                        | PG    |        |
| 2         | NEW       | THE BREAK-UP<br>UNIVERSAL STUDIOS HOME VIDEO 84652 (29.98)   | Vince Vaughn/Jennifer Aniston   | PG-13 |        |
| 3         | 1         | CLICK<br>SONY PICTURES HOME ENTERTAINMENT 14838 (28.98)  | Adam Sandler/Kate Beckinsdale   | PG-13 |        |
| 4         | 2         | THE LITTLE MERMAID<br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 18767 (39.99)                      | Animated                        | G     |        |
| 5         | NEW       | THE OMEN<br>20TH CENTURY FOX 2237421 (29.98)   | Julia Stiles/Liev Schreiber     | R     |        |
| 6         | 3         | X-MEN: THE LAST STAND<br>20TH CENTURY FOX 2237392 (29.98)  | Hugh Jackman/Halle Berry        | PG-13 |        |
| 7         | 1         | GARFIELD: A TAIL OF TWO KITTIES<br>20TH CENTURY FOX 2238738 (29.98)  | Animated                        | G     |        |
| 8         | 4         | WAIST DEEP<br>UNIVERSAL STUDIOS HOME VIDEO 26558 (29.98)   | Tyrese Gibson/Meagan Good       | PG    |        |
| 9         | 6         | THE FOX AND THE HOUND<br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 45642 (29.98)                   | Animated                        | G     |        |
| 10        | 7         | CURIOUS GEORGE<br>UNIVERSAL STUDIOS HOME VIDEO 26159 (29.98)   | Animated                        | G     |        |
| 11        | NEW       | CHARMED: THE COMPLETE SIXTH SEASON<br>PARAMOUNT HOME ENTERTAINMENT 048484 (49.98)                                      | Holly Marie Combs/Alyssa Milano | TV    |        |
| 12        | 8         | THE FAST AND THE FURIOUS: TOKYO DRIFT<br>UNIVERSAL STUDIOS HOME VIDEO 30649 (29.98)                                    | Lucas Black/Bow Wow             | PG-13 |        |
| 13        | NEW       | BEHIND ENEMY LINES II: AXIS OF EVIL<br>20TH CENTURY FOX 2234899 (26.98)  | Nicholas Gonzalez/Matt Bushell  | R     |        |
| 14        | 6         | THE WILD<br>WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24895 (29.98)                                | Animated                        | G     |        |
| 15        | 10        | LAKE HOUSE<br>WARNER HOME VIDEO 73672 (28.98)  | Keanu Reeves/Sandra Bullock     | PG    |        |
| 16        | NEW       | FEAST<br>THE WEINSTEIN COMPANY/GENIUS PRODUCTS 79577 (28.98)   | Balthazar Getty/Henry Rollins   | NR    |        |
| 17        | 9         | A PRAIRIE HOME COMPANION<br>NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10541 (27.98)                                | Woody Harrelson/Tommy Lee Jones | PG-13 |        |
| 18        | 15        | V FOR VENDETTA<br>WARNER HOME VIDEO 73660 (28.98)  | Natalie Portman/Hugo Weaving    | R     |        |
| 19        | NEW       | REST STOP<br>WARNER HOME VIDEO 82898 (24.98)   | Jaimie Alexander/Joey Mendicino | R     |        |
| 20        | 11        | X-MEN: TRILOGY<br>20TH CENTURY FOX 2237416 (44.98)   | Hugh Jackman/Halle Berry        | PG-13 |        |
| 21        | 13        | THANK YOU FOR SMOKING<br>20TH CENTURY FOX 2235504 (29.98)  | Aaron Eckhart/Maria Bello       | R     |        |
| 22        | 28        | GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCUT<br>TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 70099 (59.93) | Ellen Pompeo/Patrick Dempsey    | TV    |        |
| 23        | RE-ENTRY  | MADAGASCAR<br>DREAMWORKS HOME ENTERTAINMENT 94566 (19.98)  | Animated                        | PG    |        |
| 24        | 23        | BARBIE IN THE 12 DANCING PRINCESSES<br>UNIVERSAL STUDIOS HOME VIDEO 30698 (19.98)                                      | Animated                        | NR    |        |
| 25        | 35        | GREY'S ANATOMY: SEASON ONE<br>TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 4173503 (29.98)                     | Ellen Pompeo/Patrick Dempsey    | TV    |        |

