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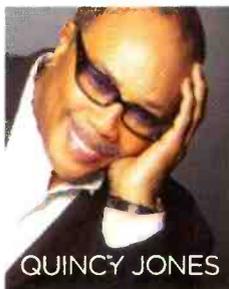
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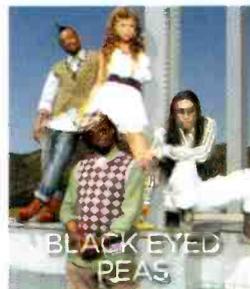
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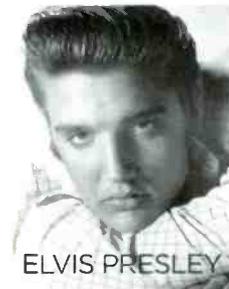
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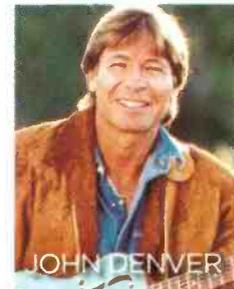
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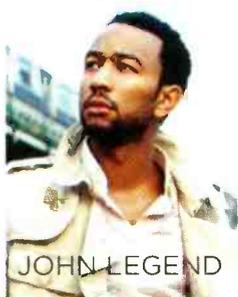
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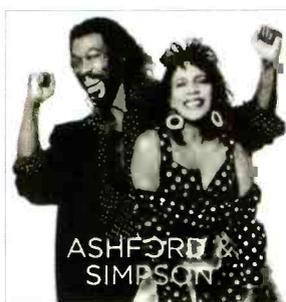
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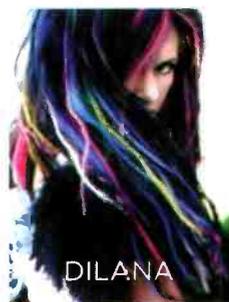
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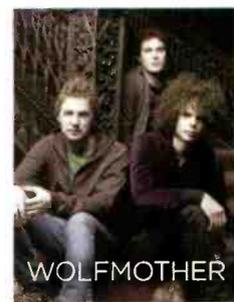
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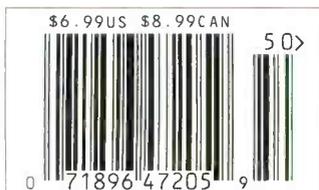
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>P.9

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The Multiplatinum Pop Star on Her New Family, Her Old Band and Her Deep-Seeded Need to Yodel.

>P.30

PLUS



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MUSIC AWARDS
BIGGEST
WINNERS

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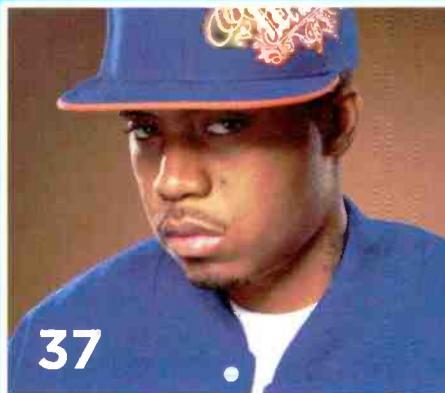


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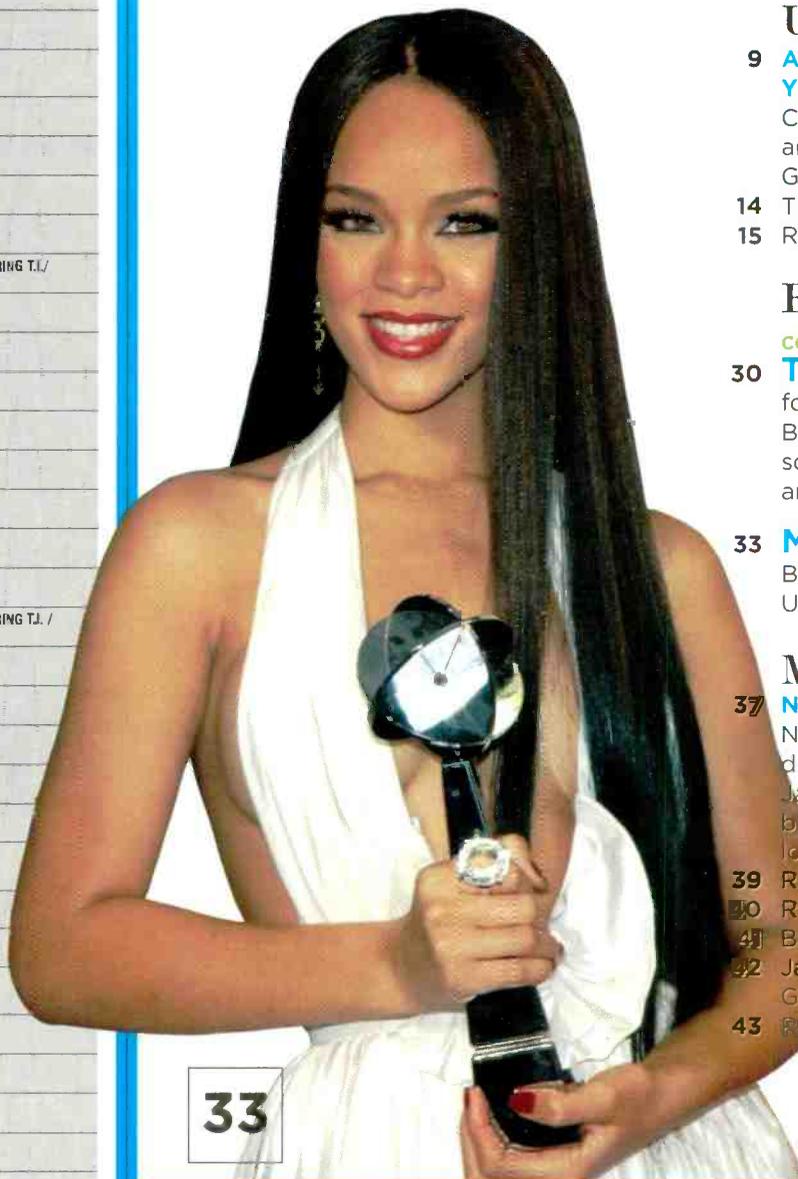
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360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

MIDEM
Nearly 10,000 music professionals from almost 100 countries will meet to do deals, network, learn and check out hot new talent at **MIDEM 2007**, taking place Jan. 21-25 at the Palais des Festivals in Cannes. More information at midem.com.

MUSIC & MONEY
Billboard's 2007 **Music & Money Conference**, March 1 at the St. Regis Hotel in New York, is the premier event for the music industry's decision-makers, entrepreneurs and companies. For more information, go to billboardevents.com.

Online

ROCK ON
From Tony Bennett to Gwen Stefani to Mary J. Blige, the 2006 **Billboard Music Awards** rocked Las Vegas with a star-studded event. For a recap of the show's winners and live performances, go to billboard.biz.

Blogging

THE JADED INSIDER
Citizen Cope busking on the subway? Queens of the Stone Age slumming it in a small club? EMF in a cheese commercial? Unbelievable! Get those scoops and much more on the Billboard blog, only at jadedinsider.com.

Taking Care Of .Biz-ness

How do you like your entertainment business news?

It's a little bit of a trick question because, pardon the gloating, whatever your answer, the newly launched Billboard.biz has what you want.

Head to the site—all access is free until Dec. 14—and the first thing you'll notice is a bit of a face-lift. And by "bit of," we mean an entire overhaul. The new design is clean, crisp and simple, allowing you to find the stories you care about, quickly.

And for free. When the trial ends, our magazine stories and analysis, exclusive, newly launched multimedia interviews with

industry leaders, lifeblood charts and daily bulletin, and archival searches will be subscriber-only. But our global, 24/7 news updates—as well as commentary, and links to news on other sites—will be free. You said you wanted one stop for entertainment industry news, and we delivered.

We've also already launched a few new sector-specific, weekly newsletters—touring, digital, global and Latin—with more on the way.

This is no small detail. The music business is made up of so many different sectors—the techies, the A&R execs, retailers and on and on. As it turns out, they

don't always care so much for other people's news. (Some of them, it turns out, don't always care so much for other people, but that's a whole other column.) So now, for example, you can hop over to billboard.biz/touring and only read touring news. Or billboard.biz/legal, and . . . you get the point.

There's tons more going on at the new site, but we wouldn't want to ruin all the surprises. Whether you like your news broad or focused, aggregated or original, e-mailed, RSS-fed, written or broadcast as video, come on over and check out the new Billboard.biz. We think you'll stay awhile. ♦♦♦

Move Over, DRM

A Better Approach To Rights Management?

BY BRUCE DAVIS

The market has not evolved as envisioned by the architects of first-generation digital rights management. Today we find ourselves in an age of media distribution and management in which media move at the speed of light across networks to impatient consumers who expect their media when, where and as they like it. DRM is not serving these consumers—it's not even clear that DRM is serving the copyright owners it is meant to protect.

There is a better way. Digital watermarking (DWM), which is being increasingly adopted to help manage all forms of media, enables a more sophisticated and balanced paradigm for media distribution and management that protects copyrights while enhancing—instead of limiting—consumer experiences.

Some in the music business may already know about DWM, in the context of digital, identifying characteristics used to trace prerelease leaks. Such watermarks are frequently used to protect advance music sent to journalists or radio stations. But DWM can be a lot more than a deterrent.

The extra information represented by digital watermarks travels with the content—whether music, movies, images, TV programming or print objects—and persists through changes in file format and through transformation between digital and analog form. Photographers have used DWM for years to embed their contact info, for example, or usage rights into commercial images. Wherever those images scatter online, they can be treated accordingly and traced to their source. Top photo imaging programs today include digital watermark embedders and readers.

Imagine if other top media programs followed that lead. DWM is ideally suited for the market conditions that have evolved, as embodied most strikingly in

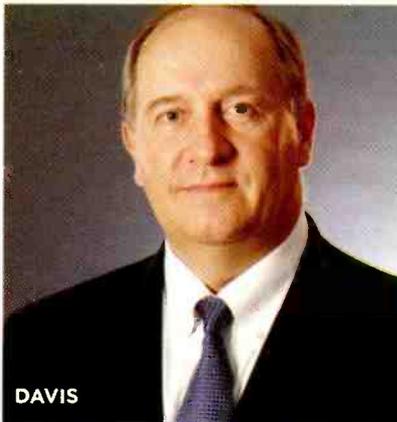
social-networking sites. Much of the repurposed content on YouTube, for example, is copyrighted entertainment. More than 90% of all broadcast TV is digitally watermarked today for broadcast monitoring and audience measurement. If YouTube implemented software to check each stream, they could identify copyrighted subject matter, create a report, negotiate compensation for the value chain and sell targeted advertising for related goods, services and community. This contrasts starkly with first-generation DRM notions of preventing unauthorized access with a lock and key or removing "unprotected" content.

On the creator side, for true user-generated content, creators could embed contact information akin to what photographers have done for years with DWM, providing means to talent scouts to find them, persistent copyright notice and the means to assess the popularity of the work. The architecture could serve music, movies and photography equally well.

Or consider this: As a new single is released in its wide array of formats—ring-tones, ringback tones, digital tracks, etc.—each would identify the song and link to associated merchandise, fan clubs, concert schedules, special promotions, etc. The record label would receive early reports on distribution throughout all channels and formats and adjust its marketing programs as appropriate. Fans, in each and every delivery of the song—regardless of format, distribution channel, full song or sample—would receive a persistent link to all things related to that song. Each presentation of the song would forever carry with it these consumer benefits, serving as an icon of the community of interest for that song. Play it off a CD, store it on a hard drive, e-mail it to a friend—those links will still be there, providing continuing satisfaction to the fan and a continuity program

for marketers.

Rather than deny consumers access to entertainment and other media content, digital watermarking supports new approaches to capturing the "Long Tail" of value presented by new distribution and content access models while bringing related goods, services and community to the attention of prospective customers. With an opt-in program, user demographics could also be reported and used to provide additional services.



DWM knits together the mosaic of the new distribution and consumption patterns into a picture of simultaneous respect for rights holders and unprecedented opportunities for consumers. Once the entertainment industries establish some hard data about distribution and consumption of content via tracking of watermarked media content, negotiations about appropriate compensation for all contributors to the value chain—including producers, distributors, audience aggregators, advertisers and retailers—can be reconciled in new business models for 21st-century media. ♦♦♦

Bruce Davis is chairman/CEO of Digimarc. He suggests readers go to digitalwatermarking-alliance.org for more information on DWM.

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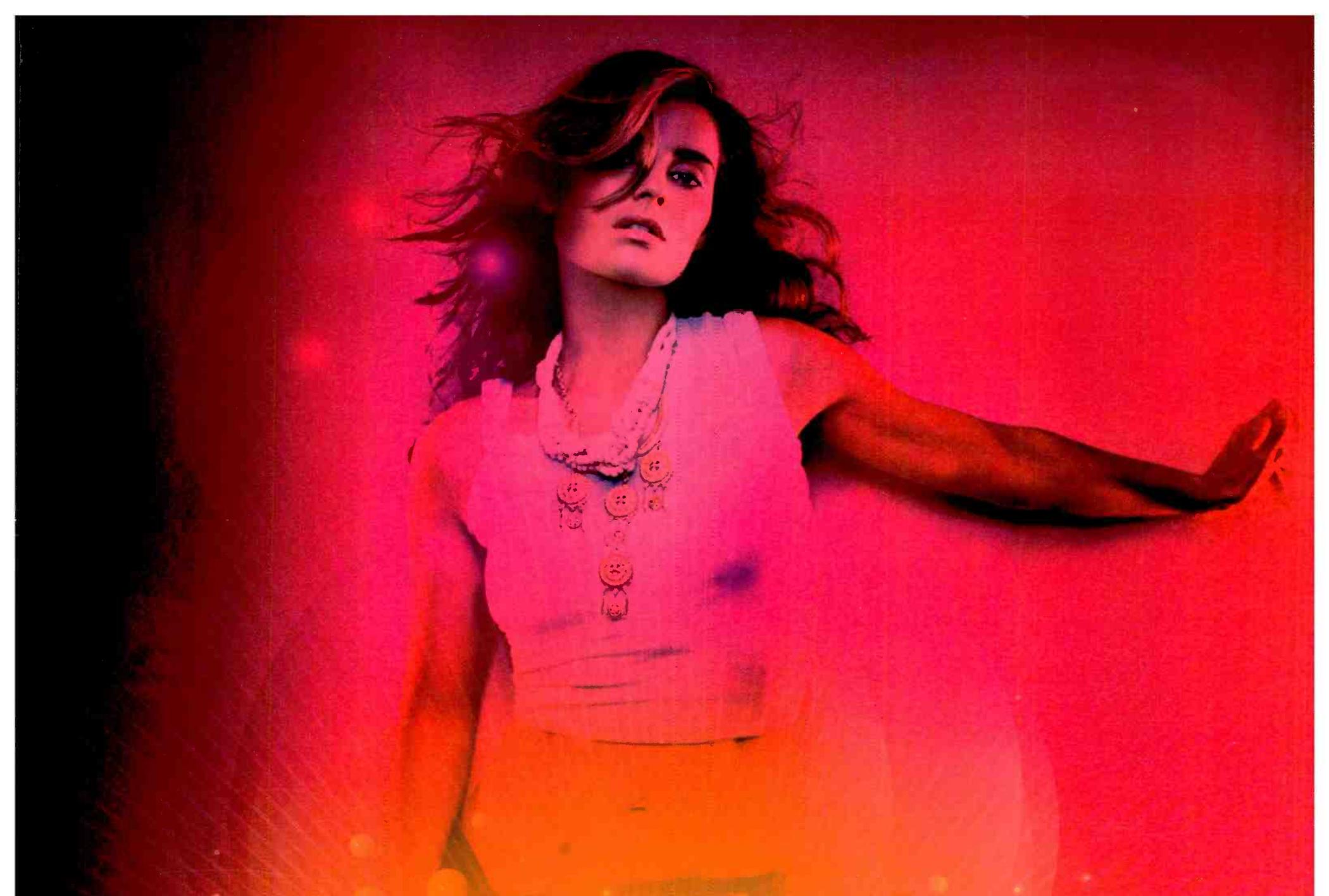
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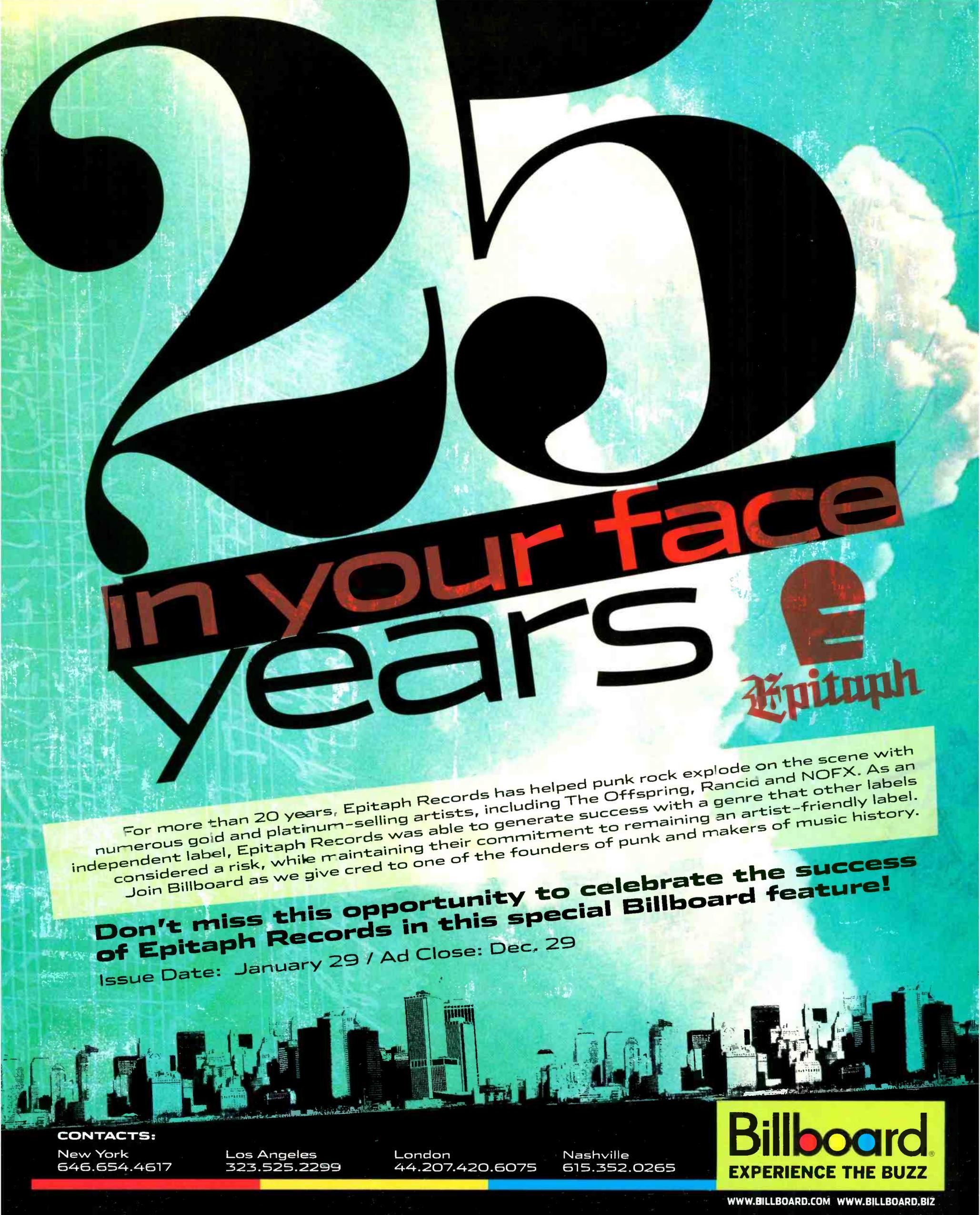
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A photograph of Nelly Furtado performing on stage. She is wearing a light-colored, sleeveless top with a decorative buttoned placket and a necklace with several circular pendants. Her hair is dark and voluminous, and she has one arm extended to the side. The background is a warm, reddish-orange glow with a circular spotlight effect around her.

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For more than 20 years, Epitaph Records has helped punk rock explode on the scene with numerous gold and platinum-selling artists, including The Offspring, Rancid and NOFX. As an independent label, Epitaph Records was able to generate success with a genre that other labels considered a risk, while maintaining their commitment to remaining an artist-friendly label. Join Billboard as we give cred to one of the founders of punk and makers of music history.

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Issue Date: January 29 / Ad Close: Dec, 29

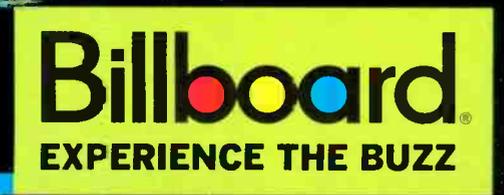
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Norah Unprotected
EMI selling Jones' new single as an MP3



The End Endures
Mail-order service spurs indie label



Reggaetón Rookies
The year's biggest new Latin artists



Vinyl Solution
7-inch singles selling steadily at U.K. retail



Wizard At Warners
Korda Marshall's bumper British year

10

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>>>UBO SHUTTERS
UBO, the maverick Latin entertainment company that garnered major chart success—and international headlines when it released a Spanish-language reworking of America's national anthem during last spring's immigration rallies—has shut its doors. Sources inside the company say UBO closed at 6 p.m. on Dec. 6; the company confirmed the shuttering in a Dec. 7 press release. The reason cited for the closure was lack of funding for 2007 operations.

>>>REPORT REVEALS ITUNES PURCHASE INFO
Forrester Research issued a report (Dec. 7) finding that only 3% of online households in the United States have bought music from iTunes in the past year. Those households spent an average total of \$35 for the year, and half of them averaged \$3 or less at a time. "Even at 99 cents, most consumers still aren't sold on the value of digital music," analyst Josh Bernoff writes.

>>>ZUNE SALES
Microsoft says it is on track to sell 1 million Zune devices by June 2007 based on the sales of the new digital music player since its Nov. 14 launch. Sales figures for November won't be available until after research firm NPD Group issues its retail data the week ending Dec. 15. In an earlier release, NPD said Microsoft captured 9% of the unit share and 13% of the dollar share spent on portable digital music players in the first week after the Zune debuted. This placed it in the No. 2 position for the week, ahead of SanDisk's Sansa Rhapsody.

continued on >>p10

UpFront

DECEMBER 16, 2006

AWARDS BY TODD MARTENS and GAIL MITCHELL

A Breakthrough Year

Mary J. Blige, Chili Peppers, New Artists Dominate Grammy Nominations

LOS ANGELES—Mary J. Blige's "The Breakthrough" took on added meaning when nominations were announced Dec. 7 for the 49th annual Grammy Awards. The R&B singer leads the pack with eight nods.

Not surprisingly, Blige dominates the R&B categories, where five of her nods originate. But it is the nominations in two marquee categories—song of the year and record of the year, both for "Be Without You"—that signal the crossover commercial and critical appeal Blige achieved with her Geffen album.

"I turned tragedy into triumph, going from victim to victor," an obviously thrilled Blige told Billboard after the press conference, amid free-for-all mass-media chaos at Hollywood's Music Box @ Forda heater. "And my fans have always been there for me. I'm still human and this is not making me untouchable. This is making me even more touchable because now I know they're listening to me and now I'm going to really start talking to them."

For all the accolades "The Breakthrough" accumulated, however, it was shut out of the album of the year category.

That aside, as Recording

Academy president Neil Portnow noted, "When you have her kind of talent and you keep going year after year, your music gets better and better. Then your fan base gets bigger and bigger. It's a wonderful culmination of that this year for her."

Earlier in the week, Blige took home nine trophies at the Billboard Music Awards (see story, page 33).

Beyond Blige, other key multiple Grammy nominees include the Red Hot Chili Peppers (six nominations) and James Blunt, the Dixie Chicks, John Mayer, Danger Mouse, Prince, Rick Rubin, Will.i.am and composer John Williams (all with five each).

Overall, this year's nominations display genre diversity in the major categories and a willingness to embrace new artists. That is evi-

denced by the multiple nods garnered not only by Blunt, but also by alternative duo Gnarls Barkley and U.K. artist Corinne Bailey Rae. All three will compete in the record of the year category with Blige and the Dixie Chicks.

Vying for best new artist are singer/songwriter Blunt, Rae, R&B newcomer Chris Brown, "American Idol" graduate Carrie Underwood and a dark-horse nod for U.K. singer/songwriter Imogen Heap.

Blunt, also recognized in the best pop album and best male pop vocal performance categories, said post-press conference, "To come to a country as big as the States, which is a difficult place to get yourself heard, and be welcomed in this way has really taken me by surprise."

Commenting on stateside acceptance of her work in between texting her husband the good news, fellow

U.K. artist and first-time Grammy nominee Rae noted, "I definitely tried to make the record not American-sounding. I think so many British acts think about what producers are doing [stateside] and say, 'Let's copy that.' I just listened a lot to music I love—Marvin Gaye, Al Green—and thought of that as a benchmark. Hopefully, mine are good songs that sound a little bit different."

First-time nominee Brown also picked up a second nomination for best contemporary R&B album, a category he shares with Janet Jackson, Ne-Yo, Beyoncé and Kelis. Surrounded by flashing cameras and microphones, the excited 17-year-old said that rather than partying he would probably "relax and rest my voice." The singer was flying out the next day to perform in the holiday special "Christmas in Washington."

Gnarls Barkley will compete against rock and pop veterans in the album of the year category. Those nominees include Justin Timberlake ("FutureSex/LoveSounds"), the Chili Peppers ("Stadium Arcadium"), Mayer ("Continuum") and the Dixie Chicks ("Taking the Long Way").

Timberlake earned three

other nominations as well, including best pop album. Also coming in at four nods each were Beyoncé, Gnarls Barkley and rapper T.I.

Going beyond the marquee categories, producer of the year nominees include veterans T Bone Burnett and Rick Rubin. They are joined by rock producer Howard Benson, Gnarls Barkley member Danger Mouse and Black Eyed Peas frontman Will.i.am.

On hand to announce the slate of nominees at the Music Box were rapper Ludacris, who picked up two nominations; country act Rascal Flatts, nominated for best country performance by a duo or group; Blige; Blunt; Brown; Evanescence's Amy Lee; Rae; Timberlake; and singer/songwriter KT Tunstall, who was nominated for best female pop vocal performance.

Given the diversity of this year's slate, there were some top-selling artists and projects that didn't feel Grammy's embrace. Among those are what will likely be 2006's best-selling album, "High School Musical," plus Rihanna and Sean Paul. Nelly Furtado's inventive hit collaboration with Timbaland, "Promiscuous," garnered only one nod for best pop collaboration; Timbaland was left off the producer list as well.

The full list of nominees can be found at grammy.com. The awards will be held Feb. 11 at the Staples Center in Los Angeles and will be broadcast live on CBS.



BLIGE

BROWN and RAE

BLUNT

RED HOT CHILI PEPPERS

>>>SMG,
CHURCHILL DOWNS
FORGE LIVE-EVENT
AGREEMENT

In the wake of the Rolling Stones' successful Sept. 29 concert at Churchill Downs in Louisville, Ky., the home of the Kentucky Derby has forged an agreement with Philadelphia-based venue management firm SMG to pursue other concerts and special events to be held there. The Stones' A Bigger Bang tour was the first concert held under Churchill Downs' Twin Spires. The show sold out, drawing nearly 41,000 and grossed more than \$5 million.

>>>STUDY:
PLAYERS DRIVE
DIGITAL MUSIC
AWARENESS

A new Jupiter Research study finds that MP3 devices like Apple's iPod drive awareness of digital music. As devices become more popular, more people are ripping their CDs into the digital format and transferring them to their players, Jupiter says. According to the study, the average size of digital music collections has increased during the past three years, with 18% of them now containing more than 1,000 tracks. These collections are primarily built through ripping music from CDs. More than 60% of MP3 player owners regularly rip music to their device.

>>>GRACENOTE
INKS W/C, EMI PUB

Gracenote has added Warner/Chappell Music and EMI Music Publishing to its song lyrics database, completing licenses with all five major music publishers. It also finalized deals with independent publishers ABKCO Music, Bob Dylan Music, Disney Music Publishing, Ice Nine Publishing and Windswept Holdings. All of the deals were finalized Dec. 6. The Gracenote lyrics program debuted in July. The company hopes to launch a public lyric-search service in early 2007, and license the database to existing search engines, music portals and mobile operators.

continued on >>p12

GLOBAL BY JULIANA KORANTENG

People Power Comes To MIDEM

January Digital Media Forum Focuses On Consumers

LONDON—MIDEM will respond to the international music industry's fears about slumping sales by putting consumers at the center of its 2007 international trade show, set for Jan. 20-25 in Cannes.

The theme of this year's MidemNet—MIDEM's digital music forum on Jan. 20-21—is "Power to the Consumer," which is a response to the popularity of social-networking Web sites like YouTube and MySpace. A highlight of the sessions will be a special filmed focus group of young consumers discussing their music consumption habits.

MIDEM director Dominique Leguern says, "We are focusing on consumers because they are influencing all those companies creating new tools and platforms consumers use to enjoy music. This could offer new revenue possibilities for the industry."

"User-generated content is a phenomenon," says Paul Brindley, managing director of London-based digital music consultancy MusicAlly, which coordinated the consumer panel for MIDEM. "There's a desire by consumers to be producers or interact with music in new ways that need to be satiated."

Panelists and speakers this year will include former EMI Music Publishing chairman/CEO Martin Bandier; Larry Kenswil, president of Universal Music Group's eLabs unit; RIAA chairman Mitch Bainwol; and David Pakman, CEO of independent digital retailer eMusic.

Black Eyed Peas frontman Will.i.am will explain how digital media startup musicane.com, where he is head of marketing, can help independent musicians showcase and sell digital content from their own Web and social-networking sites.

"This is a great time for indies," Will.i.am says. "If there is an issue, it's with record companies; their business model is falling apart. The indies



WILL.I.AM

never had a business model in the first place, so they benefit, while others are suffering."

Pakman is participating in a debate Jan. 21, "DRMs—Do We Really Need 'M'?", centering on the controversial digital rights management technology embraced by the majors yet shunned by most indies. eMusic distributes its music via DRM-free MP3 files.

"Billions of CDs are sold with no protection," Pakman says, "and the [open] MP3 file is no different from the way the industry has sold music since the early 1980s, when the CD started."

Other panel themes covered at MidemNet and MIDEM include dedicated advertising-funded music services ("Sounds Like Free: Ad-Supported Music"), the survival of niche genres in the digital landscape ("Long Tail Illustrated—Is Small the New Big?") and the impact of music on advertising ("Are Brands Shaping the New Music Economy?").

Executive Shuffle

Quartararo Establishes New Company; Ellis Named Executive VP At Sony

Changes are in the works at the executive VP level for EMI and Sony Music Label Group. At EMI, Phil Quartararo is exiting his post as executive VP of EMI Music North America at the end of the year. At SMLG, Lisa Ellis has been named executive VP of the group as part of a restructuring of Sony Urban Music.

Quartararo is leaving to establish his own strategic marketing company, EMI announced Dec. 7.

During the course of his current five-year run at EMI, Quartararo has been responsible for revamping the major label's distribution arm from a pure sales and distribution operation to a broader sales and marketing organization now known as EMI Music Marketing. In 2005, he

focus on creating new revenue streams, building sports and lifestyle initiatives and licensing for soundtracks and synchronization.

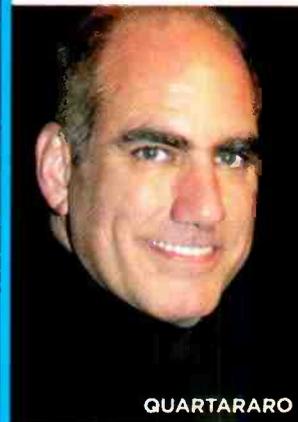
Prior to joining EMI, Quartararo was president of Warner Bros. Records from 1997 to 2002. From 1992 to 1997, he was CEO of Virgin Records America, a company he helped found in 1986.

As for Ellis, she will report to SMLG president Rob Stringer in her new role. In a Dec. 7 memo announcing the move, Stringer said she will "be involved in all aspects of the Sony Music Label Group's activities, with particular emphasis on broadening our growth as an entertainment company in the digital era."

Ellis has overseen Sony Urban Music since the division was formed in 2003, and has been involved in a string of hits by such acts as John Legend, Omarion, Lyfe Jennings, Three 6 Mafia and Beyoncé. She was promoted to president of the unit in December 2005.

In conjunction with the move, Sony Urban Music, previously a 70-person shared-services operation comprising the Epic and Columbia R&B departments, will now be housed under the Columbia Records Group umbrella.

There was no word of additional personnel moves, roster shuffles or layoffs as part of the announcement. Sony executives did not return calls for comment by press time.



QUARTARARO

assumed a new role as executive VP and as a member of the office of the chairman.

He also oversaw EMI Music Marketing's special and strategic marketing units, which

DIGITAL BY ANTONY BRUNO

COME AWAY WITH MP3

Blue Note Tries Unprotected Format For Norah Jones



MI's Blue Note Records is the latest label to experiment with selling tracks online in the unprotected MP3 format. The label has given Yahoo Music permission to sell Norah Jones' new single "Thinking About You" in the unprotected format, which went on sale Dec. 5. The single is from Jones' new album "Not Too Late," due Jan. 30.

On the same day Relient K, signed to EMI label Capitol Records, did the same with the track "Must Have Done Something Right," off the band's new release "Five Score and Seven Years Ago," due March 6.

Yahoo Music VP/GM David Goldberg is a vocal proponent of selling a la carte downloads in the MP3 format so they will be compatible with Apple's iPod. Yahoo also previously sold a single by Jessica Simpson and a full album by Jesse McCartney in the unprotected format.

Currently, the practice of releasing music in

unprotected formats seems more of a marketing ploy than a fundamental shift in how labels approach the digital rights management issue. To date, what little major-label fare that has been made available to Yahoo and other services in the MP3 format has been driven by promotions groups at the imprint level, similar to how certain tracks are prereleased to MP3 blogs or leaked to peer-to-peer services.

This effort required convincing the corporate label executives to play ball, given their insisting on DRM as a requirement before licensing music to any digital retailer. Goldberg is just one retailer trying to convince them otherwise.

However, industry sources say at least one major-label group is considering revising its DRM policy across the board in response to relatively slow digital music sales, and may begin selling all its music as unprotected MP3s early next year with an as-yet-unnamed service.



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BUSINESS BY BRIAN GARRITY

PRIVATE EQUITY EYES MUSIC BIZ

Permira's Bid For EMI Is Indicative Of A Larger Trend That's Pushing Prices Higher

As 2006 draws to a close, private equity's interest in the music business is at an all-time high. EMI Group is the latest source of fascination among buyout shops.

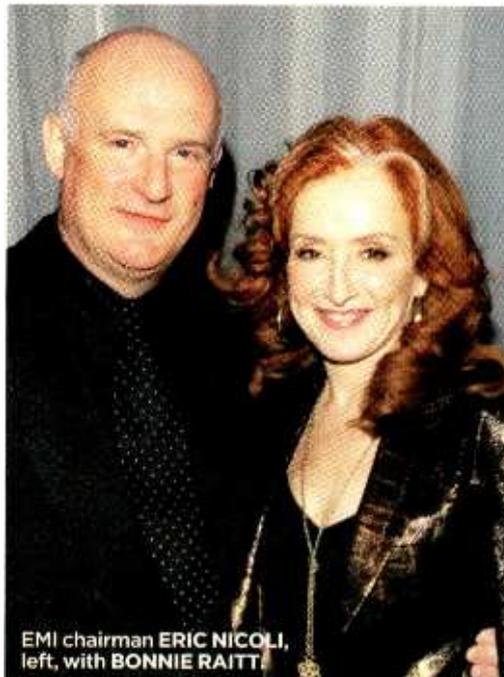
The major label admitted Nov. 28 that it had received a "preliminary approach" from an undisclosed party. Press reports have the advance coming from Permira Advisers, a European private equity firm that is said to be offering somewhere between £2 billion (\$3.9 billion) and £2.5 billion (\$4.9 billion) for the company.

Word is that EMI, headed by chairman Eric Nicoli, is likely to reject the offer for being too low. But if the music giant is serious about selling to a financial sponsor, that won't be the only bid it sees.

Private equity firms have been busy bidding up music-related assets all year—and often making them more expensive in the process. "Private equity is holding prices up, and in some cases, pushing them higher," media analyst Harold Vogel says.

Powerhouses Thomas H. Lee and Bain Capital in November announced a deal to acquire a majority stake in radio giant Clear Channel Communications for \$18.7 billion, beating out a competing bid from Providence Equity Partners, KKR and Blackstone Group. The pact ranks as the fourth-biggest buyout in U.S. history, and some analysts said Clear Channel's management could have held out for an even higher price had it extended the length of the auction process.

Financial sponsors also played a big role in driving the purchase price of BMG Music Publishing, which Vivendi—the parent of Universal Music Group—bought in September for €1.63 billion (\$2.05 billion). KKR, Bear Stearns, GTCR Goldner Rauner and BC Partners all were backing different management



EMI chairman ERIC NICOLI, left, with BONNIE RAITT

groups bidding on the company. Initial estimates had valued the catalog at \$1 billion or less. And that's not all: Private equity firms also acquired Spanish-language media giant Univision Communications in June (\$12.3 billion), music publisher Bug Music in August (for an undisclosed sum) and VNU, parent company of Billboard and Nielsen SoundScan (\$8.9 billion), in March.

Industry opinions remain divided over whether EMI is the next music prize for private equity. To be sure, there is no shortage of potential suitors. In addition to Permira, Goldman Sachs Group, Kohlberg Kravis Roberts & Co. and Apollo Management are all reportedly interested in making a play for EMI. But whether the parties can create a deal that makes sense for everyone involved is another story. Deal makers say that one thing is for certain: EMI is not bound to come cheap.

"To acquire EMI, it will cost at least twice what private equity paid for Warner Music Group two years ago. At least," says one industry dealmaker who specializes in matching buyers and sellers of music assets.

Any justification for a private equity company buying EMI at a high price likely will be predicated on eventually merging EMI's recorded-music arm with WMG.

Critics of a private equity-led buyout of EMI argue that it won't be any easier for a third party to ultimately merge EMI with WMG than it would be for the two companies to do a direct deal. But with private equity firms having so much money to put to work and EMI long searching for either a buyer or merger partner, many sources think a deal is inevitable.

Vogel says the situation plays into a larger trend of private equity firms being flush with cash that they need to invest and public companies seeking valuations higher than what their stock price implies.

Proving that point, private equity also retains an interest in players ranging from Vivendi, which KKR reportedly bid \$50 million for in October, to HMV, which was the focus of a reported Permira bid in January.

One source quips: "It seems like the whole media world is going to be owned by 10 private equity guys." ••

>>> PICKING CHERRY LANE

Top indie-minded entrepreneurs are picking Cherry Lane Music Publishing. Quincy Jones and the company formed by hit film producers Bob and Harvey Weinstein have sealed administration deals with the publisher. Jones is moving his catalog of more than 1,600 compositions, spanning five decades of music, from Warner/Chappell Music on Jan. 1. Joel Sill, a veteran music publisher, record producer and music supervisor, brokered the deal. Sill has a joint venture with Cherry Lane. The publisher will also administer and exploit all music and soundtracks owned by the Weinstein Co., formed in 2005 by the brothers who founded Miramax Films.

>>> RASCAL FLATTS GEARS UP FOR TOUR

Rascal Flatts will begin the 2007 version of its Me and My Gang tour Feb. 8 in Charleston, W.Va. They will play 21 cities before wrapping in early April, when the band will take a break from the road to work on a new album. Jason Aldean will open all dates. On-sales begin Dec. 9. Rascal Flatts grossed \$46.2 million from touring in 2006, 12th among all touring acts worldwide, according to Billboard Boxscore.

>>> WMG POSTS Q4 PROFIT, REVENUE DOWN

Warner Music Group on Dec. 1 posted a fourth-quarter profit helped by gains from litigation against online music service Kazaa, but sales fell because of a weak release schedule compared with a year ago. The company reported a Q4 profit of \$12 million, or 8 cents per share, compared with a year-earlier loss of \$30 million, or 21 cents per share. Excluding the \$13 million Kazaa litigation gain, the company posted a loss of 1% per share.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leila Cobo, Ray Waddell and Reuters.

GLOBAL BY LARS BRANDLE

U.K. Biz To Continue Copyright Fight

Gowers Review Recommends Retaining 50-Year Term Of Protection For Sound Recordings

LONDON—Britain's music industry is keeping a stiff upper lip after losing round one of its battle to extend the term of copyright on sound recordings.

In a verdict widely anticipated by the industry after newspaper leaks, former Financial Times editor Andrew Gowers' long-awaited, government-commissioned review of intellectual property, published Dec. 6, recommended that "the European Commission does not change the status quo and retains the 50-year term of copyright protection for sound recordings and related performers' rights."

It was still a body blow to many of those who had spent a year or more lobbying hard for an extension to the term to bring Britain in line with the legal framework of other markets, including the United States, where for records made

since 1978, sound recordings are protected for the life of the author plus 70 years.

Consequently, despite the leaks, industry reaction was fast and, in some cases, furious.

"We will continue to make the case to the U.K. government for term extension," the BPI confirmed in a statement. "As Mr. Gowers says, the decision on extension is ultimately for the European Commission, and we will be putting our case vigorously when it reviews the relevant directive next year."

The U.K. government is not obligated to implement Gowers' recommendations, but should it maintain the status quo, key records in British rock history will soon fall into the public domain. Cliff Richard's 1958 hit "Move It," for example—which some consider to be the first British rock-'n'-roll record—would lose copy-

right protection in two years.

The 146-page review, the culmination of nine months' research, also courts controversy with a recommendation to introduce a strictly limited "private copying" exception, which would allow consumers to copy their CD collections to their iPods and other digital music players without reprimand.

Industry organizations and executives immediately blasted Gowers. U.K. trade body AIM said in a statement that the "review is patently not conclusive in its reasoning, its element of issue avoidance or its wholly negative recommendations in terms of copyright extension and the creation of a private copy exception."

Under current U.K. law, sound recordings by American

artists also fall into the U.K. public domain 50 years after their work is first released there, but insiders predict further fallout for the wider American biz.

"It will be interesting to see how the Americans respond," U.K. collecting society PPL chairman/CEO Fran Nevrla says, "because they probably won't have worked out in detail

how it will impact on them. This glaring inequality in copyright protection could see the U.S. flooded with considerably cheaper product, which would be illegal in their terms, but legal in Europe."

Not everyone was displeased with Gowers' findings. Suw Charman, executive director of consumer lobby organization the Open Rights Group, describes the review as "fantastic." "We're

very pleased to see they're recommending an exception for private copying for consumers," she says. "This is something that everyone does, that the public believes is morally reasonable and ethically sound. So it's important that the law reflects that this behavior is not damaging to the music industry."

Gowers' only real sop to the industry is to recommend legislation to strengthen the enforcement of intellectual property rights, including a maximum sentence of 10 years' imprisonment for those found guilty of online copyright infringement. That's unlikely to prevent the industry taking its fight direct to government and then the European Commission.

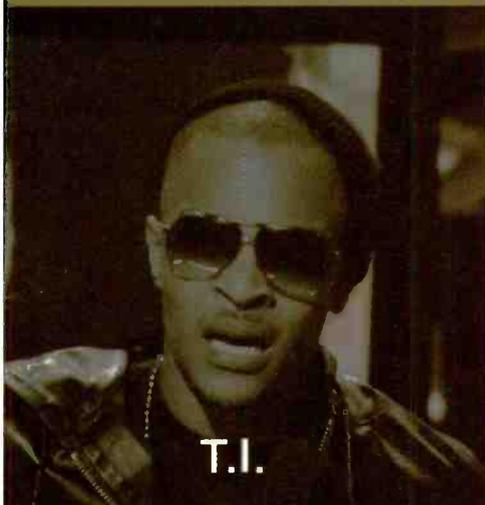
"It's only a report," Nevrla says. "And it is only a set of recommendations. It's the beginning, not the end of this process." ••



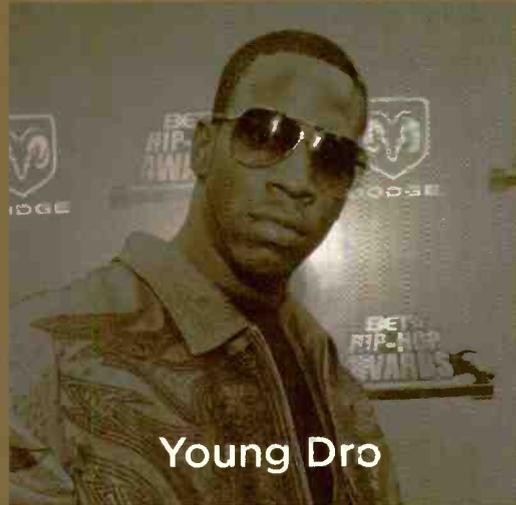
RICHARDS

Congrats to BET and the 2006 Hip-Hop Awards

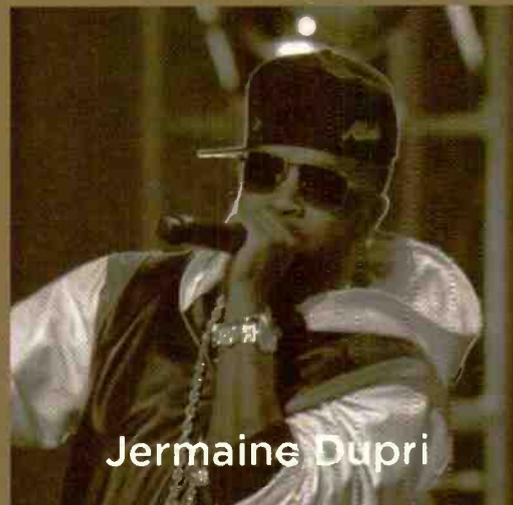
We Salute the 2006 BET Hip-Hop Awards Nominees and Winners (Especially Georgia's Own)



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Young Dro



Jermaine Dupri



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The End Is Just Beginning

Metal-Oriented Indie Finds Its Mail-Order Niche

NEW YORK—When the End Records moved from Salt Lake City to Brooklyn, N.Y., this summer, it neatly side-stepped the issue of hiring new employees. The label simply took its whole staff with it.

End Records employees say founder Andreas Katsambas' business philosophy and unique office environment helped inspire his dozen-strong staff to follow him to the East Coast. They have also enabled the indie to grow from its beginnings in Katsambas' bedroom to a 7,500-square-foot warehouse/office that houses the label's office and direct-mail order business.

Katsambas started the End in 1998 to help some underground bands he admired gain exposure. While the label is essentially metal, its 23 bands have a more artistic bent, from cyber punks Voivod to folk-metal act Agalloch. (RED Distribution exclusively distributes the End's direct signees.)

In 2001, Katsambas launched the mail-order operation to distribute his acts and to sell product he accumulated from trading his titles with other labels for exposure. He promoted the busi-

ness by spamming online forums with his sales incentive: His CD prices included shipping, and all orders were fulfilled within 24 hours, a practice that remains today. For months, Katsambas was up until the wee hours filling orders before heading to his day job. But the work paid off when he hired his first employee and Katsambas made the label his full-time job.

Cutting out the middleman to get the best prices has fed the End's mail-order operation. CDs cost \$10-\$11 each. The End carries about 11,000 titles from approximately 7,500 acts. According to sales director Jesse Lindmar, the label sells about 100,000-125,000 pieces per month, not counting direct sales or wholesale.

The End distributes U.S. metal labels like Metal Blade, Relapse and Century Media, as well as such European ones as Finland's Spinefarm and Holland's Psychonaut. Lindmar says Romanian band Negura Bunget is the End's best-selling mail-order act, followed by doom metal group Asunder.

When it comes to the End's own roster, Lindmar says Voivod and Thine Eyes Bleed do best



Building from the ground up: ANDREAS KATSAMBAS, in orange shirt, with his crew at the End's label offices.

at retail, and Agalloch does better in direct sales and mail order. RED VP of artist development Alan Becker says Dissection and Holland's the Gathering also sell well.

When Katsambas began the End, "I started looking at it from the artist's perspective and said, 'If they work with a label, how do they want to be treated?'" he recalls. "For me, 100% integrity was the No. 1 priority and then working as hard as possible to help any artist you'd be responsible for."

The philosophy extends to Katsambas' employees. Lindmar says of the laid-back atmosphere, "It's really about being involved and building from the ground up. There is a sense of what you do really does matter to not only the company's growth, but to all the employees."

Lindmar explains that everyone is encouraged to voice ideas, no matter what they are. For example, he says that someone who packs orders in the warehouse shouldn't hesitate to speak up if they have a suggestion for marketing an artist.

The End and its acts have begun attracting

mainstream press attention from outlets like the Associated Press and CNN, and Katsambas says business has grown 30%-50% annually. Becker believes Katsambas "is that one break away from having the one artist that will propel him onto a bigger stage." The label is now readying titles by dark metal act November's Doom ("The Novella Reservoir," due Feb. 20), spazz-rock act Tub Ring ("The Great Filter," due in 2007) and Sleepytime Gorilla Museum (due early next year).

For now, mail order is the End's bread and butter, but Katsambas wants to elevate the label side of his operations so that his directly signed acts bring in the lion's share of his business. Part of that plan involves investing more in TV ads and other marketing strategies in addition to its online presence, which is the End's primary vehicle of promotion.

"We realize with hard work and talented bands there's no limit to how you grow. It just has to be done organically, one at a time," Katsambas says.



The Indies

TODD MARTENS tmartens@billboard.com

Fair Share

Will Zune's Indie Partners Take A Back Seat To Universal?

Out of the box, Microsoft's Zune player certainly has good taste. The devices come preloaded with music from such indies as Sub Pop and Quango, as well as Astralwerks and V2.

While reviews for the player appear to be mixed, we applaud Microsoft's overtures to the indie community and are rooting for it to give the iPod/iTunes combo some competition. That's why Microsoft's decision to cater to the muscling power of Universal Music Group (Billboard, Nov. 18) was initially cause for disappointment. UMG was the first major label to strike an agreement with Microsoft to receive a fee for every Zune player sold.

In an informal survey of indie execs, most saw it as little more than a move for Microsoft to cater favor with the major labels. "I think that's just Mi-

crosoft's way of saying, 'Hey, come over to our side,'" the head of one prominent indie says.

He's probably right. But with the Brazilian dance-pop of Sub Pop's CSS among the acts heavily featured on the Zune Web site, it's no secret that Microsoft wants some indie cred as well. And while this writer certainly doesn't agree with the assertion by UMG chairman/CEO Doug Morris that digital music players are "just repositories for stolen music," once Microsoft made the deal it risked alienating the very community it courted when launching its product.

"It shouldn't just be the majors," another indie head says. "Indies need to get a share of it, too. We're struggling."

And so far, Microsoft seems to be showing every intent to shower the



CSS

same good will toward the indie community, even if the details will take some time to sort out. The software giant recently told Billboard that it would initiate talks with the American Assn. of Independent Music for a similar revenue-sharing plan. AAIM acting president and head of Thirsty Ear Peter Gordon says the trade body is still in talks with Microsoft.

"They're very committed to the independent community, and they didn't want us to feel like we'd be taking a back seat in this type of relationship," he says. "I really do think they're trying to take the high ground here. The spirit of the

conversation is that they're here to help and grow the community and relationship, and give back where possible."

But there are still other questions. For one, if the Zune ultimately takes off and the licensing fee results in some serious funds, Gordon won't have an easy task of figuring out how to disperse the money among AAIM's 200 or so member labels, which include Sub Pop, Touch & Go and Victory Records.

"This is something that if you have a good organization, you can hold these discussions and you can determine an equitable way of creating a healthy relationship between hardware and soft-

ware," Gordon says. "That's been a missing discussion in our industry and not just with the indies." Regardless, there are plenty of noteworthy indies that have yet to pledge to AAIM—Drive-Thru, for instance, comes to mind—and many labels may not deem an unknown cut of Zune worthy of plopping down a few grand in membership dues. The trade body bases its membership fees on a label's market share, with the dues being at least \$1,000 per year. (A label, say, with a market share of 0.05%, would pay about \$4,600 in dues, according to AAIM's Web site.)

"We certainly wouldn't say to Microsoft, 'Don't do it for anyone else,'" Gordon says. "But if a label finds we're doing good things for the community, then they have a reason to join. This is simply showing what we can do for our labels and our members."

CSS: MARIANA JULIANO

Retail Track

ED CHRISTMAN echristman@billboard.com



CDs Will Survive

How Buyers And Sellers Alike Will Save The Format

Due to my ongoing defense of brick-and-mortar retail, many of my naysayers are under the assumption that I am a CD fan who is stupidly ignorant of how the digital revolution will wipe the format off the face of the earth.

While that scenario may ultimately prove correct, let me put forth my reasoning here about why I think a physical format will co-exist, even when digital music becomes dominant. For one thing, the transition to the digital world isn't the same as the switch from vinyl to the cassette or the latter to the CD. And even in both of those events, the winning technology left behind a small constituency steadfast in their devotion to the losing format, which is why both formats still exist. While they don't matter in a big-picture way, both formats nevertheless still provide incremental revenue to the industry, even if it's feeble.

In this current transition, there will of course still be CD lovers clinging to the format. Believe it or not, though, I ain't one of them. The jewelbox is a piece of crap, and the CD booklet's print and imagery are so small that it takes all the fun out of interacting with the artwork.

But besides the CD lovers, I suggest that there will be other constituent consumer pockets that will combine to justify a continuing physical presence for music. The constituency may not support all the stores still out there, but will be larger than those still supporting cassette and vinyl.

First off, I understand the convenience factor of getting music over the phone or through the computer. But sometimes it's nice to get out of the house, too, and go shopping in stores. At Christmas-time, some may still prefer giving gifts the old-fashioned way—i.e., CDs. Also, let's not forget this country has a long history of collectors who like to

display their collections. And what about those zealous fans who want to own everything they can by their favorite artists?

In fact, might we not also see consumers evolve who want to buy favorite songs or test new artists cheaply via downloads, but are still willing to spend more to get premium physical versions of music from their favorite artists? That's kind of a twist on the book industry business model, where some fans buy paperback while others buy the more expensive hardcover. Or, to put it in current industry speak: Let consumers buy music anywhere they want, however way they want, whenever they want. Why does that

load music to their iPods and computers and then one morning you wake up and it's gone, and the labels and Apple can't tell you where it went and won't replace it. That's why I want to own music in my hand."

If you work for a big company that purportedly maintains the integrity of corporate systems, you know there is really no such thing as backup on a computer file until you print it out. Or as one digital music fan puts it, "Anyone who suggests that the digital world doesn't need discs anymore doesn't do a lot of downloading."

And that's just from the consumer side of the equation. The industry itself offers even more compelling reasons why there should be physical product. In fact, the belief that every consumer will switch to a digital-only world contradicts Wal-Mart's vision that there is room for physical goods and downloads (Billboard, Aug. 12). As the largest seller of CDs and an early merchant of digital downloads, Wal-Mart sees both sides of the issue, and if you know of any company that listens to the customer better than the Bentonville, Ark.-based discounter, please let me know.

In addition to Wal-Mart, Target, Best Buy, Kmart and Circuit City use music to drive traffic to their stores. If retailers that comprise 60% of the physical business still want CDs, do you think the labels will tell them no? Or to put it another way, if shoppers go to big boxes and see a music department, do you think they will ignore it?

Finally, Microsoft deals aside, it's becoming increasingly clear that the few powerful merchants like Apple and the cell-phone carriers will always retain control of the digital business model and likely will refuse to let the labels raise prices whenever they want. A premium physical-goods package may one day be the only way for labels to realize decent profits. ♦♦♦

'If retailers comprising 60% of the physical business still want CDs, do you think the labels will tell them no?'

definition have to exclude those who sometimes buy a file and other times a physical format? In fact, how can we overlook that plenty of consumers are participating in the digital experience already, by buying CDs and ripping them to computers and portable players, instead of buying downloads?

And what about the conspiracy theorists who feel strongly about the concept of ownership? One former label executive/music fan puts it this way: "I think it's a bad idea, this whole concept that gives you access to music without really owning it; that you pay for something that you don't actually have. Most people down-

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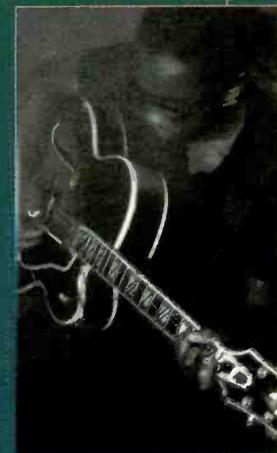
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Why wait?



Debate Over U.S. Compulsory License Rates Heats Up

Groups Propose Rates For Mechanical And DPD Licenses

Trade groups for record companies, digital media services, publishers and songwriters have now proposed compulsory license rates to the Copyright Royalty Board under section 115 of the Copyright Act. During the next year, executives from some of the most powerful companies in music and the digital music space will testify at the proceeding. All of them are sure to argue that it's imperative the CRB accept the rates that they propose.

The proposals, set out in their filings with the CRB on Nov. 30 (Billboard, Dec. 9), cover mechanical rates for physical goods and digital phonorecord delivery rates for downloads, on-demand streams and ringtones. To illustrate the parties' positions, I created a hypothetical and scanned the Billboard charts to put a face to the

numbers: **Disturbed's** cover recording of "Land of Confusion" is a composition written by former **Genesis** bandmates **Tony Banks**, **Phil Collins** and **Mike Rutherford**. The track, which is four minutes and 50 seconds long, is one of 14 songs on Disturbed's album, "Ten Thousand Fists." It's also available as a master ringtone.

The audio track and music video, plus one other song, are also on an enhanced CD single. The track is available from online services for permanent download (from a music store), limited download (from a subscription service) and interactive (i.e., on-demand) stream.

The calculations are purely hypothetical because the CRB must still decide issues like a definition of "revenue," and companies will certainly not disclose their revenue to the public. That said, let's assume

that Disturbed's CD retails at \$13.99, with the label receiving \$9 wholesale revenue. The enhanced CD single retails at \$5.98, with a \$3.40 wholesale price. Permanent downloads retail at 99 cents, with the label receiving 65 cents. The master ringtone retails at \$2.50, with the label receiving 50% of that for the content (i.e., the cost of content).

Now we can calculate and compare what the publisher of "Land of Confusion" would receive for each configuration under the rates proposed by publishers and songwriters, record companies and digital media companies. The rates they proposed to the CRB for each configuration and use are described below. Proposed rates for limited downloads and interactive streams are described in the sidebar. ...

THEN THE MATH GETS COMPLICATED

When it comes to limited downloads offered at subscription prices or streams that may involve reproduction and performance rights, the parties' proposals get more complex. Everyone wants a percentage in the mix.

For limited downloads, publishers and songwriters proposed the greater of: (1) 33.3% of total content costs paid for composition and sound recording rights; (2) 0.33 cents per use or 0.064 cents per minute of play time; or (3) 15% of revenue (pro-rated by the usage of works on the service). They define revenue for music-only services as including subscription fees, fair market value of free or in-kind ads or other promotions, and money received from the sale of any product or service directly related to a music service. They will propose more precise definitions after legal discovery.

Record companies proposed 7.8% of the wholesale revenue, pro-rated, for limited downloads. Digital services proposed 4% of "applicable receipts," as defined for permanent downloads in the chart, multiplied by a fraction: the number of playbacks of all phonorecords of the composition, divided by the total number of playbacks for all phonorecords of licensed works.

For the reproduction right in interactive streams, publishers and songwriters proposed the greater of: (1) 12.5% of revenue (pro-rated as stated above); (2) 27.5% of total content costs paid for composition and sound recording rights; or (3) 0.275 cents per use or 0.053 cents per minute of play time.

Record companies proposed a rate no greater than 9.6% of royalties payable for performance of the composition streamed; performance royalties payable to ASCAP, BMI or SESAC currently range from 5% to 6.5% of revenue. Digital services did not propose a rate for interactive streams. ...

What They All Want Current And Proposed Rates

	CURRENT RATES	PUBLISHERS & SONGWRITERS	RECORD COMPANIES	DIGITAL SERVICES
 CD ALBUM	9.1¢ for the song (greater of 9.1¢ per song or 1.75¢ per minute). If each composition on the 14-track Disturbed CD was licensed for 9.1¢, total mechanical royalties due for the CD would be \$1.27, which is 14.1% of the \$9 wholesale revenue. Many CDs have 12 tracks; total mechanicals would then be \$1.09, which is 12.1% of the \$9 wholesale revenue.	12.5¢ for the song (greater of 12.5¢ per song or 2.4¢ per minute of playing time, periodically adjusted for inflation). If each composition was licensed for 12.5¢, total mechanical royalties due for the Disturbed CD would be \$1.75, which is 19.4% of the CD wholesale price. For a 12-track CD, total royalties would be \$1.50, equal to 16.7% of wholesale.	5¢ for the song (7.8% of wholesale revenue directly attributable to the sound recording in a single transaction, calculated pro-rata per unique composition). 5¢ equals 7.8% of the \$9 wholesale revenue divided by 14 (i.e., pro-rated), the number of tracks on the Disturbed CD. If each composition were subject to a compulsory license at this rate, total mechanical royalties for the CD would be 70.2¢. On a 12-track CD, the royalty would be 5.85¢ per song.	N/A (no rate proposed for physical units)
 ENHANCED CD SINGLE	9.1¢ (greater of 9.1¢ per song or 1.75¢ per minute). Total publishing royalties for the two audio tracks equals 18.2¢ for mechanicals at the per-song rate plus the negotiated synch fee for the video.	12.5¢ (same rate as CD album; a compulsory license does not apply for use of the composition in a video). If the other composition is licensed at the same rate, total publishing royalties would be 25¢ plus the negotiated fee for the video.	? (7.8% of wholesale, but since the audio tracks are bundled in a single transaction with other material, i.e., the video, the wholesale revenue would be reduced to reflect revenue attributable only to the labels' published prices for audio-only products. Alternately, some other allocation method would be consistently applied.) Rates will vary depending on the type of material included in the bundle.	N/A (no rate proposed for physical units)
 PERMANENT DOWNLOAD	9.1¢ (greater of 9.1¢ per song or 1.75¢ per minute). In the Disturbed example, 9.1¢ equals 14% of the 65¢ wholesale price or 9.2% of the 99¢ retail price.	15¢ (greater of 15¢ per song or 2.9¢ per minute, periodically adjusted for inflation). This is 23% of the download price received by the label in the Disturbed example.	5.1¢ (7.8% of wholesale revenue; if an album download, pro-rated based on the number of tracks).	4¢ (4.1% of "applicable receipts," defined as those receipts directly attributable to digital phonorecord downloads. The companies proposed that these receipts may be pro-rated by "total usage," with no minimum amount due for the composition.) 4¢ is 4.1% of the 99¢ retail price.
 MASTER RINGTONE	9.1¢ (greater of 9.1¢ per song or 1.75¢ per minute). This equals 7.3% of the content cost (aka wholesale revenue) or 3.6% of the retail revenue in the Disturbed example.	41.7¢ (the greater of: (1) 15% of revenue; (2) 33.3% of the total content costs paid for mechanical rights to the compositions and rights to the recording; or (3) 15¢ per ringtone). 41.7¢ is one-third of the \$1.25 content cost, which is greater than 15% of the retail revenue of \$2.50 (37.5¢) or than 15¢ per ringtone.	9.75¢ (7.8% of wholesale revenue). Wholesale revenue is \$1.25, which is 50% of the retail price.	N/A (no rate proposed)

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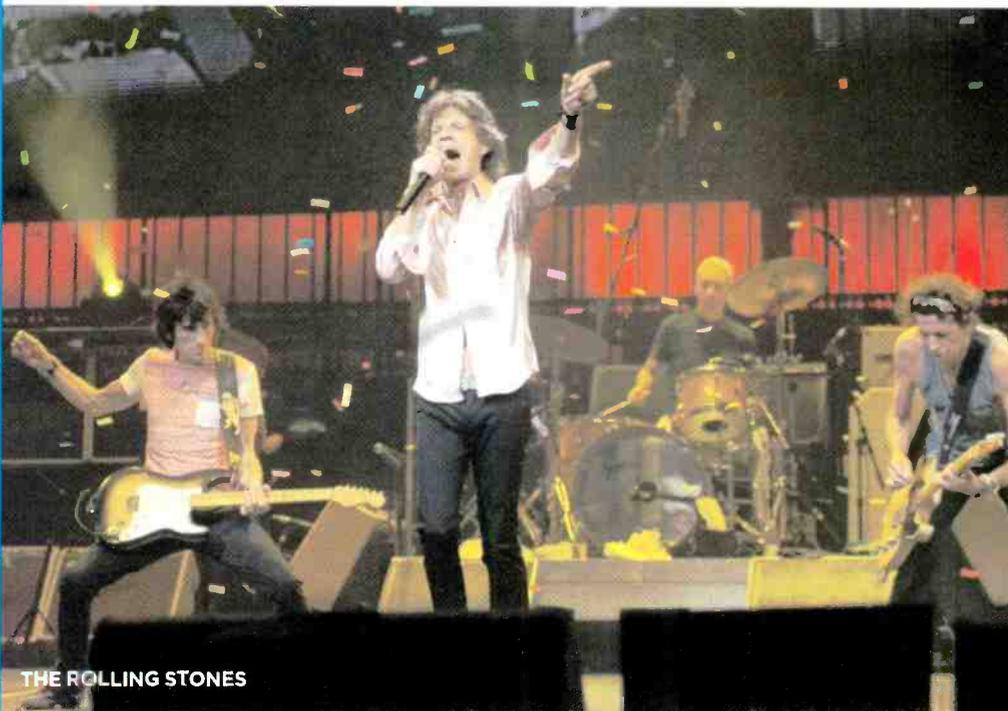
	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,216,819 (\$9,284,074 New Zealand) \$142.13/\$61.77	U2, KANYE WEST Ericsson Stadium, Auckland, New Zealand, Nov. 24-25	84,475 two sellouts	The Next Adventure, Michael Coppel Presents
2	\$2,649,722 (\$3,445,000 Australia) \$237.82/\$62.99	BILLY JOEL Entertainment Centre, Brisbane, Australia, Nov. 21, 23	25,220 two sellouts	Frontier Touring
3	\$1,486,240 (\$1,906,952 Australia) \$218.77/\$71.47	ELTON JOHN Entertainment Centre, Brisbane, Australia, Nov. 26	12,971 sellout	Chugg Entertainment
4	\$1,159,350 \$250/\$50	AEROSMITH, MÖTLEY CRÜE C.W. Mitchell Pavilion, The Woodlands, Texas, Nov. 19	15,928 sellout	Live Nation, in-house
5	\$1,067,789 \$49.50/\$39.50	TRANS-SIBERIAN ORCHESTRA Wachovia Arena, Wilkes-Barre, Pa., Nov. 17-18 Includes matinee	22,938 three sellouts	Live Nation
6	\$1,018,674 \$200/\$23.87	AEROSMITH, MÖTLEY CRÜE Hyundai Pavilion, Devore, Calif., Nov. 11	24,646 40,581	Live Nation
7	\$1,005,230 \$85/\$55/\$45	GUNS N' ROSES, SEBASTIAN BACH, PAPA ROACH Madison Square Garden, New York, Nov. 10	14,482 sellout	Live Nation, Metropolitan Talent Presents
8	\$916,487 \$65	BOB SEGER, ERIC CHURCH Allstate Arena, Rosemont, Ill., Nov. 30	13,920 sellout	Jam Productions
9	\$882,157 \$161/\$35.50	AEROSMITH, MÖTLEY CRÜE Ford Amphitheatre, Tampa, Fla., Nov. 22	14,686 19,339	Live Nation
10	\$879,453 \$196	AEROSMITH, MÖTLEY CRÜE Verizon Wireless Amphitheater, Selma, Texas, Nov. 17	14,442 19,282	Live Nation
11	\$875,669 \$85/\$42.50	DIXIE CHICKS, PETE YORN Staples Center, Los Angeles, Nov. 24	13,500 sellout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
12	\$829,205 \$156.95/\$53	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Mandalay Bay Events Center, Las Vegas, Nov. 25	8,433 sellout	Hauser Entertainment
13	\$799,553 \$196/\$31	AEROSMITH, MÖTLEY CRÜE Cricket Pavilion, Phoenix, Nov. 13	13,951 19,847	Live Nation
14	\$794,853 (\$904,270 Canadian) \$74.72/\$48.35	GUNS N' ROSES, SEBASTIAN BACH, SUICIDE GIRLS Air Canada Centre, Toronto, Nov. 15	13,051 sellout	House of Blues Canada
15	\$759,630 \$625/\$400/\$130/\$45	BANG FESTIVAL: DURAN DURAN, DAFT PUNK, TIESTO Bicentennial Park, Miami, Nov. 11	9,864 27,323	Haddad Productions
16	\$744,285 \$75/\$35	DEF LEPPARD, JOURNEY, STOLL VAUGHAN New Orleans Arena, New Orleans, Nov. 17	13,563 sellout	Live Nation, in-house
17	\$688,942 \$150.50/\$45.50	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO HP Pavilion, San Jose, Calif., Nov. 24	8,963 sellout	Hauser Entertainment
18	\$587,143 \$69.50/\$39.50	BOB DYLAN, THE RACONTEURS Wachovia Spectrum, Philadelphia, Nov. 8	9,992 12,372	Live Nation
19	\$573,303 (\$653,314 Canadian) \$74.61/\$43.45	GUNS N' ROSES, SEBASTIAN BACH, SUICIDE GIRLS Scotiabank Place, Ottawa, Nov. 17	9,722 sellout	House of Blues Canada
20	\$568,221 \$43.50/\$33.50	TRANS-SIBERIAN ORCHESTRA Resch Center, Creve Coeur, Mo., Nov. 18 includes matinee	14,716 two sellouts	Live Nation, in-house
21	\$473,668 \$79/\$49.50	DIXIE CHICKS, PETE YORN Pepsi Center, Denver, Nov. 27	9,311 sellout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
22	\$450,214 \$94/\$52	DIXIE CHICKS, PETE YORN MGM Grand Garden, Las Vegas, Nov. 25	8,784 9,611	Concerts West, The Messina Group, Moore Entertainment/AEG Live
23	\$425,147 \$77/\$49.50	DIXIE CHICKS, PETE YORN Quest Center Omaha, Neb., Nov. 28	7,841 sellout	Concerts West, The Messina Group, Moore Entertainment/AEG Live
24	\$409,272 \$93/\$37.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN 1st Mariner Arena, Baltimore, Nov. 10	7,982 11,516	Live Nation
25	\$392,455 \$75/\$35	DEF LEPPARD, JOURNEY, STOLL VAUGHAN FedEx Forum, Memphis, Nov. 14	6,997 11,652	Live Nation, in-house
26	\$390,589 \$69.50/\$47.50/\$29.50	BOB DYLAN, FOO FIGHTERS Palace of Auburn Hills, Auburn Hills, Mich., Nov. 2	7,829 10,927	Live Nation, Palace Sports & Entertainment
27	\$390,206 \$74/\$38.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN TD Waterhouse Centre, Orlando, Fla., Nov. 5	6,769 10,171	Live Nation
28	\$389,770 \$44.75/\$29.75	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN The Cajundome, Lafayette, La., Nov. 3	9,202 10,662	Live Nation
29	\$388,834 \$74.50/\$59.50/\$39.50/\$25	BROOKS & DUNN, SJGARLAND, JACK INGRAM Corns Amphitheatre, Chula Vista, Calif., Oct. 14	8,047 9,492	House of Blues Concerts
30	\$388,131 (\$504,413 Australian) \$76.87	PEARL JAM, KINGS OF LEON Entertainment Centre, Newcastle, Australia, Nov. 18	5,543 5,620	Michael Coppel Presents
31	\$385,014 \$77/\$41.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Colonial Center, Columbia, S.C., Nov. 2	6,184 sellout	Live Nation, in-house
32	\$382,140 \$180/\$40	TRUC TIEF THU HINH/FOUR SEASONS Terrace Theatre, Long Beach, Calif., Nov. 11 includes matinee	4,858 4,894 two shows one sellout	Asa Music Group
33	\$382,049 (\$428,638 Canadian) \$53.03	THE TRAG CALLY HP MacEwan Hall, Calgary, Alberta, Oct. 28-30, Nov. 1	7,200 four sellouts	House of Blues Canada
34	\$379,962 \$49.50	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN 1st Mariner Arena, Baltimore, Oct. 28	7,676 sellout	Live Nation
35	\$375,313 \$44.50	BRAD PAISLEY, CARRIE UNDERWOOD, JAKE OWEN Ford Center, Oklahoma City, Nov. 18	8,434 8,543	Live Nation

UpFront



On The Road

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THE ROLLING STONES

Start Them Up, They'll Never Stop

Stones' Big Bang Of A Tour Keeps Getting Bigger

We knew they were coming, and we knew they would be huge, but when CPI chairman Michael Cohl released the Rolling Stones' A Bigger Bang tour numbers to Billboard, the tally still was a little awe-inspiring.

Since the fall of 2005, the band has grossed a staggering \$437 million and drawn 3.5 million people to 113 shows. In addition, an estimated crowd of 2 million saw the band perform at Copacabana Beach in Rio de Janeiro in February. Throw in a Super Bowl performance and a Martin Scorsese film from their Beacon Theatre shows in New York, and it was quite a year for the Stones and Cohl, who also produced tours by Barbra Streisand and the Who. And oh, yeah, negotiated a deal to sell half of CPI to Live Nation.

"It was a busy year," Cohl says in typically understated fashion. "But I had sat around and done very little, hanging out in Florida for over a year, trying to figure out what to do and whether or not to do it. And as soon as the Stones decided they

were going to work, then I was going to go back to work, so you may as well go at it whole hog. So I did."

The Beacon shows filmed by Scorsese came after the Stones had played nothing but stadiums for some seven months. "Talk about a shock to the system. On the other hand, talk about exciting," Cohl says.

"Look forward to it," Cohl says of the final Scorsese product. "The set list is dramatically different than anything you've seen from the Rolling Stones for a long, long time. There are a bunch of songs that you've never seen them do, or that they haven't done in 25 or 30 years. Add Martin Scorsese's bent to it, and you're going to get something really unique."

So what's up for an encore? "I'm going to go back to work with Live Nation and see what we can do next," Cohl says, though he would not provide any hints. "You never get any hints out of me, you know that. Keep trying. You never know, 2007 may be just as exciting."

Though nothing's official yet, it appears likely the band will stretch A Bigger Bang into 2007, making the \$500 million mark

easily within reach.

The same goes for Streisand, who has intimated that she may go back out next year. According to Cohl, "everybody's happy" with how her '06 tour turned out, even the orchestra.

PIANO MAN HEADS

SOUTH: Billy Joel has gone up with a run of Southern U.S. dates for February and March (billboard.biz, Nov. 28). Joel will be singing the national anthem at the Super Bowl Feb. 4 in Miami, and the tour starts Feb. 7 at the Jacksonville (Fla.) Arena. Also on the route are Orlando, Fla. (Feb. 10); Miami (12); Columbia, S.C. (14); Greenville, S.C. (17); Nashville (21); Charlottesville, Va. (23); Birmingham, Ala. (26); Atlanta (March 1); Raleigh, N.C. (3); and New Orleans (6).

Joel has just concluded a sold-out tour of Australia and a six-city dome tour in Japan. He returned to the road as a solo headliner last year for the first time in eight years, grossing \$50 million from 37 shows, including a record-setting run of 12 sellouts at New York's Madison Square Garden that took in nearly \$20 million.

ROLLING STONES: KEVIN MAZUR/WIREIMAGE.COM

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GLOBAL BY LISA MOBIUS

Indies Cut Through Shanghai Red Tape

Upstart Labels Put Chinese City's Music Scene On The Map

SHANGHAI—It may no longer be “Red China,” but for the burgeoning indie label scene in the business heart of the People’s Republic, it’s still the land of red tape.

With a population of 20 million and a vibrant, energetic buzz, the eastern Chinese coastal city of Shanghai is a hotbed of musical activity, home to almost a hundred “alternative” bands, a growing live scene and more than a dozen recording studios.

But strict government controls are just one of the hurdles facing the nascent local recording industry. Domestic independents in Shanghai also have the challenges of inadequate distribution and omnipresent piracy—both physical and online. The IFPI estimates that pirated product accounted for 85% of all physical sales in China during 2005, with more than 350 million illegal CDs sold at a retail value of \$410 million. Successful prosecutions for piracy remain rare, due to a complex system of legislation and what labels have long complained is a lack of political will to act against pirates.

“Everyone in the Chinese music business is inexperienced,” says local artist Maku Zhuang, co-founder of Shanghai-based independent label Soma Communications. “There’s been no trailblazing success to set an example, and we can’t follow overseas models either, because they just don’t work in the Chinese market.”

Despite those challenges, local independent labels are working

hard to put Shanghai on the musical map. Soma was established in 2003 by Zhuang and two fellow local artists as a recording studio and songwriting/production house, but is now establishing itself as a label specializing in alt-rock, folk and electronica. Other notable Shanghai indies include Bandu (folk/new age) Point (rock), JZ Records (jazz) and Xin Dong Li (pop).

The Chinese government carefully monitors the allocation of business licenses. These relatively new labels are licensed as “comprehensive cultural enterprises.” In the strictly regulated Chinese business world, that allows them to pursue activities and revenue streams more profitable than the traditional music business. JZ, for example, also runs two jazz bars, a music school and a hotel.

However, the “cultural enterprises” category requires companies to provide evidence of investment between 500,000 and 1 million yuan (\$63,902-\$127,806) to the local Bureau of Industry and Commerce. The investment requirements are prohibitively high for many Chinese would-be label operators, who claim they are generally lucky to make \$500 per month as musicians who also have day jobs.

Most of the Shanghai independent labels use their own studios. Once a recording is completed but before it can be distributed, it requires an official “publishing number”—effectively, a distribution license—from a state-owned

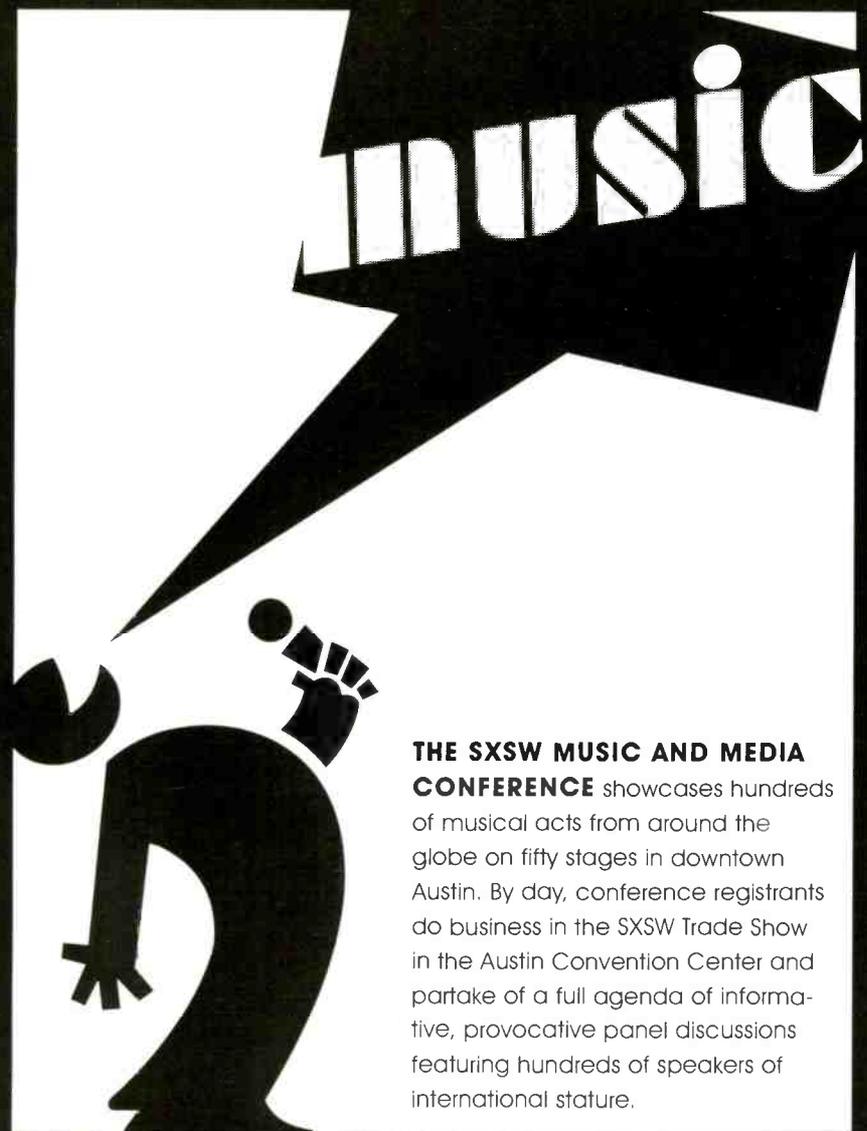
company (usually a music publisher) that sells them for 1,000-2,000 yuan (\$127.81-\$255.61) and handles government approval of lyrics.

While having a state publisher is obligatory, following deregulation in 2002 labels can now choose their own distributors. However, industry sources say sticking with state-owned publisher/distributors Shanghai Audiovisual (SAV) or China Record Co. Shanghai (CRC) is advisable as they are reliable and established channels. Most Chinese indies choose publishers and distributors on an album-by-album basis.

“A distribution license is useless without a distribution network,” notes Liu Zhuanghua, founder and owner of Shanghai indie Point Entertainment, whose first release in October 2005 was a joint venture with JZ Records—an album titled “Possibilities” by local jazz vocalist Coco Zhao.

Bandu has opted to self-distribute its releases. “Most of the distributors also release their own mass-produced pop albums,” Bandu business director Lin Xiaocao says, “so they can earn more promoting those than ours.” Upcoming releases include the Bandu Chamber Orchestra.

Despite their problems, Shanghai’s independents display an attitude that harks back to the indie labels explosion in western markets in the late 1970s and is summed up by Soma co-founder Tadi Yan. “It’s fun,” he says. “And it’s what we care about.”



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CONFERENCE BY ANTONY BRUNO

Content From Consumers

Entertainment Execs At DEMMX Eye An Interactive Digital Future

At the third annual DEMMX Conference & Awards, held Nov. 28-30 in Los Angeles, attendees seemed most interested in how to use Internet services to engage fans in new, interactive ways outside of passively listening to a created work.

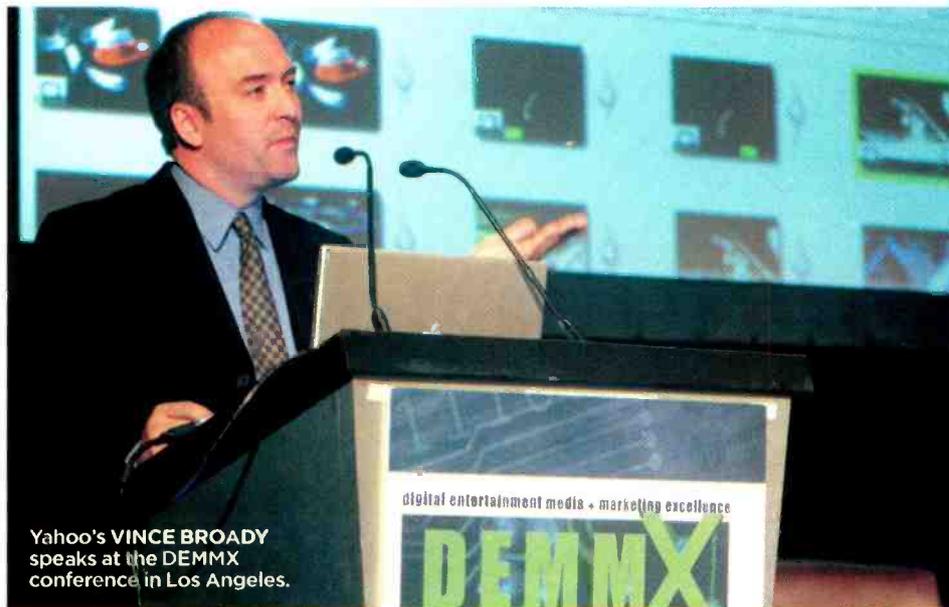
For all the talk about digital distribution of content, it remains a niche activity. Music download and subscription services make up less than 10% of record label revenue. This figure is even less for movies and TV shows.

But the phenomenal success of YouTube has illustrated the consumer desire to interact with their favorite acts and brands in new ways, and the entertainment industry is collectively moving to support that activity further.

Film studios, TV networks and some record labels are creating multifunctional "brand experiences" online that allow fans to interact with their content in new ways on a 24/7 basis. The idea is to create a site where they can "superserve" fans between episodes, movie releases and album releases, so they can constantly interact with fresh content related to their favorite show, movie or artist.

Yet the effort is not without its challenges. One is figuring out a way to make such services revenue-generating and not just a promotional expense. Another is determining where to draw the line between protecting content and giving fans free access to altering original works to their own end.

Ringtones and voicetones are early examples of delivering content that lets fans interact with their favorite acts outside



Yahoo's VINCE BROADY speaks at the DEMMX conference in Los Angeles.

of simply listening to the original work. Record labels are now working with YouTube to develop lip-sync contests and even to produce original content designed to be altered by fans and voted on by others.

TV networks are creating fan sites that include message boards, two-minute episode wrap-ups and deleted scenes as just the start. The next step is giving fans the ability to re-create scenes with their friends or remix scenes with a different plot line or create spoofs or side plots not aired on TV.

For instance, urban video production firm QD3 allows fans to download video of its popular "Beef" series on disputes between hip-hop artists. They can then replace the dialogue with their own and repost it to the site where others vote on the one

they like best.

Universal Music Group has made another recent move by licensing its music videos to StarStyle.com, which allows viewers to identify the clothes, gadgets and furnishings used in the videos, and then buy them.

Yahoo is following this lead, aggregating its various online services into sites dedicated to specific brands. Rather than go to Flickr to share photos and then to Yahoo Instant Messenger to chat and then to Yahoo News to read the latest updates on a common topic, Yahoo is offering to compile these services into a single page dedicated to a given brand.

The company has identified a list of 100 brands it wants to include in the program and has begun approaching them with the idea. The first to take advantage of it is Nintendo for its newly launched Wii video-game console. An example of the type of content available includes a hilarious user-generated spoof on the "Mac vs. PC" commercials, pitting a young sexy blond as a Wii and an overweight brainiac as the PlayStation 3.

"Media is expensive to produce. You need multiple revenue streams to justify investment and keep [the] user's attention," says Vince Broady, head of games, entertainment and youth for Yahoo. "But it's one thing to have activity. It's another to have the right kind of activity."

In other words, the hope is that these "superserve" sites will at

some point generate new revenue streams related to an existing brand for much cheaper than it would be to produce new original content, while at the same time serving as a promotional platform—much like a ringtone.

But that's proving easier said than done. To get the critical mass desired, access primarily needs to be free. Eventually, there may be an opportunity to sell advertising on such sites, but it would need to be restricted to ads that are relevant to the audience interacting with the content.

QD3 president/CEO Paul Campbell says these kinds of online services are incredibly popular, but haven't resulted in any new revenue yet. "I don't think we're alone in these issues," he says. "We as a content provider and distributor now are trying to build a sustainable, new revenue-generating business."

Another challenge for content owners, particularly many within the music industry, is how to ease off the tight reigns of control they historically have kept on their content to allow fans to manipulate the original source material. One lesson of YouTube is that fully taking advantage of these opportunities will require lowering the digital rights management walls that the industry has spent so much time building during the last few years.

"Allowing users to truly interact with content and monetize it, it has to move freely about," Campbell says. "If you try to contain it, it's going to get out anyway. DRM is not our priority."



BUT CAN MOM CALL YOU ON IT?

Verizon Wireless is following up its Chocolate music phone with a new multimedia handset called the enV from LG. The device features a full Qwerty keyboard, VCast video and music services, VZ Navigator location service, Bluetooth capabilities, a 2.0 megapixel camera with flash and dual speakers. Storage takes the form of a removable microSD memory card of up to 1GB, and the Bluetooth feature allows users to stream songs from the device to wireless headphones and external speakers. The video player supports four popular formats, including WMV and MP4, while the music player supports MP3 and WMA formats.

The enV is available now for \$150 after a \$50 rebate, with a two-year service contract.

—Antony Bruno

BITS & BRIEFS

JUMPIN' JUMPIN'

Sony BMG, Music World and videogame developer Square Enix have teamed to create a mobile game featuring Destiny's Child. Called "Destiny's Child Groove," the competitive dance game includes the likenesses of all three members, and features four songs from the group's "#1's" album. Gamers compete against the computer, trying to best synchronize their in-game dance moves to the music. The game will roll out on various mobile platforms throughout the winter.

ZUNE'S SLICE

According to sales data collected by the NPD Group, Microsoft managed to capture 9% unit share and 13% dollar share spent on portable digital music players in the first week after its new Zune debuted. While this beat the SanDisk Sansa device for the week, the Sansa still has 12% of the overall installed base for MP3 players, and the aggregate of PlaysForSure devices collectively outsold the Zune as well. Apple's iPod ended the same week with a 63% unit share and 72% dollar share.

FULL PHONE SONGS

According to a new report by research firm Ipsos Insight, full-song music downloading on mobile phones is on the rise. The company says 4% of U.S. mobile users aged 12 or older have downloaded a song to their mobile phone in the last month, double the figure for the same period in 2005. Another 14% of users own download-capable devices. Males are twice as likely to have downloaded a song than females, at 6% and 3% respectively. Monthly spending on mobile music of all forms, including ringtones, equals about \$7 per wireless subscriber.

MOBILE EXPLOSION

Jupiter Research estimates that the total global mobile entertainment market is at about \$17 billion today, and is expected to grow to \$47 billion by 2009 and \$77 billion by 2011. Europe is expected to represent the bulk of this growth, contributing 35% to overall pie, with Asia at 37% and the United States at 28%. Ringtones are the leading moneymaker, followed closely by "infotainment" services.

AOL Music

TOTAL MONTHLY STREAMS

DEC 16 2006

Top Songs

1	AKON I Wanna Love You ** SRC/UNIVERSAL MOTOWN	714,514
2	FERGIE Fergalicious WILL.I.AM/A&M	610,057
3	GWEN STEFANI Wind It Up INTERSCOPE	534,804
4	AKON Smack That ** SRC/UNIVERSAL MOTOWN	425,511
5	JAY-Z Show Me What You Got ** ROC-A-FELLA/DEF JAM	380,632
6	BOW WOW Shortie Like Mine COLUMBIA	346,795
7	CIARA Promise LAFAYETTE	313,519
8	THE GAME Let's Ride (Strip Club) ** GEFEN	301,923
9	JUSTIN TIMBERLAKE My Love ** JIVE	279,814
10	JIM JONES We Fly High DIPLOMATS/KOCH	277,219



So far, her two singles have sold 1.7 million digital downloads, while her album has moved 712,000 copies.

For the singer's next album, he'll be reteaming with Sean Garrett, who co-wrote and co-produced his "Run It!" single.



Top Videos

1	FERGIE Fergalicious WILL.I.AM/A&M	1,084,854
2	AKON Smack That ** SRC/UNIVERSAL MOTOWN	862,596
3	BEYONCE Irreplaceable COLUMBIA	829,343
4	JOJO Too Little, Too Late ** UNIVERSAL MOTOWN	740,330
5	DANITY KANE Show Stopper ** BAD BOY/ATLANTIC	664,398
6	JIBBS Chain Hang Low GEFEN	648,828
7	JUSTIN TIMBERLAKE My Love ** JIVE	645,886
8	CHRIS BROWN Say Goodbye JIVE	580,359
9	FERGIE London Bridge WILL.I.AM/A&M	537,787
10	EVANESCENCE Call Me When You're Sober ** WIND-UP	481,686

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 Dec. 2



ABOVE: MySpace senior VP of marketing and content **Shawn Gold**, center, celebrates the company's win for best digital music community with Billboard president/publisher **John Kilcullen**, left, and digital/mobile correspondent **Antony Bruno**.



RIGHT: Fuel Industries' **Mike Burns** swept the advergaming of the year category with three titles including "American Dad vs. Family Guy Kung Fu." Shown here are Burns and Billboard executive editor/associate publisher **Tamara Conniff**.



ABOVE: Microsoft had a good night, winning the game innovation and innovator of the year awards for its XNA Game Studio Express initiative. Accepting the award was product unit manager **Boyd Multerer**, with Billboard executive editor/associate publisher **Tamara Conniff**.

LEFT: Actress/comedian/singer **Sandra Bernhard** performs a song from her latest album, "Everything Bad and Beautiful."

