

Billboard

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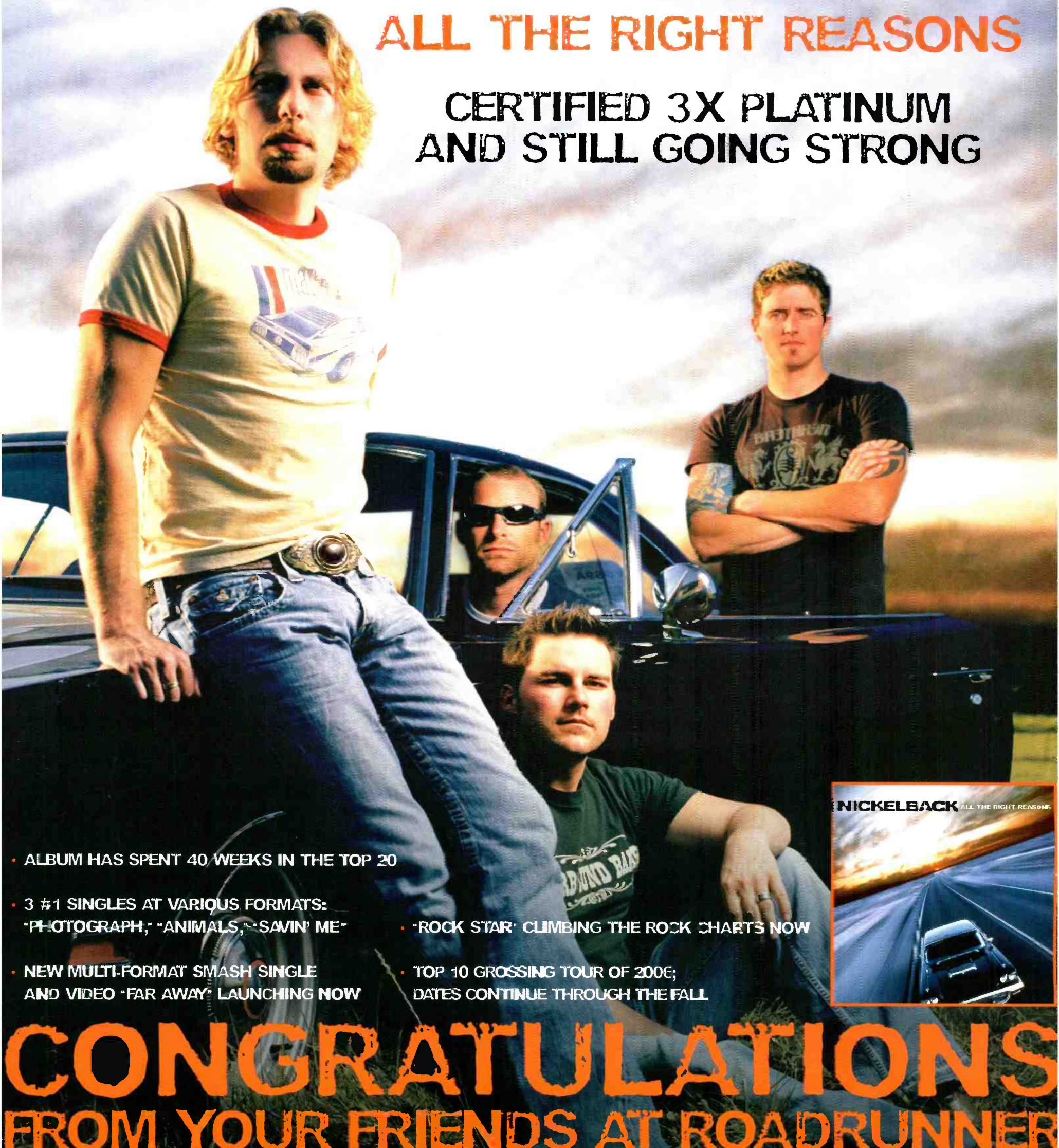


INSIDE WI-FI IPOD? // NY DOLLS //
DIY BANDS CRACK THE CHARTS

NICKELBACK

ALL THE RIGHT REASONS

CERTIFIED 3X PLATINUM
AND STILL GOING STRONG



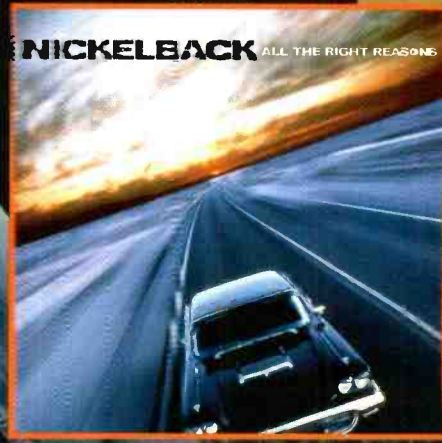
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No. 1

ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	50	JOHNNY CASH / AMERICAN V. A HUNDRED HIGHWAYS
TOP BLUEGRASS	58	SOUNDTRACK / A PRAIRIE HOME COMPANION
TOP CLASSICAL	63	THE 5 BROWNS / NO BOUNDARIES
TOP CLASSICAL CROSSOVER	63	ANDREA BOCELLI / AMORE
TOP COUNTRY	58	JOHNNY CASH / AMERICAN V. A HUNDRED HIGHWAYS
TOP DIGITAL	64	DASHBOARD CONFSSIONAL / DUSK AND SUMMER
TOP ELECTRONIC	61	GNARLS BARKLEY / ST ELSEWHERE
TOP HEATSEEKERS	65	DRAGONFORCE / INHUMAN RAMPAGE
TOP INTERNET	64	DIXIE CHICKS / TAKING THE LONG WAY
TOP JAZZ	63	MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	63	WAYMAN TISDALE / WAY UP!
TOP LATIN	60	VARIOUS ARTISTS / LOS ROMPES DISCOTEKAS
TOP POP CATALOG	64	THE BEACH BOYS / THE VERY BEST OF THE BEACH BOYS
TOP R&B/HIP-HOP	55	INDIA ARIE / TESTIMONY: VOL. 1, LIFE & RELATIONSHIP
TOP REGGAE	55	SEAN PAUL / THE TRINITY

SINGLES	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	53	DANIEL POWTER / BAD DAY
ADULT TOP 40	53	KT TUNSTALL / BLACK HORSE & THE CHERRY TREE
HOT COUNTRY	59	BRAD PAISLEY / THE WORLD
HOT DANCE CLUB PLAY	61	BOB SINCLAIR / WORLD, HOLD ON (CHILDREN OF THE SKY)
HOT DANCE AIRPLAY	61	MADONNA / GET TOGETHER
HOT DIGITAL SONGS	53	NELLY FURTADO FEATURING TIMBALAND / PROMISCUOUS
HOT 100	52	NELLY FURTADO FEATURING TIMBALAND / PROMISCUOUS
HOT 100 AIRPLAY	53	YUNG JOC / IT'S GOIN' DOWN
HOT SINGLES SALES	54	TAYLOR HICKS / DO I MAKE YOU PROUD
HOT LATIN SONGS	60	DON OMAR / ANGELITO
MODERN ROCK	53	RED HOT CHILI PEPPERS / DAN CALIFORNIA
POP 100	54	NELLY FURTADO FEATURING TIMBALAND / PROMISCUOUS
POP 100 AIRPLAY	54	SHAKIRA FEATURING WYCLEF JEAN / HIPS DON'T LIE
HOT R&B/HIP HOP	57	YUNG JOC / IT'S GOIN' DOWN
HOT R&B/HIP HOP AIRPLAY	56	YUNG JOC / IT'S GOIN' DOWN
R&B/HIP HOP SINGLES SALES	56	CASSIE / ME & U
R&B/ADULT	56	MARIAH CAREY / FLY LIKE A BIRD
RHYTHMIC	56	YUNG JOC / IT'S GOIN' DOWN

VIDEOS	PAGE	TITLE
TOP DVD SALES	65	FAILURE TO LAUNCH
TOP TV DVD SALES	65	HIGH SCHOOL MUSICAL: ENCORE EDITION
VIDEO RENTALS	65	FAILURE TO LAUNCH
GAME RENTALS	65	PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES

THIS WEEK ON .biz	PAGE	ARTIST / TITLE
TOP BLUES	#1	KEB' MO' / SUITCASE
TOP CHRISTIAN	#1	UNDEROATH / DEFINE THE GREAT LINE
TOP DANCE SALES	#1	NINE INCH NAILS / EVERY DAY IS EXACTLY THE SAME
TOP GOSPEL	#1	KIRK FRANKLIN / HERO
TOP INDEPENDENT	#1	VARIOUS ARTISTS / VANS WARPED TOUR 2006 COMPILATION
HOT RINGTONES	#1	KOJI KONDO / SUPER MARIO BROTHERS THEME
TASTEMAKERS	#1	JOHNNY CASH / AMERICAN V. A HUNDRED HIGHWAYS
TOP WORLD	#1	CELTIC WOMAN / CELTIC WOMAN
TOP MUSIC VIDEO	#1	CREED / GREATEST HITS
HOT VIDEOCLIPS	#1	T.I. / WHY YOU WANNA

Contents

VOLUME 18, NO. 29



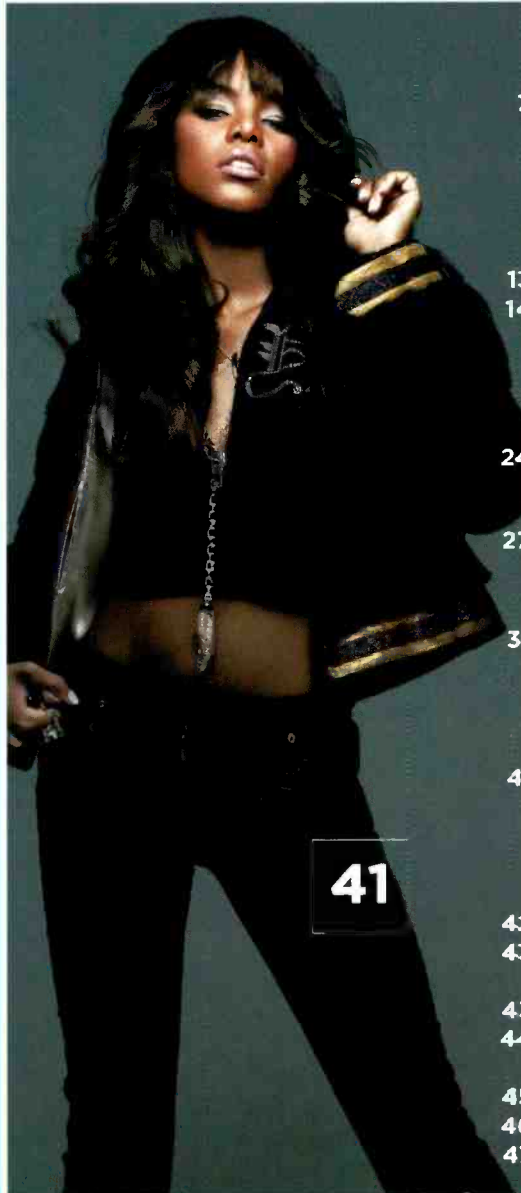
49



12



27



41

UPFRONT

- 7 **JOINT VENTURE UNDER FIRE** E! court arruls 2004 approval for Sony-EMG merger, course WMG-EMI's future
- 13 Making The Brand
- 14 Retail Track

- 15 The Fub is ners' Place
- 16 Touring
- 17 The Indies
- 18 Digital Entertainment
- 19 Garage Rock
- 20 Global
- 22 On The Road, Boxscore
- 23 Q&A: Susan Wojcicki

FEATURES

- 24 **COVER STORY KASTING A WIDE NET** Out-Cast is back with a new music and big-screen dreams.
- 27 **MAJOR MOVES** For a band on the brink of the big time, it's a tough call: Go to a major label, or stay indie?
- 31 **STARS THE RIPPINGTONS** 20 years after "Moonlighting," contemporary jazz pioneers continue to make their mark.

MUSIC

- 41 **SURVIVOR** Booted from Destiny's Child in 2000, LeToya Luckett has returned with a new album—and a hit of her own.
- 42 Latin Notes
- 43 6 Questions: David Johansen
- 43 Rhythm & Blues
- 44 Classical Score, Global Pulse
- 45 Higher Ground
- 46 The Beat
- 47 Reviews

IN EVERY ISSUE

- 4 Opinion
- 49 Over The Counter
- 49 Market Watch
- 50 Charts
- 67 Marketplace
- 68 Mileposts
- 69 Backbeat
- 70 Inside Track, Executive Turntable

ON THE COVER: Big Boy and Andre 3000 photographed by Rankin

350 DEGREES OF BILLBOARD

HOME FRONT

Conferences

DANCE, FASTER

There's still time to register by July 21 and save \$100 on Billboard's **Dance Music Summit**. Don't miss this gathering of top dance executive and artist talent, Sept. 17-20 in Las Vegas. Info: page 10. billboardevents.com

Underground

RYAN'S HOPE

Billboard Underground artist **Ryan Star** has been selected as a finalist on CBS-TV's "Rock Star: Supernova." Billboard Underground helps expose the best unsigned artists. Info: page 10

On The Web

GROWING UP

As a lit e girl, **Mila J** made her debut in a Prince video. Now she's all grown up and making her mark on the R&B/hip-hop chart. Read a Breaking & Entering profile online. billboard.com

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Songwriter Alert: Copyright Bill Could Hinder Control

BY WALLACE COLLINS

The proposed legislation concerning revisions to Section 115 of the Copyright Act may turn out to be the landmark Internet blanket licensing legislation some claim that it will be. However, songwriters, independent publishers and copyright administrators should be concerned that the bill pending in the House of Representatives may be flawed in several significant ways and requires some amendments to better protect the interests of music creators and rights owners.

One troublesome provision of the legislation is the proposed concept of the General Designated Agent (GDA) for digital licenses. The legislation proposes a single, centralized company (expected to be the Harry Fox Agency) to unilaterally grant the digital licenses. This practice would substantially limit the ability of songwriters and independent publishers to determine whether to grant compulsory licenses for digital uses of their songs.

Another problem with such centralized power is the inability of the little guy to effectively collect a fair share from the one holding his or her money—not an uncommon problem throughout the history of the record industry. A songwriter or rights administrator should be able to obtain from the GDA the same usage data and royalty collection information applicable to them that the GDA provides to the music publishers it represents. Songwriters need to be able to verify that the royalty payments they receive correlate with the actual royalties earned.

In addition, the proposed legislation does not set a time frame for the GDA to distribute the royalties it collects to the

copyright owners. That is of great concern, given that the copyright owner's participation in this system is not voluntary.

Songwriters who are also recording artists should be gravely concerned about the provisions requiring songwriter/recording artists with unrecouped recording artist advances to direct the GDA to divert their entire digital music publishing royalty payments to record labels pursuant to "letters of direction." This provision also appears to indicate that if a label, prior to June 1, 2006, was not able to negotiate such a recoupment provision in the recording contract with the songwriter/artist, the statute will now provide the label with such cross-collateralization rights as an unprecedented matter of law.

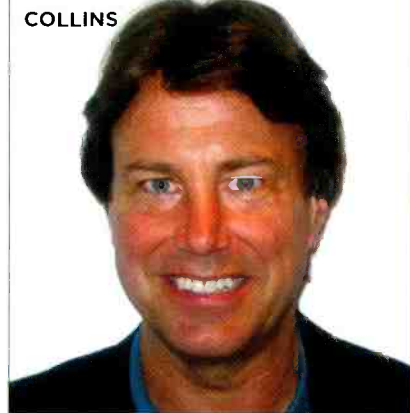
Further, as a matter of fairness, if the GDA is going to have the extraordinary power to bind a songwriter who would otherwise object to such representation, then the songwriter should at least have the right to appoint a representative to that GDA's governing board.

The U.S. Copyright Office has already labeled the unbridled authority the current bill grants the GDA to deduct and spend administrative fees for almost any initiative the GDA wishes as "unconscionable." The current language, for example, would allow the GDA to hold a meeting on "current legislative and litigation issues" at some exotic location anywhere in the world without any restraint on the cost and charge writers and publishers for this event. Under the current bill, songwriters would, in essence, be paying on average for two-thirds of the GDA's activities—which in some extreme circumstances could be in conflict with the priorities, rights and interests of creators—

without the authority to limit the GDA's discretionary spending.