## TOP TV DVD SALES

| THIS WEEK | LAST WEEK | TITLE   | Principal Performers            | CERT. | RATING |
|-----------|-----------|---|---------------------------------|-------|--------|
| 1         | NEW       | #1 CHARMED: THE COMPLETE SIXTH SEASON<br>PARAMOUNT 048484 (49.98)                         | Holly Marie Combs/Alyssa Milano | TV    |        |
| 2         | 2         | GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCUT<br>TOUCHSTONE/BUENA VISTA 70099 (59.98)  | Ellen Pompeo/Patrick Dempsey    | TV    |        |
| 3         | 28        | GREY'S ANATOMY: SEASON ONE<br>TOUCHSTONE/BUENA VISTA 4173503 (29.98)                      | Ellen Pompeo/Patrick Dempsey    | TV    |        |
| 4         | NEW       | THAT '70S SHOW: SEASON FIVE<br>20TH CENTURY FOX 2237687 (49.98)                           | Animated                        | TV    |        |
| 5         | 1         | LOST: THE COMPLETE SECOND SEASON<br>TOUCHSTONE/BUENA VISTA 41736 (59.98)                  | Animated                        | TV    |        |
| 6         | 1         | SCRUBS: THE COMPLETE FOURTH SEASON<br>TOUCHSTONE/BUENA VISTA 41661 (39.98)                | Animated                        | TV    |        |
| 7         | 8         | HIGH SCHOOL MUSICAL: ENCORE EDITION<br>BUENA VISTA 49549 (26.98)                          | Animated                        | TV    |        |
| 8         | 11        | IT'S THE GREAT PUMPKIN, CHARLIE BROWN<br>PARAMOUNT 156114 (16.98)                         | Animated                        | TV    |        |
| 9         | 5         | DORA THE EXPLORER: WORLD ADVENTURE<br>NICK JR./PARAMOUNT 840004 (19.98)                   | Animated                        | TV    |        |
| 10        | 6         | THE OFFICE: SEASON TWO<br>NBC/UNIVERSAL 30378 (49.98)                                     | Animated                        | TV    |        |
| 11        | NEW       | LA FEMME NIKITA: THE COMPLETE FIFTH SEASON<br>WARNER 80181 (39.98)                        | Animated                        | TV    |        |
| 12        | 12        | DORA THE EXPLORER: DORA'S HALLOWEEN<br>NICK JR./PARAMOUNT 877894 (16.98)                  | Animated                        | TV    |        |
| 13        | 24        | HALLOWEENTOWN/HALLOWEENTOWN II: KALABARS REVENGE<br>WALT DISNEY/BUENA VISTA 41130 (19.98) | Animated                        | TV    |        |
| 14        | 10        | SOUTH PARK: THE HITS: VOL. 1<br>PARAMOUNT 118054 (26.98)                                  | Animated                        | TV    |        |
| 15        | 7         | STARGATE SG-1: SEASON 9<br>MGM/20TH CENTURY FOX 100085 (49.98)                            | Animated                        | TV    |        |
| 16        | NEW       | ALFRED HITCHCOCK PRESENTS: SEASON TWO<br>UNIVERSAL STUDIOS 87292 (39.98)                  | Animated                        | TV    |        |
| 17        | NEW       | MURDER, SHE WROTE: THE COMPLETE FOURTH SEASON<br>UNIVERSAL 10482 (49.98)                  | Animated                        | TV    |        |
| 18        | 13        | THE OFFICE: SEASON ONE<br>NBC/UNIVERSAL STUDIOS 28506 (29.98)                             | Animated                        | TV    |        |
| 19        | 19        | SPONGEBOB SQUAREPANTS: HALLOWEEN<br>NICKELODEON/PARAMOUNT 876904 (14.98)                  | Animated                        | TV    |        |
| 20        | 23        | HOUSE M.D.: SEASON TWO<br>UNIVERSAL 29600 (59.98)   | Animated                        | TV    |        |
| 21        | 22        | GILMORE GIRLS: THE COMPLETE SIXTH SEASON<br>WARNER 76247 (59.98)                          | Animated                        | TV    |        |
| 22        | NEW       | CSI: NY: THE COMPLETE SECOND SEASON<br>PARAMOUNT 889184 (69.98)                           | Animated                        | TV    |        |
| 23        | NEW       | TWITCHES<br>WALT DISNEY/BUENA VISTA 70630 (19.98)   | Animated                        | TV    |        |
| 24        | 20        | SMALLVILLE: THE COMPLETE FIFTH SEASON<br>WARNER 76209 (59.98)                             | Animated                        | TV    |        |
| 25        | RE-ENTRY  | LOST: THE COMPLETE FIRST SEASON<br>TOUCHSTONE/BUENA VISTA 39661 (59.98)                   | Animated                        | TV    |        |

## TOP VIDEO RENTALS

| THIS WEEK | LAST WEEK | TITLE   | Principal Performers          | CERT. | RATING |
|-----------|-----------|---|-------------------------------|-------|--------|
| 1         | 1         | #1 CLICK<br>SONY PICTURES HOME ENTERTAINMENT                          | Adam Sandler/Kate Beckinsdale | PG-13 |        |
| 2         | NEW       | THE BREAK-UP<br>UNIVERSAL STUDIOS HOME VIDEO                          | Vince Vaughn/Jennifer Aniston | PG-13 |        |
| 3         | NEW       | THE OMEN<br>20TH CENTURY FOX  | Julia Stiles/Liev Schreiber   | R     |        |
| 4         | NEW       | OVER THE HEDGE<br>PARAMOUNT HOME ENTERTAINMENT                        | Animated                      | PG    |        |
| 5         | 3         | THE LAKE HOUSE<br>WARNER HOME VIDEO                                   | Keanu Reeves/Sandra Bullock   | PG    |        |
| 6         | 2         | X-MEN: THE LAST STAND<br>20TH CENTURY FOX                             | Hugh Jackman/Halle Berry      | PG-13 |        |
| 7         | 4         | GARFIELD: A TAIL OF TWO KITTIES<br>20TH CENTURY FOX                   | Animated                      | G     |        |
| 8         | 5         | WAIST DEEP<br>UNIVERSAL STUDIOS HOME VIDEO                            | Tyrese Gibson/Meagan Good     | PG    |        |
| 9         | 6         | THE FAST AND THE FURIOUS: TOKYO DRIFT<br>UNIVERSAL STUDIOS HOME VIDEO | Lucas Black/Bow Wow           | PG-13 |        |
| 10        | 8         | LUCKY # SLEVIN<br>THE WEINSTEIN COMPANY/GENIUS PRODUCTS               | Balthazar Getty/Henry Rollins | NR    |        |