BELOW: Deep Focus' **Sabrina Caluori** accepts the award for the most innovative use of technology for advertising, with Billboard digital/mobile correspondent **Antony Bruno**.



ABOVE: Billboard president/publisher **John Kilcullen**, center, is flanked by Motorola iRadio execs **David Ulmer**, left, and **Mike Gaumond** after they won the best radio service award.

BELOW: Motorola's iRadio group sponsored an electrifying performance by **the Duhks**, kicking off the DEMMX Awards show in style.

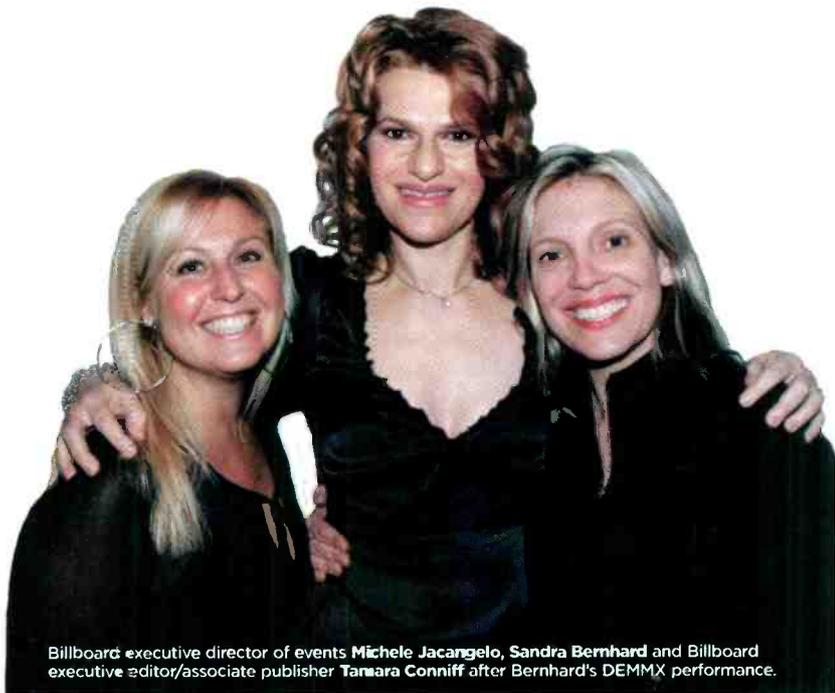
DEMMX Conference

Making sense of the digital revolution was the theme of the third annual Digital Entertainment Media and Marketing Excellence conference held Nov. 29-30 in Los Angeles. The event—co-hosted by Billboard, The Hollywood Reporter and AdWeek magazines—focused on how the entertainment industry can best make use of the current digital environment, including the Internet, social networking, user-generated content and mobile phones. Highlights included the DEMMX Awards, which honored 20 visionaries in the entertainment fields of music, games and video; a musical performance by Sandra Bernhard; and keynote presentations by such old-media vanguards as The New York Times along with new-media powerhouses like Yahoo.

PHOTOGRAPHS FOR BILLBOARD BY MATT SIMMONS/WIREIMAGE.COM



ABOVE: PassAlong Networks co-founder/CEO **David Jaworski** accepts his company's award for best use of technology by an artist on behalf of the Barenaked Ladies, who utilized PassAlong's OnTour service.



Billboard executive director of events **Michele Jacangelo**, **Sandra Bernhard** and Billboard executive editor/associate publisher **Tamara Conniff** after Bernhard's DEMMX performance.



Latin Notas

LEILA COBO lcobo@billboard.com

Ringling In The Old Year's New

Reggaetón Acts Dominate List Of 2006's Biggest-Selling Rookies

As 2006 starts dwindling down, it's the perfect time to take stock of new acts who significantly broke out with sales throughout the year, beginning in the fourth quarter of 2005.

We found several worth mentioning in many genres, but the top of the heap, by far, was dominated by reggaetón acts.

Leading the pack was **Rakim & Ken-Y**, whose debut "Masterpiece: Nuestra Obra Maestra" (Universal Music Latino) came in at a surprising No. 2 in March and has scanned more than 200,000 copies to date, according to Nielsen SoundScan. The duo's romantic, pop-leaning reggaetón sound gained traction with a younger, female buyer—the kind who, presumably, also went for Tito "El Bambino." The latter's solo debut, "Top of the Line" (EMI Televisa), has scanned 90,000 copies.

The trio of top-selling new acts also included Calle 13's self-titled debut, released in December 2005, which has scanned 160,000 copies.

Calle 13 was this year's winner of the Latin Grammy Award for best new artist. It also happened to be the only act in the quintet of nominees that sold well. The other contenders scanned negligible amounts—at most, a few thousand copies.

In fact, sales numbers for new acts drop dramatically past the dominating three on our list.

Following Tito "El Bambino," the highest-selling acts—scanning 40,000 copies each—were Anaís for "Así Soy Yo" (Univision Records) and Mariano Barba, who broke into the charts with "Aliado del Tiempo" on indie Three Sound Records. The latter had released a couple of discs before, but this marks his first entry into our charts.

While these numbers may not look that great in

the mainstream, they're very impressive for new Latin acts, especially considering that much of Latin music—particularly regional Mexican and reggaetón—is still sold in outlets not monitored by SoundScan, so the figures are actually higher.

Also noteworthy were **Mach & Daddy**, with 39,000

copies sold of "Desde Abajo" (Panama/Universal), and surprisingly given their unusual genre, electro-pop trio **Belanova** with "Dulce Beat" (Universal) scanning 35,000.

Finally, scanning 21,000 copies each were **Toby Love's** self-titled debut on Sony BMG, and songwriter **Jeremía's** U.S. debut "Ese que Va Por Ahí," released in February on Universal Music Latino.

What do these acts have in common?

As is always the case, here we find a mix of factors that led the buyer to purchase these albums.

It's not just the promotion—many other acts had far more cash thrown at them and sold much less. Acts like Belanova, in fact, have yet to come stateside for serious promotion.

But Belanova, like almost everyone on this list, has a distinctive sound that clearly differentiates the act from its peers. This may initially be an obstacle to widespread radio play, but in the end, those who do listen want to buy.

With a more traditional-sounding act, like Anaís, who got heavy airplay, TV was also key. Anaís was a winner of Univision reality show "Objetivo Fama," and her telegenic looks clearly conspired with her strong vocals to make an impact in sales.

In the case of the more urban-leaning acts, they benefited not only from heavy promotion on radio and TV, like a pop act, but also from many live performances and from heavy rotation of their videos on channels like mun2 and MTVTr3s.

Although these channels don't have widespread distribution, clearly they affect sales by virtue of sheer repetition. We'll be looking for sophomore efforts from these acts in 2007.



RAKIM & KEN-Y

THE BILLBOARD Q&A?

Italian superstar Laura Pausini's new album, "Yo Canto" (Warner), is a collection of Italian pop standards that span the singer's lifetime—32 years. Released in Italian and Spanish, "Yo Canto" highlights the synergies that exist between Italian and Spanish as languages, and the musical similarities that allow a handful of artists, Pausini included, to navigate the Italian and Latin marketplaces.

What is your process for recording in two languages?

What I do in Italian, I do in Spanish. I've been doing the two simultaneously for 14 years now. I don't record in Italian, and then a month later in Spanish. On the same day, I record the two



versions of one song. Because at that moment, I concentrate, I really get into the song, and it has to be identical. I have the same image, the same emotion, the same voice.

You speak fluent Spanish. Is it necessary to speak the language in order to sing it?

It's necessary. It's a way of showing respect for what you do. I sing in Spanish because I love the language.

You sing a duet with Juanes, "Mi Linda Canción," but you've used the Spanish-language version on both the Latin and Italian albums. Why?

This song is like a hymn in Italy, and I thought it would be fantastic for Italians to hear it in Spanish. I like the idea that Italy is finally listening to music in Spanish. Many Latinos come to my country to sing in English, and I would like more Spanish as well. I live among Latinos, and I'm very comfortable. It bothers me that in Italy they only play music in Italian or English.

LATIN BY AYALA BEN-YEHUDA

Tapping Latin Music For TV

Labels And Publishers Get Proactive About Placements

With placements on hit shows like "The Shield," "Ugly Betty," "The OC," "Friday Night Lights" and "CSI: Miami," music supervisors say there's no shortage of demand for Latin sounds on mainstream TV.

As a result, some labels and publishers are becoming more proactive about making sure the diverse genre doesn't go untapped.

Universal Music Enterprises, for example, has created a new position dedicated to pitching its Latin roster for TV, film, advertising and videogames.

"Why limit the music to Spanish-language programming or ethnic urban scenes in mainstream TV?" asks Angie Ruiz, who was recently named Latin music coordinator of film and TV at Universal Music Enterprises.

Tom Rowland, senior VP of film and TV music for UME, acknowledged the critical mass of Latin music buyers as a factor in the initiative, which will initially focus on Spanish-language placements. But he has begun introducing some of Universal's Latin artists to non-Latin advertising agencies.

"We firmly believe this music will become part of the mainstream, if it hasn't already," Rowland says.

Nacional Records, a Latin independent label specializing in alternative music, relies on film, TV and commercial licensing for 30%-40% of its income, VP of business affairs Josh Norek says. Most revenue from the label's album sales go to recouping promotion costs.

Nacional counts on strong relationships with tastemaking music supervisors. Alicen Schneider, VP of music supervision at NBC/Universal TV, says that due to the lack of dedicated pitching from the Latin divisions of major labels and publishers, "you tend to use what you know and use it from the people you know."

Yvonne Gomez, Peer Music Latin creative director for the West Coast and Mexico, points out that because Latin labels generally don't have a specific person dedicated to clearing synchronization, such requests sometimes get stuck in a business affairs department—which often can't respond to TV's quick turnaround requirements.

To that end, Peer has focused on

pitching music with "one-stop" clearance, in which the indie publisher has either recorded its own master or has arranged in advance to issue licenses on behalf of the master's owner.

Clearance issues aside, it's rare for productions to prominently feature Latin music "if there's nothing Latin about the show or if there are no Latin characters," Gomez says.

"In television, it's not language that determines what kind of songs you use. It's how the instrumentation feels," says Alex Patsavas, who recently used Banda Jerez, Plastilina Mosh and several other Latin groups in an episode of "The OC" set in Mexico. But she concedes, "If the producers want the lyrics to comment on the scene, there are limitations if it's not in English."

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The thing I love about rockabilly is the way it requires no explanation as to how it relates directly to the roots of rock'n'roll. No research, leaps of faith or imagination required. It is the ultimate naked, primitive, savage musical style.

It's true whether it's Long Island, N.Y. (the Stray Cats), London (Dave Edmunds and Rockpile), Los Angeles (the Blasters), CBGB's Robert Gordon or the purveyors of our coolest song in the world this week, the Living End from Melbourne, Australia.

The rockabilly revival began simultaneously with the punk movement with Gordon, and then the Stray Cats (Edmunds was even earlier). But it would be the original rockabilly cats who would most influence punk, from the jeans, leather and animal print fashion to the deceptively simple song structure and minimal orchestration.

The Living End's fourth record, "State of Emer-

gency," wanders into some new territory, but you know somewhere inside Scott Owen's stand-up double bass is Bill Black; looking over drummer Andy Strachan's shoulder is DJ Fontana; and guitarist Chris Cheney crosses himself and whispers a prayer to St. Scotty Moore before every solo.

I saw the band live a few years ago and it definitely had the defiant, liberated spirit of Johnny Burnette, Gene Vincent and Eddie Cochran. The band needs to get here more often.

The Living End comes courtesy of Adeline Records, the record label Green Day's Billie Joe Armstrong started with his wife, Adrienne, and skateboarder Jim Thiebaud. They've also signed former D Generation lead singer Jesse Malin, the Frustrators, the Soviettes and, you got to love the name, Pinhead Gunpowder.

See you on the radio.

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK LONG LIVE THE WEEKEND Adeline	THE LIVING END
2 DRIVE MY CAR/THE WORD/WHAT YOU'RE DOING Capitol	THE BEATLES
3 POD Epic	TENACIOUS D
4 FAVORITE SON CBGB Forever	GREEN DAY
5 SO ROMANTIC Wicked Cool	THE CHARMS
6 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
7 RIDIN' THE HOOK Nick Records	SPONGEBOB & THE HI-SEAS
8 WRECK THIS HEART Capitol	BOB SEGER
9 STRANGER IN THE HOUSE Savage Jams	THE PAYBACKS
10 WANNA Acid Jazz	THE STABILISERS

COOLEST GARAGE ALBUMS

1 PICK OF DESTINY Epic	TENACIOUS D
2 LAST MAN STANDING Artist	JERRY LEE LEWIS
3 SHINE ON Atlantic	JET
4 BROKEN BOY SOLDIERS V2	THE RACONTEURS
5 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
6 ROCKFORD Big 3 Records	CHEAP TRICK
7 RIOT CITY BLUES Columbia	PRIMAL SCREAM
8 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
9 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
10 ASTORIA Sire	THE SHYS

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BACK ON BLACK

Indies And Alternative Rock Fuel U.K. Vinyl Revival

LONDON—Physical singles may be losing the war against digital formats, but the U.K. market has found an unlikely hero to lead the fight: good, old-fashioned, 7-inch vinyl.

Fueled predominantly by independent labels and alternative groups like Arctic Monkeys and Kaiser Chiefs, the format—also known as a 45 in its pre-'90s heyday—is experiencing a mini-revival in the United Kingdom. In recent years, labels have increasingly added limited edition versions of 7-inch singles to their armory, which are targeted at “indie” rock consumers as trendy collectibles.

“It’s a sign of protectionism from the indie community,” says Toby Langley, co-founder of Warner Music-distributed and marketed indie Transgressive Records, label home to fast-rising alternative bands the Subways, the Young Knives and Larrikin Love. “It’s a prerequisite with Transgressive that every artist puts out vinyl. Seven-inch vinyl is a fairer representation of their art and their music.”

Langley says vinyl is Transgressive’s best-selling format—typically responsible for 4,000-5,000 copies of a 6,000-selling single, with 500 CD sales and the remainder from downloads.

U.K. over-the-counter sales statistics show a clear spike in demand for 7-inch vinyl. According to the Official U.K. Charts Co., consumers bought 1.1 million 7-inch singles in the 12 months to September 2006, with growth running at 6%.

However, sales of the format remain a long way off its 1979 peak, when 89 million units left U.K. shops. In the late '80s and early '90s, sales of CDs and cassettes took the shine off vinyl. And by 2001, the format was on its knees, shifting just 178,831 copies, according to the OCC.

The resurgence is backed up by figures from the BPI that show 2005 trade deliveries of 7-inch singles topped 1.87 million units, a 10-year high, accounting for 3.5% of all singles shipments.

Stuart Allan, rock and pop singles buyer for U.K. market-leading retailer HMV, says having a single out on 7-inch vinyl is akin to a “badge of honor” for today’s rock bands. More than 50% of all U.K. CD single releases in 2005 featured a 7-inch vinyl ver-

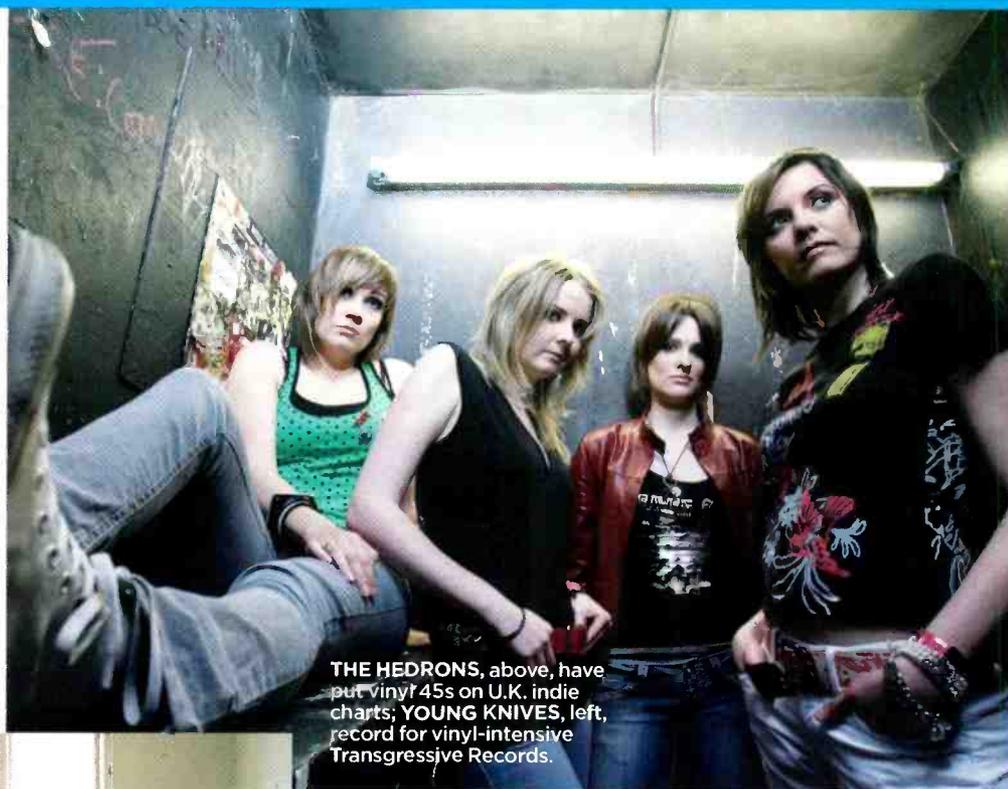
sion, according to the BPI’s “Statistical Handbook.”

Dougie Souness, founder of Glasgow, Scotland-based artist management firm No Half Measures, says a limited edition pressing of 7-inch singles strengthens its appeal. “There’s been a backlash, dare I say, against the digital world. People are now thinking that little



bit of plastic with a hole in the middle is actually a pretty cool thing to own,” says Souness, who has guided the careers of Scottish hitmaker Wet Wet Wet and melodic guitar band Cosmic Rough Riders, among others.

Souness’ current protégées, all-girl band the Hedrons, cracked



THE HEDRONS, above, have put vinyl 45s on U.K. indie charts; YOUNG KNIVES, left, record for vinyl-intensive Transgressive Records.

the top 20 of the OCC U.K. indie singles chart with each of their first two vinyl/download-only releases. Upcoming single “Heat-seeker” (Measured) will be issued on colored vinyl, CD and as a download.

Such is the demand that Britain’s few remaining vinyl pressing plants are struggling to keep up. “In our experience, 7-inch vinyl pressings have more than doubled in the last 12 months,” says Tony Wicking, factory manager of London-based pressing plant Total Vinyl, which has manufactured recent releases on indie labels including Distinctive Records and Full Cycle. Much of the 7-inch vinyl that hits Britain’s retail racks is now sourced from such Continental European plants as GZ Digital Media, in Lodenice, Czech Republic, and Optimal, in Röbel, Germany.

Meanwhile, to keep abreast of demand from consumers, retailers are expanding floor space given to the format. HMV has recently quadrupled the floor space and racking dedicated to 7-inch vinyl at its London flagship store at 150 Oxford St.

“In years to come, when CD has been superseded by its replacement format,” HMV’s Allan says, “I’m sure there will still be a niche demand for vinyl.”

GLOBAL NEWSLINE

>>>EMI SIGNS PACT WITH BT VISION

EMI Music U.K. has inked a video-on-demand content agreement with digital TV service BT Vision, launched Dec. 4 by U.K. telecoms giant BT.

EMI will make available all music promos from its catalog as VOD items to purchasers of BT Vision’s new set-top boxes, which include a hard-disk video recorder capable of storing up to 80 hours of TV programming. The set-top box will be supplied free to subscribers of BT’s basic broadband package, who will be able to view more than 40 existing digital channels from U.K. broadcasters as well as on-demand content. The EMI videos will also be available to buy online at downloadstore.bt.com. Prices have not yet been disclosed.

BT Vision already has VOD content deals in place with Disney, DreamWorks, Eagle Rock, Warner Music Group, Universal, Sony BMG and Viacom.

—Lars Brandle

>>>APRA AWARDS ON THE MOVE

The Australasian Performing Right Assn. plans to move its annual awards ceremony from its traditional base in Sydney to Melbourne in 2005.

The 25th APRA Awards will take place June 2, 2007, at an as-yet-unnamed venue. According to Sydney-based APRA director of member services Sally Howland, “Melbourne is such a music city that it makes sense to

have more of our events there.”

The APRA says that some 21% of its 42,000 composer, songwriter and publisher members in Australia and New Zealand are based in Melbourne, the second-largest city in Australia. However, Sydney accounts for 25% of its membership. The APRA is currently looking into having TV coverage of the event for the first time.

—Christie Eliezer

>>>MUSE FOR WEMBLEY SHOW

Helium 3/Warner Bros. rock act Muse is the first band to announce a show at London’s new Wembley Stadium. The June 16, 2007, gig will be Muse’s first stadium show and be co-promoted by SJM Concerts and Live Nation.

Construction of the new stadium has been dogged by delays since the original building was closed in 2000 and subsequently demolished. Bon Jovi was due to play the first gig at the new stadium on June 10 this year, but had to relocate to Milton Keynes Bowl, north of London. Shows by the Rolling Stones, Robbie Williams and Take That were also relocated.

The exact live concert capacity for Wembley has yet to be finalized, but its operators say it will be around 75,000. Wembley Stadium chief executive Michael Cunnah says one major music event is likely to take place at the stadium before the Muse concert.

—Mark Sutherland

>>>WOOLWORTHS SALES DROP

British retail chain Woolworths Group has warned

that a tough period of trading for its entertainment businesses will contribute to its full-year financial figures being at the lower end of analysts’ expectations. The group’s financial year ends Jan. 28, 2007.

Woolworths’ share price dropped more than 10% to 32p (63 cents) on the London Stock Exchange on Dec. 5 after it announced like-for-like sales for the 18 weeks to Dec. 2 were down 6.5%. The group is a key player in music and DVD sales, and operates wholesale distributor Entertainment U.K.

In 2005, Woolworths’ 819 stores accounted for 28.5% of British consumer spending on singles and 11.2% of albums, according to the BPI-sanctioned TNS Audio Visual Trak Survey.

—Lars Brandle

>>>ITALIAN CONCERT TIX SLUMP

The amount of money spent by Italians on concert tickets fell by 12.6% in the first six months of 2006 compared with the same period in 2005, according to authors body SIAE. The society collects performance fees for a wide range of public entertainment, including music, theatrical performances and cinema.

SIAE says a total of €75 million (\$99 million) was spent on concert tickets. The entire entertainment sector rose 6.5% to slightly more than €1 billion (\$1.32 billion) in the first half, of which live music accounted for 7%. SIAE reports increases in ticket revenue from cinema (14.4%), theater (29.4%) and art exhibitions (20.3%).

—Mark Worden

GLOBAL BY ROBERT THOMPSON and TOM FERGUSON

Copy-Protection Curtailed

EMI Determines Technology Has Not Stalled Piracy

EMI Music Group has dropped copy-protection technology from new CD releases internationally amid concerns it was not slowing piracy.

The decision means that no major labels are currently releasing copy-protected discs.

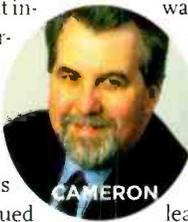
A London-based representative confirms EMI stopped installing copy-protection software on new releases during the past few months but insists it has not scrapped the initiative permanently. "We are constantly evaluating content protection and our use of it and will continue to review the situation," she says. "It is good technology."

EMI introduced copy-protected discs in 2003, initially targeting piracy-plagued markets. Its software, created by California-based Macrovision, was used by affiliates in Asia, Latin America, Canada and Continental Europe.

Relatively few releases in Europe's single biggest market, the United Kingdom, carried the technology, while in the United States it was tried out on a handful of titles. In Canada, however, it was installed on 70% of EMI's new releases.

Toronto-based EMI Music Canada president Deane Cameron says he spoke with the company's

tend with lingering consumer resentment. In several instances soon after its 2003 launch, its software proved incompatible with some hardware, rendering certain discs unplayable. Consumers reacted strongly. Notably, Canadian music fan Jeff Keibel launched a Web site (fedge.net) listing problems with EMI releases. But as the software was refined, the issue received less media attention.



CAMERON

Among the other majors, Universal Music Group and Warner Music Group have not supported copy-protected discs, although Universal gave software a try-out on a limited number of European releases during 2003.

BMG was the first major to adopt copy-protection in Germany in 2000. More recently, Sony BMG introduced "rootkit" technology on U.S. releases in March 2005. However, BMG's initial system was swiftly scrapped as it rendered discs unplayable on some hardware and—facing 20 class-action lawsuits—Sony BMG dropped the rootkit system late last year (Billboard, Jan. 14).

EMI's shift came as "news to me," HMV

The EMI Music Group decision means that no major labels are currently releasing copy-protected discs.

London head office in late summer about dropping copy-protection because it was having no discernible impact on piracy rates, unauthorized file-sharing or falling sales. EMI Canada ceased using the software on new releases in September, and other EMI international affiliates followed suit.

But Cameron says the cost of inserting technology is one reason that it was limited to use on new releases. "I didn't get on the phone and tell London it wasn't working," he says. "I said we were uncertain whether it was having any impact."

According to labels body the Canadian Recording Industry Assn., 1.4 billion tracks were downloaded free in Canada in 2005, while recorded music sales fell 4% in trade value to \$608.7 million Canadian (\$553.4 million). The CRIA expects 2006 value to be down a further 5%.

EMI Canada had hoped copy-protection would deter peer-to-peer uploaders, Cameron says. But he cites the cost of inserting technology as one reason EMI had limited its use to new releases. Billboard understands that fears over potential interoperability conflicts with emerging computer software also influenced EMI's decision.

In Canada, Cameron says, EMI also had to con-

Canada president Humphrey Kadaner says. However, he says, "It will be received positively by those customers who had previously complained about copy-protected CDs."

In Europe, leading music merchants generally view copy-protection as a nonissue. "Ultimately, our key concerns reflect those of our customers," a representative for U.K. market-leader HMV says. "We haven't had much reaction from them on copy-protection for some time."

U.S. retailers publicly remain keen on the concept, pointing to a lack of protection as the reason why key releases suffer increasingly large drops in subsequent weeks after their debut.

Nonetheless, U.S.-based major labels privately admit they do not see copy-protection returning until improvements in technology prevent it from getting in the way of a favorable consumer experience.

"We backed away from it after the Sony BMG backlash," one senior executive at a U.S. major says, while another admits Sony BMG's experience left them "frightened to death" of the technology.

Additional reporting by Ed Christman in New York.

BILLBOARD WILL NOT PUBLISH A DECEMBER 30 ISSUE.

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MANAGING
DIRECTOR
WARNER
BROS. U.K.

Korda Marshall

The man with the golden A&R touch on rebuilding Warner Bros.' U.K. operation.



Korda Marshall isn't like most other major-label managing directors. Rarely seen in a suit and more often spotted in grubby north London venues than fancy West End restaurants, he could still be mistaken for the drummer in an indie-rock band that he once was ("I got the job because I could play the drums and roll a joint at the same time," he says with a chuckle), rather than the man basking in the light of a bumper year for his label on both sides of the Atlantic.

While his '80s band Zerra One never saw its name up in lights, Marshall has taken most of his signings to new heights of success. Rock history may not recall his first venture as a talent scout with RCA—cowpunk outfit Helen & the Horns—but this year his signings Muse, Gnarls Barkley and James Blunt have racked up more than 3.5 million album sales in the United States alone, according to Nielsen SoundScan. After heading his own label Infectious and Mushroom's U.K. operation, he joined the Warners group as managing director of East West Records in 2003 and promptly rebranded the label Atlantic Records ("because black cab drivers had no idea what East West was, but they all knew Atlantic"). He moved across to Warner Bros. in 2004 and says he's more than happy. "It's back to being a music company," he declares.

Warners U.K. used to have a fairly poor A&R reputation—how hard has it been to turn it around?

Everybody said I was mad to come here. Everybody said, "What are you doing? You've got a lovely little company at Atlantic, you've got great staff, great acts, why do you need this?" But I see it the other way round—it's Warners, there's so much history—I bought all those Van Morrison albums. These opportunities don't come along very often, and I can't do any worse than any of my predecessors. In 15 years they only had three really successful acts from over here—Seal, Enya and Simply Red. In the last three years alone, we've had another three—the Darkness, Muse and James Blunt.

What's the secret of signing successful bands?

Ultimately it's a combination of objective criteria and subjective criteria. Objectively it's whether the deal adds up, how much we've got to recoup . . . a third to a half of it is that the rest is just the hair on my arms. If [it] stands up the same way it does when I listen to Beethoven's Fifth, then I'll get involved even if 15 or 25 people have said, "Don't get involved—it's a nightmare." Some of the braver decisions of my career have come through to be massively successful and some of the most analyzed, thought-out, objective criteria decisions have gone wrong.

We have heard that your daughter sometimes tells you to sign bands as well.

True. I got woken up by Mastodon one Sunday morning with her going, "Dad, this is bloody great—why aren't you putting out their next record?" A week later I got a phone call from [Warner Bros. chairman/CEO] Tom Whalley, saying, "I'm going to be in Norway next Thursday with Mastodon, can you come?" She helped with the Darkness, too—Joel De'Ath was the A&R man who brought it to me, but she hounded me about it because every time I got in the car she made me play "I Believe in a Thing Called Love."

Is there a band you regret not signing?

I was pissed off we didn't sign Coldplay [to Mushroom] because we put the first single out through our link with Fierce Panda. And I still haven't signed anyone culturally iconic, like the Stones or the Clash. But generally I've been very forceful in making sure I work with people I really want to work with.

This year Gnarls Barkley's "Crazy" became the first record to top the U.K. chart on download sales only—will people look back on that as a significant moment?

I hope so. There hasn't been a No. 1 single on downloads since, which is testament to the strength of the record and to the way we set the

record up. I knew it was a hit but it was No. 1 for nine weeks—it would have been 10 or 11 weeks, but I deleted it because I wanted to go on to the next single.

What was your involvement in the U.K. rebranding of East West as Atlantic Records?

It was my suggestion. On my second day I came in and said to [former Warner Music Group CEO Roger] Ames, "This is all great, but no one knows who East West are. Can we change the name to Atlantic?" It was a really silly, simple thing to do, but it was the right thing to do. Brand valuations, presentation and perception are really important, and Warners and Atlantic have got such a great history that not calling ourselves by the main label names just didn't make sense to me.

Do you think you got the credit you deserve for Atlantic's recent success?

[Laughs] Do I fuck! The Americans took all the credit, but that's part of the job. I learned a long time ago to take my ego out of things. Certainly the artists I brought to the label and the success they've had in America have been a major part of that creative success they've had. A combination of the Darkness, James Blunt and Gnarls Barkley all coming out of music from my desk . . . I'd like to think I've helped in

Sometimes it's the best thing for an artist to get dropped and go off and have a career doing different things.

turning Atlantic around. But where there's a hit there's a thousand fathers; it's a nice success story so we should all be proud.

None of your artists seems to have a bad word to say about you.

I pay them well. But artists are what we do. And I've been in a band, I spent two years on the road. I know what getting up at six in the morning to do TV in Germany is. So I take pride in my relationships with artists.

Does that make it more difficult when you have to drop them?

Yes. Dropping an artist is the saddest thing in the world. But if I hadn't been fired [from RCA] in 1992, I wouldn't have started my own label [Infectious] in '93. Sometimes it's the best thing in the world for an artist to get dropped and go off and have a career doing different things. It's easy [for an exec] to go along and pay for the food and buy the beer when it's all great. The really hard thing is sitting down and explaining to the Goo Goo Dolls' bass player why the record's not in the shops when he's selling out Brixton [Academy]. That's the most challenging part of the job, but I enjoy that as much as giving Green Day their platinum discs.

What went wrong with the Darkness on its second album?

[Laughs] I'd left [Atlantic] by then. I always wanted to turn them into Tenacious D, and they could have become that very easily but they decided to take themselves seriously. The first album cost 25 grand [\$47,000] and was made in three weeks, the second cost 300 grand [\$569,000] and took seven months . . . they did all the classic stuff. And sometimes shit happens. It ended when it ended because it was probably time for it to end.

Would you offer Justin Hawkins a solo deal?

I don't like going back. Apart from Paul Oakenfold, I've never re-signed anyone. I always look forward. ♦♦♦

Growing With The Fans

A Maturing Bow Wow Braves The Edge But Remembers The Girls

Bow Wow's image as the cute preteen heartthrob who cut his teeth on pop confections still lingers. But that's not the Bow Wow criss-crossing the country promoting his fifth album, "The Price of Fame" (Dec. 19). Yes, the Columbia rapper still leaves hearts throbbing. But now he's added a less innocent feel to his rap game.

"I'm grown," proclaims a deep-voiced Bow Wow, who turns 20 in March. "This time I'm definitely pushing the edge."

A maturing Bow Wow surfaced on 2003's "Unleashed." Mixing mainstream and street, the album found Bow Wow minus his Lil' tag—and the creative juice of producer/mentor Jermaine Dupri. Head of Bow Wow's former label So So Def, Dupri had segued to Arista Records. Though "Unleashed" went gold, its 774,000 sales didn't approach his earlier Nielsen SoundScan totals of 2.7 million for 2000's "Beware of the Dog" and 1.1 million for 2001's "Doggy Bag."

"Our split took a toll on my career and on me as a person," Bow Wow says. "Blood is thicker than all this business and I consider Jermaine blood. So when it came time to work on my fourth album, I wasn't doing it unless I got Jermaine back."

Dupri adds, "We had a conversation that let us both know we came in this together and we are supposed to leave together."

The reunion resulted in 2005's "Wanted," which moved 958,000 units, according to SoundScan—proving Bow Wow was wanted indeed. Two top five crossover hits, "Let Me

Hold You" featuring Omarion and "Like You" with Ciara, netted comeback kudos.

Now Bow Wow is reclaiming the same territory with current hit "Shortie Like Mine." The fast-climbing single pairs him with fellow heartthrob Chris Brown and singer/songwriter Johnta Austin.

When it comes to edgy, the female-targeted, smooth-grooved "Shortie Like Mine" doesn't exactly fit the bill. But as Dupri notes, it and similar songs are integral to Bow Wow's transition from preteen novelty act to full-fledged adult rapper.

"I've tried to make records that grow with his fans," he says. "Although he's five to 10 years older mentally than his true age, I never let him leave those fans because that's who made him and I made him for them."

After "Shortie," Bow Wow says "Price" features two other "real girl records. Other than that, this is definitely a straight, edgy rap album." The title track, one of four co-written by Bow Wow (born Shad Moss), is one example. On its intro he declares, "I'm letting people feel my pain, letting them know what I've been through this year alone." Guests Lil Wayne, Pimp C, Lil Scrappy and Short Dawg join him on "4 Corners," which he calls the "ghettoest street record I've ever done and the only record on the album that we really had to clean up." Additional collaborators include R. Kelly.

Retailer Tim Wilson of Urban Lights Music forecasts that first-week sales for "Price" will range

between 175,000 and 200,000.

Spurred by sales of 4 million ringtones and Bow Wow's own online/game-centric lifestyle, Columbia's marketing team mounted an intensive Internet/digital "Price" campaign. "The challenge," says Liz Hausle, VP of marketing at Columbia, "is superserving his 13-18 core while attracting new 18-34 fans. Bow Wow is a walking focus group whose fans live and breathe on the Internet."

The campaign includes early release of "Shortie" on MySpace and the social network-themed "Shortie" video; contests giving fans the chance to be one of his video "shorties"; and construction of a Bow Wow environment in the virtual world space called Second Life. Complementing these efforts are Bow Wow's appearance in Gap's current "Holiday in Your Hood" print campaign, a recent stint as a villain on TV's "Smallville," customized TV spots and a limited-run CD/DVD retail package

through Wal-Mart/BET.

As he promotes "Price," Bow Wow is negotiating several movie roles and mentoring young rappers Jinsu and Khleo under his LBW Entertainment banner. He says he doesn't have time for what he calls "the BS" in the biz. "If I don't feed into that, I'll be straight. That's what's given me the longevity I still have and am striving to keep." ◆◆◆



BOW WOW



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

From Hip-Hop Films To Barrio R&B

Movies And Music Keep Bryan Turner Productive

Of late, Bryan Turner has been busy lining up music-driven films to produce under his Melee Entertainment banner. But that doesn't mean the founder of iconic rap label Priority Records (best-known for N.W.A.) has turned a deaf ear on finding new recording talent.

His latest find: Singer/songwriter La La, whose style of Latin-infused R&B/hip-hop is tagged on her MySpace page as "Pretty L.A. Brown Sound." The oldest of five sisters from a Van Nuys, Calif., Mexican-American family, La La spins tales of barrio life in East Los Angeles. First single "La La La," which addresses the growing up in that environment, is already getting spins on L.A.'s rhythmic

top 40 KPWR (Power 106) and R&B/hip-hop KDAY as well as rhythmic stations XMOR (San Diego), KBMB (Sacramento, Calif.), KSEQ (Fresno, Calif.) and KUUU (Salt Lake City).

It was KDAY personality Julio G who first made Turner aware of La La, who has since signed a production and management pact with Melee. It was her striking lyrical frame of reference—growing up five girls in one bedroom; living in a house with a broken-down car and parts in the front yard—that caught Turner's attention.

"She speaks for the contingent of disenfranchised Latinos that J-Lo and Shakira aren't speaking to," Turner says. "They've had tremendous success, but that's not their audi-

ence. This is a growth area in a [record] business that's struggling to grow."

Earlier this year, Melee signed a multifaceted deal with Atlantic Records that includes developing film projects, companion soundtracks and a first-look option on acts signed to Melee. But Turner says that

where La La will land label-wise is still undecided. In the meantime, the artist is polishing tracks for her first album with beat men Fred Wreck, Jellyroll, Beau Dozier and Nephew. Mack 10, a former Priority artist who doubles as a talent scout at Melee, is among those making guest appearances.



Meanwhile, Turner's 2-year-old alliance with Paramount Pictures is still going strong. The partnership is in the midst of developing four scripts. In addition to the Ying Yang Twins' first big-screen feature, "Viagra," the film docket includes "Furnace," a horror film with Ja Rule and Paul Wall; "Pushed" with Vivica Fox and the Game; and "Next Day Air," an urban-themed "Pulp Fiction" that's being cast now. Melee also recently closed a movie deal with Fall Out Boy. Turner's film production credits include B2K's "You Got Served," which grossed more than \$40 million domestically.

Though music remains his first love, Turner stops short of saying he'll eventually segue back to the record industry full time.

"I miss what I had before," he says. "But considering the underlying pressures that exist today, I can't go back. I want to be in the music business, not the record business."

BITS & PIECES: Stevie Wonder's annual Toys for Tots concert is set for Dec. 16 at Los Angeles' Gibson Amphitheatre. . . Beyoncé will headline the 2007 Essence Music Festival on July 6. The 13th annual festival (July 5-7), billed as a "Coming Home" party, will hold court at the newly restored Louisiana Superdome. Last year's fest was relocated to Houston after Hurricane Katrina. . . Rapper Myself has signed with Raptivism Records, distributed by EMI/Caroline/Imperial Group. ◆◆◆

R&B/HIP-HOP BY CLOVER HOPE

Swinging Back Toward Ying

Crunky Atlanta Twins Return To The Strip Club

Although the Ying Yang Twins were briefly side-tracked on 2005's "U.S.A.: (United State of Atlanta)," the strip club is calling once again. Released Nov. 28 via TVT, the Atlanta rap duo's fifth album "Chemically Imbalanced" resumes regular programming with club anthems like the

Wyclef Jean-produced lead single "Dangerous" and follow-up "Jigglin'."

"U.S.A." was led by the raunchy sleeper hit "Wait (The Whisper Song)," which peaked at No. 3 on Billboard's Hot R&B/Hip-Hop Songs chart. But the album also broached topics like war and the U.S. prison system and brought universal appeal to the crunk duo. It bowed at No. 2 on The Billboard 200 and has sold 955,000 copies, according to Nielsen SoundScan.

"Chemically Imbalanced," on the other hand, revolves around the seedy, sometimes complex, strip-club lifestyle. "We ain't get so political on this [album] because everybody started doing songs for females, and we wanted to let everybody know who started it," says Ying Yang's Deongelo Holmes, aka D-Roc. "Even though it's strip-club songs, they don't all sound the same. A lot of dudes are infatuated with sleeping with strippers, then you got a lot of men who are in a relationship with a stripper and want her to stop working but she won't 'cause she makes a lot of money."

For the album (it was originally called "2 Live Crew," but legal reasons forced a title change), Holmes and Eric Jackson, aka Kaine, worked with producer Wyclef Jean and his cousin Jerry "Wonda" Duplessis for the first time, in addition to longtime collaborator Michael "Mr. Collipark" Crooms.

The first track recorded with Jean was "Dangerous," which opens with a guitar riff. The song has performed modestly, reaching No. 84 on the Hot R&B/Hip-Hop Songs chart. But TVT executive VP Paul Burgess thinks "Jigglin'" will yield better results. "It's a bit of a different song for the real core Southern hip-hop fans," Burgess says. "The album is going to get the clubs banging and that's what [the Twins are] best at."

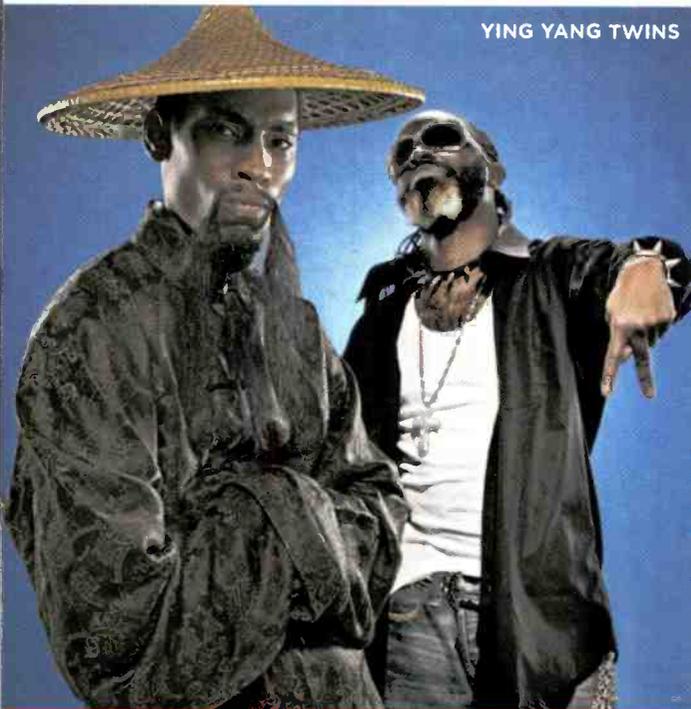
Ringtones of both singles are available on major carriers. And as with Ying Yang Twins' previous efforts, TVT shipped album samplers to strip clubs nationwide through Concrete Marketing, whose clients include Exotic Dancers Club Bulletin, a trade magazine that services strip-club owners and DJs. "[Ying Yang's] style of hip-hop really lives online, with ringtones, and radio in a big way because it's hit-driven," Burgess says, noting that the group's audience has become younger, particularly with the influence of YouTube. "Their crossover success at pop radio with tracks like 'Wait' and 'Shake' really brought a lot of young people, especially females," he says.

"That's what separates them from some of the artists who are more gangsta and rhyming about the streets. Ying Yang makes party records, and everybody loves party records."

Of course, there is a ying to every yang, so Kaine is ready to show his lyrical side with his solo debut "Champ-E-Yang," due next year via his own imprint, Grown Folks Entertainment. "Kaine is giving you the Yang side—darker, gloomier songs," D-Roc says. "He [addresses] being stereotyped and people looking at us as one way."

D-Roc, meanwhile, continues to run his 2-year-old label Punnn!!! Entertainment, which houses Da Muzicianz: D-Roc and his younger brothers Mr. Ball and Da Birthday Boy. The trio released its self-titled debut last year to little fanfare—30,000 units sold—and Holmes says he plans to remove himself as a member to allow his younger brothers to develop on their own.

For the Ying Yang Twins, a 20-city tour is penciled in for February. And on the film side, the act is awaiting the final script for the comedy "Viagra Falls," originally written by D-Roc. The movie's bawdy subject matter is one with which the Twins are familiar. "We went from being one-hit wonders to [just] a novelty group to 'we degrade women,' all that," D-Roc says, taking the criticism in stride. "Bad promotion, good promotion, it don't matter—as long as people are talking." ...



YING YANG TWINS



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Beyond Ying Yang

Mr. Collipark Puts The Strip Poles Behind Him

Just as his protégés the Ying Yang Twins drop their fifth album, "Chemically Imbalanced," their producer of many aliases—including DJ Smurf, Beat-in-Azz and now Mr. Collipark—is calling it quits.

"I just felt like it was time," says Mr. Collipark, who crafted the Twins' 2005 hit "Wait (The Whisper Song)." "Their contract is over, and together I just felt like we didn't have anywhere else to go. If I'm looking around the room trying to figure another way to talk about a strip pole, it's a problem."

But contrary to how that sounds, Collipark says there aren't any hard feelings between the parties. And now he doesn't have to neglect the other acts he has signed to

Collipark Music because it was always time to make another Ying Yang album. Snapping up several rap acts including P-Stones, the Cadillac Boyz, Homebwoi and girl group Taurus, Collipark is shooting for diversity in 2007.

"With the big run I had, it can handicap you as a producer," Collipark says. "Like Lil Jon, he might want to do a gospel album one day but because of the music he's made, it's going to be a struggle. So I'm trying something different with Taurus as an R&B group."

And regarding his video cameos as a suit-wearing, cigar-smoking cool guy, he's pulling back on that as well. He claims he has never "really been a street dude." So now he is going to allow his artists to

get their individual close-ups.

"P-Stones is from Birmingham, Ala., and he's of the Grand Hustle ilk," Collipark says. "He's like Bow Wow but more street, a breath of fresh air. Then the Cadillac Boyz are the muscle, with their song 'Never Slippin'' about a dead homeboy."

"Then Homebwoi is a tough one," Collipark adds. "We had a deal in the works, but it fell through and that put a dent in our game plan. He's from Griffin, Ga., like [crunk rapper] Bohagon. But he's a real hip-hop head, so it's difficult to get a record for that type of artist."

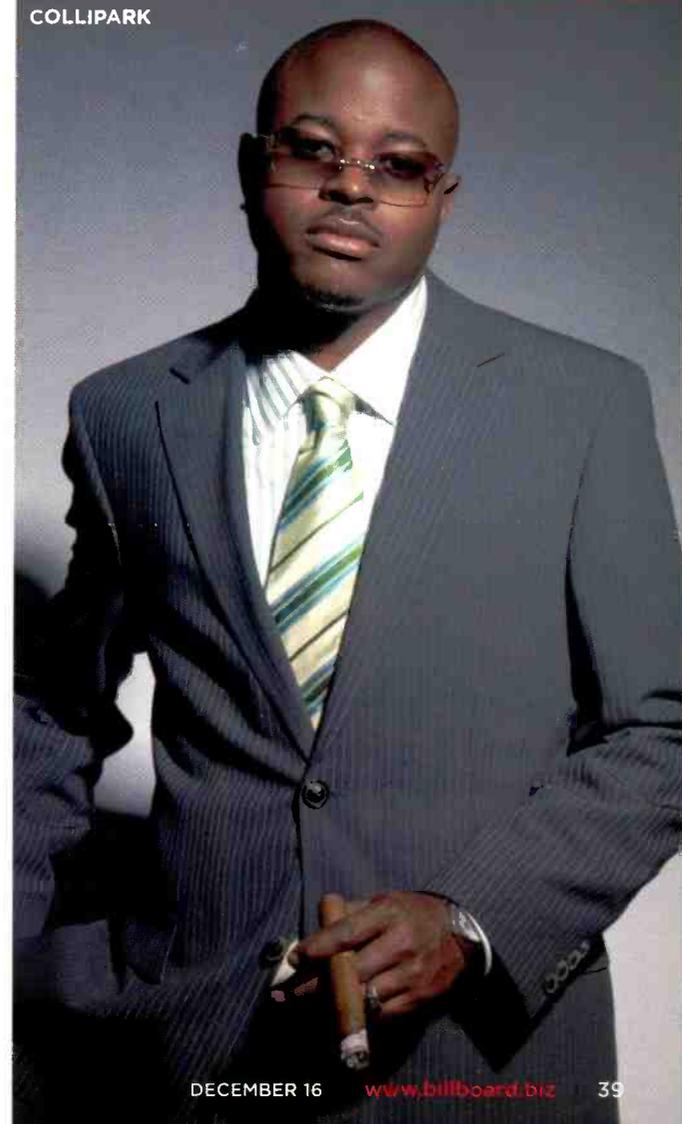
And Taurus is his Atlanta-based group of ladies in their teens to early 20s. Collipark envisions them having the energy of Ciara and Usher but

the around-the-way-girl appeal of early Mary J. Blige.

"I want to give them a record that the hood is going to bump," Collipark says. "And I want it to be so good that pop has to fuck with it."

WHY HE'S HOT: Washington Heights, N.Y., rapper Mims recently signed to Capitol Records after a few labels fought over his talent. He introduced himself to the rap world earlier this year with the song, and one of my jams for the year, "This Is Why I'm Hot." Mims is gaining momentum on rhythmic radio, where he sits at No. 36 on R&R's Rhythmic chart, and primarily grabbed urban mixshow airplay. Album "Music Is My Saviour" is slated for early 2007. ...

COLLIPARK



R&B/HIP-HOP BY HILLARY CROSELY

LET IT SNOW

As Atlanta's Platinum Young Jeezy Readies A Follow-Up, Will Corporate America Put His Proven Franchise To Use?

>>> POLLARD STAYS PROLIFIC

Robert Pollard is preparing to release seven new records during the next couple of years. The former Guided by Voices songwriter has completed his next Merge album, "Silverfish Trivia," and is working on demos for the next. Collaborations will yield releases under the monikers the Takeovers and Circus Devils. Closing the book on his label Fading Captain Series with a 50-track retrospective, he will start a new imprint thereafter.

—Jonathan Cohen

>>> REACHING FOR A NEW REVOLVER

Hard rock combo Velvet Revolver is eyeing a mid- to late-spring release for its second RCA album. The group is recording in Los Angeles with producer Brendan O'Brien, who stepped in for the band's original choice, Rick Rubin, after that arrangement "did not work out," according to frontman Scott Weiland.

—JC

>>> REDEEMED BY RELIGION

Gospel superstar Kirk Franklin will play himself in an autobiographical feature he's producing called "Church Boy." The Lionsgate project follows the singer from his abandonment by a young mother to his direction of a Texas choir at age 11, a teenage dive into sex and drugs, and his ultimate redemption and success.

—Gregg Goldstein, *The Hollywood Reporter*

>>> STAIN TAKE A BREAK

Following the release of the new compilation "The Singles: 1996-2006," Staind frontman Aaron Lewis says the quartet is going to "take some time off. You've got to let all the buildup from being on tour and playing the same songs over and over again go away and have a clean slate to start over with, so we don't repeat ourselves."

—Gary Graff

Young Jeezy, born Jay Jenkins, originally planned to be a businessman instead of an MC. Before he signed with Def Jam in 2004, he had already built a brand: Two mixtapes and his independently released 2003 album "Come With Me" made him a celebrity at home in Atlanta, across the South and elsewhere. "I was getting booked for shows at 20,000-, 30,000-seaters in Detroit and [Washington] D.C., places I'd never been, but my mixtapes made it there," he says.

A few years down the line, his 2005 Def Jam debut, "Let's Get It: Thug Motivation 101," has sold 1.7 million copies, according to Nielsen SoundScan, and sits at No. 55 on Billboard's Top R&B/Hip-Hop Albums chart after 18 months. His follow-up, "The Inspiration," drops Dec. 12 on Def Jam. So why aren't branding opportunities lining up at his door? Maybe because, despite Jeezy's own apparent marketing savvy, some companies are gun-shy when it comes to seeking endorsements from a guy who raps about selling cocaine.

"People come to me about clothing or movies because I'm hot," Jeezy says. "And then when they do the background check, they're like, 'Oh, shit,' and call my manager, Coach—like, 'I don't think we're going to be able to work this out.'"

In summer of 2005, with his core fan base and radio solidified, the rapper's second single from "Let's Get It"—"Soul Survivor" featuring Akon—held at No. 1 on the Hot R&B/Hip-Hop Songs chart for four weeks. It also climbed to No. 4 on The Billboard Hot 100. Meanwhile, promotional T-shirts depicting his snowman cartoon, dreamed up by Def Jam marketing director Ashaunna Ayars, spread across the country. When a November 2005 CNN report deciphered the snowman as a coke-peddling symbol, Jeezy found himself at the center of a firestorm that forced him to repeatedly explain his "dope boy" lyrics (as he put it in last year's No. 22 R&B/hip-hop hit "Go Crazy").

But he channeled the controversy into a way to further his franchise. His third mixtape, "DJ Drama & Young Jeezy: You Can't Ban the Snowman," released in May 2006, remains No. 1 on online mixtape barometer mixunit.com's Top 100 of the Year chart. "He knows how to build movements," collaborator DJ Drama says, "and the mixtapes become so much more than just a tape."

Prospects for his new album look promising as well. "We expect 'The Inspiration' to be huge," says Shakir Stewart, senior VP of Def Jam A&R.

"His core fan base will see the growth but it won't be too much for them. He's a very street artist and he's taken his time to become a better songwriter."

On "The Inspiration," Jeezy records some tracks with big-name producers—guys like Timbaland and Mr. Collipark and duce Cool & Dre. And while the new producing blood hasn't diluted his drug-slinging charm, songs like the synth, Timbaland-produced "3 A.M." might make you think of Justin Timberlake.

"Timbaland made me nervous because I don't want to move too far away from my audience," Jeezy says at his Sony Studios listening session. "But it ended up

sounding good."

"Dreamin'," featuring Keyshia Cole, another stand-out track produced by the Runners (of Rick Ross' "Hustlin'" fame), betrays an introspective Jeezy. Rhyming about his mother's addiction, the song ends celebrating that he and his mother have left the drug game.

Maybe the song will cause some to rethink their perceptions of the rapper. But so far, Young Jeezy has only minimally dabbled in corporate partnerships. In December, his 8732 clothing line (formerly called USDA, or United Streets and D-Boys of America, "but the government was tripping," Jeezy says) will debut with a full holiday campaign, including print ads and placements in department stores like Macy's.

One brand that has noticed his success is wireless company Boost Mobile. Joining its 2005 campaign as a performer, Jeezy participated in the company's recent RockCorps concert series that exchanged concert tickets for community service in New York and Atlanta. "When he performed at our NBA All-Star weekend party, I knew that we wanted to use him for a campaign," says Lisa Spiritus, Boost Mobile director of entertainment marketing. "Every time we've done focus groups Jeezy's tested very well. And in each market, whenever the kids ask me who they're going to see at their reward concert, I list Fabolous, T.I. and Ludacris, but they're always most excited when I say Jeezy."

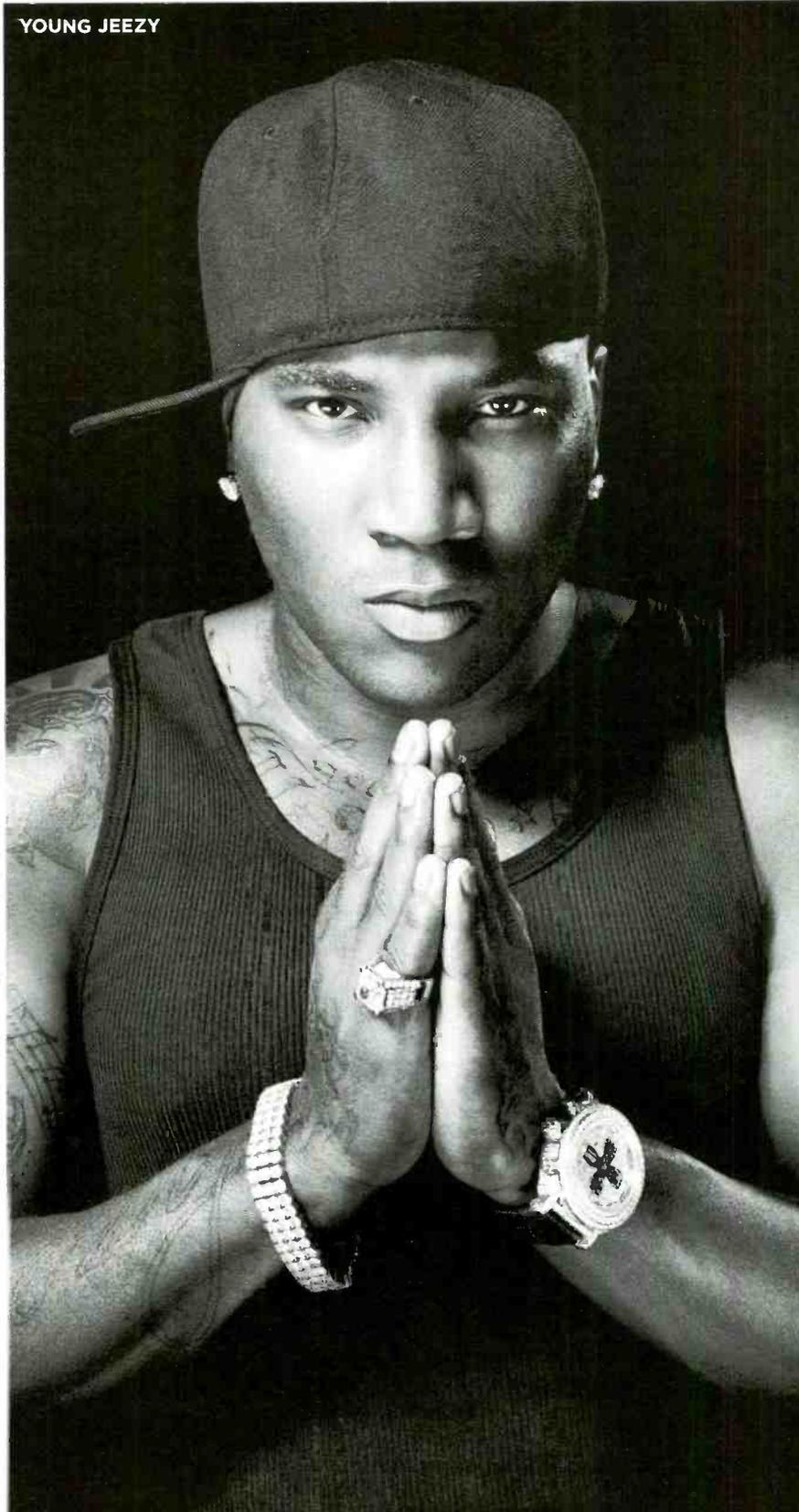
Spiritus has now partnered with Jeezy for an exclusive national marketing campaign, for which they recently finished the photo shoot.

"He's done a great job of establishing himself as a brand, and our merger is going to result in sales," Spiritus adds. "I'm confident that he'll have a positive impact on our brand come the end of the fourth quarter."

Other branding partners haven't been so sure. But given Jeezy's proven link to youth culture, marketing guru Steve Stoute of Translation Marketing is stepping in. Famous for linking major brands like Hewlett-Packard with Jay-Z, Stoute is in talks with Chevrolet to include Jeezy in a commercial using T.I.'s "Top Back" remix featuring Jeezy as its soundtrack.

"He brings the authentic voice of young hip-hop fans," Stoute says. "The key to his whole thing is credibility, and as long as we don't screw that up by going too far, we'll be fine. We're just concentrating on bringing brands closer to him."

YOUNG JEEZY



YOUNG JEEZY: JONATHAN MANNION



Jeezy The Snowman
Will follow-up album success lure brands?



The Zen Of Crunk
The Ying Yang Twins observe naked ladies



Grown Man
Bow Wow's bark: Worse than his bite?



Be-Hinder The Music
Okie rockers get on charts and stay there



Lords Of Flatbush
A jazz collective grows in Brooklyn

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MUSIC

DECEMBER 16, 2006

Nas Unveils Def Jam Debut In Shadow Of Jay-Z's Comeback, But Their Beef Is Long Gone

When Nas and Jay-Z set aside their feud and joined forces last October, it was a great moment for hip-hop, but an even greater moment for Nas. Having been Columbia's staple rap artist for more than a decade, the acclaimed yet commercially unreliable MC seemed poised to reap the benefits of Def Jam's hip-hop savvy.

But then Jay-Z opted to rise out of retirement with "Kingdom Come," which sold 680,000 units in its opening frame—the rapper's biggest sales week ever.

Concerns have risen that the heavily hyped "Kingdom Come" could put a damper on Nas' equally anticipated Def Jam debut "Hip-Hop Is Dead . . . The N," due Dec. 19. But while labelmates Method Man and LL Cool J have publicly decried Jay-Z's apparent preferential treatment, Nas has no gripes. "This was the plan," the native New Yorker says. "All the things that are happening are what me and Jay said would happen. A lot of people are coming down on him, but people just need to get used to rappers in these [executive] positions."

The deal took shape after the once sworn enemies ended their longtime rivalry at WWPR (Power 105.1) New York's Power House concert in East Rutherford, N.J. Three months later, Nas signed a four-album deal with Def Jam, and Island Def Jam and Sony Music are serving as financial partners for the first two discs. The labels share marketing duties, while Def Jam provides A&R, promotion and distribution. "The basic reason that me and Jay came together, besides a respect for each other, is because it felt like it was needed," Nas says. "A lot of elements

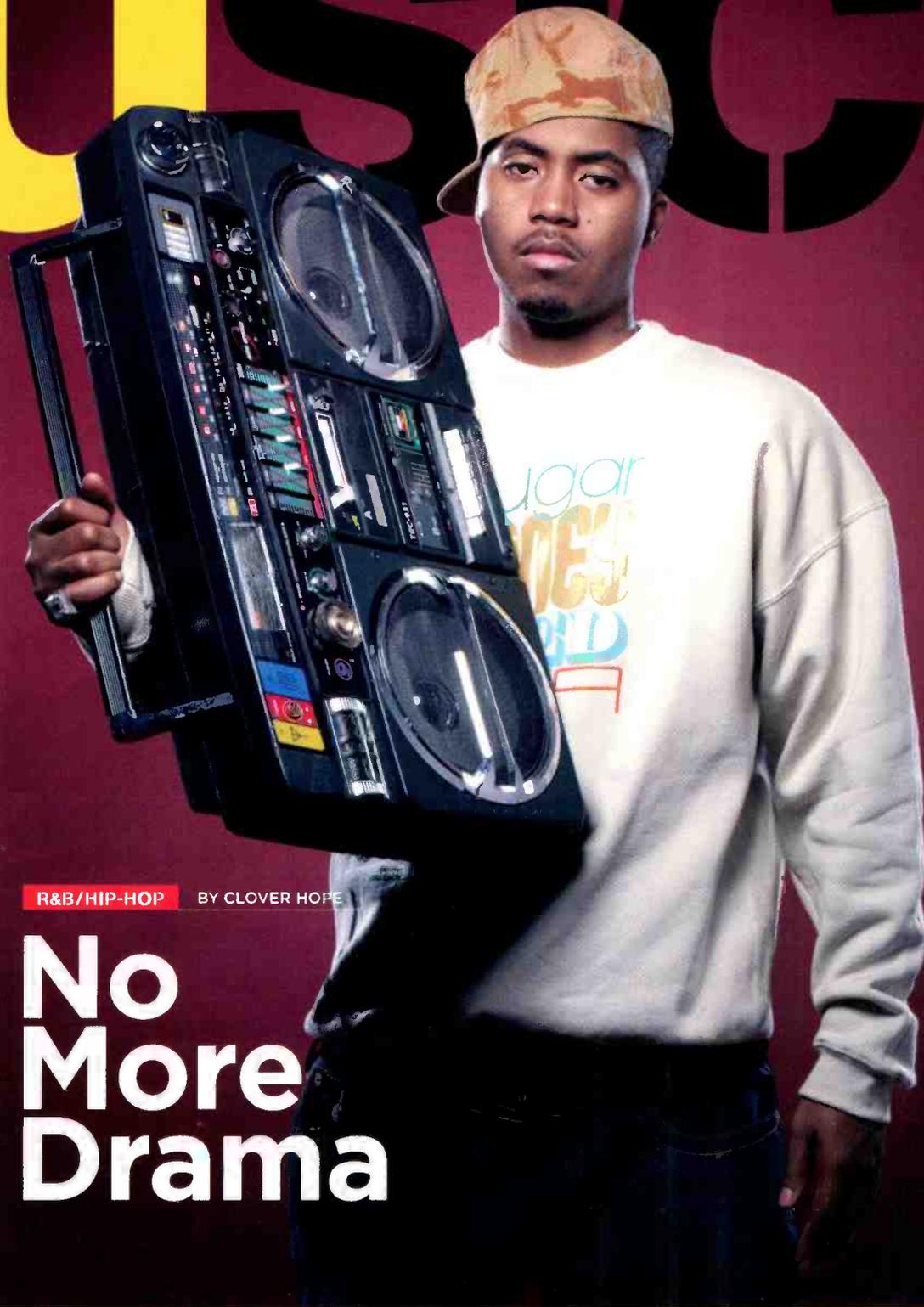
of the game are dead."

Unlike his label chief and labelmate, Nas has no six-shows-in-one-day tricks up his sleeves, but perhaps his lack of promotional vigor has affected his sales. His seven studio albums have sold a combined 11.4 million units in the United States, according to Nielsen SoundScan, the most recent of which, 2004's "Street's Disciple," has shifted 700,000. But many of them have come and gone with little fanfare.

"Some of my earlier albums could have sold more," he says. "If I was at a label that was more hip-hop oriented, like Interscope or Def Jam, I would've sold double what I sold, but at the same time, I definitely am still happy with what I sold."

On the new album Nas reflects on the demise of lyricism and passion in hip-hop—once treasured ideals that he thinks many MCs have lost track of. The set is anything but subtle, as the poetic rapper reflects atop tunes crafted by producers like Kanye West ("Still Dreamin' ") and Will.i.am ("Can't Forget About You" featuring Chrisette Michelle). "Hip-hop has taken on so many different meanings that we kind of got lost," Nas says. "'Hip-Hop Is Dead' is a happy moment for us to reassess everything."

Assisting Nas are guest rappers like the Game ("QB True G"), Snoop Dogg ("Play On Playa") and, of course, Jay-Z ("Black Republican"). The Jay-Z track was an unplanned collaboration produced by Nas' frequent collaborator L.E.S. On the Will.i.am-helmed lead single/title track, Nas rhymes, "Everybody sound the same, commercialize the game/Reminisce when it wasn't all business." Though these musings are characteristic of the rapper, the song has received considerably more



R&B/HIP-HOP BY CLOVER HOPE

No More Drama

airplay than some of his previous singles. This week, it is No. 48 on Billboard's Hot R&B/Hip-Hop Songs chart. "This is more radio visibility than he's ever had, but we just don't nest our eggs in the radio basket," Def Jam marketing executive Tracey Waples says. "We knew we could reach people alternatively, so we [also] did a lot of exclusive, low-key listening sessions for key influencers."

Following a four-year touring hiatus

(he opened for Usher's 8701 trek in 2002), Nas will hit the road next year in the United States, followed by his first international outing. "I've never gone global with it," he says. "It's not fair to see many people in Africa and Australia, all these different places, not to go there where I get so many requests."

And despite his ambivalence about branding, Nas says he now realizes the importance of getting out

his name. Under the Def Jam/Sony alliance, he formed the Jones Experience imprint, which currently houses singer Tre Williams. In addition, the rapper is developing a sneaker called the Disciple with Sketchers, and he was solicited by Leonardo DiCaprio to contribute to the soundtrack to the film "Blood Diamond." Nas is also already working on his next album, which could be out as early as summer. . . .

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Five-time winner T.I. has already recorded upwards of 35 songs for the follow-up to this year's "King," which took home rap album of the year at the BMAs. Dubbed "T.I. vs. T.I.P.," the set is due this summer via Grand Hustle/Atlantic. Explaining the title, T.I. said, "It's basically a battle within myself. There's nobody out there doing what I do as well as I do it, so I see myself as worthy competition for myself." The album will feature production from Grand Hustle colleagues K.O., Keith Mack and DJ Toomp, as well as Scott Storch, Timbaland and Jazze Pha. T.I., who starred in "The ATL," will next appear in "American Gangster" with Denzel Washington and Russell Crowe. The film opens Nov. 2, 2007.



As the FRAY'S popularity has exploded thanks to hit singles "Over My Head (Cable Car)" and "How to Save a Life," the Denver-based group has found itself playing venues exponentially larger than even six months ago. The three-time BMA winner is going back on the road for a spring tour of college markets and will then up the ante with a summer amphitheater outing. "Lights are a new thing for us," singer/pianist Isaac Slade joked. "We've only had a lighting guy for two months. We've never really needed to keep section 205, seat ZZ standing up all night." The Fray will hit the studio in fall 2007, with an eye on releasing its second album in early 2008.



NELLY FURTADO, who won pop single of the year for "Promiscuous," her collaboration with Timbaland, said she's already planning a sequel with her in-demand producer. "We have worked together again," she said. "We recorded a new song for Tim's upcoming February release. The song is called 'Give It to Me.' It's Tim featuring myself and Justin Timberlake. We're shooting a video in New York on Dec. 11, but I don't want to jinx it. It has 'Promiscuous' qualities." She also confessed that she almost shed a tear when she won. "I just walked up there. I didn't know I was going to be so emotional. I almost cried. Rewards remind you to reflect because the music business is so fast-paced."



LUDACRIS was a first-time performer at the 2006 Billboard Music Awards and he did it up big. The rapper/actor/label executive teamed up with Young Jeezy and Pharrell in a "Wizard of Oz" concept—with legend Quincy Jones as the wizard—conceived by Ludacris' manager/business partner Chaka Zulu.

Ludacris himself is still coming on strong with his "Release Therapy" album. The Zulu-directed video for the album's next single, "Runaway Love," featuring the night's big winner, Mary J. Blige, bowed recently. The song, about dealing with verbal and physical abuse, "will impact a lot of lives," Ludacris said.

On the performance front, Ludacris said a tour featuring himself and fellow Disturbing Tha Peace artists is in the planning stages for first-quarter 2007 but nothing is confirmed yet. He's also all for a Def Jam tour that would showcase a host of label acts. "That would be ideal to get Jay-Z, Nas, Young Jeezy, Rick Ross, myself and others," Ludacris said. "But that's not confirmed either, although they're trying to get that together." In the meantime, Ludacris begins shooting the Vince Vaughn comedy "Fred Claus" in January. And look for him to reprise his critically acclaimed role as a crafty felon in this season's finale of "Law & Order: SVU."



R&B newcomer NE-YO already has between 30 and 40 songs penned for his new album, the follow-up to this year's "In My Own Words." His goal is to have the new effort out by Easter, and he's planning to spend the holidays whittling it down. "That's my current struggle," he said. "I don't want to do 'In My Own Words' all over again, but at the same time I don't want to go so far that I lose my fan base. I'm trying to figure out the middle ground." Also on his plate: a collaboration with Britney Spears. "I'm going in with Britney real soon. I have a couple ideas, but I don't really know what it is she's trying to do this time around. I really want to sit down and have a conversation."



NICKELBACK, whose three BMAs included rock album of the year for "All the Right Reasons," has been touring in support of the set for 13 months. But that's small potatoes compared with the 18-month jaunt the Canadian group undertook to promote its 2003 breakthrough, "Silver Side Up." "We're going to do one more month of touring next year, but then we'll take a little more time off, and that's when we'll start pulling some stuff out of the closet," frontman Chad Kroeger said. "We've been working on some songs." Asked if any of the tunes have been played live yet, Kroeger replied, "No. Some of them I haven't even played for my band members."

In The Bag At The Billboard Music Awards, Backstage Creations Makes Sure Everyone's A Winner

There is always downtime for artists during rehearsals for a big production like the Billboard Music Awards. Karen Wood, a former talent coordinator, decided the best way to keep artists occupied and on time for production calls was to give them something fun to do. So, in 2000, she launched Backstage Creations, a company specialized in creating cool on-site gift rooms for talent. In fact, the Billboard Music Awards, that same year, served as the launch.

This year's room, named the Kay Jewelers Celebrity Retreat, offered the crème de la crème of brands and celebs—any room with Flavor Flav present is a room worth a visit.

Kay Jewelers was the room's title sponsor. Stars who stopped by took home Beanpod Candles made from 100% soy bean wax;



ZZ TOP'S BILLY GIBBONS backstage.

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It wasn't all about pampering the stars—celebrities who dropped in signed a Hello Kitty guitar, which will be auctioned off to benefit the City of Hope foundation.

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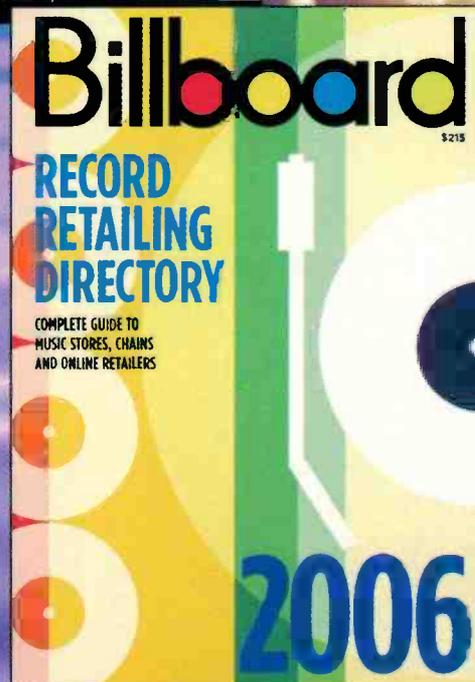
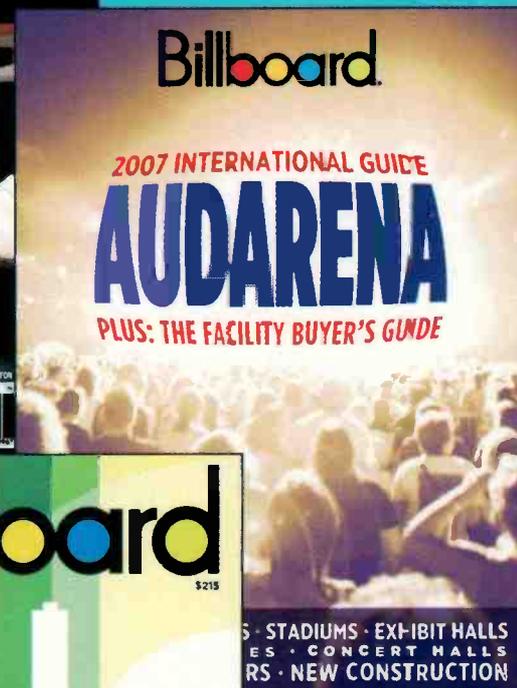
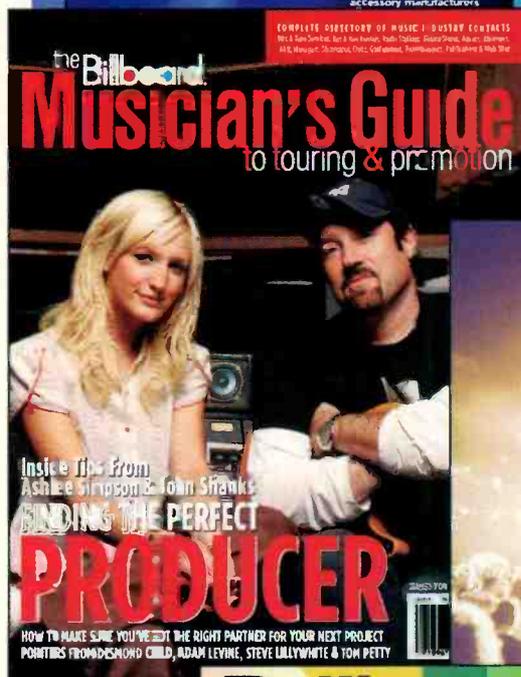
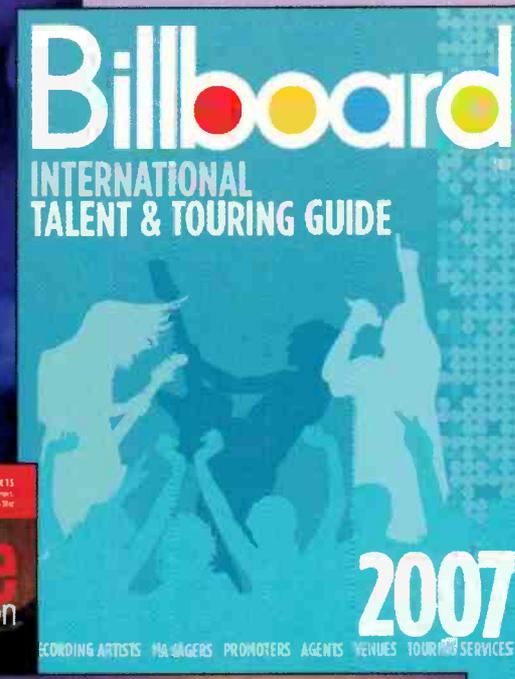
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honors included rock album of the year for "All the Right Reasons"; and Rihanna, one of whose three wins was for female artist of the year.

Other winners included country artist Kenny Chesney, rock act Three Days Grace, top-selling soundtrack "High School Musical" and pop singer Nelly Furtado.

Between the awards, several spirited performances kept the evening moving along. Janet Jackson and her matching crew of white, black and red-clad dancers jump-started the evening with a three-song medley ("Control," "Pleasure Principle" and "So Excited") paired with precision-sharp choreography. Backstage, Blige paid tribute to Jackson, noting she danced with the energy of a 10-year-old.

Blige herself had the audience on its feet during her emotion-filled delivery of "Enough Cryin" and "Take Me As I Am." The pairing of Ludacris with Young Jeezy ("Grew Up a Screw Up") and then Pharrell (on the pop/hip-hop hit "Money Maker") was another crowd pleaser. Also performing to enthusiastic applause were Fergie with Black Eyed Peas colleague Will.i.am (against a giant candy cane motif), Gwen Stefani (flanked by dancers and wooden sheep) and the Fray.

The evening encompassed everything from the surreal to the sublime. More in the spirit of the former was the pairing of award presenters Howie Mandel and giant clock-bedecked lover man Flavor Flav, who gave the pop single award to Furtado. The latter was personified by Stevie Wonder's moving presentation of the Billboard Century Award to Tony Bennett. Wonder, a former Century Award honoree himself, called the 80-year-old talent a "truly class act" who used his voice and spirit to help demand "the social, economic and civil rights of every American." Bennett's "Duets: An American Classic" was one of the top stories of the music business this year, earning the singer his best showing on The Billboard 200 earlier this year when it debuted at No. 3.

Commercial breakaways were enlivened by several parodies of Geico's popular insurance spots that feature celebrities interpreting case histories of regular people. In this instance, ordinary music fans announced what was coming next on the show, aided by such music celebs as Little Richard and Charo. One of the funnier moments came when it was announced that Britney Spears' ex, Kevin Federline, would be making an appearance. A clip of people screaming and running out of a movie theater popped onscreen before the announcer intoned, "Just kidding."

Capping the show was a rousing collaboration among award winner Nickelback, Kid Rock and ZZ Top's Billy F. Gibbons on the latter group's "Tush." They were introduced by Courtney Love and the Killers; the latter band was slated to perform but withdrew after frontman Brandon Flowers contracted laryngitis.

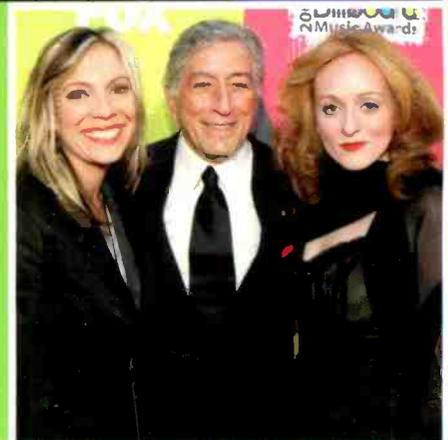
Winners are based on the 2006 year-end charts, which reflect overall performance on the weekly charts that Billboard published from December 2005 through November 2006. The charts are determined by sales data from Nielsen SoundScan and radio information compiled by Nielsen BDS.

The complete list of 2006 BMA winners appears on billboard.com. The year-end charts will run in the Year in Music and Touring issue, which arrives on newsstands Dec. 23.

Additional reporting by Jonathan Cohen and Todd Martens in Las Vegas.



TONY BENNETT who received this year's Billboard Century Award for creative achievement, is still going strong at 80. The legendary vocalist will kick off an extensive tour in April sponsored by AARP, a pact Bennett said makes perfect sense since "the Beatles generation is just about to retire. They're going into their 60s and they're all joining AARP. They have 40 million members, but to have this whole generation join will give it a youthful lift." And although Bennett's latest album, "Duets: An American Classic," is only 3 months old, he's already mulling his next project, which he hopes will be another collaboration with k.d. lang. "I have an idea [for a concept], but I'm not going to tell you about it yet, because somebody else will do it," he said with a smile. **AT RIGHT** Billboard Executive Editor / Associate Publisher Tamara Conniff, Bennett and his daughter, Antonia Bennett.



CHRIS BROWN confirmed he's in talks to collaborate with Michael Jackson, although no timetable has been set. The R&B singer will have the follow-up to his self-titled debut out in early 2007, and he promises an older, wiser artist—with limits. "I'm not trying to go grown," he said. "I'll be 18, but I'm not trying to go overboard and lose my fans. I'm trying to have a bit more mature songs, about sexuality and stuff like that. I'm not trying to go deep into it. I have a song called 'Take You Down' that's produced by the Underdogs and, in a sense, that's stepping over the 18, 19 boundary to get an older crowd."



KENNY CHESNEY, who took home two country trophies, is no stranger to award shows. But the BMAs are a bit different, he said. "It means a lot because this award is based on raw radio airplay and record sales. It's based on a lot of things that aren't—how shall I say it—politically motivated. These are my favorite kind of awards—the fan-voted awards and the awards that are given based on things that are real." Chesney's already plotting summer tour dates and promises to hit at least six NFL stadiums.

BENNETT: CHESNEY: T. SLADE; LUDACRIS: JOHN SHEARER/WIREIMAGE.COM; FURTADO: NE-YO; JOHN SCULLI/WIREIMAGE.COM; NICKELBACK: GROUP PHOTO; KEVIN MAZUR/WIREIMAGE.COM; GIBBONS: DENISE TRUSCELLO/WIREIMAGE.COM

At The Billboard Music Awards, Mary J. Blige, T.I. And Carrie Underwood Claim Top Honors BY GAIL MITCHELL

LAS VEGAS—There's a new comeback queen in town: Mary J. Blige. The singer reigned as the top winner at the 17th annual Billboard Music Awards, carrying home nine statuettes during the Dec. 4 ceremony at the MGM Grand Garden Arena. Her armload included trophies for female R&B/hip-hop artist, Hot 100 airplay song ("Be Without You") and R&B album of the year ("The Breakthrough").

Blige said that the nine trophies were the most she's ever won at once and attributed "The Breakthrough" with providing an emotional, as well as professional, rejuvenation. "I reached a pinnacle probably around 2000, realizing that if I don't love myself, nobody is going to like me more than I do. You just get tired of living the same ridiculous life and beating yourself up for everything. My fans are with me and it means so much to me that they understand who Mary J Blige is."

Joining Blige in the winners circle were rapper T.I. and country artist Carrie Underwood, both tied at five trophies each. Among T.I.'s wins were rap artist and rap album of the year for "King." Underwood, an "American Idol" alumna, not only picked up the country album of the year award for "Some Hearts," but also garnered recognition for album of the year and female Billboard 200 album artist of the year.

R&B newcomer Chris Brown became a first-time BMA winner when he picked up three statuettes, including new artist of the year and the most prestigious award, artist of the year. Also finishing with three awards each were the Fray (which cornered all three digital categories, including digital album of the year, for "How to Save a Life"); Nickelback, whose >>>

MUSIC'S BIG NIGHT IN VEGAS

BLIGE

JACKSON

PLATINUM LOCKS

No, not Gwen's hair—her albums. Since No Doubt broke big behind the ska-tastic bombast of 1995's "Tragic Kingdom," every album Stefani has been a part of has easily exceeded platinum status—including her 2004 solo debut, "Love.Angel.Music.Baby." In fact, on the strength of her five Billboard Hot 100 singles ("What You Waiting For?," "Rich Girl," "Cool," "Luxurious" and the No. 1 "Hollaback Girl"), that album sold more than any No Doubt record except "Tragic Kingdom." Below, Stefani's Nielsen SoundScan sales history, both as part of No Doubt and on her own, as well as her Billboard 200 peaks and weeks on the chart.



Talk about the origin of these tunes. Which ones are holdovers from the first album, and which ones are fresh? Well, basically, I started with never intending to do another record. It was always going to be just that one side project. But it turned into a huge record that was fun, exciting and inspiring. "Wonderful Life" and "U Started It" didn't end up making the album, and those were my inspiration for going back into the studio. They were burning up my iTunes, so I thought, "Are these really just going to sit on my computer?" "Wonderful Life" I wrote for a friend who passed away, and it didn't really fit on the first record. "U Started It" was a song I wrote the day before I wrote "Hollaback Girl," so I didn't put that one on either, even though it broke my heart.

In September 2005, Pharrell [Williams] called me and said, "Come down to Miami and make some records." I was not really pursuing making a record, but how do you turn him down? In 10 days, we came up with "Breakin' Up," "Orange County Girl" and "Wind It Up." Then after [the Harajuku Girls tour], I went in with Tony, and we got "Don't Get It Twisted" and "4 in the Morning" going. So at that point, I realized I could get a record out by Christmas, but then I found out I was going to have [my son] Kingston. After Kingston, I went back into the studio again. "Early Winter" I did with Tim, and I also went in with Akon and Sean Garrett.

Even though it is a top 10 hit, "Wind It Up" seems to be catching a lot of people off guard. Would you agree it is an unconventional choice for the first single? It's definitely left of center. Yodeling is not very fashionable. I agree that [with this song], you take a bite, and it's like, "What? This tastes weird." But after a few bites, you're addicted. I understand [the mixed response]. I picked it on purpose. There's plenty of songs that could be singles—the whole idea is to make a record full of hits. That's why it's called "The Sweet Escape"—it is supposed to be fun, easy-to-go-down music.

Can you explain how you chose the "Sound of Music" motif for "Wind It Up"? When Pharrell and I first did the song, it was without the sample. It was just meant to be a dance track. I went in to do the music for my fashion show [for her L.A.M.B. clothing line] and decided to do a mash-up of "The Sound of Music" with "Wind It Up," because I've always been threatening to set a beat to that. It came together against Pharrell's will. We had an orchestra re-create the sample, which was mind-blowing. I also re-sang the part Julie Andrews did. It was magical, but hilarious.

I don't know . . . it has just been a recurring theme of inspiration. The movie really affected me. I feel like there are similarities between me and Maria. We both like to sing and sew. [laughs] When I was a kid, I made the dress Maria wears when she goes to meet the children. I copied it—I actually still have it.



Above, GWEN STEFANI and son Kingston James McGregor Rossdale backstage at Spring 2007 Olympus Fashion Week in September. Below, Stefani performed "Wind It Up" at the American Music Awards last month.



The album has a good combination of serious songs and more light-hearted fare like "Yummy," where you're talking about being "off making babies/like doughnuts and pastries." It's hard. Coming from the No Doubt world, there are some people that don't really go to clubs and [because of that] don't understand certain songs. "Yummy" and "Breakin' Up" are all about hearing them sandwiched in between songs in a club really loud. That is a whole different experience than listening to them on iTunes. They're intended to be played really loud when you're out having a good time.

The record is not meant to be taken too seriously. It's a fun, upbeat dance record. It's not the '80s/dance-inspired record I had last time. I wanted to make a more modern record. But it also wasn't the painful process of last time, when I was going into the studio with new people. That's why I went back to Pharrell. We have great chemistry. And the experiment with Akon [on the title track] was totally unexpected. I thought he might want to do just some generic hip-hop, but he came up with this fresh, super fun song. The record has this kind of ease to it. The last one was a little more concept-driven.

Even though you may not have wanted to make an '80s-inspired record, the two songs that are most in that style "U Started It" and "Wonderful Life," could be big hits. It's funny you say that, because everyone has been telling me different songs they think should be singles. "U Started It" and "Wonderful Life" we probably never considered for singles. I love those songs, but "4 in the Morning" is probably my favorite song. I can't really pinpoint why, but I know when I want to hear it, I rewind it over and over. It has no style to it—I don't know what kind of music it is. I'm pleasantly surprised by the record. It's fun. I feel like it points me back in the right direction if I want to do another No Doubt

record, because some of the melodies remind me more of No Doubt melodies. At the last minute, I went in with Swizz Beatz and Sean Garrett to do "Now That You Got It," and I think that song sums up the album—it has melodic parts but it's also meant for dancing.

How comfortable were you addressing your personal life, and especially having a baby, in the lyrics to these songs? Well, the writing is definitely more personal. It's easier for me to write that way than trying to write "Harajuku Girls," which is all concept-driven. This album is really just right now what is going on and whatever is on my mind. There's no real theme or direction. My "I just had a baby" kind of song is "Yummy," and "Don't Get It Twisted" is about getting pregnant.

[Stefani puts the phone down to shout at someone in the background, "No, don't give him a French fry! It's all oily!"]

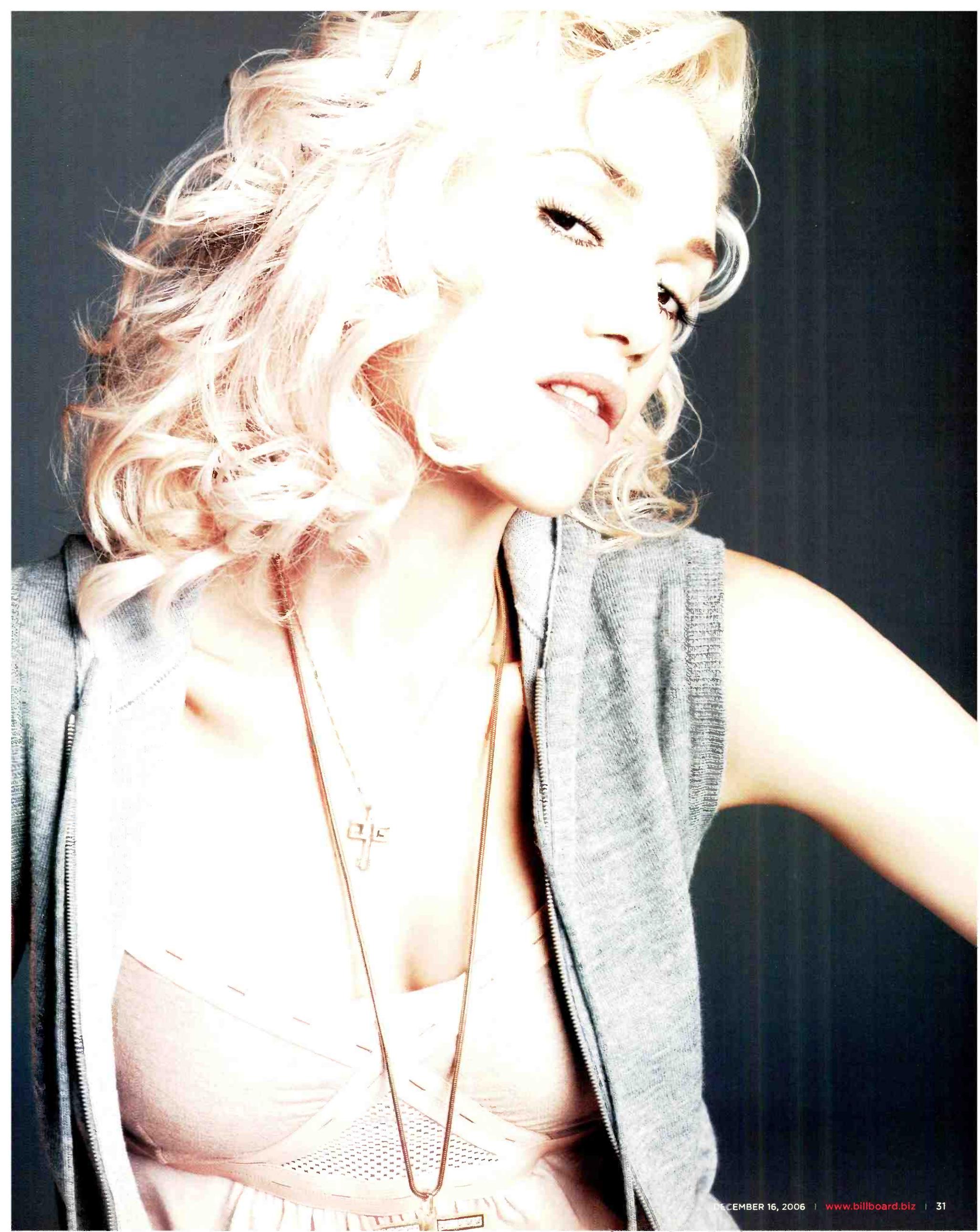
The baby just jumped like two feet when I said no. He's never going to want to eat anything else now.