Songwriters and their respective publishing administrators would be well-advised to strongly oppose this legislation until some of the foregoing issues are resolved in their favor.

The fight against monopoly control of individual property rights is one that should resonate with every fair-minded person. Otherwise, it would seem that the giant cellular companies, on-demand streaming services and other digital licensees with lobbying muscle in Washington, D.C., under the guise of simplifying the business model to make licensing digital rights



easier and less costly for themselves, will strong-arm Congress into enacting legislation that strips control of property rights from songwriters.

This was not the original intent of the Copyright Act, one of the few statutes standing between songwriters and the loss of their intellectual property rights.

Wallace Collins is of counsel to the New York law firm Serling Rooks & Ferrara.

TV LICENSING REVISITED

It may be a "brave new world for licensing music for TV shows," as described in the July 8 article "I Want My Mobile TV." However, there actually are a few instructions.

The main points of the article are that A) TV production companies are looking to clear music in a one-shot deal so they don't have to reclear the music for future technologies; B) there are no guidelines as to how much all media excluding theatrical rights should cost; and C) production companies have limited budgets when it comes to clearing these rights.

Many TV production companies have been clearing all media rights, excluding theatrical, for years—they have just been doing it in the form of an initial license for basic rights with options for new media. What is now happening is that TV production companies are trying to get more

rights for less money.

The rising cost of music that the studio exec points to is not the result of inflation of license fees, but from studios asking for more rights. As a licensing agent for a music publisher, this trend is of great concern. For one thing, if someone wants to obtain the rights to our copyrights, they should be willing to pay for them, especially when they are setting up new income streams.

Additionally, the idea of using synchronization placements on TV shows to promote record sales is not enough of an enticement for a publisher to reduce its fees. Placing songs on TV has never been a sure-fire way to sell records. The only guarantee that a publisher is going to make money from a sync use is by getting paid for that use.

The question of whether "people will still buy series' on DVD or switch to downloading individual episodes" does not warrant a

reduction in sync fees when production companies are asking for worldwide, perpetual buyouts of home and personal-use video media. When rights are licensed in this manner, a production company is taking a risk that the media for which they are licensing music will sell a significant amount of copies. However, with such uncertainty, wouldn't it make more sense to license these media for a limited term and per-unit basis until the market can be deciphered?

So here are the instructions: 1) If you are not sure where the market is going, be willing to start with an experimental limited term; 2) if you are going to ask for more rights, be willing to pay for more rights; and 3) don't make music the last thing on the budget.

Priya Perera

*Licensing manager, Windswept Holdings
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Source: BET Corporate Market Research via Nielsen Media Research; 1) Live + Same Day BET Coverage Blk Hhld Rating (NPower) 2) Total US Viewer Impressions Estimate based upon 2.4 P2+ Total US Live + Same Day Hhld Rating (NPower); 3) CY 1996-Present: Blk Total US Live Hhld Ratings (PNFI, MarketBreaks & NPower); 4) September 2005-Present Cable Award Shows Total US Live Hhld Rating (NPower); 5) CY 1997-2005 Total US Hhld Ratings and June 27, 2006 Total US Live + Same Day Total US Hhld Ratings (StarMedia & NPower). Further qualifications available upon request.



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Health issues put
Pavarotti tour on hold



Hilltop Hoods
Aussie skip hop has
acts, needs producers



Google's Goal
Susan Wojcicki talks
digital in Billboard Q&A

12

15

16

20

23

>>>EU FINES MICROSOFT
The European Commission fined Microsoft €280.5 million (\$357.3 million) July 12 for its failure to comply with a landmark 2004 antitrust ruling. The new penalty comes on top of a record €497 million (\$631.2 million) fine the EC imposed on Microsoft in March 2004 for abusing its dominant position. The fine covers the period from Dec. 16, 2005—the deadline set by EU regulators for Microsoft to make available key information to rivals—to June 20, 2006. It was computed by multiplying 187 days of violations by €1.5 million per day.

>>>RADIO MONITOR, R&R WILL MERGE
Billboard Radio Monitor and Radio & Records will become one magazine, debuting with the issue dated Aug. 11. On July 6, Radio Monitor parent VNU announced an agreement to acquire R&R. Radio Monitor ceased publication in print with the July 14 issue. The new merged publication will be branded Radio & Records. During the three-week period prior to the relaunch of the new R&R, Radio Monitor charts, daily news and updates will continue online.

>>>CBS RADIO CUTS NATIONAL STAFF
CBS Radio has eliminated about 115 jobs or 1.3% of the 179-station division's work force. Among the staffers let go was CBS Radio president of programming Rob Barnett, who was promoted to the position in February 2005. Stations in New York, Los Angeles and Chicago are affected by the layoffs.

continued on >>p8

UpFront

JULY 22, 2006

BUSINESS BY LEO CENDROWICZ and LARS BRANDLE

JOINT VENTURE UNDER FIRE

EU Court Annuls 2004 Approval For Sony-BMG Merger, Clouds WMG-EMI's Future

In a bad case of déjà vu for the Sony-BMG merger, suddenly it's 2004 all over again.

Sony Corp. and Bertelsmann may need to reseek regulatory approval for their 2-year-old recorded music joint venture in Europe after a European Union (EU) court on July 13 annulled the European Commission's (EC) original July 2004 ruling authorizing the combination.

For a merger beset with challenges since day one, the court's ruling is a most unexpected—and perhaps even fatal—development.

The European Court of First Instance in Luxembourg ruled that the EC, the EU's antitrust authority, had incomplete evidence and inadequate reasoning for approving the merger.

"The Commission did not demonstrate to the requisite legal standard either the nonexistence of a collective dominant position before the concentration or the absence of a risk that such a position would be created as a result of the concentration," Europe's second-highest court said in its judgment.

The case challenging the validity of the Sony-BMG merger was brought by Impala two years ago. The Brussels-based independent publisher and label trade group has long asserted that the major labels are operating as a cartel that has unfairly carved up the music market among themselves.

Although the EC's initial findings suggested it agreed there was tacit price collusion among the major music companies, it unconditionally approved Bertelsmann and Sony Corp.'s 50-50 joint venture after finding insufficient evidence that the deal would harm consumers.

Those conclusions are now thrown into serious doubt. The court concluded that the EU's analysis of com-

petition in the music market was "incomplete" and "did not include the relevant data." As a result, the EC could not reasonably support the conclusions drawn from them, the court said. The court also criticized the EC for carrying out "an extremely cursory examination" and for presenting "only a few superficial and formal observations."

At press time, Impala executives were celebrating their victory with the judgment. "This is a watershed in European affairs. A landmark judgment for music," says Patrick Zelnik, president of French indie Naive

Reif Cohen wrote in a July 13 note to investors. "While this decision can be appealed and does not reflect the thinking of the EC *per se*, it could force the Commission to give greater scrutiny to future deals."

Shockwaves from the court decision were felt in the stocks of both companies. Shares in EMI, which often move on merger speculation, were hit hard immediately following the announcement, slipping 10% in morning trading to below 280 pence (\$5.30). Likewise, shares in WMG dropped more than 15% on the day of the announcement, falling in midday trading to \$25.04.

News of the court's ruling broke just hours before EMI executives convened their annual general meeting in London. EMI Group chairman Eric Nicoli used the gathering to reaffirm to investors the company's desire for a deal with Warner. "We have strong operating momentum and will pursue a transaction to combine with Warner Music only if it delivers enhanced value and earnings accretion to EMI's shareholders," Nicoli said.

WMG issued a statement that it is "in the process of reviewing today's decision by the European Court of First Instance regarding Sony BMG to determine what impact it might have on a potential combination of Warner Music Group and EMI Group."

Impala has vowed to employ similar measures to try to derail a proposed union of EMI and Warner. "The

continued on >>p8

WMG is 'reviewing' the decision to see 'what impact it might have' on a potential merger with EMI.

and newly appointed president of Impala. The win did not come cheap. Impala had to cover 25% of the court costs for dragging its heels in what was intended to be an "expedited" procedure.

The ruling also raises new questions about the future of an anticipated merger deal between Warner Music Group and EMI.

"The EC's decision to allow a Sony-BMG deal was widely cited as meaning it would also be amenable to an EMI-WMG merger," Merrill Lynch analyst Jessica

>>>SPITZER CASH AWARDED TO NONPROFITS

Rockefeller Philanthropy Advisors has awarded \$13 million in grants from the fund that grew out of New York State Attorney General Eliot Spitzer's settlements with the four major record companies that were investigated for payola violations. The first 153 grants from the New York State Music Fund were made to nonprofit groups for programs in such areas as hip-hop, new classical, jazz and folk. Awards ranged from \$15,000 to \$750,000. Applications for the second grant cycle are due Sept. 12 and are available at rockpa.org/music.

>>>TERROR BLASTS SHAKE INDIA BIZ

The Indian music business escaped the worst of the terrorist attacks July 11 in Mumbai when eight bomb blasts ripped apart packed commuter trains. According to reports, at least 183 people died and more than 700 were injured in the attacks. Savio D'Souza, secretary general of the Indian Music Industry, says the local labels body's staff was unharmed but adds that it is too early to say what impact the blasts will have on activities such as event launches and retail. "The mood is very grim, but Mumbai will bounce back," he says.

>>>SIMPSON FANS GET SHOUT-OUT

Fans of Jessica Simpson's new song "A Public Affair" can purchase, for the first time, a personalized version of the song. The offer produces a track with the fan's name called out in the lyrics. The idea—dubbed Custom Cuts—was created by Epic Records and will be up and running exclusively at Yahoo Music starting July 18 and at JessicaSimpson.com and other music sites a week later. Simpson's fifth album, "A Public Affair," bows Aug. 29.

continued on >>p10

UpFront

from >>p7

court's ruling will also thwart any other attempts to merge such as between EMI and Warner," the trade group said in a statement. "It now looks extremely unlikely that they would obtain the competition clearances necessary. Impala will continue to oppose any further concentration."

Bertelsmann was immediately downplaying the ruling. "Today's judgment does not affect the validity of the Sony BMG joint venture," a spokesman told Billboard. "We are studying the judgment carefully and shall discuss the appropriate next steps with the European Commission."

Sony BMG released an identical statement.

Some say this is procedural and will be corrected, just at a cost.

Sources say the EC could demand concessions from the two

sides, like selling off parts of the enterprise, and it could even demand that the joint venture be dismantled.

As hard as it is for some to believe, the EU also could insist on reversing the merger, analysts say.

"That would mean breaking up the business. Not an appealing prospect," BridgeWell Securities analyst Patrick Yau says.

The EC can appeal against the ruling—it has two months in which to appeal the decision to the European Court of Justice. However, the antitrust group has said it plans to re-examine the case. An EC spokesman says that if the court's decision is upheld, it would have to re-examine the case on the basis of a new merger submission from Sony and BMG. A submission would be required in a matter of days. "We will study the ruling and,



An EU court annulled the 2004 approval of the Sony-BMG merger, raising the possibility that Sony BMG artists like SHAKIRA (Sony) and KENNY CHESNEY (BMG) could be divided again.

if the merger is annulled, then we will relaunch the merger review process," an EC representative said.

In the meantime, it will be business as usual for Sony BMG.

But the decision might cause a rethink of Bertelsmann's disposal of the BMG publishing assets should the

BMG recorded music business be forced to stand alone, analysts suggest.

Still, some industry executives maintain that this is an expensive case of too little, too late.

"What are they going to do? Unscramble the eggs?" asks one high-ranking music industry attorney familiar with the

case. "Business divisions, bank accounts and financials have been consolidated. Publishing ventures have been spun off. Business practices and groups have been changed. The world has moved on." ◆◆◆

Additional reporting by Susan Butler and Brian Garrity.

DIGITAL BY SUSAN BUTLER

Gracenote Leads Lyrics Into The Digital Age

New Service Means Revenue For Publishers—And Take-Down Notices For Unlicensed Sites

Lyrics are coming soon to a digital device near you. And for the first time, they will be legitimate, licensed—and potentially lucrative. Gracenote, whose technology identifies music on virtually every major online music and mobile service, is launching a lyric service for its customers.

Expected to launch by year's end, the service will provide lyrics for online music entities, consumer electronics manufacturers and others who provide devices that play digital media—and a new digital source of revenue for music publishers and songwriters.

Gracenote hopes to eventually have lyrics to match its continually expanding database, which currently identifies more than 55 million tracks and 4 million CDs in about 80 languages. It has inked licensing deals with 47 music publishers so far, including peer music, BMG Music Publishing, Universal Music Publishing and Sony/ATV Music. Warner/Chappell Music and EMI Music Publishing say they

are negotiating and close to signing a deal.

"Lyrics have always been one of the most-requested things from consumers beyond just having the music," Gracenote CEO/president Craig Palmer says. "We had a great channel and a great vehicle to bring lyrics into the marketplace if we were able to figure out how to launch a service. It nicely complemented our business, and we've always looked for ways in which we can work closely with the music industry to create value around copyrighted materials."

Since Gracenote is the one licensing rights, it will be paying the publishers. The parties will not reveal the royalty rates or whether publishers will receive a fee per lyric or a lump sum for their entire catalog. But Gracenote VP of business development Ross Blanchard says that how the royalty payments are structured will be the same for all publishers; it would be too complex to build a different royalty system for each publisher.

Chairman/CEO Ralph Peer II of peer music says that publishers do not know their competitors' prices or license terms, but that publishers will share some percentage of the income that Gracenote receives rather than a specific penny rate. In most (but not all) cases there is a minimum absolute amount due to publishers under the licenses. This gives Gracenote some flexibility in pricing to its customers.

"We're inclined to support Gracenote in their substantial investment in getting the lyrics in a database—that's a big job," Peer says. "We've given them a very broad range of possible uses for it."

BMG Music Publishing chairman/CEO Nicholas Firth adds that most publishers had not licensed lyrics for the online world before. "We had to come up with new pricing and licensing structures, and figure out all the different kinds of possible models going forward."

Consumer pricing will de-



PALMER

where to get digital files of lyrics, determining who can grant the rights and confirming who

should receive payment. "Publishers don't really have anything in digital form," Firth says. "If you didn't have lyrics in sheet music, then you had them somewhere in the files. It's one of the things we have to start doing now."

The agreements require publishers to provide the lyrics if they have them in digital form—typically those already licensed for karaoke, sheet music or songbooks. But Gracenote also has a team working worldwide creating a database of lyrics from recorded music.

With the licensed service about to launch, publishers plan to stop the operators of unlicensed lyric Web sites. Firth says that BMG will serve take-down notices to all of the unlicensed sites as soon as the licensed service is available. "BMG has given Gracenote that assurance," he says. ◆◆◆



We commemorate the life
and achievements of
ARIF MARDIN,
a great man of music
and a dear friend.

Bruce Lundvall & Ian Ralfini,
and the staff of EMI Jazz & Classics



INDIES BY ED CHRISTMAN

Dawn Of The DIY: Unsigned Acts Chart

Four Bands Sans Labels Flex Nontraditional Sales Muscle

Four DIY bands hit Billboard charts this week, thanks largely to nontraditional retail sales and old-fashioned elbow grease—and in one case, barbecue sauce—by the artists themselves.

The top charter was the Sunstreak's self-titled album. It came in at No. 30 on Heatseekers, which ranks the top sellers among artists who have never cracked the top half of The Billboard 200.

It reached No. 3 for the Mountain and South Central regional Heatseekers charts. (The United States is divided into eight Heatseeker regions.)

The Sunstreak also hit No. 33 on the Top Independent Albums chart.

Meanwhile, Lustra's "Scotty Doesn't Know Me" reached No. 89 on the Pop 100, a singles chart that factors digital and retail sales in with airplay from mainstream top 40 radio. Army of Freshman's "Under the Radar" belied its name by ranking No. 3 on the Heatseekers regional West North Central chart, and Octane's "Rise Up" did just that, placing No. 8 on

the Heatseekers regional Middle Atlantic chart.

This is not the first time that a purely DIY band has cracked the charts, but it's close. Brooklyn, N.Y.-based Clap Your Hands Say Yeah entered the Aug. 6, 2005, Heatseekers chart at No. 34. "It was the only time a self-made album had appeared on a Billboard chart without label affiliation, so to have four of them at once is an even more unusual occurrence," Billboard director of charts/senior analyst Geoff Mayfield says.