## TOP VIDEO GAME RENTALS

| THIS WEEK | LAST WEEK | TITLE   | MANUFACTURER            | CERT. | RATING |
|-----------|-----------|---|-------------------------|-------|--------|
| 1         | 1         | #1 PS2: SCARFACE: THE WORLD IS YOURS<br>VIVENDI UNIVERSAL           | VIVENDI UNIVERSAL       | T     |        |
| 2         | 2         | PS2: MADDEN NFL 07<br>EA SPORTS                                     | EA SPORTS               | E     |        |
| 3         | NEW       | XBOX: TOM CLANCY'S SPLINTER CELL: DOUBLE AGENT<br>UBI SOFT          | UBI SOFT                | M     |        |
| 4         | 9         | PS2: MORTAL KOMBAT: ARMAGEDDON<br>MIDWAY ENTERTAINMENT              | MIDWAY ENTERTAINMENT    | M     |        |
| 5         | 3         | XBOX: SCARFACE: THE WORLD IS YOURS<br>VIVENDI UNIVERSAL             | VIVENDI UNIVERSAL       | T     |        |
| 6         | 4         | PS2: NCAA FOOTBALL 07<br>EA SPORTS                                  | EA SPORTS               | E     |        |
| 7         | NEW       | XBOX: MORTAL KOMBAT: ARMAGEDDON<br>MIDWAY ENTERTAINMENT             | MIDWAY ENTERTAINMENT    | M     |        |
| 8         | 6         | PS2: MADDEN NFL 07<br>EA SPORTS                                     | EA SPORTS               | E     |        |
| 9         | 5         | PS2: LEGO STAR WARS II: ORIGINAL TRILOGY<br>LUZASARTS ENTERTAINMENT | LUZASARTS ENTERTAINMENT | T     |        |
| 10        | NEW       | PS2: DESTROY ALL HUMANS! 2<br>THQ                                   | THQ                     | T     |        |

Data for week of NOVEMBER 11, 2006 | For chart reprints call 646.654.4633

WEEKS DATA COMPILED BY  
Nielsen SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# LAUNCH PAD