Have you started thinking about the staging for the spring tour? The last one was so theatrical. To be honest, no. I only finished doing vocals on this record a month ago at the most. I'm in the middle of promoting it now, so in January we'll start to think about the tour. It's really exciting to have all these songs to choose from. On the last tour, I only had one album, so it was like, "OK! I guess these are the songs that I'm doing." Now, I will get to choose the best and most delicious tracks. But it's a bit overwhelming to think up all the concepts for the staging.

So where does this leave No Doubt? Are the guys itching to get you back? I see it on the horizon, but I'm not focusing on it. Life is going by way too quick. I can't really put a timetable on it, but I think it would be really great. Nothing can compare to the energy of the four of us onstage. . . .

"This record points me in the right direction if I want to do another No Doubt record."

—GWEN STEFANI



Extreme Misbehavior

Hinder Goes Wild, Stays On Charts 14 Months And Counting

It certainly didn't take long for Hinder frontman Austin Winkler to get comfortable with the rock star lifestyle. Multiple major and indie labels wined and dined the Oklahoma City-based band in 2005, and Winkler and his bandmates took full advantage of the expense accounts of courting A&R men.

Two days before Hinder signed with Universal, a rival label thought a trip to a strip club would win the band over. It didn't work.

"This guy had to catch a flight, and he left his tab open at the bar and told us we could have one more beer," Winkler says. "We didn't like the guy, so as soon as he left we called up all our friends and they came down to the strip club. I have no idea what the bill was, but we were going up all night and getting like \$200 in ones."

The party hasn't stopped for Hinder, which released its debut album, "Extreme Behavior," in September 2005. Full of big guitars and proudly gratuitous references to sex and booze, Hinder's pool-hall anthems have become staples on modern rock radio and have propelled the album to sell 1.5 million units in the United States, according to Nielsen SoundScan.

"Extreme Behavior" entered The Billboard 200 at No. 167 on Oct. 15, 2005, and peaked at No. 6 in November of this year. The album is No. 21 this week, and current single "Lips of an Angel" has reached the top 10 of The Billboard Hot 100.

Greg Butler, manager of the FYE outlet in Amarillo, Texas, says the album has been one of his store's biggest music sellers since it came out.

"They're huge in this part of the country," he says. "I sell out on a weekly basis. I personally got in 120 pieces on [Dec. 1]. I've already gone through half of them this [past] weekend alone. They are the biggest band for this year for us by far."

Manager Kevin "Chief" Zaruk, who also serves as Nickelback's tour manager, says Hinder spent its first six or seven months hitting Midwest and Southern markets multiple times, hoping to cash in on radio play in and around the band's home state. With radio not always receptive to playing new bands, Winkler says the group went to all its radio visits loaded with booze and wasn't above bribing DJs with tequila shots.

"We got an amazing reaction from radio that way," Zaruk says. "Everyone was telling us they haven't had that much fun with a band in five years."

The band also received a bit of a branding boost from adult film company "Girls Gone Wild." Hinder did a four-week "Girls Gone Wild" club tour this winter, with video crews filming the band and the audience. The move put Hinder in front of its core market—college students—and helped persuade wary radio programmers that heavy marketing dollars were behind the band.

"It gave us real promotional value on-air with radio stations," Fermaglich says. "Not only were we superserving radio with the band coming to town, but we added on this other element of a promotion that involved 'Girls Gone Wild,' and stations could run with that kind of a presence on-air."

The band later cashed in on Zaruk's Nickelback connection and opened for the band this summer. More recently, Hinder was opening for Aerosmith and plans to be on the road through at least July 2007.

"Hinder is just trying to do something that they loved listening to growing up and want to bring back," Zaruk says. "They love the '80s, they love Bon Jovi and Mötley Crüe and Guns N' Roses—the lifestyle and the music."

Additional reporting by Mitchell Peters in Los Angeles.



JUSTIN TIMBERLAKE'S 'SexyBack' validated years of underground dance development.



BeatBox

KERRI MASON kmason@billboard.com

Singles Going Steady

The Year's Best Dance Sounds Weren't Always On Albums

When I interviewed Mark Finkelstein earlier this year on the eve of his relaunch of powerhouse dance label Strictly Rhythm, he reminded me of something important about dance music.

"What made us not be respected by the majors, the establishment, was the fact that we weren't album-focused," he said. "Well, guess what? The digital age is all about singles. I think we've got a leg-up on most, because we were always a singles business."

Perhaps it's dance music's outsider curse—this drive to legitimize dance artists with full-lengths, when a strong song could be more than enough to get the ball rolling. So for BeatBox's look back at 2006, I decided to honor the tracks that defined the year and communicated an album's worth in one neat package.

In years past, Âme's "Rej" (Sonar Kollektiv Germany) and Paul Woolford's "Erotic Discourse" (20:20 Vision UK) would have been dismissed as noisy and just too weird. But in '06, with jocks trying to incorporate the still-thriving "minimal" trend of skeletal synth sounds into their sets, the drumless tracks were the new black: They went with everything.

Minimal got macho—and more electro—in the hands of Steve Angello & Sebastian Ingrosso, a prolific production duo and the newest party-like-a-rock-star DJs to hit the international touring circuit. The two unloaded the bulbous "Click" (Joia Sweden), Prince-robbing "Sexy F*ck" (Size UK) and countless other productions in 2006, cornering the market on blip-based dancefloor burners. Trentemøller is right there with them, most notably for his rerub of Royksopp's "What Else Is There?" (Astralwerks), one of the first mixes to adapt a traditional buildup for an electro breakdown.

DJ/producer/legend François K would probably tell you that minimal techno and electro are absolutely nothing new, and he proved it with his glistening dub of Coldplay's "Talk" (EMI UK)—which, for all its timeliness, felt positively old-school.

And don't forget the most high-profile minimal release of the year: Justin Timberlake's "SexyBack," which validated years of underground dance development in one inspired swoop.

Pop did dance proud in other ways, too. Madonna saluted its natural environment with three embraceable singles from "Confessions on a Dance Floor": "Hung Up," "Sorry" and "Get Together." The original versions of Shakira's "Hips Don't Lie," Nelly Furtado's "Promiscuous" and even the Pussycat Dolls' "Buttons" were unexpectedly smart and bopable. The fact that they all had forgettable remixes proves there wasn't much that dance-world guys could do to improve them.

On the other hand, Hani's remix of Christina Milian's "Say I" (Island Def Jam) made a disposable pop ditty into a joyful modern disco cut. And Quentin Harris reminded us of what fearless remixers can do with major-label divas. His genre-flouting versions of Mariah Carey's "Don't Forget About Us" and Leela James' "My Joy" are already in the dance canon.

Indie dance-rock boys inspired similar inventiveness. Sasha turned out a heady, slow remix of Grand National's "Talk Amongst Yourselves" (Recall), and the DFA guys had some wicked kick-drum fun all over Hot Chip's "(Just Like We) Breakdown" (Astralwerks).

Minimalism aside, dance still had a soul in '06. Basement Jaxx's trunkin' "On the Train" (Astralwerks) and Roger Sanchez's soaring "Free (Headwinds)" (Ultra) were pleasingly vintage, while Royksopp's woeful "49 Percent" (Astralwerks), Little Green Men's dramatic "Through With You" (Forensic UK) and Fish Go Deep's torch-y "Cure and the Cause" (Defected UK) were forward-thinking takes on the love-and-loss style.

But if you must go long, Goldfrapp's "Supernature" (Mute)—spawning club hits, advertising anthems and industrywide hope for crossover success—is the runaway album of the year. ●●●



Cashing in on radio play: AUSTIN WINKLER, left, and JOE 'BLOWER' GARVEY of Hinder at the Coors Amphitheater in Englewood, Colo., on Aug. 9.

TIMBLAKE KEVIN MAZUR/WIREIMAGE.COM; WINKLER AND GARVEY: SOREN MCCARTY/WIREIMAGE.COM



Jazz Notes

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Collective Action

The Brooklyn Jazz Underground Pools Its Resources, Gets The Word Out

Given the shifting tides of the recording industry, breaking in as a jazz bandleader poses increasing challenges, not only in raising one's profile but also in rustling up the funds to pay the support musicians. With these hurdles in mind, 10 New York-based artists have formed the **Brooklyn Jazz Underground**, a collective of 10 bandleaders who are pooling their resources to forge increased awareness of their individual projects. The BJU will launch its improvised music project next month with four nights of shows at New York club Smalls.

Billed as the first Brooklyn Jazz Underground Festival, the Jan. 11-14 event will roughly coincide with the annual Interna-

tional Assn. for Jazz Education conference (Jan. 10-13) that will attract thousands of jazz fans to New York. Three members of the collective will also be on the IAJE panel "The Artists Collective in Jazz: Unity and Diversity in the New York Scene" Jan. 11 at the Sheraton Hotel.

"New York is a big city with a constant influx of musicians each month," says classically trained viola/violin player Tanya Kalmanovitch, a founding member of BJU and the leader or co-leader of several bands, including Hut Five, which plays the fest Jan. 11. "It's a constant challenge for those living here to present our music, to make phone calls just to get a door gig. An individual sending out a

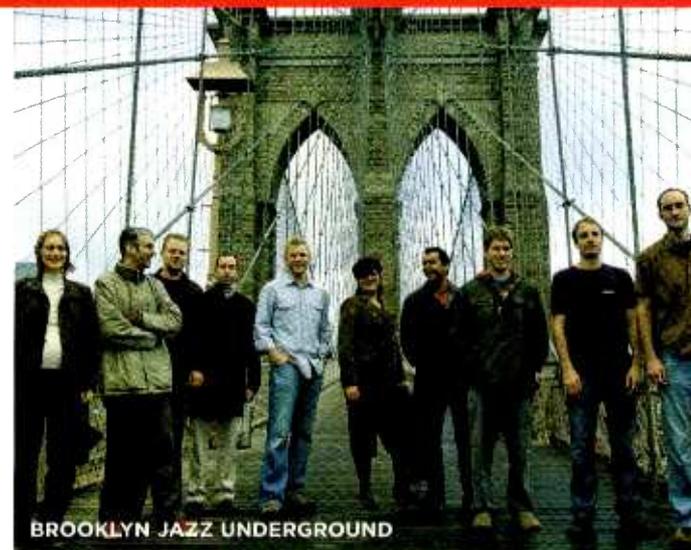
press release about a show doesn't go far. But a collective event sounds a different note. None of us alone can afford a publicist, but as a collective we pooled our money and hired one."

A year ago, Kalmanovitch met with trombonist Alan Ferber and bassist Alexis Cuadrado to discuss the notion of forming a do-it-yourself community of bandleaders to create buzz. Seven other cohorts enlisted, including trumpeter Shane Endsley, pianist Benny Lackner, saxophonists Dan Pratt and Jerome Sabbagh, bassist Anne Mette Iversen and drummers Sunny Jain and Ted Poor. "The first thing we agreed on was developing a Web site," Kalmanovitch says. "Then we

focused on the launch event at Smalls. Down the road we want to find ways to do fund-raisers and teach the next generations of jazz musicians."

The collective meets once or twice a month. "After each meeting, I leave with a renewed sense of hope," Kalmanovitch says. "The loneliness of being a leader gets alleviated. I play viola. Chances of me getting hired as a side player are slim at best. But since the collective started, I've made connections and been hired on to other projects. Many of us now play in each other's groups."

In addition to two album releases on her homespun Perispacity Records imprint, Kalmanovitch will release



BROOKLYN JAZZ UNDERGROUND

"Heart Mountain," a duo improvisation project focusing on themes from Irish and Indian classical music with pianist Myra Melford, in May.

ERRATUM: The correct title of the DVD documentary on the Heath Brothers, produced by Danny Scher, is "Brotherly Jazz" (Jazz Notes, Dec. 2).

THREE DOT LOUNGE: Village Vanguard owner Lorraine Gordon reveals all in a book on the heralded New York jazz club, "Alive at the Village Vanguard: My Life in and out

of Jazz Time," as told to Barry Singer. It will be published Dec. 20 by Hal Leonard Performing Arts Book Group... On Jan. 23 Blue Note Records will release the soundtrack to "Billy Strayhorn: Lush Life," the documentary film on Duke Ellington's composer in PBS' "Independent Lens" series that will air Feb. 6. The CD includes performances by Bill Charlap, Joe Lovano, and Dianne Reeves and Elvis Costello singing "My Flame Burns Blue," his with-lyrics take on Billy Strayhorn's final composition, "Blood Count." ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Irish Eccentrics Still Frank After All These Years

Down Under Siblings Move To London; Capetown Act Aims Beyond South Africa

Longstanding Irish pop eccentrics the Frank and Walters are back with their first studio album in six years.

The Cork band releases "A Renewed Interest in Happiness" on Irish independent Fifa Records Jan. 27 in the United Kingdom, Japan, Spain, Germany and Finland. Distribution is through Shellshock in the United Kingdom and local distributors else-

where. The album appeared in Ireland through distributor RMG on Oct. 27, entering the top 40 of the IRMA chart one week later.

In the early 1990s, the band scored several top 50 singles in the United Kingdom and Ireland, notably 1993's "After All" (Setanta). "There's always a bit of excitement and nostalgia around releases like this," says the band's manager

Cillin O'Flynn, who says the album "should re-establish the Frank and Walters as one of Ireland's longest-prevailing and most creative indie-pop merchants."

"Happiness" is the act's fifth album and its first new set since the 2004 departure of lead guitarist Niall Linehan. It was mostly recorded in West Cork. But, seeking a gritty feel, singer/bassist Paul Linehan taped two vocals in a Dublin prison cell, complete with inmates.

The Frank and Walters is currently touring Ireland (booked by Fifa), interrupted by shows in Berlin and London. European dates in early 2007 will include 14 U.K. shows booked through Bob Patterson Agency. The band's publishing is copyright control.

O'Flynn says his "achievable goal is to make the record available in territories where the band have traditionally received support and to tour in those places." —Nick Kelly

STONES ROLL: Audience reaction to late summer and fall European dates convinced folk/pop duo Angus and Julia Stone they have a future in the region. As a result, the Aussie guitar-playing siblings will permanently relocate to London in February with their drummer Mitchell Connelly. They will tour Britain and Europe again that month, the act's London-based manager Cathy Oates says. European bookings are through London-based Gold Artists. Domestic shows are through IMC.

Born into a musical family, the Stones initially embarked on playing solo shows in the Sydney area before joining forces early in 2006. EMI Music Australia signed the duo and released debut EP "Chocolates & Cigarettes" in August. Reviews for the EP, on which the duo swap lead vocals, drew comparisons to Portishead, Damien Rice and Paul Simon and brought national radio airplay

on government-owned youth network Triple J.

The six-track EP was released in Europe during September through London-based Independiente. In mid-November, the Stones signed a worldwide deal with Sony/ATV Music Publishing Australia. "Sony/ATV [was] unbelievably helpful before we even signed a deal with them," Oates says, "through their advice, worldwide contacts and in particular their introduction to Independiente." She adds that negotiations for a U.S. record deal and booking agent are under way.—Christie Eliezer

CAPE FOUR: Cape Town's claims to be the current creative hothouse of South African music got a boost with the October release of alternative/electronic act Lark's full-length debut, "Razbliuto!" Now the band is looking to spread the word further overseas.

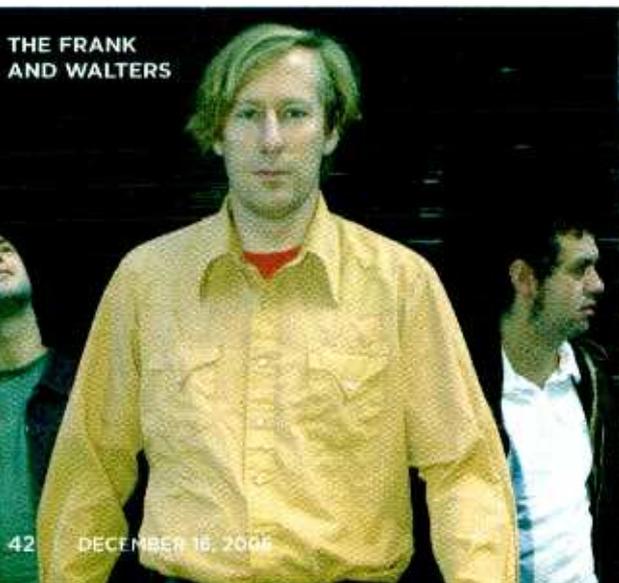
The critically acclaimed album is the group's first release

through a licensing deal with Johannesburg-based, Universal Music-distributed independent Just Music. Lark's only previous release was a self-released limited edition six-track EP, "Mouth of Me" (2005).

Previously a trio but now a quartet—thanks to the recent addition of drummer Sean O'Tim—the band formed in 2003. It built a live following through club gigging in its hometown and Johannesburg plus key festival appearances, with vocalist Inge Beckmann's performances drawing comparisons to Yeah Yeah Yeahs frontwoman Karen O.

The act's manager and live booker Dominique Gawlowski is spending much of December in the United Kingdom, Spain and Portugal for label meetings and to set up shows for 2007. "The band's really individual sound is definitely suited to these markets, and we are aggressively looking for a label deal," Beckmann says.

—Diane Coetzer



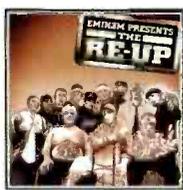
REVIEWS

SPOTLIGHTS

ALBUMS

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

ALBUMS



VARIOUS ARTISTS Eminem Presents: The Re-Up

Producers: *various Shady/Aftermath/Interscope*
Release Date: Dec. 5
On the title track of

this Shady Records compilation, Eminem declares—less than a year-and-a-half into his wildly overstated “retirement”—that “this music is in us, and it’s not over ‘til we say it’s finished.” The evidence on this 22-track set indicates they’re a long way from that point, too. Conceived as a mixtape, “The Re-Up” boasts bona fide star power via nine new Eminem performances, four appearances by 50 Cent and various permutations of D12—along with Obie Trice and Akon (with a remix of his chart-topping “Smack That”). The real point of the album, however, is to introduce new Shady MCs Stat Quo, Bobby Creekwater and Ca\$his. Despite meticulous production, “The Re-Up” retains some of the spare, raw feel of an underground release, its tracks comprised mostly of Dr. Dre-styled keyboards and tight, airy beats that leave plenty of room for the rappers to spit at such targets as Mariah Carey (although 50 Cent offers props to estranged protégé the Game at one point). Among the most intriguing moments are Eminem’s characteristically defiant “Public Enemy” and “No Apologies,” the playful 50 Cent duets “The Re-Up” and “Jimmy Crack Corn,” the minute-long “Trapped” from late D12 founder Proof and Creekwater’s old school-styled “There He Is.”—GG



GWEN STEFANI The Sweet Escape

Producers: *various Interscope*
Release Date: Dec. 5
There can be no doubt Gwen Stefani feels the allure of

being a solo artist—and who can blame her after selling 7 million copies of 2004’s “Love.Angel.Music.Baby.” Its follow-up comes more quickly than anticipated—especially since a return to No Doubt was expected first—and doesn’t stray too far from the heavily referential terrain she mined the first time. Stefani and the Neptunes work the “Hollaback Girl” route again on the rhythm-driven “disco Tetris” of “Yummy” and incorporate a bit of mid-’80s vintage Prince into “U Started It,” while she and No Doubt’s Tony Kanal revisit the group’s “Hella Good” on “Fluorescent.” Stefani’s Madonna reverence remains intact on “Early Winter” (co-written with Keane’s Tim Rice-Oxley) and “4 in the Morning,” and her collaboration with Linda Perry on the album-closing “Wonderful Life” channels the distinct influence of Depeche Mode. All spun together it works well, and maybe even better than on the debut. There is a dark and melancholy lyrical bent that is surprising for someone who is enjoying marriage, motherhood and millions of album sales. But Stefani knows she’s got it good, too, from “The Sound of Music” yodels in “Wind It Up” to the buoyant “whee-hoos” of the title track team-up with Akon.—GG

SOUNDTRACK

VARIOUS ARTISTS Music From the Motion Picture Dreamgirls

Producers: *Harvey Mason Jr., Damon Thomas, Randy Spendlove, Matt Sullivan Music World Music/Sony Urban Music/Columbia/Sony Music Soundtrax*
Release Date: Dec. 5

▶ Henry Krieger and late partner Tom Eyen’s dazzling music and insightful lyrics propelled the Broadway “Dreamgirls” to six Tony Awards and a Grammy Award for best cast album in 1982. But this soundtrack to the excellent movie version adds a more contemporary tone as production duo the Underdogs subtly inject new life into the 25-year-old songs without forfeiting their powerful substance. They coax a shivers-inducing performance from newcomer Jennifer Hudson on the show’s pivotal number “And I Am Telling You I’m Not Going.” She makes the song her own while still paying homage to original interpreter Jennifer Holiday. But it’s the new songs co-written with Krieger that really add punch. Beyoncé delivers on the empowerment anthem “Listen,” and Hudson’s sassy soul shines on “Love You I Do.”—GM

UNDERWORLD AND GABRIEL YARED Breaking and Entering:

Music From the Film
Producers: *Anthony Minghella, Mike Gillespie, Timothy Bricknell*
Release Date: Dec. 5

▶ Make no mistake, salivating Underworld fans: It might be the band’s first long-player since 2002’s “A Hundred Days Off,” but “Breaking and Entering” is most definitely a soundtrack. And that’s just fine. The electronic heroes collaborated with filmmaker Anthony Minghella and composer Gabriel Yared to bring their bleak yet elegant sound to Minghella’s latest opus. The director again examines lust and deception, this time through the lens of Jude Law’s cheating London architect. So the music is fittingly tense and urbane, with Underworld’s

unmistakable hallmarks throughout: the running-river piano keys (a repeating theme), the almost indiscernible male whispers, the enveloping synth swells. The score not only ups the profile of one of electronic music’s most daring acts—and puts them in the running for their own Academy Award nod—it gives the whole genre a high-art stamp of approval.—KM

VARIOUS ARTISTS A Brokedown Melody

Producers: *various Brushfire*
Release Date: Nov. 14
▶ Like his hammock-rock godfather Jimmy Buffett, Jack Johnson’s palm-trees-and-six-strings vibe obscures what has quietly become a large and successful cottage industry. This soundtrack, released on Johnson’s Brushfire label, once again brings together Johnson’s specialties—surfing, surf films and surfing songs—into a typically breezy, slow-rolling listen. Johnson contributes two new tracks, and his years of work have also resulted in a well-stocked Rolodex. Eddie Vedder brings his ukulele for the heartbreaking “Goodbye,” indie big-shot M. Ward turns in the dusty “Transfiguration #1,” and Built to Spill’s Doug Martsch adds a good-natured hoedown.—JV

ROCK

SONIC YOUTH The Destroyed Room: B-Sides and Rarities

Producer: *Sonic Youth Geffen*
Release Date: Dec. 12
Those yearning for the blunt, direct Sonic Youth of “Kool Thing” and “Dirty Boots” will be out in the wilderness with this contract-fulfilling 11-song archival release. The jams run free throughout, particularly on the nearly 26-minute psychedelic odyssey “The Diamond Sea,” which first appeared on “Washing Machine” as a “streamlined” 19-minute version. Not-very-tuneful items such as “Fire Engine Dream” and “Three-Part Sectional Love Seat” sound like the unfinished improv

the band admits they are, and the 68-second “Bull in the Heather” B-side “Razor Blade” is a bewildering campfire ditty, complete with acoustic guitar. The Youth eventually works up a joyful noise on the “Sonic Nurse” outtake “Kim’s Chords” and the simmering “Queen Anne Chair,” adorned with good, old-fashioned whammy bar. Overall, worth a spin or two, but one hopes there’s a better stash left to sample.—JC

ROBERT RANDOLPH & THE FAMILY BAND Colorblind

Producer: *Tom Whalley Warner Bros.*
Release Date: Oct. 10
▶ Pedal steel maestro Robert Randolph gets down and dirty on the sophomore release from his Family Band, which is staffed largely with actual cousins. Tighter and more focused than its bluesier predecessor, “Colorblind” finds Randolph gleefully indulging his inner Prince, uncorking funk-laden jams like “Deliver Me,” with its Family Stone-worthy chorus, and “Diane,” a frothy rocker driven by a very large-sounding fleet of horns. Randolph calls in a few favors from Eric Clapton on a solid stab at “Jesus Is Just Alright,” and Dave Matthews on the aggressively positive “Love Is the Only Way.” But he’s best when left to his own devices on tracks like “Ain’t Nothing Wrong With That,” a pro-unity dance party that shows off a desire to bring as many people as possible into his flock.—JV

HIP-HOP

YOUNG JEEZY The Inspiration

Producers: *various CTE/Def Jam*
Release Date: Dec. 12
After the success of his debut album “Let’s Get It: Thug Motivation 101,” Atlanta’s Young Jeezy quickly crossed over from the rap chart to the pop chart. But hip-hop fans can get testy when artists garner too much mainstream attention too fast. So while Jeezy huddled with big-name

continued on >>p44

SINGLES



JOJO How to Touch a Girl (4:27)

Producers: *Vincent Herbert, Jomo Hankerson, Barry Hankerson*
Writers: *B. Steinberg, J. Alexander, J. Levesque*

Publishers: *various DaFamily/Blackground/Universal*
OK, things are getting serious now. JoJo’s youthful debut top 40 hit, “Leave (Get Out),” was a fruitful fluke, but her formidable 2006 follow-up, the No. 3 Billboard Hot 100 hit “Too Little Too Late” demonstrated that there is more to the pretty teen than “TRL” preening. Second album “The High Road” does a fine job casting JoJo as a soulful singer who takes her job more seriously than many of today’s gimmicky chart sirens. “How to Touch a Girl” again casts the youngster with a crafty melody, albeit strikingly similar in structure to the previous hit. Despite the bizarre, almost perverse title, this track could propel the burgeoning talent all the way. Considering much of her competition at pop radio, we’ll take JoJo’s corner in a second.—CT

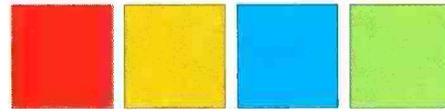


JUSTIN TIMBERLAKE What Goes Around . . . (5:13)

Producers: *Timbaland, Justin Timberlake*
Writers: *Hill, Timberlake, Mosley*
Publisher: *not listed Jive*

Timberlake finally gets down to the business of making music after releasing two novelty—albeit No. 1 Billboard Hot 100—singles, “SexyBack” and “My Love.” “What Goes Around . . .” is a quiet midtempo soul jam with subtle Middle Eastern influences that actually possesses the songwriting savvy to maintain relevance after its initial flush at radio. Timberlake employs his falsetto amid fast-talking verses reminiscent of Mariah Carey’s “We Belong Together,” as he talks smack to the woman who let him down: “You had me in the palm of your hand/So why your love went away/I just can’t seem to understand.” To call this “Cry Me a River” part two is among the greatest compliments we can muster, given the disposable quality of the two previous releases. As top 40’s only pop male staple, sounds like three in a row for Timberlake. Well done.—CT

REVIEWS



SINGLES

from >>p43

producers like Timbaland and Cool & Dre for his sophomore album, he also hung on to producers Shawty Redd and Don Cannon from his debut. His lyrics have matured past coke-slinging to the drug's effect on his life. And while most contemporary MCs fail miserably at girl tracks, Jeezy tries his best with "Nigga Like Me" and doesn't fall too short of glory.—*HC*

LATIN

REIK

Secuencia

Producer: Kiko Cibrián
Sony BMG

Release Date: Nov. 21

There's something a little unconvincing about an artistic "evolution" on a young band's second studio release—especially when the album lives up to its bland title with generic lovelorn lyrics and melodies that are nice but rarely stirring. "De Que Sirve" starts out promisingly with a funky staccato keyboard and string sample, then eschews subtle detail for a lengthy polished chorus that implodes into a trite conclusion: "I need you because without you I don't know how to live." It's a disappointing pattern that repeats too often on the album. Silky vocals and some strong hooks notwithstanding ("Me Duele Amarte," "Invierno"), this pop trio may be more fun with a lighter touch, more relatable lyrics, or perhaps down the line, a maturity that rings true.—*ABY*

CHRISTIAN

PHILLIPS, CRAIG & DEAN

Top of My Lungs

Producer: Nathan Nockles
INO Records

Release Date: Oct. 24

▶ This veteran trio continues to deliver

some of the best, most relevant music of its esteemed career. Randy Phillips, Shawn Craig and Dan Dean have always had dual careers as pastors in their local churches and singer/songwriters, and this collection serves up several songs that sound like instant church classics. "Saved the Day" is a powerful ballad about Jesus' resurrection, while "Your Name" showcases the trio's signature harmonies. The title track is a celebratory anthem, and "Because of That Blood," penned by Phillips and 4Him's Mark Harris, is a soul-drenched number with a compelling lead vocal by Phillips. The CD closes with the classic hymn " 'Tis So Sweet," delivered beautifully by some special guests—Phillips' daughter Garland and Dean's offspring Devin and Danielle, proving they know how to carry on the family tradition.—*DEP*

DVD

METALLICA

The Videos 1989-2004

Directors: various
Warner Bros.

Release Date: Dec. 5

▶ Metallica had already peaked musically before the band filmed its first promotional clip—the amputation-intensive Dalton Trumbo tribute "One"—in 1989. In the subsequent decade-and-a-half documented here, only the adolescent nightmare "Enter Sandman" proved nearly so ubiquitous. From there the act's visual side frequently plummets into interminable Tool-style, evil-Gumby tedium. By the time the members' ridiculous band-therapy documentary "Some Kind of Monster" makes them movie stars, they're just too clunky to bear. But in between, we get motifs

dotted with surprising life and humor: game shows, car crashes, spaghetti Westerns and Antarctic ice. The exploitation flicks attached to the band's Bob Seger and (great) Thin Lizzy covers are moving and sexy in ways its younger self wouldn't have allowed. And the medieval-Catholic technicolor Hieronymus Bosch hell of "Until It Sleeps" beats R.E.M.'s "Losing My Religion" and the Pet Shop Boys' "It's a Sin" at their own decadent game.—*CE*

VITAL REISSUES

VINCE GUARALDI

A Charlie Brown Christmas

Producer: Cheryl Pawelski
Concord

Release Date: Oct. 10

▶ For its 41st birthday, Guaraldi's sweet, timeless and never out-of-print soundtrack gets a deserved and beautiful cleanup job that wonderfully accents the snowfall-soft piano and subtle wonder within. In a now-legendary goof, these songs—as well as the accompanying special—were given an ungracious thumbs-down by CBS upon initial release, but four decades on, compositions like "Linus and Lucy," "Skating" and the hastily assembled "Christmas Time Is Here" have evolved from background music into something approaching mandatory holiday listening. A smattering of alternate takes ("Green-sleeves" and "Christmas Is Coming" among them) add value, but the main attractions alone are well worth the upgrade.—*JV*



ADDITIONAL REVIEWS:

- Pink Nasty, "Mold the Gold" (self-released)
- Karen Dalton, "In My Own Time" (Paramount)
- Simple Minds, "Early Gold" (Astralwerks)

POP

NICK LACHEY Resolution (3:45)

Producer: not listed
Writers: J. Cates, N. Lachey, L. Robbins, R. Wells
Publisher: not listed
Jive

In case you were wondering, Nick Lachey is still moping. Following heartsick ballads "What's Left of Me" and "I Can't Hate You Anymore," he at least makes a "Resolution" this time around that "I'm letting go/And I just want to be the best man I can be." We still favor uptempo "Beautiful," as it shows greater dimension, but, that said, this gorgeous song is among the best of the bunch on current LP "What's Left of Me"—lushly produced with strings and piano, featuring another ace performance from the talented singer—and it is consistently named a fan favorite on Lachey message boards. We hope pop and AC radio will give the song a real shot, though it ain't likely to do much for the dude's profile as sulky milquetoast.—*CT*

BLUE OCTOBER Into the Ocean (3:59)

Producers: David Castell, Justin Furstenfeld
Writer: J. Furstenfeld
Publisher: not listed
Universal Motown

▶ Blue October's album "Foiled" may be tagged as rock, but the Texas quintet keeps building airplay with a catchy, '80s-style pop tune boasting crisp synth drums and warm electronic flourish. Mastermind Justin Furstenfeld's clear vocals openly contemplate a death wish, telling the story of a man jumping into the ocean to end it all. "Not knowing how to think/I scream aloud, begin to sink," he whispers over a hypnotic groove that echoes New Order's iconic "Blue Monday"—which may or may not have inspired the band name. "Ocean," which features a hooky violin, tackles emotional despair with such melodic sweetness and fluidity that one wants to be washed away again and again.—*SP*

HANSON Great Divide (3:40)

Producers: Danny Kortchmar, Hanson
Writers: I. Hanson, T. Hanson, Z. Hanson
Publisher: Jam N Bread, ASCAP
3CG

▶ The Hanson brothers recently spent time in South Africa and were duly affected by the devastation that AIDS has caused. Thus, "Great Divide"—the rocking first track from their forthcoming album "The Walk" and released on World AIDS Day—sees all proceeds going to the Perinatal HIV Research Unit in Soweto, South Africa—a hospital that aims to reduce the transmission of pre-natal HIV/AIDS. The anthemic song, which features an African children's choir, aims for inspiration: "I find hope and it gives me rest/In a beating chest/In what eyes don't see/In your hate for me/Have no fear when the waters rise/We can conquer this great divide." Taylor's lead vocal conjures Michael Jackson at times, while a frantic splay of guitars and piano drive home the urgency of the message. Truly inspired, tight and certainly mature.—*CT*

COUNTRY

MIRANDA LAMBERT Crazy Ex-Girlfriend (3:00)

Producers: Frank Liddell, Mike Wrucke
Writers: M. Lambert, T. Howard
Publishers: Sony/ATV/Nashville Star, BMI, Wetsky, ASCAP
Columbia

▶ This preview of Miranda Lambert's forthcoming Columbia sophomore set is an ear-popping delight. She debuted the single on last month's Country Music Assn. Awards show, and sometimes a high-powered TV performance demonstrates an energy that's lacking in the grooves when a song hits radio. That's not the situation here. The fiery intensity and wild-eyed abandon on display in her live performance can be heard in every line of this potent single. Penned by Lambert and co-writer

Travis Howard, the lyric chronicles the exploits of a crazy ex about to confront her old boyfriend's new flame. Among the best lines: "Didn't give a second thought to being thrown in jail/Cause, baby, to a hammer everything looks like a nail." This chick is every guy's worst nightmare, but her well-honed sense of revenge makes for a fun country song and Lambert delivers a personality-packed performance. It's the perfect track to shake country radio out of any seasonal slumber.—*DEP*

ROCK

CHRIS CORNELL You Know My Name (4:01)

Producers: Chris Cornell, David Arnold
Writers: C. Cornell, D. Arnold
Publisher: not listed
Interscope

▶ Succeeding a long line of divas—Tina Turner, Madonna, Shirley Bassey and Sheryl Crow—Chris Cornell's gritty voice takes on a James Bond theme, jerking the 007 franchise back to life with a dose of straight-ahead rock. For "Casino Royale," Bond movie No. 21, the formula is stripped to its essence as crunching power chords replace string-laden bombast. More barren desert than Vegas veneer, "You Know My Name" begins with Cornell slow-burning over fuzz guitars and builds to a serpentine chorus that remains exquisitely under-produced. All the classic, suspense-filled motifs are there, creeping in without screaming Bond's name. It's a rough diamond of a rock tune—earthy yet elegant—the best 007 theme since Duran Duran's "A View to a Kill."—*SP*

CHRISTMAS

SUZY BOGGUS Mr. Santa (Sandman)

Loyal Duch

CHAKA KHAN Do You Hear What I Hear

Breaking Records

JAMES COLLINS Missing You at Christmas (That's All)

Sony/BMG Canada

JOSH GROBAN I'll Be Home for Christmas

Reprise

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Jonathan Cohen, Chuck Eddy, Gary Graff, Kerri Mason, Gail Mitchell, Sven Philipp, Deborah Evans Price, Chuck Taylor, 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 bureau.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

"A CHARLIE BROWN CHRISTMAS" featuring the famous PEANUTS characters
COMPOSED BY VINCE GUARALDI



BEGINNING TO . . .

>> Vince Guaraldi's classic "A Charlie Brown Christmas" soundtrack—repackaged in October with bonus tracks—zips 7-2 on Top Pop Catalog Albums and 10-5 on Top Holiday Albums. The set grows by 93% after the "Peanuts" special drew 13 million viewers to ABC.

. . . LOOK A LOT . . .

>> Sarah McLachlan's "Wintersong" and "Now That's What I Call Christmas 3" move into the top 10 on The Billboard 200. It marks the first time the big chart's top 10 hosts two Christmas sets since the Dec. 29, 2001, issue.



. . . LIKE CHRISTMAS

>> The late Dean Martin ends a 33-year absence from the Adult Contemporary chart as "Baby, It's Cold Outside," with Martina McBride, debuts at No. 25. Martin's last AC Ink came in August 1973, when "Get On With Your Livin'" spent two weeks at No. 50.

Billboard CHARTS



Over the Counter

Geoff Mayfield gmayfield@billboard.com

Post-Turkey Shuffle Yields Incubus' First No. 1 Set

Incubus earns its first No. 1 album with an opening week smaller than either of the band's last two charting sets posted, but that's not what's troubling about the week after Thanksgiving.

In fact, the 165,000 copies that Incubus' "Light Grenades" sells is a bigger sum than the No. 1 did during the same week in 2005, when "Now 20" tallied 158,000. And every top 10 title sells at least a little bit more than the same-ranked album of a year ago.

But while you're on this issue's top 10 exceeds the comparable 2005 class by 6.7%, Nos. 11-20 sell less, down by 6.6%. Overall album sales, including catalog, trail the post-Thanksgiving frame of 2005 by 5.1%.

Relief appears to be on the immediate horizon. Next issue's Billboard 200

will greet Dec. 5 releases from Ciara and Gwen Stefani and an Eminem-branded compilation that are each expected to surpass 200,000 copies, while two different versions of the "Dreamgirls" soundtrack could add another 100,000-plus to the ledger.

Chains' first-day numbers have chart watchers projecting a start of 325,000-350,000 for Ciara's sophomore album, with another 275,000 or so for Eminem's posse and 240,000 or more for Stefani's second solo album.

Those numbers look promising until you realize that the first full week of December 2005 saw Eminem's hits set, "Encore," bow at No. 1 with 441,000 sold in the same week that Lil' Wayne and Korn each started north of 200,000, so please don't start counting your chickens before they hatch.

The poster child of what looks to be to be a late Christmas for album sales just might be the keeper of last week's Billboard 200 throne, Jay-Z's "Kingdom Come."

I have a lot of resources at my fingertips, but one fact I cannot readily sort is how often an album that starts in the top 10 posts a decline of 79%. That's what Jay-Z's album does in its second week

(No. 6, 140,000 units). If that's not the steepest such drop in Nielsen SoundScan history, it's certainly the largest one I recall.

Don't read that as an indictment of Jay-Z, but rather an illustration of how hard it has been for big albums to continue momentum in this last trimester of 2006. As noted in a couple of recent editions of this column, the industry's emphasis on maximizing first-week sales has turned an album's second week into a ski jumper's slope, with recent No. 1s by Beyoncé and Justin Timberlake posting week-two drops of 70% and 67%, respectively.

RINGING ENDORSEMENTS:

When Billboard launched the Hot Ringtones chart in late 2004, it was practically startling to see how well the top polyphonic offerings sold in those days. Last issue's arrival of Hot RingMasters feels like "déjà vu all over again," as Yogi Berra might observe.

The first No. 1 on Hot Ringtones was "My Boo" by Usher and Alicia Keys. It weighed in at 97,000 units, more than double the largest week we had seen to date at that point for full-length downloads.

In those days, the best week we had seen on Hot Digital Songs had been 37,000 for U2's "Vertigo." That was an

eye-opening comparison: a half-minute, cheap, synthesized version of Usher's hit for about \$2.50 outselling the full-length downloads that iTunes and its competitors sell for 99 cents.

Two years later, with the ringtone business shifted to masters-based tones, those comparisons are relevant again.

In its first two weeks at No. 1 on Hot RingMasters, Akon's "Smack That" has averaged 128,770 copies per frame. In those same two weeks, the top slot on Hot Digital Songs has been 102,691. For the second straight week, three titles on Hot RingMasters surpass 100,000, a mark that no Digital Song hits this week.

While a master ringtone offers more satisfying audio than polyphonic or monophonic tones ever could, a similar comparison is at play. Master ringtones tend to cost at least three times more than a full-length download, yet that shorter, less versatile and more expensive product sells in greater numbers. Go figure.

Not surprising is how heavily the top of Hot RingMasters leans toward hip-hop and R&B. For the second week in a row, all but one of that chart's top 10 titles are songs that play on urban or rhythmic stations, the one exception being Hinder's "Lips of an Angel," which this week stands at No. 7.



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	14,757,000	54,000	11,355,000
Last Week	17,027,000	64,000	11,631,000
Change	-13.3%	-15.6%	-2.4%
This Week Last Year	15,545,000	62,000	7,225,000
Change	-5.1%	-12.9%	57.2%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	524,932,000	500,471,000	-4.7%
Digital Tracks	308,021,000	513,995,000	66.9%
Store Singles	4,692,000	3,438,000	-26.7%
Total	837,645,000	1,017,904,000	21.5%
Albums w/TEA*	555,734,100	551,870,500	-0.7%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	507,461,000	469,646,000	-7.5%
Digital	14,079,000	28,935,000	105.5%
Cassette	2,387,000	1,051,000	-56.0%
Other	1,005,000	839,000	-16.5%

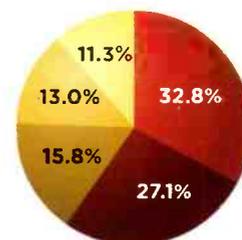
For week ending Dec. 3, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Distributors' Market Share: 10/30/06-12/03/06

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums

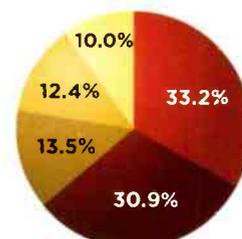


CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>The hills are alive and applauding composers Richard Rodgers and Oscar Hammerstein, who have their first top 10 hit on The Billboard Hot 100 as a team, some 63 years after they wrote their first musical, "Oklahoma!" The late songwriters have Gwen Stefani to thank. She based her latest hit "Wind It Up" on a song they penned for "The Sound of Music" in 1959, "The Lonely Goatherd."

>>Fred Bronson also has news of Rick James' return to the R&B chart, Beyoncé's first truly solo turn at No. 1 on the Hot 100, Avril Lavigne earning the highest Hot 100 debut of her career and Elvis Presley's highest-charting Christmas set in 44 years.

THE Billboard 200



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 INCUBUS IMMORTAL/EPIC 83652/SONY MUSIC (18.98)	Light Grenades		1
2	7	5	SOUNDTRACK WALT DISNEY 861820 (18.98) ⊕	Hannah Montana		1
3	2	2	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry		1
4	3	3	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		1
5	4	2	THE BEATLES APPLE 79808/CAPITOL (18.98) ⊕	Love		1
6	1	2	JAY-Z ROC-A-FELLA/DEF JAM 009045*/I/JMG (19.98) ⊕	Kingdom Come		1
7	22	17	GREATEST GAINER SARAH MCLACHLAN ARISTA 81504/RMG (18.98)	Wintersong		7
8	8	2	AKON KDNVIC/UP FRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		1
9	14	4	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake		1
10	24	24	VARIOUS ARTISTS EMI UNIVERSAL/ZOMBA/SONY BMG STRATEGIC MARKETING GROUP 89482/SONY MUSIC (19.98)	NOW That's What I Call Christmas! 3		10
11	6	9	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
12	5	2	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		1
13	19	13	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		4
14	NEW	1	CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury		14
15	16	32	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		1
16	17	2	IL DIVO SYCO/COLUMBIA 02673/SONY MUSIC (16.98)	Siempre		16
17	23	19	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang		3
18	38	38	JAMES TAYLOR COLUMBIA 00323/SONY MUSIC (18.98)	James Taylor At Christmas		18
19	26	23	SOUNDTRACK WALT DISNEY 861592 (18.98) ⊕	The Cheetah Girls 2		1
20	10	6	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		1
21	21	11	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		1
22	18	21	NICKELBACK ROADRUNNER 618000/I/JMG (18.98)	All The Right Reasons		4
23	13	1	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
24	12	2	U2 ISLAND 008027/INTERSCOPE (13.98) ⊕	U218: Singles		12
25	36	31	ANDREA BOCELLI SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Under The Desert Sky		11
26	11	15	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		2
27	25	16	FERGIE WILL.I.AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess		1
28	27	36	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		3
29	15	2	RBD EMI TELEVISION 75852 (13.98)	Celestial		15
30	9	2	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		1
31	20	7	SUGARLAND MERCURY 007411*/UMGN (13.98)	Enjoy The Ride		1
32	30	18	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door		1
33	68	114	BETTE MIDLER COLUMBIA 86206/SONY MUSIC (18.98)	Cool Yule		33
34	28	12	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
35	66	69	CELTIC WOMAN MANHATTAN 70124/BLG (18.98)	A Christmas Celebration		35
36	37	33	JOHN MAYER AWARÉ/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		1
37	34	26	THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life		14
38	41	28	GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		1
39	51	39	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
40	NEW	1	YING YANG TWINS COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced		40
41	42	27	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade		1
42	48	40	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
43	33	30	BARRY MANILOW ARISTA 82640/RMG (18.98)	The Greatest Songs Of The Sixties		1
44	56	29	J.J. CALE & ERIC CLAPTON DUCK/REPRISE 44418/WARNER BROS. (18.98)	The Road To Escondido		23
45	53	45	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		1
46	29	34	THE KILLERS ISLAND 007026*/I/JMG (13.98)	Sam's Town		1
47	70	76	BRAD PAISLEY ARISTA NASHVILLE 00533/SBN (18.98)	Brad Paisley Christmas		47
48	58	58	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		1
49	40	42	JOJO DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN 007500/UMRG (13.98)	The High Road		1
50	35	35	LUDACRIS DTP/DEF JAM 007224*/I/JMG (13.98)	Relapse Therapy		1



It beats the peak of the series' second "Christmas," which topped out at No. 17.



At 872,000 copies, the album has sold more than five times the total to date of his last Billboard 200 entry, 2004's "The Art of Romance."



After performances on "Today," "The View," and "Martha Stewart," album jumps by 20%.



The 36,000-unit entry is a far cry from the No. 2 bow (with 201,000) of its last studio set in 2005.



Best Buy launched a DVD-enhanced version of Aguilera's set (No. 39) for \$9.99 in the same week she sang on NBC's "Christmas in Rockefeller Center" (up 23%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	46	46	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		27
52	55	68	SOUNDTRACK FOX WARNER SUNSET ATLANTIC 83998/AG (18.98)	Happy Feet		52
53	190	155	PAGE SETTER WYONONNA CURB 78955 (18.98)	A Classic Christmas		53
54	44	20	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
55	60	44	ROD STEWART J 82641/RMG (18.98)	Still The Same... Great Rock Classics Of Our Time		1
56	52	61	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1
57	39	62	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		38
58	57	47	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl		1
59	62	84	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		1
60	59	63	THE ALL-AMERICAN REJECTS DOGHOUSE 004791*/INTERSCOPE (13.98)	Move Along		6
61	77	59	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
62	54	48	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		6
63	63	92	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		1
64	31	2	BRAND NEW INTERSCOPE 008034 (13.98)	The Devil And God Are Raging Inside Me		31
65	67	89	VANESSA HUDGENS HOLLYWOOD 162638 (13.98)			24
66	47	8	TENACIOUS D EPIC 94891/SONY MUSIC (18.98)	The Pick Of Destiny (Soundtrack)		8
67	50	53	BOB SEGER HIDEOUT 54506/CAPITOL (15.98) ⊕	Face The Promise		4
68	32	2	KILLSWITCH ENGAGE ROADRUNNER 618058/I/JMG (18.98)	As Daylight Dies		32
69	120	169	ELVIS PRESLEY RCA 88908/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Elvis Christmas		69
70	69	79	TAYLOR SWIFT BIG MACHINE 120702 (11.98)	Taylor Swift		19
71	73	49	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose		4
72	49	25	JIM JONES DIPLOMAT'S 5964/KDCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		6
73	93	64	JAMES BLUNT CUSTARD ATLANTIC 97250*/AG (18.98) ⊕	Back To Bedlam		2
74	43	43	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
75	95	77	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		45
76	99	98	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium		1
77	72	67	PANIC! AT THE DISCO DECADANCE 077/FUELED BY RAMEN (13.98) ⊕	A Fever You Can't Sweat Out		13
78	96	101	THIRD DAY ESSENTIAL 10828 (17.98)	Christmas Offerings		78
79	104	116	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10		1
80	79	104	JOHNNY CASH LEGACY COLUMBIA (NASHVILLE)/AMERICAN ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
81	94	70	JIMMY BUFFETT MAILBOAT RCA 00332/SBN (18.98)	Take The Weather With You		1
82	71	85	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		6
83	78	37	KENNY G ARISTA 82690/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time		37
84	102	90	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way		1
85	119	127	KENNY G ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP (8.98)	Holiday Collection		85
86	85	78	ALY & AJ HOLLYWOOD 162639 (13.98)	Acoustic Hearts Of Winter		78
87	65	22	DAMIEN RICE HEFFA/VECTRA 43249/WARNER BROS. (18.98)			9
88	75	87	BOB DYLAN COLUMBIA 87606*/SONY MUSIC (18.98) ⊕	Modern Times		1
89	97	86	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 89951/ZOMBA (19.98 CD) ⊕	Straight Outta Lynwood		1
90	61	50	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		32
91	87	54	DAVE MATTHEWS BAND BAMA RAGS/RCA 88858/RMG (19.98)	The Best Of What's Around: Vol. 01		1
92	88	60	MEAT LOAF VIRGIN 63147* (18.98) ⊕	Bat Out Of Hell III: The Monster Is Loose		1
93	103	105	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22		1
94	82	51	LUIS MIGUEL WARNER LATINA 64038 (18.98)	Navidades Luis Miguel		51
95	84	2	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008069/UNIVERSAL LATINO (18.98)	NOW Latino 2		84
96	100	93	THE RED JUMPSUIT APPARATUS VIRGIN 82829 (12.98)	Don't You Fake It		25
97	64	10	(+44) INTERSCOPE 007754 (13.98)	When Your Heart Stops Beating		10
98	74	2	TOM WAITS ANTI- 86677/EPITAPH (53.98)	Orphans: Brawlers, Bawlers & Bastards		74
99	83	2	LOREENA MCKENITT QUINLAN ROAD/VERVE 007920/VG (18.98)	An Ancient Muse		83
100	90	75	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		1

THE BILLBOARD 200 ARTIST INDEX

(+44)	97	AKON	8	BIRDMAN & LIL WAYNE	54	HEARTLAND	134	ALAN JACKSON	59	71	TOBY KEITH	127	PATTI LABELLE	1	3
30 SECONDS TO MARS	30	ALABAMA	184	LLOYD BANKS	170	HELLOGOBBY	194	JANET JACKSON	137	137	KIDZ BOP KIDS	79	JOHN LEGEND	1	4
TRACE A JONES	110	JASON ALDEAN	129	THE BEATLES	5	HINDER	21	JAY-Z	6	6	THE KILLERS	46	JERRY LEE LEWIS	1	5
AEROSMITH	198	THE ALL-AMERICAN	60	BREAKING BENJAMIN	152	HOODIE	21	LYFE JENNINGS	200	200	KILLSWITCH ENGAGE	68	LITTLE BIG TOWN	1	1
AR	158	REJECTS	60	SARAH BRIGHTMAN	192	JOHNNY CASH	80	JIBBS	132	132	GLADYS KNIGHT AND THE SAINTS UNIFIED	171	LUDACRIS	1	0
CHRISTINA AGUILERA	39	ALY & AJ	86	BROOKS & DUNN	122	CELTIC WOMAN	35	JOJO	49	49	VOICES	171	MANA	1	180
CLAY AIKEN	135	RODNEY ATKINS	48	CHRIS BROWN	106	RAY CHARLES + THE COMPTON BASIE	74	JOJO	49	49	DIANA KRALL	109	BARRY MANILOW	1	43
		AUDIOSLAVE	178	MICHAEL BUBLE	139	ORCHESTRA	181	JIM JONES	72	72			RICKY MARTIN	1	157
		MARY J. BLIGE	179	CHERISH	101	DIXIE CHICKS	84								

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: 70 adult top 40 stations, 93 adult contemporary stations and 70 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

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

Billboard HOT 100

DEC
16
2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 IRREPLACEABLE	BEYONCÉ (COLUMBIA)
2	1	14	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
3	3	11	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)
4	4	11	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
5	5	10	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)
6	6	18	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
7	7	16	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
8	9	12	HOW TO SAVE A LIFE	THE FRAY (EPIC)
9	10	8	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
10	8	16	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
11	13	9	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)
12	11	12	WALK IT OUT	UNK (BIG OOMP/KOCH)
13	12	19	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
14	22	5	PROMISE	CIARA (LAFACE/ZOMBA)
15	15	16	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
16	14	16	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
17	21	9	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)
18	23	10	UNAPRECIATED	CHERISH (SHO'NUFF/CAPITOL)
19	18	18	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
20	20	10	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
21	30	8	HURT	CHRISTINA AGUILERA (RCA/RMG)
22	16	22	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
23	27	11	MY WISH	RASCAL FLATTS (LYRIC STREET)
24	34	5	THAT'S THAT S***	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
25	25	13	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

1,008 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	25	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
2	2	26	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
3	3	26	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	★
4	5	19	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	
5	4	24	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
6	6	12	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/VIRGIN)	★
7	7	18	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
8	8	16	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	★
9	9	32	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	★
10	10	9	LET LOVE IN	GOD GOD DOLLS (WARNER BROS.)	★
11	11	31	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
12	12	26	BOSTON	AUGUSTANA (EPIC)	★
13	14	11	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	★
14	13	27	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	★
15	15	17	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	★
16	16	8	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)	★
17	16	9	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
18	17	12	HERE IT GOES AGAIN	OK GO (CAPITOL)	★
19	23	3	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	★
20	19	19	CAN'T LET GO	LONDON PIGG (RCA/RMG)	★
21	20	14	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
22	22	6	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	★
23	24	4	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
24	21	15	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)	★
25	25	12	HEARD THE WORLD	D.A.R. (EVERFINE/ATLANTIC/LAVA)	★

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	32	#1 WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	★
2	2	40	UNWITTING	NATASHA BEDINGFIELD (EPIC)	★
3	3	49	BAD DAY	DANIEL POWTER (WARNER BROS.)	★
4	4	29	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	★
5	5	17	JINGLE BELLS	KIMBERLEY LOCKE (CURB)	★
6	6	31	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	★
7	7	19	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	★
8	8	20	IT CAME UPON A MIDNIGHT CLEAR	DARYL HALL JOHN OATES (J.WATCH)	★
9	9	25	SANTA CLAUS IS COMING TO TOWN	WYNONNA (CURB)	★
10	10	51	EVER THE SAME	ROB THOMAS (MELISSA/ATLANTIC)	★
11	11	15	HAVE YOU EVER SEEN THE RAIN	ROB STEWART (J/RMG)	★
12	12	22	HAPPY XMAS (WAR IS OVER)	SARAH MCLACHLAN (ARISTA/RMG)	★
13	13	14	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
14	14	43	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	★
15	15	28	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	SARAH MCLACHLAN (ARISTA/RMG)	★
16	16	21	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	★
17	17	24	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	★
18	18	26	HIDEAWAY (WHEN IT SNOWS)	JIM BRICKMAN FEAT. GEOFF BYRD (SLG)	★
19	19	25	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	★
20	20	20	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)	★
21	21	8	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	★
22	22	12	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)	★
23	23	1	FROM A DISTANCE (CHRISTMAS VERSION)	BETTE MIDLER (COLUMBIA)	★
24	24	21	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	★
25	25	1	BABY, IT'S COLD OUTSIDE	DEAN MARTIN & MARTINA MCBRIDE (CAPITOL)	★

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	6	#1 IRREPLACEABLE	BEYONCÉ (COLUMBIA)	
2	11	11	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	
3	1	3	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	
4	3	10	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	
5	4	5	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
6	15	3	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
7	5	12	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
8	-	1	KEEP HOLDING ON	AVRIL LAVIGNE (RCA/RMG)	
9	24	13	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY (COLUMBIA)	●
10	6	34	HOW TO SAVE A LIFE	THE FRAY (EPIC)	●
11	9	10	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
12	7	20	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
13	17	8	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	
14	8	29	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
15	13	15	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
16	19	8	HURT	CHRISTINA AGUILERA (RCA/RMG)	
17	18	12	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
18	14	2	THAT'S THAT S***	SNOOP DOGG (DOGGYSTYLE/GEFFEN)	
19	10	4	SHOW ME WHAT YOU GOT	JAY-Z (RCA-A&M/DEF JAM/IDJMG)	
20	12	13	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
21	21	11	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
22	16	3	MAD WORLD	MICHAEL ANDREWS FEAT. GARY JULES (EVERLOVING)	
23	25	8	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNITA AUSTIN (COLUMBIA)	
24	20	21	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
25	30	3	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	52	2	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
27	32	8	WALK IT OUT	UNK (BIG OOMP/KOCH)	
28	22	10	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	
29	23	20	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	
30	29	12	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	
31	-	18	LONDON BRIDGE	FERGIE (WILL I AM/A&M/INTERSCOPE)	
32	40	4	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)	
33	34	7	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
34	43	5	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
35	26	12	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	
36	27	3	THE SAINTS ARE COMING	U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)	
37	54	4	PROMISE	CIARA (LAFACE/ZOMBA)	
38	31	16	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	
39	28	26	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
40	50	7	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	
41	36	16	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	
42	37	21	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
43	55	6	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)	
44	51	6	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)	
45	45	10	MY WISH	RASCAL FLATTS (LYRIC STREET)	
46	-	6	ROCKIN' AROUND THE CHRISTMAS TREE	BRENOA LEE (DECCA/MCA/UMG)	
47	44	17	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	
48	60	8	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)	
49	39	6	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)	
50	-	1	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★
2	2	9	ANNA-MOLLY	INCUBUS (IMMORTAL EPIC)	★
3	3	26	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)	★
4	4	6	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	★
5	5	26	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	★
6	6	20	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
7	7	11	LOVE LIKE WINTER	AFI (TINY EMI/INTERSCOPE)	★
8	8	22	THE POT	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	★
9	9	11	LEVEL	THE RACONTEURS (THIRD MAN/V2)	★
10	10	17	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	★
11	11	9	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	★
12	12	21	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	★
13	13	7	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★
14	14	6	STARLIGHT	MUSE (WARNER BROS.)	★
15	15	42	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	★
16	16	35	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	★
17	17	19	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)	★
18	18	6	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	★
19	19	27	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
20	20	24	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	★
21	21	20	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	★
22	22	18	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	★
23	23	7	THE WAR	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	★
24	24	14	HOLE IN THE EARTH	DEFTONES (MAVERICK/REPRISE)	★
25	25	14	HERE IT GOES AGAIN	OK GO (CAPITOL)	★

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 IRREPLACEABLE	BEYONCE (COLUMBIA)
2	8	11	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	1	11	SMACK THAT	AKON FEAT. EMINEM (KOMVICTUP FRONT/SRC/UNIVERSAL MOTOWN)
4	4	14	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
5	3	5	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KOMVICTUP FRONT/SRC/UNIVERSAL MOTOWN)
6	5	37	HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	6	22	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
8	7	6	WIND IT UP	GWEN STEFANI (INTERSCOPE)
9	10	23	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
10	19	5	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
11	9	13	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)
12	15	11	HURT	CHRISTINA AGUILERA (RCA/RMG)
13	14	11	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	12	19	TOO LITTLE TOO LATE	JDJD (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
15	13	22	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
16	11	29	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
17	18	11	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
18	16	17	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
19	17	17	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
20	-	1	KEEP HOLDING ON	AVRIL LAVIGNE (RCA/RMG)
21	20	21	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
22	26	8	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHN TA AUSTIN (COLUMBIA)
23	27	12	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
24	22	13	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
25	28	7	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
26	31	8	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)
27	23	17	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
28	25	34	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
29	24	16	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
30	30	12	COME BACK TO ME	VANESSA HUGHES (HOLLYWOOD)
31	21	4	SHOW ME WHAT YOU GOT	JAY-Z (RCA-A&M/DEF JAM/DJMG)
32	44	21	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
33	29	2	THAT'S THAT S***	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)
34	32	13	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
35	-	1	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)
36	33	26	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
37	52	2	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
38	38	9	WALK IT OUT	UNK (BIG OOMP/KOCH)
39	34	34	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
40	47	17	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)
41	35	10	WHITE & NERDY	WEIRD AL YANKOVIC (WAP MOBY/VOLCANO/ZOMBA)
42	43	21	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
43	37	16	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
44	39	7	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
45	48	9	STUNTIN' LIKE MY DADDY	BIROMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
46	55	5	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
47	53	16	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
48	46	10	TU AMOR	RBD (EMI TELEVISION/VIRGIN)
49	40	3	THE SAINTS ARE COMING	U2 & GREEN DAY (ISLAND/INTERSCOPE/REPRISE)
50	45	17	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	4	PROMISE	CIARA (LAFACE/ZOMBA)
52	41	27	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
53	51	12	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)
54	42	18	CHAIN HANG LOW	JIBBS (BEASTA/GEFFEN)
55	50	26	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
56	59	6	SHE'S EVERYTHING	BRAD PAISLEY (ARISTA NASHVILLE)
57	63	9	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
58	57	15	MY WISH	RASCAL FLATTS (LYRIC STREET)
59	-	1	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/DJMG)
60	54	28	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
61	58	13	TIM MCGRAW	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)
62	66	3	DEM JEANS	CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)
63	65	9	BOSTON	AUGUSTANA (EPIC)
64	-	1	WHAT GOES AROUND...	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
65	73	4	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)
66	71	11	ROCKSTAR	NICKELBACK (ROADRUNNER/DJMG)
67	77	10	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
68	61	5	HATE (I REALLY DON'T LIKE YOU)	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
69	67	28	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)
70	66	3	LET'S RIDE	THE GAME (DEF JEN)
71	-	1	DANGEROUS	YING YANG TWINS FEAT. WYCLEF (COLLIPARK/TVT)
72	86	19	FACE DOWN	THE RED JUMPSTART APPARATUS (VIRGIN)
73	69	11	WANT TO SUGARLAND	SUGARLAND (MERCURY)
74	62	24	SEXY LOVE	RE-YO (DEF JAM/DJMG)
75	78	14	HERE IT GOES AGAIN	OK GO (CAPITOL)
76	70	9	MY LITTLE GIRL	TIM MCGRAW (CURB)
77	64	2	YOU KNOW MY NAME	CHRIS CORNELL (INTERSCOPE)
78	56	11	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/DJMG)
79	76	11	STREETCORNER SYMPHONY	ROB THOMAS (MELISMAT/ATLANTIC)
80	84	3	WATCHING YOU	RODNEY ATKINS (CURB)
81	-	1	ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)
82	-	6	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
83	-	1	FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)
84	72	2	GREATEST TIME OF YEAR	ALY & AJ (HOLLYWOOD)
85	-	1	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/VELEBY RAVEN/ATLANTIC/LAVA)
86	74	6	IF WE WERE A MOVIE	HANNAH MONTANA (WALT DISNEY)
87	80	13	YOU SAVE ME	KENNY CHESNEY (BNA)
88	79	3	9 CRIMES	DAMIEN RICE (HEFFA/VECTOR/WARNER BROS.)
89	-	13	RING THE ALARM	BEYONCE (COLUMBIA)
90	96	2	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
91	-	2	U + UR HAND	PINK (LAFACE/ZOMBA)
92	81	22	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
93	-	1	ICE BOX	OMARION (T.U.G./EPIC)
94	85	27	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
95	87	23	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
96	97	18	MIRACLE	CASCADA (ROBBINS)
97	92	16	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
98	-	1	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
99	5	20	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
100	-	1	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)

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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
2	2	15	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
3	3	12	SMACK THAT	AKON FEAT. EMINEM (KOMVICTUP FRONT/SRC/UNIVERSAL MOTOWN)	☆
4	4	5	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
5	5	17	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	☆
6	6	21	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
7	7	9	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
8	8	12	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/DJMG)	☆
9	9	7	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KOMVICTUP FRONT/SRC/UNIVERSAL MOTOWN)	☆
10	10	21	TOO LITTLE TOO LATE	JDJD (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
11	11	15	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
12	12	10	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
13	13	18	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
14	14	11	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
15	15	22	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
16	16	19	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
17	17	5	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
18	18	8	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
19	19	19	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
20	20	7	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)	☆
21	21	11	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
22	22	6	WIND IT UP	GWEN STEFANI (INTERSCOPE)	☆
23	23	8	COME BACK TO ME	VANESSA HUGHES (HOLLYWOOD)	☆
24	24	8	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
25	25	29	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆

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

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	33	#1 REDNECK 12 DAYS OF CHRISTMAS/HERES YOUR SIGN CHRISTMAS	JEFF FOXWORTH/BILL ENGVALL (WARNER BROS. NASHVILLE)
2	3	23	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	10	46	HOLE IN THE WORLD	EAGLES (EPC/33RD STREET)
4	5	26	DO I MAKE YOU PROUD TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
5	1	2	PHANTOM LIMB	THE SHINS (SUB POP)
6	4	5	JUMP	MADONNA (WARNER BROS.)
7	16	16	CALL ON ME	JANET & NELLY (VIRGIN)
8	9	8	RING THE ALARM	BEYONCE (COLUMBIA)
9	40	40	OICHE CHIUM (SILENT NIGHT)	ENYA (REPRISE)
10	11	7	SUBMERGE	M-TINA (TRI-STORM)
11	7	7	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
12	62	62	SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1997	ELTON JOHN (ROCKAWAY/ISLAND/DJMG)
13	3	3	DIFFERENT WORLD	IRON MAIDEN (SANCTUARY)
14	-	1	IRREPLACEABLE	BEYONCE (COLUMBIA)
15	-	1	SO GOOD TO ME	VANESSA BELL ARMSTRONG (EMI GOSPEL)
16	15	19	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
17	16	35	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
18	-	1	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/DJMG)
19	20	6	B.P.	DNINI HAI (GLOBAL VILLAGE)
20	21	12	SHUT ME UP	MINOLESSE SELF INDOLENCE (UCR/METROPOLIS)
21	21	95	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
22	17	4	U SHOULD SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)
23	30	48	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
24	19	6	MORE THAN A LOVER	RU (GLOBAL VILLAGE)
25	44	44	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODIS)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/Label(Score)	Chart Rank
POP 100 AIRPLAY	
NELLY FURTADO Say It Right GEFFEN (67.5)	17
THE ALL-AMERICAN REJECTS	
It Ends Tonight INTERSCOPE (76.0)	18
RIHANNA & SEAN PAUL Break It Off DJMG (66.2)	20
THE PUSSYCAT DOLLS FEAT. TIMBALAND	
Wa 1 A Minute INTERSCOPE (68.0)	28
MY CHEMICAL ROMANCE	
We Come To The Black Parade REPRISE (71.7)	31
KT TUNSTALL Suddenly I See VIRGIN (65.7)	45
☆ CAUGHTRY It's Not Over RMG (71.3)	50
RBD THOMAS Streetcorner Symphony ATLANTIC (68.9)	-
DIDDY FEAT. CHRISTINA AGUILERA	
Tell Me At Last (67.6)	-
☆ AVRIL LAVIGNE Keep Holding On RMG (69.0)	-
FRANKIE J Daddy's Little Girl COLUMBIA (65.3)	-
ADULT TO P 40	
AUGUSTANA Boston EPIC (67.0)	12
CHRISTINA AGUILERA Hurt RMG (74.7)	17
AVRIL LAVIGNE Keep Holding On RMG (73.5)	25
ADULT CONTEMPORARY	
NICKELBACK Far Away DJMG (78.4)	15
CORINNE BAILEY RAE	
Put Your Feco ds On CAPITOL (65.5)	17
THE MCGRAW	
When The Stars Go Blue CURB/REPRISE (65.8)	23
JOS VANDERBRUG	
You Are Loved (Don't Give Up) REPRISE (67.9)	22
BOB SEIDLER Wait For Me CAPITOL (80.6)	21
ROB THOMAS Streetcorner Symphony ATLANTIC (83.5)	23
MODERN ROCK	
☆ FALL OUT BOY	
This Ain't A Scene, It's An Arms Race DJMG (70.5)	19
SHANE & THE AIRWAYS The War GEFFEN (67.8)	23
RAVE AT THE DISCO	
Lyric Is The Most Fun A Girl Can Have Without Taking Her Clothes Off LAVA (71.5)	23
☆ RISE AGAINST Prayer Of The Refugee GEFFEN (68.1)	37
SWITCHFOOT Dnt Graviely COLUMBIA (65.8)	-
DAUGHTRY It's Not Over RMG (65.9)	-

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

DEC 16 2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	57	#1 JAY-Z IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) ROC-A-FELLA/DEF JAM 006045*/IDJMG (19.98) ⊕	Kingdom Come		1
2	NEW	1	HOT SHOT DEBUT CLIPSE RE-UP GANG/STAR TRAK 52119/ZOMBA (18.98)	Hell Hath No Fury		2
3	2	2	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		2
4	6	2	AKON KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
5	4	14	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
6	5	1	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
7	3	2	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		1
8	NEW	1	YING YANG TWINS COLLIPARK 2850*/TVT (18.98)	Chemically Imbalanced		1
9	8	8	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		1
10	10	7	JOHN LEGEND G.O.O./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
11	11	4	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
12	7	10	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		2
13	15	12	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		12
14	13	5	JIM JONES DIPLOMATS 5964/KOCH (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
15	9	11	LUDACRIS DTP/DEF JAM 007224*/IDJMG (13.98)	Release Therapy		1
16	16	3	FAT JOE TERROR SQUAD 7812*/IMPERIAL (18.98)	Me, Myself & I		3
17	31	27	GREATEST GAINER CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
18	22	23	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		15
19	11	13	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
20	18	9	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
21	20	16	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated		4
22	25	17	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		2
23	17	2	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle		1
24	19	21	LIONEL RICHIE ISLAND 006484*/IDJMG (13.98) ⊕	Coming Home		3
25	21	18	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
26	24	15	PITBULL FAMOUS ARTISTS 2820*/TVT (18.98)	El Mariel		5
27	14	10	JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.		1
28	29	36	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
29	23	24	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
30	27	32	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
31	37	14	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		1
32	28	26	RUBEN STUDDARD J 78961*/RMG (18.98)	The Return		2
33	53	76	MARY MARY MY BLOCK/COLUMBIA 88650/SONY MUSIC (18.98)	A Mary Mary Christmas		33
34	32	19	SHAREEFA DTP/DEF JAM 007231*/IDJMG (10.98)	Point Of No Return		3
35	6	25	CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar		1
36	7	30	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		2
37	36	11	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		2
38	35	20	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
39	34	28	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple		1
40	63	82	KENNY G ARISTA 86734/SONY BMG STRATEGIC MARKETING GROUP (8.98)	Holiday Collection		40
41	41	34	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume 1		9
42	43	38	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		8
43	49	42	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		1
44	45	46	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
45	51	40	GEORGE BENSON & AL JARREAU MONSTER 2316/CONCORD (18.98)	Givin' It Up		1
46	48	37	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am		9
47	NEW	1	TOO SHORT SHORT/JIVE 02838/ZOMBA (18.98)	The Mack Of The Century... Too Short's Greatest Hits		47
48	54	43	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
49	46	22	KENNY G ARISTA 82690/RMG (18.98)	I'm In The Mood For Love...The Most Romantic Melodies Of All Time		22
50	52	41	INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
51	44	33	LETOYA CAPITOL 97136 (12.98)	LeToya		1
52	60	54	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
53	56	45	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) ⊕	St. Elsewhere		1
54	39	56	JOHN LEGEND G.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		1
55	61	60	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	86	-	VARIOUS ARTISTS CAPITOL 32481 (15.98)	The Best Of Ultimate Soul Christmas		56
57	59	50	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
58	58	47	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing		1
59	93	75	PAGE SETTER GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES MANY ROADS 4964378 (16.98)	A Christmas Celebration		59
60	65	69	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
61	55	29	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 68612/ASYLUM (17.98)	I'm Still Livin'		14
62	58	71	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
63	62	51	FREDDIE JACKSON HUSH 80956/ORPHEUS (15.98) ⊕	Transitions		26
64	69	48	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box		39
65	54	65	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)		1
66	57	59	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
67	79	58	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill		13
68	47	67	ICE CUBE LENCH MOB 65939 (18.98) ⊕	Laugh Now, Cry Later		2
69	40	-	JAGGED EDGE SO SO DEF/COLUMBIA 02371/SONY MUSIC (18.98)	The Hits		40
70	NEW	1	LOU RAWLS HYLD 19257/TIME LIFE (12.98)	Lou Rawls Christmas		70
71	71	72	GERALD LEVERT ATLANTIC 73214/RHINO (18.98)	Voices		27
72	66	70	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		2
73	70	49	KENNY LATTIMORE & CHANTE MOORE VERITY/LAFACE 67926/ZOMBA (18.98)	Uncovered/Covered		10
74	80	81	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
75	72	64	BONEY JAMES CONCORD 30049 (18.98)	Shine		6

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

TOP BLUES ALBUMS

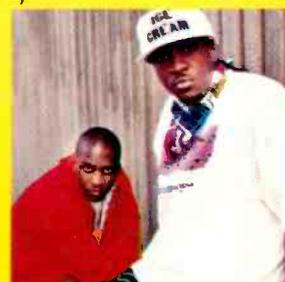
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	25	#1 KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase		1
2	4	15	MARIA MULDAUR TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan		1
3	9	9	BUDDY GUY LEGACY/SILVERTONE 81967/ZOMBA ⊕	Can't Quit The Blues		1
4	2	39	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk		1
5	7	26	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me		1
6	3	17	THE ROBERT CRAY BAND NOZZLE/VANGUARD 79815/WELK	Live From Across The Pond		1
7	6	90	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection		1
8	10	4	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines		1
9	11	47	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection		1
10	8	9	WILLIE CLAYTON MALACO 7529	Gifted		1
11	5	11	CHRIS SMITHER MIGHTY ALBERT 2001/SIGNATURE SOUNDS	Leave The Light On		1
12	12	60	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire		1
13	43	43	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80		1
14	RE-ENTRY	14	INDIGENOUS VANGUARD 79800/WELK	Chasing The Sun		1
15	15	21	GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff		1

BETWEEN THE BULLETS rgeorge@billboard.com

CLIPSE BETTER LATE THAN NEVER

After delays and little radio support, "Hell Hath No Fury" gives Clipse its second top five title on The Billboard 200. "Mr. Me Too" peaked at No. 65 on Hot R&B/Hip-Hop Songs in July. "Wamp

The act's 2002 debut, "Lord Willin'," spent two weeks atop this chart and bowed at No. 4 (122,000) on The Billboard 200. First slated as a 2003 release, "Fury" survived a legal battle with Zomba and the duo's discontent with its promotional



squad. The result: 78,000 sold and a No. 14 debut on The Billboard 200. "Mr. Me Too" peaked at No. 65 on Hot R&B/Hip-Hop Songs in July. "Wamp (What It Do)" bows at No. 96 this week.

Elsewhere, Christina Aguilera's appearance on NBC's "Christmas in Rockefeller Center" (Nov. 29) gives Greatest Gainer honors to "Back to Basics" (No. 17). —Raphael George

DEC 16 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	
2	1	12	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
3	3	12	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	12	12	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	☆
5	4	16	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
6	5	20	WALK IT OUT	UNK (BIG DOMP/KOCH)	☆
7	9	8	PROMISE	CIARA (LAFACE/ZOMBA)	☆
8	8	24	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
9	7	20	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
10	13	22	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
11	10	19	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
12	14	8	THAT'S THAT S***	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
13	17	11	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
14	19	10	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
15	16	15	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
16	18	9	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
17	12	13	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
18	11	9	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
19	20	15	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
20	15	20	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
21	23	5	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
22	21	18	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
23	31	6	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
24	24	27	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
25	30	11	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	26	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
27	27	7	WEH DEM A DO	MAYADD (GREENSLEEVES)	☆
28	27	20	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
29	24	50	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
30	29	28	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
31	22	17	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
32	57	6	LOST ONE	JAY-Z FEAT. CHRISSETTE MICHELE (ROC-A-FELLA/DEF JAM/IDJMG)	☆
33	35	9	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)	☆
34	33	21	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
35	41	5	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
36	26	41	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
37	32	24	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
38	52	4	HOOD BOY	FANTASIA FEAT. BIG BOI (J/RMG)	☆
39	45	45	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
40	42	58	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
41	23	29	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
42	4	4	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
43	11	5	ICE BOX	OMARION (T.U.G./EPIC/SUM)	☆
44	36	12	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	☆
45	39	39	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
46	66	4	HEAVEN	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
47	46	46	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA/SUM)	☆
48	55	5	HIP HOP IS DEAD	NAS FEAT. WILL.I.A.M. (DEF JAM/IDJMG)	☆
49	56	8	A DOZEN ROSES (YOU REMIND ME)	MONICA (J/RMG)	☆
50	48	8	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 CHANGE ME	RUBEN STUDDARD (J/RMG)	
2	3	16	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
3	2	26	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
4	5	13	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
5	4	39	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
6	7	53	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
7	6	23	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
8	8	47	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
9	2	7	LOST WITHOUT U	ROBIN THICKE (OVERBROOK/STAR TRAK/INTERSCOPE)	☆
10	3	34	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
11	11	9	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆
12	10	15	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
13	14	36	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
14	13	19	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
15	9	9	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
16	5	11	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
17	15	15	SOMETHING I WANNA GIVE YOU	SUNSHINE ANDERSON (MUSIC WORLD)	☆
18	32	3	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
19	28	7	WHAT YOU ARE	LIONEL RICHIE (ISLAND/IDJMG)	☆
20	20	12	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
21	22	6	WHERE LOVE BEGINS	PATTI LABELLE FEAT. YOLANDA ADAMS (UMBRELLA)	☆
22	21	18	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
23	19	16	YOUR PORTRAIT	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
24	18	19	DAY DREAMING	NATALIE COLE (VERVE)	☆
25	25	25	PLEASE DON'T GO	TANK (BLACKGROUND)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 SUBMERGE	M-TINA (TRI-STORM)	
2	1	1	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
3	1	1	CALL ON ME	JANET & NELLY (VIRGIN)	☆
4	3	1	B.P.	DONNI RAI (GLOBAL VILLAGE)	☆
5	2	4	U SHOULDA SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	☆
6	6	8	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
7	9	11	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
8	7	16	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
9	9	24	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
10	1	1	SO GOOD TO ME	VANESSA BELL ARMSTRONG (EMI GOSPEL)	☆
11	11	8	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
12	12	13	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	☆
13	14	10	UNTIL THE END OF TIME	FREDDIE JACKSON (DRPHEUS)	☆
14	12	12	CONVERSATION (CAN I TALK 2 U)	K-CI (HEAD START)	☆
15	13	3	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
16	12	3	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
17	22	22	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
18	35	15	LOLLIPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	☆
19	15	4	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
20	4	4	SO EXCITED	JANET FEAT. KHIA (VIRGIN)	☆
21	1	1	PROMISE	CIARA (LAFACE/ZOMBA)	☆
22	14	3	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
23	1	1	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	☆
24	9	9	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
25	1	1	DANGEROUS	YING YANG TWINS FEAT. WYCLEF (COLLIPARK/TVT)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	#1 SMACK THAT	AKON FEAT. EMINEM (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	☆
2	1	14	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)	☆
3	3	13	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	4	10	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
5	5	6	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
6	6	19	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
7	7	10	WALK IT OUT	UNK (BIG DOMP/KOCH)	☆
8	9	10	FERGALICIOUS	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)	☆
9	8	16	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
10	10	15	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
11	14	5	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
12	12	13	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
13	18	4	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
14	11	11	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
15	13	23	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
16	15	17	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
17	17	10	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	☆
18	20	9	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
19	16	9	DEM JEANS	CHINGY FEAT. JERMAINE DUPRI (SLOT-A-LOT/CAPITOL)	☆
20	19	7	AY CHICO (LENGUA AFUERA)	PITBULL (FAMOUS ARTISTS/TVT)	☆
21	25	3	PROMISE	CIARA (LAFACE/ZOMBA)	☆
22	26	5	THAT'S THAT S***	SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
23	23	8	LET'S RIDE	THE GAME (GEFFEN/INTERSCOPE)	☆
24	24	16	NEED A BOSS	SHARREFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)	☆
25	27	5	I LUV IT	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆

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
R&B/HIP-HOP AIRPLAY	
AKON I Wanna Love You UNIVERSAL MOTOWN (77.5)	4
JIM JONES We Fly High KOCH (68.6)	5
CIARA Promise ZOMBA (79.1)	7
LLOYD FEAT. LIL WAYNE You UNIVERSAL MOTOWN (85.9)	10
SNOOP DOGG FEAT. R. KELLY That's That S*** INTERSCOPE (87.3)	12
BEYONCE FEAT. JAY-Z Upgrade U SUM (82.7)	13
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	14
CHERISH Unappreciated CAPITOL (72.8)	15
CHRIS BROWN Poppin' ZOMBA (87.3)	19
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (82.4)	21
RUBEN STUDDARD Change Me RMG (72.3)	22
JAY-Z FEATURING CHRISSETTE MICHELLE Lost One IDJMG (66.0)	32
LIL' BOOSIE FEAT. YUNG JOC Zoom ATLANTIC (72.3)	33
FANTASIA Hood Boy RMG (72.8)	38
PRETTY RICKY On The Hotline ATLANTIC (83.1)	42
OMARION Ice Box SUM (82.1)	43
BROCKE VALENTINE FEAT. DEM FRANCHIZE BOYS Pimped Out VIRGIN (83.7)	-
J. HOL DAY Be With Me CAPITOL (73.0)	-
RHYTHMIC AIRPLAY	
AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)	1
BOW WOW Shortie Like Mine SUM (83.5)	4
FERGIE Fergalicious INTERSCOPE (71.7)	8
JIM JONES We Fly High KOCH (66.2)	11
CHERISH Unappreciated CAPITOL (73.9)	12
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	13
CIARA Promise ZOMBA (74.6)	21
SNOOP DOGG FEAT. R. KELLY That's That S*** GEFFEN (83.4)	22
LLOYD FEAT. LIL WAYNE You UNIVERSAL MOTOWN (84.3)	26
DIDDY FEAT. CHRISTINA AGUILERA Tell Me ATLANTIC (74.1)	27
OMARION Ice Box SUM (76.0)	32
PRETTY RICKY On The Hotline ATLANTIC (73.1)	30
RIHANNA & SEAN PAUL Break It Off IDJMG (77.6)	34
REYEZ So Sexy UNIVERSAL REPUBLIC (77.4)	-
TYRESE Turn Ya Out RMG (74.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 69 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT
COUNTRY SONGS

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	2	2	17	#1 MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts	LYRIC STREET		1
2	3	3	19	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland	MERCURY		2
3	1	1	40	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		3
4	5	5	19	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw	CURB		4
5	4	4	18	YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney	BNA		5
6	6	6	15	SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE		6
7	7	7	15	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry	COLUMBIA		7
8	8	9	10	IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait	MCA NASHVILLE		8
9	9	13	12	GREATEST GAINER WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins	CURB		9
10	11	11	25	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE		10
11	10	12	25	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar	BNA		11
12	12	14	23	AMARILLO SKY M. KNDX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean	BROKEN BOW		12
13	14	16	11	LITTLE BIT OF LIFE K. STEGALL, P. DONNELL (T. MULLINS, D. WELLS)	Craig Morgan	BROKEN BOW		13
14	15	19	13	MY, OH MY P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers	MAVERICK/WARNER BROS./WRN		14
15	16	17	26	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson	LYRIC STREET		15
16	18	20	11	ALYSSA LIES D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll	ARISTA NASHVILLE		16
17	20	22	13	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHER-ORD)	Trace Adkins	CAPITOL NASHVILLE		17
18	13	10	16	ONCE IN A LIFETIME D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban	CAPITOL NASHVILLE		18
19	21	21	16	AIR POWER TWO PINK LINES J. JOYCE (E. CHURCH, V. SHAW)	Eric Church	CAPITOL NASHVILLE		19
20	22	23	18	AIR POWER I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols	UNIVERSAL SOUTH		20
21	28	3	7	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban	CAPITOL NASHVILLE		21
22	23	29	4	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride	RCA		22
23	25	25	12	RED HIGH HEELS B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA		23
24	24	24	12	I JUST CAME BACK FROM A WAR F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley	903 MUSIC		24
25	27	27	16	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans	RCA		25
26	26	26	18	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, V. ASSAR)	Phil Vassar	ARISTA NASHVILLE		26
27	29	28	12	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	EQUITY		27
28	30	32	7	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan	MCA NASHVILLE		28
29	31	30	19	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill	MCA NASHVILLE		29
30	19	17	17	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	Toby Keith	SHOW DOG NASHVILLE		30
31	34	37	5	HILLBILLY DELUXE T. BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE		31
32	33	33	12	'FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. DONNELL)	Clay Walker	ASYLUM-CURB		32
33	32	31	19	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton	LYRIC STREET		33
34	41	48	3	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HOWES)	Jack Ingram	BIG MACHINE		34
35	37	39	9	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington	MERCURY		35
36	35	35	15	PODUNK J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		36
37	39	42	3	LONG TRIP ALONE B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE		37
38	38	36	10	STEALING KISSES B. GALLIMORE, F. HILL (L. MCKENNA)	Faith Hill	WARNER BROS./WRN		38
39	40	40	13	I DON'T WANT TO M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn	COLUMBIA		39
40	36	34	18	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes	ASYLUM-CURB		40
41	45	46	8	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin	LYRIC STREET		41
42	43	47	4	OUR COUNTRY J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp	UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		42
43	42	44	4	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner	MCA NASHVILLE		43
44	48	51	8	DIXIE LULLABY D. GEHMAN (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green	BNA		44
45	47	42	6	DON'T MAKE ME B. ROWAN (M. CANNON, GOODMAN, D. BRYANT, D. BERG)	Blake Shelton	WARNER BROS./WRN		45
46	46	45	9	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen	RCA		46
47	44	40	14	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence	ROCKY COMFORT/COS		47
48	53	55	5	ISN'T THAT EVERYTHING T. L. JAMES (D. PECK, T. L. JAMES, B. DALY)	Danielle Peck	BIG MACHINE		48
49	51	49	4	COME TO BED M. WRIGHT, J. RICH, G. WILSON (V. MCGHEE, J. RICH)	Gretchen Wilson	COLUMBIA		49
50	50	53	7	THAT'S ALL I'LL EVER NEED M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne	BIG MACHINE		50
51	58	60	2	BABY, IT'S COLD OUTSIDE L. GILLETTE (F. LOESSER)	Dean Martin & Martina McBride	CAPITOL/CAPITOL NASHVILLE/RCA		51
52	49	43	16	DRINKIN' ME LONELY B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young	RCA		52
53	54	54	11	BROKEN T. KEITH, R. SCRUGGS (ANGELO, A. LAUER, H. LINDSEY)	Lindsey Haun	SHOW DOG NASHVILLE		53
54	WOT SHOT DEBUT	1	1	BORN ON CHRISTMAS DAY F. ROGERS (B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE		54
55	56	59	4	MISSING MISSOURI M. BRIGHT, S. EVANS (M. KEAR, T. TOMLINSON, D. WELLS)	Sara Evans	RCA		55
56	55	57	4	MORE B. CHANCEY (R. LYNNE, D. MORGAN)	Rockie Lynne	UNIVERSAL SOUTH		56
57	57	57	1	COME ON RAIN D. JOHNSON (D. JOHNSON)	Steve Holy	CURB		57
58	57	57	2	WASTED M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		58
59	RE-ENTRY	2	2	BAGPIPES CRYIN' C. DINAPOLI, D. BASON (T. RUSHLOW, R. CLAWSON, M. WADDELL)	Rushlow Harris	SHOW DOG NASHVILLE		59
60	59	59	2	SANTA LOOKED A LOT LIKE DADDY F. ROGERS (B. OWENS, D. RICH)	Brad Paisley	ARISTA NASHVILLE		60



Up 3 & million audience impressions, singer's third top 10 owns the chart's biggest gain, dropping 2-7



Song about a home pregnancy test is singer's second single. Achieves Airpower in 16th chart week on 10.4 million impressions.



Second single from "Love, Pain & the Whole Crazy Thing" gets Airpower stripes in its third chart week.

HITPREDICTOR

DATA PROVIDED BY
promosquadSee chart legend for rules and explanations. Yellow indicates recently tested title.
★ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY					
RASCAL FLATTS My Wish LYRIC STREET (91.9)	1	LONESTAR Mountains BNA (89.6)	11	DARYL WORLEY I Just Came Back From A War 903 MUSIC (84.2)	24
SUGARLAND Want To MERCURY (93.2)	2	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	12	SARA EVANS You'll Always Be My Baby RCA (89.5)	25
T. M. MCGRAW My Little Girl CURB (88.3)	4	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	15	PHIL VASSAR The Woman In My Life ARISTA NASHVILLE (94.4)	26
BRAD PAISLEY She's Everything ARISTA NASHVILLE (34.9)	6	JASON MICHAEL CARROLL Alyssa Lies ARISTA NASHVILLE (85.4)	16	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	28
MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	7	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	17	BILLY CURRINGTON Good Directions MERCURY (90.7)	35
GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (91.8)	8	★ KEITH URBAN Stupid Boy CAPITOL (79.5)	20	JAKE OWEN Startin' With Me RCA (88.2)	46
RODNEY ATKINS Watching You CURB (93.0)	9	★ MARTINA MCBRIDE Anyway RCA (80.7)	22	STEVE HOLY Come On Rain CURB (77.0)	57
TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	10	KELLIE PICKLER Red High Heels BNA (75.9)	23		

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HOT COUNTRY SONGS: 114 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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BETWEEN THE BULLETS wjessen@billboard.com

SWIFT MAKES NEWS; FLATTS MAKES HISTORY

Newcomer Taylor Swift is country's first solo female in 31 months to reach the top 10 with a debut single. Up 1.4 million audience impressions, Swift's "Tim McGraw" collects 22 million impressions during the tracking week and steps 11-10 on Hot Country Songs.

No rookie female has taken her first charted title into the top 10 since Gretchen Wilson did so with "Redneck Woman" in the April 24, 2004, issue. That song spent five weeks atop Hot Country Songs starting

SWIFT



in the May 29, 2004, issue.

Also noteworthy on the chart's upper end is a 2-1 hop by Rascal Flatts' "My Wish," the trio's sixth chart-topper. Rascal Flatts also spends a fourth week atop the Adult Contemporary list with "What Hurts the Most."

This marks only the third time in the AC chart's 45 years that a country act has simultaneously dominated the AC and country charts with two different tracks.

—Wade Jessen

DEC 16 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	2	6	#1 BENDITA TU LUZ FOLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	1
2	1	1	4	SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISIA	1
3	3	3	10	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Featuring La Mari SONY BMG NORTE	3
4	4	7	17	LOS INFIELES L. SANTOS A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	4
5	6	5	16	NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1
6	13	6	13	DIME J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y FAMOUS ARTISTS (TVT)	6
7	10	9	17	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	3
8	11	10	20	TENGO UN AMOR E. PEREZ (G. C. PADILLA, E. PEREZ, J. FONSECA, D. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	2
9	8	22	11	ATREVETE NESTY (J. L. MORERA, L. VEGUILLA)	Wisn & Yandel Featuring Franco El Gorilla CREE / URBAN BOX OFFICE	8
10	7	16	17	PAM PAM LUNY TUNES, TAINY (J. L. MORERA, L. VEGUILLA, A. F. SALDANA, M. E. MASIS)	Wisn & Yandel MACHETE	1
11	17	24	11	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	11
12	5	11	11	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	1
13	14	8	11	ANTES DE QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	3
14	18	15	11	LABIOS COMPARTIDOS FOLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	1
15	30	29	10	GREATEST GAINER DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	15
16	12	12	11	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegres De La Sierra VIVA / UNIVERSAL LATINO	7
17	9	13	11	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
18	16	4	11	A LA PRIMERA PERSONA A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	1
19	23	23	11	I WANNA LOVE YOU A. THIAM (A. THIAM, C. BROADUS)	Akon Featuring Snoop Dogg KONVICT/UP FRONT/SRC / UNIVERSAL MOTOWN	19
20	15	19	11	TE MANDO FLORES B. OSSA (J.F. FONSECA)	Fonseca EMI TELEVISIA	2
21	19	18	11	CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia All Starz EMI TELEVISIA	18
22	20	14	11	POR ELLA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	14
23	21	21	11	DESILUSIONAME B. BENOZZO, S. GEORGE (D. BETANCOURT, C. J. FRANCO)	Olga Tanon UNIVISION	4
24	26	25	11	ME QUIERE BESAR MEKKA (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	24
25	22	20	13	MALDITA SUERTE J. M. LUGO (C. BRANT, N. SCHAIRIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	17

With its 19th Latin Songs entry, the band notches its third chart-topper—and second from band's current album.