Clap Your Hands Say Yeah ultimately peaked at No. 13 on Heatseekers, No. 16 on Top Independent Albums and No. 3 on Internet Albums, scanning 105,000 units so far. The album was at 15,000 units when the band chose Alternative Distribution Alliance to distribute the record, which remains on its own, self-titled label.

Now, this most recent crop of charting DIY bands is hoping to duplicate that success, though each act says signing with a label is not out of the question.

The Sunstreak, which re-

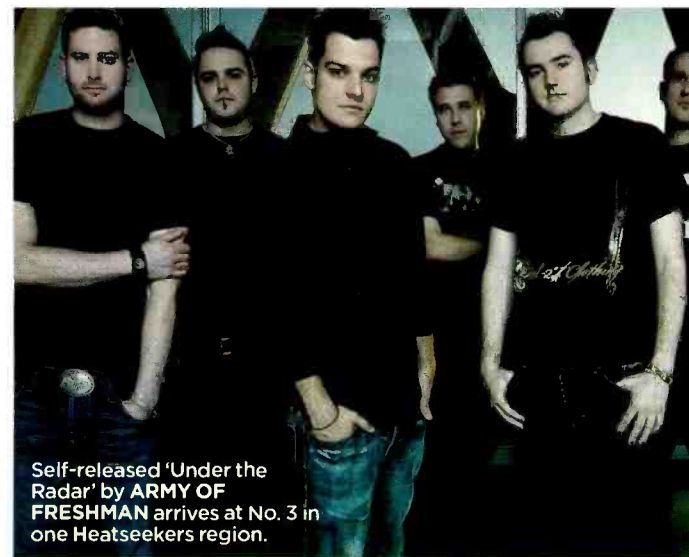
leased its debut album on its own B and W Records label, has scanned 4,000 units, according to Nielsen SoundScan—and owe all of its sales to the Vans Warped tour.

"We are literally walking around the Warped tour selling CDs," manager William Merman-Smith says. "So far we have sold about 10,000 of them over the last three weeks."

That's not all they are doing on the tour: Merman-Smith says the band, which rotates through the tour's stages, is "the barbecue band. We pick up food during the day and cook for 400 people every night."

The New York-based alternative pop/rock band hopes to take advantage of other sales channels soon. "We definitely want to get the album into stores," Merman-Smith says, explaining that the band is in talks with "a few" labels and an independent distributor, should it decide not to sign.

Lustra has seen 18,000 copies of its song "Scotty Doesn't Know" downloaded in the last two weeks. The band



Self-released 'Under the Radar' by ARMY OF FRESHMAN arrives at No. 3 in one Heatseekers region.

licensed the song to label Milan, distributed by WEA, for inclusion on the 2004 soundtrack to the film "Eurotrip," but band member Nick Cloutman says its recent success is because of "an astounding amount of interest from kids on Myspace" and resultant purchases on Apple's iTunes store.

Philadelphia hard rock band Octane debuts on the regional Middle Atlantic chart with its second album, "Rise Up." The album's sub-1,000 sales—and sales of 17,000 for its first record—have largely been rung up at its shows in the Philadelphia; Atlantic City, N.J.; and Delaware area, according to the band's manager, Al Geary at Surebets in Philadelphia.

Finally, Army of Freshman's "Under the Radar" debuts at No. 3 on the Heatseekers regional West North Central chart, generating sales from iTunes, the band's Web site and from the act's shows. Manager Peter Shurkin of Los Angeles-based Shurkin Entertainment says the band recently had an indie label deal fall apart. The Army of Freshman may sign

with a label because "you need a couple of bucks to get the kids to hear about the album," Shurkin says. Or it may secure distribution through 33rd Street Records again.

These bands are riding a wave of nontraditional revenue affecting the entire music business. Such nontraditional retail outlets as Internet CD sales, sales at concerts and mail-order houses accounted for 11% of total album sales at this year's midway point (see story, page 14), the first time such outlets were responsible for double figures.

"Venue sales are becoming more critical," EastWest president Fred Feldman says. "Bands can sell a lot of albums at shows and particularly festivals. It's an impulse thing, especially at a festival targeting a certain audience and where the bands can hang out at the merch table. If the bands are any good, it is a significant number."

Additional reporting by Keith Caulfield in Los Angeles and Alex Vitoulis in New York.

>>> ZOMBA PUBLISHING BUYS STRONGSONGS

Zomba Music Publishing has acquired the catalog of U.K.-based Strongsongs Music Publishing from Telstar Music Group and Strongsongs founders Anna and Mark Jolley. The acquisition, for an undisclosed sum, gives Zomba the publishing rights to recordings by international hitmakers, including U.S. metal veterans Metallica, British R&B singer Craig David, pop acts Danni Minogue, BBMak and Hear'Say, rapper Plan B and boy band East 17.

>>> RHINO TO ENLIVEN DEAD ASSETS

Grateful Dead Productions has appointed Rhino Entertainment as the exclusive manager for all its intellectual property. Under the license agreement, Rhino is responsible for the full range of Grateful Dead assets, recorded and otherwise, including the vast archive of unreleased live concert recordings. The arrangement ensures that GDP will continue to be involved in all creative decision-making. The deal does not include Grateful Dead music publishing, which will continue to be managed exclusively by Ice Nine.

>>> WHO REVEAL WHEN, WHERE BAND WILL TOUR

The Who's Pete Townshend and Roger Daltrey have revealed 17 dates for the band's upcoming tour, which will kick off in North America on Sept. 12 in Philadelphia. The trek will coincide with the release of the Who's first new album since 1982's "It's Hard." The new set, tentatively titled "Who 2," is due Oct. 23 internationally. After the North American tour wraps in December, the Who heads to South America in early 2007.

Compiled by Chris M. Walsh. Reporting by Nyay Bhushan, Susan Butler, Jonathan Cohen, Juliana Koranteng, Sven Philipp, Chris M. Walsh and Reuters.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD UNDERGROUND LAUNCHES STAR

After a worldwide talent search involving more than 25,000 musicians, Billboard Underground artist Ryan Star was selected as a finalist to join this year's contestants on CBS' "Rock Star: Supernova." The winner becomes the frontman for Supernova, a band with Mötley Crüe drummer Tommy Lee, ex-Metallica bassist Jason Newsted and former Guns N' Roses guitarist Gilby Clarke.

The Billboard Underground series launched in 2004 to promote the best unsigned artists from around the globe to entertainment industry executives, tastemakers and

media. Star was handpicked for Billboard Underground's live series at New York's Core Club in March, followed by a special Billboard Underground performance in the

Hamptons over Memorial Day weekend.

The exciting news comes on the heels of a sold-out June show with U.K. phenomenon Corinne Bailey Rae at the Bowery Ballroom in New York. The "Rock Star" appearance is Star's jump to a global audience after receiving national recognition

as the MySpace Featured Artist in March and critical acclaim in Billboard in May for his debut solo album "Songs From the Eye of an Elephant" (stonecrowrecords.com).

The show airs Tuesdays at 9 p.m. on CBS. For the latest Star news and music, please visit ryanstar.tv.

DANCE SUMMIT DETAILS ANNOUNCED

The 13th annual Billboard Dance Music Summit hits the Las Vegas Strip Sept. 17-20. This year's event, held at the Palms Resort & Casino, will feature timely panel discussions by day and, in conjunction with LifeByNight, evening parties in the hottest nightclubs. Discount early-bird registration ends July 21.

British duo Bananarama is confirmed for the summit's Billboard Q&A session. Eric

Hamptons over Memorial Day weekend. The exciting news comes on the heels of a sold-out June show with U.K. phenomenon Corinne Bailey Rae at the Bowery Ballroom in New York. The "Rock Star" appearance is Star's jump to a global audience after receiving national recognition as the MySpace Featured Artist in March and critical acclaim in Billboard in May for his debut solo album "Songs From the Eye of an Elephant" (stonecrowrecords.com).

The show airs Tuesdays at 9 p.m. on CBS. For the latest Star news and music, please visit ryanstar.tv. The 13th annual Billboard Dance Music Summit hits the Las Vegas Strip Sept. 17-20. This year's event, held at the Palms Resort & Casino, will feature timely panel discussions by day and, in conjunction with LifeByNight, evening parties in the hottest nightclubs. Discount early-bird registration ends July 21. British duo Bananarama is confirmed for the summit's Billboard Q&A session. Eric

For additional info and/or to register for the summit, log on to billboardevents.com.



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ARTISTS GET HAPPY FOR CLINIQUE

Cosmetics Company Taps Rihanna, Julie Roberts, Ne-Yo For Perfume Song

Come September, Rihanna, Julie Roberts and Ne-Yo will be makin' happy in a new global campaign for the top-selling Clinique Happy fragrance.

In a strategic partnership with Island Def Jam, Clinique commissioned Ne-Yo to pen an original song specifically for the fragrance. The buoyant tune, "Just Be Happy," was then recorded by Rihanna and Roberts. The two decidedly different versions of the track skew hip-hop/pop (Rihanna) and country (Roberts).

"Just Be Happy" is the centerpiece of a holiday advertising and promotional campaign for Clinique Happy. Its goal, a Clinique representative notes, is to attract young consumers.

Rihanna and Roberts are leaders in R&B/hip-hop and country music, respectively, the rep adds. "They're the Clinique Happy consumer. They appeal to the women we want to attract."

Island Def Jam Records VP of strategic marketing and development Jeff Straughn agrees. Clinique Happy evokes great contemporary appeal, he says, while "Rihanna embodies a vision of the young, successful women of today."

Clinique Happy is also sponsoring Rihanna's summer tour, which commenced June 30.

Production Advisors president Lloyd Simon was instrumental in structuring the deal among Clinique, the artists, managers and labels.

"Just Be Happy" will be heard in Clinique Happy radio ads that begin airing in November.

The two Universal labels (Def Jam for Rihanna and Mercury for Roberts) are discussing the possibility of actively servicing the tracks to radio in the fall.

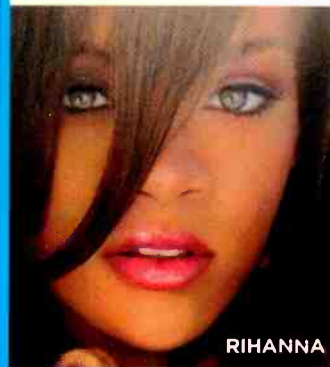
The Clinique radio ad campaign is preceded by an interactive Internet campaign commencing Sept. 1.

At the getyourhappy.com site there will be free MP3 and ringtone downloads of the two versions of "Just Be Happy." Rihanna and Roberts fans can also stream videos of the two recording sessions, which include interviews with the artists.

The Internet platform is the sole element of the campaign that includes images of the two artists. Otherwise, Rihanna and Roberts

are strictly the voices of Clinique Happy. An accompanying print campaign points people to the Web site.

In-store promotional activities are also planned for the holiday shopping season, including a gift with a purchase. Customers who buy Clinique Happy will receive five free music downloads at a to-be-determined online music store.



RIHANNA

This is not the first time Clinique Happy has incorporated music into one of its campaigns. Since its launch in 1997, Clinique Happy has featured such songs as "C'mon Get Happy" (Judy Garland), "Happy Together" (the Turtles) and "Make Someone Happy" (Jimmy Durante) in campaigns.

Throughout, Clinique Happy has sent a clear message that fragrance and music are emotional and personal. "Music is Clinique's way of entertainment," the Clinique representative says. "Our products are our heroes, and the music adds an entertainment element to our brand."

Rihanna's version of "Just Be Happy" was produced by Ne-Yo, while James Stroud handled Roberts' version.

Though financial details were not disclosed, the Clinique representative acknowledges that each participating artist was paid a flat fee.

BELTS: TRUNK LTD.; NELSON: STEVE GRANITZ/WIREIMAGE.COM



TOURING BY RAY WADDELL

Major Merch Move

Live Nation Acquires High-End Firm Trunk Ltd.

Live Nation has entered the merch business.

The world's largest promoter and venue operator has purchased a majority stake in Trunk Ltd., a high-end licensing and merchandise firm. The purchase price was not disclosed.

"Artist merchandise is a large segment of the live business [that] we have never been in," Live Nation CEO Michael Rapino says, "and we believe with the amount of tours we produce globally, the venues we own and festivals [we produce], that this

segment represents a new area of growth and services we can provide the artist."

Trunk has more than 60 exclusive licenses, including AC/DC, Aerosmith, the Beatles, Blondie, Jimi Hendrix, Pink Floyd, the Grateful Dead, the Doors, the Rolling Stones, Mötley Crüe and David Bowie.

Trunk was founded in 2003 and led by CEO/creative director Brad Beckerman, who will continue to lead the company on an aggressive growth strategy under Live Nation as president/CEO of Live Nation Merchandising. Trunk products are available at 600 specialty stores and boutiques internationally, and will now move to concert venues as well.

Beckerman says he was close to doing a deal with a large apparel company when Rapino and Live Nation approached him. "Live Nation is a movement," Beckerman says. "It brings the artists and fans together like no other company."

At Live Nation, Beckerman will join the company's executive team to develop merchandising, venue retailing and branding strategies. Prior to founding Trunk, Beckerman served as president/CEO of Groove Track Productions, an entertainment and brand development company. Previously, he was GM of Starter Corp., a \$500 million licensed sportswear company. "I'm not a typical merchandiser," Beckerman says. "I am a brand developer."

The plan is to take Trunk distribution beyond traditional retail outlets into Live Nation venues by creating limited edition products only available at Live Nation events. In effect, there will be a Trunk "store"

at Live Nation shows regardless of who has the merchandise contract with a given band.

Rapino would not rule out that the Trunk/Live Nation relationship could expand to include a traditional tour merch deal with artists, where sales and distribution on the road are turned over to a contracted merchandiser. But for now, Rapino says, "Trunk will focus on continuing to build on their current rapid growth curve."

"Over time, I think we will find more synergistic paths to take," Beckerman adds.

Even so, now with the Trunk deal "merchandise is an area we will add to our live services for artists," Rapino says. So the deal represents a new Live Nation revenue stream and a new artist service. What's in it for consumers?

"We believe we have a real opportunity to create new products . . . that will allow the consumer a greater variety and quality at our venues," Rapino says.

Quality, yes, but the current Trunk line, which routinely tops \$100 for a shirt, may be a bit pricey for the average concertgoer. According to Beckerman, Trunk will now create a new label under its banner that will have the same quality and design, but will not be numbered or a limited edition. The new line will be in addition to its current high-end line and will be offered at a lower price point.

Trunk's highest quality merch will continue to be available at retail. "Our products are high end and high quality," Beckerman says. "It brings the emotional connection of the avid fan to the next level."

Additional reporting by Tamara Conniff.



Clockwise, from top: Trunk tops for the hard rocker; T-shirt fan WILLIE NELSON; belts emblazoned with acts' iconic imagery.



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



An '80s Revival

VH1 Classic, Legacy Bring Back Acts With CD, Tour

With a joined-at-the-hips new CD series and tour, Sony BMG's Legacy Recordings and Viacom's VH1 Classic hope to extend the reach of their respective brands. At the same time, if all goes as planned, they will reintroduce core '80s artists to new and old fans alike.

The CD series, "We Are the '80s," named after VH1 Classic's video show of the same name, debuts July 18 with seven collections from the **Bangles**, **Loverboy**, **Eddie Money** and **Scandal** (Columbia/Legacy); **Bow Wow Wow** and **Rick Springfield** (RCA/Legacy); and **A Flock of Seagulls** (Jive/Legacy).

The CD series and tour are backed by a multiplatform marketing campaign, encompassing TV, radio, broadband, print, mobile and the Internet. Additionally, Wal-Mart, Borders Books & Music, Sirius Satellite Radio and videogame company Taito (which brought the world Space Invaders) are strategic partners.

The tour, headlined by Springfield, features Loverboy, Money and Scandal.

Jeff Jones, executive VP of Legacy Recordings and Sony BMG Catalog Worldwide, says the VH1 Classic audience is a perfect match for the Sony BMG catalog. Since the two major labels merged nearly two years ago, Legacy's catalog opportunities have grown tremendously. Such opportunities fit in quite nicely with VH1 Classic's programming.