NOV  
11  
2006

## TOP HEATSEEKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART  | ARTIST   | Title                             | CERT. |
|-----------|-----------|---|--|-----------------------------------|-------|
| 1         | NEW       | #1  | CONVERGE<br>EPITAPH 86827* (13.98)   | No Heroes                         |       |
| 2         | €         | 37  | RAKIM & KEN-Y<br>PINA 270183/UNIVERSAL LATINO (15.98)                                      | Masterpiece: Nuestra Obra Maestra |       |
| 3         | 13        | 29  | BULLET FOR MY VALENTINE<br>TRUSTKILL 74 (13.98)  | The Poison                        |       |
| 4         | €         | 5   | GEORGE LOPEZ<br>OGLIO 89140 (16.98)  | El Mas Chingon                    |       |
| 5         | 13        | 13  | LOS BUKIS<br>FONOVISA 352638/UC (11.98)  | 30 Recuerdos                      |       |
| 6         | 4         | 2   | ME FIRST AND THE GIMME GIMMES<br>FAT WRECK CHORDS 712* (13.93)                             | Love Their Country                |       |
| 7         | €         | 39  | CALLE 13<br>WHITE LION 96875/SONY BMG NORTE (15.98)  | Calle 13                          |       |
| 8         | 7         | 3   | DETRICK HADDON<br>TYSCOT/VERITY 88166/ZOMBA (17.98)  | 7 Days                            |       |
| 9         | 2         | 2   | SHINY TOY GUNS<br>UNIVERSAL MOTOWN 007615*/UMRG (11.98)                                    | We Are Pilots                     |       |
| 10        | 3         | 19  | MAT KEARNEY<br>AWARE/COLUMBIA 94177/SONY MUSIC (11.98)                                     | Nothing Left To Lose              |       |
| 11        | 4         | 4   | UNK<br>BIG OOMP 5973/KOC+ (17.98)  | Beat'n Down Yo Block              |       |
| 12        | 1         | 3   | OLGA TANON<br>UNIVISION 330023/UC (14.98)  | Soy Como Tu                       |       |
| 13        | €         | 20  | REGINA SPEKTOR<br>SIRE 44112/WARNEF BRDS. (15.98)  | Begin To Hope                     |       |
| 14        | 3         | 3   | CHIODOS<br>EQUAL VISION 136 (14.98 CD/DVD) ⊕   | All's Well That Ends Well         |       |
| 15        | €         | 60  | AVENTURA<br>PREMIUM LATIN 94052/SONY BMG NORTE (13.98)                                     | God's Project                     |       |
| 16        | €         | 4   | DAVID BISBAL<br>VALE 007713/UNIVERSAL LATINO (13.98) ⊕                                     | Premonicion                       |       |
| 17        | €         | 2   | IT DIES TODAY<br>TRUSTKILL 87 (13.93)  | Sirens                            |       |
| 18        | 31        | 3   | RAMON AYALA Y SUS BRAVOS DEL NORTE<br>FREDDIE 1960 (14.95)                                 | 30 Corridos: Historias Nortenas   |       |
| 19        | 1         | 7   | VITTORIO<br>POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP (16.98) | Vittorio                          |       |
| 20        | NEW       | FERNANDO ORTEGA<br>CURB 78952 (13.98)                 | The Shadow Of Your Wings: Hymns And Sacred Songs   |                                   |       |
| 21        | 13        | 4   | AKWID<br>HEADLINERS/UNIVISION 310866/UG (13.98) ⊕  | E.S.L.                            |       |
| 22        | 28        | 6   | MONCHY & ALEXANDRA<br>J&N 50191/SONY BMG NORTE (13.98)                                     | Exitos                            |       |
| 23        | 5         | 10  | AUGUSTANA<br>EPIC 93433/SONY N/USIC (11.93)  | All The Stars And Boulevards      |       |
| 24        | 21        | 4   | THE HOLD STEADY<br>VAGRANT 442 (13.98)   | Boys And Girls In America         |       |
| 25        | €         | 6   | SAY ANYTHING<br>DOGHOUSE/J 71805/RMG (11.58)   | ...Is A Real Boy                  |       |
| 26        | 36        | 4   | FRANCO DE VITA<br>SONY BMG NORTE 63847 (16.98) ⊕   | Mil Y Una Historias: En Vivo      |       |
| 27        | 30        | 52  | IMOGEN HEAP<br>RCA VICTOR 72532 (11.98)  | Speak For Yourself                |       |
| 28        | 38        | 7   | THE 101 STRINGS ORCHESTRA<br>MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD) ⊕          | Halloween Fright Night            |       |
| 29        | 11        | 3   | MINDY SMITH<br>VANGUARD 79797/WELK (17.93)   | Long Island Shores                |       |
| 30        | 50        | 5   | GREATEST GAINER<br>BIG DADDY WEAVE<br>FERVENT 886530/WARNER BROS. (13.98)                  | Every Time I Breathe              |       |
| 31        | 5         | 5   | PHILLIPS, CRAIG & DEAN<br>INO/COLUMBIA 87933/SONY MUSIC (16.98)                            | Top Of My Lungs                   |       |
| 32        | 6         | 3   | MICAH STAMPLEY<br>LEVITICAL 9109 (17.98)   | A Fresh Wind: The Second Sound... |       |
| 33        | 4         | 8   | JOSHUA BELL<br>SONY CLASSICAL 87779/SONY BMG MASTERWORKS (18.98)                           | Voice Of The Violin               |       |
| 34        | NEW       | LOS TUCANES DE TIJUANA<br>UNIVISION 310945/UG (12.98) | Amante De Lo Bueno   |                                   |       |
| 35        | 32        | 19  | DRAGONFORCE<br>SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)                                   | Inhuman Rampage                   |       |
| 36        | 39        | 4   | ALACRANES MUSICAL<br>UNIVISION 310118/UG (13.98)   | Puros Corridos Venenosos          |       |
| 37        | NEW       | CHILDREN OF BODOM<br>SPINEFARM 003 (17.98)            | Chaos Ridden Years: Stockholm Knockout Live  |                                   |       |
| 38        | 31        | 21  | CARTEL<br>THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)                                  | Chroma                            |       |
| 39        | 35        | 5   | LOS BUKIS<br>FONOVISA 352697/UG (5.98)   | Linea De Oro                      |       |
| 40        | 27        | 3   | BEYONCÉ<br>ILLEGAL LIFE 007678/UNIVERSAL LATINO (13.98)                                    | La Ultima Risa                    |       |
| 41        | €         | 5   | PESADO<br>WARNER LATINA 63865 (15.98)  | Piensame Un Momento               |       |
| 42        | 42        | 8   | HILLSONG<br>HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98) ⊕                         | Mighty To Save: Live              |       |
| 43        | RE-ENTRY  | JULIETA VENEGAS<br>SONY BMG NORTE 83420 (14.98)       | Limon Y Sal  |                                   |       |
| 44        | 37        | 5   | LUPILLO RIVERA<br>VENEMUSIC 653168/UNIVERSAL LATINO (13.98)                                | Entre Copas Y Botellas            |       |
| 45        | RE-ENTRY  | CARBON LEAF<br>VANGUARD 79799/WELK (17.38)            | Love, Loss, Hope, Repeat   |                                   |       |
| 46        | 43        | 61  | ANA GABRIEL<br>SONY BMG NORTE 95902 (15.98)  | Historia De Una Reina             |       |
| 47        | RE-ENTRY  | AARON SHUST<br>BRASH 0017 (13.98)                     | Anything Worth Saying  |                                   |       |
| 48        | RE-ENTRY  | BEBO NORMAN<br>ESSENTIAL 10799 (17.98)                | Between The Dreaming And The Coming True   |                                   |       |
| 49        | 40        | 4   | BELINDA<br>EMI TELEVISION 60736 (13.98)  | Utopia                            |       |
| 50        | NEW       | LOS CADETES DE LINARES<br>BCI 41260 (6.98)            | Las Mas Canonas  |                                   |       |

**BREAKING & ENTERING** Icelandic artist Johann Johannsson makes his Billboard chart debut on Top Classical Crossover Albums this week at No. 19 with "IBM 1401, A User's Manual." 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.

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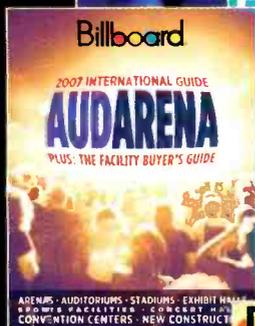
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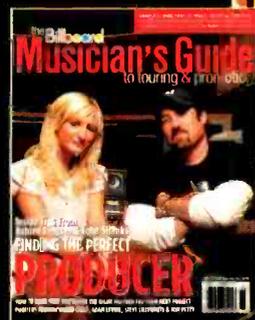
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# Mileposts

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

**BIRTHS** Boy, Brandon Keiji, to Erikka and Harri Ramkishun, Oct. 6 in New York. Mother is an executive assistant and father is manager of index at the Harry Fox Agency.

Girl, Amber Hailey Hauprich, to Brooke and Keith Hauprich Sept. 22 in Staten Island, N.Y. Father is VP of business and legal affairs for Cherry Lane Music Publishing.

Girl, Katherine Kimiko, to Patty and Glenn Fukushima, Sept. 7 in Torrance, Calif. Father is senior director of publicity at Atlantic Records.

**DEATHS** Patrice Holloway, 58, best-known as the singing voice of Valerie in the 1970 Hanna-Barbera cartoon series "Josie and the Pussycats," died Oct. 2 of a heart attack at California Hospital in Los Angeles. In providing Valerie's singing voice, the L.A. native became the first African-American cartoon character to star as a TV series regular.