It's already the group's second-biggest hit. Only 2000's "Te Quiero Mucho" went higher, all the way to No. 1.

In the wake of his death, three albums by Valentin Elizalde (including "Vencedor," up 109%) hit Regional Mexican and Latin Albums charts.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	35	-	-	SOLA H. DELGADO (G. C. PAQUILLA, H. L. DELGADO)	Hector "El Father" VI / MACHETE	26
27	27	17	17	NOCHE DE ENTIERRO (NUESTRO AMOR) LUNY TUNES, NALES, MR. G (RAYALAJ, L. MORERA, L. VEGUILLA, F. ORTIZ, H. DELGADO, G. C. PAQUILLA, SALDANA, CABRETESA, CALLO, OTTOLE, GARCIA)	Los Benjamins Feat. Wisn & Yandel, Daddy Yankee, Hector "El Father" & Zion MAS FLOW / MACHETE	6
28	48	-	-	INVIERNO NOI L. STED (C. BRANT, M. PORTMANN)	Reik SONY BMG NORTE	28
29	25	31	11	FANTASMA OJ. WALDE, JUNITO, LAOEN (F. ORTIZ)	Zion BABY	25
30	34	40	11	POR TU AMOR O. URBINA JR., R. AVITIA, J. LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	30
31	24	26	11	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	16
32	29	35	11	HERIDAS DE AMOR P. MANUELLO (R. MONTANER, J. AVENDANO)	Ricardo Montaner EMI TELEVISIA	29
33	33	27	11	EL TELEFONO LUNY TUNES, TAINY (J. L. MORERA, J. LUNA, L. MALAVE)	Wisn & Yandel & Hector "El Father" ROC-LA-FAMILIA/MACHETE/DEF JAM / IOJMG	11
34	37	41	11	SI TU NO ESTAS A. BAQUEIRO (R. ARBELO)	Sin Bandera SONY BMG NORTE	34
35	28	30	11	NO SE POR QUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	16
36	31	33	11	MI AMOR POR TI A. TERRAZAS (A. TORRES)	Los Horoscopos De Durango DISA / EDIMONSA	15
37	43	-	-	SE FUE PAGUIAR (FATO)	Pepe Aguilar EMI TELEVISIA	19
38	45	45	11	SIN TI SOY UN LOCO NOT LISTED (NOT LISTED)	Los Tucanes De Tijuana UNIVISION	38
39	40	43	11	LOS HOMBRES TIENEN LA CULPA D. QUINONES (C. DDNATO)	Don Omar Featuring Gilberto Santa Rosa CMG / UNIVERSAL MOTOWN	39
40	41	48	11	COMO ME HACES FALTA J. A. MEDINA (M. A. SOLIS)	Patrulla 81 DISA	40
41	38	44	11	NI FREUD NI TU MAMA G. WELLS (BELINDA, N. PEREGRIN, G. WELLS, S. PEIKEN)	Belinda EMI TELEVISIA	38
42	32	28	11	MIA NELY (TITO EL BAMBINO, R. AYALA, J. DE LA CRUZ)	Tito "El Bambino" Featuring Daddy Yankee EMI TELEVISIA	28
43	46	-	-	TU AMOR NOT LISTED (JEREMIAS)	Luis Fonsi UNIVERSAL LATINO	43
44	RE-ENTRY	-	-	ALOCATE LUNY TUNES (LUNY TUNES)	Luny Tunes With Zion MAS FLOW / VENEMUSIC	44
45	49	47	11	SHORTY SHORTY NOT LISTED (NOT LISTED)	Xtreme LA CALLE / UNIVISION	45
46	36	36	11	PEGAO WISN & YANDEL (J. L. MORERA, L. VEGUILLA)	Wisn & Yandel Featuring Los Vaqueros WY / MACHETE	36
47	39	39	11	EL HOMBRE QUE MAS TE AMO J. PEREZ REYES (A. FLORES)	Lalo Mora DISA / EDIMONSA	38
48	RE-ENTRY	-	-	SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI TELEVISIA	8
49	RE-ENTRY	-	-	SOY UNA GARGOLA A. GARGOLA (R. ORTIZ, O. GIANNI)	Las Gargolas Featuring Randy VI / MACHETE	42
50	50	-	-	SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)	Don Omar VI / MACHETE	13

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 RBD EMI TELEVISIA 75852 (13.98)	Celestial	1	1
2	3	1	1	LUIS MIGUEL WARNER LATINA 64038 (18.98)	Navidades Luis Miguel	1	1
3	4	-	-	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008068/UNIVERSAL LATINO (18.98)	NOW Latino 2	3	3
4	5	3	1	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged	1	1
5	8	7	15	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
6	7	4	1	VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98)	Los Vaqueros	2	2
7	9	-	-	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Dei Vaquero	7	7
8	2	-	-	HECTOR "EL FATHER" VI 006043/MACHETE (14.98)	The Bad Boy	2	2
9	6	2	2	VARIOUS ARTISTS CHOSEN FEW: EL DOCUMENTAL II CHOSEN FEW EMERALD 76277/URBAN BOX OFFICE (19.98 CD/DVD) ⊕	Chosen Few: El Documental II	2	2
10	10	8	1	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISIA 73597 (15.98)	From Kumbia Kings To Kumbia All Starz	2	2
11	13	9	10	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
12	14	5	4	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	3	3
13	28	-	-	GREATEST GAINER VARIOUS ARTISTS SMG/SRC/UNIVERSAL MOTOWN 006033/UMRG (13.98)	Los Cocorocos	13	13
14	22	14	1	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9
15	24	20	6	VARIOUS ARTISTS FONOVISA 352772/UG (10.98)	BBT	7	7
16	11	-	-	LUIS FONSI UNIVERSAL LATINO 008070 (13.98)	Exitos: 98: 06	11	11
17	12	6	1	K-PAZ DE LA SIERRA DISA 720570 (11.98)	Conquistando Corazones	6	6
18	16	13	16	WISN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1
19	17	10	6	INTOCABLE EMI TELEVISIA 58875 (15.98)	Crossroads: Cruce De Caminos	1	1
20	21	19	11	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	6	6
21	20	12	12	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	12	12
22	NOT ON CHART	-	-	EL GRAN COMBO DE PUERTO RICO SONY BMG NORTE 02756 (13.98)	Arroz Con Habichuela	22	22
23	15	17	11	RBD EMI TELEVISIA 35902 (14.98)	Nuestro Amor	1	1
24	18	11	10	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
25	19	18	11	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	-	-	VARIOUS ARTISTS ALLSTAF 450101/MACHETE (14.98 CD/DVD) ⊕	Don Omar Presenta: Los Banderoleros Reloaded	25	25
27	23	16	1	CALLE 13 WHITE LON 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
28	27	21	1	LOS HROSOPPOS DE DURANGO DISA 727955 (11.98)	Desatados	4	4
29	26	15	1	LOS TIGRES DEL NORTE FONOVISA 352927/UG (15.98)	La Muerte Del Soplon	11	11
30	RE-ENTRY	-	-	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	26	26
31	49	47	37	FACE SETTER ANDREA BOCELLI SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
32	29	26	2	DON JMAR VI 006622/MACHETE (15.98)	King Of Kings	2	2
33	33	27	1	JAVIER SOLIS SONY BMG NORTE 88292 (14.98) ⊕	La Historia De Javier Solis	4	4
34	31	-	-	REIK SONY BMG NORTE 70213 (14.98)	Sequencia	31	31
35	30	24	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Comidos: Historias Nortenas	16	16
36	36	22	1	LAURA PALSINI WARNER LATINA 64007 (17.98)	Yo Canto	22	22
37	NEW	-	-	VALENTIN ELIZALDE CINTAS + CUARNO 36704 (6.98)	16 Exitos	37	37
38	40	32	1	DADDY YANKEE EMI TELEVISIA 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo	1	1
39	35	29	1	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
40	39	31	10	FRANCO DE VITA SONY BMG NORTE 83847 (16.98) ⊕	Mil Y Una Historias: En Vivo	25	25
41	32	23	11	PAUL NA RUBIO UNIVERSAL LATINO 007487 (15.98)	Ananda	1	1
42	45	37	15	LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro	26	26
43	37	30	14	CONJUNTO PRIMAVERA FONOVISA 352602/UG (10.98)	Para Ti... Nuestra Historia	6	6
44	38	61	11	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3
45	34	25	1	BETO Y SUS CANARIOS DISA 720952 (10.98)	Contigo Por Siempre	16	16
46	44	34	21	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	2
47	43	49	11	RBD EMI TELEVISIA 75852 (14.98)	Rebelde	2	2
48	51	42	11	MONCHY & ALEXANDRA J & N 501 31/SONY BMG NORTE (13.98)	Exitos	11	11
49	NEW	-	-	VALENTIN ELIZALDE UNIVERSAL LATINO 004333 (9.98)	Valentin... En Vivo 2	49	49
50	46	35	37	VARIOUS ARTISTS THE BBA GROUP/UNIVERSAL/SONY BMG NORTE 724405/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	55	48	7	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas	33	33
52	42	28	5	CONJUNTO ATARDECER UNIVERSAL LATINO 007889 (12.98)	El Decimo... Y Siguen Los No.1 Del Pasto Duranguense	9	9
53	48	40	7	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
54	47	38	10	INTOCABLE EMI TELEVISIA 98613 (16.98)	X	2	2
55	RE-ENTRY	-	-	LUPILLO RIVERA VENEMUSIC 653138/UNIVERSAL LATINO (13.98)	Entre Copas Y Botellas	14	14
56	NEW	-	-	VARIOUS ARTISTS SONY BMG NORTE 02757 (11.98)	Tarjeta De Navidad III	56	56
57	52	51	13	LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98)	Linea De Oro	44	44
58	41	36	10	RBD EMI TELEVISIA 58122 (13.98) ⊕	RBD: Live In Hollywood	6	6
59	50	-	-	DJ KAZANOVA MACHETE 007730 (14.98)	DJ Kazanova: The Reggaeton Mixes	50	50
60	59	45	11	ALEGRES DE LA SIERRA VIVA 622320/UNIVERSAL LATINO (11.98)	Duele El Amor	41	41
61	58	41	7	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
62	57	50	10	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
63	68	55	5	ALACRANES MUSICAL UNIVISION 311023/UG (5.98)	Linea De Oro	55	55
64	NEW	-	-	VARIOUS ARTISTS ULTIMA 1216 (15.98)	Aprende A Bailar Cumbia Vol. 3	64	64
65	54	53	11	LOS TIGRES DEL NORTE FONOVISA 352631/UG (15.98 CD/DVD) ⊕	La Banda Del Carro Rojo	8	8
66	64	60	5	VARIOUS ARTISTS J & N 50168 (14			

AIRPLAY CHARTS: Panels of 26 Latin pop, 12 tropical, 12 Latin rhythm, 49 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY
Nielsen Broadcast Data Systems Nielsen SoundScan

LATIN

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Billboard DANCE

DEC 16 2006

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
2	1	BENDITA TU LUZ	MANA (WARNER LATINA)
1	2	TU RECUERDO	RICKY MARTIN FEATURING LA MARI (SONY BMG NORTE)
3	3	SER O PARECER	RBD (EMI TELEVISIA)
6	4	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
4	5	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
5	6	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
7	7	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
17	8	INVIERNO	REIK (SONY BMG NORTE)
9	9	HERIDAS DE AMOR	RICARDO MONTANER (EMI TELEVISIA)
10	10	DESILUSIONAME	OLGA TANON (UNIVISION)
13	11	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
8	12	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
14	13	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
15	14	SE FUE	PEPE AGUILAR (EMI TELEVISIA)
11	15	MALDITA SUERTE	VICTOR MANUELLE FEAT. SIN BANDERA (SONY BMG NORTE)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	RBD	CELESTIAL (EMI TELEVISIA)
2	2	LUIS MIGUEL	NAVIDADES LUIS MIGUEL (WARNER LATINA)
3	3	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
4	4	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
5	5	MANA	AMAR ES COMBATIR (WARNER LATINA)
6	6	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISIA)
8	7	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
9	8	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS (WARNER LATINA)
7	9	LUIS FONSI	EXITOS: 98-06 (UNIVERSAL LATINO)
11	10	SIN BANDERA	PASADO (SONY BMG NORTE)
10	11	RBD	NUESTRO AMOR (EMI TELEVISIA)
2	12	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
12	13	REIK	SECUENCIA (SONY BMG NORTE)
14	14	LAURA PAUSINI	YO CANTO (WARNER LATINA)
16	15	FRANCO DE VITA	MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIME	PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TVT)
2	2	ME MATAS	RAKIM & KEN-Y (PINA UNIVERSAL LATINO)
3	3	PAM PAM	WISIN & YANDEL (MACHETE)
4	4	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN)
5	5	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
6	6	ATREVETE	WISIN & YANDEL FEAT. FRANCO EL GORILLA (CFEE/URBAN BOX OFFICE)
7	7	ME QUIERE BESAR	ALEXIS & FIDO (SONY BMG NORTE)
8	8	LOS INFIELES	AVENTURA (PREMIUM LATIN)
9	9	EL TELEFONO	WISIN & YANDEL & HECTOR "EL FATHER" (ROC-LA-FAMILIA/MACHETE/DEF JAM/JMG)
10	10	ALOCATE	LUNY TUNES WITH ZION (MAS FLOW/VEVEMUSIC)
11	11	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
12	12	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
13	13	SOY UNA GARGOLA	LAS GARGOLAS FEATURING RANDY (VI/MACHETE)
14	14	SUAVE	CALLE 13 (WHITE LION/SONY BMG NORTE)
15	15	SALIO EL SOL	DON OMAR (VI/MACHETE)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
3	3	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
1	1	HECTOR "EL FATHER"	THE BAD BOY (VI/MACHETE)
2	2	VARIOUS ARTISTS	CHOSEN FEW: EL DOCUMENTAL II (CHOSEN FEW EMERALD/URBAN BOX OFFICE)
4	4	WISIN & YANDEL	PA'L MUNDO (MACHETE)
5	5	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
6	6	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
8	8	VARIOUS ARTISTS	DON OMAR PRESENTA: LOS BANDOLEROS RELODADO (ALLSTAR/MACHETE)
9	9	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	10	DON OMAR	KING OF KINGS (VI/MACHETE)
11	11	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
12	12	DJ KAZZANOVA	DJ KAZZANOVA: THE REGGAETON MIXES (MACHETE)
14	14	AKWID	E.S.L. (HEADLINERS/UNIVISION/UG)
14	14	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)
13	13	TEGO CALDERON	THE UNDERDOG / EL SUBESTIMADO (JIGGI/RI/ATLANTIC/AG)
15	15	VARIOUS ARTISTS	HECTOR "EL FATHER" PRESENTA: LOS ROMPE DISCOTECAS (ROC-LA-FAMILIA/MACHETE GOLD STAR/JMG)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
6	6	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
1	1	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
3	3	MAS ALLA DEL SOL	JUAN SEBASTIAN (MUSARTI/BALBOA)
4	4	POR ELLA	INTOCABLE (EMI TELEVISIA)
2	2	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
8	8	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
5	5	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
7	7	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (DISA/EDIMONSA)
11	11	COMO ME HACES FALTA	PATRULLA 81 (DISA)
12	12	SIN TI SOY UN LOCO	LOS TUCANES DE TUJANA (UNIVISION)
13	13	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
9	9	EL HOMBRE QUE MAS TE AMO	LALO MORA (DISA/EDIMONSA)
37	37	LE COMPRE LA MUERTE A MI HIJO	LOS TIGRES DEL NORTE (FONOVISA)
15	15	TE COMPRÓ	DUERO (UNIVISION)
16	16	SE TERMINO EL AMOR	BETO Y SUS CANARIOS (DISA/EDIMONSA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	VICENTE FERNANDEZ	LA TRAGEDIA DEL VAQUERO (SONY BMG NORTE)
5	5	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
6	6	VARIOUS ARTISTS	BBT (FONOVISA/UG)
4	4	K-PAZ DE LA SIERRA	CONQUISTANDO CORAZONES (DISA)
3	3	INTOCABLE	CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISIA)
4	4	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
8	8	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
7	7	LOS TIGRES DEL NORTE	LA MUERTE DEL SOPLON (FONOVISA/UG)
9	9	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
10	10	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
9	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
2	2	VALENTIN ELIZALDE	16 EXITOS (CINTAS ACUARI)
13	13	LOS BUKIS	LINEA DE ORO (FONOVISA/UG)
12	12	CONJUNTO PRIMAVERA	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
11	11	BETO Y SUS CANARIOS	CONTIGO POR SIEMPRE (DISA)

HOT DANCE CLUB PLAY				HOT DANCE CLUB PLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	#1 RING THE ALARM	BEYONCE COLUMBIA PROMO	26	32	4	BY THE WAY	JENNA DREY ROBBINS PROMO
2	3	11	LOVE'S THE ONLY DRUG	ULTRA NATE SILVER LABEL 2508/TOMMY BOY	27	25	10	WHAT THE WORLD NEEDS NOW	JOYCE SIMS VESSEL PROMO
3	4	9	LOST YO MIND	PEPPER MASHAY LIVE 2013/MUSIC PLANT	28	16	13	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES)	CERRONE MALLIGATOR IMPORT
4	1	9	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN	29	27	6	TINA	SK8 SK8 PROMO
5	5	8	I BELIEVE	GEORGIE PORGIE LIVE PROMO/MUSIC PLANT	30	41	3	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FEAT. BIG AU & DOLLARMAN YELLOW/VER LABEL PROMO/TOMMY BOY
6	8	8	WHEN YOU WERE YOUNG	THE KILLERS ISLAND 007884/0JMG	31	40	3	BELIEVE IN US	JOI CARDWELL LIZA PROMD
7	9	7	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE! 001	32	38	4	FUNKY LOVE	JUSTIN MICHAEL FEATURING JACKIE WILSON SWANK PROMO
8	6	11	JUMP	MADONNA WARNER BROS. 42978	33	42	3	PLAY WITH FIRE	HILARY DUFF HOLLYWOOD
9	7	13	F*CKING BOYFRIEND	THE BIRD AND THE BEE METRO BLUE PROMO/BLG	34	19	13	HARD	AFRICANISM ALL STARS YELLOW/SILVER LABEL PROMO/TOMMY BOY
10	10	7	EVERLASTING LOVE	GTS FEATURING MINK AVEX 1240/KING STREET	35	45	2	MARTYR	DEPECHE MODE MUTE/SIRE PROMO/REPRISE
11	14	4	SO EXCITED	JANET FEATURING KHIA VIRGIN 77710	36	44	2	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
12	13	6	BORDERLINE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT	37	39	10	DANCE WITH YOU	LAUREN HILDEBRANT ACT 2 7013/MUSIC PLANT
13	15	5	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY MAMAHOUSE PROMO	38	35	10	I DON'T KNOW WHY (I LOVE YOU)	THE BRAND NEW HEAVES FEAT. MOGA DAVENPORT DELICIOUS VINYL 3028
14	11	10	THE DJ MADE ME DO IT (D. AUDE/CRAIG J.R. ROSARIO MIXES)	ROBIN EILEVEN 11 PROMO	39	37	10	THE LOVE YOU FEEL	DEZBOK BURN 101/FIRE ENTERTAINMENT GROUP
15	17	6	THE REAL THING	RACHEL PANAY ACT 2 7014/MUSIC PLANT	40	23	14	SENSITIVITY	SHAPE: UK ULTRA PROMO
16	21	4	WE RIDE	RIHANNA SRP/DEF JAM PROMO/0JMG	41	34	9	GUACHI GUARO (CAR COX REMIX)	CAL TAJADER CONCORD PICANTE PRIMO/CONCORD
17	12	7	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994	42	26	15	COMMON GROUND	DAVE AUDE & TALL PAUL FEAT. SISELY TREASURE/DODDS PROMO/00CH
18	29	3	HURT	CHRISTINA AGUILERA RCA PROMO/RMG	43	31	12	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES)	UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/0JMG
19	18	6	SAVE A PLACE ON THE DANCE FLOOR FOR ME	DAWN TALLMAN WEST END PROMO	44	30	14	IS IT ANY WONDER? (TALL PAUL MIXES)	KEANE INTERSCOPE PROMO
20	24	5	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS J.M.C.A. PROMO	45	NEW	NUMBER ONE IN HEAVEN	NEMESIS CURB PROMO	
21	20	6	POLITICS	KORN VIRGIN PROMO	46	NEW	MINIMAL	PET SHOP BOYS RHINO PROMO	
22	28	3	POWER PICK MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. JIVE PROMO/ZOMBA	47	NEW	YO NO SE	LOS AMIGOS INVISIBLES GOZADERA PROMO	
23	33	3	ONE DAY MY LOVE	N'DEA DAVENPORT PEACE BISQUIT / CURVE	48	43	10	ALL OVER YOUR FACE	CAZWELL PEACE BISQUIT WEST END EXPRESS 1045/WEST END
24	36	4	GO!	JUPITER RISING CHIME PROMO	49	NEW	WIND IT UP	GWEN STEFANI INTERSCOPE PROM	
25	22	8	I NEED SOMEONE	TIGA DIFFERENT IMPORT/PIAS	50	NEW	I NEED SOMEONE	RALPH FALCON NERVOUS PROMO	

HOT DANCE SINGLES SALES				HOT DANCE SINGLES SALES					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 JUMP	MADONNA WARNER BROS. 00	1	2	5	#1 MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
2	3	35	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE 0	2	1	9	JUMP	MADONNA WARNER BROS.
3	2	17	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC 00	3	7	10	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE THRU
4	5	12	SHUT ME UP	MINDLESS SELF INDULGENCE UCR 142/METROPOLIS 0	4	6	7	WHEN YOU WERE YOUNG	THE KILLERS ISLAND/0JMG
5	4	6	MORE THAN A LOVER	RU GLOBAL VILLAGE 0028 0	5	5	7	MOVING TOO FAST	SUPAFLY INC. NERVOUS
6	6	95	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656 00	6	4	8	IS IT ANY WONDER?	KEANE INTERSCOPE
7	7	39	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE UCR 409/METROPOLIS 0	7	3	11	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS UNIVERSAL MOTOWN
8	8	27	GET TOGETHER	MADONNA WARNER BROS. 42935 00	8	8	19	WHAT A FEELING	PETER DINKlage & DOMINICO NERVOUS
9	14	11	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA 0	9	21	2	U + UR HAND	PINK LAFACE/ZOMBA
10	12	55	HUNG UP	MADONNA WARNER BROS. 42845 00	10	11	18	SATELLITES	SEPTEMBER ROBBINS
11	15	5	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994 00	11	9	12	BE STILL	KASKADE ULTRA
12	9	41	SORRY	MADONNA WARNER BROS. 42892 00	12	10	14	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG MINISTRY OF SOUND*** M.I.M.FAMOUS/ULTRA
13	10	7	DANCE 4 LIFE	Tiesto FEATURING MAXI JAZZ BLACK HOLE 1455/ULTRA 00	13	16	9	PARTY FOR THE WEEKEND	SOULSEKERZ FEATURING KATE SMITH BIG BEAT/ATLANTIC
14	19	26	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421 0	14	14	6	I GO CRAZY	D.H.T. FEATURING EDMEE ROBBINS
15	17	37	SHAKE	YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT 00	15	17	4	RING THE ALARM	BEYONCE COLUMBIA
16	13	20	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967 00	16	18	17	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
17	16	37	CHECK ON IT	BEYONCE FEAT. SLIM THUG COLUMBIA 80277/SONY MUSIC 00	17	20	2	HURT	CHRISTINA AGUILERA RCA/RMG
18	25	48	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE 0	18	12	14	IS IT LOVE?	110 MADE
19	24	17	TURN IT UP	PARIS HILTON WARNER BROS. 42902 00	19	15	7	BORDERLINE	MICHAEL GRAY ULTRA
20	18	56	NUMBER 1	GOLDFRAPP MUTE 9304 0	20	RE-ENTRY	GO!	JUPITER RISING CHIME	
21	21	11	SOPHIA	THE CRUXSHADOWS DANCING FERRET 20926 0	21	13	11	FEEL ALIVE	BENASSI BROS. ULTRA
22	22	13	THAT OLD PAIR OF JEANS	FATBOY SLIM SKINT 66278/ASTRALWERKS 00	22	RE-ENTRY	MELT WITH THE SUN	AMBER FEATURING SWEET RAINS J.M.C.A.	
23	RE-ENTRY	TENDER	BLACK TIE DYNASTY 100L 055 0	23	BEW	SO EXCITED	JANET FEATURING KHIA VIRGIN		
24	20	55	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130 00	24	FEW	WIND IT UP	GWEN STEFANI INTERSCOPE	
25	RE-ENTRY	SWAY/SPIDER-MAN THEME	MICHAEL BUBLE 143/REPRISE 42740/WARNER BROS. 0	25	BEW	I WATCH YOU	LEE-CABRERA FEATURING MIM NELTONE		

HOT DANCE AIRPLAY				HOT DANCE AIRPLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	#1 MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA	1	2	5	#1 MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA
2	1	9	JUMP	MADONNA WARNER BROS.					

DEC 16 2006 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		DECEMBER 5, 2006	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)			
1	NEW	HARMONY OF DECEMBER (FIRST LTD VERSION) KINKI KIDS JOHNNY'S ENTERTAINMENT			
2	NEW	KURISUMASU NO YAKUSOKU (FIRST LTD VERSION) YUZUDDA TOY'S FACTORY			
3	3	SHIRUSHI MR. CHILDREN TOY'S FACTORY			
4	NEW	HARMONY OF DECEMBER KINKI KIDS JOHNNY'S ENTERTAINMENT			
5	NEW	ARU MACHI NO GUNJO ASIAN KUNG-FU GENERATION KIODN			
6	1	NAMIDA NO FURUSATO BUMP OF CHICKEN TOY'S FACTORY			
7	NEW	HITO-IRO NANA FT. MIKA NAKASHIMA SONY			
8	2	WON'T BE LONG (CD+DVD) EXILE/KUMI KODA AVEX TRAX			
9	NEW	MOSHIMO YUKI NARA KYOU DAKE WA (FIRST LTD VERSION) DREAMS COME TRUE UNIVERSAL			
10	NEW	MIN NA HITORI (FIRST LTD EDITION) TAKAKO MATSU BMG FUNHOUSE			

UNITED KINGDOM		ALBUMS		DECEMBER 3, 2006	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)			
1	1	PATIENCE TAKE THAT POLYDOR			
2	2	SMACK THAT AKON FT. EMINEM KONVICT			
3	19	BOOGIE 2NITE BOOTY LUV HED KANDI			
4	13	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN			
5	4	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			
6	6	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA			
7	3	DOWNTOWN EMMA BUNTON 19 RECORDINGS			
8	7	PUT YOUR HANDS UP FOR DETROIT FEDDE LE GRANDE SPINNIN'			
9	52	WHISTLE FOR THE CHOIR THE FRATELLI FALLOUT			
10	NEW	KNIGHTS OF CYDONIA MUSE HELIUM 3			

GERMANY		ALBUMS		DECEMBER 5, 2006	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)			
1	2	DAS BESTE SILBERMUND COLUMBIA			
2	NEW	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN			
3	1	PATIENCE TAKE THAT POLYDOR			
4	4	HURT CHRISTINA AGUILERA RCA			
5	3	WAS WIR ALLEINE NICHT SCHAFFEN XAVIER NAIDOO NAIDOO RECORDS			
6	NEW	THE BEST SIDE OF LIFE SARAH CONNOR X-CELL			
7	5	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR			
8	6	SMACK THAT AKON FT. EMINEM KONVICT			
9	9	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE			
10	7	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			

EURO		DIGITAL TRACKS		DECEMBER 16, 2006	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)			
1	1	PATIENCE TAKE THAT POLYDOR			
2	2	YOU KNOW MY NAME CHRIS CORNELL SURETONE INTERSCOPE			
3	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN			
4	4	IRREPLACEABLE (ALBUM VERSION) BEYONCE COLUMBIA			
5	5	MY LOVE (SINGLE VERSION) JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			
6	7	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE			
7	6	BOOGIE 2NITE BOOTY LUV HED KANDI			
8	8	HURT CHRISTINA AGUILERA RCA			
9	NEW	SHAME (RADIO EDIT) MONROSE STARWATCH			
10	10	SMACK THAT AKON FT. EMINEM KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN			
11	12	SNOW ((HEY OH)) RED HOT CHILI PEPPERS WARNER BROS.			
12	9	AMERICA RAZORLIGHT VERTIGO			
13	11	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR			
14	NEW	TU RECUERDO RICKY MARTIN FT. LA MARI SONY BMG NORTE			
15	NEW	PATIENCE TAKE THAT POLYDOR			
16	16	U + UR HAND PINK LAFACE ZOMBA			
17	RE	ALL I WANT FOR CHRISTMAS IS YOU MARIAM CAREY COLUMBIA			
18	15	LET ME OUT DOVER CAPITOL			
19	18	SMACK THAT AKON FT. EMINEM KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN			
20	17	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR			

FRANCE		ALBUMS		DECEMBER 5, 2006	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)			
1	3	BENABAR REPRISE DES NEGOCIATIONS JIVE			
2	2	MICHEL SARDOU HORS FORMAT AZ			
3	NEW	CHIMENE BADI LE MIROIR UNIVERSAL			
4	4	YANNICK NOAH CHARANGD SAINT GEORGE			
5	1	THE BEATLES LOVE APPLE			
6	6	VARIOUS ARTISTS LE SOLDAT ROSE ATMOSPHERIQUES			
7	NEW	FRANCOISE HARDY (PARENTHESES...) VIRGIN			
8	5	LYNDA LEMAY MA SIGNATURE WARNER BROS.			
9	7	JACQUES HIGELIN AMDR DOLOROSO ODEON			
10	NEW	IL DIVO SIEMPRE RCA			

AUSTRALIA		ALBUMS		DECEMBER 3, 2006	
THIS WEEK	LAST WEEK	(ARIA)			
1	NEW	NIGHT OF MY LIFE DAMIEN LEITH SONY BMG			
2	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR			
3	2	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA			
4	5	I WISH I WAS A PUNK ROCKER SANDI THOM RCA			
5	3	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			
6	4	SMACK THAT AKON FT. EMINEM KONVICT			
7	6	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE REPRISE			
8	8	U + UR HAND PINK LAFACE ZOMBA			
9	7	I DON'T NEED A MAN THE PUSSYCAT DOLLS A&M/INTERSCOPE			
10	9	HAPPENIN' ALL OVER AGAIN YOUNG DIVAS SONY BMG			

CANADA		ALBUMS		DECEMBER 16, 2006	
THIS WEEK	LAST WEEK	(SOUNDSCAN)			
1	NEW	IL DIVO THE CHRISTMAS COLLECTION SYCO/COLUMBIA/SONY BMG			
2	2	IL DIVO SIEMPRE SYCO COLUMBIA/SONY BMG			
3	1	THE BEATLES LOVE APPLE/CAPITOL/EMI			
4	7	SARAH MCLACHLAN WINTERSONG NETWORK			
5	5	JOSH GROBAN AWAKE 143/REPRISE/WARNER			
6	8	VARIOUS ARTISTS HUDDANCE 2007 UNIVERSAL			
7	3	U2 U218: SINGLES ISLAND/INTERSCOPE/UNIVERSAL			
8	NEW	MES AIEUX TIRE-TDI UNE BUCHE OEP/UNIVERSAL			
9	9	LOREENA MCKENITT AN ANCIENT MUSE QUINLAN ROAD/VERVE/UNIVERSAL			
10	4	ROCK STAR SUPERNOVA ROCK STAR SUPERNOVA BURNETT/EPIC/SONY BMG			

ITALY		ALBUMS		DECEMBER 4, 2006	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)			
1	1	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE			
2	2	IO CANTO LAURA PAUSINI ATLANTIC			
3	11	PATIENCE TAKE THAT POLYDOR			
4	6	JUMP MADONNA WARNER BROS.			
5	3	INSTABILE NEK WARNER BROS.			
6	10	ED ERO CONTENTISSIMO TIZIANO FERRO CAPITOL			
7	8	MARTYR DEPECHE MODE MUTE			
8	7	SEI PARTY DI ME ZERO ASSOLUTO UNIVERSO			
9	5	LOVELIGHT ROBBIE WILLIAMS CHRYSALIS			
10	9	ILLEGAL SHAKIRA FT. CARLOS SANTANA EPIC			

SPAIN		ALBUMS		NOVEMBER 29, 2006	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)			
1	1	THE SAINTS ARE COMING U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE			
2	4	POR LA NOCHE MALA RODRIGUEZ UNIVERSAL			
3	NEW	JUMP MADONNA WARNER BROS.			
4	2	MARTYR DEPECHE MODE MUTE			
5	3	ESCAPAR MOBY/AMARAL VIRGIN			
6	6	THE REINCARNATION OF BENJAMIN BREEG IRON MAIDEN CAPITOL			
7	11	CRITICAR POR CRITICAR FANGORIA O.R.O.			
8	8	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS THE EGG GUSTO			
9	9	LET ME OUT DOVER CAPITOL			
10	7	LUCY JEALOUSY BLANCO Y NEGRO			

BRAZIL		ALBUMS		DECEMBER 6, 2006	
THIS WEEK	LAST WEEK	(SUCESSO MAGAZINE)			
1	1	PADRE MARCELO ROSSI MINHA BENCAO SONY BMG			
2	5	ZECA PAGODINHO ACUSTICO MTV 2 - GAFFEIRA UNIVERSAL			
3	4	CAIO MESQUITA NATAL LUAR			
4	2	ZEZE DI CAMARGO & LUCIANO DIFERENTE SONY BMG			
5	17	VARIOUS ARTISTS SAMBAS DE ENREDO 2007 - RIO DE			
6	8	BRUNO MARRONE AO VIVO EM GOIANIA SONY BMG			
7	3	SOUNDTRACK PAGINAS DA VIDA INTERNACIONAL SOM LIVRE			
8	NEW	RBD CELESTIAL (VERSAD E ESPANHOL) EMI			
9	19	CESAR MENOTTI & FABIANO PALAVRAS DE AMOR - AO VIVO UNIVERSAL			
10	9	ANA CAROLINA PERFIL SOM LIVRE			

FLANDERS		SINGLES		DECEMBER 6, 2006	
THIS WEEK	LAST WEEK	(PROMUVI)			
1	4	VONKEN & VUUR CLOUSEAU CAPITOL			
2	2	EEN TOCHT DOOR HET DONKER THORI CAPITOL			
3	7	CHASING CARS SNOW PATROL FICTION/POLYDOR			
4	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR			
5	3	PRISON BREAK KAYE STYLES MOSKITO			

SWEDEN		SINGLES		DECEMBER 1, 2006	
THIS WEEK	LAST WEEK	(GLF)			
1	3	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR			
2	1	7MILAKLIV MARTIN STENMARCK UNIVERSAL			
3	4	SMACK THAT AKON FT. EMINEM KONVICT			
4	2	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			
5	7	HURT CHRISTINA AGUILERA RCA			

ALBUMS		DECEMBER 1, 2006	
1	NEW	DARIN BREAK THE NEWS COLUMBIA	
2	NEW	THE BEATLES LOVE APPLE	
3	NEW	BJORN SKIFS ANDRA DECEMBER CAPITOL	
4	NEW	U2 U218 SINGLES MERCURY	
5	4	MARTIN STENMARCK NIO SANNINGAR OCH EN LOGN UNIVERSAL	

IRELAND		SINGLES		DECEMBER 1, 2006	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)			
1	1	SMACK THAT AKON FT. EMINEM KONVICT			
2	2	PATIENCE TAKE THAT POLYDOR			
3	4	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA			
4	3	THE ROSE WESTLIFE RCA			
5	5	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			

ALBUMS		DECEMBER 1, 2006	
1	1	WESTLIFE THE LOVE ALBUM RCA	
2	5	OASIS STOP THE CLOCKS BIG BROTHER	
3	2	U2 U218 SINGLES MERCURY	
4	NEW	IL DIVO SIEMPRE RCA	
5	3	THE BEATLES LOVE APPLE	

NEW ZEALAND		SINGLES		DECEMBER 6, 2006	
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.)			
1	1	MY LOVE JUSTIN TIMBERLAKE FT. T.I. JIVE/ZOMBA			
2	2	SMACK THAT AKON FT. EMINEM KONVICT			
3	3	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE REPRISE			
4	5	DECIPHERING ME BROOKE FRASER SONY BMG			
5	7	IRREPLACEABLE BEYONCE KNOWLES COLUMBIA			

ALBUMS		DECEMBER 6, 2006	
1	1	U2 U218 SINGLES MERCURY	
2	5	WESTLIFE THE LOVE ALBUM RCA	
3	NEW	IL DIVO SIEMPRE RCA	
4	4	ROD STEWART STILL THE SAME: GREAT ROCK CLASSICS OF... J	
5	2	THE BEATLES LOVE APPLE	

ARGENTINA		ALBUMS		NOVEMBER 22, 2006	
THIS WEEK	LAST WEEK	(CAPIF)			
1	NEW	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS WARNER			
2	4	MANA AMAR ES COMBATIR WARNER			
3	1	SOUNDTRACK HIGH SCHOOL MUSICAL UNIVERSAL			
4	3	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CD UNIVERSAL			
5	2	ROBBIE WILLIAMS RUDEBOX CHRYSALIS			
6	NEW	RICKY MARTIN THE BEST OF RICKY MARTIN COLUMBIA			
7	5	ROD STEWART STILL THE SAME: GREAT ROCK CLASSICS OF... J			
8	9	VICENTICO LOS PAJAROS SONY BMG			
9	6	RICARDO ARJONA ADENTRO SONY BMG			
10	10	DIEGO TORRES ANDANDO SONY BMG			

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. DECEMBER 6, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	PATIENCE	TAKE THAT POLYDOR
2	2	SMACK THAT	AKON FT. EMINEM KONVIC1
45	45	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
5	5	HURT	CHRISTINA AGUILERA RCA
3	3	MY LOVE	JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
6	6	FOUS TA CAGOULE	FATAL BAZOOKA UP MUSIC
4	4	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
8	11	DAS BESTE	SILBERMONO COLUMBIA
9	8	EVERYTIME WE TOUCH	CASCADA ANDORFINE
10	10	MON PAYS	FAUDEL MERCURY
11	7	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
12	64	BOOGIE 2NITE	BOOTY LUV HED KANDI
13	9	THE SAINTS ARE COMING	U2 AND GREEN DAY ISLAND/INTERSCOPE/REPRISE
14	15	MARLY-GOMONT	KAMINI RCA
13	14	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION

ALBUMS

DECEMBER 6, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	THE BEATLES	LOVE APPLE
2	2	U2	U218 SINGLES MERCURY
NEW	NEW	TAKE THAT	BEAUTIFUL WORLD POLYDOR
4	NEW	IL DIVO	SIEMPRE RCA
3	3	DEPECHE MODE	THE BEST OF - VOL. 1 MUTE
5	5	RAMMSTEIN	VOLXBALL UNIVERSAL
4	4	GEORGE MICHAEL	TWENTY FIVE AEGEAN
7	7	OASIS	STOP THE CLOCKS BIG BROTHER
6	6	WESTLIFE	THE LOVE ALBUM RCA
10	8	J.J. CALE/ERIC CLAPTON	THE ROAD TO ESCONDIDO REPRISE
9	9	ROBBIE WILLIAMS	RUDEBOX CHRYSALIS
11	11	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
13	13	PINK	I'M NOT DEAD LAFACE/ZOMBA
14	15	LAURA PAUSINI	IO CANTO ATLANTIC
15	10	YUSUF ISLAM	AN OTHER CUP POLYDOR

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. DECEMBER 6, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MY LOVE	JUSTIN TIMBERLAKE FT. TI JIVE/ZOMBA
2	2	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
6	6	PATIENCE	TAKE THAT POLYDOR
4	10	SMACK THAT	AKON FT. EMINEM KONVIC1
9	9	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG
6	5	PROMISCUOUS	NELLY FURTADO FT. TIMBALANO MOSLEY/GEFFEN
4	4	JUMP	MADONNA WARNER BROS.
7	7	HURT	CHRISTINA AGUILERA RCA
3	3	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
10	8	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.
13	13	U & UR HAND	PINK LAFACE/ZOMBA
12	12	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR
13	17	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
14	11	ROCK THIS PARTY	BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION
15	14	WHO KNEW	PINK LAFACE/ZOMBA

SALES DATA COMPILED BY



Billboard ALBUMS

DEC 16 2006

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	9	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
2	2	40	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
3	4	6	THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828/PROVIDENT-INTEGRITY
4	7	4	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY
5	12	14	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582
6	5	5	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG
7	2	1	MARY MARY	A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 4089/PROVIDENT-INTEGRITY
8	1	4	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY
9	8	5	NEWSBOYS	GO IN/POP 1383/EMI CMG
10	6	10	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG
11	1	49	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
12	15	6	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY
13	46	3	GREATEST GAINER	SOUNDTRACK THE NATIVITY STORY: SACRED SONGS NEW LINE 39073/WORD-CURB
14	9	2	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB
15	41	5	MORMON TABERNACLE CHOIR	THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047
16	19	66	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
17	13	9	SKILLET	COMATOSE ARGENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY
18	21	9	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY
19	18	17	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB
20	28	11	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY
21	17	32	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
22	27	33	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
23	2	57	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
24	34	13	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY
25	36	9	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	47	3	NEWSONG	THE CHRISTMAS HOPE INTEGRITY 4043/PROVIDENT-INTEGRITY
27	42	72	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
28	RE-ENTRY	28	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	HOMECOMING CHRISTMAS: FROM SOUTH AFRICA GAITHER MUSIC GROUP 2651/EMI CMG
29	35	61	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
30	32	10	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570
31	33	9	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG
32	RE-ENTRY	32	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS	CHRISTMAS IN SOUTH AFRICA GAITHER MUSIC GROUP 2696/EMI CMG
33	29	3	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY
34	30	35	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY
35	40	10	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849
36	23	24	UNDEROATH	DEFINE THE GREAT LINE SOLIO STATE/TOOTH & NAIL 2658/EMI CMG
37	16	62	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB
38	25	4	VARIOUS ARTISTS	I WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY
39	RE-ENTRY	39	TODD AGNEW AND FRIENDS	DO YOU SEE WHAT I SEE? AROENT/INO 2545/PROVIDENT-INTEGRITY
40	RE-ENTRY	40	ISRAEL & NEW BREED	A TIMELESS CHRISTMAS INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 4001/PROVIDENT-INTEGRITY
41	RE-ENTRY	41	VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG
42	RE-ENTRY	42	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10022/PROVIDENT-INTEGRITY
43	26	32	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD 100TH & NAIL 5613/EMI CMG
44	RE-ENTRY	44	HILLSONG	CELEBRATING CHRISTMAS HILLSONG AUSTRALIA/INTEGRITY 4039/PROVIDENT-INTEGRITY
45	RE-ENTRY	45	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG
46	4	14	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMI CMG
47	31	37	KUTLESS	STRONG TOWER BEC 5391/EMI CMG
48	RE-ENTRY	48	SUPERCHICK[K]	BEAUTY FROM PAIN: 1.1 INPOP 1387/EMI CMG
49	RE-ENTRY	49	AVALON	FAITH: A HYMNS COLLECTION SPARROW 7742/EMI CMG
50	NEW	50	VARIOUS ARTISTS	TOP 40 CHRISTMAS SONGS, CAROLS, & FAVORITES MARANATHA! 971893/WORD-CURB

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UM8RELLA 970109/BUNGALD
2	4	8	GREATEST GAINER	MARY MARY A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 88650/SONY MUSIC
3	2	4	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA
4	6	9	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	A CHRISTMAS CELEBRATION MANY ROADS 4964378
5	11	7	JUANITA BYNUM	CHRISTMAS AT HOME WITH JUANITA FLOW 9309
6	3	9	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA
7	5	6	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA
8	7	10	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!
9	10	72	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC
10	9	62	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
11	8	9	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347
12	12	28	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC
13	23	9	ISRAEL & NEW BREED	A TIMELESS CHRISTMAS INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 87935/SONY MUSIC
14	14	5	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA
15	19	47	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
16	15	45	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA
17	17	17	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA
18	20	5	COKO	GRATEFUL LIGHT 6527
19	21	1	BISHOP PAUL S. MORTON	STILL STANDING TEHLILAH 6528/LIGHT
20	16	8	DETRICK HADDON	7 DAYS TYSOT/VERITY 88166/ZOMBA
21	18	8	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA
22	26	8	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109
23	13	2	GRITS	REDEMPTION GOTE 65929
24	22	10	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA
25	25	13	THE CARAVANS	PAVED THE WAY MALACO 4542

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	27	66	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
27	32	29	NORMAN HUTCHINS	WHERE I LONG TO BE JOI 1270
28	28	36	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
29	29	59	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EMI 94893/SONY MUSIC
30	31	30	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86565/WARNER BROS.
31	34	10	JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041
32	30	17	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
33	38	101	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
34	24	62	CECE WINANS	PURIFIED PURE THINGS GOSPEL/INO 93997/SONY MUSIC
35	39	9	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG 19181/TIME LIFE
36	35	87	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
37	36	53	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
38	33	85	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
39	37	62	SOUNDTRACK	THE GOSPEL VERITY 71820/ZOMBA
40	HOT SHOT DEBUT	40	RAY CHARLES WITH THE VOICES OF JUBILATION CHOIR	RAY CHARLES WITH THE VOICES OF JUBILATION CHOIR CAPSTONE 101/MEDIALINK
41	41	25	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
42	40	38	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
43	RE-ENTRY	43	VALERIE BOYD	VICTORY SHEKINA-1 INTERNATIONAL 6002
44	45	21	DARIUS BROOKS	MY SOUL JMG 1000/KOCH
45	47	11	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849
46	43	61	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
47	42	23	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483
48	46	2	NIYOKI	MY EVERYTHING C2G 1015/INFINITY/CENTRAL SOUTH
49	RE-ENTRY	49	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH
50	RE-ENTRY	50	LEE WILLIAMS AND THE SPIRITUAL QCS	SOULFUL HEALING MCG 7042

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



DEC 16 2006 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓢ DualDisc available. Ⓢ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓢ Digital Download available. Ⓢ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART		
1	1	1 WK	YING YANG TWINS CHEMICALLY IMBALANCED COLLIPARK 2850/TVT (18.98)	
2	1	4	JIM JONES HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) DIPLOMATS 5964/KOCH (17.98)	
3	2	2	TOM WAITS ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 08677/EPITAPH (53.98)	
4	7	71	JASON ALDEAN JASON ALDEAN BROKIN' BOW 7657 (12.98)	
5	8	1	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	
6	6	3	HEARTLAND I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
7	5	5	PITBULL EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
8	4	3	TAMIA BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
9	3	2	SUFJAN STEVENS SONGS FOR CHRISTMAS ASTHMATIC KITTY 6028 (23.98)	
10	13	71	DANE COOK RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
11	21	4	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES A CHRISTMAS CELEBRATION MANY ROADS 4964378 (16.98)	
12	9	17	HELLOGOODBYE ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
13	19	13	JERRY LEE LEWIS LAST MAN STANDING: THE DUETS ARTISTS FIRST 2000/SHANGRI-LA (19.98)	
14	16	4	VARIOUS ARTISTS A BLUE COLLAR CHRISTMAS: REMIX STYLE AND NEW ENTERTAINMENT/MADACY SPECIAL PRODUCTS 52582/MADACY (7.98)	
15	41	2	GREATEST GAINER SOUNDTRACK THE NATIVITY STORY: SACRED SONGS NEW LINE 39073 (15.98)	
16	13	1	BROOKE HOGAN UNDISCOVERED SMC 44909/SDBE (13.98)	
17	35	4	JUANITA BYNUM CHRISTMAS AT HOME WITH JUANITA FLOW 9309 (17.98)	
18	34	4	MORMON TABERNACLE CHOIR THE WONDER OF CHRISTMAS MORMON TABERNACLE CHOIR 70047 ()	
19	18	5	CRAIG MORGAN LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
20	26	6	GEORGE JONES AND MERLE HAGGARD JONES SINGS HAGGARD, HAGGARD SINGS JONES SANDIT 79816/WELK (17.98)	
21	26	4	VARIOUS ARTISTS CHRISTMAS CLASSICS: REMIX STYLE ISLAND NEW ENTERTAINMENT/MADACY SPECIAL PRODUCTS 52582/MADACY (7.98)	
22	11	2	DARRYL WORLEY HERE AND NOW 903 MUSIC 1003 (18.98)	
23	15	8	SENSES FAIL STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98) Ⓢ	
24	17	3	JOANNA NEWSOM YS DRAG CITY 303* (16.98)	
25	18	1	AIMEE MANN ONE MORE DRIFTER IN THE SNOW SUPEREGO 025 (15.98)	
26	33	3	JOHNNY CASH COUNTRY CHRISTMAS LASERLIGHT 32833/DELTA (7.98)	
27	14	4	TECH N9NE EVERREADY (THE RELIGION) STRANGE 01 (18.98)	
28	22	1	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA! (16.98)	
29	24	5	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)	
30	28	3	JARS OF CLAY GOOD MONSTERS ESSENTIAL 10820 (17.98)	
31	12	2	KOTTONMOUTH KINGS HIDDEN STASH III SUBURBAN NOIZE 73 (18.98)	
32	48	2	KENNY ROGERS KENNY ROGERS CHRISTMAS COLLECTION EMI SPECIAL MARKETS 52275/MADACY (14.98)	
33	40	3	THE 101 STRINGS ORCHESTRA THOMAS KINKADE: TREASURY OF CHRISTMAS MADACY SPECIAL PRODUCTS 52309/MADACY (13.98)	
34	43	2	VARIOUS ARTISTS CHRISTMAS FAVORITES MADACY SPECIAL PRODUCTS 11808/MADACY (12.98)	
35	50	1	ALABAMA ALABAMA: CHRISTMAS COLLECTION SONY BMG CUSTOM MARKETING GROUP 52274/MADACY (14.98)	
36	31	1	UNK BEAT'N DOWN YO' BLOCK BIG DUMP 5973/KOCH (17.98)	
37	20	1	VARIOUS ARTISTS CHRISTMAS WITH THE RAT PACK AND FRIENDS LASERLIGHT 32811/DELTA (6.98)	
38	32	1	NICKEL CREEK REASONS WHY (THE VERY BEST) SUGAR HILL 4022/WELK (18.98)	
39	25	1	PILLAR THE RECKONING FLICKER 10825 (13.98) Ⓢ	
40	NEW	1	THE COUNTDOWN KIDS CRAYOLA: CHRISTMAS IS FOR KIDS MADACY KIDS! 52293/MADACY (13.98)	
41	45	1	BARRY WHITE BARRY WHITE LOVE COLLECTION UME 51547/MADACY (3.98)	
42	NEW	1	VINCE GILL VINCE GILL CHRISTMAS COLLECTION UME 52273/MADACY (14.98)	
43	RE-ENTRY	1	CHIODOS ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) Ⓢ	
44	30	1	INSANE CLOWN POSSE THE WRAITH: REMIX ALBUMS PSYCHOPATHIC 4062 (15.98)	
45	NEW	1	THE STARLIGHT SINGERS CHRISTMAS SHOES MADACY SPECIAL PRODUCTS 52455/MADACY (5.98)	
46	42	13	IRON MAIDEN A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) Ⓢ	
47	NEW	1	KEALI' REICHEL MALUHIA PUNAHELE 11225 (15.98)	
48	36	1	GEORGE LOPEZ EL MAS CHINGON OGLID 89140 (16.98)	
49	49	1	VARIOUS ARTISTS #1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
50	46	1	SOUNDTRACK THE LAST KISS LAKESHORE 33869 (18.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM THE BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS		ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART		
1	NEW	1 WK	INCUBUS LIGHT GRENADES IMMORTAL/EPIC 83852/SONY MUSIC	
2	2	1	THE BEATLES LOVE APPLE 79808/CAPITOL Ⓢ	
3	1	1	JAY-Z KINGDOM COME ROC-A-FELLA/DEF JAM 008045*/DJMG Ⓢ	
4	3	1	SNOOP DOGG THA BLUE CARPET TREATMENT DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE	
5	8	1	AKON KONVICTED KONVICT/UP FRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	
6	NEW	1	CLIPSE HELL HATH NO FURY RE-UP GANG/STAR TRAK 52119/ZOMBA	
7	6	2	TOM WAITS ORPHANS: BRAWLERS, BAWLERS & BASTARDS ANTI- 86677/EPITAPH	
8	4	3	THE GAME DOCTOR'S ADVOCATE GEFFEN 007933*/INTERSCOPE	
9	7	1	2PAC PAC'S LIFE AMARU 008025*/INTERSCOPE	
10	12	4	J.J. CALE & ERIC CLAPTON THE ROAD TO ESCONOIDO DUCK/REPRISE 44148/WARNER BROS.	
11	5	2	BRAND NEW THE DEVIL AND GOD ARE RAGING INSIDE ME INTERSCOPE 008034	
12	11	2	SUFJAN STEVENS SONGS FOR CHRISTMAS ASTHMATIC KITTY 6028	
13	13	3	DAMIEN RICE 9 HEFFA/VECTOR 43249/WARNER BROS.	
14	NEW	1	SARAH MCLACHLAN WINTERSONG ARISTA 81504/RMG	
15	15	3	NEIL YOUNG & CRAZY HORSE LIVE AT THE FILLMORE EAST: MARCH 6 & 7, 1970 REPRISE 44429/WARNER BROS. Ⓢ	

TOP WORLD		ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART		
1	1	9	CELTIC WOMAN A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG	
2	2	1	LOREENA MCKENITT AN ANCIENT WISE QUINLAN ROAD/VERVE 007920/VG	
3	3	32	CELTIC WOMAN CELTIC WOMAN MANHATTAN 60233/BLG	
4	4	2	KEALI' REICHEL MALUHIA PUNAHELE 11225	
5	5	7	MICHELLE AMATO/MICHELLE LINDAHL/SARAH MOORE CELTIC CHRISTMAS MADACY SPECIAL PRODUCTS 52693/MADACY	
6	7	9	RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557	
7	1	1	VARIOUS ARTISTS CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
8	8	3	MOYA BRENNAN AN IRISH CHRISTMAS SPARROW 66784	
9	11	3	VARIOUS ARTISTS CELTIC CHRISTMAS MADACY SPECIAL PRODUCTS 52304/MADACY	
10	13	9	RONAN TYNAN THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	
11	11	3	VARIOUS ARTISTS RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-O 007891/UME	
12	RE-ENTRY	1	JAKE SHIMABUKURO GENTLY WEEPS HITCHHIKE 1105	
13	NEW	1	VARIOUS ARTISTS THE ONLY CELTIC HOLIDAY ALBUM YOU WILL EVER NEED INTERSOUND 6484/COMPENIA	
14	15	44	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024	
15	12	3	NA PALAPALAI KA PUA HAE HAWAII KOOPS2 1004	

TOP ROCK ALBUMS		ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK	#1		
WEEKS ON CHART	WEEKS ON CHART	WEEKS ON CHART		
1	1	1 WK	INCUBUS LIGHT GRENADES IMMORTAL/EPIC/SONY MUSIC	
2	1	2	DAUGHTRY DAUGHTRY (RCA/RMG)	
3	1	2	THE BEATLES LOVE (APPLE/CAPITOL)	
4	25	1	HINDER EXTREME BEHAVIOR (UNIVERSAL REPUBLIC/UMRG)	
5	4	49	NICKELBACK ALL THE RIGHT REASONS (ROADRUNNER/DJMG)	
6	3	2	U2 U218: SINGLES (ISLAND/INTERSCOPE)	
7	9	1	EVANESCENCE THE OPEN DOOR (WIND-UP)	
8	11	12	JOHN MAYER CONTINUUM (AWARE/COLUMBIA/SDNY MUSIC)	
9	10	38	THE FRAY HOW TO SAVE A LIFE (EPIC/SONY MUSIC)	
10	13	6	MY CHEMICAL ROMANCE THE BLACK PARADE (REPRISE/WARNER BROS.)	
11	17	4	J.J. CALE & ERIC CLAPTON THE ROAD TO ESCONOIDO (DUCK/REPRISE/WARNER BROS.)	
12	6	9	THE KILLERS SAM'S TOWN (ISLAND/DJMG)	
13	14	21	SNOW PATROL EYES OPEN (POLYDOR/A&M/INTERSCOPE)	
14	19	8	ROD STEWART STILL THE SAME... GREAT ROCK CLASSICS OF OUR TIME (J/RMG)	
15	12	1	VARIOUS ARTISTS WOW HITS 2007 (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)	

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 FAREWELL I TOUR: LIVE FROM MELBURN <small>14 WKS. RHINO HOME VIDEO 70423 (29.98 DVD)</small>	Eagles
2	2	UNDER THE DESERT SKY <small>SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)</small>	Andrea Bocelli
3	3	LIVE AT THE GREEK <small>COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 70229 (14.98 DVD)</small>	Il Divo
4	5	TONY BENNETT: AN AMERICAN CLASSIC <small>COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 70283 (14.98 DVD)</small>	Tony Bennett
5	4	KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 1 1974-1977 <small>VH-1 CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 124 (29.98 DVD)</small>	Kiss
6	9	THE INFORMATION <small>INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)</small>	Beck
NEW		SKIN AND BONES <small>RCA/SONY BMG VIDEO 702451 (21.98 DVD)</small>	Foo Fighters
9	106	GREATEST HITS <small>WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)</small>	Creed
7	3	THE SPACE WITHIN US <small>A&E HOME VIDEO 76291 (24.98 DVD)</small>	Paul McCartney
10	11	PULSE <small>COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98 DVD)</small>	Pink Floyd
11	12	BACK TO BEDLAM <small>CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 94557 (21.98 CD/DVD)</small>	James Blunt
12	42	WE ARE... THE LAURIE BERKNER BAND <small>HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)</small>	The Laurie Berkner Band
13	10	HOMECOMING CHRISTMAS FROM SOUTH AFRICA <small>SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44734 (19.98 DVD)</small>	Bill & Gloria Gaither With The Homecoming Friends
14	16	ELVIS: '68 COMEBACK SPECIAL <small>RCA/SONY BMG VIDEO 70505 (19.98 DVD)</small>	Elvis Presley
15	19	THE GHOSTS OF CHRISTMAS EVE <small>LAVA/WARNER MUSIC VISION 53131 (14.98/24.99)</small>	Trans-Siberian Orchestra
16	15	CHRISTMAS IN SOUTH AFRICA <small>SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44736 (19.98 DVD)</small>	Bill & Gloria Gaither With The Homecoming Friends
17	23	THE LONG ROAD HOME <small>VISUAL ENTERTAINMENT 7022 (19.98 DVD)</small>	John Fogerty
18	14	LIFESONG LIVE <small>REUNION/SONY BMG VIDEO 10106 (13.98 CD/DVD)</small>	Casting Crowns
19	21	ELVIS: ALOHA FROM HAWAII <small>RCA/SONY BMG VIDEO 70507 (19.98 DVD)</small>	Elvis Presley
20	20	FAMILY JEWELS <small>EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)</small>	AC/DC
21	8	U218 VIDEOS <small>INTERSCOPE VIDEO/UNIVERSAL STUDIOS HOME VIDEO 808109 (19.98 DVD)</small>	U2
22	18	LIVE! TONIGHT! SOLD OUT! <small>GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007914 (19.98 DVD)</small>	Nirvana
23	37	ROBERT PLANT AND THE STRANGE SENSATION <small>ZOE/ROUNDER/UNIVERSAL STUDIOS HOME VIDEO 612190 (19.98 DVD)</small>	Robert Plant And The Strange Sensation
24	17	PAST, PRESENT & FUTURE <small>GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.58 CD/DVD)</small>	Rob Zombie
25	21	LIVE AT DONINGTON <small>EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)</small>	AC/DC

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	#1 MY LOVE <small>JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA</small>	Justin Timberlake
2	20	LET'S RIDE <small>THE GAME GEFFEN/INTERSCOPE</small>	The Game
3	21	PROMISE <small>CIARA LAFACE/ZOMBA</small>	Ciara
4	6	IRREPLACEABLE <small>BEYONCE COLUMBIA</small>	Beyoncé
5	16	TELL ME <small>DIDDY FEATURING CHRISTINA AGUILERA BAD BOY/ATLANTIC</small>	Diddy
6	5	WIND IT UP <small>GWEN STEFANI INTERSCOPE</small>	Gwen Stefani
7	9	THAT'S THAT S*** <small>SNOOP DOGG FEATURING R. KELLY DOGGYSTYLE/GEFFEN</small>	Snoop Dogg
8	14	HOW TO SAVE A LIFE <small>THE FRAY EPIC</small>	The Fray
9	6	WE FLY HIGH <small>JIM JONES DIPLOMATS/KOCH</small>	Jim Jones
10	1	SHOW ME WHAT YOU GOT <small>JAY-Z ROC-A-FELLA/DEF JAM/IDJMG</small>	Jay-Z
11	7	HURT <small>CHRISTINA AGUILERA RCA/RMG</small>	Christina Aguilera
12	3	THE SAINTS ARE COMING <small>U2 & GREEN DAY ISLAND/INTERSCOPE/REPRISE</small>	U2
RE-ENTRY		YOU DON'T KNOW <small>EMINEM, 50 CENT, LLOYD BANKS & CASHIS SHADY/AFTRMATH/INTERSCOPE</small>	Eminem
13	11	FERGALICIOUS <small>FERGIE WILL.I.A.M./A&M/INTERSCOPE</small>	Fergie
RE-ENTRY		LOVE LIKE WINTER <small>AFI TINY EVIL/INTERSCOPE</small>	Afi
14	16	I LUV IT <small>YOUNG JEEZY CORPORATE THUGZ/DEF JAM/IDJMG</small>	Young Jeezy
15	8	IT ENDS TONIGHT <small>THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE</small>	The All-American Rejects
16	NEW	I WANNA LOVE YOU <small>AKON FEAT. SNOOP DOGG KOVACTION/FRONTIER/SONY MUSIC</small>	Akon
17	24	MONEY IN THE BANK <small>LIL SCRAPPY FEATURING YOUNG BUCK BME/REPRISE</small>	Lil Scrappy
RE-ENTRY		UNAPPRECIATED <small>CHERISH SHONUFF/CAPITOL</small>	Cherish
18	10	GOD'S GONNA CUT YOU DOWN <small>JOHNNY CASH AMERICAN/LOST HIGHWAY</small>	Johnny Cash
RE-ENTRY		WALK IT OUT <small>UNK BIG OOMP/KOCH</small>	Unk
19	15	WANT TO <small>SUGARLAND MERCURY</small>	Sugarland
20	12	BEFORE HE CHEATS <small>CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/RMG</small>	Carrie Underwood
21	NEW	ILLEGAL <small>SHAKIRA EPIC</small>	Shakira

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	AFI	LOVE LIKE WINTER
2	GWEN STEFANI	WIND IT UP
3	CIARA	PROMISE
4	SHAKIRA FEAT. CARLOS SANTANA	ILLEGAL
5	BEYONCE	IRREPLACEABLE
6	GAME	LET'S RIDE
7	EMINEM	YOU DON'T KNOW
8	JUSTIN TIMBERLAKE FEAT. T.I.	MY LOVE
9	CHRISTINA AGUILERA	HURT
10	AKON FEAT. SNOOP DOGG	I WANNA LOVE YOU

THIS WEEK	ARTIST	TITLE
1	JUSTIN TIMBERLAKE FEAT. T.I.	MY LOVE
2	DIDDY FEAT. CHRISTINA AGUILERA	TELL ME
3	SNOOP DOGG FEAT. R. KELLY	THAT'S THAT S***
4	LIL SCRAPPY FEAT. YOUNG BUCK	MONEY IN THE BANK
5	CHERISH	UNAPPRECIATED
6	UNK	WALK IT OUT
7	CIARA	PROMISE
8	GAME	LET'S RIDE
9	YOUNG JEEZY	I LUV IT
10	LLOYD FEAT. LIL WAYNE	YOU

THIS WEEK	ARTIST	TITLE
1	SUGARLAND	WANT TO
2	BRAD PAISLEY	SHE'S EVERYTHING
3	CARRIE UNDERWOOD	BEFORE HE CHEATS
4	TAYLOR SWIFT	TIM MCGRAW
5	JASON ALDEAN	AMARILLO SKY
6	RODNEY ATKINS	WATCHING YOU
7	TIM MCGRAW	MY LITTLE GIRL
8	JOSH TURNER	WOULD YOU GO WITH ME
9	DARRYL WORLEY	I JUST CAME BACK FROM A WAR
10	MONTGOMERY GENTRY	SOME PEOPLE CHANGE

LAUNCH PAD

DEC 16 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	5	#1 GREATEST GAINER <small>SIRE 44112/WARNER BROS. (15.98)</small>	Regina Spektor
2	3	VICENTE FERNANDEZ <small>SONY BMG NORTE 02080 (13.98)</small>	La Tragedia Del Vaquero
3	1	ROCK STAR SUPERNOVA <small>BURNETT/EPIC 88414/SONY MUSIC (18.98)</small>	Rock Star Supernova
4	9	MAT KEARNEY <small>AWAKE/COLUMBIA 94177/SONY MUSIC (11.98)</small>	Nothing Left To Lose
5	11	ANA GABRIEL <small>SONY BMG NORTE 01721 (15.98)</small>	La Reina Canta A Mexico
6	4	JOANNA NEWSOM <small>DRAG CITY 303* (16.98)</small>	Yes
7	8	BULLET FOR MY VALENTINE <small>TRUSTKILL 74 (13.98)</small>	The Poison
8	27	NEWSONG <small>INTEGRITY/COLUMBIA 88311/SONY MUSIC (16.98)</small>	The Christmas Hope
9	25	THE 101 STRINGS ORCHESTRA <small>MADACY SPECIAL PRODUCTS 52306/MADACY (13.98)</small>	Thomas Kinkade: Treasury Of Christmas
10	20	SHINY TOY GUNS <small>UNIVERSAL MOTOWN 007615*/UMRG (11.98)</small>	We Are Pilots
11	10	LOS BUKIS <small>FONOVISA 352638/UG (11.98)</small>	30 Recuerdos
12	7	SIN BANDERA <small>SONY BMG NORTE 01965 (16.98)</small>	Pasado
13	NO SPOT DEBUT	EL GRAN COMBO DE PUERTO RICO <small>SONY BMG NORTE 02756 (13.98)</small>	Arroz Con Habichuela
14	15	UNK <small>BIG OOMP 5973/KOCH (17.98)</small>	Beat'n Down Yo Block
15	6	RAKIM & KEN-Y <small>PINA 270183/UNIVERSAL LATINO (15.98)</small>	Masterpiece: Nuestra Cbra Maestra
16	12	CALLE 13 <small>WHITE LION 96875/SONY BMG NORTE (15.98)</small>	Calle 13
17	1E	AUGUSTANA <small>EPIC 93433/SONY MUSIC (11.98)</small>	All The Stars Anc Boulevards
18	17	CARTEL <small>THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)</small>	Chroma
19	1E	SAY ANYTHING <small>DOGHOUSE/J 71805/RMG (11.98)</small>	...Is A Real Boy
20	3C	IMOGEN HEAP <small>RCA VICTOR 72532 (11.98)</small>	Speak For Yourself
21	4C	THE COUNTDOWN KIDS <small>MADACY KIDS! 52293/MADACY (13.98)</small>	Crayola: Christmas Is For Kids
22	3E	CHIDDOS <small>EQUAL VISION 136 (14.98 CD/DVD) ⊕</small>	All's Well That Ends Well
23	NEW	THE STARLIGHT SINGERS <small>MADACY SPECIAL PRODUCTS 52455/MADACY (5.98)</small>	Christmas Shoes
24	3B	KEALI' REICHEL <small>PUNAHOLE 11225 (15.98)</small>	Maluhia
25	2	GEORGE LOPEZ <small>OGGIO 89140 (16.98)</small>	El Mas Chingon
26	4E	THE BABY EINSTEIN MUSIC BOX ORCHESTRA <small>BUENA VISTA 861628/WALT DISNEY (6.98)</small>	Baby Einstein: Playdate Fun
27	4J	VITTORIO <small>POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GRCP (16.98)</small>	Vittorio
28	23	REIK <small>SONY BMG NORTE 70213 (14.98)</small>	Sequencia
29	21	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1960 (14.98)</small>	30 Corridos: Historias Nortenas
30	NEW	HILLSONG <small>HILLSONG AUSTRALIA/INTEGRITY/COLUMBIA 87936/SONY MUSIC (16.98)</small>	Celebrating Christmas
31	NEW	THE BABY EINSTEIN MUSIC BOX ORCHESTRA <small>BUENA VISTA 861377/WALT DISNEY (6.98)</small>	Baby Einstein: Baby Santa
32	4I	MICHELLE AMATO/MICHELLE LINDAHL/SARAH MOCRE <small>MADACY SPECIAL PRODUCTS 52693/MADACY (13.98)</small>	Celtic Christmas
33	3B	LAURA PAUSINI <small>WARNER LATINA 64007 (17.98)</small>	Yo Canto
34	47	DRAGONFORCE <small>SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)</small>	Inhuman Rampage
35	NEW	ANDRE RIEU <small>DENON 17619/SLG (18.98)</small>	Christmas Around The World
36	NEW	GUY CLARK <small>DUALTONE 01239 (13.98)</small>	Workbench Songs
37	RE-ENTRY	JOSHUA BELL <small>SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)</small>	Voice Of The Violin
38	1E	AVENTURA <small>PREMIUM LATIN 94082/SONY BMG NORTE (13.98)</small>	God's Project
39	4E	FRANCO DE VITA <small>SONY BMG NORTE 83847 (16.98) ⊕</small>	Mil Y Una Historias: En Vivo
40	NEW	RODRIGO Y GABRIELA <small>ATO 21557 (13.98)</small>	Rodrigo Y Gabriela
41		THE COUNTDOWN SINGERS <small>MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)</small>	Forever 80s
42	RE-ENTRY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA <small>BUENA VISTA 861320/WALT DISNEY (7.98)</small>	Baby Einstein: Traveling Melodies - A Concert For Little Ears
43	RE-ENTRY	BISHOP PAUL S. MORTON <small>TEHILLAH 6528/LIGHT (16.98)</small>	Still Standing
44	27	LOS BUKIS <small>FONOVISA 352697/UG (5.98)</small>	Linea De Oro
45	1E	DETRICK HADDON <small>TVSCOT/VERITY 88166/ZOMBA (17.98)</small>	7 Days
46	NEW	RICARDO ARJONA <small>SONY BMG NORTE 67549 (18.98)</small>	Adentro
47	32	NATALIE GRANT <small>CURB 78860 (17.98)</small>	Awaken
48	RE-ENTRY	MONCHY & ALEXANDRA <small>J & N 50191/SONY BMG NORTE (13.98)</small>	Exitos
49	NEW	BRETT DENNEN <small>DUALTONE 01240 (15.98)</small>	So Much More
50	RE-ENTRY	MICAH STAMPLEY <small>LEVITICAL 9109 (17.98)</small>	A Fresh Wind: The Second Sound...

BREAKING & ENTERING **THIS WEEK ON .com**
Like a line from an early Beatles hit, singer Gia Farrell is "just 17," but she already scores her first chart link with "Hit Me Up" from the "Happy Feet" soundtrack, which enters Radio & Records' CHR/Top 40 chart at No. 40. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES TRACKS

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

9 CRIMES (Warner Chappell, PRS), WBM, POP 88

A

ABOUT US (Cecile Barker Publishing, ASCAP/Paul Wal...
ACT A FOOL (BMI/Jazzy Music Publishing, BMI/Reel Hit Mu...
ALISA LIES (Careers-BMG Music Publishing, BMV/Mo...
AMARILLO SKY (Rich Tejan Music, ASCAP/Bound For...

B

BABY, IT'S COLD OUTSIDE (Frank Music, ASCAP) CS 51
BAGPIPES CRYIN' (Breaking New Ground Publishing,
BEFORE HE CHEATS (That Little Tune, ASCAP/Mighty
BENITO TU LUZ (Tulum, ASCAP/WB Music,
BET THAT (Rick N. Rick, BMV/First N Gold, BMV/Gold

C

CALL ME WHEN YOU'RE SOBER (Professor Screwey
CANT GET ENOUGH (Rodney Jerkins Productions,
CANT LET GO (Steven Daniels, Productions,
CANT LET IT GO (Songs Of Universal, BMV/Jappy Whyt
CAPRICE MUSIK (T-Town Music Publishing, ASCAP) RBH
CHAIN HANG LOW (Big Big Kid, ASCAP/Li D.

BMV/Unichappell Music, BMV/Hot-Cha, BMV/Invin...
DAY DREAMING (Springtime, BMI) RBH 93
DEM JEANS (Shanah Cymone Music, ASCAP/EMI April,
DE RODILLAS TE PIDO (Siempre, ASCAP) LT 16
DESLUSIONARE (Famous, ASCAP/Santander Melodies,
DIARY OF JANE (Seven Peaks Music, ASCAP/Breaki...

E

ENOUGH CRYIN' (Universal Music Corporation,
FANTASMA (Universal Music, ASCAP/Rodney Jerkins Pr...
FAR AWAY (Warner-Tamerlane Publishing, BMV/Arm Y...
FEELIN' LIKE THAT (White Monkey, BMV/Rainy Graham,

F

FACE DOWN (The Red Jumpstart Apparatus Publishi...
FANTASMA (Universal Music, ASCAP/Rodney Jerkins Pr...
FAR AWAY (Warner-Tamerlane Publishing, BMV/Arm Y...
FEELIN' LIKE THAT (White Monkey, BMV/Rainy Graham,

G

GALLERY (Super Sayin Publishing, BMV/Zomba Songs,
GET UP (Bubba Gee Music, BMI/Noonline Tunes,
GIVE IT AWAY (Run Slam Music, ASCAP/Cherry Lane,
GOOD AS GONE (Warner-Tamerlane Publishing, BMV/Se...

H

HATE (I REALLY DON'T LIKE YOU) (So Happy Publishi...
HEAVEN (John Legend Publishing, BMV/Cherry River,
HELP (Browz Music/21 Music, ASCAP/Loyd Banks Musi...
HERE (IN YOUR ARMS) (Gordie Is A Prince, ASCAP)
HERE IT GOES AGAIN (OK Go Publishing, BMI) H100 75

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April,
I JUST WERE BACK FROM A WAR (Pawick Landin...
ICE BOX (Mr. Grandberry Os Music, SESAC/Virginia
I DON'T WANT TO (EMI Blackwood, BMV/Blue Lamp,
IF WE WERE A MOVIE (Walt Disney, ASCAP) POP 96

J

JANE (Marinero Music, ASCAP/Li Jazzy Music Publishi...
JANE (Marinero Music, ASCAP/Li Jazzy Music Publishi...
JANE (Marinero Music, ASCAP/Li Jazzy Music Publishi...

K

KEEP HOLDING ON (Anil Lavigne, SOCAN/Almo Music,

L

LABIOS COMPARTIDOS (WB Music, ASCAP/Tulum,
LADIES LOVE COUNTRY BOYS (EMI Blackwood,
LIFE IS A HIGHWAY (BMC Carbond, SOCAN/Sky Is
LIPS OF AN ANGEL (EMI Blackwood, BMV/Hinder Music,
LITTLE BIT OF LIFE (Armo Music, ASCAP/Ultimate

LA MALOITA SUERTE (Maximo Aguirre, BMV/Sony/ATV Di...
MANEATER (Nelstar Publishing, SESAC/Millennium Kid,
MONEY MAKER (Ludacris Music Publishing, ASCAP/Un...
MOUNTAINS (Loremona Music, BMV/Little To Black
MY LOVE (Tenman Tunes, ASCAP/Zomba Enterprises,

M

MAKE IT RAIN (Joseph Cartagena, ASCAP/Scott Storch
MAKE IT RAIN (Joseph Cartagena, ASCAP/Scott Storch
MAKE IT RAIN (Joseph Cartagena, ASCAP/Scott Storch

N

NI FREU NI TU MAMA (Son Of Reverend Bill Music,
NI FREU NI TU MAMA (Son Of Reverend Bill Music,
NI FREU NI TU MAMA (Son Of Reverend Bill Music,
NI FREU NI TU MAMA (Son Of Reverend Bill Music,

O

ONCE IN A LIFETIME (Jon Shanks Music, ASCAP/WB
ONCE IN A LIFETIME (Jon Shanks Music, ASCAP/WB
ONCE IN A LIFETIME (Jon Shanks Music, ASCAP/WB
ONCE IN A LIFETIME (Jon Shanks Music, ASCAP/WB,

P

PAC'S LIFE (Universal Music Corporation, ASCAP/I T
PAC'S LIFE (Universal Music Corporation, ASCAP/I T
PAC'S LIFE (Universal Music Corporation, ASCAP/I T

Pack, BMV/Entertainment, BMV/Songs Of Universal, BMJ,

S

THE SAINTS ARE COMING (EMI Virgin, PRS/EMI Virgin
SALIO EL SOL (Grown Catering Music, SESAC/Bea...
SAVE ROOM (John Legend Publishing, BMV/Cherry Riv...
SEXYBACK (Zomba Enterprises, ASCAP/Tenman Tunes,

T

TAKE CONTROL (God Given, BMV/Mi Suk, ASCAP/Un...
TANGA (Justin Combs Publishing, ASCAP/EMI April,
TANGA (Justin Combs Publishing, ASCAP/EMI April,
TANGA (Justin Combs Publishing, ASCAP/EMI April,

U

U AND DAT (Heavy On The Grod Entertainment Publishi...
UNAPRECIATED (Bubba Gee Music, BMV/Noonline Tu...
UPGRADE U (B-Day, WBM/Janceo Combs Publishing, BMV/

V

VAINA (German Dog Music, ASCAP/TVT Music,
VAINA (German Dog Music, ASCAP/TVT Music,
VAINA (German Dog Music, ASCAP/TVT Music,

TU RECUPERO (Irina Music, ASCAP) H100 96, LT 3
TURN UP (Shann Cymone Music, ASCAP/EMI April,
TURN THE PAGE (RUI Music, BMV/Jonjon Trax,
TWO PINK LINES (Sony/ATV Tree, BMV/Kingstree Meda

U

U AND DAT (Heavy On The Grod Entertainment Publishi...
UNAPRECIATED (Bubba Gee Music, BMV/Noonline Tu...
UPGRADE U (B-Day, WBM/Janceo Combs Publishing, BMV/

W

WAIT A MINUTE (Virgina Beach, ASCAP/WB Music,
WALK AWAY (REMEMBER ME) (Super Sayin Publishi...
WALK AWAY (REMEMBER ME) (Super Sayin Publishi...
WALK AWAY (REMEMBER ME) (Super Sayin Publishi...

X

X (Justin Combs Publishing, ASCAP/EMI April,

Y

YOU (German Dog Music, ASCAP/TVT Music,
YOU (German Dog Music, ASCAP/TVT Music,
YOU (German Dog Music, ASCAP/TVT Music,

Z

ZOOM (Tini Productions, ASCAP/Granny Man Publishi...

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HELP WANTED

Associate Editor, Special Features Billboard Magazine

A creative, keenly-organized, detail-driven associate editor is needed for Billboard special features. Billboard magazine, published by VNU Business Media, produces more than 80 special features annually, focusing on every aspect of the music business: artists & repertoire, marketing, media, promotion, branding, touring, financing, distribution, digital delivery and more.

Reporting to the special features editor, this individual must have a broad knowledge of these areas of coverage. He or she will have three to five years of editing experience and the ability to independently supervise selected special features, from conception to final proofs.

Billboard special features are coordinated with the magazine's sales, marketing, events and online efforts, and they drive a significant portion of the magazine's annual revenue. This is a great opportunity to create compelling editorial packages with a major business impact. This is a job for a business-oriented editor not a music critic. Custom publishing experience is a plus.

The associate editor of special features will:

- Liaise with senior editors, writers, designers, sales staff and advertising clients to conceive and outline each report;
- Assign stories and confirm delivery of outlines, copy and photos on deadline;
- Rewrite or reorganize copy as needed, and do first line edits;
- Plan layouts with designers;
- Write headlines and captions and fit editorial to designed layouts;
- Traffic proofs among the copy desk, designers, senior editors and production;
- Contribute to new editorial packages and strategies to drive new business.

This job requires superior people skills to manage a demanding workflow from staff and freelance writers, both in the United States and abroad. It also requires the ability to work closely with sales staff and advertising clients, balancing business demands with a mandate for editorial quality and integrity.

As special features frequently focus on the careers of major musical artists, an in-depth knowledge of pop music history is a must.

The job demands a self-starter with the ability to juggle multiple projects and deadlines, the flexibility to respond to the unexpected, and good humor under pressure.

Knowledge of Word, Quark, Outlook and Excel are required.

Applicants should send a résumé, cover letter and salary requirements to 100073.676@earthlink.net

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| - RECORDING STUDIOS - | - FINANCIAL SERVICES - | - FOR LEASE - |
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| - INVESTORS WANTED - | - LEGAL NOTICE - | - EDUCATION OPPORTUNITY - |
| - STORES FOR SALE - | - ROYALTY AUDITING - | - HELP WANTED - |
| - EQUIPMENT FOR SALE - | - TAX PREPARATION - | - MASTERING - |
| - STORE SUPPLIES - | - BANKRUPTCY SALE - | - AUDIO SUPPLIES - |
| - FIXTURES - | - COLLECTABLE - | - ROYALTY PAYMENT - |
| - CD STORAGE CABINETS - | - PUBLICATIONS - | - PRINTING - |
| - DISPLAY UNITS - | - TALENT - | - MUSIC PRODUCTION - |
| - PUBLICITY PHOTOS - | - SONGWRITERS - | - METAMUSIC - |
| - INTERNET/WEBSITE SERVICES - | - SONGS FOR SALE - | - STAGE HYPNOTIST - |
| - BUSINESS SERVICES - | - DEALERS WANTED - | - CD FAIRS & FESTIVALS - |
| - MUSIC INSTRUCTION - | - RETAILERS WANTED - | - MUSIC WEBSITES - |
| | - WANTED TO BUY - | - NEW PRODUCTS - |
| | | - DOMAIN NAMES - |

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Raúl Velasco, 73

TV personality Raúl Velasco, who for nearly 30 years hosted Mexico's weekly variety show "Siempre en Domingo," died Nov. 26 at his home in Mexico City. He was 73. Velasco was the longtime primary tastemaker when it came to breaking musical acts in Mexico.

His weekly show, a multihour extravaganza that allowed multiple performances by the same performer,

was a definitive launching pad for up-and-coming acts. For established artists, it was the necessary blessing for a new album.

"I had no label, I had no looks, I didn't even have money to move around, and thanks to him, my dreams came true," Joan Sebastian said last October during an homage to Velasco held in Acapulco that also featured Ricky Martin and Chayanne, among others. Other acts that debuted on "Siempre en Domingo" included Luis Miguel, Alejandro Fernández singing alongside his father Vicente, Julio and Enrique Iglesias, Martin and Yuri.

Born in 1933 in the small town of Celaya, Guanajuato, Velasco began his showbiz career as an entertainment journalist at age 20. But his career took a turn when, on Dec. 13, 1969, he launched the show "México, Magia y Encuentro" on Telesistema Mexicano, the network that would become Televisa. The show later became "Siempre en Domingo" ("Always on Sunday"), and changed the viewing habits of millions of people who tuned in religiously.

"Siempre en Domingo" became hugely popular and influential, reaching as many as 420 million viewers on three continents. Unlike today, when promotion is needed in multiple outlets, Velasco in his heyday could single-handedly launch an act, with his influence extending into the United States and through Latin America. This helped Mexico become the primary destination for Latin acts with international aspirations and for international acts with Latin-American ambitions. Aside from "Siempre en Domingo," Velasco was also involved in the production of major music shows and festivals such as "Estrellas de los 80," "Estrellas de los 90," "Valores Juveniles," "Jugemos a Cantar," "El Festival Acapulco" and "Festival OTI." However, his name remained synonymous with "Siempre en Domingo" until he retired in 1998, following a bout with hepatitis C that led to a liver transplant.

Velasco is survived by his children Raul, Claudia and Arturo from his first marriage, and Karine and Diego from his second marriage, as well as his wife Dorle Klokow de Velasco.

—Leila Cobo



DEATHS Ronnie Lippin, 59, who had an illustrious career as one of music's most beloved and respected music publicists and managers, died Dec. 4 of a rare form of breast cancer at Cedars-Sinai Medical Center in Los Angeles. At her passing, Lippin was president of international entertainment marketing and public relations firm the Lippin Group.

Lippin's career spanned three decades, during which she represented such legendary performers as Prince, Eric Clapton, Mark Knopfler, Steven Stills, the Doobie Brothers and Olivia Newton-John. Other acts she worked with included the Bee Gees, Elton John and James Taylor. Lippin also represented the music division of Hallmark Cards, Martin Guitar and international music products organization the National Assn. of Music Merchants.

Lippin is survived by her husband Dick, and a daughter, Alexandra, who also works for the Lippin Group. The Lippins are currently establishing a foundation in Ronnie Lippin's name for the study of rare forms of cancer.

Anita O'Day, 87, died Nov. 23 in West Los Angeles. The legendary jazz vocalist's cause of death was cardiac arrest, according to her manager Robbie Cavalina.

Born Anita Belle Colton on Oct. 18, 1919, in Chicago, O'Day joined Gene Krupa's band, with trumpeter Roy Eldridge in 1941. Her duet with Eldridge, "Let Me Off Uptown," became a million-seller.

In the late '40s, O'Day struck out solo. She teamed up with drummer John Poole, with whom she played for the next 32 years. She began performing in festivals and concerts with such musicians as Louis Armstrong, Dinah Washington and Thelonious Monk. O'Day also appeared in the documentary filmed at the Newport Jazz Festival in 1958 called "Jazz on a Summer Day," which made her an international star.

Throughout the '60s, O'Day continued to tour and record while addicted to heroin, and in 1969 she nearly died from an overdose. In 1981, she published her autobiography "High Times,

Hard Times," in which she talked candidly about her addiction.

Her final recording was "Indestructible Anita O'Day" and featured Eddie Locke, Chip Jackson, Roswell Rudd, Lafayette Harris, Tommy Morimoto and Joe Wider. A documentary, "Anita O'Day—The Life of a Jazz Singer," will be released in 2007.

Robert Lockwood Jr., 91, W.C. Handy winner, Grammy Award nominee and a pioneering Mississippi Delta blues guitarist and singer, died of respiratory failure Nov. 21 at University Hospitals Case Medical Center in Cleveland.

The legendary bluesman was born in Turkey Scratch, Ark. At 11, he started guitar lessons with Robert Johnson, who briefly moved in with Lockwood's mother. In 1960, he moved to Cleveland. Lockwood's Grammy-nominated solo recording, "Delta Crossroads," featured Johnson classics along with new songs of his own and several associated with other great Delta players.



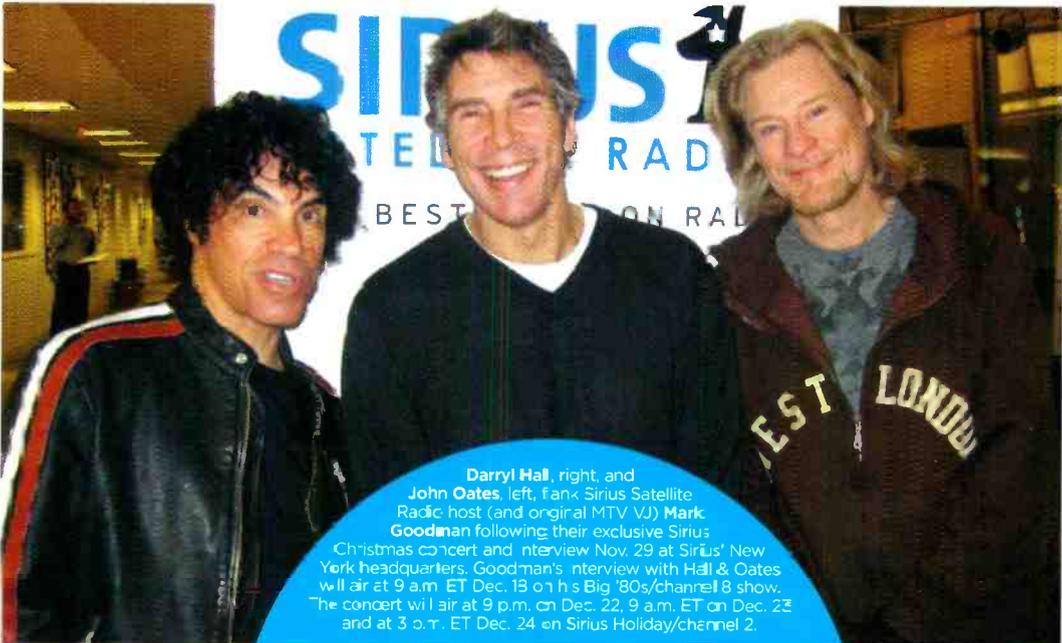
PBS anchor **Rafael Pi Roman** hosted the sixth annual Music Has Power Awards benefit, held Nov. 6 at New York's Lincoln Center. Academy Award winner **Dustin Hoffman** was on site to present the award to special honoree **Dr. Oliver Sacks**, the renowned neurologist, author, performer at the event were **Roo Thomas**, **Patty Griffin**, up-and-coming pianist **Timothy Fain** and 14-year-old violin prodigy and national concert artist **Jordan Utkin**. From left are Thomas, Sacks, Griffin and Hoffman. PHOTO: COURTESY OF GETTY IMAGES



Rapper **Ludacris** was on hand Nov. 30 at the Virgin Megastore in Chicago to sign copies of his new CD, "Release Therapy." Fans showed up to meet Ludacris, who was in town to launch the YouthAIDS "Kick Me" campaign, in partnership with Virgin's charitable arm Virgin Unite, to raise HIV/AIDS awareness. PHOTO: COURTESY OF VIRGIN MEGASTORES



At a VIP reception at the Mandarin Oriental Hotel Dec. 6 in New York, **Russell Simmons** and **Simmons Jewelry** announced the establishment of the Diamond Empowerment Fund and launched the Green Initiative after a nine-day fact-finding mission in Botswana and South Africa. From left are Simmons Jewelry co-owner **Kimora Lee Simmons**, the Diplomats' **Jim Jones**, Botswana President **Festus Mogae**, **Reverend Run** and **Simmons**.



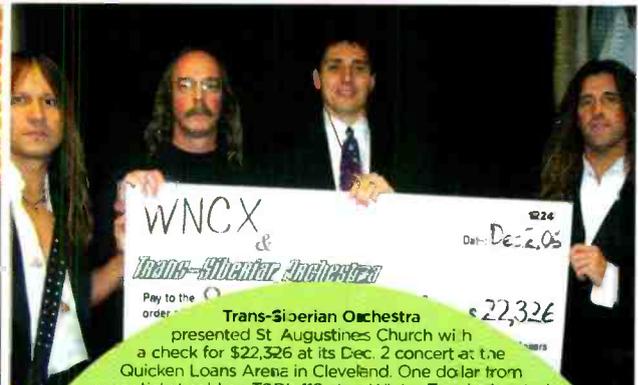
Darryl Hall, right, and **John Oates**, left, funk Sirius Satellite Radio host (and original MTV VJ) **Mark Goodman** following their exclusive Sirius Christmas concert and interview Nov. 29 at Sirius' New York headquarters. Goodman's interview with Hall & Oates will air at 9 a.m. ET Dec. 13 on his Big '80s/channel 8 show. The concert will air at 9 p.m. on Dec. 22, 9 a.m. ET on Dec. 23 and at 3 p.m. ET Dec. 24 on Sirius Holiday/channel 2.