Though the network's programming is classic in nature, the median age of its viewers is 36. "VH1 Classic is not just about baby boomers," explains Eric Sherman, senior VP/GM of VH1 Classic. "Initially, we thought [VH1 Classic] would reach an older audience, but it extends way beyond boomers."

This is key for labels like Legacy, which has a strong desire to reach a younger, hipper demo. "How do you get a 20-year-old to buy discs by Rick Springfield," Jones wonders

aloud. "VH1 Classic helps the 25-40 demo discover this cool music."

Each CD in the "We Are the '80s" series contains hits, B-sides, album tracks and rare cuts. The Scandal and Seagulls sets will also include previously unreleased material.

In fact, it was the inclusion of unreleased material that appealed to Scandal lead singer Patty Smyth. "We had lots of recorded songs that were never released," Smyth says. "They were just lying around. Now they have a home."

Smyth is referring to tracks like "Grow So Wise," "If You Love Me" and "I'm Here Tonight," which hardcore fans will recall from seeing the band live.

And while Smyth smiles at the notion of twentysomethings "discovering" the band's music years after its original release, for her the tour's the thing.

"When we did the VH1 Bands Reunited Tour a couple years ago, all I heard from fans was, 'I've waited 20 years to see you play live,'" Smyth says. "Scandal rarely toured after those first few hits. I want to go out and sing and connect with fans who may have never seen us live."

Pausing for a few seconds, she adds, "I want to go out there and kick some ass."

Fast forward to next year and Legacy expects to release up to 10 new discs in the "We Are the '80s" series. "The possibilities are many," Jones notes. Indeed. Within seconds, thoughts of **Alison Moyet**, **Thompson Twins** and **Toto** fill the mind.

Of course, this series is not for all acts. "It depends where they are today versus where they were then," Jones says. "Some bands won't want to participate—the series may not be strategically in line with where they see themselves today. But others will see it as another way to connect with fans."

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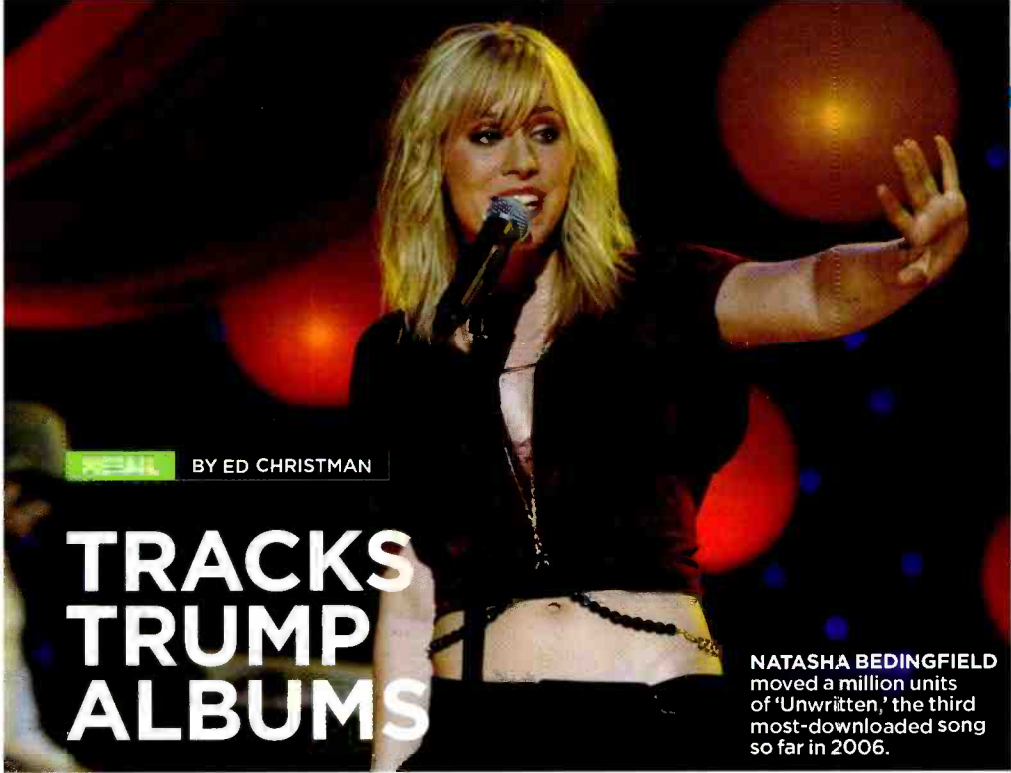
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BY ED CHRISTMAN

TRACKS TRUMP ALBUMS

NATASHA BEDINGFIELD moved a million units of 'Unwritten,' the third most-downloaded song so far in 2006.

Digital Song Sales Increase As CD Sales Drop

While digital track sales continue to grow (much to the delight of the labels) the decline of the CD is accelerating to the chagrin of brick-and-mortar merchants.

For the 26 weeks ended July 2, unit sales of digital tracks outpaced albums—physical and digital—by 3.8%, with track transactions totaling nearly 281 million units versus album sales of 270.6 million copies, according to Nielsen SoundScan.

Overall, U.S. sales for the first half were up 23.7% to 564 million units, versus the 456 million units tallied in the first half of 2005.

Digital tracks are the primary reason for cheer, leaping 77% from 158.8 million transactions in the first half of 2005. But album sales are down 4.2% from the 282.6 million units the U.S. industry garnered in the first half of 2005. The rate of decline for the half increased from the 3.3% drop in album sales for this year's first quarter.

The album sales decline can be attributed to CD albums, which were down about 19 million units, a 7% dip that was only partially offset by the 126.4% growth of digital-album transactions to 14.7 million units.

Universal Music Group widened its U.S. market-share lead over Sony BMG Music Entertainment even though its share was down slightly to 31.7% from the 32% it had in the first half of 2005.

UMG, including titles handled by Universal Music Group Distribution and Fontana, also landed at No. 1 for R&B, rap, Latin and alternative rock albums as well as current albums.

At midyear, the UMG-distributed Buena Vista Music Group was riding high with the two biggest sellers: the "High

School Musical" soundtrack with 2.6 million copies scanned, and Rascal Flatts' "Me and My Gang" with almost 2 million.

In the year's first half, 16 albums scanned more than 1 million units versus 17 last year. So far three downloaded songs have passed the million mark. Daniel Powter's "Bad Day" leads the way with 1.5 million scans, followed by Sean Paul's "Temperature" with 1.2 million units and Natasha Bedingfield's "Unwritten" with 1 million.

UMGD was tops in digital tracks, capturing a 32.6% share, up from the 32.1% the company posted in the first half of 2005. Second-ranked Sony BMG's digital track share dropped to 25.2% from 27.8%. WEA's share

grew to 20.6%, up from 16.4% for the half.

EMI Music Marketing had a slight uptick in digital-track market share, going to 7.8% from 7.6% in the first half of 2005. The independent sector saw its collective market share drop to 13.7% from 16.1%.

Other highlights from Nielsen SoundScan's midyear results:

- Country was the fastest-growing genre with a 17.7% jump in album sales. Other gainers: Christian/gospel (up 11.6%), Latin (7.9%) and soundtracks (12.6%). Classical, new age and metal also enjoyed sales gains.

- R&B suffered the biggest genre decline, a 22.4% drop to 53.8 million units. Alternative

was down 9 million units to 50.9 million copies.

- Sony BMG was No. 2 to UMG in the album market with a 26.3% share, or 71 million units, down from 27.8%, or 78.5 million units. Still, Sony BMG was the top album distributor in country, classical, hard rock and gospel and on the Heatseekers chart.

- Warner Music Group was the only major to gain market share in the first half, growing to a 19.3% share from 16.7%. SoundScan credited WMG with all of Ryko Distribution's sales for the half even though WMG did not acquire the indie distributor until the end of May. If only Ryko's scans for June are included, WMG still shows an 18.8% share.

- The independent sector—excluding the major-owned indie distributors RED, Caroline, Fontana, Ryko and Alternative Distribution Alliance—tallied a 12.8% share of the albums market in the first half of the year. The fourth major, EMI, stood at 10%.

- Nontraditional retail outlets such as CD sales on the Internet, album sales at concerts and mail-order houses accounted for 11% of total album sales, the first time such outlets reached double figures. Mass merchants were slightly off pace, while chain stores and independent accounts continued to steadily lose market share.



Retail Track

ED CHRISTMAN echristman@billboard.com

WMG's DVD Album Plan

New Format Seen As Sales Boost

Even as Warner Music Group (WMG) moves to embrace all components of digital distribution, the company continues to prop up physical sales as well.

According to retail sources, WEA has been touting a DVD album as either a replacement for or a complement to CD sales during its recent meetings with U.S. merchants. With CD sales down 7% so far this year, brick-and-mortar merchants have been clamoring for something to stimulate physical sales.

Some believe that an across-the-board wholesale price drop à la JumpStart is just the ticket, but in Retail Track's view that is wishful thinking. But retail will take what it can get, and a possible replacement or complementary physical configuration is just fine with retailers.

Sony BMG Music Entertainment already tried combining audio and visual components with the DualDisc, but while that hybrid format was wholly embraced by retail, the lack of support from the other majors and confusion among consumers seems to have stalled that effort.

So why will a DVD album serve as a better replacement? And how is it different from DVD Audio, which offers 5.1 surround sound?

According to those in the know about WMG's plans, the difference is that in making a DVD Audio title, a disproportionate amount of space is allocated to audio, which allows for the high resolution sound. The new DVD album will be a standard DVD, which allows for 90% of the space to be used for video and still leaves room for a full album. It is designed for the computer-based audio fan. While it won't play in traditional CD players, the DVD album obviously will play in DVD players and computers with CD-ROM drives or ones that can play DVDs. The latter feature enables the music to be transferred off the disc to portable players, or burnt to CDs.

WMG also has plans to allow the DVD album to unlock content from online locations, and it will also allow for the album artwork and liner notes to be downloaded to the computer. The DVD album can also carry ringtones, which some discs already do, or allow users to create mobile content from the music on the disc, according to sources. How all this will work is unclear because WMG isn't officially talking about it.

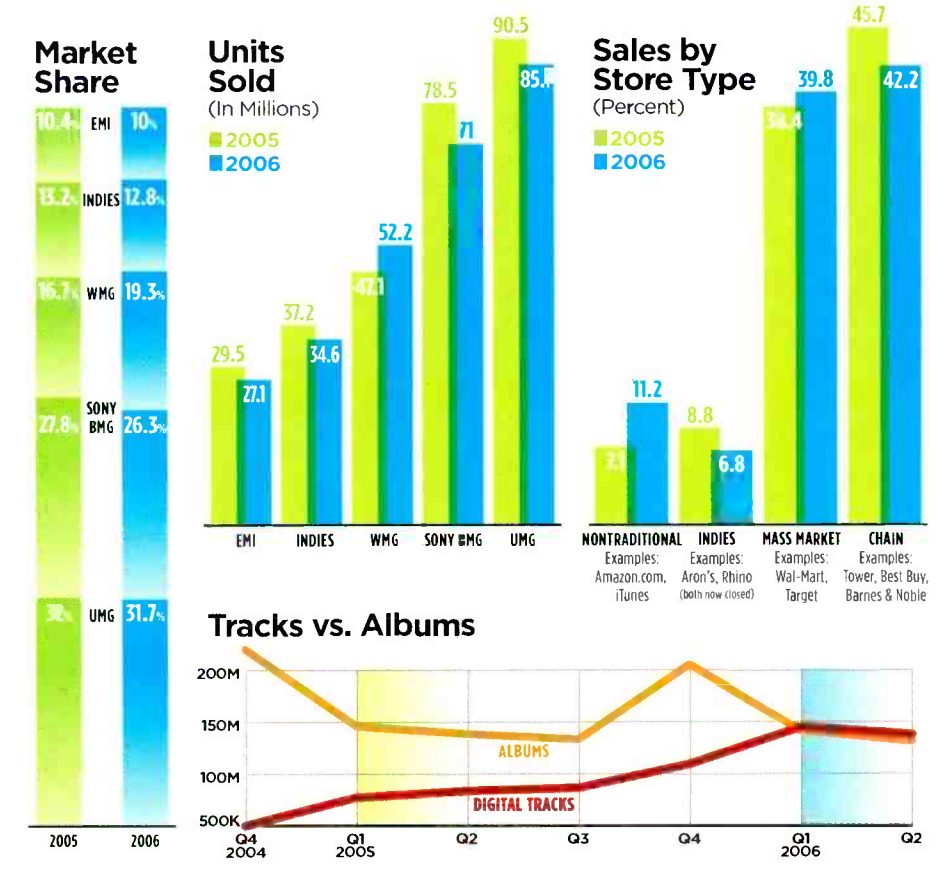
"We think this is the way to give the consumer extra bells and for the industry to maintain a two-configuration business," one WMG executive says. WEA has tentative plans to soft launch the DVD album in the fall.

Needless to say, retail is bullish on WMG's plans, but it was also bullish on the DualDisc, and so far that hasn't been a resounding success. In fact, if Sony BMG continues to push that format and WMG starts pushing its DVD album, it likely will leave the consumer more confused than ever.

NEW(D) PROMO TACTICS: Trust Bob Chiappardi to wield his expertise as, well, only he can. Chiappardi's Concrete Marketing is renowned for its lifestyle marketing of hard rock and other genres. So it should come as no surprise that he played off the recent Billboard cover story about labels working music in strip clubs by putting together a promotion with Exotic Dancer magazine to help labels bring tracks to those venues. The company is planning four samplers that will be delivered to DJs in 2,000 of the "best" gentleman's clubs in the United States. To ensure participation, DJs will have to provide feedback to qualify for a contest with a cash prize. Don't tell me that Chiappardi doesn't know how to work singles as well as anybody in the industry.

SCANNING RETAIL

A fast look at the first half's market-share shifts and sales breakdowns





The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Wheeling And Dealing

This Summer Sees A Slew Of Signings And Acquisitions

Deal-making is in full swing for publishers this summer.

EMI Music Publishing has landed hot new songwriter Kristal "Tyte-writer" Oliver, who hails from Philadelphia. We had a chance to hear some of her songs in April when Oliver met with EMI's Jessica Rivera, director of creative/A&R, East Coast, and Big Jon Platt, executive VP of urban music. She is definitely one to watch.

"The first time I heard a song written and performed by Kristal, I knew I had to meet this girl and be a part of the team to take her songwriting career to the next level," Rivera says. "Her songs are so conceptual, and tracks are a playground for her melodies."

Oliver co-wrote MTV "Making the Band" act Da Band's first single, "Show Stoppin'" (Bad Boy Records). Her songs have been recorded and are in

the running to be on forthcoming albums by Mario (J Records), Paula Campbell (Sony) and Mya (Motown Universal), among others.

Separately, EMI inked a licensing deal with Lyric Jeans, the music-inspired clothing company. The publisher's catalog will be used for lyric-driven premium denim wear.

Songs in the catalog that may end up appearing on legs near you include "Rebel, Rebel," "Daydream Believer," "Stop in the Name of Love" and "What's Going On."

Lyric Jeans says that each pair of jeans reflects the personality, style and flare of the artist and song through its design. Universal Music Publishing Group announced a deal with the company in May.

TAKING ROOT: Warner/Chappell Music is the new home for Timbaland's entire

back catalog. The publisher acquired the catalog as part of a deal in which it re-signed the songwriter/producer.

Warner/Chappell reports that the catalog includes more than 40 top 10 songs on various Billboard charts, including Missy Elliott's "Get Ur Freak On" and Justin Timberlake's Grammy Award-winning "Cry Me a River."

Timbaland is executive producer of Nelly Furtado's current album "Loose," which debuted at No. 1 on The Billboard 200. He co-wrote nine of the 12 songs on the album including the No. 1 single, "Promiscuous." Timbaland's upcoming projects include Timberlake's highly anticipated sophomore album.

During the past 10 years, Timbaland has also collaborated with such acts as Jay-Z, Ginuwine, Destiny's Child, Aaliyah, Bubba Sparxxx, LL Cool J, Tweet,

Lil' Kim, Bjork, Hilary Duff and Jennifer Lopez.