One of her singing co-stars in the bubble-gum pop cartoon series was former "Charlie's Angels" star Cheryl Ladd. Holloway was also the younger sister of former Motown hitmaker Brenda Holloway ("Every Little Bit Hurts"). The pair co-wrote "You Made Me So Very Happy," which Brenda originally recorded in 1967. The song became a No. 2 pop hit for Blood, Sweat & Tears in 1969. Though Holloway never received her full due as a singer from the mainstream audience, she is well-remembered by R&B aficionados for her soulful turns on

such mid-'60s Capitol singles as "Love and Desire," "Ecstasy" and "Stolen Hours."

Before that she was under contract to Motown. However, none of those recordings were released. As in-demand background singers, the sisters recorded sessions with Joe Cocker, Johnny Rivers and Tina Turner, among others. Brenda recalls of her sister, "She had a young-girl type of personality."

Holloway is survived by her son, Nikko DeLoney, and four grandchildren. Services were held Oct. 16 at Inglewood Park Cemetery in Los Angeles.

Jean Ann Abramson, 49, who worked for Tower Records from 1983 to 1993, died Sept. 25 in Stockton, Calif., after a yearlong bout with acute myelogenous leukemia.

Abramson's Tower employment included stints in three Los Angeles-area stores, and she was later deposit clerk for Tower's store in Tel Aviv, Israel. She was also the wife of Joel Abramson, a longtime Tower store manager who has been the chain's director of purchasing at its Sacramento, Calif., headquarters since 2002.

Aside from her husband, Abramson is survived by four children, Sierra and Caitlin Dodie, and Hannah and Samson Abramson; granddaughters Molly and Isabella; and parents Jack and Betty Bondy. The family has requested donations be made in her memory to City of Hope Medical Center, 1500 E. Duarte Road, Duarte, CA 91010.

## PUBLICATIONS

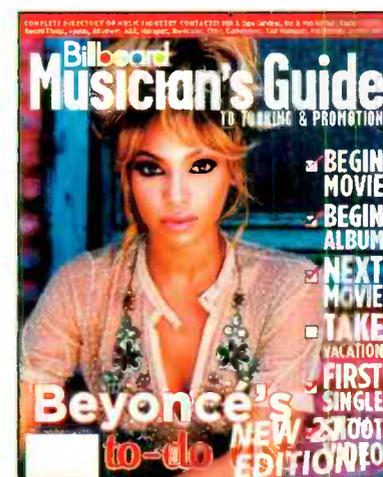
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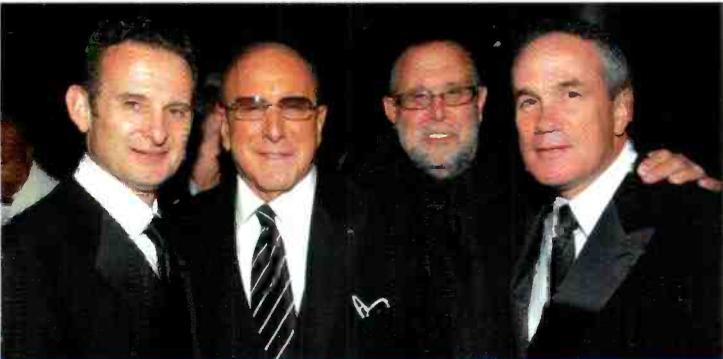
The Who frontman **Roger Daltrey**, left, was on hand to congratulate **Harvey Goldsmith** on receiving the prestigious 2006 Music Industry Trusts Award. The legendary concert promoter was feted during a gala ceremony Oct. 30 in London.



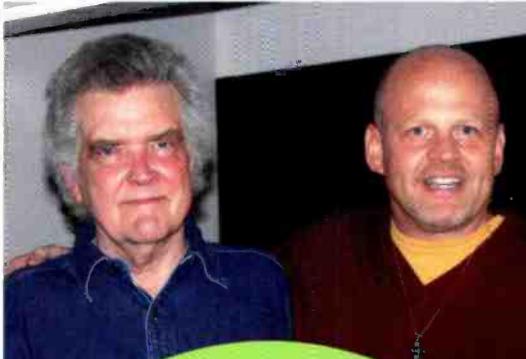
The Killers lead singer **Brandon Flowers**, left, with actress **Lucy Liu** and Island Def Jam chairman **Antonio "L.A." Reid**, right, backstage at the Killers sold-out show Oct. 24 at Madison Square Garden in New York.



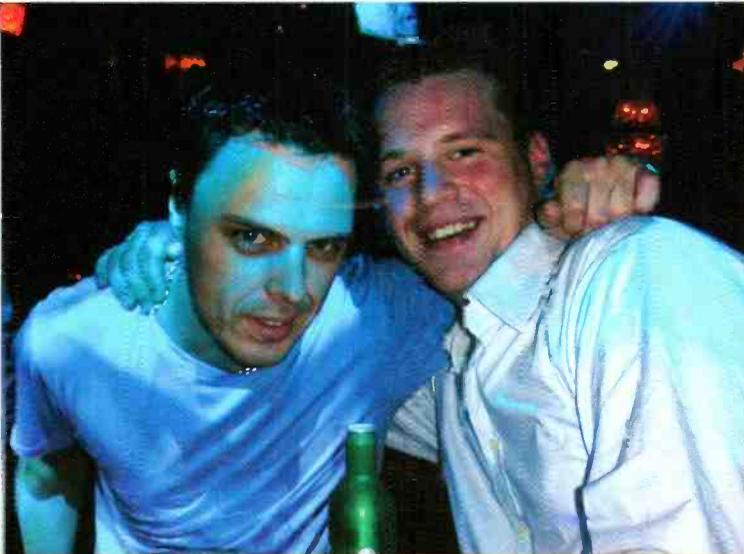
**Tim McGraw**, with wife **Faith Hill**, was honored Oct. 17 with a star on the Hollywood Walk of Fame. PHOTO: COURTESY OF KRISTA LEE/KRISTA LEE PHOTOGRAPHY