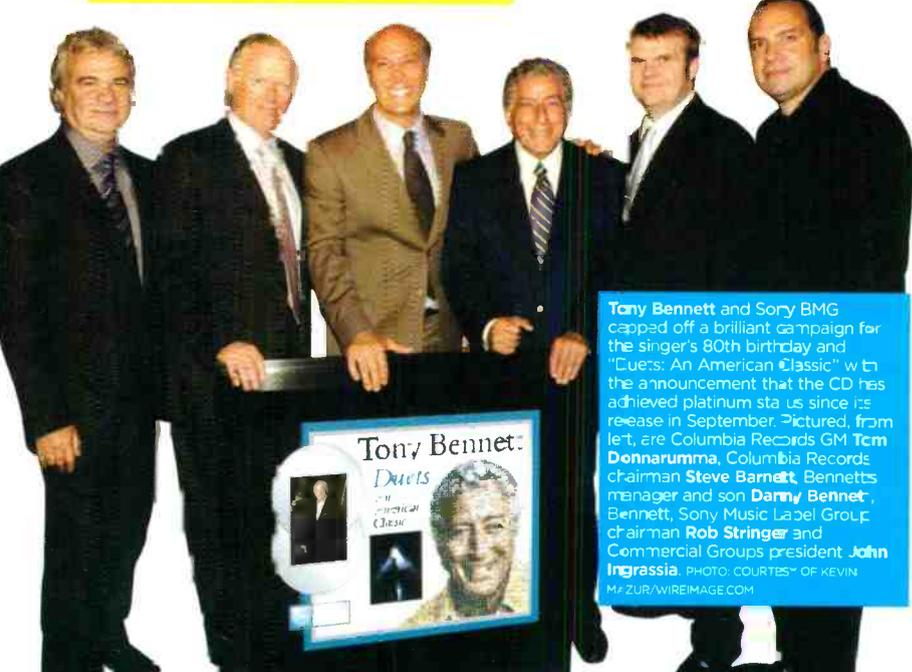
AOL Music Live presented "H 2 the IzzG," a charity concert starring multi-platinum artist and Def Jam president/CEC **Jay-Z**, Nov. 24 at the Folsom Ballroom in New York. Proceeds from the event totaled \$250,000 and will aid in raising awareness of PlayPumps International, a clean-water initiative. From left are Universal Music VP of digital media and commerce **Daniel Kruckow**, Universal Music VP of digital media **John Bartelson**, Jay-Z, AOL Music Live VP/GM **Mike Rich** and AOL Music Live executive producer **Jack Isquith**. PHOTO: COURTESY OF EUGENE GOLDBERG/SKY/WIREIMAGE.COM



The brothers and sisters of Nashville's MuzikMafia named their newest member during a Nov. 28 jam session. Godfather's **John Rich** and **Big Kenny** welcomed Rayhaw/Warner Bros. Records artist and country music icon **John Anderson** into the family. From left are Anderson, **Jan Bon Jovi** and Rich. PHOTO: COURTESY OF JOE HAROWICK



Trans-Siberian Orchestra presented St. Augustine's Church with a check for \$22,326 at its Dec. 2 concert at the Quicken Loans Arena in Cleveland. One dollar from every ticket sold on TSO's 118-stop Winter Tour is donated to a local charity, and more than \$2 million has already been donated. From left are TSO's **Chris Caffery**, WNCX Cleveland's **Bill Lewis**, St. Augustine's **Frank Scialabba Jr.** and TSO's **Jeff Plate**.



Tony Bennett and Sony BMG capped off a brilliant campaign for the singer's 80th birthday and "Cues: An American Classic" with the announcement that the CD has achieved platinum status since its release in September. Pictured, from left, are Columbia Records GM **Tom Donnanurmma**, Columbia Records chairman **Steve Barnett**, Bennett's manager and son **Danny Bennett**, Bennett, Sony Music Label Group chairman **Rob Stringer** and Commercial Groups president **John Ingrassia**. PHOTO: COURTESY OF KEVIN MAZUR/WIREIMAGE.COM



The All-American Rejects—currently climbing the charts with "It Ends Tonight," the third single from their platinum debut "Move Along" on Interscope Records—played a sold-out show Dec. 2 at the Gibson Amphitheatre in Los Angeles. Executives from BMG Songs joined the band backstage prior to the show. From left are AAR's **Nick Wheeler**, BMG Songs North America president **Scott Francis**, AAR manager **Chris Allen**, BMG Songs VP of A&R **Nanti Olson** and AAR's **Tyson Ritter**. PHOTO: COURTESY OF MATTHEW SIMMONS/WIREIMAGE.COM

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

MUSE TO PLAY WEMBLEY, BUT NOT SOCCER

How do you get a busload of journalists and execs to visit a building site on the outskirts of London first thing on a freezing cold Monday morning? Well, it helps if the building site is Wembley Stadium, finally (almost) ready to re-open after more delays than a Guns N' Roses album. Muse was the first band to announce a show in the new stadium, to be held June 16, 2007, but many of the assembled were more interested in Wembley's other role as the home of English soccer. Warner Bros. U.K. managing director and Chelsea fan Korda Marshall was among those spotted sneaking onto the pitch. (That's "soccer field" for those inclined to American-style English.) Bassist Chris Wolstenholme is the band's only soccer fan, so it was more concerned with the venue's musical heritage, revealing it had been watching Queen's "Live at Wembley" DVD for inspiration. The band also spared a thought for Bon Jovi, which played the final gig at the old Wembley in 2000 and had been due to open the new one in June 2006, but construction delays prevented that piece of synchronicity. Asked

if the original decision to book an American act to open an iconic British stadium had been wrong, singer Matt Bellamy smirked and said: "Bon Jovi's just wrong full stop."

BOW WOW'S PUPS AND BIG MACS

Promoting his new album, "The Price of Fame" (see story, page 40), isn't the only thing keeping Bow Wow busy. He's also mentoring his own roster of acts under his Sony imprint LBW Entertainment. Thirteen-year-old Jinsu and 17-year-old Khleo both have albums due next year. "I learned from a great teacher," Bow Wow tells Inside Track about Jermaine Dupri, who also co-manages the rapper. "Everything I learned from him, I'm passing down to them. All that I'm doing goes back to having Jermaine in my life. Watching him do what he does for so long, I just want to stick my nose and hands into other things besides getting in the booth."

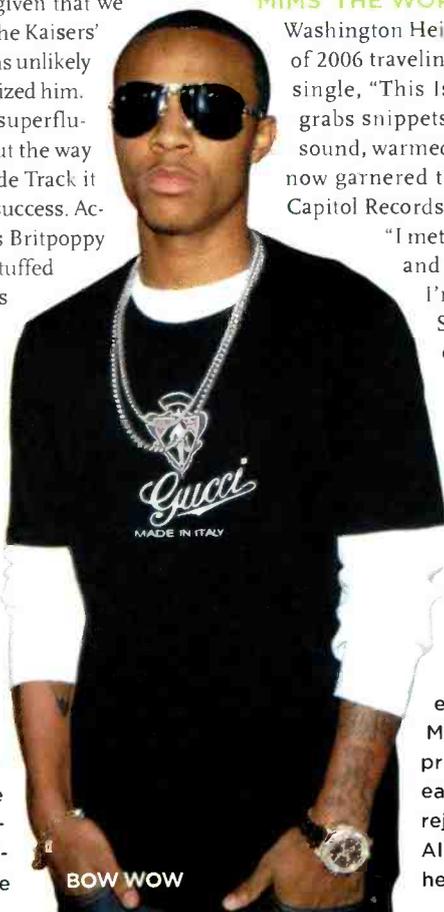
Beyond LBW Entertainment, Bow Wow is taking Dupri's lessons to heart. In Atlanta, he opened the first outlet in a planned southern shoe store chain called Prestigious. A second store is coming soon. In the meantime, Bow Wow is in the midst of buying a McDonald's eatery. "This is something I've been dying to do," Bow Wow says. "I've been eating McDonald's food since I was a kid, so why not make money on something you love?"

'HI, I'M RICKY WILSON, LEAD SINGER WITH THE KAISER CHIEFS...'

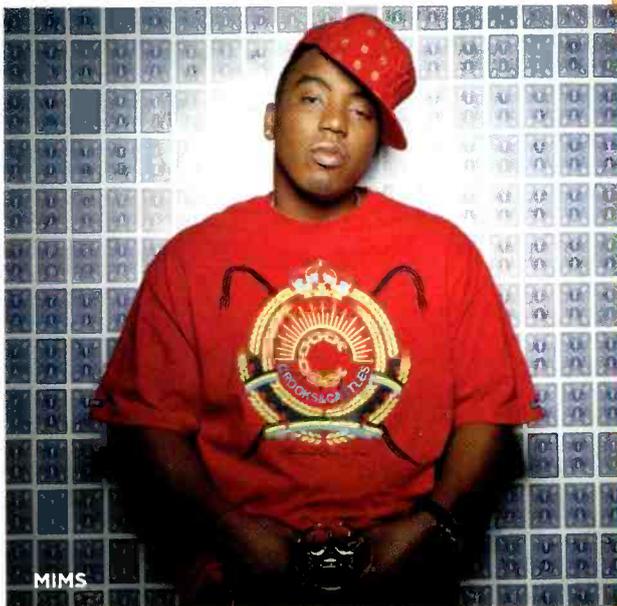
That's how Wilson chose to greet Inside Track and other music industry players at the door of Metropolis Studios in West London recently, even though—given that we were there to hear the first playback of the Kaisers' hotly anticipated second album—it seems unlikely that anyone there would not have recognized him. Still, such introductions will soon be superfluous if the as-yet-untitled album pans out the way the band expects—it recently told Inside Track it wants to emulate Led Zeppelin's 1970s success. Accordingly, the record is rockier and less Britpoppy than its debut, "Employment," but still stuffed with rabble-raising anthems, as well as the more sensitive "Love's Not a Competition (But I'm Winning)." It's out in the United Kingdom and the United States in late February 2007.

YES YOU CAN CAN

On her new album, "Yo Canto," Italian singer Laura Pausini pays homage to some of her country's best-known pop composers. "Yo Canto" includes covers of standards by the likes of Riccardo Cocciante, Caludio Baglioni, Zucchero, Ivano Fossati and Lucio Battisti. Now, Pausini tells Inside Track she has plans to tape a TV special that will bring together many of those songwriters on one stage. Although nothing is yet confirmed, Pausini hopes for a spring recording date in Italy. Pausini, whose



BOW WOW



MIMS

guests on the album include Juanes and Tiziano Ferro, also says she would love to record a duet in Portuguese with Brazilian star Marisa Monte. "No one knows this yet," she confided to Track, "but I'm going to ask her to sing with me." Now everyone knows.

MIMS' THE WORD

Washington Heights, N.Y., rapper Mims spent most of 2006 traveling across the country promoting his single, "This Is Why I'm Hot." The track, which grabs snippets from each rap region's signature sound, warmed up on the mixshow circuit and has now garnered the MC his own five-album deal at Capitol Records.

"I met with a lot of record labels in the past and during the success of 'This Is Why I'm Hot,'" says Mims, who grew up in Shawm Mims. "But Capitol is the only one where the whole staff welcomed me, from the president to the mail-room clerk."

The 25-year-old Mims is prepping to shoot a video for "This Is Why I'm Hot," and reggae heavyweights Junior Reid and Cham have hopped on a remix.

SHE'LL TAKE YOU THERE

Epitaph's adult-leaning imprint Anti- has added another soul veteran/legend to its roster. Chicago's Mavis Staples has signed with the imprint, and will release a new album in early 2007. The Staples Sister leader rejuvenated her career with her 2004 Alligator album "Have a Little Faith," her first in eight years.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Fueled by Ramen Records names **Joe Calitri** GM. He was VP of field marketing at Island Def Jam Music Group.

Koch Records appoints **Michael Healy** to executive VP of finance and operations, **Regena Ratcliffe** to senior director of production and **Victor Morante** to director of production and inventory management for Koch Records and Koch Entertainment Distribution.

PUBLISHING: Primary Wave Music Publishing appoints **Al Risi** to senior director of advertising, **Ryan Barkan** to director of marketing and advertising relations, **Karen Langjahr** to senior creative director of film/TV and **Robin Joseph** to director of film/TV. Risi was director of business development at **Elias Arts**, Barkan was creative coordinator of licensing and marketing at **Spirit Music Group**, Langjahr was creative director of film/TV/advertising at **Bug Music**, and Joseph was manager of music licensing at **New Line Cinema**.



TOURING: Global Spectrum promotes **Larry Hovick** to regional VP, where he will oversee day-to-day operations of Global Spectrum-managed venues including the Fargodome in Fargo, N.D., the Budweiser Events Center in Loveland, Colo., and Spartan Stadium in San Jose, Calif. He will retain his current position as GM of the American Royal Center and Kemper Arena in Kansas City, Mo.

DIGITAL: Brilliant Technologies in New York names **Kenneth Parks** COO. He was senior VP of strategy and business development at EMI Music.

Send submissions to exec@billboard.com.

GOODWORKS

LATIN CHARITY ASSOCIATION LAUNCHED, PLANS SUPERSTAR SHOWS

Last April, when she was honored with the Billboard Spirit of Hope Award for her humanitarian work, Colombian star Shakira told Billboard about her desire to hold a "revolutionary" event similar to Live Aid. Those plans have come to fruition and will be formally announced Dec. 12 in Panama City when Shakira and a host of Latin stars will host a press conference to launch Alas, the Assn. for Latin American Solidarity. The organization, based in Panama, will work to raise funds for Latin-American children and youth in need.

The nonprofit's initial, marquee event will be a massive, live concert slated for October 2007. Although nothing is officially confirmed, tentative plans call for simultaneous concerts in New York, Miami, Mexico City, Los Angeles and Buenos Aires. Artists who have pledged to help Alas, and who will be in Panama for the Dec. 12 announcement, include Ricky Martin, Alejandro Sanz, Miguel Bosé, Juanes, Diego Torres and Daniela Mercury. Dozens of others are expected to perform in October.

"We want to have an event that turns the attention of the world community," Shakira told Billboard in April. "Latin America is almost invisible to the world."

"Our objective is that 300,000 Latin-American children who today die of hunger or related illnesses are able to live and dream," Sanz says. "I assure you, they die because they don't know us. We want people to wake up and work together on this."

As for the October concert, promoters have not been named yet, but Mexican event and promotion company CIE is already working with Alas to organize the Dec. 12 event. —Leila Cobo

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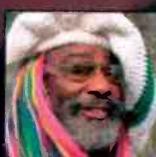
Will.i.am,
BLACK EYED PEAS



Nile Rodgers,
SOMETHING ELSE
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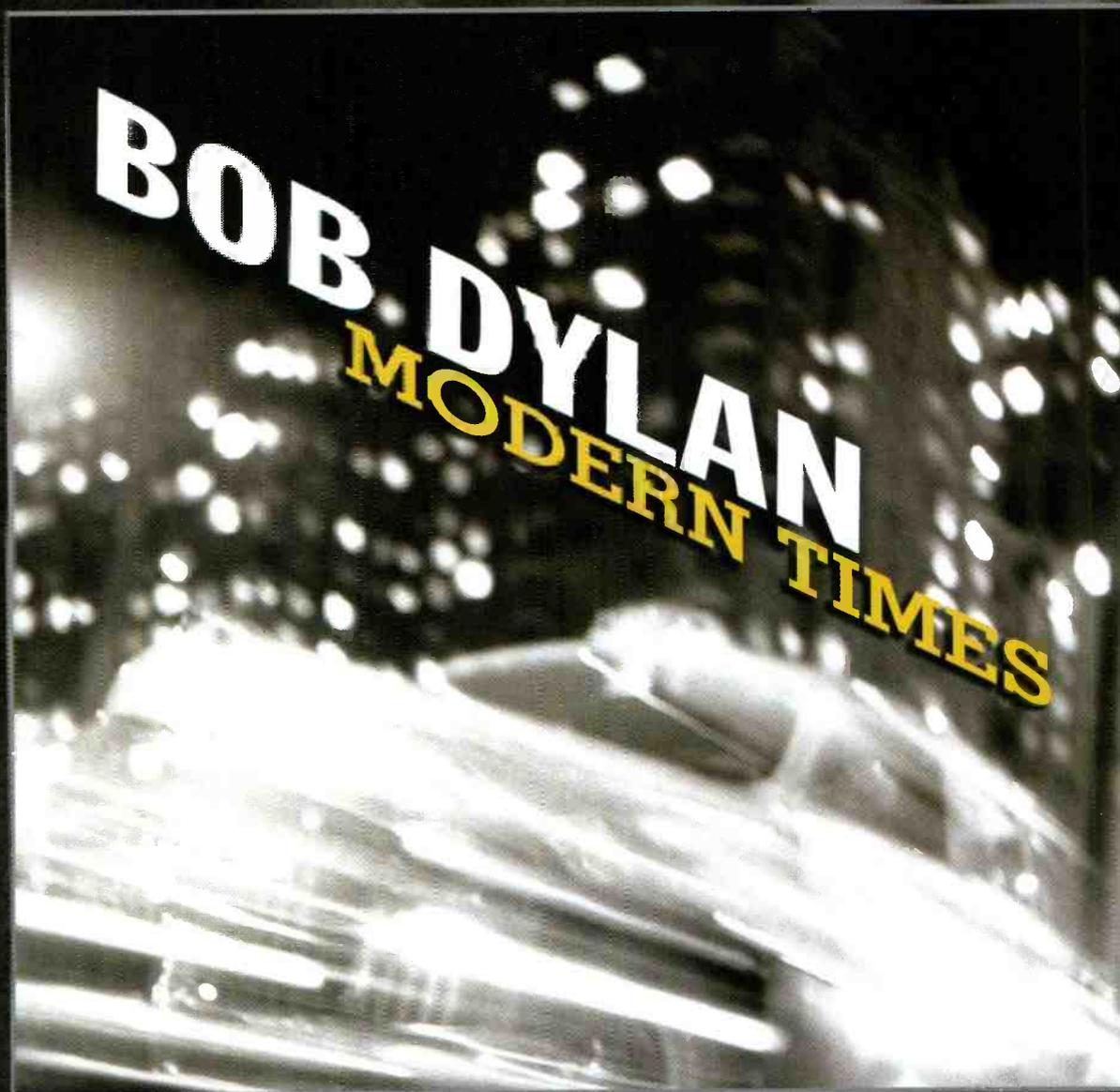
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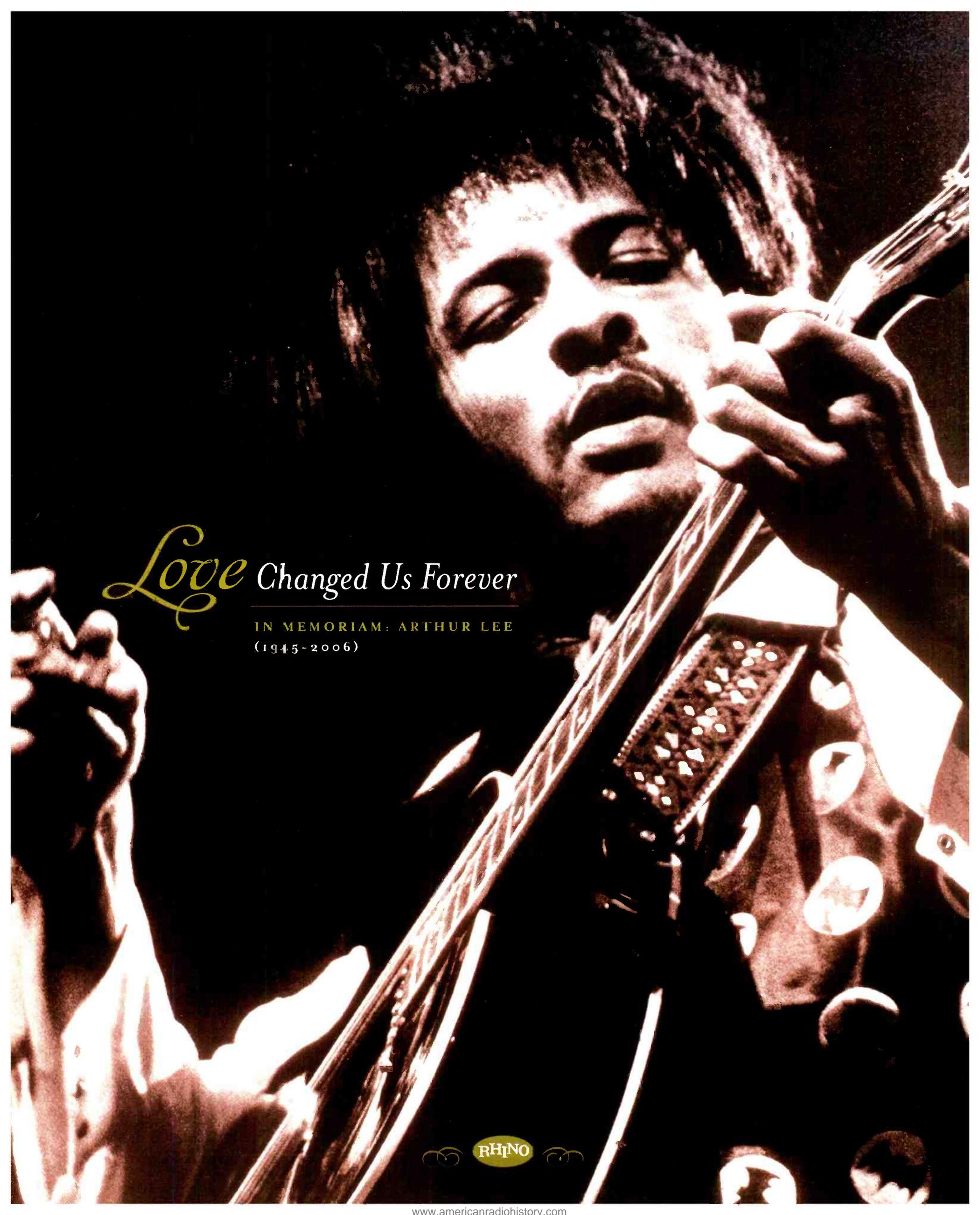
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Billboard

No. 1

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OPINION

EDITORIALS | COMMENTARY | LETTERS

Seasonal Suicide

Breaking The 4Q Release Cycle

BY JOHN MARMADUKE

At this year's NARM convention, I was on the "State of Music Retail" panel. I commented that it's tragic that music retailers are currently starving for new releases, yet we will lose many great releases we could have successfully sold and reordered this summer to the excessive crunch of product in the fourth quarter. The NARM audience applauded this comment, but unfortunately, these comments have been true for many years—the decision-makers in the music industry don't seem to be learning from sore experience.

Music no longer owns top-of-mind awareness in the fourth quarter. With videogames and DVD suppliers spending almost \$500 million in direct-to-consumer advertising, floor traffic shifts in Hastings stores from music to videogames and DVDs for the fourth quarter. When a customer buys a \$50 game, much less a \$50 PlayStation 3 gaming platform, there is little discretionary cash left for music. Even movies that cost less than \$10 now successfully compete with CDs as stocking stuffers.

At Hastings we see the music category as full of potential and excitement with more consumers actively listening to music than ever before. But it's hard to generate sales growth from barren summer release schedules.

Our counterparts in the video industry have learned that the No. 1 controllable element of a movie's success is picking the appropriate launch week. Each studio has a wall calendar of competitors' titles, and release dates are frequently shifted to find the most opportune window. One studio executive was recently quoted as saying the DVD release date is becoming as critical as the theatrical date.

Why then do music labels continue to release at the whims of artists and their managers? Is it an old, hard-to-break habit, the lack of longitudinal research driving

marketing or the attempt to make the budget in the final fiscal quarter of the year?

Whatever the reason, this has to change. We lose hundreds of great artists' releases each holiday season to the excessive and thoughtless oversupply of fourth-quarter releases. There are other reasons, too:

- Of the top 10 selling CDs of all time, only two were released in the holiday quarter.

- Gift cards have made the 10 days after Christmas the "second Christmas." In our stores, we see customers much more willing to buy on impulse and out of the mainstream with gift cards. What a great opportunity to introduce new artists, yet endcaps spotlight the same releases consumers have looked at since November.

- Many purchases in the fourth quarter are for gifts, not the purchaser's passion for the artist/music. Maybe this is why so few fourth-quarter releases sell well into next year and have the highest return rate of any quarter.

- According to Nielsen SoundScan, titles released in the fourth quarter account for only 8% of total sales for the year and 20% of new release sales. Seventy percent of holiday sales come from CDs not released in the fourth quarter.

Hopefully, this will resonate with a few music executives, artists and managers. A question they might logically ask is, "How do we pick the best window for releasing our CD?" NARM has just released a great tool on its Web site: a data repository by date for all upcoming music releases (narm.com/releases). Artists, managers and executives can easily see the choices music customers are going to be given for any release week, even six months out.

But music is not the only media competing for our customers' purchasing dollar. In July 2005, we achieved only 40% of our sales target for Slim Thug's album "Already Platinum." Upon further research, we determined that those likely Slim Thug customers instead bought the

new NCAA videogame, which came out the same week. They never came back to purchase the CD.

July had the lowest sales week for CDs in the last 12 years, yet more titles than I can remember are queued up for the fourth quarter. A double-digit music sales decline in July and August will not be overcome by



MARMADUKE

a surplus of releases in the fourth quarter. In fact, the summer decline has prompted many big-box retailers to re-evaluate the space they are allocating to CDs.

Our customers love music year-round but are leaving our multimedia stores this summer without music simply because too little product was released to satisfy their interests. We as an industry need to set a base line of 35 key releases a month (with at least a 40,000-unit initial shipment) to keep our customers from migrating to other entertainment options. Let's work to satisfy our many music fans every month of the year. Nothing is more important to the future of music, physical and digital.

For more on this topic, see the special report on page 8.

John Marmaduke is chairman/president/CEO of Hastings Entertainment. Marmaduke says this article owes a debt of gratitude to Jim Bonk, who as chairman of NARM in 1991-92 made this subject his fall keynote. Bonk just had major surgery, and we wish him a speedy recovery.

FOR THE RECORD

■ **Unsigned rock act Florez (Now Hear This, Billboard, Aug. 19) does not have a formal relationship in place with Creative Artists Agency or any other agency.**

■ **In the Fall Preview report in the Aug. 5 issue, sales figures for Chris Tomlin's**

"Arriving" should have been reported as 557,000 units and Amy Grant's "Rock of Ages... Hymns of Faith" should have been reported as selling 209,000 units, according to Nielsen SoundScan.

■ **Also in that issue in the Power Players report, the name of Hollywood Records GM Abbey Konowitch was misspelled.**

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Legends Of The Fall?
Season's release
schedule packs plenty



Chris Stokes
Ultimate Group CEO
seals Motown deal



Latin Tumble
Sales up, but
shipments slip



Daytime Drama
Morning TV makes
music retail move



Rebrandapalooza
One-time tour turns
into successful festival

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**>>> W/C STRIKES
MANÁ DEAL**

Warner/Chappell Music has signed a worldwide administration agreement with Fher Olvera and Alex González, members of Mexican rock band Maná. The publisher was previously home to the songwriter/artists; this deal covers new compositions by Maná's award-winning primary writers.

Separately, Warner/Chappell also extended its existing administration arrangement for select songs of the Maná catalog written in prior years. Maná records for Warner Music Mexico and has sold more than 19 million records worldwide, according to the publisher. The group has won five Grammy Awards and 13 Billboard Music Awards.

**>>> YOUTUBE,
LABELS TALK
DEAL**

YouTube says it is talking with record labels to post thousands of music videos online, aiming to move beyond being a site for sharing home videos to a provider of mainstream entertainment like Yahoo and others.

YouTube is negotiating for rights to post current and archive music videos on its site and said any commercial model it decides on will offer the videos free. "What we really want to do is in six to 12 months, maybe 18 months, to have every music video ever created up on YouTube," co-founder Steve Chen said. YouTube intends to differentiate itself from pay-to-view or download services like Apple Computer's iTunes and Time Warner's AOL Music, or others like Yahoo Music, which is supported by an advertising revenue share model with record labels.

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UpFront

AUGUST 26, 2006

RETAIL BY ED CHRISTMAN

Sound Wishes

Hallmark's New Say It With Music Series Licenses Tracks For Greeting Cards

Hallmark's latest line of greeting cards is helping the music business say hello to a new revenue stream. Hallmark Cards, based in Kansas City, Mo., has expanded its line of sound cards featuring 15- to 45-second clips of popular songs licensed from the copyright holders.

Each song clip, stored on a digital chip with an internal miniature speaker, plays when a card is opened and stops when closed. Among the songs that have been deployed by Hallmark include the Rolling Stones "Get Off of My Cloud," to embellish a birthday card that says, "It's not the age, it's the attitude."

Another card states on the front, "You have to confess to your birthday," and opens to the theme of "Law and Order." The inside reads, "But you have the right to remain silent about your age."

The company began its Say It With Music sound card line with a 24-card test in January, added 16 more in April and now has 224 available. Hallmark is marketing the cards with a multimillion-dollar media campaign, including direct mail and extensive TV advertising.

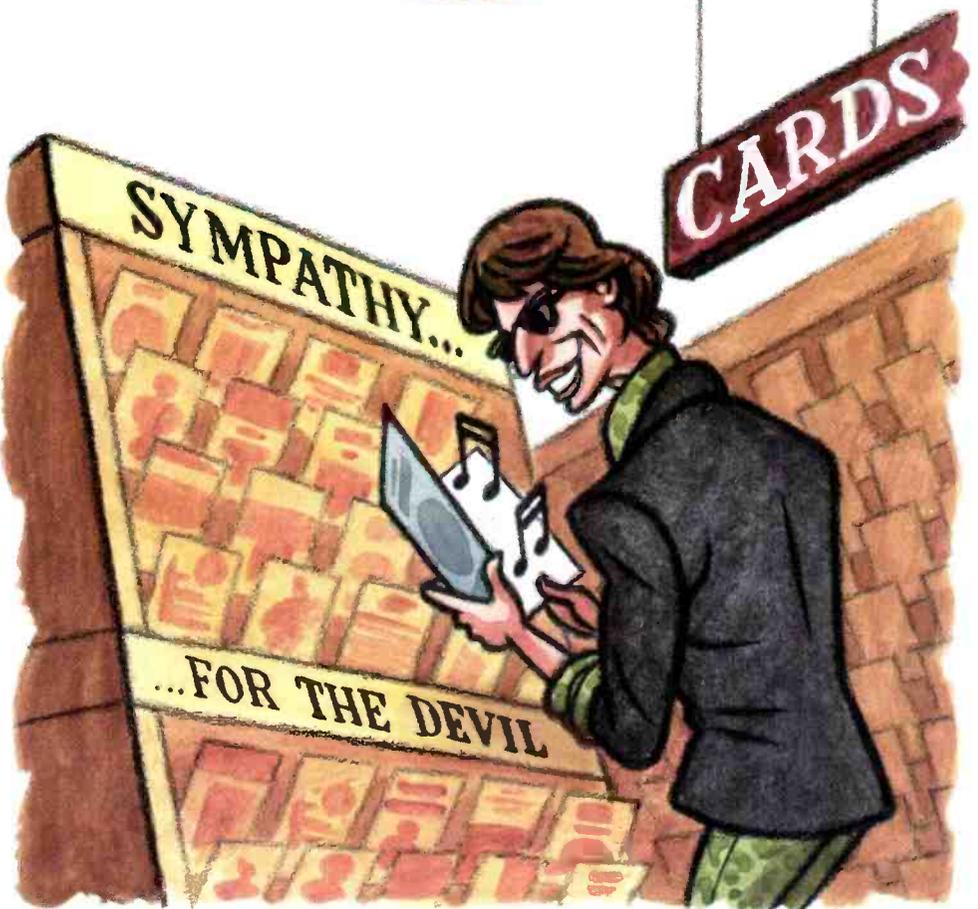
"The company decided to make sound cards because

Hallmark cards are a part of all the big events in people's lives and music also permeates every aspect of life," Hallmark spokeswoman Diedre Parkes says. "Since Hallmark and the music industry both tap into emotions we decided to marry our cards with songs."

The cards retail for \$4.99, and are carried exclusively through Hallmark's 4,000 branded stores. That includes 600-corporately owned outlets, with the remainder independent stores licensed to do business as Hallmark.

Privately owned Hallmark generates annual revenue of about \$4.2 billion. It claims a 50% market share in the greeting card business, which the Washington, D.C.-based Greeting Card Assn. estimates annual sales at \$7.5 billion in the United States.

It's unclear how much it costs to manufacture the cards, but sources at the major labels say the company is paying roughly 10 cents a card to license a song, with a minimum of 30,000 card units per track, yielding at least \$3,000 per card line. According to licensing sources, that's compatible with the licensing fees being paid by the digital music



sampling companies.

Other acts singing for Hallmark include the Jackson 5, Melanie, Argent, Nick Gilder, the Beach Boys, Kenny Rogers, Tim McGraw, Marvin Gaye, LaBelle, Gloria Gaynor, Sly & the Family Stone, Amy Grant, Gloria Estefan & Miami Sound Machine, Toad the Wet Sprocket, the Village People, the Lovin' Spoonful, the Four Tops, Brenda Lee, Louis Armstrong and Billy Ray Cyrus.

Cards come in all genres including jazz, country, Latin, and polka. Each card credits the songwriter, the publisher, the recording artist and the label it was licensed from. Songs are merchandised with a pocket identifier in the bins that tells what songs will play with each card.

"These cards feature best sellers, but will also want to license new hit music to keep the line fresh," Parkes says.

The direct mail piece of the media campaign features a 20-page booklet sent to the 2 million members in the Hallmark Gold Crown Card loyalty program. The booklet includes full-page shots of Ray Charles, Willie Nelson and Mama Cass urging consumers to use music—new cards, great sounds—to make birthdays rock and to tell the one you miss. Members receive 100 bonus points in the program when they purchase a Say It With Music card.

Its TV advertising is even more impressive, mid-level distribution executives said at the NARM annual convention in early August.

"Even though we sell a product that is sexy, exciting and touches emotions, we have always been weak in marketing our music to consumers," one distribution market leader said. "But just before NARM,

I saw a commercial that promoted music in the way that we should have been doing all along and I wondered who broke the mold. It was Hallmark, and if they can figure it out, shame on us."

The sound cards are not the first time Hallmark has gotten involved in selling music. Over the last three or four years, according to Parkes, Hallmark has put out albums exclusively recorded and licensed to the company for distribution in its branded stores. Such titles include a forthcoming George Strait Christmas album; a Michael Bublé album that coincided with the most recent Valentine's Day; a Sara Evans album that was issued just before Mother's Day; and Christmas albums from Michael McDonald last year and James Taylor in 2004. The Taylor title went platinum, the Bublé gold. ...

RETAIL BY ED CHRISTMAN

The Holiday Hit Parade

Labels Save Their Big Releases For Fall—Is It Too Much Too Late?

perstars like Justin Timberlake, Beyoncé and Janet Jackson could make for one of the biggest fourth quarters in quite some time. But is it an embarrassment of poorly strategized riches, as some retailers claim?

At first glance, it sounds like a great problem to have. Album sales are down 5.5% from last year and dropping, according to Nielsen SoundScan, and a bigger-than-usual fourth quarter could offset some of those losses.

From September through the end of the year, albums expected to join the platinum parade are due from Clay Aiken, Alan Jackson, Ludacris, Beck, Evanescence, Jet, My Chemical Romance, Keith Urban and the Killers (see sidebar).

There will also be plenty of big releases for the older demos from the likes of Bob Dylan, Rod Stewart, Elton John, Sting, the Who, Meat Loaf and Bob Seger.

Most merchants, however, feel the release schedule is so strong that some titles may get lost in the shuffle; for years now, retail executives have lamented that the majors wait until the fourth quarter to release their big projects.

"The release schedule is great, but where are we going to put it all?" asks Ron Lund, senior VP of product management and logistics at Handleman Co. "With all the competition from other forms of entertainment, I don't want any records to get left behind, but people only have so much money."

Thuy Ngo, VP of purchasing for Super D, worries that the majors have so much product coming out that they will only work albums for a month and move on to the next release. She urges the labels "not to just work an October new release that month, but to come back and work them in November and December."

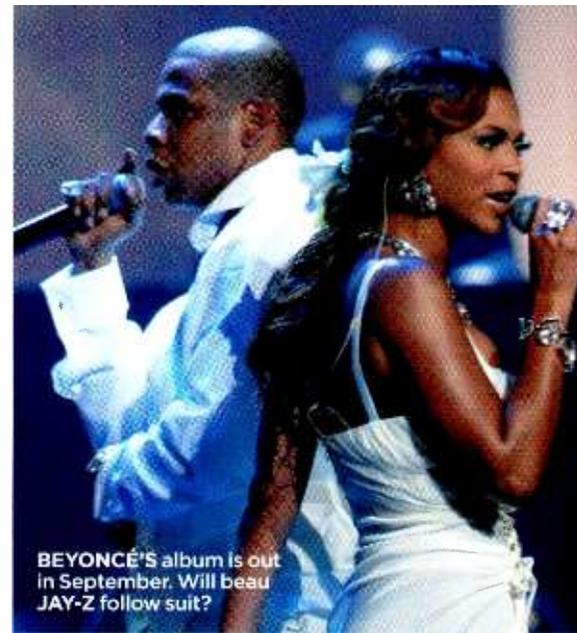
In fact, if recent sales trends are any indication, the biggest sellers during the holiday season are generally releases that come out in the first three quarters, not in the fourth. According to data presented by Nielsen SoundScan at NARM, only two of the top 10 best-selling albums of the SoundScan era (from May 1991 to the present) were released in the fourth quarter.

That's why executives like EMI Music Marketing president Ronn Werre says that in addition to working the company's fourth-quarter releases, EMI will also chase sales on current albums from Corinne Bailey Rae, LeToya, OK Go, KT Tunstall, Korn, Ice Cube, 30 Seconds to Mars and the Red Jumpsuit Apparatus.

Another retail concern is the competition that music sales face come the holiday season. At the recent NARM conference, Hastings Entertainment CEO John Marmaduke said during a retail panel that the video and videogame industries combined spent about half a billion dollars advertising their products in the fourth quarter. So while traffic is balanced all year with music getting its fair share, in the fourth quarter, store traffic switches heavily in favor of video and videogames. That's why, he says, "it's suicide to hold [music] product until the fourth quarter."

Meanwhile, there are questions about just how big the remainder of the year will be saleswise. Ngo says this year's weak sales environment may drag down the fourth-quarter releases. "So far, getting to the fourth quarter is questionable and quite depressing," she notes. "The releases are ramping up, but we have seen some disappointment, and the weekly SoundScan totals aren't responding."

According to one senior distribution executive, this year's slate is heavier than usual because, for the first time



BEYONCÉ'S album is out in September. Will beau JAY-Z follow suit?

since 2004, Sony BMG will be able to match Universal Music Group in bringing big sellers to market. EMI and WEA also have stronger than usual schedules.

The biggest wild card may ultimately be which albums actually get released in the fall and which wait until 2007. There were whispers at NARM about possible new albums from Jay-Z and 50 Cent, for example. Sources close to the project say that 50's is more likely to come out in the new year.

The industry is still awaiting details and street dates for a number of releases from big-name acts. "I want to be optimistic, but it's still too early to say how it will shape up because the vendors haven't committed to all the albums they say are coming," Trans World music division merchandise manager Jerry Kamiler says.

Finally, there's always a sleeper album of the holiday selling season. This year, Ngo believes it will be from Yusuf Islam, who stopped recording as Cat Stevens in 1978.

"Given the state of where we are with terrorism and everything that is happening around the 9-11 anniversary, people are completely scared, and it reminds me of the 1960s and 1970s, when people protested the war," she says.

Ngo has heard some of the songs and adds. "[Islam's] record responds to those issues . . . and he is a real samaritan."

>>>BELINDA SIGNS WITH EMI

Mexican teen star Belinda has signed a record deal with EMI Televisa.

Belinda's first album for the label will be titled "Utopia," which will include one English track and is set for a fall release in the United States and Latin America. The singer, who started her career in TV, will star opposite Raven-Symoné in the Disney film "The Cheetah Girls 2," which will premiere on the Disney Channel Aug. 25. Belinda was previously signed to BMG, which released the soundtracks to her TV soaps "Cómplices Al Rescate" and "Amigos X Siempre" as well as her self-titled, solo debut in 2004. She has sold more than 2 million albums worldwide.

>>>LATIN ACADEMY TO HONOR MARTIN

Ricky Martin will be honored as the 2006 Latin Recording Academy person of the year Nov. 1 at the Sheraton Hotel & Towers in New York prior to the Latin Grammys ceremony Nov. 2. He is being honored by the academy for his musical accomplishments and for his vast social work worldwide via the Ricky Martin Foundation and his People for Children initiative. Martin was honored in 2004 with Billboard's Spirit of Hope award. He is the seventh Latin Grammy person of the year recipient.

>>>PUMPKINS HIT THE STUDIO

According to a short post on their Web site, the reunited Smashing Pumpkins are recording their first album in seven years with producer Roy Thomas Baker, who is best-known for his work with Queen but resurfaced last year to produce the sophomore album from the Darkness. Beyond frontman Billy Corgan and drummer Jimmy Chamberlin, it remains unclear who else is involved in the new incarnation of the Pumpkins. The group is now being managed by Irving Azoff, who also works with Christina Aguilera and the Eagles.

continued on >>P10

Tomorrow People The Best Of What's Still To Come In '06

SEPT. 5:

Audioslave, "Revelations" (Epic)
Beyoncé, "B'Day" (Columbia)

SEPT. 12:

Basement Jaxx, "Crazy Itch Radio" (XL)
The Black Keys, "Magic Potion" (Nonesuch)
DJ Shadow, "The Outsider" (Universal)
The Mars Volta, "Amputechture" (Universal)
John Mayer, "Continuum" (Columbia)
N.O.R.E., "Y La Familia . . . Ya Tu Sabe" (Def Jam)
The Rapture, "Pieces of the People We Love" (Universal)
Lionel Richie, "Coming Home" (Island)
Bob Seger, "Face the Promise" (Capitol)
Justin Timberlake, "FutureSex/Love-Sounds" (Jive)
TV on the Radio, "Return to Cookie Mountain" (Interscope)
Yo La Tengo, "I Am Not Afraid of You and I Will Beat Your Ass" (Matador)

SEPT. 19:

Clay Aiken, "A Thousand Different Ways" (RCA)



Lloyd Banks, "Rotten Apple" (Interscope)
Kenny Chesney, "Live Those Songs Again" (BNA)
Chingy, "Hoodstar" (Capitol)
Fergie, "London Bridge" (A&M)
Elton John, "The Captain and the Kid" (Rocket/Island)
Diana Krall, "From This Moment On" (Verve)
Monica, "The Makings of Me" (J)
Mos Def, "Tru3 Magic" (Geffen)
Paulina Rubio, "Ananda" (Universal)
Young Jeezy, title TBD (Def Jam)

SEPT. 26:

Ali & AJ, TBD (Hollywood)
Tony Bennett, "Duets: An American Classic" (Columbia)
Sleepy Brown, "Mr. Brown" (Purple Ribbon/Virgin)
Solomon Burke, "Nashville" (Shout Factory)

Alan Jackson, "Like Red on a Rose" (Arista)
Janet Jackson, "20 Y.O." (Virgin)
Ludacris, "Release Therapy" (Def Jam)
My Morning Jacket, "Okonokos" (ATO)
Scissor Sisters, "Ta-Dah" (Universal Motown)
Marco Antonio Solís, "Trozos de Mi Alma 2" (Fonovisa)
Ruben Studdard, "The Return" (J)
"Weird Al" Yankovic, "Straight Outta Lynwood" (Volcano)

OCT. 3:

Beck, "The Information" (Geffen)
The Decemberists, "The Crane Wife" (Capitol)
Evanescence, "The Open Door" (Wind-up)
Jet, "Shine On" (Atlantic)
The Hold Steady, "Boys and Girls in America" (Vagrant)

The Killers, "Sam's Town" (Island)
Omarion, "21" (Epic)
George Strait, title TBD (MCA Nashville)

OCT. 10:

Andrea Bocelli, "Under the Desert Sky" (Universal Classics)
Jimmy Buffett, "Paddlin' Out" (Mailboat)
Hi-Tek, "Hi-Teknologi 2" (Babygrande)
Brad Paisley, untitled holiday album (Arista Nashville)
Rod Stewart, "Still the Same . . . Great Rock Classics of Our Time" (J)
Sting, "Songs From the Labyrinth" (Deutsche Grammophon)

OCT. 17:

Vince Gill, "These Days" (MCA Nashville)
Jojo, "The High Road" (Universal)
Sarah McLachlan, "Wintersong" (Arista)
Diddy, "Press Play" (Bad Boy)
Snoop Dogg, "Blue Carpet Treatment" (Geffen)
James Taylor, "Have Yourself a Merry Little Christmas" (Columbia)

OCT. 24:

John Legend, "Once Again" (Sony Urban)
Lonestar, "Mountains" (BNA)
My Chemical Romance, title TBD (Warner Bros.)
Young Buck, "Buck the World" (Interscope)
Dierks Bentley, title TBD (Capitol Nashville)
Deftones, "Saturday Night Wrist" (Maverick)
Meat Loaf, "Bat out of Hell III" (Virgin)
Willie Nelson, "Willie Nelson & the Cardinals" (Lost Highway)
The Who, title TBD (Universal)

NOV. 7:

Sugarland, "Enjoy the Ride" (Mercury)
Keith Urban, title TBD (Capitol Nashville)

NOV. 14:

LL Cool J, title TBD (Def Jam)
Mya, "Liberation" (Universal)

NOV. 21:

Il Divo, title TBD (Columbia)
Lee Ann Womack, title TBD (MCA Nashville)

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>>> **BEYONCÉ
DOMINATES UNITED
KINGDOM'S MOBO
NOMS**

R&B star Beyoncé has clinched four nominations for the 11th annual MOBO (Music of Black Origin) Awards, which will be held Sept. 20 at London's Royal Albert Hall. She has been nominated for the best female international, best song, best video and best R&B categories. Other nominations include Corinne Bailey Rae and rising hip-hop star Kano. The MOBO academy includes industry executives from radio stations, record labels and, for the first time, features 500 members of the public. The gala will be aired live by British public broadcaster BBC 3 on Sept. 20 and via BBC 1 Sept. 22.

>>> **AEG TO
PRODUCE
TIMBERLAKE TOUR**

The highly coveted promoter rights to Justin Timberlake's upcoming world tour went to AEG Live, according to sources. The tour, which AEG Live nailed down in a hotly contested bidding war with Live Nation, will feature 100 in-the-round arena shows worldwide. The trek is expected to take place January-October 2007. AEG Live promoted a 2003 co-headlining tour by Timberlake and Christina Aguilera that grossed \$30 million.

>>> **eMUSIC EYES
UNITED KINGDOM,
EUROPE**

U.S.-based eMusic, which claims to be the world's second-biggest digital-music retailer after Apple Computer's iTunes Music Store, has set up beta Web sites prior to possible U.K. and European launches. The retailer's catalog includes more than 1 million songs that are encoded in the open MP3 format with no digital rights management limitation. A representative for the company declined to give details about the full commercial launch.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Leila Cobo, Jonathan Cohen, Juliana Koranteng, Ray Waddell and Reuters.

R&B BY GAIL MITCHELL

MOTOWN SEALS ULTIMATE DEAL

Major Will Promote, Distribute Acts On T.U.G. Label

Chris Stokes, CEO of the Ultimate Group, has entered a joint venture with Universal Motown. Under terms of the agreement, Universal Motown will supply marketing, promotion and distribution services for Stokes' record label, T.U.G. Stokes will report to Universal Motown president Sylvia Rhone and Universal Motown Records Group chairman/CEO Mel Lewinter.

A source close to the Stokes/UMRG negotiations describes the agreement as a 50/50 profit-split deal—a rare occurrence at UMRG and other major labels. In talking to Billboard, however, UMRG executives declined to reveal specifics about the deal.

Rhone and Lewinter singled out Stokes' vision and creativity as their reasons for aligning with T.U.G. "Entertainment and music are in his blood," Lewinter says. "He brings a creativity and talent so necessary in today's market."

Rhone, who signed early Stokes discovery Brandy

while working as a senior VP at Atlantic, cited his instincts for identifying new talent and a rare insight for realizing what it takes to execute all aspects of the creative vision from start to finish. "His track record has been unusually successful," Rhone notes. "From the beginning, he pos-

essed a unique sensitivity in regard to artist development, which will serve him particularly well in his latest forays into TV and movies." Stokes views his new association with UMRG as an encouraging sign for other up-and-coming African-American

music industry entrepreneurs. "There aren't a lot of us doing this anymore," Stokes says. "Hopefully, this will spur more opportunities as well as encouragement for brothers that associations like this are still possible."

T.U.G./Universal Motown's inaugural release will be R&B/pop

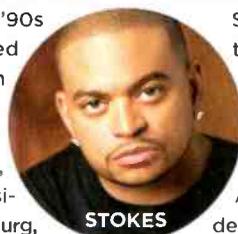
This isn't the first time that Stokes has worked within the Universal system. His initial association with Universal dates back to the early '90s when he managed MCA Records teen trio Immature whose lineup included Houston. At Motown, under former president Kedar Massenburg, Stokes collaborated on projects by O'Ryan and Young Rome. During Rhone's tenure at Elektra, Stokes brought Houston to the label as a solo artist, releasing the album "MH."

Stokes is best-known for his management and production collaborations with B2K, the Epic Records male quartet that recorded the 2002 hit albums "B2K" and "Pandemonium" before later breaking up and spinning off member Omarion as a solo artist. The group, along with Houston, starred in the 2004 movie "You Got Served" (Screen Gems), written and directed by Stokes. Stokes' background also in-

cludes writing and directing "House Party 4" (New Line Cinema) and a stint as VP of A&R at Interscope Records.

Stokes' executive team at Los Angeles-based Ultimate Group includes co-owner/COO Houston, CFO Ketrina Askew and president Jr. Regisford. Besides T.U.G., Ultimate houses a management division whose clients include Sony Urban Music's Omarion (whose new album, "21," is due Oct. 3), a film/TV unit and Lyric Publishing, administered by Notting Hill Music Publishing.

Upcoming Ultimate projects include the films "You Got Served II" and "Somebody Help Me," both starring Omarion and Houston. Stokes is set to direct "Served II" and is currently in discussions with Screen Gems regarding its release. He is also due to write and direct "Somebody Help Me," which has no formal studio attached to it yet.



STOKES

The exec behind Brandy, Omarion and 'You Got Served' joins the UMG team.

sessed a unique sensitivity in regard to artist development, which will serve him particularly well in his latest forays into TV and movies."

Stokes views his new association with UMRG as an encouraging sign for other up-and-coming African-American

singer Mila J's "Split Personality," due Oct. 17. That will be followed by a new Marques Houston album, "Veteran," on Nov. 14. Rounding out the T.U.G. talent roster are R&B/hip-hop artists O'Ryan and Young Rome as well as new male pop group NLT (Not Like Them).

LEGAL BY SUSAN BUTLER

StreamCast On The Edge

P2P Perseveres Amidst A Muddled Legal Future

StreamCast Networks chief executive Michael Weiss has set himself up as the poster child of peer-to-peer defiance. As litigation mounts and a judgment against the company is expected any day now, StreamCast continues to release even faster file-sharing software.

The latest blow to StreamCast came Aug. 14, when the company was hit with a patent infringement lawsuit. Just two weeks after settling all litigation with record labels and movie studios for their Kazaa connections, Altnet, Brilliant Digital Entertainment (BDE) and Kinetechnic sued StreamCast and Weiss over an alleged TrueNames component of Morpheus. StreamCast denied any infringement.

Weiss' company is the lone holdout still fighting the entertainment industry in the MGM Studios vs. Grokster case. After the U.S. Supreme Court unanimously held in June 2005 that a company could be liable for "inducing" copyright infringement, Weiss stood his ground while the case made its way back to the District Court to review any evidence of inducement. "We're just going to continue to innovate and come up with new products," Weiss told Billboard after that ruling. "We intend



WEISS

to continue our fight. The David vs. Goliath battle will continue, and we're staying in this for the fight."

Now the court is sending out a more ominous tone. During a hearing on July 17, Judge Stephen Wilson said he was "inclined" to find StreamCast liable for inducing copyright infringement. Industry sources say that Weiss has engaged in negotiations with the major labels within the past year, but those talks have yet to produce a settlement.

"In the court's view, the evidence is overwhelming in favor of [the entertainment industry]," he said.

Wilson also said, "In large measure, the damage question is... not the real crux of the case... They don't have that money to pay [the entertainment industry parties]... It's going to be more than they can pay."

Music- and tech-industry sources say that StreamCast's financial resources are certainly dwindling. The Web site of Portland, Ore.-based Timberline Ventures, a financial backer of StreamCast, is no longer up. The sources speculate that the company's original investors are pulling out whatever money they can as they brace for the ruling in the Grokster case, which may come any day now.

Don't count Weiss out just yet, though. The company is still pulling in revenue from advertising. Its latest version of Morpheus has been downloaded through CNET more than 156 million times since July 11.

Meanwhile, StreamCast has a shot at making money from its lawsuit filed in January against Internet telephony company Skype Technologies, eBay, Altnet, BDE and others. StreamCast claims it had a contractual right to be the first to acquire Kazaa's core technology, which allegedly became part of Skype. Last September eBay acquired Skype for \$2.6 billion, eBay stock and other consideration. StreamCast claims it tried to buy the technology, but the owners refused. The company wants at least \$16.4 billion in damages.

Weiss declined comment, but reportedly remains confident that everything will work out. A company representative issued a statement that read, in part, "We respect intellectual property, both ours and others."

LATIN BY LEILA COBO

First-Half Latin Numbers Disappoint

RIAA Report Confirms Execs' Fears As Shipments Drop

Latin music sales have only gone up for the past two years.

Yet according to the RIAA's midyear Latin market report, numbers for the first six months of 2006 were a disappointment, with net shipments at 21.6 million units, a 21% decline from the 27.6 million shipped for the first six months of 2005.

The draft report obtained by Billboard has not been officially released by the RIAA, but it confirms fears voiced by Latin music executives who for the past several months have predicted plummeting sales and high returns.

Such executives cite many of the same reasons afflicting the market as a whole: store closures, high gasoline prices, a poor economy and a reduction of space in mass-market accounts. In the Latin realm, things have been exacerbated by political turmoil in Puerto Rico, immigration issues and declining reggaetón sales.

In Puerto Rico, the government ran out of funds and the island's commerce practically shut down for two weeks in mid-May. Repercussions are still being felt, with 11 retail stores reportedly shutting down on Aug. 15.

Stateside, the Latin market is still affected by the immigration dispute, which has led to fears—real and not—of deportation and arrests, perhaps keeping people in their homes. The month of lowest shipments and highest returns, for example, was May, immediately following the immigration rallies.

"It's a perfect storm," Universal Music Latino president John Echevarría says. "There is no solution to piracy problems, and then there are immigration problems. We know there is little traffic in the malls."

It's important to note that while the RIAA numbers—shipments—are down, actual sales measured by Nielsen SoundScan for Latin music continued to go up. For the first six months of 2006, Latin music sales totaled 18.5 million units, up from 17.1 million for the same time period in 2005.

The RIAA's shipment numbers and SoundScan's sales figures are inching closer and closer in the Latin world, where a greater percentage of music sales are leaving mom-and-pop shops—not all of which report to SoundScan—and migrating to mass merchants.

But while sales in accounts that report to SoundScan have actually grown, they didn't match the higher expectations of retailers. This meant higher returns, which then yielded lower net shipments.

According to the RIAA report, there were hefty returns for every Latin subgenre, totaling 8.6 million units for the first half, a 30% jump from the 6.6 million returns for the same period of 2005.

But proportionally, the most affected subgenre was urban music, which is predominantly reggaetón: More than one-third of the urban product shipped, or 37%, was returned in the first six months of the year.

"The retail community supported [reggaetón], but they overbought," one executive says. "And labels went crazy with the compilations."

The fourth quarter brings major releases from such acts as Daddy Yankee in the urban realm and Los Temerarios in regional Mexican, all of which should positively affect sales.

"I don't think it will be a happy Christmas," Venemusic VP Jorge Pino says, "but I do think things will get better." ...

The fourth quarter brings major releases from such artists as DADDY YANKEE.



DADDY YANKEE: KEVIN MAZUR/WIREIMAGE.COM

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INTERNET BY ANTONY BRUNO

Music Tunes In To Web TV Boom

TV is moving online, and the music industry wants in on the action.

Skyrocketing broadband Internet penetration rates have made watching video via computer—be it on-demand, streaming or download—an almost mainstream trend.

More than two-thirds of existing U.S. Internet connections now feature broadband speeds, and according to PricewaterhouseCoopers, global broadband Internet penetration is expected to jump from 187 million households last year to 433 million by 2010.

The result is programming that never could survive in the one-size-fits-all world of broadcast TV finding its niche online. Programming on traditional TV has to reach an audience quickly to justify the cost of broadcast. Online, it's more of a "Long Tail" model, where shows can take time to develop. Most recently, celebrities like Tom Green and Bill Maher launched versions of their respective canceled talk shows in an Internet-only format.

This has emboldened big-media networks and smaller startups alike to experiment with offering niche programming via the Internet as well. NBC Universal, for instance, has several niche video sites in development, including OutzoneTV.com, which targets the gay male community; the comedic DotComedy.com; and BrilliantButCancelled.com, a resting place for programming that never quite made it on TV.

CBS also launched its own offering of original video and repurposed content called InnerTube.com.

If anything, these big-media moves are a result of the success gained by smaller upstarts threatening to eat their lunch online. Companies like ManiaTV, which airs Green's show, and Atom Entertainment are on the early fringe of this phenomenon and have subsequently reaped the benefits.

This month, Viacom purchased Atom for \$200 million with plans to add the company's programming to the MTV Networks stable of content. ManiaTV says it has jumped from 3 million visitors per month earlier this year to 5 million, with the average viewer hanging out for almost a half-hour. According to Internet marketing research firm Hitwise, the site now enjoys a greater audience than MTV Overdrive and iFilm for online video.

And then there's this year's Internet Cinderella story—YouTube, which grew from relative obscurity to 100 million streams per day based on a communal user-generated content model. The company is in licensing discussions with record labels to host music videos and perhaps additional artist content on the popular site via an ad-supported model.

So what does all this mean for the music industry?



GREEN, left, and GOLDBY

The phenomenal success of ringtones has fundamentally altered how executives view the music business. Whereas it once was a simple matter of selling shiny plastic discs with music on them, the industry is embracing the notion that its future is selling not CDs, but entertainment.

As such, record labels are taking steps to form their own TV production units, largely to produce content for online outlets, perhaps even their own.

"Music companies are trying to diversify their businesses and are looking at broadband to do so," says Shahid Kahn, a partner with entertainment industry consulting firm IBB Consulting. "Not just to monetize music videos, but they're launching full-fledged TV-type businesses on broadband."

In June, Universal Music Group's (UMG) U.K. division launched a TV production unit called Globe Productions that focuses on pushing its artists onto new TV formats and platforms.

The programming is expected to include documentaries and reality programming, and there will be more such content than music videos.

"There are many angles which we can explore which go beyond the music-based formats people may expect to emerge from this," Globe director Anita Land said in a statement at the time of the unit's unveiling.

The UMG division follows a similar move by Sony BMG's Australian division last December. Sony BMG chairman Andy Lack has publicly stated the need for record labels to get into the film and TV business "on a selective basis."

The niche programming gaining traction on all these formats is particularly suited for music-themed shows, says Stefan Goldby, head of acquisitions for ManiaTV. About 60% of the company's online programs are music-related.

"We're smack in the middle of creating these new outlets which are better for the labels than anything since MTV," he says. "It's almost back to the future."

Analysts and executives at user-generated services say that the involvement of music labels may lead to more robust content offerings on such services as YouTube. "There's still a place in all this for a programmer," Goldby says. "It may be more of a curator, but there is a valued place for prefiltering."

Soon, instead of licensing music to TV shows that others produce, labels will produce their own TV programming for online outlets.

"These large record companies are not only in the business of selling music, but also in the business of marketing and promoting it," Khan says. "In the end, it's going to come back to brand, packaging and aggregation."

BITS & BRIEFS

WILD (DIGITAL) BOYS

Duran Duran plans to join the online game "Second Life." The group members have commissioned the creation of their own custom avatars—digital representations of themselves—to perform "live" concerts and make media appearances within the virtual world in conjunction with real-world events. Duran Duran is the first major act to establish a presence in the 350,000-strong "Second Life" community.

VMA'S ADD GAME MUSIC CATEGORIES

MTV Networks' nominations for its 2006 Video Music Awards include two new categories: best videogame soundtrack and best videogame score. The soundtrack nominees include "Fight Night Round 3" (Electronic Arts), "Burnout Revenge" (Electronic Arts), "NBA 2K6" (2K Games), "Driver: Parallel Lines" (Atari) and "Marc Ecko's Getting Up" (Atari). Composers nominated for best game score include Jesper Kyd ("Hit-

man: Blood Money"), Tom Salta ("Ghost Recon: Advanced Warfighter"), Even "Magnet" Johansen ("Dreamfall: The Longest Journey"), Jeremy Soule ("Elder Scrolls IV: Oblivion") and the players who created the user-generated soundtrack to Nintendo's "Electroplankton." Gamers can vote online for their favorites at gametrailers.com and xfire.com.

SINGING IN SIMLISH

Teenyboppers Aly & AJ have agreed to translate their hit single "Chemicals React" into the "Simlish" language used in the popular videogame series "The Sims." The single will be incorporated into the next "Sims" release—"The Sims 2 Pets," scheduled to be released Oct. 17. The sisters also "filmed" a music video of the single inside the "Sims" virtual world, which is included in a DVD release of their music, clips of which are available at Yahoo Music. Simlish is a sort of Charlie Brown's teacher-like sing-song speech that has no actual words.

HOT RINGTONES™ AUG 26 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	96	#1 SUPER MARIO BROTHERS THEME	KUJI KONDO
2	2	4	SEXY LOVE	NE-YO
3	3	23	MS. NEW BOOTY	BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
4	5	17	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO
5	4	14	RIDIN' RIMS	DEM FRANCHIZE BOYZ
6	6	34	GASOLINA	DADDY YANKEE
7	7	18	MY HUMPS	THE BLACK EYED PEAS
8	8	9	THE PINK PANTHER THEME	HENRY MANCINI
9	9	10	LAFFY TAFFY	D4L
10	10	20	WHAT HURTS THE MOST	RASCAL FLATTS
11	12	84	MISSION-IMPOSSIBLE	LALO SCHIFRIN
12	14	96	HALLOWEEN	JOHN CARPENTER
13	13	21	BEST FRIEND	50 CENT & OLIVIA
14	15	93	SWEET HOME ALABAMA	LYNYRD SKYNYRD
15			DOWN	RAKIM & KEN-Y
16	16	23	GIMME THAT	CHRIS BROWN
17	19	79	CANDY SHOP	50 CENT FEATURING OLIVIA
18	17	13	RIDE WIT ME	NELLY FEATURING CITY SPUD
19	18	66	BECAUSE I GOT HIGH	AFROMAN
20	21	14	BAD BOYS	INNER CIRCLE

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Faith West, Modtones, InfoSpace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Ztango, A Wider/Than Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

PC ON THE STEREO

The digital home entertainment space is heating up with more companies developing systems that stream music from the PC and through the home stereo. The latest comes from Logitech, which unveils its Wireless DJ Music System.

Unlike similar systems from Sonos or Roku, the Logitech approach requires no existing home network. It instead relies on short-range Bluetooth technology. The transmitter plugs into the PC, the receiver into the stereo system. Logitech has added a remote that allows users to view and select songs stored on the PC, rather than having to use the PC directly.

The system has a range of 150 feet and supports any music software stored on the computer, including iTunes.

The Wireless DJ Music System will be available in September for a suggested retail price of \$350. Each add-on receiver is an additional \$80.

—Antony Bruno



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Sweet Cleans Up With Soaps

'Passions' Play For Pop Newcomer

The 2 million viewers of NBC's daytime soap opera "Passions" are used to seeing steamy affairs, motorcycle accidents and wronged lovers toting baseball bats on a daily basis. But on June 28, they were treated to something new courtesy of 18-year-old newcomer Kelly Sweet.

Sweet isn't a long-lost relative or a new love interest for one of the soap's cast of larger-than-life characters. She's actually an adult-pop-leaning artist whose debut album "We Are One" (Razor & Tie), due next year, received valuable exposure via a segment on the show that lasted nearly two minutes. The power-pop ballad was featured during a flashback scene.

It's part of an innovative brand-marketing strategy that will also see album track "Ready for Love" receive a three-minute close-up Aug. 22 on ABC's "One Life to Live" soap, reaching a likely 3.1 million viewers, according to the most recent Nielsen TV ratings.

"In 2006, everyone is trying to figure out the best way to introduce a new artist to as wide an audience as possible," Razor & Tie co-founder Cliff Chenfeld says.

Included in this audience are people like "One Life to Live" supervising music director Paul S. Glass. "I needed a song for a developing relationship story line that was sweet and innocent, that expressed a new beginning and that had touches of sophistication," he says. "Many songs are so packaged and produced that the emotion doesn't ring true. Texturally, Kelly's song has a fresh feel, and the emotion rang true."

Los Angeles-based Sweet couldn't be happier with these music placements. "There are so many soap opera fans," she says. "And because music is not often heard on daytime soaps, when music does come on, those watching at home go, 'What is that?'"

Indeed, prime-time series like "Grey's Anatomy" and "The OC" get all the attention, but daytime soaps are bringing music and acts into their world with more frequency.

Last October, the Rolling Stones debuted the video for "Streets of Love" on "Days of Our Lives." The song was also played in the background of several key scenes. In recent weeks, Rihanna appeared on "All My Children," while Mary J. Blige appeared and performed two songs on "One Life to Live," driving up sales of her latest album, "The Breakthrough," by 40%.

Following the "Passions" episode, Sweet says she saw an increase of 375 friends on her MySpace page, compared with 50 new friends added the week before.

To make the most of this online interest, beginning Aug. 22 for 30 days, "We Are One" and "Ready for Love" will

be available for download at Yahoo Music, which is also streaming the video for the former.

For Razor & Tie senior VP of marketing Michael Krumper, the best partnerships will increase artist exposure "in situations where consumers aren't expecting to learn about music," he says.

According to Krumper, those discovering Sweet form a large demo, from teens to older adults. So working with the right partners "will reach these potential fans—some of which aren't seeking music through traditional means," he notes.

The photogenic Sweet appears tailor-made for a variety of brand partners, and Chenfeld is confident such impressions will add up in a major way.

"If Kelly sells millions of downloads and CDs, I'll be thrilled," Chenfeld says. "But in today's music industry, success can be found in more places."

Decision-makers, take note: Sweet is confirmed to participate at the Music Upfront artist showcase Sept. 26 at B.B. King Blues Club & Grill in New York. The daylong event, hosted by Billboard and Adweek, coincides with Advertising Week.



SWEET

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iTunes Makes Slow Progress In Japan

Negotiations Between Apple Music Service And Region's Hold-Out Labels Continue Over Burning, Pricing Issues

TOKYO—Four days after launching its iTunes service in Japan on Aug. 4, 2005, Apple boasted it had already sold 1 million downloads.

A year has passed since that early milestone, and while iTunes Japan continues to claim market leadership in PC downloads, the service has kept mum on its sales performance ever since.

It is generally accepted that the introduction of iTunes helped boost the nascent download market, but Apple Computer's music download service continues to persevere without licensing arrangements with BMG, Sony Music (the two majors remain separate in Japan despite the Sony-BMG merger elsewhere), Warner Music Japan and Victor Entertainment. Collectively, they account for 25% of the music market, according to labels body the Recording Industry Assn. of Japan (RIAJ).

The potential for breakout success in Japan's digital market is enormous. Female hip-hop artist Ai's "Story" has registered 2.6 million download sales since the Def Jam Japan single was released May 18, 2005, her record company says.

But evidence of a breakthrough with the hold-out labels is no more obvious now than it was a year ago. In the meantime, such acts as Puffy AmiYumi (Sony), Crystal Kay (Sony) and SEAMO (BMG) continue to miss out on iTunes sales.

"Various issues need to be resolved," says Giles Duke, BMG Japan VP of communications and international affairs. Industry sources have cited burning capabilities as well as pricing, promotional and other fees as the sticking points in negotiations.

A Sony Music spokesman says that "negotiations are under way," although that statement was also used as far back as two years ago.

Apple representative Michiko Matsumoto says, "We are talking to many new labels, but we have no words to say about the negotiations." Despite the impasse, Matsumoto says iTunes' catalog now offers 2 million songs, 3,500 videos and 65,000 podcasts.

Industry sources confirm Apple is market leader in PC downloads, ahead of Sony-led Mora in second place and the alternatives—such as Moocs, Listen Japan, Any Music, Excite Music, Goo Music Store, Oricon—trailing far behind.

Nexstar Records executive Keisuke Tsukimitsu explains that the competitors tend to offer a better cut than iTunes. "Basically, with iTunes, we end up paying 40%-50% whereas with other companies, it's only around 30%. iTunes is very expensive."



While Ai, bottom right, racks up 2.6 million in digital sales of her song "Story," other acts like PUFFY AMIYUMI, above, and CRYSTAL KAY wait for their labels and iTunes Japan to come to terms.

A Universal Music Japan spokesman says that iTunes' rift with content providers has hindered the digital music business. Another industry source explains that "iTunes charges labels for promotional campaigns" and this increases the cost for labels, especially smaller labels. An Apple spokesman would not elaborate.

Some executives suggest that the iTunes issues are a symptom of a deeper malaise, which spreads across the download industry. "To me it's a case of technology moving too fast for everyone to keep up and them trying to cash in quickly," TKO Records owner Glenn Williams says.

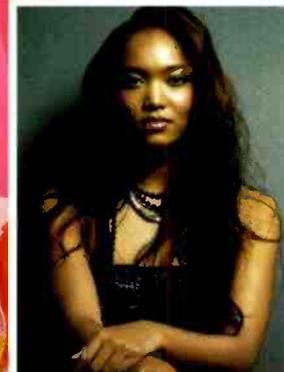
Japan's digital music market now generates quarterly sales of about 1.22 billion yen (\$10.55 million) for Internet downloads—roughly triple the amount of a year earlier—according to the RIAJ. Similar rises are expected to continue. The figures, however,

represent a drop in the ocean compared with the mobile music market in which Apple has little involvement. Music-to-mobile accounts for about 96% of the digital market, the IFPI says in its 2006 "Digital Music Report."

In a sign of progress for iTunes Japan, its dispute with authors' society JASRAC over royalty payments looks to be nearing a conclusion. As previously reported, JASRAC was unable to process royalty payments from works sold on iTunes Japan due to "a lack of compatibility" between its database and that of iTunes in the United States (Billboard, June 17).

"We had negotiations with Apple last week, and we have a kind of agreement to solve the problems," a JASRAC spokesman says. "If the agreement we discussed works there will be no further problems."

The issue arose because JASRAC's database is in Japanese while iTunes' extensive catalog is in English. The JASRAC spokesman said the sheer size of the Apple catalog was part of the problem.



GLOBAL NEWSLINE

>>>GERMAN BIZ DOWN IN FIRST HALF

The German recorded-music market in the first half shrank in volume to 68.3 million units, down 3.4% from the same period in 2005, according to local labels body BPW.

CD album shipments in the first half were flat at 54.6 million units. At the same time, cassette albums dropped to 2.3 million units from 3.8 million in 2005. Meanwhile, the volume of full-track downloads in the first half jumped to 10.2 million tracks, up 36% from the first six months of 2005.

"Despite the encouraging growth in music downloads, the fact is that digital formats are still performing well under potential," BPW chairman Michael Haentjes says.

At 6.5 million units, shipments of singles were down 1.1 million units from the previous year, representing a 14.5% slump. By contrast, deliveries of music videos rose by 4.7% to 4.5 million units.

—Wolfgang Spahr

>>>UMGI DIGITIZES WEBBER'S HITS

Universal Music Group International has struck a digital-distribution deal with Andrew Lloyd Webber's live entertainment production company Really Useful Group.

UMGI, which has sold more than 30 million physical units of singles and albums for RUG's musicals since 1970, has clinched the global rights to the online and mobile versions

of RUG's entire catalog.

"This deal brings the biggest and best-loved musicals of all time into the digital age," UMGI chairman Lucian Grainge says. The move means consumers can soon purchase full-track digital downloads and master ringtones of songs from such international hit musicals as "Evita," "Joseph and the Amazing Technicolor Dreamcoat" and "Cats."

—Juliana Koranteng

>>>MYSPACE DOWN UNDER

On Aug. 14, Internet lifestyle portal MySpace.com pressed the button on an Australian site, its first in the Asia Pacific region. It follows localized branches in the United Kingdom, Ireland and France, which have gone live since June.

"With Australia's size, contributions to global culture and the fact that more than 1 million Australians joined our community prior to our official launch, we did everything possible to quickly develop the local site for Aussie users," MySpace co-founder/CEO Chris DeWolfe says in a statement. Veteran local label executive Rebekah Horne will oversee local marketing and content in Australia and New Zealand.

—Christie Eliezer

>>>DIGITAL BOOSTS SWEDISH BIZ

After four years of decline, Sweden's recorded-music market is showing signs of flattening out. For the first six months of

2006, the recorded-music market dropped 1.4% in value at 383.9 million kronor (\$54 million) based on a volume of 17.6 million units, according to local industry body GLF.

Although shipments of physical product—CDs, vinyl records, music cassettes and music DVDs—reported a shortfall, digital forms of music are filling the void. GLF says that in the first six months shipments of digitally distributed music rose 422% to 27.7 million kronor (\$3.9 million).

More than 10 million units of digital content were shifted during the first half; GLF did not report digital shipments in the first half of 2005.

Meanwhile, physical formats during the six-month period registered a 8.6% decline in value at 356 million kronor (\$50.1 million). Album shipments dropped 8.9% in value to 333.3 million kronor (\$46.9 million) and 7.6% in volume to 6.7 million units.

—Jeffrey de Hart

>>>WMI RINGS UP RUSSIA DEAL

Warner Music International has clinched a deal with Russian network operator VimpelCom and its new music platform.

For the new VimpelCom service, scheduled to launch in late August on mobile-entertainment portal Beeline, WMI will supply recordings from its extensive catalog for full-track downloads and other related content such as ringtones and videoclips. The deal focuses only on Russia where Beeline boasts more than 50 million subscribers.—Juliana Koranteng



French lawmakers: Not fans of the iPod?

GLOBAL BY AYMERIC PICHEVIN

France Bites Apple

Lawmakers Insist On Interoperability

PARIS—After seven months of heated debate, France's closely watched law on copyright became effective Aug. 3.

France is the last European country to bring its law into line with European Union-wide requirements of the Copyright Directive. Yet, French lawmakers have gone further with the related rights in the information society bill, particularly on Apple Computer's *bête noire*, interoperability.

"No other country in the world than France has legislated on interoperability in such details," says Olivia Regnier, the IFPI's European regional counsel.

The law sets up a new independent body to regulate digital rights management (DRM) issues. Regulators will be entitled to command a company such as Apple to provide competitors with information that would ensure iPods play songs from competing digital stores, and allow songs purchased on iTunes to play on non-iPod portable music devices. Apple would be allowed to seek compensation for this.

The provision on interoperability satisfies Julien Ulrich, managing director of VirginMega, iTunes' main competitor in France. "We have always wanted to license Apple's technology in fair conditions," he says. "If I am able to sell to iPod owners, my target market grows by half in France." Ulrich says that VirginMega will soon decide how to best take advantage of the new law.

Having described an earlier draft of the bill as advocating "state-sponsored piracy," Apple declined to answer Billboard's questions on the activation of the law.

Analysts are cautious on the topic of whether the French law could really force the likes of Apple, Sony Corp. or Microsoft to lay bare their technology to competitors.

"The French law essentially leaves interoperability matters to the regulators on a case-by-case basis," Jupiter Research VP/research director Mark Mulligan says. "So we need to

wait and see what regulators will do; step two is to see the results of court challenges that are very likely to happen."

Though acknowledging the benefits of interoperability, Mulligan says he regrets that the French government did not work hand in hand with the industry. "If it turns out that Apple is forced to open their format, then I think they will leave the French market, which will worsen French consumers' choice and damage the digital music market."

Paris-based international intellectual property lawyer Iliana Boubekeur adds, "France asked the essential questions, though without giving appropriate answers. Maybe other European countries or the European Commission itself will open deeper discussions and negotiations on these topics."

Meanwhile, the recording industry welcomed French lawmakers' support for the legitimate download market.

"Of most importance is that the law clearly legitimizes DRMs," says Hervé Rony, director general of French producers' trade body SNEP. "The intellectual property right is now clearly attached to the property right, which provides the highest level of protection."

Opponents to the law have not said their last word. "This law will prove inefficient. You can't control the swap of files between end-users," says Jean-François Dutertre, delegate general of artists collecting society Adami.

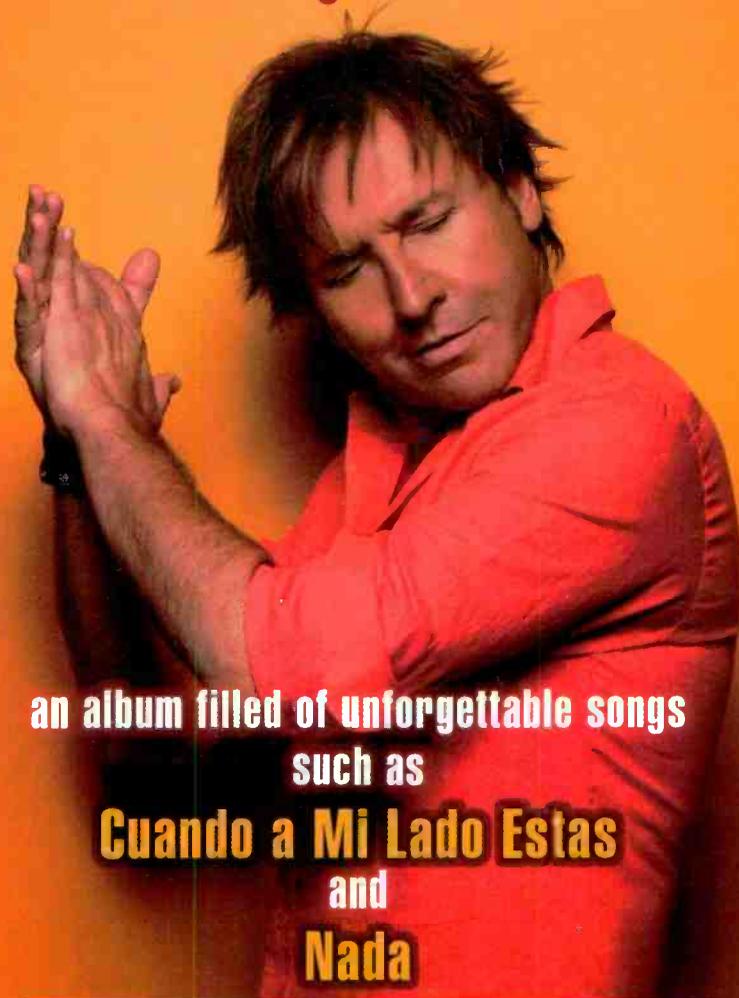
Along with other artist and consumer organizations, Adami advocated a controversial global license system, which would effectively legalize file-sharing in exchange for a monthly fee paid by consumers.

Though French lawmakers ultimately rejected the global license, Dutertre predicts that the debate will return. Indeed, in a statement released Aug. 2, the Socialist Party committed to file a new copyright law if chosen to govern France after the 2007 presidential elections.



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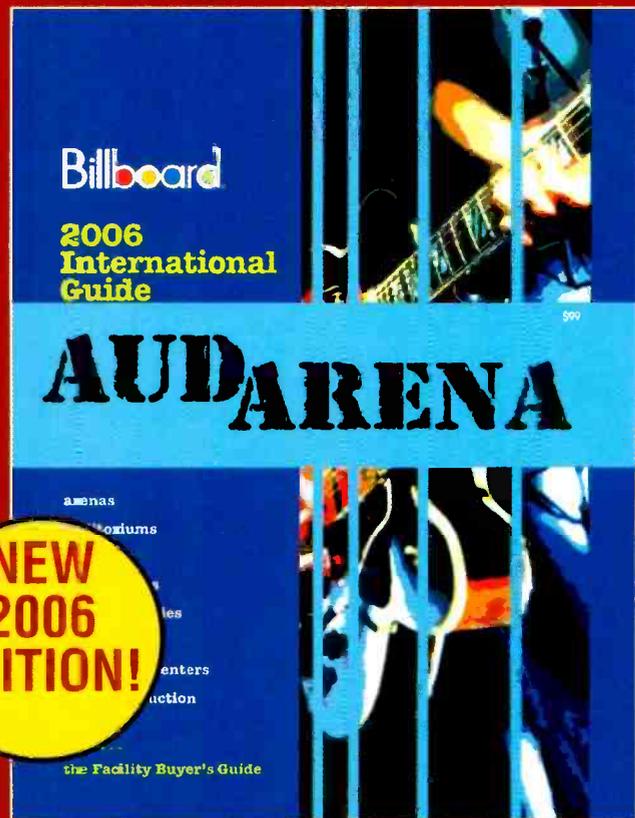
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The Future Of Indie Retail?

Cilantro, Bets One Denver Store

Maybe the future of independent retail is in real estate.

One of the country's premier indie outlets, Denver's Twist & Shout, is getting a new locale this fall—and it is bringing Mexican fast-food chain Chipotle with it.

In the third week of October, Twist & Shout is tentatively scheduled to open in a new home about five miles from its current spot. The store, which won retailer of the year, small division at this year's NARM convention, will anchor a new entertainment complex near the corner of Colfax Avenue and Josephine Street, directly across the street from East High School.

Adjacent to the new Twist & Shout is the revered indie Tattered Cover Book Store, and moving into the complex are independent movie theaters, music photography house the Morrison Hotel Gallery and the Denver Folklore Center.

Twist & Shout owner Paul Epstein is one of five local business owners who are helping to build the complex from scratch. He'll own his store, and will count Chipotle and the Morrison Hotel Gallery as tenants.

Epstein says the Neighborhood Flix Cinema will own the other half of the complex,

which will contain parking for about 300 cars.

Tattered Cover, the Denver Folklore Center and Udi's Handcrafted Foods are also investors in the project, which the Denver Post put at a cost of about \$15 million. While not revealing his portion of that number, Epstein says he's taken out "gigantic loans" to foster its completion.

"It's crazy to be doing this at this stage of the industry," he says, "but the game here is to be a landlord and get into real estate. I want to leverage my music business into a real estate business."

Epstein notes that business is "depressing, but we're doing OK." By moving, Twist & Shout will no longer have rent as an expense, and any further dip in indie retail sales will hopefully be offset by money coming in from the new tenants. He also hopes that being across the street from a high school will see a pickup in sales of mainstream and hip-hop titles—a customer Epstein thinks he can gain without losing his loyal indie shoppers.

Epstein has been upfront about his new location, but has not yet announced what will happen to his current stores: the main location at 300 E.

Alameda Ave. and the vinyl-focused Twist & Shout Underground at 333 E. Alameda. Leases on both stores will not expire for three years, and Epstein has been looking into finding subletters with the goal of operating one location.

Epstein has grand ideas for the new locale. He's working with Denver-based music video director Michael Drumm to create a stage and recording area in the center of the store, with the goal of taping performances for future release.

In the hopes of adding another revenue stream, Epstein says he's in talks with the Coalition of Independent Music Stores' Junketboy distribution arm as well as a larger retail distributor to give the Drumm-shot films a bigger audience.

On a sadder note, Epstein says he'll finally be forced to part with his "psychedelic poster collection" that graces the Twist & Shout walls. He values the archive at more than \$1 million.

"I'm not at all ready to part with them, but I have to," he says. "My house is about to fall over from the amount of stuff I have in it. It's time to sell it, [but] I'm going to keep the best stuff, believe me."

GLOBAL BY LARRY LeBLANC

KEY CANADA HEARINGS

Copyright Board Will Consider Digital Music Rates

TORONTO—Hearings that could dramatically alter the way labels and publishers share online music revenue in Canada begin Sept. 6.

The proceedings, before the Copyright Board of Canada in Ottawa, will be the first time rates for the online sale of music have been considered by the federal-appointed tribunal.

On April 28, CMRRA/SODRAC Inc. (CSI) filed its statement of case with the board. It seeks tariffs in three categories of online music use: permanent downloads; limited downloads as provided by subscription services; and on-demand music streams.

CSI is a joint venture of Montreal-based Society From Reproduction Rights of Authors, Composers and Publishers in Canada (SODRAC) and Toronto-based Canadian Musical Reproduction Rights Agency (CMRRA). They represent 95% of music publishers operating in Canada.

"These hearings will set the dynamics of our business for years," says CSI VP David Basskin, who is also president of CMRRA.

For permanent downloads, CSI proposes a rate of 15% of the retail price with a maximum of 10 cents Canadian (9 cents) per track. For subscription services offering limited downloads, CSI proposes 8% of

gross revenue.

CSI further proposes that services authorizing copying of musical works onto portable devices pay a minimum fee of \$1.40 Canadian (\$1.24) per subscriber per month, while services that do not allow portability pay a minimum of 60 cents Canadian (53 cents) per subscriber.

On-demand streaming services will be asked to pay 5.8% of gross revenue with a minimum monthly fee of 45 cents Canadian (40 cents) per subscriber.

Since Canada's first dig-

15%
Proposed publishers' take of a permanent download's retail price

ital service opened in 2003 with the launch of Puretracks, online music services have been paying advances to publishers via CSI pending a tariff decision. CSI and the major labels declined to reveal the interim rate.

Parties that have filed an opposing joint statement notice—not yet on the public record—include the Canadian Recording Industry Assn.; the Canadian Assn. of Broadcasters; Canadian telecommunication

giants Bell Canada and Rogers Wireless; Napster; and Apple Canada.

According to sources, in the joint notice, multinationals in Canada, represented by the CRIA, have taken the view, similar to their U.S. counterparts, that their deals with digital services should be for sales of records rather than licenses for the recordings. They will reportedly seek to each oversee their own separate blanket licensing deals for the digital distribution of music.

Sources indicate that while Sony BMG Music Canada had pushed this strategy from the start of negotiations with CSI in 2003, EMI Music Canada, Warner Music Canada and Universal Music Canada only recently decided to follow suit. One source claims this was due to Basskin's "adversarial" approach in initial negotiations. Basskin refused comment on that claim.

The CRIA refused comment for this article, citing the pending hearings.

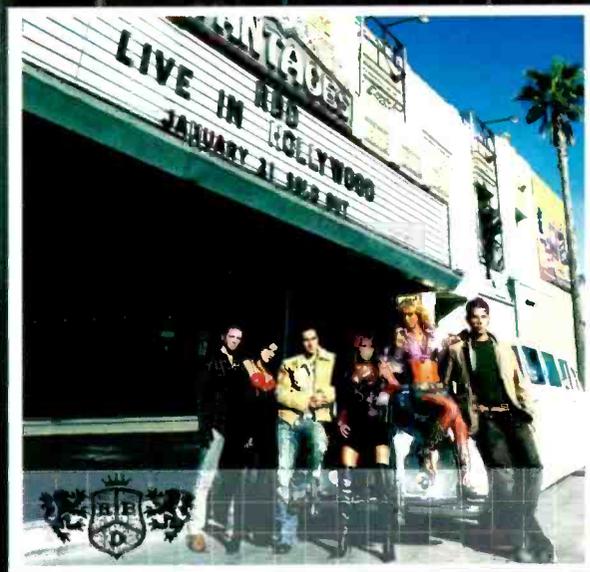
CSI, Basskin says, will aggressively seek protection of publishers' and songwriters' interests at the hearings. "Record companies do not have, and never will have, our interest at heart. Look at their history of mechanical licensing. Would you trust these people?"

'These hearings will set the dynamics of our business for years.'

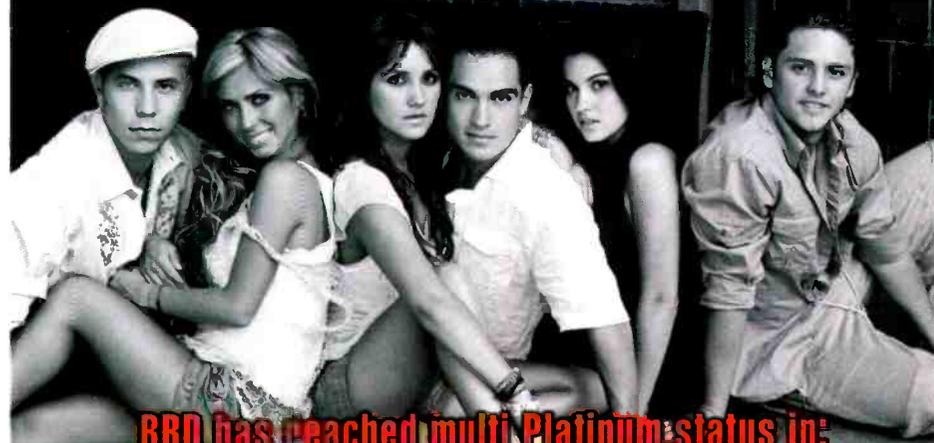
—DAVID BASSKIN, CSI



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Optimism Felt At IAAM Confab

Arena Managers Upbeat Over Strong Year, Promising Fall

In San Antonio, attendance was up and the vibe was positive at the 81st annual conference and trade show of the International Assn. of Assembly Managers, with about 2,600 attendees.

The trade confab, held Aug. 4-9, hosted 1,400 exhibitors (including Billboard) of goods and services catering to the venue industry. More than 56 sponsors were onboard this year, according to IAAM executive director Dexter King. He adds that this was the "smoothest" conference of his five years at the helm of the association.

King says attendees had a "sense of optimism that comes out of coming off strong seasons." Arena managers in particular have plenty to be upbeat about, with concert grosses well up over last year and an impressive lineup of tours set to roll out for late summer and fall. Arena managers cited the Live Nation-produced Madonna tour as a big winner at the box office, but not without its challenges and difficulties in hosting.

As for the association, King says the IAAM is in its "best shape ever" financially. He added that IAAM feedback indicated that the majority of members found the venerable

organization "more meaningful" to them than it had been in several years, if ever.

THOROUGHBREDS: In other news from the conference, Philadelphia-based facility management firm SMG says it will work with Rolling Stones producer Michael Cohl in staging a Sept. 29 concert by the Stones at legendary Churchill Downs in Louisville, Ky., home of the Kentucky Derby.



The stage for the show will be set up on the track's fourth turn. This will be the venue's first major concert, therefore the Stones have had to make some concessions in their typical bodacious stadium production, such as the band's traditional show-ending pyro display. Those in the know say racehorses are cool with sustained noise, like "Start Me Up" segueing into "It's Only Rock'n'Roll," but it's the sudden booms that freak them out. So precautions will be taken to ensure that this billion-dollar band does not startle those million-dollar ponies.

RED HOT: In one of the most anticipated North American runs of 2006, the Red Hot Chili Peppers follow their sold-out tour of Europe, an appearance at the Fuji Festival in Japan and a

headlining slot at Lollapalooza with a tour that began Aug. 11 at the Rose Garden in Portland, Ore.

Some 40 dates are on the books as of now, including doubles at the Oakland (Calif.) Arena (Aug. 24-25); the Forum in Los Angeles (Aug. 31-Sept. 1); Air Canada Centre in Toronto (Sept. 25-26); Continental Airlines Arena in East Rutherford, N.J. (Oct. 17-18); Wachovia Center in Philadelphia (Oct. 23-24); and surely other markets as tickets go on sale. This is a sizzling tour, booked by Don Muller at Creative Artists Agency. Q Prime manages the Peppers.

ATTENTION: With the third annual Billboard Touring Conference & Awards quickly approaching (Nov. 8-9 in New York), this is a good time to remind everyone to report their box-office numbers to Billboard Boxscore manager Bob Allen (ballen@billboard.com) in a timely fashion so we can count those figures when determining winners for our Touring Awards. Our finalists and winners are based upon actual box-office data as opposed to any kind of popular vote (we're not in high school anymore), so we want to be as accurate and up to date as possible. The time period covered for the 2006 Touring Awards is Dec. 1, 2005, through Sept. 30, 2006.