A FAMILY AFFAIR: Music Sales Corp. not only acquired the publishing rights to the catalog of lyricist/composer Carl Sigman, but tapped the services of Sigman's eldest son Michael as well.

Carl Sigman, who died in 2000 at 91, wrote about 800 songs during his six-decade career. The catalog that is moving from Major Songs to Music Sales includes Sigman's share of such classics as "Where Do I Begin (Love Story Theme)," "It's All in the Game," "Enjoy Yourself," "Pennsylvania 6-5000," "What Now My Love" and "Arrivederci Roma."

Michael Sigman, who was president/publisher of L.A. Weekly for nearly 20 years, will have a frequent presence at Music Sales West in Santa Mon-



ica, Calif. He will work closely with the company to bring more vitality to the catalog, the company says. Recent covers of the catalog include the Pussycat Dolls' version of "Right Now," Barry Manilow's "It's All in the Game" and Rod Stewart's "Crazy She Calls Me."

Music Sales is expected to publish a comprehensive Carl Sigman songbook.

A SUMMER THONG: Dimensional Music Publishing has snagged Atlanta-based songwriter/producers Tim and Bob (aka Tim Kelley and Bob

Robinson), who signed a worldwide co-publishing deal.

Tim and Bob co-wrote Sisqo's "Thong Song," which went to No. 1 on the Rhythmic Top 40 chart in April 2000, as well as Jon B.'s "They Don't Know" and songs for Boyz II Men, TLC and many others. Tim and Bob also produced and co-wrote Bobby Valentino's "Slow Down," which peaked at No. 8 on The Billboard Hot 100 in May 2005.

The duo is in the studio writing and producing tracks for upcoming albums by Valentino and Brian McKnight.

OLIVER: KEN MISSENER

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TOURING BY KEN TUCKER

Star Power Dim, Country Fests Play On

With So Many Top Talents On Tours Of Their Own, It's Been Slim Pickings For Some Regional Events

NASHVILLE—With Faith Hill & Tim McGraw, Kenny Chesney, Rascal Flatts and Toby Keith all on the road, it is a hot summer for country tours. But with these acts playing arenas and amphitheatres, how is it affecting fairs and festivals, which traditionally count on at least a few of the top acts to fill their bills and bring in crowds?

It depends on whom you ask.

Buddy Lee Attractions co-owner Tony Conway calls this summer's slate of heavy hitters "unusual, [because] everyone that I can think of that's a headliner, except for Shania [Twain], is touring and not doing fairs and festivals."

Still he says, "This could be the healthiest fair and festival season we've seen in four or five years. I don't think it's affected the fairs and festivals as far as not having the amount of talent they want or the level of talent they want."

But Rod Essig, senior agent for Creative Artists Agency, says it is harder for fairs to compete: "It's affecting [fairs and festivals] a lot, because they're making an offer for one show and a [national tour promoter] is making an offer for 40."

Radius clauses are also a factor. "Most of [the tour promoters] put in a 150-mile radius clause and most of these festivals are within 150 miles of a major metropolitan area," Essig says. "It has a huge effect on someplace like Eau Claire or Cadot [Wis.]. If you're playing Minneapolis, you can't play [those festivals]." While the length of time the clauses cover vary, they generally cover 60-90 days on either side of a show date.

Gil Cunningham, president of NESTE Event Marketing, books eight festivals, including two in Canada. He says the bigger problem is the support acts that major tours take out of the fair mix, such as Dierks Bentley, Sugarland, Gary Allen and Joe Nichols. "Whatever support acts [the tours] have won't be able to play" festivals in that market, he says, due to radius clauses.

Triangle Talent CEO Dave Snowden, who books talent for roughly 20 fairs from Utah to Florida, believes the tours affect fairs and festivals because they're taking money out of the market, so people's discretionary income is tapped out when it comes time to buy tickets to see acts at the fair.

Furthermore, the amount of tours may be hurting the overall country market. A recent Chesney date at Freedom Hall in Louisville, Ky., didn't sell out, even though he had sold out the previous five years, according to Snowden.

While Snowden counts high ticket prices and high gas prices as factors that can hurt fair shows as well, overall he's positive. "I think tickets sales

are running pretty well where they have been in the past," he says. "No big surprises yet, but there's still time for things not to go as we had hoped."

Some of the larger state fairs have grandstands that rival amphitheatres in the number of people they can accommodate. More than other summer events, they both compete with, and benefit from, the major tours. Their large grandstands mean they have more seats to fill, but that also means they have the ability to attract top tours and are often added as a stop on a tour that is primarily hitting amphitheatres.

Among many country stars on the road, **GRETCHEN WILSON** will perform Sept. 2 at the New York State Fair in Syracuse. Because of routing and radius clauses, other state fairs haven't been as lucky in drawing country acts this summer.



Conway says "it's tricky to book" the big fairs because they compete with amphitheatres and arenas for talent, but some, like the New York State Fair in Syracuse boast a great lineup.

"This year we kind of hit the jackpot as far as the touring time and our routing," says Joe LaGuardia, marketing director for that event, which has Keith Urban, Rascal Flatts, Keith, Carrie Underwood, Gretchen Wilson and Jeff Foxworthy for its Aug. 24-Sept. 4 run. "Our schedule is predominantly country because these folks were available and it literally becomes a no-brainer. I think you'd be a fool to turn them down." Last year's fair included only two country acts: Keith and Alan Jackson.

"We've become creatures of the touring cycle during that time period," LaGuardia adds. "We have to select from what's available during that August-September window. Some years it will be more diverse than other years."

FILLING THE VOID

While Chesney and McGraw & Hill might not be available, other acts are. Urban, Jackson and Martina McBride aren't doing full-blown tours, but are doing festival dates. "For some reason, it seems that it will always level itself out,"

Essig says of the available talent pool.

And when mainstream country acts aren't available, such performers as Kid Rock, ZZ Top or John Mellencamp may fit the bill at the fair. "They draw the same crowd basically," he says. "You can do a crossover and the country audience will like them."

Cunningham agrees that bookers are also opting for acts from other genres. "They're looking more at contemporary rock, they're looking at comedy, they're looking at classic rock," he says.

But there are still solid country choices, Cunningham believes. "There are a lot of country acts that a major artist might not want on tour, but work great in a festival setting—acts that put on a great show and people enjoy," he says. "Getting a major act is very important, but the quality of the act is also important to the festival promoters."

In a heavier-than-normal country touring season, new acts like Keith Anderson, Jason Aldean and Josh Turner have benefited, Cunningham says. "They have played more festival and fair dates" than they might in another less-crowded year, "and so far have done well."

And there's a financial benefit for fairs. Cunningham says: "They might be able to buy one of those acts for \$10,000 or \$15,000 less than one of the mid-range acts they were [originally] interested in."

TOURING BY ANASTASIA TSIOLCAS

PAVAROTTI CANCELS TOUR

Singer's Operation Ends Farewell Trek; Plans To Return In 2007

Superstar tenor Luciano Pavarotti underwent surgery for pancreatic cancer in early July after doctors in New York found a "malignant pancreatic mass" during routine medical checkups. He continues to recover in an unnamed New York hospital. According to his management, the mass was completely removed during the surgery.

However, the 70-year-old singer has cancelled the re-

maining 2006 dates on his worldwide farewell tour; his management and the tour producer, Harvey Goldsmith, plan to restart in 2007.

In December 2004, Pavarotti announced that he would undertake a 40-city farewell tour. So far, Pavarotti has sung about half the planned performances. A number of dates this year have been cancelled due to other unrelated health issues,

including complications from back and neck surgeries.

In a prepared statement, the tenor's manager, Terri Robson, said, "Mr. Pavarotti is recovering well and his physicians are encouraged by the physical and emotional resilience of their patient. Mr. Pavarotti remains under the care of a team of doctors in New York and will undergo a course of treatment over the coming months."

The singer made his operatic debut in Italy in 1961; opera aficionados remember signature performances during the height of his stage career in such operas as Donizetti's "La Fille du Regiment," Puccini's "La Boheme" and Verdi's "Un Ballo in Maschera," among other works.

To millions of other fans worldwide, he has become a beloved figure as well, espe-



charity are also well-known, including a series of "Pavarotti and Friends" concerts that have paired him with other stars like Bono, Mariah Carey, Sting and Celine Dion.

A specific diagnosis of the singer's pancreatic cancer has not been disclosed, nor have the specifics of his ongoing treatment.

His activities in



The Indies



TODD MARTENS tmartens@billboard.com

A Forceful Approach

U.K. Act Dragonforce Storms The States, Nabs Ozzfest Spot

Six months ago **Dragonforce** was a veteran metal band with no real sales history in the United States. The U.K.-based act had a burgeoning following in Europe, but was mired in lineup changes and label instability. It also had played only a handful of dates in America.

Additionally, the band's metal subgenre—power metal, or as the band calls it, "extreme power metal"—hasn't been in favor in

the United States since the '80s heyday of **Iron Maiden**. "We didn't know a lot about the band. It was really an unknown European-type metal band," says **Brian Meade**, senior VP of marketing and label relations at Fontana Distribution.

And yet the act has become one of the summer's biggest priorities for New York-based Roadrunner Records. In three weeks of release, the act's "Inhuman

Rampage" has sold 23,000 units in the United States, according to Nielsen SoundScan, and rests at No. 7 on Billboard's Top Independent Albums chart. When the album was released three weeks ago, retail sources estimate that Roadrunner shipped 60,000 units.

Roadrunner VP of marketing **Bob Johnsen** says the act has sold 85,000 copies of the album internationally. In most territories,

"Inhuman Rampage" was released in January, and Roadrunner has the album, which it is licensing from Sanctuary Records, in the United States, the United Kingdom, Canada and Australia. The act's previous two albums, released on Noise/Sanctuary, have sold a combined 18,000 units in the United States. This one easily could have followed suit, and things got off to a foreboding start.

The band was slated to play a sold-out show at CBGB in New York last November, but was denied entry into America. Dragonforce vocalist **Herman Li** apparently shares a name with someone on the FBI's watch list, Roadrunner A&R exec **Mike Gitter** says. Once immigration issues were sorted out, Dragonforce booked a brief U.S. tour for early 2006. It played venues in the 900- to 1,000-capacity range, which is typical for the types of metal bands that labels swear are "big in Europe."

But a date at the Whisky A Go Go in Los Angeles was caught by Ozzfest bookers, and the

band, Johnsen says, "received an offer the next day." Typically, any band that hasn't sold 100,000 units is forced to pay about \$70,000 to perform at Ozzfest, according to label sources, and the circuit is a huge expense for budding acts. Johnsen declines to go into detail on the band's Ozzfest agreement, but if indeed the band received an offer and didn't pay its way on, other indies that have had to pay fees for artists likely won't be pleased.

A representative for Ozzfest says Dragonforce has already earned its spot. "There were many reasons why Dragonforce are opening the main stage. The main one being they are amazing," the rep says, calling Dragonforce "possibly the future of heavy metal. Their albums, until this new one, were only available as import records, and they scanned impressive numbers there as well."

The Ozzfest rep takes issue with the idea of acts paying to be on the festival. "Bands do not pay for slots, their labels are required

to purchase them into our marketing plans . . . They get that money's worth of marketing through the Ozzfest Summer Sampler, commercial time on the Jumbotron, Web banner placement on ozzfest.com, OzTV webisodes on ozzfest.com, full-page ad in the Ozzfest tour program, news blasts and contest to our extensive ozzfest.com e-mail database and much more."

ON THE SIDE: Caroline Distribution will be working releases from 859 Recordings, a label started by **Keith Wood**, former head of Rough Trade America. Its first release is the debut from the **Fiery Furnaces'** **Matthew Friedberger**. The two-disc set features one disc of relatively accessible material and another of more experimental work. No other releases are planned. While Wood says it's too early to discuss 2007 plans for the imprint, he indicates through a representative that it could become a home primarily for the side projects of already-established acts. . . .



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DIGITAL MUSIC BY ANTONY BRUNO

Music Players To Go Wi-Fi?

As Microsoft And Apple Battle, Upgraded Products May Boost Digital Sales

If the rampant speculation over the digital music plans of Microsoft and Apple Computer are to be believed, the digital music landscape is about to radically change in the very near future.

Both are said to be readying portable digital music players in time for the holiday sales season that significantly raise the bar on features and functionality previously unavailable in their respective product lines.

That Microsoft may actually introduce an MP3 player at all has generated the largest amount of buzz. Such a development would mark a major shift in the company's strategy. To date, the Xbox game console is the only product Microsoft makes itself. Historically, the company's model has been to license its technology to those actually creating the hardware and services, and fostering an ecosystem of developers.

But in the digital music market, neither the MP3 player manufacturers nor online music retailers using the company's technology have proved capable of successfully competing with Apple's iPod and iTunes Music Store. Introducing its own combined device and service essentially is a vote of no-confidence in the very ecosystem the company has

been trying to create.

Microsoft has not commented to date on the rumors.

For Microsoft to mount an effective challenge to Apple, analysts say, it will have to bring something newer and/or better to the table than what the iPod currently provides. The consensus among several industry sources is that Microsoft will attempt to do this with a device featuring a Wi-Fi wireless Internet connection. This would allow users to download music and other content directly to the device without using a PC.

Whether this tactic will prove to be Microsoft's silver bullet remains a matter of debate.

POINT, CLICK, ROCK OUT

They say the only successful converged device is the clock radio. Samsung is hoping to prove that false with a combination digital camera and music player.

The NV3 is much like any other cameraphone, with 7.2 megapixels, 3x optical zoom and a 2.5 inch high-resolution LCD display. But it also can store and play back MP3 and WAV music files, as well as videoclips. It features 16MB of internal memory, with a memory card expansion slot for additional storage. It includes a stereo headphone jack and integrated stereo speakers.

Digital camera rival Olympus last year tried and failed to market a similar device called the m:robe, which was even backed by a Super Bowl commercial. The product was discontinued after less than eight months.

Samsung's NV3 is expected to be available in fourth-quarter 2006 for \$350. —Antony Bruno



"It's a nonissue," Jupiter Research analyst Michael Gartenberg says. "It's something that the geeks are into, but Wi-Fi isn't mainstream or ubiquitous enough to affect the masses."

Besides Wi-Fi's penchant for eating up battery life, Gartenberg says that the idea of music search and discovery on a handheld device is a user-interface nightmare, which makes it a questionable lynchpin. Instead, he hopes to see a device that builds upon the key factors that made the iPod a hit—design, usability and marketing.

Its success with the Xbox proves Microsoft has the ability to develop hip products and the willingness to back them up with extensive lifestyle marketing campaigns. In fact, the same team responsible for the Xbox reportedly is behind this new entertainment initiative.

Meanwhile, Apple is not expected to stand idle. The company is rumored to be working on a Wi-Fi-enabled iPod itself. Piper Jaffray analyst Gene Munster notes that Apple, which normally releases two new iPod models every 12 months, has yet to unveil a new product in the series this year. He expects Apple to introduce a wireless version of the iPod this fall.

Other Apple patent applications point to interest in text-to-speech and speech-recognition capabilities that would enable the iPod to "speak" song titles and allow users to give voice navigation commands. Additionally, there's the "real" video iPod featuring a touch-screen display, and of course the long-rumored iPhone.

All of this is good news to the music industry. Microsoft and Apple have the clout to do much more than simply get existing iPod owners to replace their old devices.

"If these scenarios pan out, and we get some interesting products out there, the potential would be that these could be devices that attract more consumers to buying more digital downloads than physical CDs," says Michael McGuire, an analyst with Gartner G2.

But it's really the rumblings of an integrated device and service from Microsoft that has the music industry abuzz, and that's a significant feat, given the hype factor Apple has enjoyed to date.

Analysts suspect many consumers have not made the transition to digital music because they see it as Apple's domain and not a real market shift.

"It is important to have more than one or two vendors if you want the market to grow rapidly," McGuire says. "It is an actual ecosystem as opposed to a smaller ecosystem dominated by one company."

Additionally, music industry execs who publicly praise Apple's establishment of the space have been waging a silent war with the company over exactly how digital music is sold, with such issues as variable pricing and device interoperability as battlegrounds.

If executed well, priced reasonably and backed by an extensive marketing campaign, a Microsoft challenge could set the stage for real competition to the iPod.