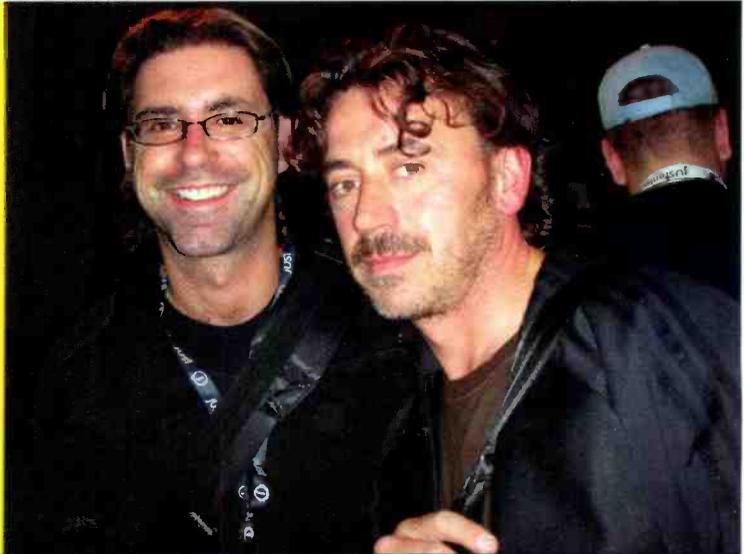
The 17th Carousel of Hope Ball, held Oct. 28 at the Beverly Hilton Hotel in Beverly Hills, Calif., honored music legends **Clive Davis** and **Quincy Jones**. Davis, accompanied by **Whitney Houston**, received the Brass Ring Award, while Jones received the High Hopes Award. Pictured, from left, are BMG U.S. president/COO **Charles Goldstuck**, BMG U.S. chairman/CEO **Davis**, RCA Music Group executive VP of promotion **Richard Palmese** and J/Arista executive VP/GM **Tom Corson**. PHOTO: COURTESY OF LESTER COHEN/WIREIMAGE.COM



Texas songwriting legend **Guy Clark**, left, and Billboard VP/associate publisher **Briar Kennedy** hang after Clark's Oct. 24 Joe's Pub concert celebrating the release of "Workbench Songs," his new album from Dualtone Records. PHOTO: COURTESY OF JOE'S PUB



**AMSTERDAM DANCE EVENT:** The 11th annual Amsterdam Dance Event, held Oct. 19-22 at the Felix Meritis concert and meeting hall, brought together a who's who of the global dance/electronic community. Here are some highlights:  
**BELOW LEFT:** Billboard's **Lars Brandle**, left, grilled legendary producer **Arthur Baker** during a Q&A session Oct. 21. PHOTO: MAITHEW NIEDERBERGER  
**BELOW RIGHT:** The Escape Club was the place to be Oct. 20. DJs **Paul Van Dyk** and **Markus Schulz** provided the electro-slashed trance sounds for the party people, which included, from left, Aurora member **Sacha Collisson**, Audiojelly.com co-founder and Lustral member **Steve Jones**, DJ/producer **Dan de**, Billboard's **Michael Paoletta** and Audiojelly co-founder and Lustral member **Ricky Simmonds**. PHOTO: LAINE COPICOTTO  
**LEFT:** Following his DJ set, **Markus Schulz**, left, partied with Lowe WorldVibe's **Jorrit Den Heijer**. PHOTO: LAINE COPICOTTO  
**RIGHT:** Taking a break between panel discussion groups are DJ/producers **Lenny Bertoldo**, left, and **Benny Benassi**. PHOTO: PCIN SLODOWICZ



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## A FUND-RAISING CAROUSEL

A stunning Whitney Houston being paraded on the arm of honoree Clive Davis wasn't the only surprise at society doyenne Barbara Davis' Carousel of Hope charity ball on Oct. 28. An unbilled Jennifer Hudson—former "American Idol" finalist and co-star of the upcoming movie version of Broadway's "Dreamgirls"—wowed a star-studded audience into a standing ovation with her rendition of the show/film's "I Am Changing."

Additional performers at the 17th annual soiree benefiting juvenile diabetes included fellow "American Idol" colleague Katharine McPhee (who at Davis' behest switched from singing "Somewhere Over the Rainbow" to Houston's signature "I Have Nothing"), Babyface,

Usher (reprising his Billy Flynn role in "Chicago") and headliner Barry Manilow. Davis and

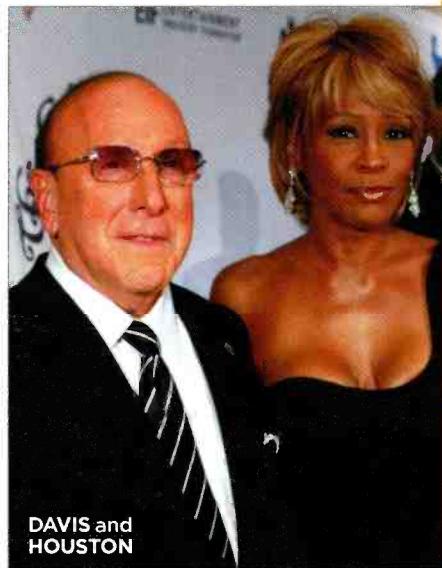
fellow industry pioneer Quincy Jones were

the night's special award honorees. Davis received the

Brass Ring Award while Jones was presented with the High Hopes Award.