RED HOT CHILI PEPPERS



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,372,620 \$86/\$61	TIM MCGRAW & FAITH HILL KeyArena, Seattle, Aug. 9-10	29,513 two sellouts	House of Blues Concerts, AEG Live
2	\$2,281,744 \$10.50/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Quicken Loans Arena, Cleveland, Aug. 3-5 includes matinee	25,686 37,214 four shows	Live Nation, Cirque du Soleil
3	\$2,153,029 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Aug. 10-13	16,202 four shows 16,592 three sellouts	Concerts West/AEG Live
4	\$1,989,219 \$55/\$36	DAVE MATTHEWS BAND, SOULIVE, GOV'T MULE New England Dodge Music Center, Hartford, Conn., July 28-29	49,204 two sellouts	Live Nation
5	\$1,919,916 (\$1,524,590) \$88.15/\$50.37	TAKE THAT, PUSSYCAT DOLLS RDS Arena, Dublin, Ireland, June 28	27,526 30,000	Alken Promotions
6	\$1,613,043 (\$1,285,160) \$87.86/\$56.46	BOB DYLAN, FLAMING LIPS, VIOLENT FEMMES & OTHERS Nowlan Park, Kilkenny, Ireland, June 24	23,312 25,000	Alken Promotions
7	\$1,420,880 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL Rose Garden, Portland, Ore., Aug. 8	18,180 sellout	L. MacGregor Group, AEG Live
8	\$1,403,430 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL HP Pavilion, San Jose, Calif., Aug. 13	17,624 sellout	Another Planet Entertainment
9	\$1,293,454 \$87/\$67	TIM MCGRAW & FAITH HILL ARCO Arena, Sacramento, Calif., Aug. 12	15,301 sellout	Live Nation
10	\$1,141,020 \$50/\$20	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Columbus Crew Stadium, Columbus, Ohio, Aug. 13	27,294 sellout	In-house
11	\$1,129,770 \$85.75/\$39.75	OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN & OTHERS Tweeter Center, Mansfield, Mass., Aug. 1	19,903 sellout	Live Nation
12	\$1,095,343 (\$1,226,675 Canadian) \$61.87	DIXIE CHICKS, BOB SCHNEIDER Halifax Metro Centre, Halifax, Nova Scotia, Aug. 8-9	17,650 two sellouts	Concerts West & The Messina Group & Moore Entertainment/AEG Live
13	\$1,074,620 \$129.50/\$19.50	MARIAH CAREY American Airlines Arena, Miami, Aug. 5	13,156 sellout	Live Nation
14	\$1,018,533 \$247.50/\$30	CROSBY, STILLS, NASH & YOUNG Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 12	14,544 22,501	The Next Adventure
15	\$944,122 \$219.50/\$34	CROSBY, STILLS, NASH & YOUNG Bethel Woods Center for the Arts, Bethel, N.Y., Aug. 13	16,502 sellout	The Next Adventure, in-house
16	\$924,145 \$78/\$49.50	DIXIE CHICKS, BOB SCHNEIDER Verizon Center, Washington, D.C., Aug. 4	14,592 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
17	\$911,494 \$59/\$39.50	DAVE MATTHEWS BAND, GOV'T MULE Riverbend Music Center, Cincinnati, Aug. 1	20,522 sellout	Live Nation
18	\$873,129 \$177.45/\$24	MARC ANTHONY, LAURA PAUSINI, MARCO ANTONIO SOLIS American Airlines Arena, Miami, July 30	12,121 13,867	Live Nation
19	\$847,009 \$147/\$32	CROSBY, STILLS, NASH & YOUNG Sound Advice Amphitheater, West Palm Beach, Fla., Aug. 8	12,674 19,178	The Next Adventure
20	\$810,471 \$85.50/\$47.50	OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN & OTHERS Rancall's Island, New York, July 29	14,280 20,250	Live Nation
21	\$760,452 \$57/\$29	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Indiana State Fair, Indianapolis, Aug. 11	17,812 sellout	Indiana State Fair, Live Nation
22	\$751,243 \$99.50/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' John Paul Jones Arena, Charlottesville, Va., Aug. 1	9,004 10,187	Live Nation, Cirque du Soleil
23	\$714,455 \$125/\$19.50	MARIAH CAREY St. Pete Times Forum, Tampa, Fla., Aug. 7	13,354 13,542	Live Nation
24	\$705,280 \$105/\$47.25	SANTANA, ANTHONY HAMILTON MGM Grand Garden, Las Vegas, July 29	9,313 10,418	Live Nation, in-house
25	\$678,491 (\$763,554 Canadian) \$77.50/\$59.37	DIXIE CHICKS, BOB SCHNEIDER John Labatt Centre, London, Ontario, Aug. 13	9,271 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
26	\$675,781 \$54/\$25	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Riverbend Music Center, Cincinnati, Aug. 12	20,450 sellout	Live Nation
27	\$660,595 \$129/\$19.50	MARIAH CAREY Philips Arena, Atlanta, Aug. 9	11,226 13,288	Live Nation
28	\$643,318 \$75/\$32.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO Clark County Amphitheater, Ridgefield, Wash., July 29	14,275 17,706	Live Nation
29	\$634,166 \$203/\$52.50	CROSBY, STILLS, NASH & YOUNG Philips Arena, Atlanta, Aug. 10	8,289 12,842	The Next Adventure
30	\$611,058 \$79.50/\$29.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN C.W. Mitchell Pavilion, The Woodlands, Texas, July 30	16,310 sellout	Live Nation, in-house
31	\$595,551 \$69.50/\$39.50	AMERICAN IDOLS LIVE Richmond Coliseum, Richmond, Va., July 29	9,935 sellout	AEG Live
32	\$594,356 \$68.50/\$38.50	AMERICAN IDOLS LIVE Pepsi Arena, Albany, N.Y., July 11	11,716 sellout	AEG Live
33	\$593,595 \$65.25/\$36.75	AMERICAN IDOLS LIVE Mellon Arena, Pittsburgh, July 27	11,750 12,359	AEG Live
34	\$589,151 \$38	VANS WARPED TOUR Nassau Coliseum, Uniondale, N.Y., Aug. 5	17,420 22,500	AEG Live
35	\$580,598 \$49	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Save Mart Center, Fresno, Calif., July 21	11,678 sellout	Live Nation



KANYE WEST, left, and GLC perform at Lollapalooza in Chicago.

TOURING BY RAY WADDELL

A Real Lollapalooza

A Once Dubious Brand Is Again A Hit In Chicago

Lollapalooza the rock festival has finally supplanted Lollapalooza the failed tour in consumers' minds.

The numbers are in on the Aug. 4-6 Lollapalooza festival in Chicago's Grant Park, and they blow last year's event out of the park. Lolla grossed nearly \$8 million in ticket sales, with total paid attendance of more than 166,000. Last year's Lolla, the first as a one-off festival, had a total paid attendance of 60,000 from a two-day event.

Charles Attal, president of Charles Attal Presents, is the talent buyer for Lollapalooza and co-producer of the event with Charlie Jones at Capital Sports & Entertainment. Both are based in Austin.

CSE and Attal also produce the Austin City Limits (ACL) Music Festival in Austin, and Jones says his core staff has been together since the first ACL fest in 2002. "This is probably the smoothest event I've ever been a part of," Jones says. "It's a testament to the fact that our staff has arrived."

Daily paid attendance was 52,000 the first day, 56,000 the second day and 59,000 the third day when headliners Red Hot Chili Peppers closed the event.

Jones says after losing money in its first year, Lollapalooza should turn a profit this year, although final numbers aren't all in yet. "Last year was an investment year," Jones says. "This year we think it paid off."

Attal declined to divulge the event's talent budget. "It's a lot, more than we spend on ACL, I can tell you that," he says. "It's in Chicago, and bands demand more money there."

Booking the 130 bands on nine stages was a challenge, Attal admits. "It wasn't about selling the event because people knew about it. It was more about the haggling and everybody wanting top dol-

lar, and trying to keep it within reason," he explains. "We try to keep a balance with ticket prices, which are still pretty decent."

Ticket prices began at \$130 for a three-day pass and topped out at \$150. Attal says he kept ticket prices in mind when negotiating with artists: "There were a couple of negotiations that I got bit on, but I think everything else came in at fair market value."

Lollapalooza is "the most expensive show in the United States to produce," Attal believes, with costs distributed pretty evenly between bands and production.

Producers brought up 80 staffers from Austin to produce Lollapalooza, many of them veterans of ACL fests. ACL is also a downtown event held at Austin's Zilker Park, and Jones says that while the two cities are obviously different, the events are actually similar.

"It's almost the exact same stage grid, same number of bands, same number of volunteers and security," he says.

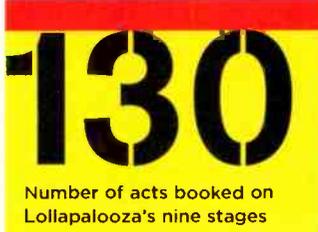
But the "big city" status of Chicago adds wrinkles, not the least of which is expense. "We're a new company working in a new city, and we had to learn the ropes of how to do things the Chicago way," Jones says. Increased sponsorships—"way up," Jones says, over last year—help to offset some of these costs.

The revenue hierarchy at Lolla is ticket sales at the top, followed by sponsorships and merchandise/concessions sales. Merchandise completely sold out by the last day.

"In year one, we had to reinvent Lolla and get people to believe it was alive," he says. "Now we're juggling with [determining] the amount of sponsorship that's too much sponsorship because we don't want it to turn into a nonauthentic music event."

Major sponsors included AT&T, Bud Light and Chicago rock station WKQX. "It was a new venture for both of us," Jones says of working with WKQX. "They're used to running their own events and probably had never paid cash to be a part of one. It definitely helped, they were all over the air, all the time."

Lollapalooza has an uneven history as a touring event, but ended on a negative note when the 2004 tour failed to even get off the ground due to dismal ticket sales. Charles Attal Presents and CSE resurrected the brand, owned by founders Perry Farrell and the



William Morris Agency, last summer as a festival.

"When we first started working with this brand people thought we were out of our minds," Attal says. "You have to make sure when you redo [a brand] you give people a good experience, and all of a sudden people forget... they don't associate it with the touring model. They associate it with the one-city model and it works."

Jones vows that producers won't rest on their laurels in producing Lollapalooza. "We're all fortunate that it's called 'Lollapalooza' and that it's at Grant Park in Chicago," he says. "If we pay attention to the details like we have in the past I expect this event to be around in Chicago for a long time."

The ACL fest is set for Sept. 15-17. Attal and Jones will then assist Rolling Stones producer CPI in staging an Oct. 22 Stones show at Zilker Park.

ESTRELLA MORENTE



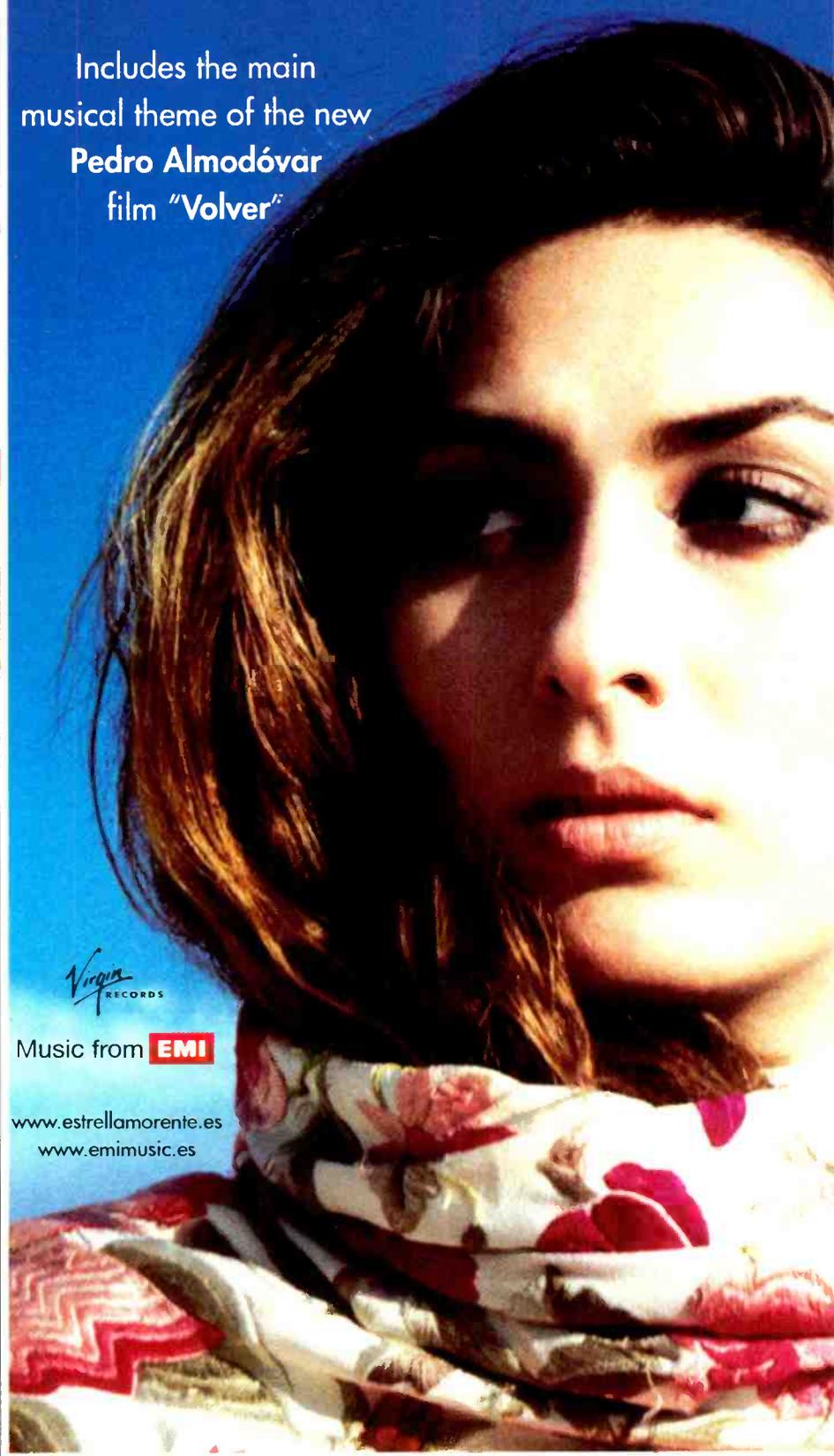
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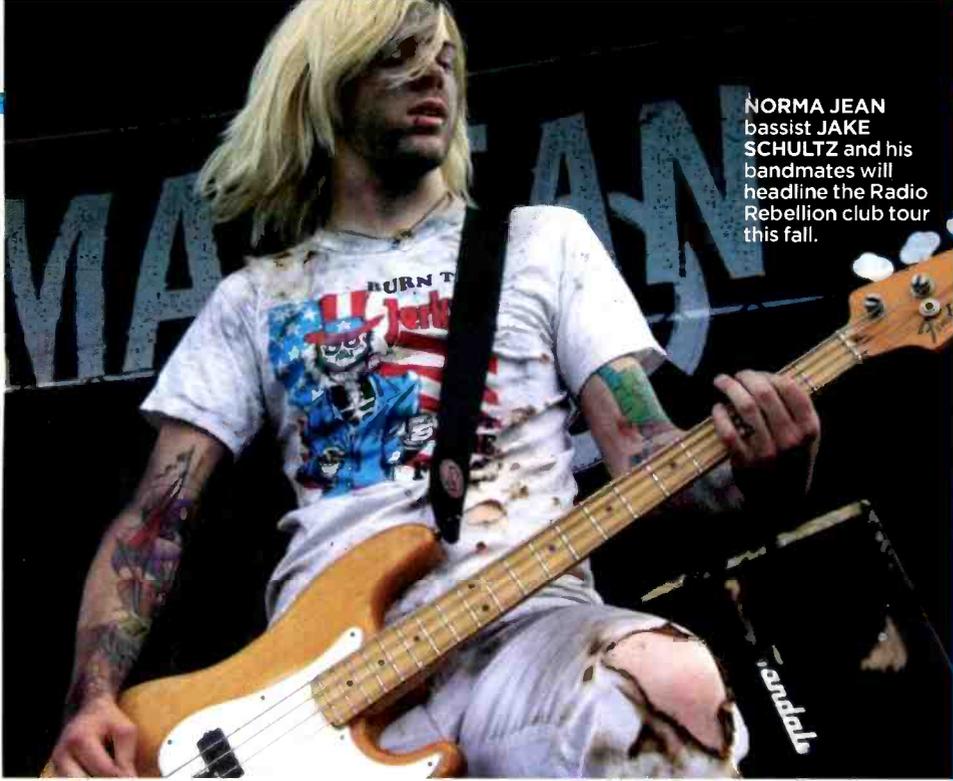
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NORMA JEAN
bassist **JAKE SCHULTZ** and his bandmates will headline the Radio Rebellion club tour this fall.

TOURING BY MITCHELL PETERS

Revolutionary Idea

Radio Rebellion Tour Takes Five Bands To Clubs This Fall

As opposed to large summer outings like Vans Warped tour and Ozzfest, this fall's inaugural Radio Rebellion tour will give all-ages punk and metal fans a more intimate club experience, co-founder Graham Day says.

Day says the timing of the tour is in his favor. "Fall is prime real estate time-wise for a tour like this," says Day, whose online music retail company SmartPunk.com is a main sponsor. "Potential fans are going back to school and rediscovering their tastes and defining what the soundtrack to their lives will be for the next school year."

Additional sponsors include Hurley, Nike 6.0, Fuel TV, Alternative Press magazine, Action Sports Group and Hot Topic. "Combining all the sponsors' expertise and muscle, the end goal is hopefully to make an impact for these bands and their careers," Day adds.

Atlanta-based act Norma Jean will headline the eight-week jaunt, which hits 750- to 1,200-capacity venues across the United States and Canada between Oct. 6 and Dec. 2. Other bands on the bill include Between the Buried and Me, Fear Before the March of Flames and Misery Signals. The Fully Down and the Confession will alternate in the opening slot. Tickets range from \$15 to \$17.

"For a five-band bill, I think it's a great ticket price," says Kenmore Agency's Tara Ruttle, who reps Norma Jean and

exclusively booked the 45-date trek. Ruttle worked with Live Nation and House of Blues as well as various independent promoters.

Organizers of Radio Rebellion include Day, Hurley's Paul Gomez, Fearless Records president Bob Becker and California Coaches owner Stewart Teggart. Collectively, the group has experience in promoting shows, running labels, artist management and tour management. But this will be the first time any of them has helped organize a full-scale tour.

"With all our combined experience, we're confident it's going to do well," Day says. "We all have experience in handling shows on the road."

SmartPunk and Hurley have produced and booked their own branded stages on the Warped tour over the years. The initial concept for Radio Rebellion came from a conversation between Day and Gomez, where the two expressed a desire to move beyond Warped and be able to pay acts; Day says the bands that played Warped on his SmartPunk stage were not compensated.

"We're hoping to take care of the bands the best we can because it's all about them," Day explains. "We control the ticket price, we can compensate the bands and get [sponsors] involved so the bands get more out of it than just playing in front of their fans every day."

Norma Jean vocalist Cory

Brandan says he's looking forward to playing smaller venues after recently touring on this year's Ozzfest. Radio Rebellion will be Norma Jean's first headline slot in two years.

At Ozzfest "we're playing for a lot of people who have no idea who we are," says Brandan, whose band is scheduled to drop its third full-length, "Redeemer," Sept. 12 via Solid State. "With [Radio Rebellion] it will be our show, and the intimate setting is a big part of that."

The philosophy behind Radio Rebellion is to showcase bands that have built fan bases through grass-roots means and not commercial radio. "We're not anti-radio or anything like that," Brandan explains. "There's a lot of success in this range of music without the help of mainstream radio."

Ruttle says she usually doesn't rely on radio play to spread the word about upcoming tours. "It's more flier and print ads than anything," she explains. "Now, most kids learn about music through the Internet."

Other promotional means include Radio Rebellion CD samplers, which were available at various Warped dates and Hot Topic stores.

Day says he doesn't expect to get rich off the tour, but doesn't expect to lose money either. "We're looking forward to a successful first year on the tour," he says. "We expect to finish in the black."

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Whadya hear? Whadya say?

It is said that Tom Petty wrote "The Last DJ" about Jim Ladd, a DJ on KLOS in Los Angeles, because Ladd is one of a handful of DJs in the country who can play whatever he wants.

Well, Ladd returns the favor this week, suggesting we check out Petty's new record, "Highway Companion," which we agree is particularly cool.

Garageville being a band thing, we don't like solo records as a rule. But rules are for squares, Daddy-O. Besides, the record is not only a righteous contemporary tribute to John Lee Hooker, but it's the first time—like, ever—we can recall a Jeff Lynne production sounding like there's a human being on the record.

Ron Wood has a much-deserved two-disc

retrospective coming in September. It will include tracks from his six solo albums, a couple of very cool songs from the Jeff Beck Group, the Faces and the Rolling Stones. However, most important, it will be the first time tracks from his first band the Birds will be readily available, as well as a few from Creation, who Wood was with for a short time. Most folks will be surprised to hear what a good guitar player he was in 1964.

Sandy West, founding member and drummer of the Runaways, has been hit with lung cancer and a brain tumor. Send messages of love and support to lettersforsandy@yahoo.com. All of our love and prayers to West and her family and friends.

See you next week.

For more of this column, go to billboard.com.

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1  SAVING GRACE American Recordings	TOM PETTY
2 HOT GIRLS IN GOOD MOODS Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
3 YOUR LOVE, NOW Slovenly	TH' LOSIN STREAKS
4 PULL SHAPES Memphis Industries	THE PIPETTES
5 PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL
6 NEW YEAR Jive	LIVING THINGS
7 IF IT TAKES A LIFE TIME Big 3 Records	CHEAP TRICK
8 COUNTRY GIRL Columbia Records UK	PRIMAL SCREAM
9 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS
10 A.C.D.C. Blackheart	JOAN JETT & THE BLACKHEARTS

COOLEST GARAGE ALBUMS

1 HIGHWAY COMPANION American Recordings	TOM PETTY
2 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
3 ROCKFORD Big 3 Records	CHEAP TRICK
4 BROKEN BOY SOLDIERS V2	THE RACONTEURS
5 RIOT CITY BLUES Columbia Records UK	PRIMAL SCREAM
6 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
7 AHEAD OF THE LIONS Jive	LIVING THINGS
8 SOUNDS OF VIOLENCE Slovenly	TH' LOSIN STREAKS
9 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
10 THE FALL PARADE Groove Disques	THE ANDERSON COUNCIL

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

Retail Track

ED CHRISTMAN echristman@billboard.com



Hanging With Big Daddy

Indie Distributor Keeps Fun At The Forefront

One of my favorite moments at this year's NARM convention came when Big Daddy co-owner **Burt Goldstein** approached keynote speaker **Chris Sacca**, Google head of new business development, to tell him that his (Goldstein's) shoes were a multicolor weave containing all of Google's corporate colors. Goldstein tried to talk Sacca into buying 6,000 pairs of the shoes for all of Google's employees. Had he closed the deal, I have no doubt that the Big Daddy distributor would have found some way to fulfill the order. Instead, Sacca looked at him like he was crazy—in other words, like he worked at Big Daddy.

Lost in the shuffle of the NARM convention, the Kenilworth, N.J., indie distributor had its own annual company conference one week earlier. About half of the company's 40 labels (with a total of 60 imprints) attended the convention.

Goldstein declines to reveal Big Daddy's annual revenue, which Billboard estimates between \$5 million and \$10 million, but he acknowledges that sales are down. Consequently, Big Daddy is becoming more aggressive in the digital world, where it already sells directly to the top 10 online stores, and uses the Independent Online Distribution Alliance to reach other digital accounts.

Goldstein, who co-owns Big Daddy with CFO **Doug Bail**, also hopes to take advantage of the "Long Tail" theory by adding more SKUs to its 3,500-title catalog through signing more labels.

But just as important as the numbers, the Big Daddy staff—which includes national account manager **Larry Germack** and intelligence officer **Ali G**, Goldstein's daughter—also makes sure to do business in an in-your-face, tongue-in-cheek way.

Case in point: its convention venue choice, the Mansion on O Street, a Washington, D.C., bed and breakfast filled to the brim with, well, stuff. A cross between a thrift shop, antique store and rock'n'roll museum, the hotel offers everything within its rooms for sale, including the drinking glasses in your bathroom.

The convention kicked off with a two-verse version of the national anthem, sung by **Doug Alan**, who records for AmeriMusic, a Rockville, Md.-based label.

Alan was followed by **Dean Friedman**, who in 1977 had a minor hit with the comedic pop ditty "Ariel." His humor-laden set included "I Miss Monica," an ode to interns (hear it at deanfriedman.cf.huffingtonpost.com).

This being the indie sector, Friedman also participated at the convention as a representative for Peekskill, N.Y.-based SafeSell, which did a presentation on how the company sets up digital download stores for labels and artists. In fact, SafeCell runs the bigdaddymusic.com site.

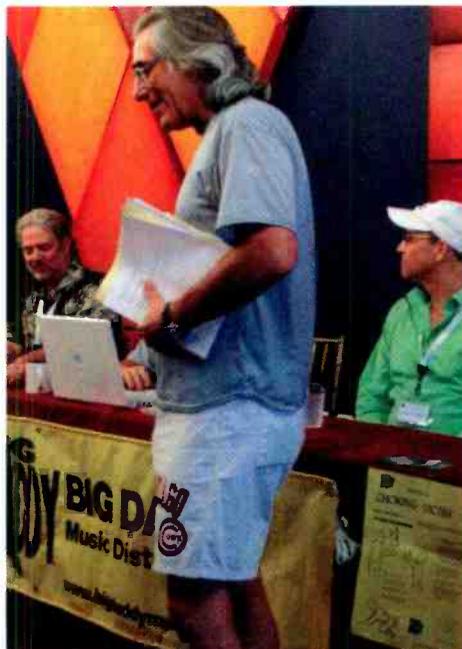
On the last night, Big Daddy presented its awards. "Every award Burt gave out was contrary to the usual awards given at conventions," recording

artist and Mpress imprint owner **Rachael Sage** says. "It was just a silly, New York, campy thing; he was being playful."

Northern Blues was Big Daddy's overall label of the year, and if you want to find out who won vampire label of the year and what qualifications are required, e-mail me.

MEANWHILE, back at NARM, Big Daddy's wacky behavior wasn't so appreciated by the NARM staff. At the convention's trade show, Big Daddy parlayed the ability to display its wares to the industry into an opportunity to raise awareness and money for a charity it supports.

Big Daddy tried to raise funds for the Light of Day Foundation—established by **Bob Benjamin**, who owns the Big Daddy-distributed Schoolhouse Records—by selling its display CDs for \$4 each.



Big Daddy's **BURT GOLDSTEIN** opines during the company's convention panel on whether there is room for physical product in a digital world. Seated behind him are SafeSell executive **DEAN FRIEDMAN**, left, and Amherst Records lawyer **DAVID PARKER**.

Benjamin, who suffers from Parkinson's disease, has contributed more than \$750,000 through fund-raising concerts and a **Bruce Springsteen** tribute album.

Yet, Big Daddy's charity efforts were shut down twice by NARM's staff.

"There were issues with what the hotel allows, with sales tax and with other vendors complaining about Big Daddy," NARM executive VP **John Lyons** said. "If we knew about it beforehand, it is something we would have wanted to support by making an even bigger deal of it."

Visit lightofday.org for details on making contributions to the foundation.

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COPYRIGHT CRAPSHOOT

Rights To Older Works May Soon Revert To Artists, But Only Some Of Them, Some Of The Time—Maybe

The other day I pulled an old recording contract from storage, which was signed in 1979 by my former artist client. A production company, jointly owned by the artist and his manager, had assigned rights in the artist's recordings to the label. A lawyer who represented both artist and manager at the time purportedly created the production company—and structured the record deal that way—for tax purposes.

Back then a right that didn't begin until 35 years later—an author's right to terminate a "grant" of a copyright interest—must have seemed a lifetime away and unnecessary to consider when making a deal. Yet structuring the deal through a production company may be the glitch that ultimately prevents my former client from terminating that transfer and getting back his recordings, many still marketable but sitting on a shelf somewhere. Only grants made by "authors" may be terminated; the production company is probably not an author under copyright law.

As Billboard recently reported, the first year in which authors of copyrighted works covered by the 1976 U.S. Copyright Act may begin terminating licenses and assignments to get their rights back is fast approaching. Ambiguity as to who may legally be an "author" of a sound recording is predicted to throw the recorded music industry into chaos (Billboard, Aug. 12), but that issue is just the tip of the iceberg. Customary industry practice, contract terms and the way records are made present mind-boggling complications.

WHICH LAW APPLIES? Until the recording is made, there is no copyright to be governed by the act.

In most recording contracts, artists grant rights in future recordings. Termination provisions in the current law (sections 203 and 304) do not seem to cover grants made before 1978 for recordings made during or after 1978, the year the 1976 act went into effect.

"Even though I enter a contract in 1960, if the contract is still in existence and I make a record in 1978, I think the record is covered by the 1978 law and is not covered by the pre-existing law," says Jay Cooper, chairman of Greenberg Traurig's Los Angeles entertainment practice. But there is no clear answer.

WHICH RECORDINGS? Generally, the act governs recordings made in the United States. The right to terminate does not affect an entire recording contract; it only affects the grant of rights in the copyright. An author who wants to get back the copyrights in more than one album will have to terminate the grant for each recording during the appropriate five-year time period—or forever lose the right to terminate.

The period begins 35 years after the work was "published" or 40 years after the document granting the rights was "executed," whichever period begins earlier.

For example, an artist who signed a 1978 contract granting rights in records released in 1978, 1982 and 1988 must terminate during three different time periods. The first period is 2013-2018 (beginning 35 years after the 1978 release); the second is 2017-2022 (beginning 35 years after the 1982 release); the third is 2018-2023

(beginning 40 years after the 1978 contract because it begins earlier than 35 years after the 1988 release). If singles were released a year or more before the album, that recording could have a different time period.

Specific procedures, including at least two years' advance written notice of termination and filing documents with the Copyright Office, must be followed.

WHICH CONTRACTS? Whether a termination will have a domino effect on other contracts is unclear.

In situations where an artist granted worldwide rights to a company, which granted rights in other territories to its subsidiary or other companies, some lawyers believe all rights are terminated.

"A company can only grant rights that they have, and those rights are subject to termination rights," Cooper says.

U.S. Register of Copyright Marybeth Peters is not so sure. "What you're terminating is the rights in the U.S.," she says. "If the rights go outside the U.S., it may not have any effect. I don't know how a court would see that."

If the argument that every contract is subject to an author's original right to terminate is correct, then artists who granted

rights to a production company—and producers who granted rights to artists rather than to labels directly—may still have a shot at getting rights back from labels. Perhaps terminating those initial grants would trigger termination of the subsequent grant of rights to labels. But labels will undoubtedly challenge this type of termination.

WHICH AUTHORS? The act permits a majority of the authors to terminate the grant. As a result, each individual sound recording will have to be examined to determine the authors. And presumptions on who each author may be can be thrown out the window.

For example, many industry veterans say that any label run by Arista Records founder and RCA Music Group chairman/CEO Clive Davis may be a co-author since he is so hands-on creatively during recordings. But even his input varied by track.

Air Supply signed with Arista around 1980. "When Clive first came to the studio on the second album, he heard 'The One That You Love,'" group co-founder Graham Russell says. "It was already finished, and the first thing he said was, 'It will win you a Grammy and it will go to No. 1.' That's all he said. So for him, for all intents and purposes, everything was how he felt it should be."

Although featured performers, producers and sometimes engineers may be authors, some background musicians may be as well.

"Take a band like Tom Petty & the Heartbreakers," says Don Friedman, a partner with Grubman, Indursky & Shire in New York. "The Heartbreakers have always been viewed sort of as a creative suit. He's worked with them continuously, and there's a lot of continuity. Do you look to just the contract or do you look beyond that [to determine the original contribution]?"

Contracts certainly may come into play. Often background musicians and vocalists sign contracts with standard terms that were negotiated between unions (AFM and AFTRA) and record companies.

Under federal labor law, unions represent "employees." Under the Copyright Act, a company that employs someone to create a copyrighted work may be the author of that work as a work made for hire. That type of author may not terminate grants under the act.

But even those who signed union contracts should not ignore possible rights, an industry source says. A court could decide that the musicians are "employees" under labor law but not necessarily "employees" under copyright law.

Background musicians who did not sign union contracts, but instead signed contracts assigning "any rights" they may have had in a copyright, will have a better chance of arguing that they were authors, Cooper says.

WHAT DO THEY GET? In the end, it is unclear what authors may get back. Terminating rights does not terminate or affect rights in physical property.

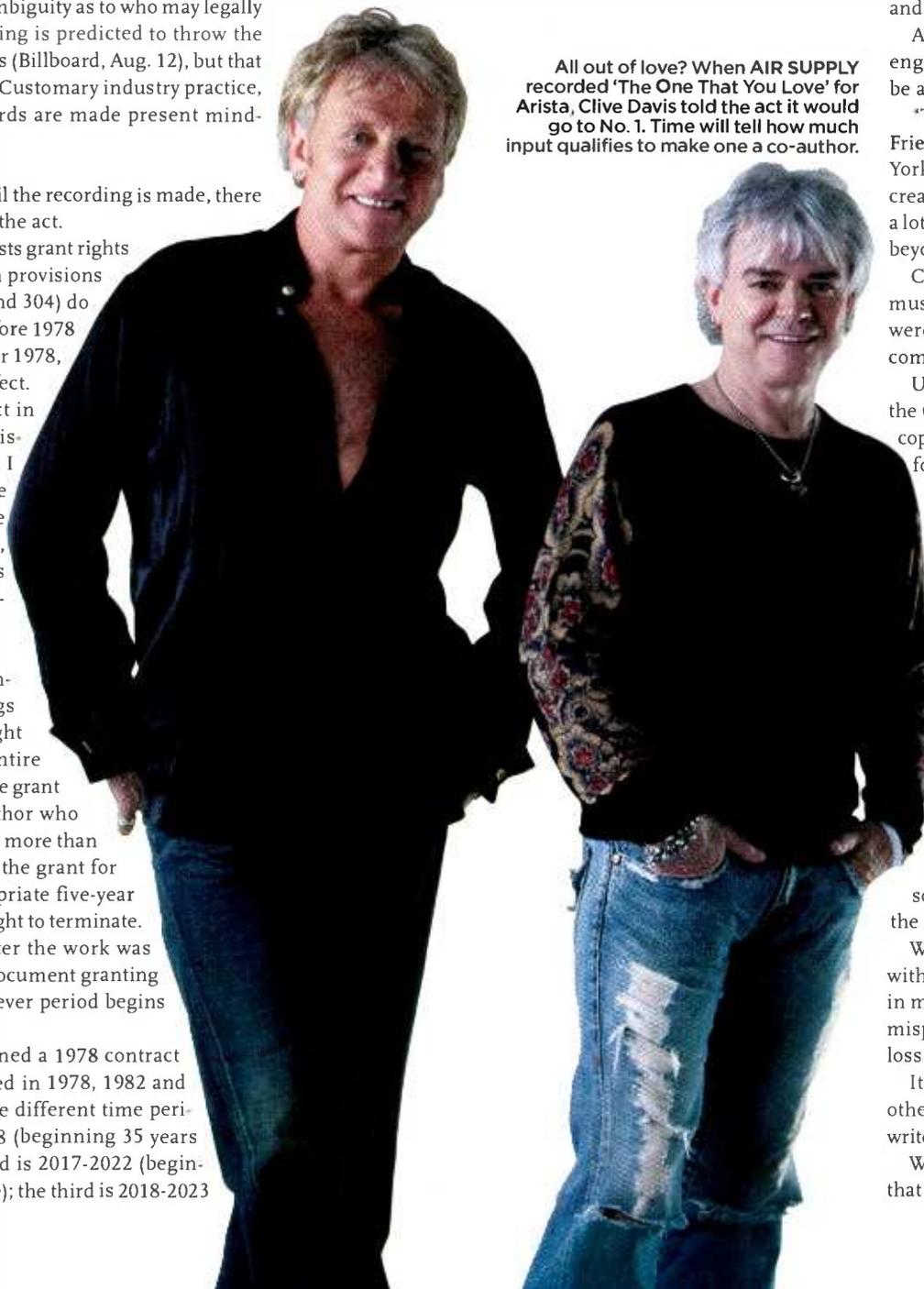
Copyrighted compositions or designs would not require the return of any physical property to their authors. But sound recordings are inextricably tied to physical property—the actual tape or digital media.

Will record companies have to return the master recordings without receiving some payment for the money they invested in making that property? What if the masters have been lost or misplaced? Must the authors somehow be compensated for that loss?

It seems that every time one question may find an answer, another question pops up. "It's endless," Cooper says. "You could write a whole book on this."

With all these complexities to work out, 2013 doesn't seem all that far away.

All out of love? When AIR SUPPLY recorded 'The One That You Love' for Arista, Clive Davis told the act it would go to No. 1. Time will tell how much input qualifies to make one a co-author.



CEO
Sharman
Networks

Nikki Hemming

With the Kazaa cases settled, Sharman CEO Nikki Hemming talks about the future of P2P, licensing content and retaining users as the service goes legit.

Nikki Hemming emerged into the spotlight after 2002 when the Sydney-based CEO of Sharman Networks acquired the controversial peer-to-peer (P2P) file-sharing software Kazaa Media Desktop. Within three years, the software was used to download an estimated 300 million files—including music, movie segments, software and computer games—both sanctioned and unsanctioned.

Australia's Music Industry Piracy Investigation unit estimated Sharman's monthly turnover for 2004-05 at \$200 million Australian (\$154 million).

In the past two years, Sharman was at the center of high-profile copyright infringement court cases in California and Australia. These were settled in July 2006 after 12 months of discussions. Sharman paid the movie and music industries \$110 million, installed filter software in Kazaa and is in negotiation for licenses with labels and studios.

The details of Sharman's ownership and structure remain protected by the laws of Vanuatu, the Pacific Islands tax haven where the company is registered. During the Kazaa court case, the Australian Record Industry Assn. insinuated that Sharman's real owner was Hemming's close associate, Kevin Burmeister, who runs Brilliant Digital Entertainment and commercial P2P content distribution network Altnet, which is utilized by Sharman. But it was never proved.

Hemming plays her cards close to her chest on future strategies, partly for commercially sensitive reasons, partly because Sharman's agreement with the movie and music industries has a no-criticism clause. But she believes Sharman's leadership in technology and the major labels' knowledge of marketing will create a No. 1 destination software with a one-click solution where consumers can find, choose, organize and play their content.

Despite Kazaa's position in the media spotlight, little is known about the 39-year-old, London-born Hemming. A former employee of Richard Branson's Virgin Interactive and one-time GM of theme park Segaworld in Sydney, she rarely grants interviews, preferring to challenge herself with shark diving and mountain climbing. She next plans to trek through Peru to Machu Picchu, commonly known as the Lost City of the Incas.

How soon do you anticipate before Sharman starts announcing its first licensing deals and in which territory?

Very soon, actually. It's our goal to secure licenses on a worldwide basis so we can take advantage of the fact there is a worldwide audience for us. We're determined to remain at the forefront and put out something that consumers are going to find very desirable.

What is your game plan for the Kazaa software?

The first thing is to be at [the] forefront of technology by creating it. To stay innovative. To watch the market for emerging trends. Most importantly, you have to not be afraid to experiment. We start from a good base in that we have a lot of advantages in creating a flourishing digital content destination and have taken our audience with us. We have an incredibly powerful brand and a lot of technical expertise. We have a unique understanding of this viral power that comes from peer to peer, and that's going to be a facet in a very successful future of selling content digitally. I'm very confident we're going to be leading the mar-

ket in the future, cooperatively with the industry.

When Napster went legit, it lost users. What have you got in place to stop that happening to Kazaa?

That boils down to relying on our expertise in being an industry veteran in P2P and understanding the consumer market so that we deliver a product that hits the sweet spots of what they are expecting from a P2P application from which you can choose licensed content. We haven't been sitting on our hands while we've been negotiating a settlement. We've been preparing ourselves for our future, and we've geared up for a pretty strong entrance into the market.

You're going to negotiate with people who have had you followed, raided your house and office, and called you a gangster. Have you got a problem with that?

Business is not about individuals, and it'd be pretty foolish of me to take personally things that have happened in the past. In terms of negotiations, we've concluded the first big negotiation with them already. We've shaken hands and we've moved forward. Mutually agreeing

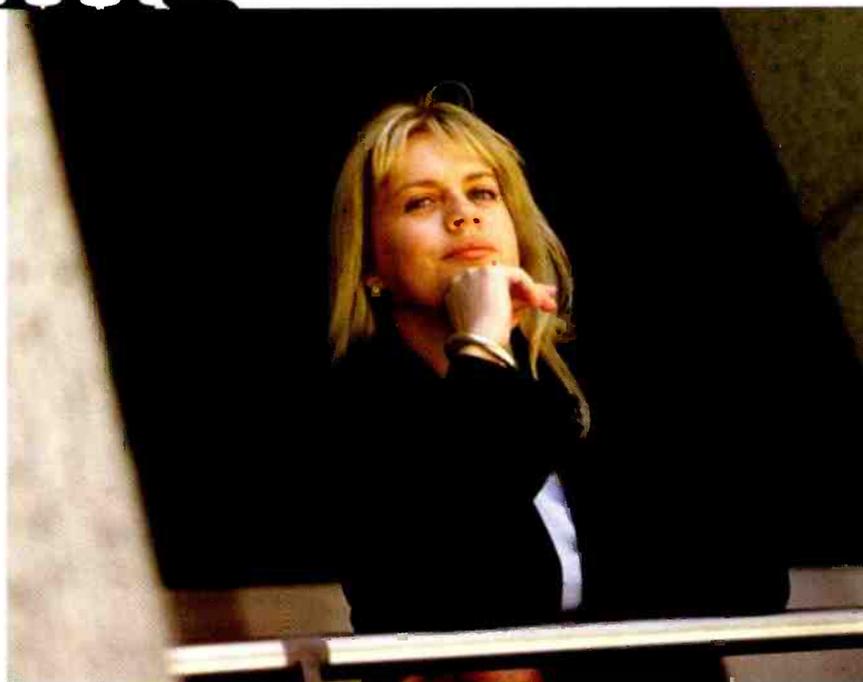
to settle required a 50/50 round the table agreement to go forward together. There's no other way to get to that point, so all the indications that I've had are that we're not just willing to work together but we're excited about the prospect.

At the same time, the people you're negotiating with would have some legitimate suspicions about Sharman's setup. Do you agree you'll have to clear the air with your future partners?

The air is already cleared. We went out of our way to deal with any and all concerns on this subject. The [Australian] record industry's most senior lawyer [Richard Cobden] didn't have one question left on the subject. Anyone who says otherwise is simply making mischief.

What role will Kevin Burmeister and his two companies play in the "new" Kazaa?

We have a joint-venture agreement with Altnet Corp., which has been in place for a long period of time. We have technology that we are developing, he has technology that he is developing. Altnet are a great company to collaborate with, they're very



CAREER HIGHLIGHTS

- 1992-1995:** Part of the management team that helped Virgin Europe evolve from budget software publisher to market leader in entertainment software.
- 1993:** Selected by the chairman of Virgin as youngest participant in an equity position in the Virgin company.
- 1995:** Established Virgin Interactive in Australia from a zero base and created a publishing model since followed by many international publishing houses.
- 2002:** Established Sharman Networks and made Kazaa a market leader.
- 2006:** Oversaw settlement between Sharman and global record labels/movie studios.

innovative, and we're happy to work with them.

When Sharman first bought Kazaa, you envisaged use of a subscription model. Is that still a viable proposition?

There are various subscription models. I think you're referring to IPUF [Intellectual Property Use Fee]. That's a model that certainly shouldn't be dismissed. What it does require is that all parties in the integration chain participate, and

therefore it's a slightly longer term proposition. But [Sharman] is intending to participate in the market with more than one model to ensure we're capturing consumers' demands across the board.

Why have consumers not embraced subscription models?

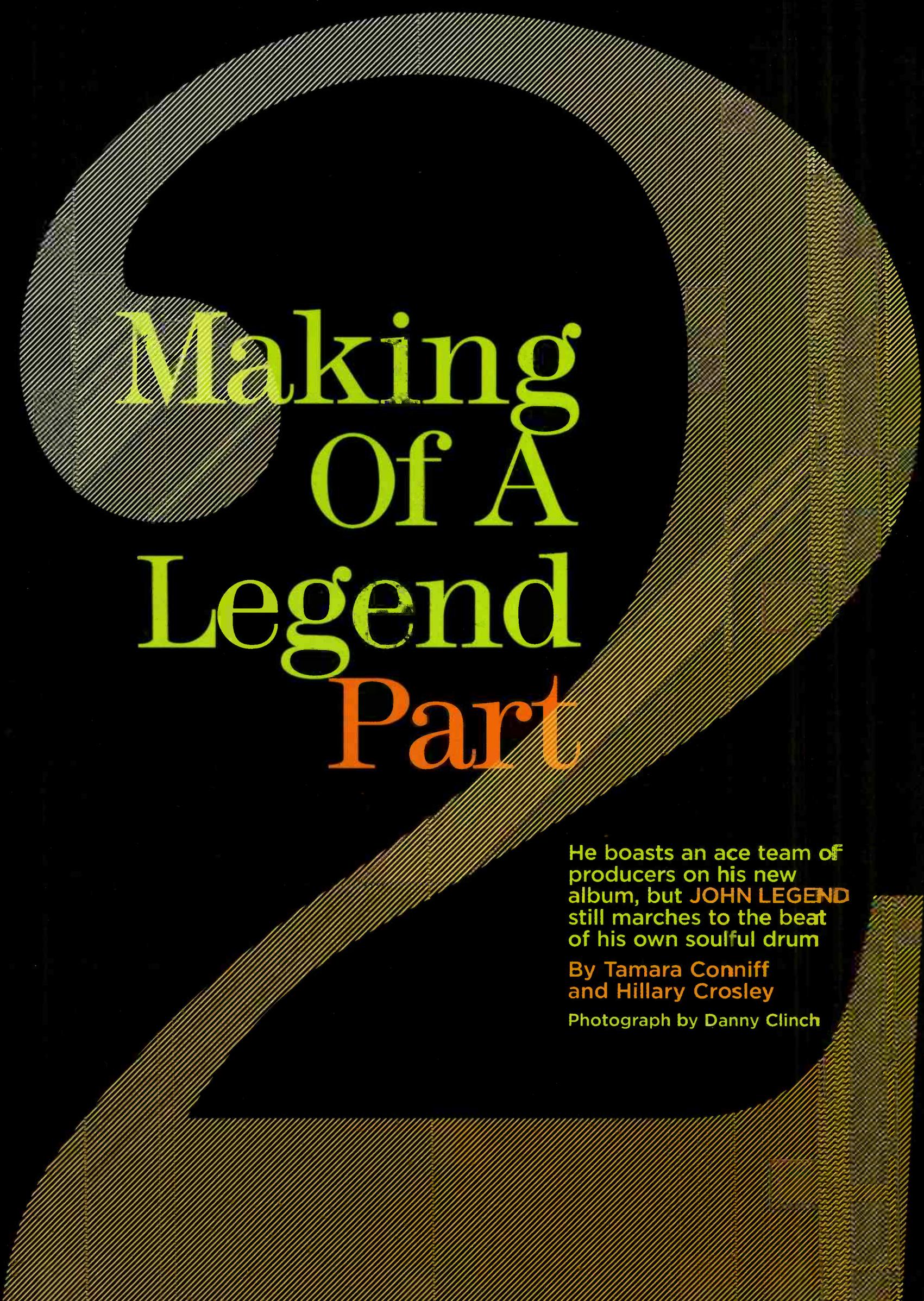
The [IPUF] model was before its time, and there were not enough players involved in the model in order to deliver seamlessly. So when a consumer is purchasing they don't see the back end, they just get the experience they are looking for. Partially there are technical boundaries, and partly there's not been enough innovation in this subscription model at the moment.

Sharman was originally set up to invest in Internet opportunities. In which areas can money be made?

Our primary investment in the Internet is Kazaa. I'm going to take a hard-line corporate position and say that if I've identified some sweet spots [elsewhere], they're not something I want to publicize. I'd rather capitalize on them and then talk about them.

When was the last time you paid for a CD or to see a movie?

I went to see "The Sentinel." It wasn't as good as "In the Line of Fire." I don't recall the last CD I bought, it was this year. I'm dated by my music collection, which is '80s-centric. The last CD I heard was Annie Lennox's "Diva." ...



Making Of A Legend Part

He boasts an ace team of producers on his new album, but **JOHN LEGEND** still marches to the beat of his own soulful drum

By **Tamara Conniff**
and **Hillary Crosley**

Photograph by **Danny Clinch**



No one recognizes R&B singer/songwriter John Legend when he walks around his neighborhood in New York's East Village. He strolls down St. Mark's Place on a recent late summer day, passing vendors selling punk rock T-shirts and body jewelry, and though he seems intent on noticing every bit of the city's energy—the graffiti, the facial expressions of people who pass by him, the newspaper headlines—no one stops and notices him.

It's a little surprising, considering how many people took note of his debut album. "Get Lifted" has sold more than 1.7 million copies in the United States and more than 3 million worldwide, largely on the strength of "Ordinary People," the stripped-down, poignant piano ballad that sounded like nothing else on radio when it climbed to be a top five hit on Billboard's Hot R&B/Hip-Hop Songs chart in April of last year, a few months after the album was released. The album won three 2005 Grammy Awards. And now Legend and his label, Sony Urban are preparing to release "Once Again," his sophomore effort, Oct. 24.

Spend a little time with Legend (born John Stephens) and you'll get the distinct sense that the trappings of pop stardom—awards, fan recognition and radio success—take a distinct back seat to his passion for music. His three Grammys are perched on top of an upright piano in his apartment, including one for best new artist. They are perfectly placed and shiny and hover above him as he plays the instrument. But he pays the accolades no mind.

"I didn't go into the new album thinking about the Grammys I had won," Legend says. "It's one of the greatest challenges of writing music—for it to not sound like what you think it's supposed to sound like or sound like the last album."

This time around, Legend assembled an A-list crew of producers to work on "Once Again," including Raphael Saadiq, Black Eyed Pea Will.i.am and Kanye West.

The first collaborator Legend brought into the studio was Will.i.am, who had also produced tracks on "Get Lifted." The duo wrote seven songs in five days including "Save Room."

"The mind state we kept while working on this record was one of hunger, humility and fear," Will.i.am says. "Since John and I first met, both of us have sold a lot of albums and won a bunch of Grammys. But we didn't think about that."

Saadiq adds that the pressures of recording a follow-up to a Grammy-winning album can be extraordinary. "You always put the pressure on yourself. That's how bad [songs] happen."

Will.i.am and Saadiq agree that Legend marches to the beat of his own drum.

"He never does the obvious, like make a sexy video," Will.i.am says. "I love working with John because he's a real musician. He

understands melody. It's not just hip-hop beats all day."

Saadiq says, "John's a true artist. In today's world it's not hard to get out good music even though people always say it is. You just have to stick to your guns and do what you love."

Legend spent about six months working on "Once Again," during which time he amassed 30 songs.

"It was one of the most productive periods of my life. I was focused only on music. For the first time I didn't have to worry about school or a job."

How did he choose the final tracks?

"You want to choose songs that balance each other out; I never include any songs I'd skip in a listening session. These are songs I need people to hear because they are good and I'm proud of them. It represents me. It's not an album of show-off records."

Though many of his new songs are about the emotional angles of love—from bliss to the pain of a cheating partner, "Once Again" also houses a few social gems reminiscent of Stevie Wonder and Marvin Gaye, particularly the song "Show Me."

"It's a spiritual love song," Legend says. "You could be talking to God or your loved one in bed at night. It asks real questions about what's happening in the world today—about wars and people dying and why God takes some and not others."

Saadiq says that Legend always has his eyes open. "Something will catch his attention and he'll start humming and writing to it."

Legend adds, "When I write, the music and the melody come first, then the lyrics. The music tells you what the song is about. My songs aren't autobiographical, the melody leads me to the story."

For Legend, however, good music does not mean perfection. He

'The mind state we kept while working on this record was one of HUNGER, HUMILITY AND FEAR.'

—Will.i.am

strives to never overproduce or sanitize his tracks. "If there are imperfections in my voice, I leave them in. It's not supposed to be perfect. It's supposed to be real."

Of course, in a radio climate currently embracing perfect, stripped-down reality—no matter how beautiful the soundtrack—can be a tough sell.

The first single from the album, "Save Room," produced by Legend and Will.i.am, hits radio this month.

"It's hard to tell where 'Save Room' fits, if at all," says adult R&B consultant Tony Gray, president of Gray Communications. "I don't know anybody in programming that's excited about that song. Unfortunately, it doesn't sound like contemporary music on R&B/hip-hop stations."

Radio's relishing youthful, lightweight R&B these days and artists like Cassie, Chris Brown and Ne-Yo are ruling the charts. The quandary of Legend's new single has been the talk of urban radio for the last month, as no one seems to know what to do with it.

Gray says that "Ordinary People" was an obvious hit, where "Save Room" is confusing. Tiffany Green, APD/MD at WGCI in Chicago—one of the first pro-

grammers to embrace "Ordinary People"—agrees that "Save Room" will be hard to fit into her playlist, suggesting it may get better play at adult contemporary radio.

"I love it personally," Green says, "for my car."

Of course, Legend wasn't an obvious hit at radio his first time around. "Used to Love U," the first single from "Get Lifted," peaked at No. 32 on the Hot R&B/Hip-Hop Songs chart.

Green says she saw Legend perform "Ordinary People" in Chicago. "I begged him to let me play it but he said, 'We can't lead with a ballad.' And thankfully Sony's sampler just happened to have the full-length version of 'Ordinary People' and we put that bad boy into rotation. Our listeners called it the 'take it slow' song and luckily Kanye directed a great video to bring it home."

"Ordinary People" came on the heels of a neo-soul bubble and Alicia Keys' success. This time, Green and Gray agree that R&B isn't going in the direction that Legend's "Save Room" is trying to take it.

As for Legend, he sounds a bit nonplussed about the radio issue. "'Ordinary People' was special," he says. "It showed me that if you make something authentic, people will like it. I try to challenge what people think is right, instead of following . . . I don't think radio sells albums anymore. And you never know what they are going to play."

Retailers sound more open to Legend's latest effort. "From the songs I've heard, his sound has definitely evolved," says Carlos Adams, product manager for Virgin Megastore. "In the long term, I think [his sound is] going to help him as an artist—I can definitely tell he's been working on his songwriting. I think first-week [sales will] probably surpass what he did on 'Get Lifted.'"

Mike Fratt, president of Homer's Records in Omaha, Neb., notes that "Once Again" could have a slow build, but a long shelf life. "I think more and more consumers want to get a feel for a record," he says.

Regardless, Sony Urban's marketing strategy is centered more on visibility than radio. Verizon Wireless and iTunes have signed on for exclusive campaigns to launch the album. The Verizon deal includes a massive TV and print campaign, which will launch this month. Sony Urban is also going after nontraditional retail—the album will be sold at Starbucks and JCPenney, and Target plans to do a special holiday push.

"This is a multiplatform campaign," Sony Urban president Lisa Ellis says. "John is an album artist and has both young and older fans. We are going to radio, but we're also going everywhere else. He has universal appeal because he writes songs that are simple and deep that anyone can feel. It doesn't matter if you're young or old, black, white or green. John will have a permanent career."

Legend says his focus right now is getting "Once Again" heard by as many people as possible. He says he can't wait to get on tour to start playing it live. He's cautious with his words, because he doesn't want to come off as arrogant. He's just excited about the possibilities in front of him. "I really feel like I'm at the top of my game, doing what I want to do." ♦♦♦

Additional reporting by David Greenwald.

Birth Of A Legend

John Legend worked with countless top acts in the years leading up to his debut album, including Janet Jackson, Talib Kweli, Twista, Jay-Z, Alicia Keys, Slum Village, Dilated Peoples and the Black Eyed Peas. But it is his collaboration with producer/rapper Kanye West that Legend's success is most associated with.

Legend grew up in Ohio, in a musical family. Considered a child prodigy, he began singing gospel and playing piano at the age of 5. While still in his teens, he was tapped to play piano on Lauryn Hill's "Everything Is Everything" for her multiplatinum, Grammy Award-winning album "The Mis-education of Lauryn Hill."

Legend met West through his college roommate, who happened to be West's cousin. The duo hit it off and started working together on a number of projects.

West signed Legend to his label GOOD Music (Getting Out Our Dreams) in 2003. It was then that he officially took on Legend as his last name.

West and Legend shopped a demo of "Get Lifted" to many major labels. All passed. They shopped it again, and the second time around, Columbia/Sony Urban picked it up.

Because "Get Lifted" was released on the heels of West's massive 2004 debut album "The College Dropout," Legend was branded West's protégé.

Legend smiles at the moniker. "I guess the media needed a way to explain who I was. We were lucky that Kanye had broken because it opened up those doors. It's funny, though, because Kanye and I started at the same time. It was never a student and teacher relationship. We were always collaborators."

West has been one of the most vocal supporters of Legend. "He is one of the most generous people I know," West says. —TC



BABY

BAND'S

BEST

FRIEND?

They sign bands,
nurture their talent and
get them on the road.
Record labels, right?
No, publishers.

BY SUSAN BUTLER



Music publishing is the most misunderstood business in the music industry.

Since thousands of publishers focus primarily on licensing rights in songs and collecting royalties for themselves and songwriters, they are often thought to be little more than a place where a songwriter can get a check—an advance on future royalties. Yet many publishers are a home for artists who need to develop their songwriting and performing skills before they can land a major record deal. The major publishers in particular are looking near and far for the next Coldplay or James Blunt, who were both nurtured by publishers when record companies initially turned them away.

For the aspiring songwriter/artist, it can happen at any moment, anywhere. A teenager records songs with friends in a garage and puts them on a Web site. A folk singer performs in a grungy nightclub and sells CDs to the audience. Someone from a publishing company is moved by the song, the sound or the performer. They make a deal, and the development begins.

“When we can get involved with some key developing artists, then even if we’re spending money trying to develop them, it’s still, [in terms of] the advance, a much smarter way to do business as long as you’re balancing it with top-line music,” says Danny Strick, president of Sony/ATV Music U.S. “As a major, we have to constantly go after what we think are the high-end acts—the next act that’s going to break, that’s already signed to a label and has an imminent release... It’s usually a bidding situation; those are very expensive.”

By signing these acts early in their career, “we have a very

unique creative input into the formative beginnings of our songwriter/artists,” says Guy Moot, EMI Music Publishing U.K. managing director. “Whether it’s our creative input, our studios or possibly teaming them up with management, we start laying the seeds with the record companies to inform them of an act.”

Major publishers report that they are finding talent everywhere. They go to live gigs where artists are attracting crowds. They read tabloid newspapers and obscure Web sites. They talk with DJs and get tips from the media.

“The most important thing [for songwriters] is that you can get noticed because the tools are there to get noticed like they never were before,” Moot says.

But how do publishers actually develop the songwriter/artists? To answer this question, Billboard picked a favorite emerging act from each major publisher to portray their development process. >>>

David Gilbert, a consultant working for Sony/ATV Music Publishing, discovered Elyssa James last fall on MySpace.com. Gilbert called Sony/ATV U.S. president Danny Strick on a weekend, telling him about an “amazing voice.” Although she just turned 17 years old, James displays a full, gutsy quality on her vocals and her soulful pop songs.

James says she was still looking for voice and piano lessons in Rochester, N.Y., a couple of years ago when she and some friends began writing together, recording the songs in a garage and putting them on MySpace “just for fun.” About six weeks later, James was discovered.

“She had a lyric sensibility and was already developing her own point of view,” Strick says. “There was just something about her that seemed very special.”

Once the development deal was signed, the publisher began bringing James to New York on weekends and holidays to work with songwriter/producers.

“The goal is, as she is growing up, to hone in on a sound that she can own in a sense,” Strick says, “for her to be a meaningful artist expressing her artistry in her lyrics and melodies. The voice just takes it to [a higher] level.”

Sony/ATV is “casting a wide net” to team James

with a variety of songwriter/producers, Strick says. She has already worked with teams in New York and Los Angeles, including KNS, Mike Mangini and Stargate.

“Every session I learn something new,” James says. “I’m getting more in touch with how songs are written.” James says that she is especially impressed that a powerful publishing company actually listens to her thoughts and ideas.

James is off to Sweden the end of August to work with Macho Psycho, a songwriting/production team that saw her on MySpace before Sony/ATV signed her. “By sending her there, it expands her horizons on every level,” Strick says. “Not only musically, but just by being in Europe and experiencing the world a little more.” Sony/ATV didn’t disclose terms, but often, these sorts of early expenses are recoupable.

Finding James a record deal is not the first part of the strategic plan. An unknown artist with a record puts a marketing department in a position where it must sell the music to the public, essentially chasing people, Strick explains.

Instead, Sony/ATV will be pitching James for film, TV, game and advertising opportunities. In this way, people can discover her.

“We would rather have people coming to us and asking who she is,” Strick says.



UNIVERSAL MUSIC PUBLISHING GROUP



The members of **Dukes of Windsor** were not looking for money when they signed with Universal Music Publishing Group in Australia. They wanted the relationship.

“We wanted their expert advice, contacts and support to help put Dukes of Windsor on the map,” vocalist Jack Weaving says. “Given the current interest in the band and the exciting opportunities that UMPG have created for us, this is exactly what they are doing.”

Melbourne-based Cory Blight, Scott Targett and Weaving had an existing relationship with the publisher before forming the band, which UMPG Australia’s Heath Johns, head of A&R/creative, describes as a “head-on collision” among rock bands At the Drive In, Devo and the Police. When the guys decided to form Dukes of Windsor, they signed a development deal with the publisher. Oscar Dawson and Joe Franklin also signed with the publisher as they joined the band.

During the initial development phase, the publisher offered “creative mentoring” during the demo process, Johns says.

UMPG then found a number of opportunities for the group on prime-time TV and commercials in Australia, including that country’s

version of the TV show “Big Brother.”

“These spots not only provided invaluable exposure for the band in an already saturated market, but also proved a handy source of income when it came time to finance touring and recording ventures,” Johns says.

After continuing to build a fan base playing live gigs in Melbourne, the group landed a landmark partnership with the MP3 player manufacturer iriver this year. The band will front an Australia-wide advertising campaign, which begins this fall.

“iriver needed an icon cult band to promote its products,” says Bob Aird, UMPG Australia managing director. “They are an unknown band. It is a good way to expose them via new technology and, for iriver, they are the type of band and music that they wanted as a partner.”

As part of that deal, iriver provided a non-recoupable budget for the band to record its debut album, “The Others,” with U.S. producer Jonathan Burnside and Swedish hardcore mixing engineers Pelle Henricsson and Eskil Löfström.

The self-released album is expected to be available online and in Australian retail stores in September.

WARNER/CHAPPELL MUSIC

JOE PURDY

A pivotal point for folk artist and Arkansas native **Joe Purdy** was performing at the South by Southwest festival two years ago in Austin. Greg Sowders, senior VP of A&R with Warner/Chappell Music, made the show.

"I was completely charmed by his personality, and I fell in love with his songs," Sowders says. "The next morning I was listening to his CD with my girlfriend. She looked at me and said, 'If you don't sign this artist, I'm breaking up with you.'"

The following week the two had lunch. Sowders asked Purdy, 25, what he wanted in his dream world.

"I want to create a position for myself where as many people can hear my music as possible," Purdy says he told Sowders. "But I want that only to exist under the terms where I can retain all my creative control and never have anybody really having their hands in that cookie jar."

That kind of artist control is not something most major publishers or labels are willing to accept. But Warner/Chappell made the deal, and Purdy says he is happy with the relationship.

First, Warner/Chappell gave Purdy some financial support. "We were able to settle on a number

that was going to help him immediately, to put him on the road," Sowders says. "He needed to gain more experience as a performer."

Purdy became a regular at the club Hotel Cafe, a home for aspiring singer/songwriters.

Then the publisher provided money for Purdy to record an album, in which Warner/Chappell shares in the revenue stream, Purdy's attorney Steve Butler says. The album, "Four Seasons," was released in July through Reincarnate, a label owned by Purdy's agent Marc Geiger.

Purdy's past and current albums are also available through CD Baby, which made deals with online services. His digital sales now total more than 60,000 downloads worldwide, Butler says.

Meanwhile, the song "Wash Away" was in the first "Lost" TV episode that included original music other than a score. Since then four of Purdy's songs have been featured on "Grey's Anatomy."

"Slowly but surely I'm in a position where I make a living making music," Purdy says. "Warner/Chappell is the reason I have the option not to scrounge around and grab something that isn't what I want. They help me to stay stubborn."

ZOMBA MUSIC PUBLISHING

CASS DILLON

Cass Dillon landed his publishing deal with Zomba Music Publishing through business connections and a private performance.

Last year, Zomba president David Mantel heard about Dillon through Rene Mata, an OCD Group management consultant. Mantel says he listened to the demo but was "not overwhelmed." Eventually the manager urged Mantel to listen to Dillon perform some songs in the Zomba offices.

"The songs were still unstructured, still rough," Mantel says. "But there was something magical in the way that he performed with acoustic guitar."

Zomba brought 19-year-old Dillon into their fold, giving him some money to record a demo of new songs. Dillon then entered a production deal with Jay Baumgardner's NRG and hooked up with songwriter/artist Mitch Allan to co-write some songs.

As Dillon progressed through the writing and recording process, Mantel and others at Zomba provided specific feedback on the songs and the recordings. They broke apart the choruses, the bridges and the lyrics, sending the songs back for rewrites when they needed more work.

"I am a very hands-on person," Mantel says. "I can't help but think that great things happen when you really get into the small details."

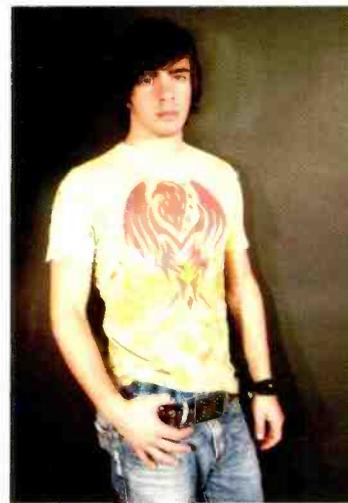
Next Zomba wanted an electronic press kit to use in pitching Dillon for song placements and other promotion. Dillon and OCD put one together, but it was not exactly what Zomba wanted.

So Mantel set aside the spreadsheets and the strategy meetings for the day and paid a visit to Dillon's managers. He helped script the concept to show Dillon's energy and taught the artist how to perform in front of the camera.

"Here's the president of Zomba coming out to Long Island [N.Y.] to my manager's office making sure this video shows who I truly am," Dillon says. "It was awesome."

Dillon has now formed a rock band with Allan called Something to Live For. Zomba has been working with their managers, setting up meetings with record labels and showcases. The publisher also ensures that it has a representative at all the showcases.

"Zomba just being there as we walk through the door is important," OCD's Stefano DiBenedetto says. "Their support is amazing."



Seth Lakeman is not a new songwriter/artist, but he is about to reach new heights. His self-released album, "Kitty Jay," recorded in the kitchen of his Devon, England, cottage with brother Sean, was nominated for the 2005 Mercury Music Prize, an honor for top British albums.

"We kind of started in the underground," Lakeman says. "We built up from that folk circuit, moving toward the mainstream a bit more."

Earlier this year Lakeman, 29, signed with EMI Music Publishing in the United Kingdom.

"Folk music fascinates me because it's a vibrant live scene," says Guy Moot, EMI Music Publishing U.K. managing director. Even though it may have an older, "fuddy-duddy image," Moot says he is a firm believer that it has a younger audience.

Moot expected that EMI would have to help develop Lakeman—working with him on a way to present his music to that broader audience—for five or six months before any label offered him a record deal. But Relentless Records, the label home of KT Tunstall, snagged him within weeks.

EMI then began working closely with the indie label to set up marketing and media plans. Managing directors of both companies are spearheading pitches for film, TV, game and commercial spots. The companies are setting up lunchtime

showcases for music supervisors, actively working the music press and promoting the top-quality video put together by the label.

"There is a stigma to folk and a positive to folk," Moot says. "I think people need to see there's a positive." Lakeman says that it was Moot's vision of how he saw the songwriting that swayed him to sign with EMI.

"He has this vision for songs that are more realistic and more serious," Lakeman says. "He wants young people to relate and feel like they can get in touch with England. He has a whole vision of songs that exist at the moment as well as that develop for the future—in films and in places where it could be heard a lot wider—that quite inspired me."

The artist also feels like he has a new family at EMI. He particularly likes the way the publisher talks about other artists who it has signed and shares their music with the other writers.

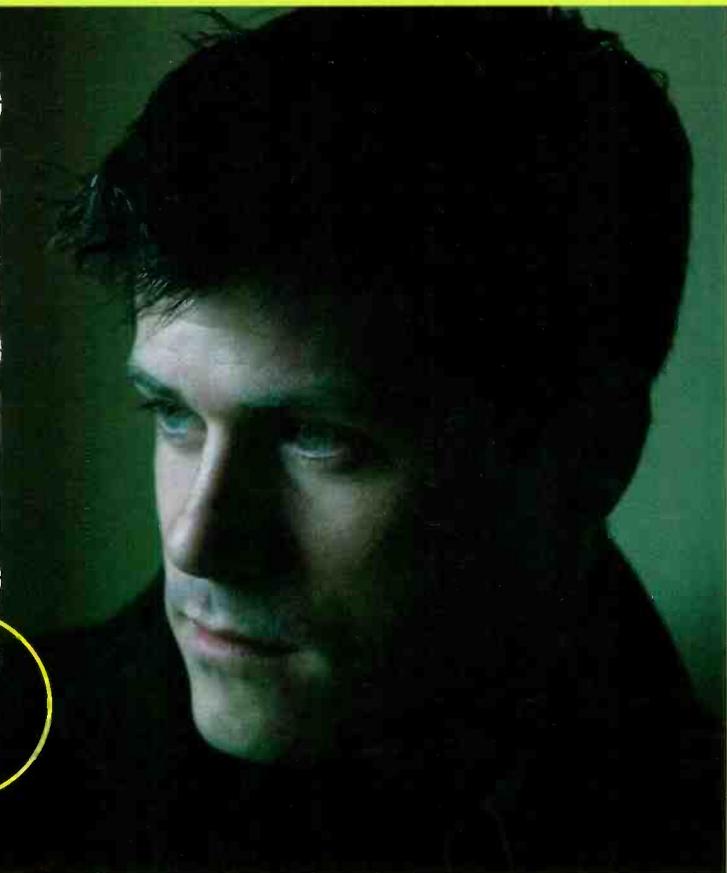
"Involving you in that family is important," Lakeman says. "You might find somebody who has a similar style and it suddenly sparks up some ideas. Then you can go and work with them."

While Lakeman would like to write for others, he is focusing on his own development right now.

His album, "Freedom Fields," is scheduled only for a U.K. release on Aug. 21 at this time.

EMI MUSIC PUBLISHING

SETH LAKEMAN



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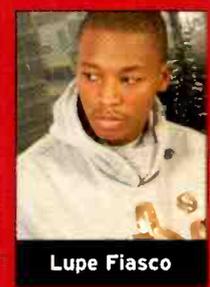
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AUGUST 26, 2006

MUSIC

LATIN BY LEILA COBO

Tego Time

Reggaetón's Resident 'Deep Thinker' On His Sophomore Album, Speaking Spanish And Finding His Soul In Sierra Leone

Tego Calderón has dropped the bling.

A few weeks ago, after much soul searching, the Puerto Rican rapper took off his trademark chains, rings, diamonds and anything remotely ostentatious and continued about the business of making music as he has always done: quietly and with little fanfare.

Indeed, the change in accoutrements suits Calderón well. The rapper has cultivated an image as the deep thinker and top lyricist of the reggaetón movement, a notion supported by his recent trip to Sierra Leone to film a documentary on the diamond mining business. Calderón returned a changed man, acutely aware of hardship and more determined than ever to lose that bling.

The marketability of that image will be truly measured with the Aug. 29 release of "El Subestimado/The Underdog." The album, arriving on Calderón's own Jiggery label via a production and distribution deal with Atlantic, pairs his music with a marketing and promotional infrastructure far greater than has supported his music before.

But Calderón did not deliver exactly what Atlantic bargained for. "El Subestimado" is rich in rhythmic variety, ranging from straight-ahead reggaetón, salsa and Puerto Rican bomba to blues, reggae and funk. It is lyrically enticing and very rarely banal.

And, save for an occasional chorus, it is entirely in Spanish. "I have a hook in one song where I explain my position with the crossover," says Calderón, who is focused on Latin sounds. "I say, 'No, no, don't mess with the slo mo, you might not understand, but it's hot.' We purposefully had little English. Even though we had pressure from Atlantic to include Anglo artists, it wasn't what I wanted to bring, and they respected that."

Calderón's lone prior studio album, 2003's "El Abayarde," has sold a modest 132,000 copies in the United States, according to Nielsen SoundScan. (A compilation, "Los Enemigos Del Guaisibiri," has shifted 105,000.) Given the language challenge, Atlantic is initially working "El Subestimado" to Calderón's core Latin audience at Spanish-language radio via the single "Los Maté." The track is No. 46 on Billboard's Hot Latin Songs chart this issue. In the coming months, the label will work "Chillin'" and "Slo Mo," two songs that have some English content, to rhythmic and rap radio.

"It's all about starting with the core first and making sure—and this is critically important to Tego—that his core fan base and



CALDERÓN

his core audience know he didn't change his musical philosophy because he linked up to Atlantic," says label chairman/CEO Craig Kallman, who signed Calderón. "For him, it was about staying true musically to what he believes in. And for us, it's about empowering him to do what he was musically inspired to do."

For Calderón that meant bidding his time between albums, to sidestep some of the hype surrounding reggaetón as a potential next big thing. "I didn't want to be the poster boy for this music," says the artist, who explained the album track by track during a recent evening in a Miami hotel room.

Instead of concentrating on creating an album of reggaetón hits, Calderón did some soul searching. He poured his heart out on "El Subestimado," including a track titled "O Dios" (O God), a word play on "odios" (hates) about fathers' rights to see their children, directly based on his own experiences with the mother of his oldest daughter. Another track talks about his deceased father. "...lorarás," the Oscar D León salsa classic, fea-

tures D'León himself. Even "Los Maté," an uptempo reggaetón track, deals with the struggle of rich against poor.

"It was a way to fulfill reggaetón and lyricism—a kind of bridge between the two," Calderón says of his approach to the album.

The artist keeps close ties with many reggaetón acts and producers, including Don Omar (featured on "Chillin'"), Edcic Dee, Voltio and protégé Chyno Nyno. He says he is acute y aware of the lyrical and musical constraints of the genre, but also appreciates its advantages.

"The reggaetón beat is what makes people dance. And the dancing is an essential element. Even Anglos don't understand what we're saying, and they dance it," he says.

But for those who do understand, Calderón wants to make a difference, reveling in his Latin roots and shedding light on the plight of black Latins. "I'm done with denouncing and attacking," Calderón says. "What I want to do is educate: 'You are my fans, I want you to understand my people. Understand our pain.'"

>>>BRING ON THE MAJOR LEAGUES

After a long bidding war, Interpol has left the indie-label confines of Matador Records and signed a new deal with Capitol. The group is also now being managed by Dave Holmes, whose top client is flagship Capitol act Coldplay; its third album will be recorded in the fall and should be out by mid-2007. Interpol's two Matador albums have sold more than 973,000 units in the United States, according to Nielsen SoundScan.

—Jonathan Cohen

>>>'TIMES' OUT OF MIND

Bob Dylan will premiere his new album, "Modern Times," Aug. 28 on XM Satellite Radio, a day before its release via Columbia. A marathon of Dylan's popular XM show, "Theme Time Radio Hour," will follow beginning Sept. 1. In addition, fans who purchase "Modern Times," or any other Dylan CD via select retailers, will receive a bonus disc with Dylan's recent baseball-themed episode of "Theme Time."

—Jonathan Cohen

>>>'OPEN' BAR

On the heels of their surprise reunion to record two new songs for the recent Replacements best-of, Paul Westerberg and Tommy Stinson are together again on two songs for the "Open Season" soundtrack, due Sept. 26 via Lost Highway. The album includes 10 Westerberg originals, of which "Love You in the Fall" and "Right to Arm Bears" boast Stinson on bass. One Westerberg track each is also performed by Pete Yorn and Deathray.

—Jonathan Cohen

>>>TVT'S NEW 'SISTA'

R&B vocalist Keke Wyatt has signed to TVT and is working on her as-yet-untitled sophomore set due next year. The new disc will be the follow-up to her 2002 MCA debut "Soul Sista," which peaked at No. 33 on The Billboard 200 and has sold 566,000 copies in the United States, according to Nielsen SoundScan.

—Clover Hope



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Tiga Stretches Way Out

Montreal DJ Covers Talking Heads, Public Enemy And Nine Inch Nails On Debut Album

Montreal native Tiga first got noticed in 2003 via an esoteric cover of Corey Hart's "Sunglasses at Night." It immediately found favor with the downtown electro-revivalist set, who Tiga says still make up the core of his fans in America. Countless remixes in the bloodless, minimalist vein followed as did another cheeky redo of Nelly's "Hot in Herre."

"Sexor" (Turbo/Last Gang), Tiga's debut artist album, includes suitably sparse, surprisingly melodious electro-pop ditties, and more covers. He takes on Talking Heads' "Burning Down the House," Nine Inch Nails' "Down in It" and Public Enemy's "Louder Than a Bomb."

A dubious selection, but not if you lived your formative years in the '90s as Tiga did. "I knew every word of the Public Enemy," he says. "And I listened to [Nine Inch Nails album] 'Pretty Hate Machine' so much and so many times... I used to be a lot more miserable."

While Tiga admits covers are not "great masterworks," he argues that they do have a cultural resonance, the same sort of post-postmodern nihilism that characterized the latest electro movement. Tiga sees covers more as tributes and musical experiments. "What makes any good cover is amazing songwriting to begin with, but realized in a very particular way, almost a more popular way," he says. "I thought how [Trent Reznor] did the original 'Down in It' left room for a different interpretation. It was so fast, I thought it was a bit goofy." Tiga's version, therefore, is slow and deliberate, rather than driving and unhinged.

LUTHER STILL SHINES: J Records is showing love to Luther Vandross' dance fans. The title track off the label's retrospective, "Shine: The Ultimate Luther Vandross," got the premier remix treatment from neodisco outfit Freemasons. The U.K. production duo is best-known for last year's massive "Love on my Mind," a Jackie Moore/Tina Turner mash-up, resung by newcomer Amanda Wilson for the sake of legality. It hit No. 2 on Billboard's Dance Airplay chart.

Their "Shine" mix, which merges Vandross' inimitable smoothness with a buoyant disco pulse, will be serviced to dance music radio this week. The original version has been steadily climbing a bunch of other charts since early July.

But best of all, the first 50,000 copies of the best-of will include a bonus CD of rare remixes, like Frankie Knuckles' "Power of Love" and David Harness' "Can Heaven Wait."

SUMMER PICK: Who would be crazy enough to resurrect a repressed musical memory like Eddie Murphy's 1985 hit/punch line "Party All the Time" and revamp it with a simple, loopy remix? Believe it or not, the loon is Sharam—half of Grammy Award-winning, usually serious-minded production/DJ duo Deep Dish—and the idea turned out to be more smarts than nuts. "PATT," as Sharam renamed his version, is hitting the nostalgia button hard and generating giant dance-floor reactions in clubs across the country. Last year's Deep Dish hit "Flashdance" beefed up another '80s standard, Shandi's "He's a Dream" (which originally appeared on the "Flashdance" soundtrack, natch), with similar effect. ...



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Head Butt's A Hit

Zidane's Foul Might Have Cost France The Cup, But It's A 'Coup De Boule' On The Charts

On July 9, when France's national soccer team lost the 2006 FIFA World Cup final, the dismissal of star player Zinedine Zidane for head butting an Italian defender drew more global headlines than the result itself.

Zidane's domestic popularity remains undimmed, however, and on Aug. 2 a tongue-in-cheek single about the incident topped the IFOP/Tite Live chart. La Plage's soca-styled "Coup de Boule"—French for "head butt"—parodies "Zidane Y Va Marquer" (Universal) by TV personality Cauet, which lauds the French team captain. Ironically, La Plage knocked Cauet's track off the No. 1 spot.

"Coup de Boule" was written and recorded July 10 by

brothers Sebastien and Emmanuel Lipszyc—co-founders of Paris-based TV music/jingles production and publishing company La Plage—and songwriter Franck Lascombes, who circulated it as an online joke to industry friends. Within

Music imprint. Warner CEO Thierry Chassagne says domestic shipments have passed 112,000 copies, with ringtones and downloads adding 185,000 sales. "This is the magic of the 'culture of instantaneity,'" Chassagne says. "The Internet has

versions are imminent.
—Aymeric Pichevin

KILL CITY: It's not unusual for a British band to sign to a label outside the United Kingdom, but it is rare to find one signed to a French company, given France's fondness for its own artists and language.

Enter English alternative rock trio Kill the Young. The band, consisting of the three Gorman brothers, signed a recording/publishing deal with Paris-based Discograph after a label exec saw the band perform last year in Manchester.

Discograph released the band's English-language, self-titled debut in France in October 2005 and says it has shipped 18,000 copies to date, plus 7,000 sold outside France. The album is also out in Belgium, the Netherlands, Luxembourg, Italy and Switzerland.

Discograph says a German distribution deal is forthcoming, although no U.K. or U.S. deals are yet in place.

Kill the Young recently completed a string of French dates including an Aug. 3 show for an audience of 2,000 at the Port Grimaud Prairie de la Mer campsite, close to St-Tropez. The site annually organizes free shows under the "Plage du Rock" banner between June and August. Kill the Young "delivered a brilliant set," promoter David Luftman says, noting that the act drew fans from both on- and off-site.

After summer festivals in Germany, Portugal and Switzerland, the band tours France again this September, with shows in Scandinavia and Russia following. Bookings are through P. Box (France) and Sensible Events (international).

—Gary Smith

'This is the magic of the "culture of instantaneity."'

—THIERRY CHASSAGNE, WARNER MUSIC FRANCE

hours the track was being aired on national radio.

Warner Music France swiftly licensed "Coupe de Boule" and rush-released it on the Up

become a real promotion tool."

"Coup de Boule" is available through Warner in 20 countries. Chassagne says that Italian-, Spanish- and Japanese-language

Latin Notas

LEILA COBO lcobo@billboard.com



New Blood

Barba, Mach & Daddy Take Slow Road To U.S. Success

In the past few months, two new names have appeared seemingly out of nowhere to enter Billboard's Top Latin Albums chart.

In May, it was Mariano Barba, whose album "Aliado del Tiempo" on indie Three Sound Records entered the chart at No. 48. This month,

6 on Hot Latin Songs and to No. 1 on the regional Mexican airplay chart, where it remained for six consecutive weeks in June.

What's surprising about Barba's success is that all the work was done by his small, family-owned label based in Guadalajara, Mexico, but with

Botella," a catchy, danceable ditty—part reggaetón, part soca—about drowning romantic misery with drink, was an immediate smash, soaring to No. 1 on radio charts in Panama and other Central American countries.

Universal, which had a licensing deal in place with Panama Music, released "Desde Abajo" in November 2005 in the United States. But, despite enthusiasm from Universal execs, the track didn't receive a radio push and went nowhere. Same with the album.

In the spring, Crespo hired independent radio promoter Heinsteinst Mengual and indie publicist Mayna Nevarez to work the project stateside and in Puerto Rico, a market that conventional wisdom said would not be receptive to Panamanian reggaetón.

But "La Botella" began to climb the charts there and is now in the top 10 of the Hot Latin Songs chart with spins at pop, tropical and rhythmic formats. "La Botella" was also pushed in dance clubs, propelling sales in markets where it received little airplay, like Miami.

Universal has also stepped up and is firmly pushing the album at retail with pricing and positioning.

"I was a bit worried," Crespo admits about his late-blooming duo. "But I was also certain it had to work because it had been so big everywhere else."



it's Mach & Daddy, whose "Desde Abajo" (Panama Music/Universal) entered at No. 71 and has climbed steadily to its current position at No. 39, becoming the greatest gainer for two straight weeks.

So who are these guys?

Barba is a young, hunky purveyor of romantic banda. "Aliado del Tiempo" is actually his third release but the singer/songwriter had previously flown under the radar for those outside the regional Mexican realm as his product had not been submitted to Nielsen SoundScan.

In early spring, Ritmo Latino head buyer Alberto Uribe gave me a heads up on Barba, who was already No. 8 on the Ritmo sales chart yet still absent from the Billboard lists. The push came from radio acceptance with the title track climbing to No.

offices in Bel Gardens, Calif.

The self-distributed label got Barba into all the mass-merchant accounts and hired independent promoters to work radio, where strong word-of-mouth from Mexico helped acceptance. Three Sound president Martha Fraile says Barba "is an innate artist. He writes his songs, arranges, he does everything, and that has an impact with the audience."

Mach & Daddy are a different story. The sibling duo from Panama (real names Pedro "Mach" and Martín "Daddy" Machore) are sons of Panamanian singer/composer Armando Machore of the band Calipso Panama. "Desde Abajo" was released last year on indie Panama Music, which is owned by Januario Crespo and is also home to acts La Factoría and Baby Ranks. Lead single "La



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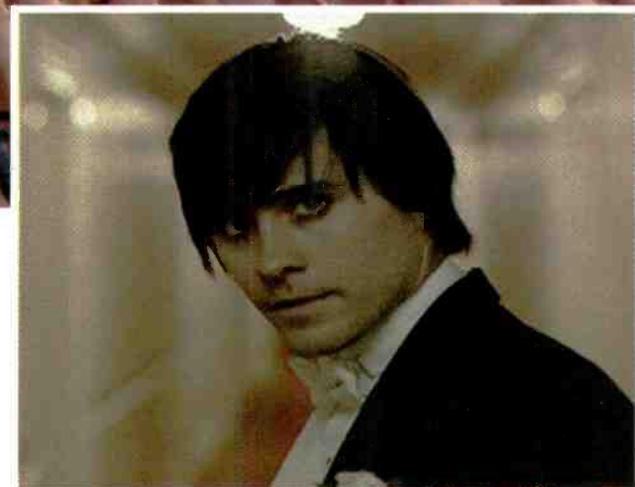
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30 SECONDS TO MARS frontman **JARED LETO** onstage at this year's Lollapalooza in Chicago. **INSET:** A still from the band's breakthrough video, a montage to horror flick 'The Shining.'

ROCK BY COURTNEY LEAR

Mission To Mars Blasts Off Again

'The Kill' Gives A Second Life To Band Featuring Actor Jared Leto

LOS ANGELES—With Jared Leto as its frontman, it was easy to dismiss 30 Seconds to Mars as just another actor's vanity project. That was until a new single, a new video and a new confidence in the band's legitimacy resurrected its sophomore album, "A Beautiful Lie."

"A Beautiful Lie" had mild success after its release in August 2005, but following the lukewarm response at rock radio to first single "Attack," the album faded quickly.

With a regime change at the band's label, Virgin, 30 Seconds' moderate achievement put the act in a seemingly precarious situation. However, as Virgin COO/GM Lee Trink says, the label saw tremendous

unrealized potential in the group that came to the label through a deal with Immortal.

"It was a matter of pure belief in the band. We felt there was a way to resurrect [the album] and break this artist, and we set out on a quest to do it," Trink says.

For the epic mission, Virgin called upon the Echelon, the dedicated 30 Seconds to Mars fan base that had established an Internet community ready and willing to spread the word about its favorite band.

"When you have this army it can move mountains. The idea is to get them all pushing on the same door," Trink says.

Ironically, it was "The Kill (Bury Me)," the second single

heavily plugged through the Echelon, that raised the album from the dead.

At tastemaker alternative rock station WNNX (99X) Atlanta, the single garnered a tremendous response, which the station's PD Leslie Fram says encouraged other markets to take the band seriously. It is No. 4 on Billboard's Modern Rock chart this issue.

"It started really breaking out and doing well in some markets, so other markets caught on and realized this is not going away [so] maybe we should really listen to it and recognize that it is the real deal," Fram says.

The band's self-titled debut, which has sold 121,000 copies,

according to Nielsen SoundScan, seemed to be tainted by the stigma of having an actor in the band, but with its commitment to touring, dedicated fan base and obvious talent, the act began to be recognized beyond Leto's acting career. With sales of 244,000, "A Beautiful Lie" has already sold double that of the 2001 debut.

"I was very aware that I was walking a landscape littered with the bodies of fallen failures of people who have tried to walk in this place and really didn't have that much of a right in creative terms, if you want to be brutal about it," Leto says.

But it all clicked with "The Kill," which was bolstered by a video redolent of "The Shining,"

that is in high rotation on MTV2.

Trink calls the video, released in May, a "lightning rod" to the album's resurgence.

At Amoeba Records in Los Angeles there was a complete dry spell in sales until May. Now the store sells a steady 20 copies a month. "It bumped up in May and June... one video on MTV could bring in, easily, 20 people," sales associate Jamie Lopez says.

Almost one year following its initial release, the album is starting to see the success and recognition that the band and Virgin had hoped for since the beginning. After initially falling off The Billboard 200, the album re-entered the chart several weeks ago and is No. 48

this issue.

"It's basically like it's coming out this August," Leto says. "When people get rededicated it's like a whole new love affair."

During eight months of nonstop touring, opening for such acts as Audioslave and appearing on the Warped tour and at Lollapalooza, Leto says the band could feel the tide turn—and he welcomes all.

"It takes a lot to believe in a world of nonbelievers and to be in a position to break through stereotypes, to be able to walk in a place where people said was not possible," Leto says. "In our way, we've gone to the moon and all the nonbelievers are welcome to join us."



Barber's Latest Metamorphosis

Singer Gives Jazz Spin To Classic Tales With 'Mythologies'

Inspired by playwright Mary Zimmerman's adaptation of Ovid's classic book of myths, "Metamorphoses," pianist/vocalist Patricia Barber imagined what she might be able to do in the jazz realm. She was so intrigued by the possibility that she read the book, despite fearing that she'd be in for a long, boring ride.

She was wrong. "Ovid's telling of the myths was funny and smart and his characters brilliantly conceived, yet skeletally drawn," says the Chicago-based artist, who has several hip albums to her credit. "It occurred to me that the characters would be fabulous to re-create in a song cycle, which I've always admired in classical music."

However, the chance of it coming to fruition was slim because Barber figured the subject matter was too "rarefied." Rather than throw in the towel, she took an even bigger gamble: She applied for a Guggenheim fellowship to work on the project, even though the award had never been granted to a songwriter before.

In 2003, Barber scored the prize and set out to work on the 11-song cycle. It was released as "Mythologies" Aug. 15 on Blue Note. The album is compelling and, at stretches, a controversial collection that

transports the characters of the Greco-Roman myths and legends to contemporary life.

During the course of her creation, Barber studied Ovid as well as other writers and composers. So, for example, the reflective "Morpheus" is based on Alfred Lord Tennyson's eight-syllable-per-line poetic form as well as Franz Schubert's use of harmony. The soulful "Persephone" uses Dante's tercet form while the music, Barber says, is "pure fun, mischief and George Michael."

The edgy, rock-tinged "White world," a powerful castigation of today's obscene celebrity worship and myopic consumerism, finds its wellspring in the story of Oedipus. "He kills his father and mother," Barber says. "What else can you say? Of course, I've been called unpatriotic for that song. This is my free speech song under this administration."

Likewise, the shape-shifting "Phaethon," with its gospel choir and hip-hop groove (with raps listing endangered species rendered by three members of the Chicago Children's Choir), boldly warns, as Barber sings, of "divine fire in the hands of mortal man." She says, "All I had to do was follow the storyline of Phaethon driving his father's chariot of sun, crashing

it and creating a fire so hot that the earth cries out. It's telling how closely that story reflects our political situation today."

One of the lyrical gems of the CD is "Narcissus." Barber laughs at that. "I thought I'd be writing a smart, funny song, but it turned out to be a love song, a pure love song." Twisted, true, but beautiful nonetheless.

Barber unveils "Mythologies" Sept. 1-3 in New York at the Jazz Standard.

THREE DOT LOUNGE: In other Blue Note news, the label has started to license ringtone riffs from its classic catalog by such artists as Thelonious Monk, Chet Baker, Herbie Hancock and Miles Davis... There's a full raft of jazz CDs streeting Sept. 12, but by far the most noteworthy launch is free-spirited pianist Satoko Fujii's unprecedented delivery of four orchestral CDs: "Undulation" (on NatSat) with Orchestra New York; "Live!" (Libra) with Orchestra Tokyo; "Maru" (Bakamo) with Orchestra Nagoya; and "Kobe Yee!" (Crab Apple) with Orchestra Kobe... This year's Thelonious Monk International Jazz Piano Competition and 20th Anniversary Gala Concert will be held Sept. 17 at the Kennedy Center in Washington, D.C.



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BRENDA JONES WALKER, left, and BRUCE WALKER

Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com



Living On A Prayer

Former DreamWorks GM Turns Creative Eye To Church

African-American executives at major labels too often are downsized out of gigs or ignored when it comes to climbing the ladder. As such, some of these executives find their calling outside the system.

The latest former major-label executive forging new entrepreneurial business alternatives is **Bruce Walker**. While doing so, he is simultaneously tapping into a burgeoning urban lifestyle component: the church.