"Another strong player who can grow the market overall and take away some of the power Apple wields in negotiations is something people are quietly rooting for," Gartenberg says. "If the rumors are true, it'll be an interesting fall."

BITS & BRIEFS

FREE LEGAL MUSIC FLUNKS COLLEGE

It seems you can't even give away music to college students these days. According to a Wall Street Journal report, free versions of music subscription services like Napster, Rhapsody and Ruckus suffer from low adoption and retention rates. As a result, some universities are eliminating the programs, including Cornell and Purdue, saying they no longer can justify the cost.

Contributing to the lack of demand is the restrictions placed on subscription music files compared with files gained from unauthorized peer-to-peer sources. Additionally, these services don't work on Apple computers, which make up close to 20% of the computers used on college campuses, or iPods, which 42% of students own.

VERIZON LIVE

Verizon Wireless has intro-

duced a new program that allows subscribers to view concert clips via its VCast multimedia service. The program launched with exclusive footage of Gavin DeGraw, Live and Cheyenne Kimball. More than 50 live concerts in all are available. Each participating artist has up to three broadband clips accessible via the program, which Verizon will refresh on a rotating basis.

HOCKEY'S HARD HITS

Electronic Arts' soundtrack for its upcoming "NHL 07" videogame features a decidedly hard rock edge. The company says it is the largest song list ever incorporated into an EA hockey game, and primarily features bands that hail from hockey towns worldwide, such as Montreal; Toronto; Buffalo, N.Y.; Pittsburgh; and Stockholm. The lineup includes Anti-Flag, NOFX, Pilate, Priestess, Quietdrive and the Hellcopters.

AOL Music TOTAL MONTHLY STREAMS JUL 22 2006

Top Songs

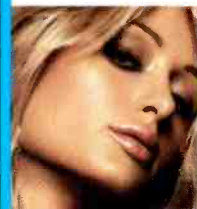
1	RIHANNA Unfaithful ** SRP/DEF JAM/JMG	577,648
2	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	553,733
3	CASSIE Me & You BAD BOY/ATLANTIC	489,421
4	JESSICA SIMPSON A Public Affair EPIC	410,016
5	BEYONCE Deja Vu COLUMBIA	294,456
6	PANIC! AT THE DISCO I Write Sins Not Tragedies ** DECADE/DANCE/RUELED BY RAMEN	261,149
7	YUNG JOC It's Goin' Down BLOCK/BAD BOY SOUTH	229,915
8	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	218,258
9	SHAKIRA Hips Don't Lie EPIC	169,726
10	CHRISTINA AGUILERA Ain't No Other Man RCA	130,832



As "Unfaithful" tops both the Top Songs and Top Videos chart, the song rises 8-6 on The Billboard Hot 100, and moves 58-46 on Hot R&B/Hip-Hop Songs.

Top Videos

1	RIHANNA Unfaithful ** SRP/DEF JAM/JMG	3,592,900
2	SHAKIRA Hips Don't Lie ** EPIC	2,366,299
3	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	2,359,033
4	RIHANNA SOS ** SRP/DEF JAM/JMG	1,499,709
5	FIELD MOB So What DTP/GEFFEN	1,341,633
6	THE PUSSYCAT DOLLS Beep ** A&M/INTERSCOPE	1,207,708
7	PARIS HILTON Stars Are Blind WARNER BROS	784,066
8	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	700,898
9	YUNG JOC It's Goin' Down BLOCK/BAD BOY SOUTH	586,546
10	THE BLACK EYED PEAS Pump It ** A&M/INTERSCOPE	534,232



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 1 Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending July 7

INFORMATION & SERVICES

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

SORRY! Got carried away with the wild and wonderful Beatles show in Las Vegas last week so now we can catch up on things—like last week's coolest song in the world from Dirty Pretty Things and this week's from the Living Things.

The Libertines were all the rage in England for 15 minutes, but in 2004 co-leaders Pete Doherty and Carl Barat went their separate ways mostly due to Doherty's open, unapologetic and consistent drug use. Not to mention being jailed for burglarizing Barat's flat.

Doherty went on to form Babyshambles, and Barat put together Dirty Pretty Things with Libertines drummer Gary Powell and second guitarist Anthony Rossamando and former Cooper Temple Clause bassist Didz Hammond. Their debut album is "Waterloo to Anywhere," and our coolest song is "Bang Bang You're Dead."

The band will do a handful of showcase dates

in August, but we're going to try and get them back for more shows in the fall.

And there are more cool things this week with our coolest song, "New Year," from the Living Things' debut album "Ahead of the Lions."

It is a band of brothers—Lillian, Eve and Bosh Berlin, with Corey Becker—from St. Louis. Produced by Steve Albini (Nirvana, Pixies), the fact that the Berlins are battling brothers bodes well (à la the Everly Brothers, the Kinks, Oasis).

In other news, Live Nation just bought House of Blues, and the Hard Rock Cafes are for sale in case you need a burger.

Rhino's got a new rockabilly box called "Rockin' Bones"; their boxed sets are always the best.

EMI and Warner Bros. are still engaged in premarital feuding. Don't they know you're supposed to merge first, then go to war like Sony and BMG?

See you next week. ♦♦♦

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 NEW YEAR <small>Jive</small>	LIVING THINGS
2 BANG BANG YOU'RE DEAD <small>Universal International</small>	DIRTY PRETTY THINGS
3 IF IT TAKES A LIFE TIME <small>Big 3 Records</small>	CHEAP TRICK
4 COUNTRY GIRL <small>Columbia Records U.K.</small>	PRIMAL SCREAM
5 EVERYONE KNOWS <small>Blackheart</small>	JOAN JETT & THE BLACKHEARTS
6 LIFE WASTED <small>J Records</small>	PEARL JAM
7 HANDS <small>V2</small>	THE RACONTEURS
8 KING OF THE FREAKS <small>Screaming Apple</small>	THE MAGGOTS
9 LA LA LAND <small>Beyond</small>	GO-GO'S
10 I'D RATHER BE WITH YOU <small>Spinout</small>	KAISER GEORGE & THE HI-RISERS

COOLEST GARAGE ALBUMS

1 ROCKFORD <small>Big 3 Records</small>	CHEAP TRICK
2 SINNER <small>Blackheart</small>	JOAN JETT & THE BLACKHEARTS
3 BROKEN BOY SOLDIERS <small>V2</small>	THE RACONTEURS
4 FLAT-PACK PHILOSOPHY <small>Cooking Vinyl</small>	BUZZCOCKS
5 RIOT CITY BLUES <small>Columbia Records U.K.</small>	PRIMAL SCREAM
6 LIVING WITH WAR <small>Reprise</small>	NEIL YOUNG
7 PEARL JAM <small>J Records</small>	PEARL JAM
8 WATERLOO TO ANYWHERE <small>Universal International</small>	DIRTY PRETTY THINGS
9 GOD BLESS THE GO-GO'S <small>Beyond</small>	GO-GO'S
10 AHEAD OF THE LIONS <small>Jive</small>	LIVING THINGS

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

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Skip Hop Down Under

Burgeoning Genre Is Long On Talent, Short On Producers

SYDNEY—A fresh crop of domestic hip-hop talent is budding Down Under, but will Australia's so-called "skip hop" mature and prove an exportable vintage?

"The sector's made huge strides in the past six months, in terms of consumer awareness and radio interest," says U.S.-born, Sydney-based Universal Music Australia urban/hip-hop A&R manager B-Side.

However, B-Side concedes, Australia and New Zealand are still short on experienced hip-hop producers who can make international-quality records.

In the last 12 months, Hilltop Hoods (Obese), the Herd (Elefant Traks), 1200 Techniques (Rubber/Sony BMG), TZU (Liberation), Butterfingers (Valley Track/Warner) and Phrase (Universal) have enjoyed degrees of crossover success in Australia.

In April, Hilltop Hoods' fourth album, "The Hard Road," became the first domestic hip-hop album to top the Australian Recording Industry Assn. chart. The band is one of 27 domestic hip-hop acts signed to Melbourne-

based independent Obese.

"It's an exciting time," the Hoods' manager PJ Murton says. "New acts are coming through, regularly gigging and recording. [Mainstream] radio is widening its support—it can see there is a huge audience for this music—and major labels are talking to acts."

Sony BMG Music Entertainment Australia and New Zealand chairman/CEO Denis Handlin confirms the major is "very interested in the Australian hip-hop scene." Sony BMG has two hip-hop acts on its roster, Che Fu and Figgkid.

But despite increased radio support, Handlin says touring remains "the best way to break hip-hop acts."

The strong local identity of the skip hop acts is also important for fans, says film director Oriel Guthrie, whose 2005 documentary "Skip Hop," which chronicled the rise of the domestic scene, comes out July 15 on DVD through Rubber Records.

"These acts sing in Australian accents and talk about their lives here, rather than in Brooklyn or

Compton," Guthrie points out.

Several domestic acts including Butterfingers, the Herd, Downsyde (Obese) and Hermitude (Elefant Traks) are making plans for overseas shows this year. While rapping in English should give them an advantage over acts from non-English speaking European and Asian countries, local execs concede Australian accents may prove a barrier to record sales.

"American audiences expect a certain sound and look, and the Australian accent can sound strange," admits B-Side, who previously held A&R roles at Epic, Loud and Universal in the United States. Still, he believes the music's quality and diversity will prevail internationally.

Not all of the current wave of hip-hop talent Down Under hails from Australia—its leading lights include several New Zealand acts with Maori or Polynesian backgrounds.

Key names include Che Fu, who has shipped a total of 92,000 units across his first two albums in New Zealand, according to Sony BMG, which will locally re-



lease third album "Underneath the Radar" July 22.

Other Kiwi acts with healthy sales in New Zealand include P-Money (Dirty/Warner) and Neasian Mystik (Bounce) as well as MC Scribe (Dirty/Warner)—whose 2003 debut album, "Crusader," has shifted 65,000 units, according to Warner.

Warner Music Australia president of A&R Michael Parisi says Scribe's October-scheduled sophomore album will be an in-

ternational priority. WMA has licensing deals with New Zealand urban labels Dirty Records and Dawn Raid, and has also licensed DJ Peril's album "King of the Beats" from New Zealand label Fly Music for a July 22 Australian release.

Parisi suggests that New Zealand "is doing more adventurous and interesting hip-hop" than Australia.

Other NZ hip-hop labels like Move the Crowd and Major Flavours have licensing deals with Universal Music Australia.

Skip hop's emergence has not gone unnoticed by members of the international hip-hop community.

While on tour in 2005, Black

Eyed Peas member Will.i.am told Australian media he aimed to base himself in Sydney for six months for each of the next few years to develop acts for his William I. Am Music Group imprint. "There's a greater diversity in hip-hop here than in America," he told Billboard.

And U.S. DJ/producer Jazzy Jeff is heading to Australia to co-host and perform at the inaugural Urban Music Awards July 21 in Sydney, organized by event management/marketing company Qi Media. He says he wants to work with Aussie acts because "the music has that purity and enthusiasm American hip-hop used to have before it became obsessed about money." ♦♦♦

PUBLISHERS, EU SOCIETIES REACH ACCORD

Prompted By EC Recommendation, Groups Set Stage To Ease Pan-European Digital Licensing

After months of negotiations, music publishers and European collecting societies have set the stage for digital music services to have an easier time securing Pan-European licenses for recorded compositions. ICMP/CIEM, the global trade association of music publishers, and GESAC, the European umbrella organization for collecting societies, adopted a "common declaration" to begin adjusting the way rights in compositions are managed throughout the European Union.

The declaration responds to the European Commission's formal recommendation made last October. The EC urged EU member states to promote "a regulatory environment" loosening up membership restrictions in many societies, which are often based on national residence, and improving competition among them. The changes were intended to

benefit rights holders and those who want to license online rights.

"The [declaration] gives rights holders a significant voice in how their rights are administered," says Jean-Manuel de Scarano, ICMP/CIEM chair-

laws in many EU countries essentially force rights holders to license rights through collecting societies. In many countries, one society licenses reproduction (mechanical) and performance rights. In others, rights are

country separately for online exploitation within that country, sometimes negotiating with two separate societies for one type of exploitation. This structure also reduces royalties to some rights holders by effectively imposing administra-

who may elect the society of their choice to manage their online rights. Publishers will be eligible to join the governing board of societies, with at least one-third of the seats dedicated to music rights holders. The societies must report regularly to all rights holders they represent on any licenses, royalty rates, collections and distributions. They must also inform all rights holders of the repertoire they represent, the territorial scope of their rights and on existing reciprocal agreements with other societies.

Since granting online rights may involve reproduction and performance rights represented by different societies, the groups agreed that the categories of rights will be adapted to reflect a new EU standard for online categories for all societies. The categories will be split between interactive and non-interac-

tive exploitation. Licenses for each category will include the different rights required for that type of exploitation.

The groups promised to encourage their members to implement these points within the next 12 months. The declaration effectively encourages the publishers and societies to also request their national governments to make necessary changes in their laws.

"This declaration provides a good opportunity to strengthen confidence between the two organizations," says Bernard Miyet, GESAC president and chairman of French society SACEM.

The groups agreed to "move forward in successive steps" addressing the way societies govern themselves, the way societies manage the various rights involved with online exploitation of compositions and further cooperation between societies. ♦♦♦

●●●●

'The declaration gives rights holders a significant voice in how their rights are administered.'

—JEAN-MANUEL DE SCARANO, ICMP/CIEM

man and BMG Music Publishing counsel to the president of classical music.

Unlike the United States, where songwriters and publishers may license rights directly to others or join organizations of their choice to license rights on their behalf,

split between two societies.

The effect of agreements between some societies is to restrict membership to local writers or publishers and to restrict licensed rights to a single country. This requires digital services to secure licenses—and negotiate rates—in each EU

tion fees by multiple societies.

A negotiating committee for the ICMP/CIEM and GESAC hammered out the common declaration, which the two groups adopted July 7. They agreed that membership in societies will be open to all music publishers as rights holders,

GLOBAL BY STEVE McCLURE

Japan's Podcasting Progress

Will New, Lower Licensing Fees Kick-Start An Audio Revolution?

TOKYO—The recent introduction of reduced podcast license fees for authors rights in Japan was intended to help the medium develop in the world's second-biggest music market. But many remain unconvinced about the podcast's progress.

JASRAC transmission rights department manager Satoshi Watanabe says the body has begun receiving some license applications from broadcasters and telecom companies since the new rate structure was introduced June 1. However, Japanese record labels have been slow to embrace podcasts as a promotional tool.

Until the new rates came into effect, Japanese podcasters using music in their programs had to pay JASRAC royalties at a rate of 5.5 yen (5 cents) per song. Podcasters complained the rate was too high, so JASRAC drew up a new scale, worked out in cooperation with industry body Network Music Rights Conference (NMRC), which represents providers of Internet-based content and ringtones.

Under JASRAC's new "audio program" category, royalties for programs such as podcasts—which cannot be received in segments and include music plus spoken-word commentary—are for the most part calculated on a per-program basis.

Different royalties for music used in podcasts now vary according to when or whether they expire, whether they include paid advertising and whether users are charged a fee to download the podcast.

For example, podcasters whose programs have no expiration date, do not contain any advertising and do not charge download fees must pay a royalty of 5.5 yen per program. If three or more tracks are used per program the rate changes to 2.7 yen (2 cents) per track.

"Our licensees are required to report how many times their programs are downloaded in a month, then we calculate a monthly royalty," Watanabe says.

Sho Iwase is director of international relations at Ebisu-based digital distribution company Rightsscale, parent of Tokyo-based production company Podcast Music Japan. "Podcasting itself is still very new," he says, "and Japanese companies tend to have the mentality of waiting until someone tries it out, which was evident from the sudden surge in music downloads and e-tailers after the [August 2005] arrival of iTunes in Japan."

Iwase's comments are echoed by Chieko Miyata, deputy project manager at Universal Music Japan's new technologies and media division. "We believe that these businesses will develop in the future," she says, "but no specific dates [for launching music-based podcasts] have been set yet."

Leading Universal Japan-signed male vocalist Masaharu Fukuyama has a podcast available, but Miyata points out that it does not contain any music. However, she adds, "since the rates have been decided, it is expected that shows that are talk-only will rapidly evolve into programs that use music."