Interestingly, the crowd of luminaries at the Beverly Hilton Hotel—including Sir Sidney Poitier, Berry Gordy, Stevie Wonder, Sharon Stone, Halle Berry, Naomi Campbell, Candy Spelling and Teri Hatcher—didn't seem to be turned on by one of the night's auction items. The event's music director, David Foster, announced the chance to bid on a one-song recording session with noted producer Scott Storch. Foster opened the bidding at \$25,000. A steal when you consider that Storch can command upwards of six figures for a track. However, it was a tough crowd. Foster, a producer himself, ended up buying the session for its opening bid. Track can't help but wonder if perhaps the crowd had heard Paris Hilton's album and wasn't impressed?

Surely, the highlight of the evening was the auctioning of a 2007 model car by presenting sponsor Mercedes-Benz that sold for \$195,000. All told, the 2006 Carousel of Hope raised \$4 million. To date, the event has raised more than \$70 million on behalf of the Barbara Davis Center for Childhood Diabetes in Denver.



DAVIS and HOUSTON

## 'YEAH YEAH' OFFERS HOT HOT HEAT

U.K. label Eye Industries has an electro-rock hit on its hands with "Yeah Yeah" by Bodyrox Featuring Luciana. In this issue, the wickedly jagged, Goldfrapp-hued track debuts at No. 8 on the Euro Digital Songs chart. Surely not hurting the song's success is its accompanying video—the explicit version, that is. 'Tis a shame "Yeah Yeah" remains without a U.S. label.



## SOME DREAMS MAY NOT COME TRUE

Track hears that changes are afoot between the Sony Music Label Group U.S. and Kanye West's imprint Getting Out Our Dreams. The relationship between G.O.O.D./Sony Urban/Columbia Records and singer/songwriter John Legend—the first artist released under the label deal established in 2004—remains unchanged. The same goes for the relationship with fellow G.O.O.D. act Consequence, slated to release an album next year.

However, sources say that ongoing ties with other G.O.O.D. acts—GLC, Bentley Farnsworth and the production collective Sa-Ra—are in discussion. A Sony Urban representative would not confirm whether the acts, which have yet to release albums, will be dropped.

Noting that the relationship with G.O.O.D. remains amicable, the representative issued the following statement to Track: "We've enjoyed a great working relationship with Getting Out Our Dreams Inc. over the past two years and going forward we wish them every conceivable success." A state-

ment from G.O.O.D. was just as devoid of details: "We look forward to working with Sony Urban on our future projects and on the continued success of John Legend."

## THAT'S WHAT FRIENDS ARE FOR

Latin Grammy Award nominee Joan Sebastian will be in charge of producing and writing an album for Vicente Fernández, Track has learned. Fernández, the biggest voice in ranchera music, recently released a boxed set, with a new studio album arriving Nov. 14. The Sebastian set will likely come out next year. Sources say Sebastian is already at work on the project. Sebastian and Fernández are longtime friends.

## NEW DEAL FOR HIDDEN BEACH

Track hears that Hidden Beach Recordings, part of the Sony Music distribution network since 1998, has switched to Universal Music Group Distribution. Under terms of the deal, UMGD will distribute the independent label's product in North America; the deal encompasses all of Hidden Beach Recordings' subsidiaries including the Hidden Beach Celebrations series and inspirational imprint Still Waters. No further terms are being revealed.

The new relationship is being christened this fall/winter with the release of albums by TribalJazz, a multicultural group headed by Doors co-founder/drummer John Densmore, and an upcoming boxed set of Vols. 1-4 in the label's "Unwrapped" series. Hidden Beach's 2007 slate includes projects by Kindred and saxophonist Mike Phillips plus several new artists, including vocalist/musician Keite Young and singer Leigh Jones—plus albums by Still Waters artists Onitsha and Sunny Hawkins. Jill Scott, Hidden Beach's flagship artist who launched the label in 2000, will also release a new studio album as well as a specialty compilation album featuring Scott paired with various hip-hop, soul, instrumental, jazz, pop and gospel acts.

"I have nothing but appreciation for Sony and the people who ushered us in," Hidden Beach founder/CEO Steve McKeever tells Track. "But that was chapter one, the launch. With music as our core, we're getting ready to unveil a pretty ambitious chapter two that will be driven by musical experiences in many different forms." UMGD president Jim Urie adds, "We want to help grow this label and do the right thing for them to have even more success. We will jump through hoops to live up to that responsibility."

# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Warner Music Switzerland names **Oliver Rosa** managing director. He was GM.

Sony BMG in the United Kingdom promotes **Michael Smith** to senior VP of legal and business affairs. He replaces **Alasdair George**, who left the company to launch a consultancy.

**PUBLISHING:** Rondor Music Publishing in Los Angeles promotes **Kevin Hall** to VP of urban music. He was director.

EMI Music Publishing U.K. promotes **William Booth** to deputy managing director. He was executive VP/GM.

Sony/ATV Music Publishing in London appoints **Karina Masters** to head of synch and marketing. She was creative services manager at Universal Music Publishing.

**DISTRIBUTION:** Universal Music Group Distribution in Universal City, Calif., promotes **Dave Bakula** to VP of sales analysis. He was director.

**TOURING:** Knitting Factory Entertainment names **Theresa Chambers** senior talent buyer for the company's New York venue. She was president at TEA!

**MEDIA:** Viacom Japan promotes **Peter Bullard** to the newly created position of president. He was executive VP/managing director.



HALL

BAKULA

SWENSON

JUSTMAN

**MOBILE:** Amp'd Mobile in Los Angeles appoints **Bill Stone** president, **Sue Swenson** COO and **Dan Cohrs** executive VP of finance and corporate development. Stone was COO, Swenson was COO of T-Mobile, and Cohrs was a visiting senior lecturer at Cornell University.