The former DreamWorks GM and his wife, **Brenda Jones Walker**, are the forces behind Los Angeles-based multimedia venture Walker Entertainment Group. Under that banner, the pair will launch new label **B# (Sharp) Records** through a three-year licensing partnership with Urban Ministries Inc. UMI will provide support with marketing, promoting, selling and distribution.

The 36-year-old Chicago-based independent media firm, headed by president/CEO **Carl Jeffrey Wright**, provides magazines, books, videos, DVDs, music and crafts plus Sunday school curriculum to more than 70,000 African-American churches. According to Wright, the company reaches upwards of 65% of 13 million African-American households in the United States. In addition to introducing a new comic book series, "The Guardian Line," in September, UMI has produced and/or distributed such theatrical fare as "The Gospel" with **Boris Kodjoe** and reality TV show "Go Global," the latter in partnership with

Wycliffe Ministries.

Specializing in R&B and contemporary gospel/inspirational music, **B#** will christen its liaison with UMI in the fall when the label begins rolling out ring-tones. At the top of the year, **B#** plans to release CDs by a roster that includes singers **Mark Middleton (BLACKstreet)**, **Desiree Coleman Jackson** and **Jesse Campbell** plus Grammy Award-winning producer/key-boardist **Marvin "Chanzz" Parkman**, who has worked with **Ludacris**, **OutKast** and **Natalie Cole**. Also in the works: a series of DVD releases.

Ever since **Kirk Franklin** stomped onto the R&B charts with a No. 1 record in 1997, the marriage between R&B and gospel/inspirational music was thrust into a new light. The crossover success of **Yolanda Adams**, **Mary Mary** and others has opened the door to such popular ministries as that of **Bishop T.D. Jakes**. He presides over a business empire that includes books, films, albums and **MegaFest**, a religious lifestyle conference that attracts thousands of people annually.

UMI and Walker Entertainment Group are eyeing that and more with their new partnership.

Working in tandem with **Michael Davis**, UMI executive VP of new business and entertainment, Walker Entertainment will produce contemporary gospel/inspirational albums with R&B artists whose roots are in gospel music and who already have a fan and touring base. The companies will utilize online support, UMI call centers and retail centers at var-

ious church locations to market this inspirational music to reach consumers brought by UMI and to expand gospel's mainstream following.

The goal of this direct access to consumers through UMI's database is to help increase sales to targeted audiences and cut costly investments in mainstream distribution. However, discussions concerning major-label distribution are under way to further expand the concept and music to the mainstream retail community.

Walker has also produced TV shows ("The Drop" for urban/Latino network **Si TV**) and served as a **BET** consultant. Jones Walker, whose marketing background includes VP stints at **MCA**, **Capitol** and **Interscope/Death Row**, is presently consulting **Hidden Beach Records** as chief marketing officer.

Besides **B#**, the Walker Entertainment Group includes a second division, **B&B Entertainment**, a music and TV production company.

Given the music industry's heightened competitive climate, Walker underscores that staying close to the streets and locking into lifestyle habits marks the difference between staying ahead of the game or falling behind.

"You need to connect with consumers to identify what they really want and, more important, what they feel is missing from the numerous products that are already available," Walker says.

Jones Walker adds, "You have got to live it, breathe it, feel it and have fun in order to deliver it." ...



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Labels Start To Believe In Hyphy

Jive And TVE Hear The Potential In Bay Area Sound

Northern California has been one of hip-hop's hot spots this year. Unfortunately, labels couldn't get it together and sign folks fast enough to capitalize on the buzz of **E-40's** "Tell Me When to Go" earlier this year.

But now, **Jive** and **TVE** have hopped on the hyphy bandwagon and signed teen rap groups **the Pack** and **the A'z**, respectively. With hipster-friendly singles like **the Pack's** "Vans," which explains why the skate shoe is way cooler than a new pair of **Nikes** over a lo-fi buzzing beat, its sound might go national.

"A lot of groups don't have that solid foundation," the **Pack's** 16-year-old **Lil B** says of why more groups from the area haven't been signed. **Lil B**, **Lil Uno**, **Young L** and **Stunna**, who hail from **Berkeley, Calif.**, have become so popular that they've inspired a response song that disses **Vans**.

"We're all brothers and we did our promotion ourselves. We talked to all the DJs and we were at all the parties," **Lil B** says.

Independent promotion has been the **Bay Area's** touchstone, even before its first explosion in the '90s as a hip-hop spot to watch. Artists like **E-40** and **Too Short**

consistently sold well regionally, prior to obtaining major-label distribution. So these days, it is difficult to get artists to put aside that independent spirit in exchange for wider exposure, and ultimately less money per record.

"Some artists are holding out and fucking up their deals," says **Stacy Cunningham**, PD of R&B/hip-hop station **KMEL** San Francisco. "Artists are like, 'I'm Bay-centric. I don't need a major label.'"

Unfortunately, that attitude has helped fizzle out the popularity of Bay-originated music at a faster rate.

"The hyphy movement has not had a real breakout hit act," **TVE Records** president **Steve Gottlieb** says. "The **A'z** have exactly the kind of energy to make the movement huge. We see major crossover potential."

The **A'z**, which comprises **A.E.**, **Speedy** and **Ice** from **Oakland** and **Richmond, Calif.**, made waves with their indie single "Yadadamean." (**Bay Area** slang for "you know what I mean.") Both the **A'z** and the **Pack** get great support from **KMEL**, frequently making the station's daily countdowns.

WESTSIDE: Though hip-hop has always been a multi-ethnic game, aside from acts

like **Cypress Hill**, **Fat Joe** or **Pitbull**, **Latin MCs** don't always get a fair chance to mark their mark. But **Interscope** hopes to change that template with its latest signing, **Omar Cruz**.

Jimmy Iovine recently entered a joint venture deal with **Cruz's** independent label **B.Y.I. Entertainment**, which is owned by **Luis "LuLu" Torres**. **Torres** tapped famous tattoo artist **Mister Cartoon** to head **Cruz's** art direction and marketing affairs and serve as a project consultant.

"It's time for someone to internationally come out and just kill it," says **Mister Cartoon**, who also has his own **Joker** clothing line and a personalized line of **Sidekick 2s**.

After establishing himself through the mix tape "City of Gods" in 2005, **Cruz** is filling his time until his **Interscope** debut with the DJ **Skee** mix tape "The Cruzifixion."

"The same way [Dr.] **Dre** sampled from **Bootsy Collins**, **Funkadelic** and **George Clinton**, we're taking stuff from our culture," **Cruz** says. "We're making a point of doing it and creating a new sound that is becoming the **Omar Cruz** sound. It's the vintage **Latino** flavor mixed in with hard-hitting hip-hop." ...

THE A'Z





REGGAE BY PATRICIA MESCHINO

REGGAE AT THE ROOTS

Billboard Heads To Jamaica For Back-To-Back Fests And Returns With The Straight Dope

For the first time in nearly a decade, two major reggae festivals were held in Jamaica less than two weeks apart. Red Stripe Reggae Sumfest took place July 16-22 in the island's resort capital Montego Bay, followed by bMobile Reggae Sunsplash, held Aug. 3-6 in the parish of St. Ann, the birthplace of Bob Marley.

The barometer of Jamaican musical tastes, particularly among a younger demographic, is most accurately reflected by the lineup of each festival's Dancehall Night, where a succession of DJs (the Jamaican equivalent of rappers) perform their hits. They often freestyle, their topical, improvised lyrics eliciting some animated responses; when Cham performed his hit "Ghetto Story," many at Sumfest displayed their approval by blazing torches and setting off firecrackers. The dancehall programs yielded the best attended nights for both festivals.

Sumfest's Dancehall Night pulled in an estimated 16,000 people, while Sunsplash's attracted approximately 11,000. Fans waited until 6 a.m. at Sumfest to experience Beenie Man's musical response to the set delivered by his longstanding nemesis Bounty Killer a few hours earlier. The dispute has raged for more than a decade; in its latest chapter, Beenie Man is engaged to Bounty Killer's ex-girlfriend. During his set, Bounty Killer referred to Beenie Man as a "janitor" for picking up his "old trash,"



They're jammin', from left: CAPLETON, DAMIAN MARLEY, 50 CENT and BOUNTY KILLER at Sumfest in Montego Bay; LUCIANO and TANYA STEPHENS at Sunsplash; GREGORY ISAACS onstage at Sunsplash.



while Beenie Man responded by bringing the now very pregnant girlfriend in question onstage.

In his exclusive Sunsplash appearance at dawn, controversial Jamaican sensation DJ Vybz Kartel delivered a repertoire rife with sexually explicit lyrics and stark, violent imagery alongside insightful social commentary, all of it fervently embraced by the sizable early-morning crowd.

And while DJs Macka Diamond and Lady Saw proved that ladies can be just as raunchy as their male counterparts, cultural lyrics steeped in the teachings of the Rastafarian way of life also have their place on Dancehall Night as evidenced by the enthusiastic responses to exceptional performances by Richie Spice, Chuck Fenda and Little Hero. The latter artists' current renown in Jamaica augurs well for greater success in the international market.

"Everybody who is into this genre of music watches what happens in Jamaica, and because these are the island's best-known festivals that means they are the premier showcases for reggae music," says Cristy Barber, president of Tuff Gong Records, the label founded by Bob Marley and current home to his son Damian. "Tourists who are visiting the island hear about the festivals at their hotels, and that helps to spread the popularity of individual artists and reggae music in general."

The festivals have adopted divergent approaches to attract their audiences. Conceived in 1978, Sunsplash remains "unapologetically a true reggae festival," according to executive di-

rector Charles Campbell. Trinidadian soca superstar (and bMobile spokesman) Machel Montano was Sunsplash's sole nonreggae performer while appearances by reggae bands from Nigeria (Victor Essiet & the Mandators), England's Steel Pulse and a stunning performance by Alpha Blondy from the Ivory Coast contributed to the festival's cosmopolitan flavor.

The event was at one time so successful that it spawned a U.S. tour and similarly styled fests in Japan, Mexico and Brazil, but issues regarding a permanent home in Montego Bay forced Sunsplash off the map in 1997. Organizers finally relaunched it this summer after spending five years developing the St. Ann venue.

Sumfest, which launched in 1993, traditionally features an exhaustive lineup of the island's top artists alongside international guest stars, which this year included hip-hop heavyweights 50 Cent/G Unit and Missy Elliott.

But ever since the first Sumfest, which began just four days after the conclusion of Sunsplash, observers have wondered if two major festivals held a few days apart is beneficial for Jamaica and reggae music.

Most now believe that if the events are properly planned, they can complement rather than compete with one another. "If Sunsplash can properly re-create itself, it is good because it brings more work for the artists and musicians and gives people more flexibility," notes Peter Burke of Tads International Records, a reggae label with offices in Kingston and Miami. "If you can't catch Sumfest, you can go to Sunsplash." ...

Six Who Rocked The Joint

With more than 60 artists appearing at Sumfest and more than 100 featured at Sunsplash, there were many noteworthy performances. The best deserve a toast.



CHAM, SUMFEST

Buoyed by the success of his hit "Ghetto Story," the title track from his recent Atlantic debut and arguably the reggae single of the year, Cham's charisma, robust vocals and versatility (he covered Bill Withers' "Lean on Me") transfixed the 16,000 patrons at Sumfest's Dancehall Night.

GENTLEMAN, SUMFEST

In his first appearance in Jamaica with his own Far East Band, German superstar Gentleman's confidence and expanding repertoire of lyrically uplifting hits demonstrated why he is rapidly becoming a favorite among reggae fans everywhere. Gentleman spoke to the audience with an engaging German-Jamaican accent but his adept DJ'ing approach suggests he could have been born and raised in Kingston.



LITTLE HERO, SUMFEST AND SUNSPASH

DJ Little Hero has been recording since the mid-'90s, but remains known only to reggae's most ardent followers. However, the dynamism he displayed at both festivals should change that. His passionate delivery of hit songs including the poor people's anthem "Inna De Ghetto" and the peace plea "No More War" surpassed several of the performances put forth by the headlining dancehall superstars.

DAMIAN MARLEY, SUNSPASH

A year after "Welcome to Jamrock" lit up the Billboard charts, Marley's dazzling Sunsplash performance was highlighted by his skillful speed rapping over equally accelerated dancehall beats, lively exchanges with the audience (including a cleverly rhymed lecture on the perils of fast food) and several heartfelt renditions of his dad's classics.



RICHIE SPICE, SUNSPASH

Singer Richie Spice garnered tremendous attention for the roots reggae tune "Earth a Run Red," his acclaimed 2004 CD "Spice in Your Life" and a spate of hit singles that have kept him on the international reggae charts for the past few years. Spice's superbly controlled energy yielded an outstanding set; the diversity of tunes like the romantic "Brown Skin" and the ominous "Folly Living" portend greater successes to follow.

MR. VEGAS, SUNSPASH

Mr. Vegas' melodic "sing-jay" vocals made him one of dancehall's biggest stars in 1998. This year, he tore up both festivals with a set rife with old favorites like "Heads High" and recent hits including the anti-violence anthem "No Love." As a memorable intro to his No. 1 Jamaican hit "Last Night (Constant Spring)," Vegas arrived on the Sunsplash stage riding a Honda 50 motorbike.



500,000 SPINS

You And Me/ **Lifehouse** /GEFFEN
Closing Time/ **Semisonic** /MCA

400,000 SPINS

Be Without You/ **Mary J. Blige** /GEFFEN
Lonely No More/ **Rob Thomas** /MELISMA/ATLANTIC
How's It Going To Be/ **Third Eye Blind** /ELEKTRA/ATLANTIC

300,000 SPINS

Right Here/ **Staind** /ATLANTIC/FLIP
Unwritten/ **Natasha Bedingfield** /EPIC
Temperature/ **Sean Paul** /VP/ATLANTIC
You're Beautiful/ **James Blunt** /ATLANTIC
Don't Forget About Us/ **Mariah Carey** /MONARC/ISLAND/IDJMG
Good Morning Beautiful/ **Steve Holy** /CURB
Don't Happen Twice/ **Kenny Chesney** /BNA
Confessions Part II/ **Usher** /LAFACE/ZOMBA
Wish You Were Here/ **Incubus** /EPIC
Wake Me Up When September Ends/ **Green Day** /REPRISE

200,000 SPINS

Ridin'/ **Chamillionaire Feat. Krayzie Bone** /UNIVERSAL
Who Says You Can't Go Home/ **Bon Jovi** /ISLAND/MERCURY
As Good As I Once Was/ **Toby Keith** /CREAMWORKS
Dance, Dance/ **Fall Out Boy** /ISLAND
Big Star/ **Kenny Chesney** /BNA
Savin' Me/ **Nickelback** /ROADRUNNER
Fast Cars And Freedom/ **Rascal Flatts** /LYRIC STREET
Never Leave You (Uh Oooh, Uh Oooh)/ **Lumidee** /UNIVERSAL
Have You Forgotten/ **Darryl Worley** /DREAMWORKS

100,000 SPINS

Promiscuous/ **Nelly Furtado** /GEFFEN
What's Left Of Me/ **Nick Lachey** /JIVE/ZOMBA
Unfaithful/ **Rihanna** /DEF JAM/IDJMG
Crazy/ **Gnarls Barkley** /DOWNTOWN/ATLANTIC/LAVA
Do It To It/ **Cherish** /SHONUFF/CAPITOL
Move Along/ **All-American Rejects** /INTERSCOPE
Black Horse & The Cherry Tree/ **KT Tunstall** /VIRGIN
Gimmie That/ **Chris Brown** /JIVE/ZOMBA
When You're Mad/ **Ne-Yo** /DEF JAM/IDJMG
Wherever You Are/ **Jack Ingram** /BIG MACHINE
Settle For A Slowdown/ **Dierks Bentley** /CAPITOL NASHVILLE
Turn It Up/ **Chamillionaire Feat. Lil' Flip** /UNIVERSAL
Best I Ever Had/ **Gary Allan** /MCA NASHVILLE
Just Might (Make Me Believe)/ **Sugarland** /MERCURY

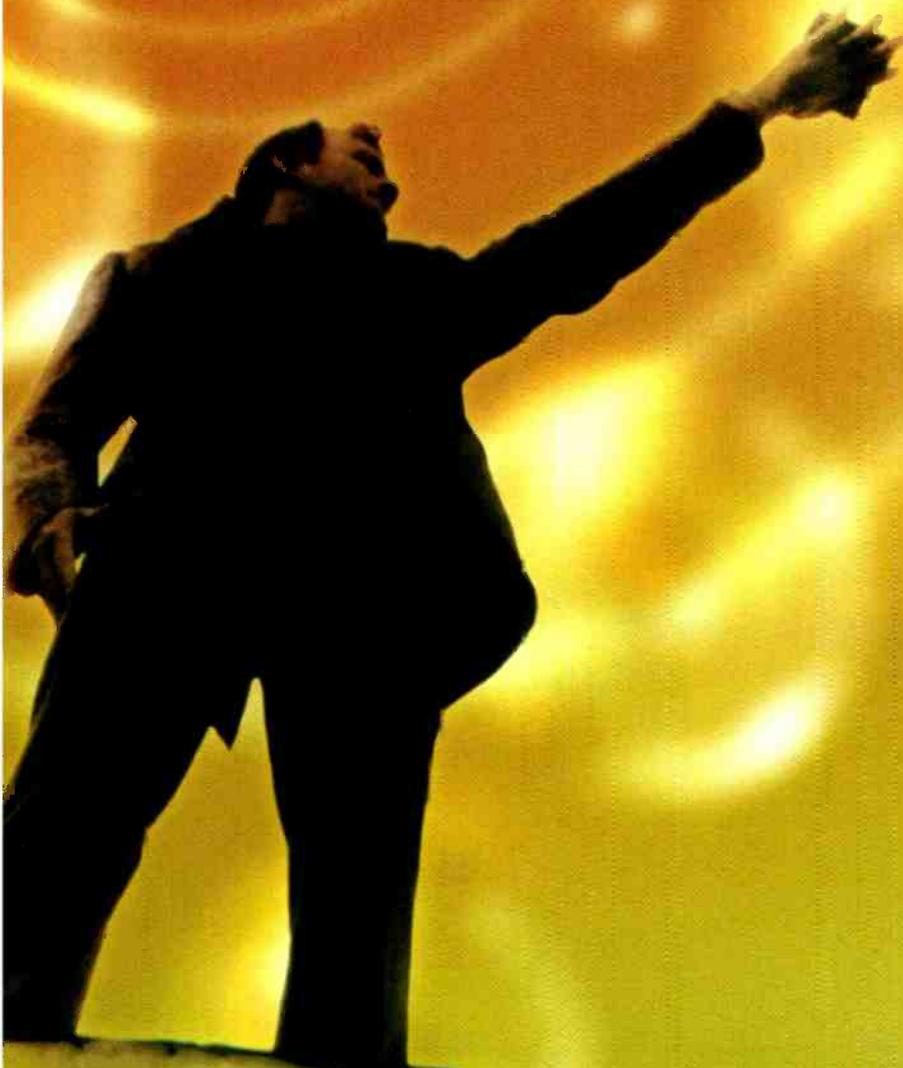
50,000 SPINS

Bossy/ **Kelis** /JIVE/ZOMBA
I Write Sins Not Tragedies/ **Panic! At The Disco** /DECAYDANCE/FUELED BY RAMEN/LAVA
A Little Too Late/ **Toby Keith** /SHOW DOG NASHVILLE/UNIVERSAL
Bring It On Home/ **Little Big Town** /EQUITY
U And Dat/ **E-40 Feat. T. Pain & Kandi Girl** /REPRISE
Deja Vu/ **Beyonce Feat. Jay-Z** /MUSIC WORLD/SONY URBAN/COLUMBIA
Vicarious/ **Tool** /VOLCANO/ZOMBA
Animal I Have Become/ **Three Days Grace** /JIVE
Me And My Gang/ **Rascal Flatts** /LYRIC STREET
DJ Play A Love Song/ **Jamie Foxx** /J
Buttons/ **Pussycat Dolls** /INTERSCOPE/GEFFEN/A&M
Ain't No Other Man/ **Christina Aguilera** /RCA
Shoulder Lean/ **Young Dro Feat. T.I.** /GRAND HUSTLE/ATLANTIC
Hustlin'/ **Rick Ross** /DEF JAM/IDJMG
Steady, As She Goes/ **Raconteurs** /THIRD MAN/V2
Crazy Bitch/ **Buckcherry** /ELEVENSEVEN/ATLANTIC/LAVA
How 'Bout You/ **Eric Church** /CAPITOL NASHVILLE
Stay With You/ **Goo Goo Dolls** /WARNER BROS.
Next Thing You Know (Thirteen)/ **Matthew West** /SPARROW/EMI CMG
Volvere/ **K-Paz De La Sierra** /UNIVISION
Breathe/ **Rebecca St. James** /FOREFRONT
You're Worthy Of My Praise/ **Big Daddy Weave & Barlowgirl** /FERVENT/WORD/CURB
No More Cloudy Days/ **Eagles** /EAGLE RECORDING CO./WSM
Joy/ **Newsboys** /SPARROW/EMI CMG
Na Na Na (Dulce Nina)/ **Kumbia Kings** /EMI LATIN
Coming Undone/ **Korn** /VIRGIN
Angel De Amor/ **Mana** /WARNER MUSIC LATINA
It's Alright/ **Third Day** /ESSENTIAL/PLG
My Savior My God/ **Aaron Shust** /BRASH
Undeniably You/ **Avalon** /SPARROW/EMI CMG
Me Dedique A Perderte/ **Alejandro Fernandez** /SONY DISCOS
Day By Day/ **Point Of Grace** /WORD/CURB/WARNER BROS.
My Praise/ **Phillips, Craig & Dean** /SPARROW/EMI CMG

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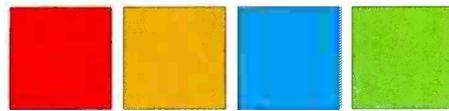
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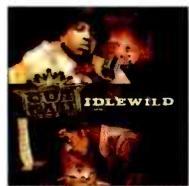


SPOTLIGHTS

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

ALBUMS

ALBUMS



OUTKAST *Idlewild*

Producers: various
LaFace/Zomba
Release Date: Aug. 22
Although Andre 3000 has gone out of his way to dispel rumors

that OutKast is splitting, the soundtrack to its film "Idlewild" doesn't do much to support the pioneering hip-hop duo's unity. As on "Speakerboxxx/The Love Below," Andre and Big Boi do their own thing without one another on most tracks, and film-specific songs like "Make No Sense at All" and "Call the Law" fall flat out of context. But they're together on "Hollywood Divorce," featuring Snoop Dogg and Lil Wayne, where the posse discusses pop culture's ethnic art appropriation atop a melancholy beat. Still, it's hard not to be disheartened by Big Boi's "The Train," featuring Sleepy Brown and newcomer Scar, which finds him recounting OutKast's entire career. We're not saying the divorce is final, but you be the judge.—*HC*

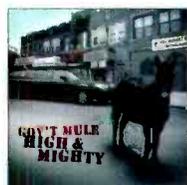


KELIS *Kelis Was Here*

Producers: various
Jive
Release Date: Aug. 22
Kelis' wonderfully whimsical fourth effort is a lecture in

nonconformity, thick with dynamic instrumentation (hard drums, hammering bass, twinkling keys) like lead single "Bossy." The album's finest production moments are its offbeat ones, from the brilliant opera vocals in "Like You" to the drum/guitar riffs in "Til the Wheels Fall Off."

Even with the hefty beats, the songwriting is surprisingly multilayered. Tracks like "Handful" and "Circus" find the alto singer once again rapping, as the latter likens the industry to a spectacle "where we all wear masks/Lie to our fans and expect it to last." Elsewhere are saucy "Milkshake"-esque cuts ("What's That Right There") and wistful ballads ("Lil Star"). The 18-track set wears down near the end, but those wondering how Kelis can top the Neptunes-constructed "Tasty" need not fret.—*CH*

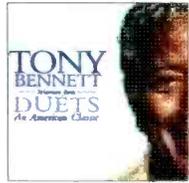


GOV'T MULE *High & Mighty*

Producers: Gordie Johnson, Warren Haynes
ATO
Release Date: Aug. 22
As the title suggests,

Gov't Mule's second album as a quartet captures the old-fashioned thrill of big guitar rock that is immediate, raw and real. While straight-ahead uptempo rockers like the title track deliver the familiar mix of mammoth riffs, passionate vocals and deep grooves, Warren Haynes uses the downtempo moments to launch new departures. He gets political on the wah-wah reggae of "Unring the Bell" and marries Hendrix licks to Dylan-esque lyrics on "Endless Parade," one of Mule's best songs to date. An open-hearted organ ballad, "Million Miles From Yesterday," picks up where "Soulshine" left off, even adding a gospel choir. Once a Cream-influenced power trio, Gov't Mule has matured into a Led Zep-like powerhouse. "High & Mighty" is a quantum leap for the band and will be remembered as its "Houses of the Holy."—*SP*

SPOTLIGHTS



TONY BENNETT WITH MICHAEL BUBL  *Just in Time* (2:16)

Producer: Phil Ramone
Writers: J. Styne, B. Conden, A. Green
Publisher: Warner/Chappell
Columbia

Tony Bennett, who just turned 80 and is *Billboard*'s 2006 Century Award honoree, becomes ever cooler as he matures. His latest album, "Duets," aligns him with a dozen artists known for their vocal prowess and tests the versatility of Bennett and his partners, a la Bono, k.d. lang, Celine Dion and Stevie Wonder. "Just in Time," his duet with newly crowned AC staple Michael Bubl , is an ideal treat with its vast melodic charms and instantly recognizable voices. Bennett isn't a core artist at AC radio, but how fun that grown-ups get to be the hipsters this time around as Bennett tosses out a seemingly effortless, whimsical performance against the grand match of Bubl 's proven gifts. A

premier opportunity for the format to own its niche.—*CT*



MARY J. BLIGE *Take Me As I Am* (3:57)

Producers: Infinity, Ron Fair
Writers: various
Publishers: Universal, BMI, Geffen

The tender piano ballad "Take Me As I Am" reveals a woman who is not only secure in her own skin but within her place in a fickle music industry. This third cut from Mary J. Blige's latest effort, "The Breakthrough," finds the singer admonishing her critics (what critics?) and embracing her rocky musical journey. Beside violins and understated piano twinkles (a sample of Lonnie Liston Smith's "A Garden of Peace") Blige describes her cheery outlook: "She has no regrets/She accepts the past/All these things they help to make she." Striking in simplicity and sincerity, it should further spur her impressive comeback.—*CH*

ROCK

THE PANIC CHANNEL *(One)*

Producer: Josh Abraham
Capitol

Release Date: Aug. 15

▶ Currently co-hosting "Rockstar: Supernova" on CBS, celebrity guitarist Dave Navarro shares what he has been working on while coaching aspiring rockers. The Panic Channel broadcasts energetic, radio-friendly post-grunge driven by the over-the-top vocals of one-time MTV VJ Steve Isaacs, who often seems more influenced by the throaty narcissism of Sebastian Bach than the creativity of Jane's Addiction ("Left to Lose," "Night One"). Standouts like the hard-hitting "Teahouse of the Spirits" and the soaring "Why Cry" are catchy anthems, while "Lie Next to Me" delivers an atmospheric a cappella chant. Throughout, Navarro surprises with dark and melodic sounds, balanced with spaced-out wah-wah binges, but what this channel lacks is true feeling and originality. More panic would have been nice.—*SP*

LAMB OF GOD

Sacrament

Producer: Machine
Epic

Release Date: Aug. 22

▶ Lamb of God did everything a metal band is supposed to do on "Sacrament." It created imaginative, thrash-rooted song structures ("Redneck"). The musicians executed their parts flawlessly ("Pathetic"), delivered a track that stands as the record's calling card (the throbbing, righteous "Descending") and an anthem fit for the arena ("Again We Rise"). So why is "Sacrament" curiously flat and lifeless? Perhaps the problem lies in perfectionism: Lamb of God is so technically proficient, it wrings the notes dry. Plus, the production adds little overall texture. We hate knocking an act that is rightfully winning a spotlight in the overcrowded metal scene, but the band's talent set expectations incredibly high. Still, "Sacrament" likely won't disappoint fans,

and Lamb of God has a record to be proud of.—*CLT*

M. WARD

Post-War

Producer: M. Ward
Merge

Release Date: Aug. 22

★ In a career full of understated blues, frail folk and creaky country, M. Ward's new set is the full-band record we've been waiting for. His drawl and sublime guitar work is buttressed with plenty of percussion and even a string ensemble. While he still relies heavily on old-timey melodies and washes every instrument with classic delay, the set feels more alive than usual. "Chinese Translation" is an instant Ward classic that repeats like a child's song and drifts off into the sleepy vacation track "Eyes on the Prize." "To Go Home" starts with heavy drums and ends with Ward's cooing voice and tinkling of the keys. Armed with other killer moments, like the feel-good harmonies of "Rollercoaster" and the guitar solo on "Right in the Head," Ward is primed to win this "War."—*KH*

PAJO

1968

Producer: David Pajo
Drag City

Release Date: Aug. 22

▶ Indie vet David Pajo returns with yet another subtle effort, every song tinged with mystery and a secret. Combining traditional folk styles and structures with wistful production qualities, Pajo tops off each track with his pastoral voice and fateful lyrics. While murder ("Wrong Turn"), life ("I've Just Restored My Will to Live Again"), death (opener "Who's That Knocking") and love ("Cyclone Eye") are the most common inspirations, each shines with what they don't say more than what they do. His simple vocals widen the gaps between each note and even the sunniest songs seem heavy with sad memories. The electric guitar-heavy "Foolish Man" and "We Get Along, Mostly" are shots of adrenaline in what is mostly a lethargic mix. While not a completely

lovable effort, "1968" extends Pajo's varied lineage.—*KH*

DANCE

JODY WATLEY

The Makeover

Producers: various
Avitone Recordings
Release Date: Aug. 8

★ With "The Makeover," veteran R&B/pop artist Jody Watley treats fans to a collection of treasured classics (her own and those of others) and a couple of new jams. Lead single "Borderline" completely twists the Madonna classic into a chilled-out, pop-tronic gem, which explains why it's been embraced by tastemaking lounge DJs here and abroad. But wait until these same DJs get their hot, sweaty hands on Watley's smoldering version of "Love Hangover" (produced by Chris Brann, Rodney Lee and Watley). Watley and producer Ron Trent inject Bob Marley's "Waiting in Vain" with a little Saturday night experience, while DJ/producer King Britt reimagines Watley's own "Don't You Want Me" for 2006 dancefloors. Elsewhere, U.K. outfit 4Hero invests the new "A Bed of Roses" with a rhythmic push and pull. Throughout, a big-time sensuality prevails.—*MP*

LATIN

ALLISON

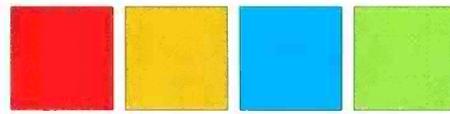
Allison

Producer: Armando Avila
Sony BMG

Release Date: Aug. 22

▶ You know times are a changin' in Latin music when you hear Allison. The Mexican rock trio, led by singer/guitarist Erik Allison, has climbed to No. 1 on the Mexican sales chart with music that sounds like a Spanish Blink-182—stuff that has very seldom climbed to the top of anything Latin, much less via a debut album. Allison doesn't bring anything new to the table, but its songs are catchy to an extreme, especially "Perdido," which will surely evoke visions of Green Day. This is happy punk about youthful affairs, but it's also full of attitude and **continued on >>p40**

REVIEWS



SINGLES

from >>p39

plenty of crunching guitars. Even the handful of power ballads ("Aquí," "Mi Destino") never lose the distinctive driving tension or edge. Allison is fun. Enjoy the ride.—LC

JAZZ

RAY BARRETTO
Standards Rican-ditioned
Producer: Ray Barretto
Zoho

Release Date: Aug. 15

★ Straight up with a few twists is what Barretto serves on "Standards Rican-ditioned," recorded shortly before the jazz master passed. This nine-song collection fulfills the conguero's dream to assemble an all-star cast of musicians of Puerto Rican descent to caress and swing through standards sans weighty Latin spice. The fine session highlights the improvisational prowess of tenor saxophonist David Sanchez and pianist Hilton Ruiz (ironically, this was also Ruiz's last recording before his untimely death in New Orleans this spring). "Lean on Me" shines with glistening runs by Ruiz, who also stars on his moving solo rendition of the Ellington/Strayhorn beauty "Something to Live For." Without flash, Barretto girds the rhythm with his beats, except on the buoyant "Strange Weather," unfinished before his death. Son Chris fills in on congas while dad's scats, originally intended only as markers for his lines, delightfully remain.—DO

WORLD

RICHARD BONA
Tiki
Producer: Richard Bona
Decca

Release Date: Aug. 22

★ Cameroon native Bona has been referred to as "the African Sting" by music

journalists, and it's a useful allusion, owing to Bona's hip and distinctive take on pop music. "Tiki" finds him at his best. He's an adept bassist with a laid-back vocal style that's terribly appealing, and his sound is often sophisticated rock, as on "Please Don't Stop." His West African roots add rhythmic and melodic nuances to "Ida Bato," while a jazz-wise sensibility informs his cover of Jaco Pastorius' "Three Women" and the ballad "Esoka Bulu." He's also capable of ranging far enough afield to explore Brazilian samba and the Caribbean Afro-Cuban vibe on "Manyaka O Brazil" and "Akwa Samba Yaya." A musical map of the world.—PVV

VITAL REISSUES

TORTOISE

A Lazarus Taxon

Producers: various
Thrill Jockey

Release Date: Aug. 22

★ Hard-to-find oddities from one of indie rock's most iconoclastic groups abound on this four-disc set, none better than "Gamera." The 12-minute epic crystallizes Tortoise's signature approach to instrumental bliss (simple, repeated riffs that explode into a dubtastic, electronically enhanced groove), a style that has been ripped off by many bands in the past decade. Other standouts: the Kraftwerkian "Madison Area," Nobukazu Takemura's bubbly "TNT" remix, the digital funk of "A Grape Dope," an unrecognizable cover of Joy Division's obscure "As You Said" and the kitchen-sink electronica of "Waihopai." The third disc features the out-of-print 1995 collection "Rhythm, Resolutions & Clusters," which boasts remixes by Steve Albini, Jim O'Rourke,

early Tortoise member Bundy K. Brown and an unreleased remake of "Cornpone Brunch" by Mike Watt. Not just for completists, "Taxon" offers a worthwhile alternate look at a still-important band.—JC

NEW & NOTEWORTHY

AMY MILLAN

Honey From the Tombs

Producer: Ian Blurton
Arts & Crafts

Release Date: Aug. 22

★ Following in the footsteps of Jenny Lewis and Neko Case, Stars/Broken Social Scene vocalist Amy Millan makes her solo debut on the folk-inspired "Honey From the Tombs." Millan's sugary sweet voice takes on a more hushed and melancholy tone as she sings of heartache and drowning her tears in a glass of whiskey. With help from Crazy Strings and her BSS mates, the amplified "Skinny Boy," the Liz Phair-ish "Headsfull" and the bass-and-horn-heavy "Wayward and Parliament" are the album's best moments. Acoustic numbers like "Losing You" and "Baby I" find Millan's breathy vocals at their most intimate, conveying a palpable sense of longing. The rest of the acoustic and twangy bluegrass tunes are somewhat lacking in variety, but "Honey" is a commendable first effort from an artist whose lush vocals are a treat for the ears no matter the genre.—JM

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ADDITIONAL REVIEWS:

- Early Day Miners, "Offshore" (Secretly Canadian)
- Eric Bachmann, "To the Races" (Saddle Creek)
- Adam Green, "Jacket Full of Danger" (Rough Trade)

POP

MEAT LOAF FEATURING MARION RAVEN **It's All Coming Back to Me Now** (4:34)

Producer: Desmond Child
Writer: J. Steinman
Publisher: Lost Boys, BMI
Virgin

▶ Covering a song made famous during Celine Dion's pop heyday is almost laughable in its audacity—but, of course, when it comes to Jim Steinman compositions, we all know that Meat Loaf was there first. Word is that "It's All Coming Back to Me Now," which Dion took to No. 2 in 1996, was originally intended for the 'Loaf. As the first single from upcoming "Bat out of Hell III," the song is retooled to great effect as a duet. Accompanying vocalist Marion Raven has the supersized vocal mettle to meet her match with Meat Loaf's mega-theatrical performance and stands in the wings as a star in waiting. Even so, Meat Loaf is so often over the top that he conjures a cartoon character, and Steinman's extraordinary song doesn't benefit from any new bells and whistles. That said, it still makes for a fun and familiar listen that AC/adult top 40 should embrace—truly, it works on most levels—but in terms of dueling talent, Dion has no worries.—CT

R&B

LADY SOVEREIGN **Love Me or Hate Me** (3:32)

Producer: Dr. Luke

Writers: L. Harman,

L. Gottwald

Publisher: not listed

Island Def Jam
From the U.K. garage/grime scene rises Lady Sovereign, a Jay-Z protégé looking to rattle the hip-hop scene Stateside. First single "Love Me or Hate Me" off debut album "Public Warning" finds the young MC declaring herself "officially the biggest midget in the game," rapping about having hairy armpits, missing Shepherd's pie and drinking Heineken beers and burping. Despite the anarchical attitude, the

track sounds wholly commercial and designed for radio. In fact, if you listen closely, you can detect the familiar hook of Eminem's "The Real Slim Shady," but the S-O-V doesn't come close to Em lyrically. Closing with "I can't dance and I really can't sing/I can only do one thing and that's be Lady Sovereign," we wonder if that's enough.—KT

COUNTRY

ERIC CHURCH **Two Pink Lines** (3:27)

Producer: Jay Joyce

Writers: E. Church, V. Shaw

Publishers: various
Capitol Nashville

▶ This terrific single is the second release from Church's debut disc, "Sinners Like Me." It kicks off with a thumping beat and wailing harmonica that demand immediate attention as Church paints a colorful tale of youthful lust and consequences. The two pink lines in the title are indicators on a home pregnancy test. Church and co-writer Shaw have carefully crafted the lyric so the listener is drawn into the story, and Church's engaging performance brings the characters to life as they sit waiting for their future to unfold. Listeners will be on the edge waiting to see if those two pink lines appear—and we're not giving away the answer here. Listen up. It's a great single and should be a surefire hit for this talented newcomer.—DEP

ROCK

EVERCLEAR **Hater** (4:12)

Producer: A.P. Alexakis

Writer: A. Alexakis

Publisher: Brand New Me, ASCAP

Eleven Seven

★ Despite enough bad luck to make a sane man quit the biz, Art Alexakis is sticking his head into the lion's mouth again with new Everclear album "Welcome to the Drama Club" (Sept. 12). Lead single "Hater" gets its name from modern slang, but the band's sound hasn't changed much since 1997, even though it plays

cowbell and blues-lite riffs that recall the Rolling Stones' "Honky Tonk Women." Alexakis' straightforward lyrics made "Father of Mine" and "I Will Buy You a New Life" hits, and they are also the sticking point here. He sings to his vicious old lady, almost gleefully, that he doesn't "wanna be with a hater like you anymore." Since we can all relate to ditching toxic partners, "Hater" is a candidate for breakup song of the year. (Winning lyric: "Hey, the sex was never that good anyway.") Dumping someone just got a lot more fun.—CLT

AC

ROD STEWART **Have You Ever Seen the Rain** (3:11)

Producer: John Shanks

Writer: J. Fogerty

Publisher: Johndora, BMI
J Records

While Rod Stewart has blessedly issued a cease-fire on his desecration of the Great American Songbook, a peak into his "Great Rock Classics of Our Time," due Oct. 10, is nearly as distasteful. Granted, the Creedence Clearwater Revival classic "Have You Ever Seen the Rain" is better-suited to his rasping, ragged vocals, but even so, Stewart's reading of the song is irritating and moth-bitten-barren of feeling, passion or anything unique to make it worthy of covering (in spite of producer John Shanks' exceptional organic instrumental groove). While Barry Manilow added a convincing kitsch to his also Clive Davis-driven "The Greatest Songs of the Fifties," this effort smacks of pure commerce, lacking inspiration or reason. AC radio will play, but Stewart's résumé continues to grow increasingly insipid.—CT

CORRECTIONS: In the Aug. 12 issue's single reviews, the correct producers for John Legend's "Save Room" are Will.i.am and Legend. Also, in the review for Leigh Nash's "My Idea of Heaven," co-songwriter Rick Nowels' name was misspelled.

LEGEND & CREDITS

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

the chart in the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LIGHT MY FIRE

>>After being out of print for years, "The Best of the Doors" was remastered and reissued Aug. 8. It breaks on through to No. 1 on Top Pop Catalog (16,000 sold), the first time the set has reached this chart's summit and only the band's second top 10 set on the Catalog list.

REEL MUSIC

>>The album from "Step Up" enters The Billboard 200 at No. 6, becoming the seventh soundtrack to reach the top 10 this year. That's the most since 2003 when nine titles reached the chart's highest floors. The movie opened at No. 2 on the box-office list.



MARC LIFTS MARK

>>Marc Anthony claims his 18th chart-topper on Tropical Airplay with "Que Pasa Tiene El Cielo," extending his lead for most No. 1s at the format. Victor Manuelle is in second place with 16. Anthony's track bullets 48-27 on Hot Latin Songs.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Chart Floor Slides; Ross Rules, Aguilera Warms Up

Music industry executives typically fixate on numbers at the top of The Billboard 200, but a summer already marked by troublesome milestones finds the latest cause for concern at the chart's lowest rung.

To go along with such dubious distinctions as the lowest Nielsen SoundScan week for an album that debuts at No. 1 and the smallest sales week for a No. 2 album in the SoundScan era, we can now add the smallest total by a No. 200 album.

If you round the numbers, as Billboard typically does, the total at No. 200 would be 4,000, entirely fair since Dirty Pretty Things' "Waterloo to Anywhere" misses that total by only a single copy.

That said, even at 3,999 units, this marks the first time since May 1991, when The Billboard 200 switched to SoundScan data, that the raw number at any spot on the chart starts with a number lower than 4,000.

The previous low tide was not much larger than this week's sum at No. 200: Paul Overstreet's total was 4,034 when his "Heroes" sat at the bottom of the chart in the June 15, 1991, issue.

(Billboard rounds a title's SoundScan figures to the nearest 1,000, a condition waived here to chronicle this detail.)

The average at the chart's floor to this point of 2006 has been 4,843 copies, compared with 5,326 through the 32nd week of 2005. The parade of big releases that invades the final quarter of any year raised that average to 6,004 by the last frame of 2005.

Since the May 25, 1991, issue—Billboard's first SoundScan week—there have been only 100 weeks when the No. 200 album sold fewer than 5,000 units. The first eight months of 2006 account for 21 of those 100 weeks.

The chart's lowest sales figure happens in the same summer when a Johnny Cash album was able to lead the chart with a week of fewer than 90,000 copies; when Los Lonely Boys needed only 67,000 to bow at No. 2; and when album volume for a sales frame fell below 9 million units for the first time in a dozen years.

Those alarming numbers help explain why retailers and even some music company executives griped long and loud about the paucity of meaningful albums released in the early months of this year when music sellers gathered at the recent NARM convention.

Other factors are at play, sure, including the growth of digital track sales and the consumer's ability to grab music without paying for it, but

those factors were already in the game in 2004, when Usher's "Confessions" sold 8 million copies in less than 10 months' time.

Usher's career-best year, when three other albums sold more than 3 million copies, marked the only time since 2000 that album sales were larger than those of the prior year. The year 2004 should serve as a reminder of how important it can be to include big artists during the first eight months of a year.

'MIAMI' NICE: Even if the numbers are soft at the bottom of the big chart, relative newcomer Rick Ross raises the roof at the top of The Billboard 200.

His first set for Island Def Jam sells 187,000 in its opening week, the chart's

largest sales frame in four weeks.

Christina Aguilera will raise the stakes even higher next issue. Based on chains' first-day sales, RCA Music Group estimates her new "Back to Basics" will open north of 330,000 copies. If she hits that range, it will be the second-largest sales frame of the summer, and the biggest total the chart has seen since "Now 22" bowed at No. 1 with 398,000 sold in the July 29 issue.

That projection also gives Aguilera's double-CD outing a shot at her best career week. Her fifth charting album, "Stripped," moved 330,000 when it bowed at No. 2—behind the soundtrack to Eminem's "8 Mile"—in 2002.

Ross' lead track "Hustlin'," which peaked at No. 11 on Hot R&B/Hip-Hop Songs in the June 24 issue, paved the way for his album's healthy start. His only prior appearance on the singles chart had been as a featured artist on Trina's "Told Y'All" from the "All About the Benjamins" soundtrack, which peaked at No. 64 in 2002.

Earlier this summer, Ross charted with independent album "The Street Catalog: Official Mixtape," which spent two weeks on Top R&B/Hip-Hop Albums, peaking at No. 84.

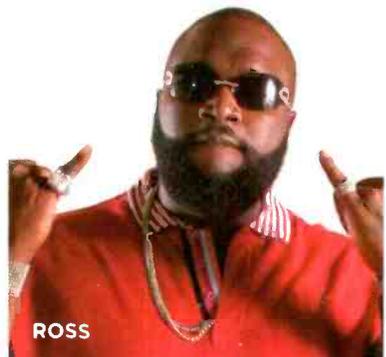


CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Eddy Arnold, George Jones and Conway Twitty are the top three artists with the most top 10 hits on Hot Country Songs, but George Strait is one step closer to challenging their standings as "Give It Away" advances 12-8. Strait has 73 top 10 hits and needs three more to pass Twitty and six more to pass Jones. Will he ever depose Arnold? See Chart Beat for the answer.

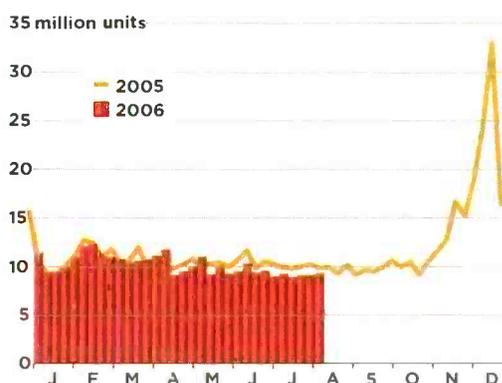
>>Fred Bronson also finds an "adorable" symmetry at the top of the U.K. singles chart, explains why the Killers have a bullet on The Billboard Hot 100 and documents the return of the Gin Blossoms.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,359,000	62,000	10,489,000
Last Week	9,156,000	63,000	10,726,000
Change	2.2%	-1.6%	-2.2%
This Week Last Year	10,201,000	108,000	6,575,000
Change	-8.3%	-42.6%	59.5%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	344,748,000	325,478,000	-5.6%
Digital Tracks	197,433,000	343,423,000	73.9%
Store Singles	3,474,000	2,544,000	-26.8%
Total	545,655,000	671,442,000	23.1%
Albums w/TEA*	364,491,300	359,817,300	-1.3%

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

ALBUM SALES

'05	344.7 million
'06	325.5 million

SALES BY ALBUM FORMAT

CD	334,087,000	306,170,000	-8.4%
Digital	8,171,000	17,935,000	119.5%
Cassette	1,769,000	809,000	-54.3%
Other	721,000	561,000	-22.2%

For week ending August 13, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	213,107,000	198,699,000	-6.8%
Catalog	131,641,000	126,779,000	-3.7%
Deep Catalog	89,133,000	88,794,000	-0.4%

CURRENT ALBUM SALES

'05	213.1 million
'06	198.7 million

CATALOG ALBUM SALES

'05	131.6 million
'06	126.8 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

AUG 26 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	RICK ROSS SLIP-N-SLIDE DEF JAM 006984*/DJMG (13.98)	Port Of Miami		1
2	NEW	1	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia		1
3	1	2	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22		1
4	NEW	1	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie		1
5	NEW	1	SLAYER AMERICAN 44300/WARNER BROS. (18.98)	Christ Illusion		1
6	NEW	1	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		1
7	3	2	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10		1
8	2	2	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		1
10	10	12	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		3
11	5	1	LETOYA CAPITOL 97136 (12.98)	LeToya		1
12	12	10	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang		2
13	NEW	1	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!		1
14	11	6	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		3
15	13	9	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
16	15	11	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
17	6	4	TOM PETTY AMERICAN 44285/WARNER BROS. (18.98)	Highway Companion		1
18	4	2	STONE SOUR ROADRUNNER 618073/DJMG (18.98)	Come What(ever) May		1
19	NEW	1	STEVE HOLY CURB 78758 (13.98)	Brand New Girlfriend		19
20	14	7	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me		1
21	16	8	NELLY FURTADO WOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		1
22	20	29	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		20
23	17	14	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		13
24	9	3	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		1
25	27	30	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
26	19	16	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium		1
27	18	13	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way		1
28	8	2	FIVE FOR FIGHTING AWARE/COLUMBIA 94471/SONY MUSIC (18.98)	Two Lights		1
29	21	25	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
30	23	21	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life		1
31	24	18	INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
32	26	24	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
33	22	28	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		2
34	29	19	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
35	NEW	1	UNEARTH METAL BLADE 14574 (13.98) ⊕	Ill: In The Eyes Of Fire		35
36	25	20	JOHNNY CASH AMERICAN/LOST HIGHWAY 002789*/UMGN (13.98)	American V: A Hundred Highways		1
37	28	22	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		1
38	30	23	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		1
39	163	156	ALY & AJ HOLLYWOOD 182505 (18.98) ⊕	Into The Rush		36
40	33	38	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		18
41	35	39	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
42	31	27	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		1
43	NEW	1	SELAH CURB 78944 (18.98)	Bless The Broken Road - The Duets Album		1
44	37	26	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
45	41	43	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15		41
46	NEW	1	ANI DIFRANCO RIGHTEOUS BABE 052 (15.98)	Reprieve		1
47	34	36	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		33
48	42	55	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		42
49	32	17	LOS LONELY BOYS OR/EPIC 94194/SONY MUSIC (18.98) ⊕	Sacred		1
50	38	35	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		1

Third album establishes band's best ranked sales week (125,000), easily surpassing the No. 20 peak by its last set in 2004.

California quartet's debut full-length struts in with nearly 41,000 sold. Operates at No. 1 on Top Independent Albums.

Almost five years after its last studio set, Slayer achieves its highest charting album ever at No. 5 (62,000 sold).

Re sequel of the set—adding two new tracks, three remixes and a DVD—causes 310% spike.

Album moves \$18,000 and jumps at No. 1 on Top Christian Albums, the trio's first chart-topper on that tally in six tries.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS .48	ANGELS AND AIRWAVES .92	BEE GEES .163	ANDREA BOCELLI .70	MARIAH CAREY .168	KEYSHIA COLE .128	DIRTY PRETTY THINGS .200	MICHAEL FRANTI AND SPEARHEAD .148	GREEN DAY .181	JONAS BROTHERS .91
TRACE ADKINS .110	MARC ANTHONY .119	DIERKS BENTLEY .84	BONE THUGS-N-HARMONY .149	CARTEL .140	CREEED .142	FALL OUT BOY .133	GUNS N' ROSES .58	ICE CUBE .67	DONELL JONES .88
JASON ALDEAN .165	AUDIO ADRENALINE .37	BIG & RICH .111	BON JOVI .137	JOHNNY CASH .36	CASSIE .62	FIELD MOP .142	G'YM CLASS HEROES .183	INDIA ARIE .31	JURASSIC 5 .81
THE ALL-AMERICAN REJECTS .65	AVANT .135	THE BLACK SABBATH .179	BRONX JAZZ .111	CASSIE .62	CASTING CROWNS .115	FIVE FOR FIGHTING .28	NELLY FURTADO .21	CHRIS ISAAK .138	THE ISLEY BROTHERS .122
BARRY ALLAN .117	AVENGED SEVENFOLD .160	MARY J. BLIGE .77	CHRIS BROWN .72	CHAMILLIONAIRE .64	DADDY YANKEE .35	FLOGGING MOLLY .167	HEATHER HEADLEY .192	FEATURING RONALD ISLEY .122	KEANE .98
ALY & AJ .39	NATASHA BEDINGFIELD .130	JAMES BLUNT .54	MICHAEL BUBLE .66	ERIC CHURCH .120	DASHBOARD CONFSSIONAL .56	FLYLEAF .85	HELLOGOODBYE .13	ALAN JACKSON .57	TOBY KEITH .51
			BUCKCHERRY .45	KELLY CLARKSON .78	DEATH CAB FOR CUTIE .16	GIN BLOSSOMS .159	FAITH HILL .126	JACK JOHNSON .97, 105	KIDZ BOP KIDS .7
			BUSTA RHYMES .44	COLDPLAY .156	DEM FRANCHISE BOND .19	GODSMACK .99	HINDER .22	MARK KNOPFLER AND EMMYLOU HARRIS .139	CHEYENNE KIMBALL .121
					ANI DIFRANCO .46	GORILLAZ .153	S'VEVE HOLY .19		CAROLE KING .158

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

AUG 26 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
2	2	14	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
4	4	9	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
5	8	15	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
6	12	10	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
7	14	9	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
8	9	12	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
9	5	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
10	11	15	DO IT TO IT	CHERISH (SHOW NUFF/CAPITOL)
11	7	15	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
12	19	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
13	15	11	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
14	13	20	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
15	10	22	SNAP YO FINGERS	LIL JON (BME/TVT)
16	6	21	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	21	7	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
18	18	17	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
19	16	13	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
20	17	20	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
21	20	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
22	11	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
23	27	4	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
24	26	18	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
25	25	9	CALL ON ME	JANET & NELLY (VIRGIN)

1,044 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	1	3	#1 LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
2	2	14	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
3	5	14	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
4	3	15	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
5	6	14	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
6	8	13	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
7	12	6	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
8	10	24	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
9	7	7	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
10	4	3	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)	
11	9	21	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	2
12	-	1	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	
13	20	4	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	
14	11	12	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
15	21	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
16	13	29	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
17	-	1	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
18	15	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
19	16	13	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
20	36	2	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
21	14	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
22	17	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
23	24	10	DO IT TO IT	CHERISH (SHOW NUFF/CAPITOL)	
24	18	16	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	
25	23	8	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	29	13	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
27	28	13	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
28	37	5	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
29	24	24	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
30	23	18	TORN	LETOYA (CAPITOL)
31	30	34	UNWRITTEN	NATASHA BEINGFIELD (EPIC)
32	32	9	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
33	41	5	S.E.X.	LYFE JENNINGS (COLUMBIA)
34	33	16	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
35	35	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
36	36	17	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
37	34	25	BAD DAY	DANIEL POWTER (WARNER BROS.)
38	42	7	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
39	44	10	BRING IT ON HOME	LITTLE BIG TOWN (EQUITY)
40	40	23	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
41	48	4	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)
42	54	5	GIVE IT AWAY	GEORGE STRAIT (MCA NASHVILLE)
43	39	13	LIFE AIN'T ALWAYS BEAUTIFUL	GARY ALLAN (MCA NASHVILLE)
44	31	14	A LITTLE TOO LATE	TOBY KEITH (SHOW DOG NASHVILLE)
45	59	3	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
46	51	31	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
47	58	2	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
48	38	20	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
49	43	17	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
50	56	6	BUILDING BRIDGES	BROOKS & DUNN (ARISTA NASHVILLE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	29	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
2	3	13	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
3	4	41	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
4	2	27	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
5	6	36	UNWRITTEN	NATASHA BEINGFIELD (EPIC)	☆
6	5	17	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
7	10	15	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
8	9	8	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
9	7	32	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
10	8	19	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	☆
11	12	14	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
12	11	47	BAD DAY	DANIEL POWTER (WARNER BROS.)	
13	13	40	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
14	15	16	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
15	19	10	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
16	17	11	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
17	20	7	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	
18	16	18	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
19	21	11	IS IT ANY WONDER?	KEANE (INTERSCOPE)	
20	18	16	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
21	24	9	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
22	27	10	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
23	26	16	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
24	28	13	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
25	30	9	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
2	2	19	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
3	3	5	ORIGINAL FIRE	AUDIOSLAVE (INTERSCOPE/EPIC)	☆
4	4	26	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
5	6	5	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	☆
6	5	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
7	8	10	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
8	10	8	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
9	7	21	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
10	9	20	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
11	11	10	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)	
12	12	13	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	☆
13	21	2	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
14	14	9	KNIGHTS OF CYDONIA	MUSE (WARNER BROS.)	
15	15	13	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)	☆
16	13	17	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
17	16	16	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
18	18	29	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
19	17	18	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
20	23	10	READY TO FALL	RISE AGAINST (GEFFEN)	☆
21	22	9	IS IT ANY WONDER?	KEANE (INTERSCOPE)	
22	-	1	PUT YOUR MONEY WHERE YOUR MOUTH IS	JET (ATLANTIC)	☆
23	29	2	TO BE LOVED	PAPA ROACH (EQUITY/GEFFEN)	
24	24	6	LAND OF CONFUSION	DISTURBED (REPRISE)	☆
25	26	4	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	☆

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	#1 LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
2	3	15	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	1	16	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	4	18	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
5	6	28	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
6	5	18	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
7	7	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	8	28	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	15	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
10	13	12	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)
11	9	17	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
12	14	29	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	12	25	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
14	21	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
15	20	7	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
16	11	8	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
17	16	25	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
18	18	15	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
19	22	10	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
20	28	8	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
21	10	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
22	17	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
23	26	25	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
24	32	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
25	24	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
26	27	25	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
27	19	10	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
28	25	15	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
29	-	1	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
30	29	29	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
31	23	20	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
32	-	1	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
33	30	25	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
34	42	2	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
35	31	27	BAD DAY	DANIEL POWTER (WARNER BROS.)
36	34	7	SHOULDER LEAN	YOUNG DRO FEAT. T.J. (GRAND HUSTLE/ATLANTIC)
37	37	10	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
38	36	18	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
39	33	16	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
40	48	6	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
41	50	1	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
42	60	2	CHAIN HANG LOW	JIBBS (GEFFEN)
43	40	4	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY M.S. B. & HAMBROCK (BLOCK/BAD BOY SOUTH/ATLANTIC)
44	43	19	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
45	38	11	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
46	39	3	THE RIDDLE	FIVE FDR FIGHTING (AWARE/COLUMBIA/SONY BMG)
47	57	5	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
48	44	19	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
49	47	16	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
50	46	3	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	21	HOW TO SAVE A LIFE	THE FRAY (EPIC)
52	56	7	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
53	49	5	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
54	70	7	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
55	41	15	DOING TOO MUCH	PAULA DEANNA FEAT. BABY BASH (ARISTA/RMG)
56	45	17	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
57	35	4	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
58	52	43	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
59	54	12	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
60	65	6	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
61	59	18	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
62	64	15	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/VZ)
63	58	9	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
64	62	16	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
65	63	7	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
66	53	5	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
67	55	17	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
68	61	5	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
69	85	2	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
70	87	2	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
71	66	20	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
72	67	18	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
73	98	3	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
74	80	5	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
75	79	12	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
76	76	6	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
77	68	27	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
78	71	14	SUMMERTIME	KENNY CHESNEY (BNA)
79	78	12	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
80	72	11	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
81	82	13	I DARE YOU	SHINEDOWN (ATLANTIC)
82	69	8	CALL ON ME	JANET & NELLY (VIRGIN)
83	77	11	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
84	86	8	SWING	TRACE ADKINS (CAPITOL NASHVILLE)
85	90	7	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
86	94	2	MIRACLE	CASCADA (ROBBINS)
87	-	1	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
88	-	1	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
89	83	20	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
90	74	9	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
91	91	6	SCOTTY DOESN'T KNOW	LUSTRA (XOFF)
92	73	13	WHY YOU WANNA	T.J. (GRAND HUSTLE/ATLANTIC)
93	75	3	IN THE AIR TONIGHT	NONPOINT (ATLANTIC)
94	-	1	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
95	89	25	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
96	81	14	SINGLE	NATASHA BEDINGFIELD (EPIC)
97	96	10	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
98	93	5	WHO SAID	HANNAH MONTANA (WALT DISNEY)
99	-	1	THE QUEEN AND I	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)
100	-	1	S.E.X.	LYFE JENNINGS (COLUMBIA)

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	3	13	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	2	14	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
4	4	19	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
5	9	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
6	5	10	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
7	7	21	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
8	8	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
9	10	10	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
10	6	18	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
11	11	5	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
12	15	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
13	13	22	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
14	12	26	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
15	14	19	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
16	26	5	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	17	7	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	
18	23	5	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
19	16	20	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
20	29	6	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
21	24	12	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
22	25	9	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
23	19	26	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
24	22	9	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
25	21	25	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	28	18	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
27	30	12	SNAP YO FINGERS	LIL JON (BME/TVT)	
28	27	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
29	31	29	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
30	20	8	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
31	34	8	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
32	18	10	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
33	32	15	DOING TOO MUCH	PAULA DEANNA FEAT. BABY BASH (ARISTA/RMG)	
34	36	7	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
35	37	8	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
36	33	17	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
37	35	24	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
38	43	3	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
39	38	21	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
40	39	16	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
41	44	2	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
42	45	3	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)	☆
43	40	13	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
44	46	4	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	☆
45	-	1	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
46	49	3	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
47	42	7	I DARE YOU	SHINEDOWN (ATLANTIC)	
48	-	1	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
49	-	1	THE QUEEN AND I	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)	
50	48	4	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)	

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 Hit Predictor are trademarks of Think Fast LLC.

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	7	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	3	13	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	5	4	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
5	4	14	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
6	24	7	GET EM, GOT EM	WILLIE JOE (WATABOY)
7	7	13	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
8	6	3	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
9	8	3	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
10	32	6	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)
11	9	7	SHOULDER LEAN	YOUNG DRO FEAT. T.J. (GRAND HUSTLE/ATLANTIC)
12	11	19	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
13	10	11	GET TOGETHER	MADONNA (WARNER BROS.)
14	-	1	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
15	16	6	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
16	12	15	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	-	8	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/VZ)
18	17	15	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
19	14	11	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
20	18	8	SOLDIER SONG	SAPD (TEE-N-TEE)
21	15	8	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
22	21	5	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)
23	19	28	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
24	31	32	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
25	-	1	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/Label/(Score)	Chart Rank
POP 100 AIRPLAY	
JOJO Too Little Too Late UNIVERSAL MOTOWN (73.5)	16
NICKELBACK Far Away IDJMG (68.7)	18
EVANESCENCE Call Me When You're Sober WIND-UP (74.5)	41
NICK LACHEY I Can't Hate	

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	93	2	GREATEST GAINER RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
2		1	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie		2
3	2	1	LETOYA CAPITOL 97136 (12.98)	LeToya		3
4	1	2	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		4
5	4	3	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		5
6	NW	1	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		6
7		3	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		7
8		7	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	●	8
9		11	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	●	9
10		14	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	■	10
11		10	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	■	11
12		14	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	■	12
13		15	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	■	13
14	11	10	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	■	14
15	NW	1	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	■	15
16	12	15	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	■	16
17		17	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	■	17
18	17	17	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music	■	18
19	15	19	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	■	19
20	13	10	MARY J. BLIGE MTRIAARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	20
21	18	14	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	■	21
22	16	18	SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music	■	22
23	28	23	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	■	23
24	25	24	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	■	24
25	20	26	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	■	25
26		1	B.G. CT MEDIA 101* (16.98)	Play It How It Go: Collection	■	26
27	21	25	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	■	27
28	22	20	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	■	28
29	24	27	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	■	29
30	29	23	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	■	30
31	33	32	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery	■	31
32	23	15	TRAE G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless	■	32
33	31	23	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	■	33
34	19	21	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making	■	34
35	35	33	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	■	35
36	38	39	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	■	36
37	32	31	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown	■	37
38	36	37	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	■	38
39	34	33	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	■	39
40	39	41	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	■	40
41	40	43	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	■	41
42	NW	1	MASTA KILLA NATURE SOUNDS 126* (15.98)	Made In Brooklyn	■	42
43	26	13	PASTOR TROY MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	By Choice Or By Force	■	43
44	41	33	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	■	44
45	43	45	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	■	45
46	37	34	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	■	46
47	30	12	JURASSIC 5 INTERSCOPE 006906* (11.98)	Feedback	■	47
48	48	47	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	48
49	47	43	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	■	49
50	46	43	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	■	50
51	44	45	DJ KHALED TERROR SQUAD 4118/KDCH (17.98)	Listennn: The Album	■	51
52	42	35	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active	■	52
53	27	44	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge	■	53
54	52	52	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	■	54
55	RE-ENTRY	03	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192	■	55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	62	57	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	■	47
57	50	53	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	■	2
58	54	51	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me	■	16
59	49	55	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	■	3
60	53	63	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	■	2
61	58	61	CHRISTINA MILIAN ISLAND 006481*/IDJMG (13.98)	So Amazin'	■	3
62	60	62	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	■	1
63	57	60	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	■	1
64	63	54	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	■	54
65	55	50	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	■	3
66	15	42	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	■	6
67	1	35	RHYMEFEST ALLID/J 70371*/RMG (11.98)	Blue Collar	■	10
68	87	48	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock	■	4
69	59	58	VARIOUS ARTISTS VP 1759* (16.98 CD/DVD) ⊕	Reggae Gold 2006	■	17
70	61	64	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	■	1
71	NEW	1	C-BO WEST COAST MAFIA 2028 (17.98)	Money To Burn	■	71
72	70	67	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	■	72
73	68	59	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times	■	35
74	NEW	1	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box	■	74
75	66	75	SMOKEY ROBINSON NEW DOOR 006641/UME (13.98)	Timeless Love	■	16

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	9	#1 KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	■
2	2	23	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	■
3	3	11	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	■
4	4	25	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	■
5	10	10	WALTER TROUT AND FRIENDS RUF 1117	Full Circle	■
6	6	31	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	■
7	7	74	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	■
8	11	2	VARIOUS ARTISTS PUTUMAYO 253	Putumayo Presents: Blues Around The World	■
9	5	2	KELLY JOE PHELPS ROUNDER 613249	Tunesmith Retrofit	■
10	12	44	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	■
11			GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff	■
12	9	9	INDIGENOUS VANGUARD 79800/WELK	Chasing The Sun	■
13	RE-ENTRY		ALBERT CUMMINGS BLIND PIG 5105	Working Man	■
14	8	43	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	■
15	RE-ENTRY		DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	■

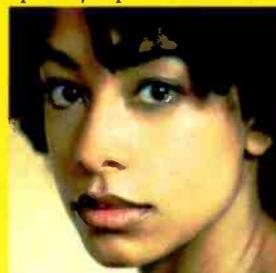
BETWEEN THE BULLETS rgeorge@billboard.com

R&B MAKES ROOM FOR BAILEY RAE

Seven weeks after Corinne Bailey Rae debuted in the top 20 of The Billboard 200, the Brit's self-titled release hits No. 15 on Top R&B/Hip-

VH1 Soul also raised Bailey Rae's R&B credentials as the clip for "Star" has 427 plays; big sister VH1 has 226 plays for "Put Your Records On" Hop Albums.

Billboard did not first designate this set as an R&B release, but it finds a home on this survey thanks to building radio support for second single "Like a Star," now No. 35 on Adult R&B Airplay.



as of Aug. 15. Both channels profiled Bailey Rae for more than a month through the "You Oughta Know" campaign.

First-week sales of 40,000 had Bailey Rae enter The Billboard 200 at No. 17 in the July 8 issue. —Raphael George

AUG 26 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	4	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
3	2	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
4	5	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
5	6	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
6	3	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
7	7	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
12	10	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
11	9	CALL ON ME	JANET & NELLY (VIRGIN)	☆
13	21	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
11	16	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
12	8	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
15	12	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
14	10	TORN	LETOYA (CAPITOL)	☆
15	9	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
16	14	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	17	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
18	18	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
24	7	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
23	10	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
21	21	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
32	4	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
23	20	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
24	19	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
25	29	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
25	25	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
28	5	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
28	26	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
29	22	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
30	35	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
31	31	SHINE	LUTHER VANROSS (J/RMG)	☆
32	27	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
33	33	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆
37	16	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
35	30	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
36	34	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
37	42	SHE DON'T	LETOYA (CAPITOL)	☆
38	66	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
39	50	CHAIN HANG LOW	JIBES (GEFFEN/INTERSCOPE)	☆
67	3	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
41	46	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
42	38	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	☆
43	41	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
44	39	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
45	55	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
58	4	WALK IT OUT	UNK (BIG DOMP/KOCH)	☆
47	47	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
48	43	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
49	54	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
50	40	DUTTY WINE	TONY MATTERHORN (VP)	☆

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
2	3	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
3	2	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
4	4	SHINE	LUTHER VANROSS (J/RMG)	☆
5	5	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
6	7	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
7	6	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
8	11	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
9	9	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
10	8	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
11	10	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
12	14	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
17	7	THERE'S HOPE	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
16	20	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
15	15	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	☆
18	13	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
17	18	TORN	LETOYA (CAPITOL)	☆
18	21	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
19	20	THE FACT IS (I NEED YOU)	JILL SCOTT (EPIC/HIDDEN BEACH)	☆
20	20	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
21	19	CALL ON ME	JANET & NELLY (VIRGIN)	☆
22	27	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
23	31	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
24	23	SATISFIED	PRINCE (UNIVERSAL REPUBLIC)	☆
25	25	IMAGINE ME	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
2	5	GET EM, GOT EM	WILLIE JOE (WATABOY)	☆
3	3	SOLDIER SONG	SAP0 (TEE-N-TEE)	☆
4	2	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	☆
5	4	SWING LOW	SILVA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)	☆
6	8	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)	☆
9	12	REGRETS	HEAVEN DAVIS (WILDCHILD OAVIS)	☆
8	10	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)	☆
9	5	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆
10	13	DUMP TRUCK	J-MIZZ (T2/STREET PRIDE)	☆
11	17	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
12	29	CONVERSATION (CAN I TALK 2 U)	K-CI (HEAD START)	☆
13	19	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)	☆
14	7	BING BING BAM BAM!!!	2 GUTTA (OKTOPUS)	☆
15	11	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
16	12	PICK IT UP	K'PRIS (OPHIR)	☆
17	34	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
18	23	LOLLIPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	☆
19	41	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
20	15	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
21	22	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)	☆
22	18	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
27	16	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	☆
35	2	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
35	2	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
2	2	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
3	3	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
4	5	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
5	7	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
6	10	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
7	9	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
8	4	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
9	6	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
10	8	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
11	15	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
12	14	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
13	11	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
14	12	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
15	16	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
16	20	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
17	13	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
18	18	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	☆
19	26	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
20	21	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆
21	25	CALL ON ME	JANET & NELLY (VIRGIN)	☆
22	23	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
23	24	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	29	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
25	28	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆

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
R&E/HIP-HOP AIRPLAY	
SEAN PAUL FEAT. KEYSHIA COLE <i>When You Gonna (Give It Up To Me)</i> ATLANTIC (74.7)	5
YUNG JOC FEAT. BRANDY HAMBRICK <i>I Know You See It</i> IDJMG (68.4)	8
JANET & NELLY <i>Call On Me</i> VIRGIN (92.2)	9
LYFE JENNINGS <i>S.E.X.</i> sum (88.2)	11
CIARA FEAT. CHAMILLIONAIRE <i>Get Up</i> ZOMBA (86.8)	19
LUDACRIS FEAT. PHARRELL <i>Money Maker</i> IDJMG (71.9)	22
MONICA FEAT. DEM FRANCHIZE BOYZ <i>Everytime The Beat Drop</i> RMG (84.6)	27
SHAREEFA FEAT. LUDACRIS <i>Need A Boss</i> IDJMG (75.0)	33
LETOYA <i>She Don't</i> CAPITOL (67.4)	37
☆ CHRIS BROWN <i>Say Goodbye</i> JIVE (84.1)	38
JIBES <i>Chain Hang Low</i> GEFFEN (81.9)	39
DIDDY FEAT. NICOLE SCHERZINGER <i>Come To Me</i> ATLANTIC (67.3)	49
SAM'NIE <i>You Should Be My Girl</i> MOTOWN UNIVERSAL (73.7)	54
RUBEN STUDDARD <i>Change Me</i> RMG (72.3)	59
MEGAN ROCHELL <i>Floating</i> IDJMG (90.3)	63
RHYTHMIC AIRPLAY	
NE-YO <i>Sexy Love</i> IDJMG (82.4)	5
SEAN PAUL FEAT. KEYSHIA COLE <i>When You Gonna (Give It Up To Me)</i> ATLANTIC (75.8)	6
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG <i>Buttons</i> INTERSCOPE (70.0)	11
YUNG JOC FEAT. BRANDY HAMBRICK <i>I Know You See It</i> IDJMG (68.4)	12
CIARA FEAT. CHAMILLIONAIRE <i>Get Up</i> ZOMBA (90.4)	15
FERGIE <i>London Bridge</i> A&M (71.8)	18
LUDACRIS FEAT. PHARRELL <i>Money Maker</i> IDJMG (67.9)	19
JANET & NELLY <i>Call On Me</i> VIRGIN (92.1)	21
BROOKE HOGAN <i>About Us</i> WARNER BROS. (82.7)	24
OMARION <i>Entourage</i> sum (75.1)	25
FRANKIE J <i>That Girl</i> sum (65.1)	26
BROWN BOY <i>Superman</i> A&M (65.4)	29
SHAREEFA FEAT. LUDACRIS <i>Need A Boss</i> IDJMG (73.3)	31
MONICA FEAT. DEM FRANCHIZE BOYZ <i>Everytime The Beat Drop</i> RMG (79.1)	32
JIBES <i>Chain Hang Low</i> GEFFEN (83.7)	33
LYFE JENNINGS <i>S.E.X.</i> sum (90.4)	35
DIDDY FEAT. NICOLE SCHERZINGER <i>Come To Me</i> ATLANTIC (66.7)	36
J.D.D. <i>Too Little Too Late</i> UNIVERSAL MOTOWN (76.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	32	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	1	1	31	47	2	GREATEST GAINER YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA	31	31
2	3	26	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN	2	2	32	33	20	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION	32	32
3	8	10	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB	3	3	33	32	13	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET	32	32
4	2	18	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE	2	2	34	38	24	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	34	34
5	9	29	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY	5	5	35	34	9	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	34	34
6	4	32	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE	4	4	36	35	7	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW	35	35
7	5	22	THE WORLD F. ROGERS (B. PAISLEY, K. LOVEFACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE	1	1	37	36	14	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC	36	36
8	12	12	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE	8	8	38	37	17	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY	37	37
9	11	13	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE	9	9	39	31	19	NEW STRINGS F. LIDDILL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA	25	25
10	13	11	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN	10	10	40	39	6	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB	39	39
11	6	21	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA	1	1	41	41	15	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSENE, G. NICHOLS)	Gary Nichols MERCURY	41	41
12	7	20	ME AND MY GANG D. HUFF, R. SCAL, FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET	6	6	42	42	10	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	42	42
13	14	17	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner MCA NASHVILLE	13	13	43	54	3	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET	43	43
14	10	27	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVEFACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	1	44	44	9	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB	44	44
15	15	25	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY	15	15	45	55	2	LITTLE BIT OF LIFE K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW	45	45
16	17	14	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA	16	16	46	53	51	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw CURB	46	46
17	16	25	YEE HAW J. RICH, CHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA	16	16	47	56	2	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE	47	47
18	13	7	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE	18	18	48	50	2	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BRDWN, J. COTTEN)	LeAnn Rimes ASYLUM-CURB	48	48
19	22	8	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK	19	19	49	58	2	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH	49	49
20	19	13	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	19	19	50	43	16	TENNESSEE GIRL B. CANNON (B. OPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5	43	43
21	20	1	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE	20	20	51	46	2	FINDING MAY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack MERCURY	46	46
22	21	16	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL NASHVILLE	21	21	52	45	7	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band MERCURY	45	45
23	27	5	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE	23	23	53	49	3	WHY ME B. CHANCEY (S. NIELSON, J. HINSON)	The Lost Trailers BNA	49	49
24	24	9	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar BNA	24	24	54	52	3	THE REASON WHY V. GILL, J. HOBBS, J. WIEBAG (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE	52	52
25	3	3	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	25	25	55	55	1	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MIDDLEY, C. WISEMAN)	Pat Green BNA	55	55
26	23	9	LIFE IS A HIGHWAY D. HUFF, R. SCAL, FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET	26	26	56	56	7	MY WISH D. HUFF, R. SCAL, FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET	56	56
27	24	26	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEL (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTS LAYER/BNA	24	24	57	57	4	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	Toby Keith SHOW DOG NASHVILLE	57	57
28	23	7	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA	28	28	58	57	5	CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGS)	Tracy Byrd BLIND MULE/NEW REVOLUTION	55	55
29	27	11	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA	25	25	59	59	5	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw CURB	53	53
30	29	12	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE	28	28	60	RE-ENTRY	5	WAIT FOR ME B. SEGER (B. SEGER)	Bob Seger HIDEOUT/CAPITOL/CAPITOL NASHVILLE	52	52



Singer lands Greatest Gainer (5.6 million) and most new stations (51) in second chart week.



Group logs first top 20 entry with debut single on ir d-e-



Spins at six Texas stations push second track from "Camionball" set onto chart... lead single bullets at No. 16.

HITPREDICTOR

DATA PROVIDED BY

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

ARTIST/TITLE/LABEL/(Score)	Chart Rank	ARTIST/TITLE/LABEL/(Score)	Chart Rank	ARTIST/TITLE/LABEL/(Score)	Chart Rank
COUNTRY		PAT GREEN Feels Just Like It Should BNA (78.5)	16	MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	28
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	1	DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	18	GRETCHEN WILSON California Girls COLUMBIA (81.0)	29
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	2	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	19	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	35
GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	8	ALAN JACKSON Like Red On A Rose ARISTA (77.4)	23	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	36
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	9	LONESTAR Mountains BNA (89.6)	24	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	42
FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	10	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	26		
JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	13	BLAINE LARSEN I Don't Know What She Said BNA (75.)	27		

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BETWEEN THE BULLETS wjessen@billboard.com

THREE BIG ACTS INVADE COUNTRY'S TOP 10

Rodney Atkins' "If You're Going Through Hell (Before the Devil Even Knows)" dominates the chart for a third straight week, but competition is on the way as three of the format's A-listers make simultaneous jumps into the chart's top 10.

With eight chart weeks under its belt, George Strait's "Give It Away" is the youngest title in that part of the list. It is his 73rd single to crack the top 10.

Concurrently, Brooks & Dunn and Faith



STRAIT

Hill each log their 21st top 10 singles, led by an 11-9 hop for the duo's "Building Bridges" (with Sheryl Crow and Vince Gill). Hill's "Sunshine and Summertime" leaps 13-10, replacing Carrie Underwood as the only solo female artist in the top 10.

As Underwood's former chart-topper "Don't Forget to Remember Me" falls four spots (No. 14), her follow-up single, "Before He Cheats," gains steam with 2.2 million impressions to rise 38-34.

—Wade Jessen

AUG 26 2006 **LATIN Billboard**



HOT LATIN SONGS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	4	LABIOS COMPARTIDOS	Mana	1	26	28	14	ALGUIEN TE VA A HACER LLORAR	Intocable	17
2	2	2	HIPS DON'T LIE	Shakira Featuring Wyclef Jean	1	27	48	6	QUE PRECIO TIENE EL CIELO	Marc Anthony	27
3	3	23	DOWN	Rakim & Ken-Y	1	28	27	9	DETALLES	Yahir	27
4	4	17	ANGELITO	Don Omar	1	29	40	3	REENCUENTRO	Banda Pequenos Musical	29
5	5	1	MAS ALLA DEL SOL	Joan Sebastian	5	30	19	11	PAYASO LOCO	Patrulla 81	19
6	5	4	CAILE	Tito El Bambino	2	31	29	12	ME VOY	Julieta Venegas	9
7	9	9	NO, NO, NO	Thalia Featuring Anthony "Romeo" Santos	4	32	NEW	1	TODOS ME MIRAN	Gloria Trevi	32
8	10	8	ALIADO DEL TIEMPO	Mariano Barba	6	33	31	16	NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle	8
9	14	30	DE RODILLAS TE PIDO	Alegres De La Sierra	9	34	21	19	VOLVERTE A AMAR	Alejandra Guzman	6
10	11	9	PAM PAM	Wisn & Yandel	10	35	38	41	NO ES UNA NOVELA	Monchy & Alexandra	31
11	16	4	TENGO UN AMOR	Toby Love Featuring Rakim & Ken-Y	11	36	32	33	CHEVERE	Voltio Featuring Notch	27
12	12	11	DIGANLE	Conjunto Primavera	6	37	49	36	PROMISCUO	Nelly Furtado Featuring Timbaland	36
13	8	9	LA BOTELLA	Mach & Daddy	8	38	45	39	UNA CANCION QUE TE ENAMORE	Servando Y Florentino	13
14	47	29	GREATEST GAINER TE MANDO FLORES	Fonseca	14	39	42	40	DEJALE CAER TO' EL PESO	Yomo Featuring Hector "El Father"	33
15	7	11	ESTOY CON EL Y PIENSO EN TI	Anais	7	40	37	50	POR TI	Belanova	37
16	17	13	(WHEN YOU GONNA) GIVE IT UP TO ME	Sean Paul Featuring Keyshia Cole	13	41	26	20	CHA CHA	Chelo	16
17	15	14	A TI	Ricardo Arjona	14	42	33	2	ESTE CORAZON	RBD	10
18	18	16	MACHUCANDO	Daddy Yankee	2	43	39	45	VOY A LLORAR POR TI	Los Rieleros Del Norte	20
19	30	34	FLOW NATURAL	Tito El Bambino Featuring Beenie Man & Ines	19	44	44	2	ANTES DE QUE TE VAYAS	Marco Antonio Solis	44
20	24	37	LAS NOCHES SON TRISTES	Noriega Featuring Angel & Khriz & Divino	20	45	41	42	DONDE ESTAS?	Alacranes Musical	41
21	23	32	SALIO EL SOL	Don Omar	21	46	RE-ENTRY	3	LOS MATE	Tego Calderon	45
22	NEW	1	LOS INIELES	Aventura	22	47	NEW	1	AHORA QUE NO ESTAS	Ose	47
23	22	26	COMO DUELE (BARRERA DE AMOR)	Noelia	8	48	46	4	ME & U	Cassie	36
24	25	19	MARIPOSAS	Enanitos Verdes	19	49	35	38	NO QUIERE NOVIO	Nejo Featuring Tego Calderon	35
25	13	28	TE COMPROMETO	Duelo	13	50	NEW	1	TE QUIERO ASI	Valentin Elizalde	50

Mexican group scores its first top 10 on this chart. Previous best was a No. 26 peak for "Suerte He Tenido."

Fonseca has chart's largest position increase (33 spots) since 2004 when Paulina Rubio's "Dame Otro Tequila" moved 43-8.

First single from new Aventura album scores group's highest debut on this chart.