One Japanese label exploring the medium is Toshiba-EMI, which has sponsored a regular podcast called "Short Cut Audition" since November 2005. The podcast comprises demos sent in by unsigned acts, to which listeners are encouraged to respond. The program has already led to one featured vocalist, Sohei Numata, signing to Toshiba-EMI.

The new structure was developed with input from NMRC, but that body's secretary-general Takamasa Kishihara admits he is not entirely satisfied with the per-song aspect of the system. "We would like to see per-program royalties applied to all types of podcasts," Kishihara says.

Kishihara also suggests that podcasting will not really take off in Japan until digital rights management (DRM) is used for all music featured.

Iwase reckons that JASRAC's podcast royalty rates remain too high. "Podcasting is still weak as a method of promotion," he adds. "Although the term is gradually getting known, core music consumers have yet to use the technology."

Meanwhile, the top 10 daily podcasts listed on the Apple Japan iTunes Music Store on July 6 comprised educational, animation, comedy and news programs—but no music.

That mirrors the situation in other major music markets, where major labels have been reluctant to license full-track songs for use in podcasts because of the lack of DRM protection (Billboard, April 8). However, the medium appears to be gaining steam. Recent reports have also predicted that the podcast advertising spend in the United States alone will rise from an estimated \$80 million this year to \$300 million by 2010.

Back in Japan, Watanabe says JASRAC's next priority is to reach an agreement with NMRC regarding royalty rates for subscription-based music-delivery services in advance of Napster Japan's planned fall launch.



FUKUYAMA

GLOBAL NEWSLINE

>>>ZELNIK NEW IMPALA PRESIDENT

Patrick Zelnik, president of Paris-based independent label Naive, has been appointed president of Impala, the Pan-European independent labels trade body. Zelnik will be joined by Martin Mills, chairman of London-based Beggars Group, in the newly created position of Impala chairman.

The two executives succeed Michel Lambot, who until now combined the duties as president and chairman of Impala. Lambot, co-chairman of Brussels-based PIAS Group/Vital, resigned after leading Impala for seven years; he will remain on its board. The dual roles were separated due to the trade body's fast-growing workload and activities, which include lobbying regulators to check the dominance of the major labels.

Brussels-based Impala has also named two new VPs: Horst Weidenmueller, CEO of Berlin-based !K7, and Hein Van der Ree, managing director of Epitaph Europe in Amsterdam. The new structure ratifies elections held at Impala's June general meeting in Oslo.

—Juliana Koranteng

>>>DOWNLOADS BOOST U.K. SALES

Demand for digital downloads helped the second-quarter U.K. singles market rise to a six-year best. Downloads accounted for roughly half the 16.7 million singles sold during the April-June period, trade body the BPI reported. Using data compiled by the Official U.K. Charts Co., the BPI said digital sales are now within striking distance of the 1 million per week benchmark. In 2006, the British market has already generated 24.3 million download sales, just 2 million short of the total for all of 2005. The value of the market was not disclosed.

The BPI also reported a small year-on-year rise in second-quarter album sales, despite a dip in sales of compilation CDs. Artist albums have now recorded positive growth in six of the past seven quarters, and the second quarter was the largest second-quarter sales total ever recorded, according to the BPI.

—Lars Brandle

>>>P2P SERVICE SORIBADA RETURNS

Soribada, once South Korea's most popular peer-to-peer (P2P) music service, is back in business.

Soribada 5 went live earlier this month in a new incarnation offering both a subscription service for 3,000 won (\$3.16) a month and a download service for 500 won (52 cents) per song.

Soribada's latest version remains a unique combination of P2P and for-pay technologies. Consumers provide the songs to share with others and the company promises to filter out music that has not been authorized.

Following several conflicting court rulings over the years, including an Oct. 31, 2005, shutdown order by the Seoul Central District Court, Soribada finally reached an agreement with the Korean Assn. of Phonogram Producers on Feb. 27 to turn the operation into a paid P2P service. Soribada agreed to pay 8.5 billion won (\$9 million) in penalties in exchange for an end to civil and criminal proceedings.

Soribada originally announced its new paid service would launch in April, but technical problems and disagreements over pricing led to delays. —Mark Russell

>>>UNI BRINGS MOTOWN TO FRANCE

Universal Music has launched the Motown label in France. French female hip-hop hitmaker Diam's will serve as artistic director. As an artist, Diam's remains linked with EMI/Hostile.

"This won't be a replica of Motown U.S., which would be impossible anyway," says Olivier Nusse, managing director of Universal France's label ULM, to which Motown France is attached.

Sébastien Catillon joins as label manager. Until recently, Catillon was A&R director at Up Music/Warner. He is credited with signing Diam's to EMI and Sinik to Warner. Nusse says the label will release projects in various genres from soul to French chanson. Executives anticipate signing two artists each year, with a first album to be released before summer 2007. —Aymeric Pichevin

AEG Live produced the hugely successful **BON JOVI** tour.



On The Road

RAY WADDELL rwaddell@billboard.com



AEG Live's German Joint Venture

Deutsche Entertainment AG Is AEG's 'Preferred Promoter'

Concert promoter giants Deutsche Entertainment AG and Anschutz Entertainment Group have forged an alliance for the German touring market.

In a statement, Berlin-based DEAG says it will be the "preferred promoter" for tours that AEG's touring division AEG Live brings to Germany. DEAG's management says it anticipates a "significant increase of activities in the live touring segment" thanks to the cooperation.

AEG Live CEO Randy Phillips describes the new pact as primarily a joint venture, which combines the calendars of the Walbuene Amphitheatre and the O2 World, AEG's state-of-the-art, 17,000-seat arena currently under construction in downtown Berlin.

Phillips stresses, however, that the deal does not exclusively tie the two promoters. "We have the right to 'shop' with all the promoters in Germany or just deal with the promoter of choice as designated by the artist's reps," he says.

"The most important point is that this is not exclusive, and we are free to work whoever an artist wants to whether it is DEAG, Medusa, Marcel Avran, Ossy Hoppe, Marek Lieber-

burg, Peter Rieger or others," he adds. "AEG Live is, as always, an artist-driven company and frequently co-promotes on our tours."

In 2005, DEAG formed a joint venture for Germany with ticketing giant Ticketmaster to launch an electronic-ticketing distributor.

DEAG is expected to announce in the coming weeks the establishment of a joint company with a renowned U.K. promoter for the British market. AEG Live produced the hugely successful **Bon Jovi** tour.

DYNAMIC TRIO: With Arthur Fogel and Michael Cohl flanking him, Live Nation CEO Michael Rapino has a pretty formidable trio in the world of global touring. Fogel, president of Live Nation's international touring division TNA, is also now music chairman of the company.

As previously reported, Live Nation has taken a controlling interest in Cohl's CPI and a 50% stake in his Grand Entertainment—best-known as the worldwide promoter of the **Rolling Stones**. At the same time, Cohl joins Live Nation's board of directors, which expands to 10 seats.

Fogel's résumé for just this year includes **Madonna's** Con-

cessions tour and U2's **Vertigo** tour, with the latter sitting at the best-in-history mark of \$333 million gross. Cohl is producing the **Stones'** current **Bigger Bang** tour, which will likely top **Vertigo**, and is gearing up for **Barbra Streisand** and, sources say, **the Who**.

Together, Cohl and Fogel have produced some of the biggest tours the world has ever seen, and now they're reunited at Live Nation.

The recent acquisition of House of Blues seriously adds to the Live Nation portfolio, which undoubtedly will continue to grow with an increased international slant.

"Having Michael Cohl and Arthur Fogel really at the table with me running this company has taken two of the greatest and put them in a vested interest around Live Nation," Rapino says. "That was a great start in assembling the right players that wake up every morning worrying about the whole company. And now this move [buying HOB] will start to solidify to our employees and the marketplace how committed we are to growing Live Nation." ...

Additional reporting by Wolfgang Spahr in Germany.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,906,910 \$79.50/\$49.50/ \$34.50	KENNY CHESNEY, BRETTCHEN WILSON, BIG & RICH & OTHERS Raymond James Stadium, Tampa, Fla., July 1	45,002 sellout	The Messina Group/AEG Live
2	\$2,681,562 \$79.50/\$59.50/ \$29.50	KENNY CHESNEY, BRETTCHEN WILSON, BIG & RICH & OTHERS LP Field, Nashville, July 8	47,699 sellout	The Messina Group/AEG Live
3	\$2,563,488 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, July 5-9	19,011 20,740 five shows two sellouts	Concerts West/AEG Live
4	\$2,540,328 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, June 28-July 2	18,737 20,740 five shows one sellout	Concerts West/AEG Live
5	\$2,224,230 \$87.75/\$57.75/ \$47.75	TOM PETTY & THE HEARTBREAKERS, PEARL JAM Xcel Energy Center, St. Paul, Minn., June 26-27	28,168 two sellouts	Jam Productions
6	\$2,130,763 \$56.50/\$37.50	DAVE MATTHEWS BAND, GOMEZ Tweeter Center Waterfront, Camden, N.J., June 27-28	50,045 two sellouts	Live Nation
7	\$2,001,388 (430,984,760 bolivars) \$163.72/\$31.16	FLORICENTA Poliedro, Caracas, Venezuela, May 27-29	23,871 26,229 three shows	Evenpro/Water Brother
8	\$1,724,637 \$89.25/\$43.75	BRUCE SPRINGSTEEN WITH THE SEEGER SESSIONS BAND PNC Bank Arts Center, Holmdel, N.J., June 24-25	27,637 28,014 two shows	Live Nation
9	\$1,433,914 \$251/\$91	JIMMY BUFFETT Mohegan Sun Arena, Uncasville, Conn., June 29	8,866 9,109	Live Nation
10	\$1,394,700 \$87/\$67/\$47	TIM MCGRAW & FAITH HILL Phillips Arena, Atlanta, July 8	17,120 sellout	The Messina Group/AEG Live
11	\$1,343,550 \$56.50/\$40.75	DAVE MATTHEWS BAND, O.A.R. Hersheypark Stadium, Hershey, Pa., June 23	30,237 sellout	Live Nation, in-house
12	\$1,084,468 \$56/\$36	DAVE MATTHEWS BAND, GOMEZ Nissan Pavillon, Bristow, Va., June 24	24,874 sellout	Live Nation
13	\$934,298 \$86.50/\$66.50/ \$46.50	TIM MCGRAW & FAITH HILL CenturyTel Center, Bossier City, La., July 6	11,539 sellout	Beaver Productions
14	\$928,483 \$86/\$61/\$41/\$21	TIM MCGRAW & FAITH HILL New Orleans Arena, New Orleans, July 5	17,233 sellout	Beaver Productions
15	\$917,044 \$64.75/\$54.75/ \$37.25/\$24.75	KENNY CHESNEY, JAKE OWEN Marcus Amphitheatre, Milwaukee, July 4	22,141 sellout	Summerfest, The Messina Group/AEG Live
16	\$882,872 \$135.50/\$39.50	CZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN & OTHERS White River Amphitheatre, Aburn, Wash., June 29	15,876 19,532	Live Nation
17	\$854,267 \$85/\$20	DEF LEPPARD & JOJNEY Tweeter Center Waterfront, Camden, N.J., June 23	20,541 24,934	Live Nation
18	\$808,960 \$95/\$35	DEF LEPPARD & JOJNEY Nikon Jones Beach Theater Wantagh, N.Y., June 24	13,719 13,955	Live Nation
19	\$801,819 \$71.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO Verizon Wireless Music Center, Noblesville, Ind., June 23	25,000 sellout	Live Nation
20	\$785,891 \$86.75/\$66.75/ \$46.75	TIM MCGRAW & FAITH HILL FedEx Forum, Memphis, July 9	11,506 12,034	Beaver Productions
21	\$741,583 \$95/\$48	POWERHOUSE: KANYE WEST, ICE CUBE, LL COOL J & OTHERS Arrowhead Pond, Anaheim, Calif., June 24	12,390 12,809	Live Nation
22	\$719,551 \$63.50/\$53.50	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD Bi-Lo Center, Greenville, S.C., June 29	11,929 sellout	Varnell Enterprises, The Messina Group/AEG Live
23	\$664,826 \$63.50/\$53.50	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Freedom Hall Coliseum, Louisville, Ky., July 6	12,590 sellout	Varnell Enterprises, The Messina Group/AEG Live
24	\$613,581 \$51	PEARL JAM, ROBERT POLLARD Mellon Arena, Pittsburgh, June 23	12,031 12,540	Live Nation
25	\$600,448 \$92.50/\$17.50	DEF LEPPARD & JOJNEY PNC Bank Arts Center, Holmdel, N.J., June 27	16,454 sellout	Live Nation
26	\$600,305 (1290,655,750 bolivars) \$162.79/\$27.91	FLORICENTA Estadio Luis Aparicio, Maracabo, Venezuela, May 21	7,325 sellout	Evenpro/Water Brother
27	\$590,427 \$51	PEARL JAM, ROBERT POLLARD U.S. Bank Arena, Cincinnati, June 24	11,892 16,500	Live Nation
28	\$583,083 \$89.50/\$45	IL DIVO Greek Theatre, Los Angeles, June 27-28	9,252 11,525 two shows	Live Nation
29	\$526,195 \$95/\$55	RBD American Airlines Arena, Miami, July 1	7,793 8,000	Roptus
30	\$493,742 \$99.75/\$68.25	IL DIVO Mandalay Bay Events Center, Las Vegas, June 23	6,072 8,624	Live Nation, in-house
31	\$450,340 (968,231,000 bolivars) \$116.28/\$30.23	FLORICENTA Forum de Valencia, Valencia, Venezuela, May 26	6,635 sellout	Evenpro/Water Brother
32	\$421,086 \$65	LYNYRD SKYNYRD, THREE DOORS DOWN, SHOOTER JENNINGS Riverbend Music Center, Cincinnati, June 25	13,646 20,120	Live Nation
33	\$420,232 \$127/\$102/\$82/ \$62	VICENTE FERNANDEZ, PAQUITA LA DEL BARRIO Dodge Theatre, Phoenix, July 2	4,306 4,658	Ellas Entertainment
34	\$419,100 \$85/\$70	DEF LEPPARD & JOJNEY Mohegan Sun Arena, Uncasville, Conn., June 28	7,589 sellout	Live Nation
35	\$403,015 \$65/\$20	THE ALLMAN BROTHERS BAND, DEREK TRUCKS BAND Nikon Jones Beach Theater, Wantagh, N.Y., June 27	8,358 13,855	Live Nation

BY ANTONY BRUNO

(Susan Wojcicki)

The digital entertainment conversation to date has been dominated by two tech behemoths—Apple Computer and Microsoft.

Looming on the horizon, however, is yet another Internet-economy giant quietly making its presence felt—Google. Known by many simply as a search engine, Google's ultimate goal is no less than to organize the entire vastness of the Internet via a growing suite of Internet services of various flavors.

Speculation has been rampant that Google is mulling a music service as a follow-up to its recent Google Video venture. If true, it could mount a significant challenge to the closed system offered by Apple.

But Google is famously tight-lipped and guarded about its plans, rarely discussing specifics about any product not immediately available.

This is due in part to typical cautiousness by a public company largely considered the face of the modern Internet. But much also is attributed to Google's take-it-as-it-comes corporate philosophy.

In many cases, even senior Google executives do not know where the company is headed. That's because Google's strategy is to create technologies and services that can take multiple forms based on emerging market realities.

It's a model that has helped Google adapt to the rapidly changing landscape of the Internet, and one Google VP of product management Susan Wojcicki tells *Billboard* could be best replicated by an entertainment industry still struggling to adapt to a new digital world.

In a rare interview for a high-level Google executive, Wojcicki discusses the company's entertainment vision of the future.

Q: Many people think Google is just a search engine. Where do you think Google fits in to the broader Internet landscape?

A: We're a search company, and we'll always be a search company. Our mission is to enable users to connect to the right information when they want it. One of the directions we've been going has been enabling users to connect to new types of information, such as movies, books and music, for example.

Q: That's got to be quite a challenge given the explosion of digital entertainment available online today.

A: With broadband adoption increasing, users are able to access new file types—music and movies—much faster. It's led to an opportunity for users to discover and find new types of entertainment that otherwise they wouldn't have known about. That's the challenge. As more and more content is created, you need a tool to recommend information to

you and find it when you want it. It's both an opportunity and a challenge.