**RELATED FIELDS:** Cornerstone in New York appoints **Steven Justman** to the newly created position of executive VP/GM. He was VP of global media at the National Basketball Assn.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).

# GOODWORKS

## HILL HAS FAITH IN DRUMMER BOY

Faith Hill and Byers' Choice, maker of handcrafted holiday gifts, have teamed to raise awareness and funds for the singer's Neighbor's Keeper Foundation. Hill and Byers' Choice have created a special version of the latter's signature Little Drummer Boy figurines. This limited-edition Drummer Boy is available at [faithhill.com](http://faithhill.com) and [byerschoice.com](http://byerschoice.com). Twenty-five percent of each figurine's \$60 retail price will go to the Neighbor's Keeper Foundation, which provides funding to community charities that provide support to adults and children.

## STAY PUT, DON'T RUN

Toucan Cove/Universal pop-rock trio Stereo Fuse and the National Runaway Switchboard have banded together for a youth runaway prevention campaign. The Dallas-based band's single, "Like I Do," and its accompanying video, are at the center of the campaign, which will be seen and heard on cable TV, in retail stores and in movie theaters through the end of the year. Stereo Fuse will also tour high schools to further enhance the National Runaway Switchboard campaign.



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## ENTERTAINER OF THE YEAR

**BROOKS & DUNN**  
**BRAD PAISLEY**  
**RASCAL FLATTS**

## FEMALE VOCALIST OF THE YEAR

**SARA EVANS**

## MALE VOCALIST OF THE YEAR

**DIERKS BENTLEY**  
**BRAD PAISLEY**

## VOCAL GROUP OF THE YEAR

**LONESTAR**  
**RASCAL FLATTS**

## VOCAL DUO OF THE YEAR

**BIG & RICH**  
**BROOKS & DUNN**  
**VAN ZANT**

## SINGLE OF THE YEAR

**BELIEVE**  
**BROOKS & DUNN**  
**WHEN I GET WHERE I'M GOING**  
**BRAD PAISLEY**

## ALBUM OF THE YEAR

**HILLBILLY DELUXE**  
**BROOKS & DUNN**  
**ME AND MY GANG**  
**RASCAL FLATTS**

**TIME WELL WASTED**  
**BRAD PAISLEY**

## HORIZON AWARD

**JOSH TURNER**

## MUSIC VIDEO OF THE YEAR

**8TH OF NOVEMBER**  
**BIG & RICH**  
**ROBERT DEATON**  
**GEORGE J. FLANIGEN IV**  
**MARC OSWALD**

**BELIEVE**  
**BROOKS & DUNN**  
**ROBERT DEATON**  
**GEORGE J. FLANIGEN IV**

**WHEN I GET WHERE I'M GOING**  
**BRAD PAISLEY**

## MUSICAL EVENT OF THE YEAR

**BUILDING BRIDGES**  
**BROOKS & DUNN**  
**SHERYL CROW**  
**VINCE GILL**

**WHEN I GET WHERE I'M GOING**  
**BRAD PAISLEY**

## SONG OF THE YEAR

**8TH OF NOVEMBER**  
**BIG & RICH**

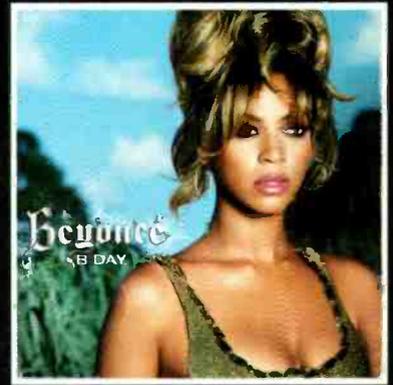
**BELIEVE**  
**RONNIE DUNN\***

**SPECIAL CONGRATULATIONS TO**  
**KIX BROOKS & RONNIE DUNN**  
**FOR THEIR CONTRIBUTIONS TO THE 2006**  
**CMA TELECAST**

*\* SHARED NOMINATION*

**BEYONCÉ**

DEJA VU  
RING THE ALARM  
IRREPLACEABLE  
CHECK ON IT



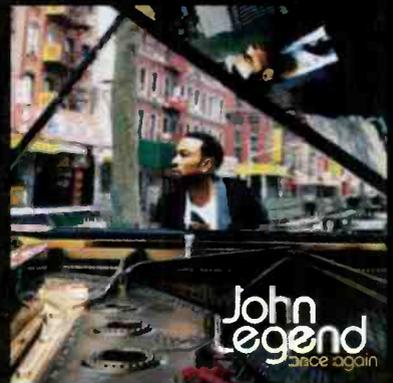
**DREAMGIRLS**  
MUSIC FROM THE MOTION  
PICTURE SOUNDTRACK

LISTEN



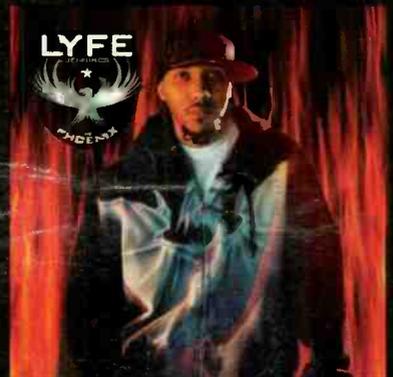
**JOHN LEGEND**

SAVE ROOM  
HEAVEN



**LYFE JENNINGS**

S.E.X.  
LET'S STAY TOGETHER



**THREE 6 MAFIA**

STAY FLY  
POPPIN' MY COLLAR



**5 TICKETS TO THE GRAMMYS.**