TOP LATIN ALBUMS™											
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	13	DON OMAR	King Of Kings	1	26	27	19	LOS CAMINANTES	Tesoros De Coleccion: Lo Famoso De Los Caminantes	22
2	2	5	MARC ANTHONY	Sigo Siendo Yo	2	27	27	30	RBD	RBD: Live In Hollywood	6
3	3	35	DADDY YANKEE	Barrio Fino: En Directo	1	28	32	24	ROCIO DURCAL	Amor Eterno: Los Exitos	2
4	4	3	VARIOUS ARTISTS	Hector "El Father" Present: Los Rompe Discotekas	1	29	25	22	SHAKIRA	Fijacion Oral Vol. 1	1
5	5	40	WISN & YANDEL	Pa'l Mundo	1	30	30	10	DUELO	Relaciones Conflictivas	7
6	9	7	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	1	31	34	21	JOAN SEBASTIAN	Mas Alla De Sol	7
7	7	6	VARIOUS ARTISTS	NOW Latino	1	32	28	2	LOS ANGELES DE CHARLY	Para Ti... Nuestra Historia	28
8	8	2	LOS TIGRES DEL NORTE	La Banda Del Carro Rojo	8	33	39	40	LOS TUCANES DE TIJUANA	En Vivo - Siempre Conigo	23
9	13	13	GREATEST GAINER DIANA REYES	Las No. 1 De La Reina	4	34	26	2	LOS ACOSTA	Para Ti... Nuestra Historia	26
10	10	35	CALLE 13	Calle 13	6	35	36	28	DON OMAR	Da Hitman Presents Reggaeton Latino	1
11	6	2	LOS BUKIS	30 Recuerdos	6	36	38	35	LUNY TUNES & BABY RANKS	Mas Flow 2	5
12	11	15	AVENTURA	God's Project	5	37	37	44	GLORIA TREVI	La Trayectoria	29
13	14	15	JUAN GABRIEL	La Historia Del Divo	4	38	42	30	LOS CADETES DE LINARES	Las Mas Caras	33
14	12	10	RBD	Nuestro Amor	1	39	33	37	MACH & DADDY	Desde Acajo	33
15	15	8	EMMANUEL	Historias De Toda La Vida... Los Exitos	8	40	40	31	PATRULLA 81	Tierra Extraña	3
16	16	19	VICENTE FERNANDEZ	The Living Legend	7	41	41	38	JUANES	Mi Sangre	1
17	14	17	RICARDO ARJONA	Adentro	3	42	50	29	ANA GABRIEL	Dos Amores Un Amante	22
18	20	18	MONCHY & ALEXANDRA	Exitos Y Mas	9	43	48	18	BRONCO: EL GIGANTE DE AMERICA	30 Historias De Un Gigante	17
19	17	14	GRUPO MONTEZ DE DURANGO	Borrón Y Cuenta Nueva	1	44	49	34	RBD	Rebeldes	2
20	30	24	ANDREA BOCELLI	Amor	1	45	44	19	TITO EL BAMBINO	Top Of The Line	3
21	19	8	ALACRANES MUSICAL	A Paso Firme	3	46	47	4	REIK	Sesion Metropolitana	35
22	24	26	ANA GABRIEL	Historia De Una Reina	3	47	54	42	FRANKIE J	Un Nuevo Dia	9
23	23	16	VARIOUS ARTISTS	Alfredo Ramirez Corral: Libres	7	48	45	32	VICTOR MANUEL	Decision Unanime	17
24	21	20	JULIETA VENEGAS	Limon Y Sal	8	49	35	47	LA MAFIA	La Historia De La Mafia... Los Exitos	36
25	22	23	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2	15	50	51	60	JOSE JOSE	La Historia Del Principe	12
						51	43	51	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Kumbia Kings Live	18
						52	55	46	LOS TIGRES DEL NORTE	Historias Que Contar	2
						53	53	19	LOS TIGRES DEL NORTE	20 Nortenas Famosas	4
						54	63	13	RIGO TOVAR	La Historia De Un Idolo	17
						55	11	5	VARIOUS ARTISTS	Greatest Hits Duranguenses 2000-2005	21
						56	73	66	PAGE SETTER LOS TEMERARIOS	Las 30 Super Pegaditas	56
						57	60	57	REIK	Relk	34
						58	68	65	CHALINO SANCHEZ	Coleccion De Oro	54
						59	56	56	GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos	20
						60	65	61	MARCO ANTONIO SOLIS	La Historia Continua... Parte II	1
						61	58	50	LA OREJA DE VAN GOGH	Guapa	15
						62	67	59	JAVIER SOLIS	Tesoros De Coleccion	21
						63	RE-ENTRY	13	MARIANO BARBA	Aliado Del Tiempo	48
						64	RE-ENTRY	34	GRUPO EXTERMINADOR	30 Recuerdos	17
						65	RE-ENTRY	40	DIANA REYES	La Reina Del Pasito Duranguense	24
						66	52	54	CUISILLOS	Amor Gitano	25
						67	51	63	JENNI RIVERA	Parrandera, Rebelde Y Atrevida	10
						68	57	53	VICENTE FERNANDEZ	The Living Legend (Box Set)	27
						69	RE-ENTRY	8	GRUPO MONTEZ DE DURANGO	Lo Mejor De La Mejor... Coleccion	42
						70	71	1	BELANOVA	Dulce Beat	70
						71	66	52	VARIOUS ARTISTS	Luny Tunes: Mas Flow 1: The Beginning	27
						72	59	58	ALICIA VILLARREAL	Orgullo De Mujer	1
						73	64	57	ENANITOS VERDES	Pescado Original	37
						74	HOT SHOT DEBUT	1	LOS INVASORES DE NUEVO LEON	20 Exitos	74
						75	RE-ENTRY	58	INTOCABLE	Intocable	2

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LATIN

Billboard DANCE

AUG
26
2006

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	LABIOS COMPARTIDOS MANA (WARNER LATINA)
2	2	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	4	A TI RICARDO ARJONA (SONY BMG NORTE)
4	7	NO, NO, NO THALIA FEATURING ANTHONY "ROMED" SANTOS (EMI TELEVISION)
5	6	MARIPOSAS ENANITOS VERDES (UNIVERSAL LATINO)
6	5	COMO DUELE (BARRERA DE AMOR) NOELIA (EMI TELEVISION)
7	8	DETALLES YAHIR (WARNER LATINA)
8	9	ME VOY JULIETA VENEGAS (SONY BMG NORTE)
9	10	VOLVERTE A AMAR ALEJANDRA GUZMAN (SONY BMG NORTE)
10	10	ESTE CORAZON RBD (EMI TELEVISION)
11	12	ESTOY CON EL Y PIENSO EN TI ANAS (UNIVISION)
12	20	TE MANDO FLORES FONSECA (EMI TELEVISION)
13	11	POR TI BELANOVA (UNIVERSAL LATINO)
14	14	QUE ME ALCANCE LA VIDA SIN BANDERA (SONY BMG NORTE)
15	17	TU PEOR ERROR LA SA ESTACION (SONY BMG NORTE)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	VARIOUS ARTISTS NOW LATINO (THE EMP GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	3	JUAN GABRIEL LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	2	RBD NUESTRO AMOR (EMI TELEVISION)
4	4	EMMANUEL HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
5	5	RICARDO ARJONA ADENTRO (SONY BMG NORTE)
6	10	ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
7	7	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
8	6	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
9	9	RBD RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)
10	11	ROCIO DURCAL AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
11	8	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
12	12	GLORIA TREVI LA TRAYECTORIA (UNIVISION/UG)
13	13	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)
14	17	ANA GABRIEL DOS AMORES UN AMANTE (EMI TELEVISION)
15	16	RBD REBELDE (EMI TELEVISION)

HOT DANCE CLUB PLAY		
THIS WEEK	LAST WEEK	TITLE
1	2	#1 STARS ARE BLIND PARIS HILTON WARNER BROS. 42967
2	7	LOST ROGER SANCHEZ STEALTH PROMO/ULTRA
3	1	C'EST LA VIE KIM ENGLISH NERVOUS PROMO
4	4	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY PROMO/GEFFEN
5	6	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE) INDIA SGZ PROMO/UNIVISION
6	9	LET ME HEAR THE MUSIC L.E.X. FEATURING NIKI HARIS 3MP PROMO
7	8	H.E'S A PIRATE (TIESTO/FRISIA & LAMBOY MIXES) HANS ZIMMER WALT DISNEY MIXES
8	12	AIN'T NO OTHER MAN (VASQUEZ/SHAPE:UK, OSPINA & SULLIVAN MIXES) CHRISTINA AGUILERA RCA PROMO/RMG
9	3	FACE THE MUSIC CONJURE ONE NETWORK PROMO
10	11	UNDERGROUND BABY ADAM FREEMER TWISTED 50056
11	15	TURN IT UP (OAKENFOLD/DJ DAN/P. RAUHOFFER MIXES) PARIS HILTON WARNER BROS. 42902
12	20	BUTTONS (D. AUDE MIXES) THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M PROMO/INTERSCOPE
13	16	THE GLAMOROUS LIFE T-FUNK FEATURING INAYA DAILY SILVER LABEL 2506/TOMMY BOY
14	18	MOVIN ON DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM
15	5	HIGHER SANNY X FEATURING TINA CHARLES WIZARD 0006
16	26	CALL ON ME JANET & NELLY VIRGIN PROMO
17	22	I FEEL FOR YOU JOHN KANO PROJECT FEATURING GIA 7 LIVE 011/MUSIC PLANT
18	24	SOMEBODY RICHARD VISSION FEATURING STRANGER DAYS SOLMATIC 1079/SYSTEM
19	13	STRUT KEVIN AVANCE LIZA PROMO
20	10	UNFAITHFUL RIHANNA SRP/DEF JAM PROMO/DJMG
21	34	POWER A PUBLIC AFFAIR PICK JESSICA SIMPSON EPIC PROMO
22	30	FREE YOUR MIND DISHA KAI ACT 2 012/MUSIC PLANT
23	27	CRAZY GNARLS BARKLEY DOWNTOWN 70002/LAVA
24	14	THE TIME CHRIS THE GREEK PANAGHI DJG PROMO
25	31	I CALL IT LOVE LIDEL RICHIE ISLAND PROMO/IOJMG
26	17	TO CALL MY OWN BARTON NETSPHERES PROMO
27	35	MAS QUE NADA SERGIO MENDES FEATURING THE BLACK EYED PEAS HEAR PROMO/CONCORD
28	21	CAFE CON ALEGRIA TONY MORAN + DEEP INFLUENCE SILVER LABEL 2498/TOMMY BOY
29	39	I'M WITH STUPID PET SHOP BOYS RHINO PROMO
30	36	MY FREEDOM CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE
31	40	BOSSY KELIS FEATURING TOO SHORT JIVE PROMO/ZOMBA
32	28	SANCTUARY SYLVIA JOSUN SEA TO SUN PROMO
33	19	YOU CAN TURN ME ON MUZZAIK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
34	23	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
35	33	CALLING KOISHII & HUSH FEATURING SUZANNE SHAW CORDLESS PROMO
36	47	CHELSEA STEFY WIND-UP PROMO
37	43	DESTINATION JACINTA CHUNKY PROMO
38	45	PRIDE (IN YOUR SOUL) ALKEBULAN FWE PROMO
39	46	JOHN THE REVELATOR DEPECHE MODE SIRE/MUTE PROMO/REPRISE
40	41	FOREVER LAKE STREET PROJECT FOREVER SOUL 2011/ESNTION
41	NOT SHOT	IS IT LOVE? IQ MADE 022
42	32	SUPERMODEL (REMIXES) RUPAUL FEATURING SHIRLEY Q. LIQUOR RUCO PROMO
43	NEW	MOVE IN MY DIRECTION BANANARAMA THE LAB IMPORT/FUEL 2000
44	44	DISCOTEKA STARKILLERS STAR 69 1321
45	NEW	ONE NIGHT ONLY DEENA JONES AND THE DREAMS COLUMBIA PROMO
46	NEW	BE STILL KASKADE ULTRA PROMO
47	33	FAITH LEANA SWEDISH DIVA 0003
48	NEW	FLY ME AWAY GOLDFRAPP MUTE PROMO
49	43	GET TOGETHER MADONNA WARNER BROS. 42935
50	25	I WILL DOLCE PURCHASE PROMO

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	DOWN RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	2	CAILE TITO EL BAMBINO (EMI TELEVISION)
3	6	TENGO UN AMOR TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
4	4	PAM PAM WISIN & YANDEL (MACHETE)
5	3	ANGELITO ODN OMAR (VI/MACHETE)
6	5	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
7	7	LAS NOCHES SON TRISTES NORIEGA FEATURING ANGEL & KHRIZ & DIVINO (LA CALLE/UNIVISION)
8	8	CHEVERE VOLTIO FEATURING NOTCH (WHITE LION/EPIC/SONY BMG NORTE)
9	16	FLOW NATURAL TITO EL BAMBINO FEATURING BEENIE MAN & INES (EMI TELEVISION)
10	9	UN BESO AVENTURA (PREMIUM LATIN)
11	10	MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE)
12	14	DEJALE CAER TO' EL PESO YOMO FEATURING HECTOR "EL FATHER" (GDLO STAR/MACHETE)
13	13	ME & U CASSIE (NEXTSELECTION/BAO BOY/ATLANTIC)
14	23	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAO BOY SOUTH/ATLANTIC)
15	11	SALIO EL SOL ODN OMAR (VI/MACHETE)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	DON OMAR KING OF KINGS (VI/MACHETE)
2	2	DADDY YANKEE BARRID FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
3	3	VARIOUS ARTISTS HECTOR BAMBINO "EL FATHER" PRESENTA LOS ROMPE DISCOTEKAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/UG)
4	4	WISIN & YANDEL PAL MUNDO (MACHETE)
5	5	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
6	6	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
7	8	DON OMAR DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
8	9	LUNY TUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/MACHETE)
9	7	MACH & DADDY DESDE ABAJO (UNIVERSAL LATINO)
10	10	TITO EL BAMBINO TOP OF THE LINE (EMI TELEVISION)
11	11	VARIOUS ARTISTS LUNY TUNES: MAS FLOW 1: THE BEGINNING (MAS FLOW/VENEMUSIC/MACHETE)
12	12	REGGAETON NINOS REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI TELEVISION)
13	13	SKA CUBANO IAY CARAMBA! (GUMBANCHA/PUTUMAYO)
14	13	LUNY TUNES REGGAETON HITS (MAS FLOW/MACHETE)
15	14	VOLTIO VOLTIO (WHITE LION/EPIC/SONY MUSIC)

HOT DANCE SINGLES SALES		
THIS WEEK	LAST WEEK	TITLE
1	1	#1 STARS ARE BLIND PARIS HILTON WARNER BROS. 42967
2	2	EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS NOTHING 006589/INTERSCOPE
3	3	GET TOGETHER MADONNA WARNER BROS. 42935
4	4	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656
5	5	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE METROPOLIS 409
6	6	SORRY MADONNA WARNER BROS. 42892
7	7	HUNG UP MADONNA WARNER BROS. 42845
8	11	CRAZY GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC
9	10	SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
10	NEW	IN THE MORNING JUNIOR BOYS DOMINO 121
11	19	GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421
12	15	EVERYTIME WE TOUCH CASCADA ROBBINS 72130
13	8	FASTER KILL PUSSYCAT OAKENFOLD FEAT. BRITANNY MURPHY MAVERICK/REPRISE 42906/WARNER BROS.
14	9	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
15	14	TURN IT UP PARIS HILTON WARNER BROS. 42902
16	NEW	LET'S MAKE LOVE AND LISTEN TO DEATH FROM ABOVE CSS SUB POP 723
17	16	THE GARDEN CUT CHEMIST BEATDOWN 42938/WARNER BROS.
18	17	BOY FROM SCHOOL HOT CHIP DFA 59943/ASTRALWERKS
19	12	NUMBER 1 GOLDFRAPP MUTE 9304
20	21	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006815/VG
21	13	THE DRILLER WOLF EYES SUB POP 70721
22	24	SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866
23	20	THAT OLD PAIR OF JEANS FATBOY SLIM SKINT 66278/ASTRALWERKS
24	22	ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
25	NEW	DEJA VU BEYONCE FEATURING JAY-Z COLUMBIA 89684/SONY MUSIC

HOT DANCE AIRPLAY		
THIS WEEK	LAST WEEK	TITLE
1	2	#1 AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG
2	3	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
3	1	UNFAITHFUL RIHANNA SRP/DEF JAM/IOJMG
4	4	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA
5	14	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB/FUEL 2000
6	6	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA
7	10	CUT PLUMB CURB
8	9	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE
9	13	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
10	8	A PUBLIC AFFAIR JESSICA SIMPSON EPIC
11	7	GET TOGETHER MADONNA WARNER BROS.
12	20	WHAT A FEELING PETER DINKlage & DOMINICO NERVOUS
13	15	CALL ON ME JANET & NELLY VIRGIN
14	11	THE ONE THAT GOT AWAY NATASHA BEDINGFIELD EPIC
15	16	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
16	12	STARS ARE BLIND PARIS HILTON WARNER BROS.
17	14	FASTER KILL PUSSYCAT OAKENFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE
18	NEW	BUTTONS THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M/INTERSCOPE
19	18	IT'S TOO LATE EVERMORE WARNER BROS.
20	17	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC
21	NEW	ROCK THIS PARTY BOB SINCLAR FEATURING BIG ALI YELLOW/SILVER LABEL/TOMMY BOY
22	22	SATELLITES SEPTEMBER ROBBINS
23	23	PIECE OF HEAVEN AKIRA SASSO
24	24	ALIVE DA BUZZ AIRUS
25	NEW	MANEATER NELLY FURTADO MOSLEY/GEFFEN

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HITS OF THE WORLD

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN JAPAN) AUGUST 15, 2006	
1	1			BONNIE PINK	EVERY SINGLE DAY... (REGULAR VERSION) WARNER		
2	NEW			SHOGO HAMADA	THE BEST OF SHOGO HAMADA VOL. 2 SONY		
3	3			VARIOUS ARTISTS	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER		
4	NEW			SHOGO HAMADA	THE BEST OF SHOGO HAMADA VOL. 1 BMG FUNHOUSE		
5	NEW			MONGOL800	DANIEL HIGH WAVE		
6	NEW			EVERY LITTLE THING	CRISPY PARK (FIRST LTD EDITION) AVEV TRAX		
7	NEW			CHRISTINA AGUILERA	BACK TO BASICS BMG FUNHOUSE		
8	24			DANIEL POWTER	DANIEL POWTER (LTD EDITION) WARNER		
9	22			ANGELA AKI	HOME EPIC		
10	NEW			EVERY LITTLE THING	CRISPY PARK AVEV TRAX		

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CD.) AUGUST 13, 2006	
1	1			JAMES MORRISON	UNDISCOVERED POLYDOR		
2	3			SNOW PATROL	EYES OPEN FICTION/POLYDOR		
3	2			RAZORLIGHT	RAZORLIGHT VERTIGO		
4	12			ORSON	BRIGHT IDEA MERCURY		
5	4			KOOKS	INSIDE IN/INSIDE OUT VIRGIN		
6	7			PAOLO NUTINI	THESE STREETS ATLANTIC		
7	9			NINA SIMONE	THE VERY BEST OF RCA		
8	5			RAY LAMONTAGNE	TROUBLE ECHO		
9	8			RIHANNA	A GIRL LIKE ME SRP/DEF JAM		
10	6			LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE		

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL) AUGUST 15, 2006	
1	NEW			JAN DELAY	MERCEDES DANCE UNIVERSAL		
2	NEW			SLAYER	CHRIST ILLUSION WARNER BROS.		
3	1			SEMINO ROSSI	ICH DENK AN DICH KOCH		
4	3			NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
5	2			LA FEE	LAFEE CAPITOL		
6	4			RED HOT CHILI PEPPERS	STADIUM ARCADIAM WARNER BROS.		
7	5			PINK FLOYD	PULSE EMI		
8	6			BILLY TALENT	BILLY TALENT II ATLANTIC		
9	9			THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE		
10	11			KATIE MELUA	PIECE BY PIECE DRAMATICO		

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 26, 2006	
1	1			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
2	2			SEXYBACK (MAIN EXPLICIT VERSION)	JUSTIN TIMBERLAKE JIVE/ZOMBA		
3	3			AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA		
4	17			I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR		
5	12			PROMISCUOUS (ALBUM VERSION)	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN		
6	4			YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR		
7	6			UNFAITHFUL	RIHANNA SRP/DEF JAM		
8	5			CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/LAVA		
9	10			CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE		
10	NEW			LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG GUSTO		
11	9			STARS ARE BLIND (ALBUM VERSION)	PARIS HILTON WARNER BROS.		
12	14			SMILE	LILY ALLEN REGAL/PARLOPHONE		
13	16			LAST REQUEST (ALBUM VERSION)	PAOLO NUTINI ATLANTIC		
14	7			MANEATER	NELLY FURTADO MOSLEY/GEFFEN		
15	8			VOODOO CHILD	ROGUE TRADERS COLUMBIA		
16	NEW			EVERYTIME WE TOUCH (RADIO EDIT)	CASCADA ZOOLAND		
17	13			WHO KNEW	PINK LAFACE/ZOMBA		
18	11			MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD		
19	20			MANEATER (ALBUM VERSION)	NELLY FURTADO MOSLEY/GEFFEN		
20	NEW			NUMB/ENCORE (EXPLICIT VERSION)	JAY-Z/LINKIN PARK ROC-A-FELLA/DEF JAM/MACHINE		

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/FOP/TITELIVE) AUGUST 16, 2006	
1	1			RAPHAEL	CARAVANE CAPITOL		
2	1			LAURENT VOULZY	LA SEPTIEME VAGUE RCA		
3	52			ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		
4	31			JEAN-LOUIS AUBERT	IDEAL STANDARD VIRGIN		
5	77			M	EN TETE A TETE EMI		
6	2			DIAM'S	DANS MA BULLE CAPITOL		
7	3			OLIVIA RUIZ	LA FEMME CHOCOLAT UNIVERSAL		
8	59			BEN HARPER	BOTH SIDES OF THE GUN VIRGIN		
9	12			BENABAR	REPRISE DES NEGOCIATIONS JIVE		
10	71			CALI	MENTEUR LABELS		

THIS WEEK		LAST WEEK		ALBUMS		(ARIA) AUGUST 13, 2006	
1	1			SOUNDTRACK	HIGH SCHOOL MUSICAL EMI		
2	2			CHRIS ISAAK	BEST OF: STANDARD EDITION WARNER		
3	4			ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA		
4	3			ESKIMO JOE	BLACKFINGERALS, RED WINE WARNER		
5	6			PINK	I'M NOT DEAD LAFACE/ZOMBA		
6	5			DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA		
7	9			THE VERONICAS	SECRET LIFE OF US WARNER BROS.		
8	14			NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
9	NEW			SLAYER	CHRIST ILLUSION WARNER BROS.		
10	7			LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE		

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN) AUGUST 26, 2006	
1	1			CRAZY FROG	CRAZY FROG PRESENTS MORE CRAZY HITS NEXT PLATEAU UNIVERSAL REPUBLIC/UNIVERSAL		
2	2			NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL		
3	NEW			SLAYER	CHRIST ILLUSION AMERICAN/WARNER BROS./WARNER		
4	5			DIXIE CHICKS	TAKING THE LONG WAY OPEN WIDE/COLUMBIA/SONY BMG		
5	3			BILLY TALENT	BILLY TALENT II ATLANTIC/WARNER		
6	RE			JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER		
7	7			RIHANNA	A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL		
8	8			SHAKIRA	ORAL FIXATION VOL. 2 EPIC/SONY BMG		
9	RE			CRAZY FROG	CRAZY FROG PRESENTS MORE CRAZY HITS NEXT PLATEAU UNIVERSAL REPUBLIC/UNIVERSAL		
10	RE			NICKELBACK	ALL THE RIGHT REASONS EMI		

THIS WEEK		LAST WEEK		ALBUMS		(FIMI/NIELSEN) AUGUST 14, 2006	
1	1			LIGABUE	NOME E COGNOME WARNER BROS.		
2	2			GIANNA NANNINI	GRAZIE POLYDOR		
3	3			TIZIANO FERRO	NESSUNO E SOLO CAPITOL		
4	4			FINLEY	TUTTO E POSSIBILE CAPITOL		
5	5			PINK FLOYD	THE DARK SIDE OF THE MOON EMI		
6	6			MUSE	BLACK HOLES AND REVELATIONS HELIUM 3		
7	7			RED HOT CHILI PEPPERS	STADIUM ARCADIAM WARNER BROS.		
8	8			EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA		
9	9			SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
10	10			THOM YORKE	THE ERASER XL		

THIS WEEK		LAST WEEK		ALBUMS		(PROMUSICAE/MEDIA) AUGUST 16, 2006	
1	1			RBD	REBELDE VIRGIN		
2	2			MARC ANTHONY	SIGO SIENDO YO SONY BMG		
3	3			AMARAL	PAJAROS EN LA CABEZA VIRGIN		
4	4			LA OREJA DE VAN GOGH	GUAPA SONY BMG		
5	5			ANA TORROJA	ME CUESTA TANTO OLVIDARTE SONY BMG		
6	6			KIKO NAVARRO	KIKO & SHARA SONY BMG		
7	8			JULIETA VENEGAS	LIMON Y SAL SONY BMG		
8	9			SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
9	11			BATUKA	BATUKA BEACH VALE MUSIC		
10	7			EL CANTO DEL LOCO	PEQUEÑOS GRANDES DIRECTOS SONY BMG		

THIS WEEK		LAST WEEK		SINGLES		(MEGA CHARTS BV) AUGUST 11, 2006	
1	1			TOPPERTJE!	GUILLERMO/TROPICAL DANNY UNIVERSAL		
2	2			ROOD	MARCO BORSATO POLYDOR		
3	8			BOTEN ANNA	BASSHUNTER		
4	3			MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD		
5	4			CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		

THIS WEEK		LAST WEEK		ALBUMS		(RIM) AUGUST 15, 2006	
1	2			J.J. CALE	COLLECTED UNIVERSAL		
2	1			ILSE DE LANGE	THE GREAT ESCAPE POLYDOR		
3	3			PHARRELL	IN MY MIND VIRGIN		
4	4			RED HOT CHILI PEPPERS	STADIUM ARCADIAM WARNER BROS.		
5	5			SERGIO MENDES	TIMELESS HEAR/CONCORD		

THIS WEEK		LAST WEEK		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40) AUGUST 14, 2006	
1	1			BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE		
2	2			CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		
3	3			STARS ARE BLIND	PARIS HILTON WARNER BROS.		
4	4			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
5	6			STOP! DIMENTICA	TIZIANO FERRO CAPITOL		

THIS WEEK		LAST WEEK		ALBUMS		(IFPI GREECE/DELOITTE & TOUCHE) AUGUST 14, 2006	
1	1			SEMINO ROSSI	ICH DENK AN DICH KOCH		
2	2			NOCKLAM QUINTETT	EINSAM WIE NAPOLEON KOCH		
3	NEW			JAN DELAY	MERCEDES DANCE UNIVERSAL		
4	3			LA FEE	LAFEE CAPITOL		
5	4			PETER ALEXANDER	HERZLICHEN GLUECKWUNSCHI ARIOLA		

THIS WEEK		LAST WEEK		SINGLES		(VERDENS GANG NORWAY) AUGUST 14, 2006	
1	2			ONE	MARY J. BLIGE FT. U2 MTRACH/GEFFEN		
2	11			A LITTLE TOO PERFECT	DENSTAD WITH ALEXANDER SONY BMG		
3	12			UNFAITHFUL	RIHANNA SRP/DEF JAM		
4	3			BOTEN ANNA	BASSHUNTER WARNER		
5	1			NESTE SAMER	RAVI EPIC		

THIS WEEK		LAST WEEK		ALBUMS		(IFPI/NIELSEN MARKETING RESEARCH) AUGUST 15, 2006	
1	1			BOTEN ANNA	BASSHUNTER WARNER		
2	2			MR. NICE GUY	TRINE DYRHOLM CMC		
3	4			BRUDEVALSEN	TEDDY PERDERSEN UNIVERSAL		
4	6			KLIP I MIT KOREKORT	BAMSE VENNEN MY WAY MUSIC		
5	5			CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		

THIS WEEK		LAST WEEK		SINGLES		(IFPI/NIELSEN) AUGUST 15, 2006	
1	1			FLOR	FLORIBELLA SOM LIVRE		
2	3			JUANES	MI SANGRE SURCO		
3	5			MICKAEL CARREIRA	MICKAEL VIDISCO		
4	4			D'ZRT	ORIGINAL FAROL		
5	2			FF	EU AQUI FAROL		
6	7			JOSE CID	BALADAS DA MINHA VIDA FAROL		
7	8			TONY CARREIRA	AO VIVO NO COLISEU ESPACIAL		
8	10			PAULO GONZO	PAULO GONZO COLUMBIA		
9	11			ANDRE SARDET	ACUSTICO FAROL		
10	6			LUIS REPRESAS	A HISTORIA TODA MERCURY		

THIS WEEK		LAST WEEK		SINGLES		(IFPI/NIELSEN) AUGUST 15, 2006	
1	1			ONE	MARY J. BLIGE FT. U2 MTRACH/GEFFEN		
2	11			A LITTLE TOO PERFECT	DENSTAD WITH ALEXANDER SONY BMG		
3	12			UNFAITHFUL	RIHANNA SRP/DEF JAM		
4	3			BOTEN ANNA	BASSHUNTER WARNER		

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 16, 2006
1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
2	6	UNFAITHFUL RIHANNA SRP/DEF JAM
3	2	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA
4	3	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
4	4	COUP DE BOULE LA PLAGE UP MUSIC
5	5	STARS ARE BLIND PARIS HILTON WARNER BROS.
11	11	EVERYTIME WE TOUCH CASCADA ZOO/LAND
8	7	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
9	9	MANEATER NELLY FURTADO MOSLEY/GEFFEN
10	8	DANKE XAVIER NAI000 NAIDOO RECORDS
10	10	FACON SEX TRIBAL KING ULM
12	12	ZIDANE Y VA MARQUER CAUET ULM
13	14	ROC NADIYA COLUMBIA
14	13	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS
15	16	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD

ALBUMS

THIS WEEK	LAST WEEK	AUGUST 16, 2006
1	1	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS.
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	3	SHAKIRA ORAL FIXATION VOL. 2 EPIC
4	NEW	JAN DELAY MERCEDES DANCE UNIVERSAL
5	NEW	SLAYER CHRIST ILLUSION WARNER BROS.
6	4	MUSE BLACK HOLES AND REVELATIONS HELIUM 3
7	6	JAMES MORRISON UNDISCOVERED POLYDOR
11	11	SNOW PATROL EYES OPEN FICTION/POLYDOR
5	5	SEMINO ROSSI ICH DENK AN DICH KOCH
10	42	ROBBIE WILLIAMS INTENSIVE CARE CHRYSALIS
11	7	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/LAVA
12	9	RAZORLIGHT RAZORLIGHT VERTIGO
13	12	THE PUSSYCAT DOLLS PCD A&M/INTERSCOPE
14	13	RIHANNA A GIRL LIKE ME SRP/DEF JAM
15	17	KEANE UNDER THE IRON SEA ISLAND

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 16, 2006
1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	UNFAITHFUL RIHANNA SRP/DEF JAM
4	3	SMILE LILY ALLEN REGAL/PARLOPHONE
5	5	MANEATER NELLY FURTADO MOSLEY/GEFFEN
6	6	WHO KNEW PINK LAFACE/ZOMBA
7	8	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
8	10	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA
9	11	STARS ARE BLIND PARIS HILTON WARNER BROS.
10	9	DEJA VU BEYONCE FT. JAY-Z COLUMBIA
11	7	WORLD HOLD ON BOB SINCLAIR YELLOW PRODUCTION
12	24	A DIOS LE PIDO JUANES SURCO
13	15	LOVE DON'T LET ME GO DAVID GUETTA VS. THE EGG GUSTO
14	14	DANCE! GOLED VI/PLUM/OJEE/FATMAN SCOPD MACH1/MOS
15	17	CÍCHO, CA BRULE MAGIC SYSTEM FEAT. BILAL AKIL COLUMBIA

SALES DATA COMPILED BY



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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	24	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM	CURB 78944/WORD-CURB	
2	2	33	ALAN JACKSON	PRECIOUS MEMORIES	ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
3	3	8	FLYLEAF	FLYLEAF OCTONE	50005/PROVIDENT-INTEGRITY	
4	5	50	UNDEROATH	DEFINE THE GREAT LINE	SOLID STATE, TOOTH & NAIL 26587/EMI CMG	
5	5	50	CASTING CROWNS	LIFESONG	BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
6	7	45	KIRK FRANKLIN	HERO	FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
7	8	19	VARIOUS ARTISTS	WOW WORSHIP	(AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY	
8	11	16	MERCYME	COMING UP TO BREATHE	INO 3872/PROVIDENT-INTEGRITY	
9	12	56	MARY MARY	MARY MARY MY BLOCK	INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
10	4	2	AUDIO ADRENALINE	ADIOS: THE GREATEST HITS	FOREFRONT 5086/EMI CMG	
11	15	41	THIRD DAY	WHEREVER YOU ARE	ESSENTIAL 10795/PROVIDENT-INTEGRITY	
12	6	99	CHRIS TOMLIN	ARRIVING	SIXSTEPS/SPARROW 4243/EMI CMG	
13	17	45	VARIOUS ARTISTS	WOW HITS 2006	EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG	
14	10	20	AARON SHUST	ANYTHING WORTH SAYING	BRASH 0017/WORD-CURB	
15	15	41	BILL GAITHER	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
16	23	73	NATALIE GRANT	AWAKEN	CURB 78860/WORD-CURB	
17	19	18	MARK HARRIS	THE LINE BETWEEN THE TWO	INO 3365/PROVIDENT-INTEGRITY	
18	20	3	STELLAR KART	WE CAN'T STAND SITTING DOWN	WORD-CURB 86991	
19	28	7	KIERRA KIKI SHEARD	THIS IS ME	EMI GOSPEL 2483/EMI CMG	
20	13	19	HILLSONG	UNITED WE STAND	HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY	
21	27	15	BRIAN LITRELL	WELCOME HOME	REUNION 10098/PROVIDENT-INTEGRITY	
22	24	19	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD	TOOTH & NAIL 5613/EMI CMG	
23	NEW	21	LECRAE	AFTER THE MUSIC STOPS	REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY	
24	16	75	KUTLESS	STRONG TOWER	BEC 5391/EMI CMG	
25	26	21	KUTLESS	HEARTS OF THE INNOCENT	BEC 3906/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	24	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE	VERITY 85576/ZOMBA	
2	1	46	KIRK FRANKLIN	HERO	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
3	2	56	MARY MARY	MARY MARY MY BLOCK	COLUMBIA 77733/SONY MUSIC	
4	3	12	TYE TRIBBETT & G.A.	VICTORY LIVE!	COLUMBIA 77526/SONY MUSIC	
5	5	31	JUANITA BYNUM	A PIECE OF MY PASSION	FLOW 9301	
6	6	29	VARIOUS ARTISTS	WOW GOSPEL 2006	EMI CMG/WORD-CURB 75160/ZOMBA	
7	7	7	KIERRA KIKI SHEARD	THIS IS ME	EMI GOSPEL 32483	
8	NEW	21	LECRAE	AFTER THE MUSIC STOPS	REACH/CROSS MOVEMENT 30021/ZOMBA	
9	4	14	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN	WORD-CURB 86569/WARNER BROS.	
10	8	50	YOLANDA ADAMS	DAY BY DAY	ELEKTRA/ATLANTIC 83789/AG	
11	11	20	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY	VOLUME 2 PODIUM 2505	
12	12	37	BYRON CAGE	AN INVITATION TO WORSHIP	GOSPO CENTRIC 71281/ZOMBA	
13	10	3	MEN OF STANDARD	SURROUNDED	COLUMBIA 80880/SONY MUSIC	
14	13	43	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA	INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
15	15	46	SOUNDTRACK	THE GOSPEL	VERITY 71620/ZOMBA	
16	14	13	NORMAN HUTCHINS	WHERE I LONG TO BE	JDI 1270	
17	16	48	CECE WINANS	PURIFIED	PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC	
18	9	22	MARTHA MUNIZZI	NO LIMITS... LIVE	INTEGRITY/COLUMBIA 77093/SONY MUSIC	
19	35	19	MARK ST. JOHN	GOING AROUND THE WORLD	CHILL 76523	
20	18	4	LEE WILLIAMS AND THE SPIRITUAL QCS	SOULFUL HEALING	MCG 7042	
21	19	4	21:03	TWENTY ONE THREE	PAJAM/GOSPO CENTRIC/VERITY 71621/ZOMBA	
22	23	85	SHEKINAH GLORY MINISTRY	LIVE KINGDOM	1011/BOOKWORLD	
23	22	72	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS	VERITY 64137/ZOMBA	
24	21	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO	EMI GOSPEL 54835	
25	20	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE	EMI GOSPEL 33345	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



AUG 26 2006 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓡ CD/DVD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl Single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 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 INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	NEW	1 WK	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
2	NEW		UNEARTH	III: IN THE EYES OF FIRE METAL BLADE 14574 (13.98) Ⓢ	
3	NEW		ANI DIFRANCO	REPRIEVE RIGHTEDOUS BABE 052 (15.98)	
4	2	45	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
5	1	5	THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP (16.98)	
6	4	55	GREATEST GAINER DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
7	3	10	VARIOUS ARTISTS	VANS WARPED TOUR 2006 COMPILATION SIDEDUNDUMMY 1291 (9.98)	
8	11	3	MICHAEL FRANTI AND SPEARHEAD	YELL FIRE! 800 800 WAX/ANTI- 86807/EPITAPH (16.98)	
9	7	91	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
10	NEW		GIN BLOSSOMS	MAJOR LODGE VICTORY HYBRID 20050 (15.98)	
11	8	55	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
12	6	3	FLOGGING MOLLY	WHISKEY ON A SUNDAY SIDEDUNDUMMY 1287 (18.98 CD/DVD) Ⓢ	
13	NEW		MASTA KILLA	MADE IN BROOKLYN NATURE SOUNDS 126* (15.98)	
14	NEW		THE EARLY NOVEMBER	THE MOTHER, THE MECHANIC, AND THE PATH DRIVE-THRU 83630 (18.98)	
15	NEW		B.G.	PLAY IT HOW IT GO: COLLECTION CT MEDIA 101* (16.98)	
16	13	8	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	
17	10		THE DIPLOMATS PRESENTS JR WRITER	HISTORY IN THE MAKING DIPLOMATIC MAN 5839/KOCH (17.98)	
18	12	3	LINDA RONSTADT ANN SAVOY	ADIEU FALSE HEART VANGUARD 79906/WELK (17.98)	
19	NEW		SOUNDTRACK	THE LAST KISS LAKESHORE 33869 (18.98)	
20	18	10	DJ KHALED	LISTENNN: THE ALBUM TERROR SQUAD 4118/KOCH (17.98)	
21	24	19	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
22	14	7	THA DOGG POUND	CALL IZ ACTIVE DOGGYSTYLE 5919/KOCH (17.98)	
23	35		WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118 (17.98)	
24	15	19	LACUNA COIL	KARMACODE CENTURY MEDIA 8360 (15.98)	
25	17	30	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
26	23	44	MOTION CITY SOUNDTRACK	COMMIT THIS TO MEMORY EPITAPH 86765 (13.98) Ⓢ	
27	9	19	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	
28	NEW		GATSBYS AMERICAN DREAM	GATSBYS AMERICAN DREAM FEARLESS 30090 (13.98)	
29	5	2	POWERMAN 5000	OESTROY WHAT YOU ENJOY DRT 444 (15.98)	
30	48	3	ALL TIME LOW	PUT UP OR SHUT UP HOPELESS 690 (8.98)	
31	25	25	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
32	19	24	HAWTHORNE HEIGHTS	IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓢ	
33	27	20	NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
34	22	5	SUFJAN STEVENS	THE AVANACHE: OUTTAKES AND EXTRAS FROM THE ILLINOIS ALBUM! ASTHMATIC KITTY 022 (15.98)	
35	20	20	ATREYU	A DEATH-GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) Ⓢ	
36	16	3	PASTOR TROY	BY CHOICE OR BY FORCE MONEY AND THE POWER/FAST LIFE 5804/KOCH (17.98)	
37	30	18	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
38	NEW		RECKLESS KELLY	RECKLESS KELLY WAS HERE SUGAR HILL 4020/WELK (24.98 CD/DVD) Ⓢ	
39	44	10	KOTTONMOUTH KINGS	KOAST II KOAST SUBURBAN NOIZE 60 (15.98)	
40	31	8	VARIOUS ARTISTS	REGGAE GOLD 2006 VP 1759* (16.98 CD/DVD) Ⓢ	
41	33	9	JOAN SEBASTIAN	MAS ALLA DEL SOL MUSART 3771/BALBOA (13.98)	
42	29	10	LIVE	SONGS FROM BLACK MOUNTAIN EPIC 96539/RED INK (16.98)	
43	28	5	BURY YOUR DEAD	BEAUTY AND THE BREAKDOWN VICTORY 300 (15.98)	
44	NEW		SIGUR ROS	SAEGLOPUR EP WORKERS INSTITUTE 0008/FILTER (11.98 CD/DVD) Ⓢ	
45	37	9	THE SOUNDS	DYING TO SAY THIS TO YOU SCRATCHIE 39060/NEW LINE (11.98)	
46	39	39	PITBULL	MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	
47	NEW		HOOTIE & THE BLOWFISH	LIVE IN CHARLESTON SNEAKY LONG/VANGUARD 79763/WELK (16.98)	
48	36		KEB' MO'	SUITCASE ONE HAVEN/EPIC 77621/RED INK (15.98)	
49	NEW		C-BO	MONEY TO BURN WEST COAST MAPA 2028 (17.98)	
50	NEW		LOS CADETES DE LINARES	LAS MAS CANONAS BCI 41260 (6.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)	CERT.
1	NEW	1 WK	SLAYER	CHRIST ILLUSION AMERICAN 44300/WARNER BROS.	
2	NEW		RICK ROSS	PORT OF MIAMI SLIP-N-SLIDE/DEF JAM 006984*/IDJMG	
3	NEW		BREAKING BENJAMIN	PHOBIA HOLLYWOOD 162607	
4	5	14	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
5	1	3	TOM PETTY	HIGHWAY COMPANION AMERICAN 44285/WARNER BROS.	
6	4	5	THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP	
7	NEW		ANI DIFRANCO	REPRIEVE RIGHTEDOUS BABE 052	
8	NEW		UNEARTH	III: IN THE EYES OF FIRE METAL BLADE 14574 Ⓢ	
9	6	3	JURASSIC 5	FEEDBACK INTERSCOPE 006906*	
10	2	2	DMX	YEAR OF THE DOG... AGAIN COLUMBIA 80742/SONY MUSIC Ⓢ	
11	3	2	STONE SOUR	COME WHAT(EVER) MAY ROADRUNNER 618073/IDJMG	
12	9	6	JOHNNY CASH	AMERICAN V: A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY 002769*/UMGN	
13	NEW		CASSIE	CASSIE NEXTSELECTION/BAO BOY 83981/AG	
14	11	14	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS. 49996 Ⓢ	
15	10	5	MUSE	BLACK HOLES AND REVELATIONS WARNER BROS. 44284 Ⓢ	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)	CERT.
1	1	7E	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG	
2	3	3	ALI FARKA TOURE	SAVANE NONESUCH 79965/WARNER BROS.	
3	2	3	VARIOUS ARTISTS	BRING YER WELLIES LOST AGAIN 20061	
4	4	17	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
5	14	2	SKA CUBANO	¡AY CARAMBA! CUBANCHA 1/PUTUMAYO	
6	6	18	GOTAN PROJECT	LUNATICO XL '95*/BEGGARS GROUP	
7	7	3	CAMILLE	LE FIL NARADA 59701/BLG	
8	8	38	SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
9	5	31	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
10	10	46	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
11	11	11	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BALI A LATIN DANCE PARTY PUTUMAYO 251	
12	NEW		VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
13	9	3	CIRQUE DU SOLEIL	DELIRIUM CIRQUE DU SOLEIL 20026	
14	12	11	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
15	RE-ENTRY		VARIOUS ARTISTS	PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248	

TOP SOUNDTRACKS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1 WK	STEP UP	SOUNDTRACK (JIVE/ZOMBA)
2	1	31	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)
3	2	10	CARS	SOUNDTRACK (WALT DISNEY)
4	3	6	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST	SOUNDTRACK (WALT DISNEY)
5	4	27	CURIOUS GEORGE (SOUNDTRACK)	SOUNDTRACK (BRUSHFIRE/UNIVERSAL REPUBLIC/UMRG)
6	6	39	WALK THE LINE	SOUNDTRACK (FOX/WIND-UP)
7	5	3	MIAMI VICE	SOUNDTRACK (ATLANTIC/AG)
8	7	12	AMERICAN IDOL SEASON 5: ENCORES	SOUNDTRACK (RCA/S/RMG)
9	8	35	THE CHEETAH GIRLS (EP)	SOUNDTRACK (WALT DISNEY)
10	NEW		THE LAST KISS	SOUNDTRACK (LAKESHORE)
11	13	25	TYLER PERRY'S MADEA'S FAMILY REUNION	SOUNDTRACK (UNIVERSAL MOTOWN/UMRG)
12	14	23	THAT'S SO RAVEN TOO!	SOUNDTRACK (WALT DISNEY)
13	10	8	THE FAST AND THE FURIOUS: TOKYO DRIFT	SOUNDTRACK (UNIVERSAL MOTOWN/UMRG)
14	21	10	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL	SOUNDTRACK (WALT DISNEY)
15	11	2	WWE: WRECKLESS INTENT	SOUNDTRACK (WWE/COLUMBIA/SONY MUSIC)

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	1	#1 PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 541** (24.98)	Pink Floyd	8
2	2	LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD)	Jimmy Buffett	
3	9	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	NEW	CHASING TIME: THE BEDLAM SESSIONS CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 83990 (14.98 DVD)	James Blunt	
5	6	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
6	7	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 ()	Elvis Presley	
7	5	ONE COLD NIGHT WIND-UP VIDEO/SONY BMG VIDEO 13121 (18.98 CD/DVD)	Seether	
8	4	WHISKEY ON A SUNDAY SIDEONE DUMMY 71287 (18.98 CD/DVD)	Flogging Molly	
9	9	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3
10	10	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
11	11	THE LONG ROAD HOME Visual Entertainment 7022 (19.98 DVD)	John Fogerty	
12	12	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
13	14	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
14	13	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
15	17	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
16	NEW	IT'S NOT FUN, DON'T DO IT! VAPOR/SANCTUARY/SONY BMG VIDEO 88410 (14.98 DVD)	Tegan And Sara	
17	16	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
18	15	CHRIS BROWN'S JOURNEY JIVE/ZOMBA VIDEO/SONY BMG VIDEO 81290 (18.98 DVD/CD)	Chris Brown	
19	18	COMMIT THIS TO MEMORY EPITAPH VIDEO 86802 (16.98 CD/DVD)	Motion City Soundtrack	
20	29	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
21	24	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
22	21	I'M GOING TO TELL YOU A SECRET WARNER MUSIC VIDEO/WARNER MUSIC VISION 49990 (32.98 DVD/CD)	Madonna	
23	22	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2
24	26	REPLAY X3 MERCURY VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 856085 (39.98 DVD)	Rush	
25	19	BILL GAITHER REMEMBERS HOMECOMING HEROES Spring House Video/EMM Music Video 44691 (19.98 DVD)	Bill & Gloria Gaither	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 ME & U CASSIE NEXTSELECTION/BAO BOY/ATLANTIC	CASSIE
2	2	DEJA VU BEYONCE FEATURING JAY-Z COLUMBIA	BEYONCE
3	5	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	JUSTIN TIMBERLAKE
4	3	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG	CHRISTINA AGUILERA
5	6	A PUBLIC AFFAIR JESSICA SIMPSON EPIC	JESSICA SIMPSON
6	8	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL	CHINGY
7	7	SHOULDER LEAN YOUNG DRO FEATURING T.I. GRANO HUSTLE/ATLANTIC	YOUNG DRO
8	23	LONDON BRIDGE FERGIE A&M/INTERSCOPE	FERGIE
9	11	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	THE PUSSYCAT DOLLS
10	10	BOSSY KELIS FEATURING TOD SHORT JIVE/ZOMBA	KELIS
11	RE-ENTR	SEXY LOVE NE-YO DEF JAM/DJMG	NE-YO
12	RE-ENTR	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL SICK WID' IT/BME/REPRISE	E-40
13	NEW	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE	SNOW PATROL
14	15	GET UP CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA	CIARA
15	NEW	SHOW STOPPER DANITY KANE BAD BOY/ATLANTIC	DANITY KANE
16	25	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	GNARLS BARKLEY
17	RE-ENTR	CALL ON ME JANET & NELLY VIRGIN	JANET & NELLY
18	9	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	NELLY FURTADO
19	NEW	WOULD YOU GO WITH ME JOSH TURNER MCA NASHVILLE	JOSH TURNER
20	RE-ENTR	ENTOURAGE DMARION T.U.G./EPIC	DMARION
21	NEW	SWING TRACE ADKINS CAPITOL NASHVILLE	TRACE ADKINS
22	21	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	THE FRAY
23	NEW	CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP	EVANESCENCE
24	RE-ENTR	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHA COLE VP/ATLANTIC	SEAN PAUL
25	NEW	MORRIS BROWN OUTKAST LAFACE/ZOMBA	OUTKAST

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
MTV		
1	JUSTIN TIMBERLAKE,	SEXYBACK
2	FERGIE,	LONDON BRIDGE
3	BEYONCE,	DEJA VU
4	JESSICA SIMPSON,	A PUBLIC AFFAIR
5	CHRISTINA AGUILERA,	AIN'T NO OTHER MAN
6	CASSIE,	ME & U
7	NE-YO,	SEXY LOVE
8	THE PUSSYCAT DOLLS,	BUTTONS
9	DANITY KANE,	SHOW STOPPER
10	CARTEL,	HONESTLY
VH1 SOUL		
1	OUTKAST,	MORRIS BROWN
2	NE-YO,	SEXY LOVE
3	LYFE JENNINGS,	S.E.X.
4	KELIS,	BOSSY
5	OUTKAST,	IDLEWILD BLUE
6	BEYONCE,	DEJA VU
7	CASSIE,	ME & U
8	JANET & NELLY,	CALL ON ME
9	ALGEBRA,	YOU DO IT FOR ME
10	PHARRELL,	NUMBER ONE
GAC		
1	STEVE HOLY,	BRAND NEW GIRLFRIEND
2	CARRIE UNDERWOOD,	DON'T FORGET TO REMEMBER ME
3	RODNEY ATKINS,	IF YOU'RE GOING THROUGH HELL...
4	BRAD PAISLEY,	THE WORLD
5	RASCAL FLATTS,	ME AND MY GANG
6	BROOKS & DUNN,	BUILDING BRIDGES
7	THE WRECKERS,	LEAVE THE PIECES
8	GARY ALLAN,	LIFE AIN'T ALWAYS BEAUTIFUL
9	GRETCHEN WILSON,	CALIFORNIA GIRLS
10	LITTLE BIG TOWN,	BRING IT ON HOME

LAUNCH PAD

AUG 26 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	TITLE	ARTIST	Label & Number / Distributing Label (Price)	CERT.
1	1	#1 UNDER THE INFLUENCE OF GIANTS	Under The Influence Of Giants	ISLAND 006982/DJMG (11.98)	
2	5	CARTEL	Chroma	THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	
3	3	MICHAEL FRANTI AND SPEARHEAD	Yell Fire!	BDD BOO WAX/ANTI- 86807/EPITAPH (16.98)	
4	NEW	TODD SNIDER	The Devil You Know	NEW DDDR 006663/UME (13.98)	
5	NEW	MASTA KILLA	Made In Brooklyn	NATURE SOUNDS 126* (15.98)	
6	10	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	PINA 270183/UNIVERSAL LATINO (15.98)	
7	4	DRAGONFORCE	Inhuman Rampage	SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	
8	NEW	DIRTY PRETTY THINGS	Waterloo To Anywhere	INTERSCOPE 007235 (9.98)	
9	17	DIANA REYES	Las No. 1 De La Reina	MUSIMEX 708502/UNIVERSAL LATINO (13.98)	
10	11	CALLE 13	Calle 13	WHITE LION 95875/SONY BMG NORTE (15.98)	
11	22	IMOGEN HEAP	Speak For Yourself	RCA VICTOR 72532 (11.98)	
12	7	LOS BUKIS	30 Recuerdos	FONDVISA 352638/UG (11.98)	
13	15	AVENTURA	God's Project	PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	
14	1	JEANNIE ORTEGA	No Place Like BKLYN	HOLLYWOOD 162532 (18.98)	
15	23	BULLET FOR MY VALENTINE	The Poison	TRUSTKILL 74 (13.98)	
16	20	EMMANUEL	Historias De Toda La Vida...Los Exitos	SONY BMG NORTE 84971 (15.98)	
17	48	GREATEST GAINER WAYMAN TISDALE	Way Up!	RENOEZVOUS 5118 (17.98)	
18	21	VICENTE FERNANDEZ	The Living Legend	SONY BMG NORTE 84243 (15.98)	
19	2	AARON SHUST	Anything Worth Saying	BRASH 0017 (13.98)	
20	25	DANIELLE PECK	Danielle Peck	BIG MACHINE 010160 (11.98)	
21	18	THE ACADEMY IS...	Almost Here	FUELED BY RAMEN 071 (11.98)	
22	NEW	GATSBYS AMERICAN DREAM	Gatsbys American Dream	FEARLESS 30090 (13.98)	
23	28	REGINA SPEKTOR	Begin To Hope	SIRE 44112/WARNER BROS. (15.98)	
24	27	EVANS BLUE	The Melody And The Energetic Nature Of Volume	THE POCKET 162585/HOLLYWOOD (11.98)	
25	RE-ENTR	ALL TIME LOW	Put Up Or Shut Up	HOPELESS 690 (8.98)	
26	32	MONCHY & ALEXANDRA	Exitos Y Mas	J&N 50078/SONY BMG NORTE (16.98)	
27	26	NATALIE GRANT	Awaken	CURB 78860 (17.98)	
28	NEW	MEG & DIA	Something Real	DOGHOUSE 85438 (13.98)	
29	RE-ENTR	OK GO	Oh No	CAPITOL 78800 (18.98)	
30	NEW	NINA GORDON	Bleeding Heart Graffiti	WARNER BROS. 48227 (13.98)	
31	13	MARK HARRIS	The Line Between The Two	INO/EPIC 93827/SONY MUSIC (18.98)	
32	24	CHELO	360 Degrees	SONY BMG NORTE 79145 (15.98)	
33	14	STELLAR KART	We Can't Stand Sitting Down	WORD-CURB 86526/WARNER BROS. (13.98)	
34	30	ALACRANES MUSICAL	A Paso Firme	UNIVISION 310839/UG (13.98)	
35	35	ANA GABRIEL	Historia De Una Reina	SONY BMG NORTE 95902 (15.98)	
36	6	HILLSONG	United We Stand	HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	
37	33	JULIETA VENEGAS	Limon Y Sal	SONY BMG NORTE 83420 (14.98)	
38	34	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2	FREDDIE 1940 (16.98)	
39	NEW	LECRAE	After The Music Stops	REACH 30021/CROSS MOVEMENT (13.98)	
40	40	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	SONY BMG NORTE 95637 (9.98)	
41	NEW	RECKLESS KELLY	Reckless Kelly Was Here	SUGAR HILL 4020/WELK (24.98 CD/DVD)	
42	8	KILL HANNAH	Until There's Nothing Left Of Us	ATLANTIC 83972/AG (13.98)	
43	RE-ENTR	PARAMORE	All We Know Is Falling	FUELED BY RAMEN 076 (13.98)	
44	12	NICOLE C. MULLEN	Redeemer: The Best Of Nicole C. Mullen	WORD-CURB 86569/WARNER BROS. (14.98)	
45	43	HURT	Vol. 1	CAPITOL 41137 (12.98)	
46	RE-ENTR	MAT KEARNEY	Nothing Left To Lose	AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	
47	38	DUELO	Relaciones Conflictivas	UNIVISION 310724/UG (12.98)	
48	42	JOAN SEBASTIAN	Mas Alla Del Sol	MUSART 3771/BALBOA (13.98)	
49	51	BURY YOUR DEAD	Beauty And The Breakdown	VICTORY 300 (15.98)	
50	RE-ENTR	PETER WHITE	Playin' Favourites	LEGACY/COLUMBIA 94992/SONY MUSIC (18.98)	

BREAKING & ENTERING

THIS WEEK ON .COM

Teen trio the Jonas Brothers debut at No. 91 on The Billboard 200 with "It's About Time." Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

8TH OF NOVEMBER (Big Love Music, BMJ/WB, ASCAP/Rich Tean Music, ASCAP), WB, CS 20

A

ABOUT US (Cecile Barker Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingspin Publishing, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) H100 33; POP 34
AHORA QUE NO ESTAS (WB, ASCAP/Brava Songs, ASCAP) LT 47
AINT GON LET UP (Da Great, ASCAP) RBH 68
AINT MY DAY TO CARE (Midax Magic, ASCAP/Flyt Music, SESAC/Angelino Music, SESAC/474 Music, SESAC/Pacific Wind, SESAC) CS 44
AINT NO OTHER MAN (Ozma Music, BMI/Careers-BMG, BMI/Golden Pearl Music, ASCAP/Works Of Mart, ASCAP/K-Stuff, BMI/ArtHouse, BMI/Tritica Sounds Music, ASCAP/2 Music, BMI/The Clyde Otis Music Group, ASCAP) WB, H100 8; POP 7
ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BMI) LT 26
ALIADO DEL TIEMPO (Three Sound, BMI) LT 12
AMARILLO SOL (Rich Tean Music, ASCAP/8ound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BMI/Caro Vincent And Associates, SESAC/Grimm Girl Music, BMI/Ber Two Bear One Music, ASCAP), WB, CS 36
ANGELITO (Crown P, BMI/Sebastian, BMI) LT 4
ANIMAL I HAVE BECOME (EMI April Music, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMI/Blast The Scene, BMI), HL, H100 68; POP 75
ANTES DE QUE TE VAYAS (Peartunes, SESAC) LT 44

B

BAD DAY (Song 6 Music, BMI) H100 32; POP 35
BEFORE HE CREATES (The Little House, ASCAP/Mighty Detektor, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 34
BEST OF BOTH WORLDS (Seven Peaks Music, ASCAP/Sixteenth Street Songs, ASCAP/R Nevi Music, ASCAP) POP 83
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB Music, SESAC/Babyboy's Little Publishing Company, SESAC/Noonlight South, SESAC/Lada And Leders Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WB, RBH 23
BING BING BAM BAM!!! (OkToku Entertainment Group, BMI) RBH 99
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 20; POP 16
BOOM DRAM (Nagil West, ASCAP/UM, ASCAP) RBH 97
BOSSY (Sisy & Nemo Tunes, ASCAP/Levee Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BMI/TV, Shaw, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI Blackwood, BMI/Loaf Post Music, BMI/Soundtunes, BMI/Jasper Cameron Ostf, Sesac, BMI, HL, H100 18; POP 18
BRAND NEW GIRLFRIEND (EMI Blackwood, BMI/Shane Minor, BMI/3 Ring Circus, BMI/Songs Of Windswept Pacific, BMI/Elfiy Steele, BMI), HL, CS 3; H100 41; POP 60
BREATHE (2 AM) (Arm/Bonna Music, ASCAP) H100 78; POP 58
BRING IT ON HOME (Warner-Lamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Block, ASCAP/Bloom, ASCAP), WB, CS 5
BUILDING BRIDGES (Drunk Monkey, BMJ/Big, BMJ/WB, ASCAP/Garlate, ASCAP/Goldline, ASCAP/Ontario, ASCAP), WB, CS 9; H100 77
BUTTONS (Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/2500 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Zone 4, ASCAP/She Rights Music, BMI/My Own Girl Music, BMI/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 5; POP 4

C

CAILE (Sony/ATV Discos, ASCAP) LT 6
CAKE (Not Listed) RBH 73
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoosierdrama, ASCAP/WB, ASCAP/Rich Tean Music, ASCAP)
CALL ME WHEN YOU'RE SOBER (Professor Screw Publishing, BMI/Dwight Frye Music, BMI/Sweet T 666 Music, ASCAP) POP 94
CALL ON ME (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flye Time Tunes, ASCAP/Avant Guard, ASCAP/Universal Music Corporation, ASCAP/Air Control Music, ASCAP), HL, H100 44; POP 42; RBH 9
CANT LET GO (Songs Of Universal, BMI/Tappy Whytes Music, BMI/Bal Future Music, BMI), HL, RBH 22
CHA CHA (Where's My Cue, ASCAP/Pacific Latin, ASCAP/Muschelco, BMI/Maximo Aguirre, BMI/Uniser, BMI) LT 41
CHAIN HANG LOW (Big Big Kid, ASCAP/Li D, ASCAP/Reese And Tyranda, ASCAP) H100 39; POP 42; RBH 38
CHANGE ME (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Undertones Songs, ASCAP/Almo Music, ASCAP/Jan 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Donato Music, ASCAP/Copyright Control), HL/WB, RBH 80
CHASING CARS (Big Lite, BMI) H100 31; POP 24
CHEAPEST MOTEL (Sixteen Signs, BMI/Belle Glade Brothers Music, BMI/Fro Music, BMI) CS 58
CHEVRE (EMI Blackwood, BMI/Leon Bianco, BMI/Sirango Co Lingo, BMI/Blue Kraft Music, BMI/Design, BMI) LT 36
COME TO ME (YMI Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Justin Combs Publishing, ASCAP/EMI April Music, ASCAP/Baby Mike Music Publishing, SESAC/Justin Combs Publishing, SESAC/Arny Music, SESAC/Bishop Bailey Publishing, ASCAP/Grimm Girl Music Publishing, SESAC/She Rights Music, BMI/Chay Wizzy Publishing, SESAC/She Rights Music, BMI/Songs Of Universal, BMI/2X6 Publishing, BMI), HL, RBH 50
COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 23
CONVERSATION (CAN I TALK 2 U) (Im. Smoove Music, ASCAP/Toke Music, ASCAP/Universal Music Publishing, ASCAP) RBH 98
CRASH HERE TONIGHT (Tokeco Tunes, BMI) CS 57
CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/Gold Given, BMI/BMG Ricordi Music Publishing, SPA/Amoshere Music, SPA/BMG Zomba Productions, SPA), WB, H100 2; POP 2; RBH 65
CRAZY BITCH (Famous, ASCAP), HL, H100 69; POP 61
CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushbuds First, ASCAP/Thugation Music, ASCAP), HL, POP 56

D

DANI CALIFORNIA (Moebetoblame, BMI) H100 26; POP 25
DEJALE CAER TO EL PESO (Universal-Musica Unica,

ing Canada, SOCAN), HL, POP 63
HATE ME (Paris On Paper Publishing, ASCAP) H100 47; POP 38
HIPS DONT LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass Music, BMI/Janice Combs Publishing, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Pricce International Music Publishing, ASCAP/Rodney Jenkins Production, BMI), HL, H100 12; POP 21; RBH 4
DE RODILLAS TE PIDO (Siempre, ASCAP) LT 9
DETAILES (EMI Blackwood, BMI) LT 28
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 55; POP 50
DIGANLE (San Antonio, BMI) LT 12
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 35
DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrysalis Music, ASCAP), HL, POP 90
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BMI/Songs Of Universal, BMI/Burgalo Made Music, ASCAP/Morentia Publishing, ASCAP), HL, H100 7; POP 55

DO IT TO IT (Publishing Designee, BMI/Rags II Richard Music, BMI/One Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Noting Date, ASCAP) H100 14; POP 10; RBH 28
DONDE ESTAS? (Edimonsa, ASCAP) LT 25
DONT FORGET TO REMEMBER ME (WZ Songs, BMI/EMI Blackwood, BMI/Dirtl Have To Be Music, ASCAP/EMI April Music, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, ASCAP), HL, CS 14; H100 80
DOWN WATER (ASCAP) LT 3
DUMP TRUCK (Top Tree, ASCAP) RBH 94
OUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 51

E

ENOUGH CRYIN (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jenkins Productions, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 87; RBH 16
ENTOURAGE (Mr. Grandberry Os Music, SESAC/E, Hudson Music, BMI/Warner-Lamerlane, BMI/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC/Oray Music, SESAC), WB, H100 85; RBH 2
ESTE CORAZON (EMI April Music, ASCAP) LT 42
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP) LT 15
EVERY MILE A MEMORY (Diarks Bentley Publishing Designee, ASCAP/Brett Beavers Publishing Designee, BMI/Ensign Music, BMI/Aricho Papa Music, BMI) CS 18; H100 95
EVERY TIME I HEAR YOUR NAME (EMI April Music, ASCAP/Horne Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMI/Contrabasso, BMI), H100 38
EVERYTIME THIS BEAT DROPS (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) H100 92; RBH 25

F

FACE DOWN (The Red Amosuit Apparatus Publishing, BMI) CS 19; H100 94; POP 89
THE FACT IS I NEED YOU (Universal Music Corporation, ASCAP/Alcat, ASCAP/Blues Baby, ASCAP/Social Vanilla Music, ASCAP), HL, RBH 78
FAR AWAY (Warner-Lamerlane, BMI/Your Dillo, SOCAN/Zero-6, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 23; POP 15
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BMI/Ensign Music, BMI/Aricho Papa Music, ASCAP/Drum Groove, SESAC), HL, CS 16
FEELS SO GOOD (Remynisce Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI), WB, RBH 26
FINDING A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/EMI April Music, ASCAP/West Moraine, ASCAP/Weik, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WB, CS 21
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), HL, CS 51
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal Music International, ASCAP), HL, RBH 36
FLOODING (Dry Rain Publishing, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/Embassy Music Corporation, BMI/Dickelbird Music And Publishing Corporation, BMI/Air Phillips Publishing, BMI/Claudia Talbot Music And Publishing, BMI) RBH 63
FLOW NATURAL (Sony Discos, ASCAP/Copyright Control) LT 19
FLY LIKE A BIRD (Rye Songs, BMI/Songs Of Universal, BMI/EMI April Music, ASCAP/Minneapolis Guys Music, ASCAP/J. Branda Music Works, ASCAP), HL, RBH 24

G

GALLERY (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, BMI/EMI April Music, ASCAP), HL/WB, H100 70; POP 37
GET EM, GOT EM (16 Bars Of Gold, ASCAP) RBH 79
GET OUTTA MY WAY (Songs Of Peet, ASCAP/Fixation, ASCAP) CS 36
GET UP (Bubba Gee, BMI/Noonlight Tunes, BMI/Warner-Lamerlane, BMI/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL/WB, H100 21; POP 32; RBH 18
GHETTO STORY CHAPTER 2 (EMI Blackwood, BMI/Machouse, BMI) RBH 34
GIMMIE THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI) H100 56; POP 48; RBH 45
GIVE IT AWAY (Run Glow Music, ASCAP/Bishop Bailey Publishing, Sony/ATV Tree, BMI/Air, Bubba, BMI/EMI Blackwood, BMI), HL, CS 8; H100 90
GO AHEAD (Steel Certified Publishing, BMI/Vrap House Publishing, BMI) RBH 100
GOOD LOOKIN OUT (E. Hudson Music, BMI/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC) RBH 69
GOOD LUCK CHARM (EMI April Music, ASCAP/91 Control Music, ASCAP/Them Damn Twins, ASCAP/253 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Richard Music, BMI/Unice Wilmes Music, ASCAP), HL, RBH 41
A GOOD MAN (Midax Magic, ASCAP/Animat Planet, ASCAP/Avant Guard Music, SESAC/Multisongs BMG, SESAC) CS 32

H

HANDS UP (Shroom Shady Music, BMI/Festo World Music, ASCAP/Sydney B. & T. Music Club, ASCAP/Lloyd Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL, RBH 46
HANGING ON (Sony/ATV Tunes, ASCAP/Chey Music, ASCAP/Under Zenith Music, SOCAN/Neveiwold, haveought Music, SOCAN/Sony/ATV Music Publish-

ing Canada, SOCAN), HL, POP 63
HATE ME (Paris On Paper Publishing, ASCAP) H100 47; POP 38
HIPS DONT LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass Music, BMI/Janice Combs Publishing, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Pricce International Music Publishing, ASCAP/Rodney Jenkins Production, BMI), HL, H100 12; POP 21; RBH 4
HMM HMM (Soyqiale Music Publishing, ASCAP/150 Layett Music, ASCAP/Songs Of Universal PolyGram International, BMI/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 64
HONESTLY (Dinos Music, ASCAP) POP 73
HOW TO SAVE A LIFE (Aron Edwards Publishing, ASCAP/EMI April Music, ASCAP), HL, H100 61; POP 6
HUSTLIN' (4 Blunts Lit At Once, BMI/First N Gold, BMI/L Brisco, ASCAP/EMI April Music, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMI/Warner-Lamerlane, BMI/Young Jeezy Music, BMI/EMI Blackwood, BMI/Toms Kids Publishing, ASCAP), HL, H100 54; POP 47

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP/Watne Music Publishing, ASCAP), HL, H100 88; RBH 20
I CANT HATE YOU ANYMORE (Ikertator Music, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/My Getaway Drive Music, ASCAP/Right Bank Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou Music, ASCAP), HL, POP 69
IDARE YOU (Driven By Music, BMI/EMI Blackwood, BMI/Thunghlass Music, ASCAP/EMI April Music, ASCAP/Big Ani Music, ASCAP/Universal Music Corporation, ASCAP), HL, POP 81
I DONT KNOW WHAT SHE SAID (Create Real, ASCAP) Want To Hold Your Songs, BMI/Major Bob, ASCAP), WB, CS 27
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Crawlin', SESAC/Whit-dorval, SESAC/Carnel Music, SESAC/Cat IV, ASCAP/Birgin, ASCAP) CS 1; H100 35; POP 65
I KNOW YOU SEE IT (Granny Man Publishing, BMI/Warner-Lamerlane, BMI/Block Enterprises, BMI/Malik-Mekhi Music, BMI/Basement Funk, ASCAP/Basement Funk South, ASCAP/Diamondt Flawless Recordings Publishing, ASCAP/Ho! Sauce Music, BMI) H100 22; POP 43; RBH 7
ILL WAIT FOR YOU (Colum, BMI/Harley Allen Music, BMI/Sony/ATV Tree, BMI) CS 49
I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL, CS 19; H100 75; POP 88
I LOVE MY B ***** (Tzaris Music, BMI/Ensign Music, BMI/Will Tam, BMI/Brooke Spoke And Gro Publishing, ASCAP), HL, H100 72; POP 60; RBH 42
IMAGINE ME (Zomba Songs, BMI/Keron, BMI/Lilly Mack, BMI), WB, RBH 58
IM GONNA BE W/ (ASCAP/Checkmate, BMI/Tyne 4 Types, BMI), WB, RBH 54
INS INFELDES (Premium Latin, ASCAP) LT 22
INNOCENCE (Were Going To Maui, BMI/HIS And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country/Mom, ASCAP/Cat IV, ASCAP/Entrain, ASCAP/JorgaSong, ASCAP), HL, WB, CS 15

N

NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BMI/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Music Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/Rodney Jenkins Productions, BMI), HL, H100 99; RBH 32
NEW STRINGS (Sony/ATV Tree, BMI/Washville Star, BMI), HL, CS 39
NO ES UNA NOVELA (Lui & Nelson, ASCAP) LT 35
NO, NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP) LT 1
NO QUIERE NOVI (Universal-Musica Unica, BMI/EMI April Music, ASCAP) LT 35
NOTHING BUT A LOVE THANG (EMI April Music, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Petkwick Landing, ASCAP/Music Of Stage Three, BMI), HL, CS 37
NOT READY TO MAKE NICE (Woolly Puddin', BMI/Scrippin' Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, BMI), HL/WB, H100 89; RBH 54
NO WORDS (Zomba Songs, BMI/R. Kelly, BMI), WB, RBH 53
NUESTRO AMOR SE HA VUELTO AER (Maximo Aguirre, BMI/The Fly And The Bee, ASCAP) LT 33
NUMBER ONE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 57

O

OH (In Yo Face Publishing, BMI/H Malou Records, ASCAP) RBH 89
ONE WING IN THE FIRE (Malaco, BMI/Music Of Stage Three, BMI) CS 42
ON SOME REAL SH** (Dogg Pound Gangsta Music, BMI/Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/3 Blunts Lite At Once, ASCAP/Warner-Lamerlane, BMI/First N Gold, BMI/Basajamba Music, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 3; POP 3; RBH 32

P

PAM PAM (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 10
PAYASO LOCO (Copyright Control) LT 30
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP/Apple Music, BMI) ASCAP) RBH 52
PHONE TALK (Resistance Music, BMI/Tump Music Publishing, BMI) RBH 92
POP MY TRUNK (Drunk People Publishing, BMI) RBH 80
POR TI (Warner-Lamerlane, BMI) LT 40
PROMISCUOUS (Neistar, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Dana Randz Musik, SESAC/Six Im Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 3; POP 3; RBH 32
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/S.M.Y., ASCAP/EMI Blackwood, BMI/Southern Oscillations Music, BMI/Jobete Music, BMI), HL, H100 24; POP 16
PULLIN ME BACK (Basajamba Music, ASCAP/Chingy Cymone Music, ASCAP/EMI April Music, ASCAP/Universal-MCA, ASCAP/Air Control Music, ASCAP), HL, H100 20; POP 52; RBH 2
PUSH IT (4 Blunts Lit At Once, BMI/First N Gold, BMI/Jonathan Rotem Music, BMI/Southern Independent Music, BMI/Universal Music Corporation, ASCAP/USA Music Publishing, ASCAP), HL, RBH 62
PUT EM UP KNUCK BUCK (Ben-Jamin Publishing, ASCAP) RBH 91
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Good Groove Songs, BMI) H100 84; POP 85

Q

THE QUEEN AND I (Epileptic Caesal Music, ASCAP) POP 93
QUE PRECIO TIENE EL CIELO (WB, ASCAP/10am, ASCAP) LT 27
LOVE YOU (EMI Blackwood, BMI/New Songs Of Sea

Gayle Music, ASCAP/Sony/ATV Tree, BMI/Forrest Hills Music, BMI), HL, CS 30

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 18
MAKEDAMNSUURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WB, H100 83; POP 67
MARGARITA (Sleepys Kids Music, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Careers-BMG, BMI/Ramchaser, BMI/Gyal Booby, ASCAP/Chrysalis Music, ASCAP), HL/WB, RBH 83
MARIPOSAS (BMG Songs, ASCAP) LT 24
MAS ALLA DEL SOL (Edimusa, ASCAP) LT 5
LOS MATE (Mallio, ASCAP/Emesto F. Padilla, BMI/Peer International, BMI) LT 46
ME AND MY GANG (Jeffrey Steele, BMI/Almo Music, ASCAP/Hulltone Music, ASCAP/Breaking New Ground Publishing, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 12; H100 62; POP 79
ME TIME (ECAF Music, BMI/Toms Kid Music, BMI/Hypeez Musik, ASCAP) RBH 43
ME & U (Next Selection, ASCAP/Motolla, ASCAP) H100 4; POP 6; RBH 6
ME VOY (EMI Blackwood, BMI/Manzano, BMI) LT 31
MIRACLE (Rokers, ASCAP/Enlhor La Castella X-H Media, BMI/Consistent Musik/Letter, GDM) POP 86
MISS MURDER (Ex Noctem Naacur Music, BMI) H100 53; POP 49
MONEY IN THE BANK (Prince Of Crunk Publishing, BMI/8th Grade Music Publishing, BMI/Swizole Music, BMI/EMI Blackwood, BMI/Isaac Hayes III Music, BMI/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP), RBH 67
MONEY MAKER (Luzars Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 96; RBH 21
MOUNTAINS (Loremona Music, BMI/Black To Black Songs, BMI/Patrick Stuart Music, BMI/Lynical Mile Music, BMI) CS 24
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 25; POP 72
MR. TEO (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/GMarc, ASCAP/Terradome, ASCAP/EMI April Music, ASCAP), HL, RBH 81
MS. NEW BOOTY (Sour Loser Music, BMI/EMI Blackwood, BMI/CatPark Music, BMI/Oa Crispier Music, BMI/LWC Music, BMI), HL, POP 77
MY LITTLE GIRL (Tomdoguys, BMI/Sony/ATV Tree, BMI/Dee Des Autors, ASCAP/Fox Film, BMI) CS 46
MY WISH (V2 Music Publishing, BMI/Over Dam, BMI/Jeffrey Steele, BMI/Sony/ATV Tree, BMI), HL/WB, CS 56

N

NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BMI/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Music Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/Rodney Jenkins Productions, BMI), HL, H100 99; RBH 32
NEW STRINGS (Sony/ATV Tree, BMI/Washville Star, BMI), HL, CS 39
NO ES UNA NOVELA (Lui & Nelson, ASCAP) LT 35
NO, NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP) LT 1
NO QUIERE NOVI (Universal-Musica Unica, BMI/EMI April Music, ASCAP) LT 35
NOTHING BUT A LOVE THANG (EMI April Music, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Petkwick Landing, ASCAP/Music Of Stage Three, BMI), HL, CS 37
NOT READY TO MAKE NICE (Woolly Puddin', BMI/Scrippin' Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, BMI), HL/WB, H100 89; RBH 54
NO WORDS (Zomba Songs, BMI/R. Kelly, BMI), WB, RBH 53
NUESTRO AMOR SE HA VUELTO AER (Maximo Aguirre, BMI/The Fly And The Bee, ASCAP) LT 33
NUMBER ONE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Please Gimme My Publishing, BMI), HL, RBH 57

O

OH (In Yo Face Publishing, BMI/H Malou Records, ASCAP) RBH 89
ONE WING IN THE FIRE (Malaco, BMI/Music Of Stage Three, BMI) CS 42
ON SOME REAL SH** (Dogg Pound Gangsta Music, BMI/Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/3 Blunts Lite At Once, ASCAP/Warner-Lamerlane, BMI/First N Gold, BMI/Basajamba Music, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 3; POP 3; RBH 32

P

PAM PAM (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 10
PAYASO LOCO (Copyright Control) LT 30
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP/Apple Music, BMI) ASCAP) RBH 52
PHONE TALK (Resistance Music, BMI/Tump Music Publishing, BMI) RBH 92
POP MY TRUNK (Drunk People Publishing, BMI) RBH 80
POR TI (Warner-Lamerlane, BMI) LT 40
PROMISCUOUS (Neistar, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Dana Randz Musik, SESAC/Six Im Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 3; POP 3; RBH 32
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/S.M.Y., ASCAP/EMI Blackwood, BMI/Southern Oscillations Music, BMI/Jobete Music, BMI), HL, H100 24; POP 16
PULLIN ME BACK (Basajamba Music, ASCAP/Chingy Cymone Music, ASCAP/EMI April Music, ASCAP/Universal-MCA, ASCAP/Air Control Music, ASCAP), HL, H100 20; POP 52; RBH 2
PUSH IT (4 Blunts Lit At Once, BMI/First N Gold, BMI/Jonathan Rotem Music, BMI/Southern Independent Music, BMI/Universal Music Corporation, ASCAP/USA Music Publishing, ASCAP), HL, RBH 62
PUT EM UP KNUCK BUCK (Ben-Jamin Publishing, ASCAP) RBH 91
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Good Groove Songs, BMI) H100 84; POP 85

Q

THE QUEEN AND I (Epileptic Caesal Music, ASCAP) POP 93
QUE PRECIO TIENE EL CIELO (WB, ASCAP/10am, ASCAP) LT 27
LOVE YOU (EMI Blackwood, BMI/New Songs Of Sea

R

THE REASON WHY (Vinny Mae, BMI/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 54
REENCUENTRO (Arpa, BMI) LT 29
REGRETS (Richard Flemming, BMI/Songs Of Hamster Cumberland, BMI) RBH 90
THE RIDDLE (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 46; POP 46
RIDIN' (Chamilitary Camp Music, ASCAP/Universal Music Corporation, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April Music, ASCAP/Leafshade Music, ASCAP/Skiltz For Skiltz And Play Musik, ASCAP), HL, H100 28; POP 17
RIDIN' RIMS (Slide That Music, ASCAP/EMI April Music, ASCAP/Jive Juice Publishing, BMI/Hold That Music, BMI/Dem Franchise Boyz, ASCAP/EMI Blackwood, BMI), HL, RBH 100
RING THE ALARM (5-Day Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI), HL, RBH 61

S

SALIO EL SOL (Crown P, BMI) LT 21
SATISFIED (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 77
SAVIN ME (Warner-Lamerlane, BMI/Am Your Dillo, BMI/SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 34; POP 26
SAY (Fifty Six Hope Road, ASCAP/Fairwood Music USA, ASCAP/Blue Mountain Music, PRS/Pinky Plat Phat, BMI/BMG-Careers, BMI/L.I.T.E. Recording Studios, ASCAP), WB, RBH 96
SAY GOODBYE (WB Music, SESAC/Babyboy's Little Publishing Company, SESAC/Noonlight South, SESAC/Arca Music, ASCAP/EMI April Music, ASCAP/Justin Combs Publishing, ASCAP/Phonix Ave Music Publishing, ASCAP), HL/WB, H100 79; POP 87; RBH 39
SCOTTY DOESNT KNOW (Lustra Music, ASCAP/Lustra Boy, BMI/SKG, ASCAP/Chery Lane, ASCAP), CLM, POP 91
S.E.X. (Lyle H, ASCAP) H100 52; POP 100; RBH 11
SEXYBACK (Zomba Enterprises, ASCAP/Annman Lane, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC), WB, H100 35; POP 14
SEXY LOVE (Super Sayin Publishing, BMI/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP), HL/WB, H100 9; POP 20; RBH 3
SHE DONT (Conjunction Music Publishing, ASCAP/EMI April Music, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Warner-Lamerlane, BMI), HL, WB, RBH 31
SHINE (EMI April Music, ASCAP/Flye Time Tunes, ASCAP/Bernards Other Music, BMI/Warner-Lamerlane, BMI/Sony/ATV Tunes, BMI), HL/WB, RBH 31
SHOULDER LEAN (Cordale Quinn Publishing, BMI/Duan Hart Publishing, BMI/Crown Cut Publishing, BMI/Warner-Lamerlane, BMI), WB, H100 10; POP 35; RBH 14
SIDE 2 SIDE (Telrose Publishing, BMI/Music Resources, BMI) RBH 71
SINGLE (EMI Blackwood, BMI/In-Genius Songs, BMI/EMI April Music, ASCAP/Sonic Graphix, ASCAP), HL, POP 96
SISTA BIG BONES (Tappy Whytes Music, BMI/Songs Of Universal, BMI/Bat Future Music, BMI) RBH 70
SNAP & FINGERS (Wahle Rhino, BMI) 40
SNOW (Zomba Songs, BMI/Dragon, ASCAP/How Ya Liv Dat Music, ASCAP/Noting Date, ASCAP), WB, H100 19; POP 28; RBH 12
SOLDIER SONG (Greenhills Publishing, ASCAP/Hannab Publishing, ASCAP/Danger Times Publishing, ASCAP/Wedner Block Publishing, BMI) RBH 82
SOME PEOPLE (Karies Music, ASCAP/Kobalt Music, ASCAP/Right Bank Music, ASCAP/Brand New Sky Music, ASCAP/EMI April Music, ASCAP), HL, CS 48
SOME PEOPLE CHANGE (Famous, ASCAP/Lights Of Denver, ASCAP/Songs Of Bud Dog, ASCAP/Funky Junk Music, ASCAP/Music Of Windswept Pacific, ASCAP/Sweet Summer, ASCAP/Major Bob, ASCAP), HL, CS 28
SOS (Jonathan Rotem Music, BMI/Southern Independent Music, BMI/Heres Lookin At You Kidd Music, BMI/Reach Global Songs, BMI/Embassy Music Corporation, BMI) H100 40; POP 30
SO WHAT (Bubba Gee, BMI/Noonlight Tunes, BMI/Warner-Lamerlane, BMI/Noting Hill Music, BMI/2415 Publishing, BMI/Kuntly Slim Publishing, BMI/Ced Keyz Music, ASCAP/Innocent Music, BMI/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL/WB, H100 27; POP 39; RBH 8
STARS ARE BLIN (Fernando Garibay Music, ASCAP/2 Music Publishing, BMI/Sony/ATV Songs, BMI/Zutell Music, ASCAP), HL, H100 42; POP 27
STAY WITH YOU (Comer Of Clark And Kent Music, ASCAP/EMI April Music, ASCAP/A

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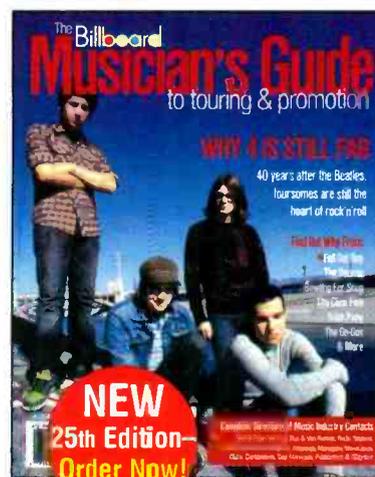
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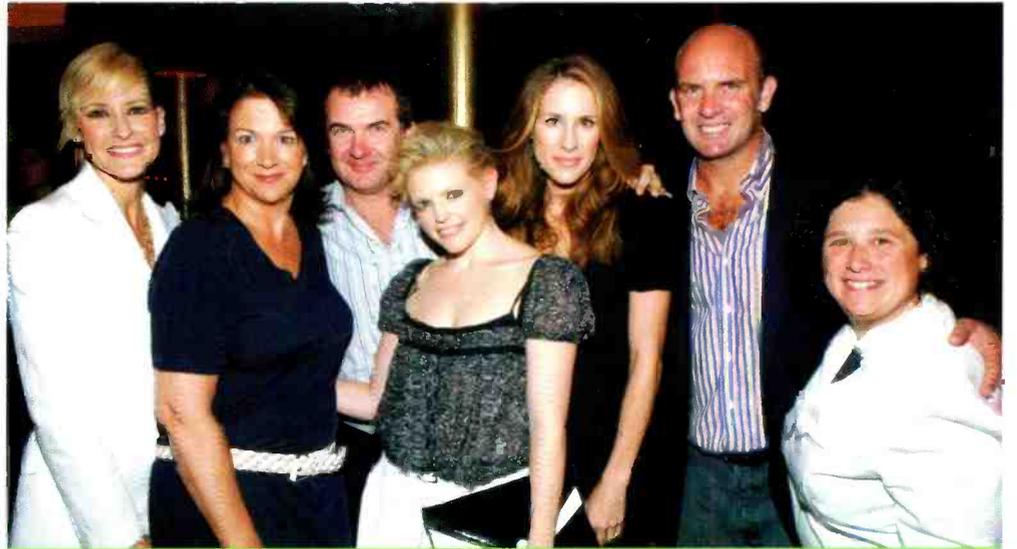
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Fat Joe was captured here in Brooklyn, N.Y.'s Prospect Park during the video shoot for his new single, "Clap and Resolve," which just wrapped.

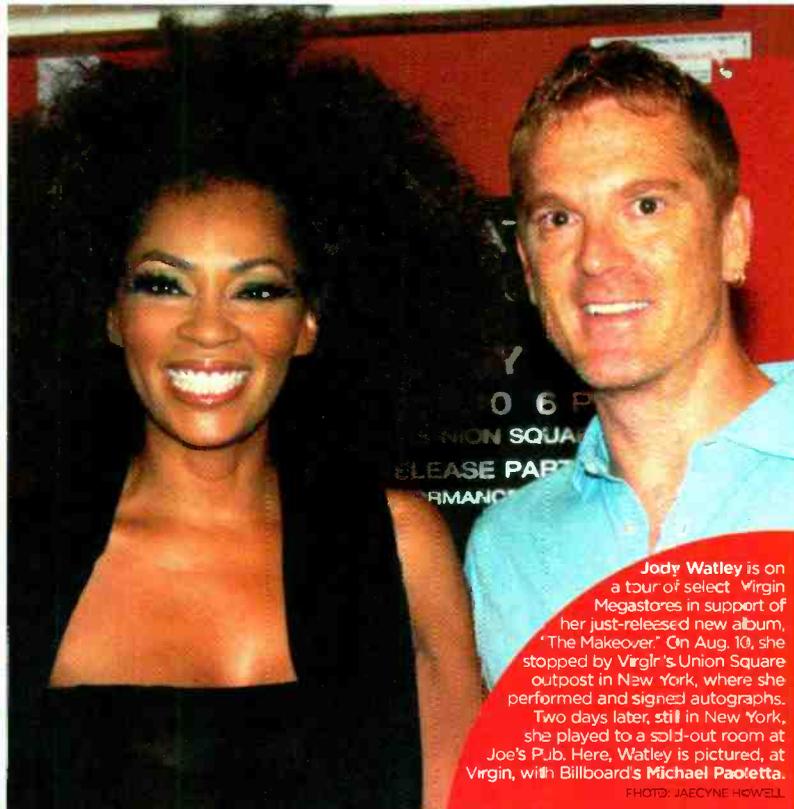
PHOTO: JOHNNY NUNEZ/WIREIMAGE.COM



MSN and InStyle held an intimate cocktail party for the Dixie Chicks at Chinatown Brasserie's Koi Lounge in New York prior to the group's MacEon Square Garden concert. From left are Chick Martie Maguire, InStyle managing editor Charla Lawhorn, Dixie Chicks' manager Simon Renshaw, Chicks Natalie Maines and Emily Roblson, MSN VP of U.S. sales Mike Hard and MSN director of brand solutions Gayle Troerman. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM



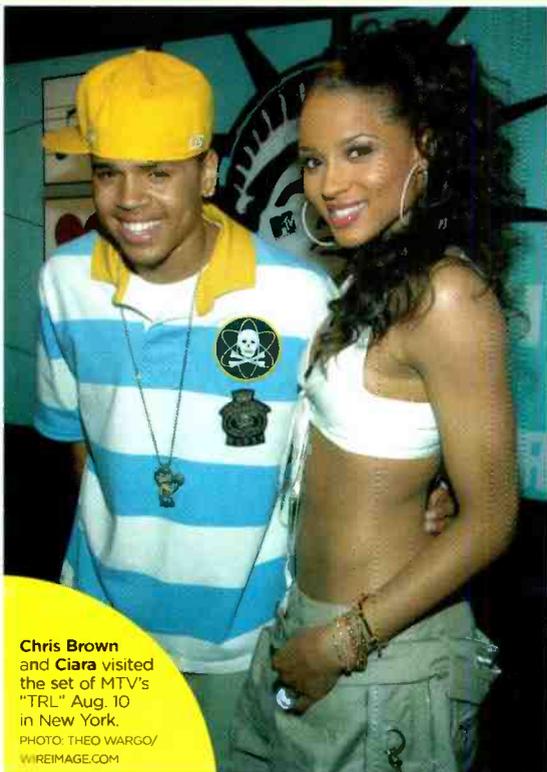
Rising Big Machine artist Taylor Swift brought down the house during a performance at the Billboard Information Group's New York headquarters. Show here, from left, are Billboard's Silvio Pietroluongo, Swift, Billboard's Scott McKenzie and Big Machine's John Zarling. PHOTO: JOSH KLENERT



Jody Watley is on a tour of select Virgin Megastores in support of her just-released new album, "The Makeover." On Aug. 10, she stopped by Virgin's Union Square outpost in New York, where she performed and signed autographs. Two days later, still in New York, she played to a sold-out room at Joe's Pub. Here, Watley is pictured, at Virgin, with Billboard's Michael Paoletta. PHOTO: JAEYNE HOWELL



Clothing company Ecco presented the fourth annual Tikva Drive for Life Aug. 9 at New York's Chelsea Piers Golf Club, an event to benefit the orphaned and abandoned children of Odessa, Ukraine. Rapper 50 Cent came out swinging for the good cause. PHOTO: HAL HOROWITZ/WIREIMAGE.COM



Chris Brown and Ciara visited the set of MTV's "TRL" Aug. 10 in New York. PHOTO: THEO WARGO/WIREIMAGE.COM



NextSelection/Bad Boy/Atlantic artist Cassie had an album release party, hosted by Danny A and Ryan Leslie, for her self-titled debut Aug. 9 at New York's Marquee. Cassie, left, is pictured here with Leslie. PHOTO: JOHNNY NUNEZ/WIREIMAGE.COM



Parli Hilton was feted Aug. 15 at the album release party for her self-titled debut at Miami's Suite Nightclub. Shown here enjoying the festivities are, from left, Scott Storch, Hilton, Brandon Davis and Nicky Hilton. PHOTO: KEVIN MAZUR/WIREIMAGE.COM



BILLBOARD UNDERGROUND
The Billboard Underground presented the Slip at an elite, invitation-only event Aug. 7 at the Core Club in New York. PHOTOS: GARY GERSHOFF/WIREIMAGE.COM

left: Enjoying the reception, from left, are the Slip's Brad Barr, Billboard's Brian Kennedy, the Slip's Marc Friedman and Andrew Barr, and the Slip's manager John Frattalone.

below: The Slip rocked the Billboard Underground guests, including Core Club's exclusive members, with its lively brand of jam rock.



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

RAY SIGNS EPIC DEAL

Food Network tastemaker Rachael Ray arrived fashionably late for her photo shoot at New York's Industria studios. But all was forgiven once she cracked that signature smile of hers as she pondered the racks of clothes for her close-up. "Ooh, look," she said, holding up a shirt and jeans, "this is the perfect record-signing outfit. And it'll be complete once I get my black Gucci leather jacket on."

For those who got past the words "record-signing," here's the deal: Ray has signed on the dotted line with Epic Records, which will release Ray-branded compilations and voicetones.

Ray's voicetones will be available from all carriers; they arrive just in time for the Sept. 18 premiere of syndicated "The Rachael Ray Show." The hour-long talk show is produced by Ray and Oprah Winfrey. That said, Track expects to see strong strategic partnerships all around. Which could be one of the reasons why Epic president Charlie Walk was beaming at the photo shoot.

Ray—who absolutely adores U2,

Red Hot Chili Peppers, KT Tunstall and Foo Fighters—has many ideas up her D&G sleeve for her self-branded compilation series. She points to such possible themes as chill-out, road trip and summer BBQ.

The first Ray compilation (think holiday) is due Oct. 3. It will be followed by a kids collection Oct. 31. Just don't expect the usual suspects on the kids compilation.

"My CD has music by real artists that will appeal to kids," she said. In other words, no "Barney"-hued fodder here. Instead, kids should expect singalong-ready songs from Nellie McKay, Janis Joplin, the Tokens, Harry Belafonte and others. "How cool is that?" Ray says with a hearty chuckle. In two words, very cool.

WHAT'S GOIN' ON WITH DURAN?

Duran Duran is getting a bit soulful ahead of the follow-up to the release of its 2004 Epic pop set "Astronaut." Speaking from his villa in France, keyboardist Nick Rhodes tells Track, "I listened to Marvin Gaye recently. It made me realize how beautiful some songs from that period can be. It gave me a few ideas, that's for sure." Rhodes is also giving high rotation to new albums by Gnarls Barkley and Nelly Furtado. The upcoming, as-yet-untitled Duran album is expected to drop in early 2007.

HOT FUSS OVER BURTON

"When You Were Young," the lead single from the Killers' sophomore album "Sam's Town" (due Oct. 3), is a top 10 hit at modern rock radio. Track hears that the Las Vegas-based foursome is preparing to begin shooting the video to the set's next single, "Bones." Film director Tim Burton has been tapped to man the cameras.

SOUTHERN COMFORT

Puerto Rican singer Olga Tañón is looking to expand her horizons. In a departure, the pop/tropical singer has recorded a duet with Tony Meléndez, lead singer of top norteño group Conjunto Primavera. Sources tell Track the ballad is well-poised to be included on Tañón's upcoming release.

Earlier this year, Tañón signed with SGZ/Univision after one successful album with Sony BMG. Tañón had previously been on Warner Music Latina, when the label was run by George Zamora, who now heads SGZ (recently purchased by Univision). Apparently, Zamora wanted Tañón back in his life.

According to what Track is hearing, Tañón's forthcoming SGZ album preserves her winning pop/tropical formula. However, the collaboration with Meléndez will no doubt open the doors for a new regional Mexican audience, even as it expands Meléndez into the pop arena.

LENNON STROKES HAMMOND

Sean Lennon's first album in eight years, "Friendly Fire," is due Sept. 26 via Capitol. But the 30-year-old Beatle spawn is just as enthused about playing on Strokes guitarist Albert Hammond Jr.'s solo debut, "Yours to Keep," due Oct. 9 in the United Kingdom



TAÑÓN



Standing, from left, are Epic senior VP of marketing LEE STIMMEL, senior VP of publicity LOIS NAJARIAN and VP of finance and administration ADAM GRANITE. Flanking RACHAEL RAY at the table are her lawyer JOHN CUSIMANO, left, and Epic president CHARLIE WALK.

via Rough Trade. No U.S. release is planned at present.

"Albert's record is really well-crafted," Lennon tells Track. "He's such a talented musician with such good taste. He loves good food, good clothes and nice people. He loves the best things about life and music, and his record is like that. It's like a well-crafted 'Iron Chef' dish or something. It's a perfect pop/rock, bite-sized thing."

RED HOT & AFRICA

Equatorial Africa is set to be the coolest place on Earth if the Red Hot Organization has its way. Known for its acclaimed "Red Hot" compilation series, the AIDS charity is set to launch its most ambitious project to date. Sources tell Track that the Red Hot crew will soon announce a global initiative to gather songs for its next CD collection, "Hear Me Now: Africa."

In a nutshell, Red Hot is looking for music submissions from unsigned artists across the African continent—artists whose lyrics focus on how HIV/AIDS has affected their lives, their families and their communities.

A dedicated Web site will function as the central hub for the participants, media partners and project sponsors. Fans will have the opportunity to vote on their favorite tracks via text messaging or directly through the site, forming an international community around the project.

The winners will be flown to New York to record their music with some of today's greatest performers and producers. The finished tracks will be on "Hear Me Now."

Red Hot is lining up partners and strategic alliances with online community sites, mobile platforms, record labels and publishers as well as African broadcast companies.

Executive TURNTABLE

RECORD LABELS: Sheridan Square Entertainment founder/co-CEOs Joe Bianco and Anil Narang take on newly created roles as co-chairmen of the board of directors. Sheridan Square appoints COO Michael Olsen president/CEO.

RCA Music Group appoints Bryan Leach senior VP of urban for the RCA Music Group and president of Polo Grounds Music. He was VP of A&R at TVT Records.

Koch Records promotes John Franck to senior VP of marketing. He was VP of marketing.

PUBLISHING: Cherry Lane Music Publishing promotes Richard Stumpf to senior VP of creative services and marketing. He was VP of the department.

Universal Music Publishing Group promotes Ethiopia Habtemariam to VP of urban music. She was East Coast director of urban music.

EMI Music Publishing in Nashville promotes Tom Luteran to senior director of A&R. He was director. EMI in Nashville also appoints Stevie Erickson manager of



A&R. In Los Angeles, EMI Music Publishing appoints Ed Jefferson senior director of creative, West Coast. He was A&R manager at Polydor Records UK.

DISTRIBUTION: Navarre Corp. appoints Marvin Gleicher VP of DVD content acquisition. He was founder/president of Manga Entertainment.

Send submissions to execturn@billboard.com.

GOODWORKS

SAKS ROCKS WITH CHANEL

Saks Fifth Avenue and Chanel are partnering for a benefit fashion show called Rock and Roll Couture Sept. 7 at the Renaissance Hotel in Cleveland. The show, presented by Mercedes-Benz Northeast Ohio dealers, will surely spotlight Karl Lagerfeld's Chanel Fall 2006 Ready-to-Wear collection. British soul singer James Hunter will perform. All proceeds from the event, which includes a live auction, will benefit the educational programs at the Rock and Roll Hall of Fame and Museum. For more info, log on to rockhall.com.

ROCK'N'ROLL WITH HEART

The sixth annual Musicfest NW, held Sept. 7-9 at various clubs in Portland, Ore., will raise money for the Rock and Roll Camp for Girls and the Oregon Rock and Roll Hall of Fame. The latter will use the proceeds to increase music education in high schools. Highlights include performances by the Dandy Warhols, the Brian Jonestown Massacre, the Black Keys and the Mooney Suzuki. For more info, log on to musicfestnw.com.

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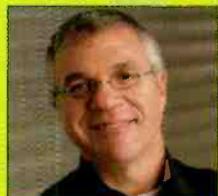
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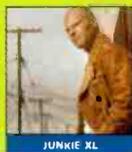
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CONFIRMED SPEAKERS SUBJECT TO CHANGE

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- John Babbitt, Talent Manager & Marketing Consultant, Tsunami Entertainment
- Brandon Bakshi, Director of Writer Publisher Relations for Europe, BMI
- Chuck Barrett, Executive Producer, Promo Only
- Maurice Bernstein, CEO/President, Giant Step
- SuzAnn Brantner, General Manager, 3 Artist Management
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- Lainie Copicotto, President, Aurelia Entertainment
- Patrick Doddy, VP of Brand Imaging, Armani Exchange
- Bonny Dolan, VP/Music Producer, Leo Burnett
- Shane German, Artist & Label Relations Manager, SoundExchange
- Eddie Gordan, President, Music 2 Mix
- Alex Greenberg, Senior Account Executive, Mitch Schneider Organization
- Gregory Grene, Music Producer, Draft/FCB
- Hosh Gureli, VP of A&R, RCA Music Group
- Jedd Katrancha, Creative Manager, Spirit Music Group
- Jennifer Masset, U.S. Label Manager, K7 Records
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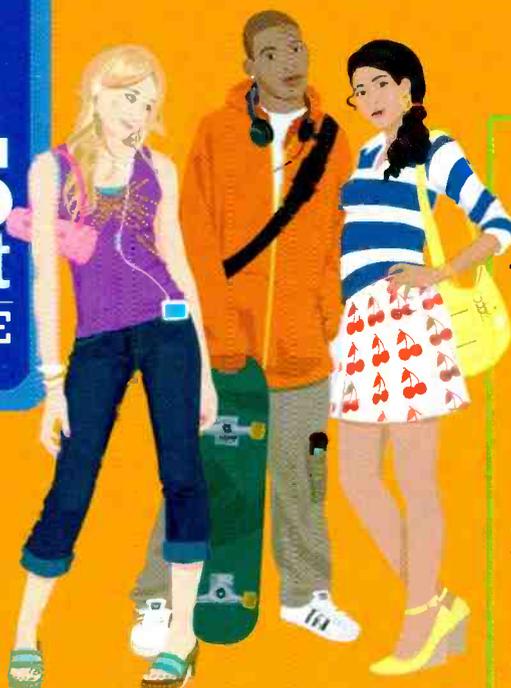
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