Q: Can you shed any light on your plans specific to digital music?

A: We don't have anything to announce right now in terms of future music plans. At Google we're always innovating and doing new and different things. We don't talk about products that we haven't released, and we don't talk about the future, because we're not always sure what we're going to do in the future. We think there's a lot of very successful products out there already, and our goal is to innovate in new and different ways—mostly to improve our search.

Q: What have you learned about digital entertainment since introducing Google Video?

A: With video, we've seen a lot of interest in user-generated content. The tools today allow you to do this with a cell

phone and an Internet connection. So suddenly you don't have a small set of people creating content, you have billions of people who can create content and share it with another set of billions of people. That's very powerful.

The other thing that's been happening on the Internet that's really been fascinating is how community has been leveraged to recommend and find other types of entertainment that people wouldn't have known about.

Q: But for all this ability for end users to virally distribute and discover content online, there's an entertainment industry focused on controlling how that takes place. Where do you draw the line between user freedom and content control?

A: Content that's popular online in a viral way is very, very popular. Content that is protected doesn't allow for that viral sharing and viral adoption that you can get with content that is more user-



uploaded. There's an opportunity for promotion with that kind of content. Content owners need to think about the right way to leverage that so they can benefit from that kind of promotion as well.

We want to provide the tools and services for a content owner to distribute and sell their content the way they wish, and we'll be agnostic to whatever choices they make. That said, we'll also see how content is consumed.

Q: Do you see any conflict between these user-community sites and the more established distribution models favored by content owners?

A: Their content is so different from what the user-generated experience is that those two types of media are complementary rather than competitive. I think user-generated sites are a great pro-

motional vehicle, not a replacement one.

Q: What is the biggest threat to the digital entertainment future?

A: There are very large opportunities provided that the business models can adjust with the new distribution mechanism. I think one of the biggest barriers is being stuck in an existing business model that might make sense to evolve. I don't know what the future business models will be, but I'm fairly confident they will be different. Because of broadband adoption and storage capacity, the opportunity to sell and distribute music and even videos and books is very different than it was just a couple of years ago, and it's important for content owners to adapt to that.

Whether the new model is subscription or ad-supported

or download-to-own, I think it's important that they experiment. The biggest barrier is not willing to try different models.

Q: What current business models do you feel won't work in this new landscape?

A: I don't drive anymore to rent a video. The reason is because there are so many mechanisms to get videos digitally or sent to me in the mail. That's an example of where the business model has changed. There are new and more efficient ways for me to get that content. Another is with books. People are purchasing books online because the selection of books are more than any bookstore can hold, at an economic advantage. Those are just examples of how things will change. They will want more selection, delivered to them faster. [with the ability to] move it to any type of device and will consume more of that content because it's so accessible to them.

Q: If you suddenly landed a job at a music label tomorrow, what is the first thing you would do?

A: Well, I think there are certainly opportunities for them to work with a search engine or a community site where people are sharing and recommending music to one another. There's an opportunity for the artists to build communities of their own. It's important that the music labels try a lot of different opportunities and work with a lot of distribution providers. Distribution will come from a lot of different places, and content owners should be looking for the maximum distribution for their content and be willing to adjust the model for each site that makes sense for each. ♦♦♦

OutKast a wide net

**OUTKAST IS BACK
WITH A NEW ALBUM
AND BIG-SCREEN
DREAMS**

**By Tamara Conniff
Photograph by Rankin**

OUTKAST DUO Antwan Patton and Andre Benjamin are sitting in a suite at the Four Seasons Hotel in Beverly Hills picking at pancakes. They need to figure out the track listing for their upcoming soundtrack album, the companion to their film *Idlewild*.

Zomba Label Group president/CEO Barry Weiss, pen in hand, writes out different scenarios. Patton keeps picking at his breakfast. Weiss leans back on the couch and says with a laugh, "We need to figure this out! We need this album to be done!" Patton and Benjamin smile. Patton nods, "We know. We're getting there."

Patton, aka "Big Boi," and Benjamin, aka "Andre 3000," are perfectionists as much as they are innovators. "*Idlewild*" would have been released last year if the music had been done.

"Because the album had been bumped, the movie has been bumped," Weiss says. "It's 100% about the music. It's not once been a concern from the movie company, they just want to make sure the music is done and out there for TV spots and the film."

Now, after numerous postponements, OutKast is finally ready—sort of. They still keep going back in the studio to "tweak" some tracks. But come hell or high water, the LaFace/Zomba album will be released Aug. 22, with the film hitting theaters three days later.

"This is probably the first musical that didn't have the music done before it was shot," Benjamin says. "That has been the biggest lesson I've learned in this whole thing. Next time, we'll do the music first."

OutKast's manager Blue Williams calls the film and album a "crowning achievement" for the duo. "It's an ending of sorts, but it's also a leading-off point for both of them," Williams says. "They have accomplished a lot of things. We've sold more with each album. Now we want to have a No. 1 movie and a No. 1 album. Then the time will be right."

Both Patton and Benjamin have wanted to do solo projects. Fans have long noticed the duo veering in different musical directions, most noticeably with the double album *Speakerboxxx/The Love Below* (2003). *Speakerboxxx* was Patton's album and *The Love Below* was Benjamin's.

It was Williams who discouraged the duo from releasing them as separate albums. "The world wasn't ready to accept a Dre solo record and a Big Boi solo record. After this, they will be."

This does not mean the end of OutKast. Williams simply says both have a lot of experiences that they want to channel into their own music. "I just really wanted to set them up the right way."

To do a film/album package has been a longtime dream for OutKast. *Idlewild* (Universal/HBO), directed by OutKast's friend and video director Bryan Barber, has been in the works since the group's 1998 album *Aquemini*.

"We had a movie called 'Aquemini' with Bryan," Patton recalls. "It was crazy. We were so excited, but we had no idea what it took to put it all together."

Benjamin says with a laugh, "We didn't know it takes two years to put a movie out, and we had a script three months before 'Aquemini' came out."

Also at that time, OutKast, though critically acclaimed, hadn't yet broken through with multiplatinum *Stankonia* (2000) and *Speakerboxxx/The Love Below*.

"We made a lot of progress since 'Aquemini,'" Benjamin says. "We were young. We were trying to put all our friends in the movie!"

The duo had meetings with MTV, who Benjamin says loved the film idea for *Aquemini*. However, the network wanted to buy the project and cast Missy Elliott and Busta Rhymes, who had more star power than OutKast.



"We're like, 'But this is our movie!' " Benjamin says. "So, it didn't work out. You have to have some appeal to get people in the theater, and we weren't big enough at the time, so I can understand why MTV would say that." Patton sighs. "We were heartbroken."

Not to be deterred, OutKast and Barber kept working on ideas, and "Idlewild" was born.

The film is set in Prohibition-era Georgia and follows two childhood friends and the business of running a speakeasy.

Williams stresses that "Idlewild" is not a biography-type film like Eminem's "8 Mile" or 50 Cent's "Get Rich or Die Tryin'."

"The characters are loosely based on our personalities," Patton says.

Benjamin concurs. "The characters are an extreme version of what we are."

There is a lifelong bond between the two main film characters even though they don't spend every second together. In fact, there are only three or four scenes that feature them together. The same is true in real life: Patton and Benjamin often record separately. Additionally, Patton goes on tour, and Benjamin no longer does.

"It's not like 'Beverly Hills Cop' or 'Rush Hour' where it's a buddy type of thing," Patton says.

It's also not a traditional musical. Benjamin and Patton do not spontaneously break into song. The songs are used in performance settings or as background music.

"I don't know if audiences are into those type of musicals like we were when we were kids when we saw 'Singing in the Rain.' Now, it's more like 'Purple Rain' than 'Singing in the Rain.'"

Weiss describes the film as "musical, creative and artsy." "It's not bang-bang-shoot-'em-up," Williams adds. "Visual sensibility is pure OutKast."

The biggest challenge the film faces is to attract a mass audience and not just an African-American crowd. "OutKast fans are not just black," Williams says. "Universal really has to market this to everyone."

Both of OutKast's last two albums were megasellers with singles and videos that crossed over into the mainstream, starting with "Ms. Jackson" in 2001. "Our fan base is so diverse—we've got 600,000 backpackers, 500,000 skaters and on and on," Williams says. "It's easy just to say this is a black movie, but it's not."

During the film's production, the duo would hit the studio after a day of filming to write music for a scene. Then, of course, they would change their minds and rewrite it. The bulk of the writing happened after the film wrapped, when they could just be OutKast, instead of Patton and Benjamin, the actors.

"We went into the studio and did what we normally do," Patton says. "But we kept in mind that it was a 1930s movie. We tried to keep ourselves hip and fresh, but at the same time keep that 1930s frame musically, so it all fit together."

For example, the first single, "Mighty O," which leaked in May



Scenes from 'Idlewild,' a musical set in a 1930s southern speakeasy. Above, BIG BOI, left, as club manager Rooster, with actor **TERRENCE HOWARD**; at right, **ANDRE BENJAMIN** as shy piano player Percival.



and is No. 42 on Billboard's Hot R&B/Hip-Hop Songs chart, is a take on Cab Calloway's famous scatting from the 1932 recording "Minnie the Moocher."

"Mighty O" has been charting below expectations—some say the record isn't hot. "You have to work an OutKast record," Williams says. "It's not like sending a Justin Timberlake track to radio. You have to call them back. Different people need to hear it."

Williams says OutKast's music is "outside the box." While every music programmer in the business knows who they are, OutKast's songs are musically complex; it takes a few listens. "I'm always waving the flag," Williams says. "No one is fighting me. But I have to wave the flag."

Island Def Jam Music Group chairman Antonio "L.A." Reid, who co-founded LaFace Records and originally signed the duo, says, "OutKast actually broadened my musical existence with their completely original approach to the art of entertainment. They are, without question, the greatest act I've ever signed."

Weiss says, " 'Mighty O' was only a set-up record to get the buzz going that Andre was rapping again. We didn't want to treat it like a normal single."

The real focus will be on the next two singles, Weiss says: Patton's solo track "Morris Brown," which features Scar and Sleepy Brown (both signed to Patton's Atlanta-based label Purple Ribbon), and Benjamin's solo track "Idlewild Blue: Don't Chu Worry 'Bout Me."

"We're looking at 'Morris Brown' and 'Idlewild Blue' as the first two official singles and videos leading into the movie and the album," Weiss says. "From there we'll figure out what the future singles are."

Retail is bullish about the new album. "They've built up a tremendous amount of good will," says Mike Fratt, head of Homer's music stores in Omaha, Neb. "I think it'll have a monster first couple of weeks. I'd say they stand the chance of hit-

ting that platinum mark the first week."

It's been three years since "Speakerboxxx/The Love Below," and both artists have been busy with side projects. Benjamin has been honing his acting chops, including a starring role in last year's "Four Brothers." Patton runs his own record label, owns a real estate company and even has an energy drink, Kryptonite.

One of the biggest misconceptions is that the pair never record together. Just thinking about all the rumors floating around on the Internet and in the tabloids makes Benjamin shake his head in disgust. "People say we are never in the studio together and that's just not true."

The duo are simply untraditional because they both have home studios.

"It's like working your hut," Benjamin says. "I produce a song then take it to Big Boi and say, 'Check this out, what do you think about this?' Sometimes you want to at least get the idea out and not have to worry about if it's good enough. It's more like a confidence thing... I just think people have blown it out of proportion about us not being on a song together just because we're not singing or rapping."

Even though they may go in different directions musically, Patton and Benjamin, who attended the same high school in Atlanta, are friends til death do them part.

"We've been friends since we were in 10th grade. At the end of the day with no records, no movies, no nothing—we are friends, we are homeboys," Benjamin says. "I know I'm going to know this man until I'm pretty much out of here. I know his kids, he knows my kids. We all hang out together. We're talking about Antwon and Andre. That is something that was born, not out of music, but from hanging out in high school. We just decided to do music one day. We weren't two guys that a record company put together. You have to go back to the homeboyage."

Additional reporting by David Greenwald in Los Angeles.

grease to glitter 30 years of hits, misses... and Vanilla Ice



OutKast's "Idlewild" hardly makes the duo the only platinum pop stars interested in the silver screen. In the coming months alone, Justin Timberlake, Pink and Beyoncé will get top (or close to it) billing in their own flicks. But all that, ahem, glitters is not gold and selling millions of records is no guarantee fans will follow to the box office. Sofie Sondervan, senior VP of feature film at Sony BMG, says that when starting a film, the first task is to find a good script and cast the best actors. "It's important not to lose sight of performance," she says. "Not all musicians are talented actors."

Artists who have attempted the transition have met with mixed results at the box office. Here are some of the biggest hits and misses from the past 30 years. —Jill Menze



ARTIST	U.S. BOX OFFICE GROSS, IN MILLIONS
WILL SMITH "Independence Day," 1996	\$306.2
OLIVIA NEWTON-JOHN "Grease," 1978	\$153.3
WHITNEY HOUSTON "The Bodyguard," 1992	\$121.9

ARTIST	U.S. BOX OFFICE GROSS
EMINEM "8 Mile," 2002	\$116.7
LL COOL J "S.W.A.T.," 2003	\$116.6
JESSICA SIMPSON "The Dukes of Hazzard," 2005	\$80.3

ARTIST	U.S. BOX OFFICE GROSS
USHER "In the Mix," 2005	\$10.2
KELLY CLARKSON "From Justin to Kelly," 2003	\$4.9
MARIAH CAREY "Glitter," 2001	\$4.3

ARTIST	U.S. BOX OFFICE GROSS
MEAT LOAF "Roadie," 1980	\$4.2
RUN-D.M.C. "Tougher Than Leather," 1988	\$3.6
VANILLA ICE "Cool As Ice," 1991	\$1.0

*Industry estimate SOURCE: The Hollywood Reporter

MAJOR

MOVIES



ARCTIC MONKEYS are one band that's decided to stay indie, for now.

For A Band On The Brink Of The Big Time, It's A Tough Call: Go To A Major Label, Or Stay Indie? **Todd Martens** Reports On Six That Made The Leap

One need only to look at the charts to see why the major labels continue to invest in the independent sector: Panic! at the Disco, AFI, Dashboard Confessional and Taking Back Sunday have all spent time in the upper echelon of The Billboard 200 of late. And all either jumped from an indie label to a major, or are on indies that have upstreamed distribution, promotion and marketing to a major.

The lure of major-label financial clout—whether it be big advances or the ability to afford huge marketing plans—is powerful. “You can’t ignore the deep pockets of the major label for the overall marketing plan as inducement, nor the power that the major distributors have with retail,” one indie label president says.

For an indie band that sold 300,000 units with its last album, a major might initially allocate anywhere from \$500,000 to \$750,000 to bring the act to a new sales level, major label sources estimate.

An indie label would probably spend half that, indie sources say. An indie would be likelier to treat a follow-up record with the same sales expectations of reaching 300,000 units, at least as far as a marketing budget is concerned. In addition, the budget would probably be pegged to initial shipment expectations, not final sales expectations.

“If the first single gets traction, and you have something else going on, then you are looking at a phase-two budget,” Koch president Bob Frank says.

Regardless, indie bands that make the jump don’t always land in a better position. In the digital age, blockbusters of all kinds—music and films—are selling less, and new venues of promotion start all the time. Bands on independent labels—or no label at all—are able to develop powerful, grass-roots followings and online buzz.

“Big radio was all powerful and didn’t have any time for the indie labels,” Sub Pop head Jonathan Poneman says. But now radio’s power to break records is waning and being co-opted by the Internet, which tends to be much friendlier to indie labels, he says.

Thus bands, including Arctic Monkeys, Arcade Fire, Hawthorne Heights, the Shins, Lacuna Coil or In Flames, have stayed on their respective independent labels.

Of course, there are thousands of indie bands—or their managers or labels—who thought that a major label’s marketing clout would result in greener pastures, be it Coheed and Cambria, Liz Phair, Green Day, Common, Paul Wall, Offspring or Boy Sets Fire.

And there’s plenty more to come. The industry will watch how the Decemberists, formerly of Kill Rock Stars, fare on Capitol, or whether Shadows Fall, once on Century Media, will succeed on Atlantic. Both major-label debuts are expected this fall.

Ultimately, the jump remains little more than a crapshoot. Barsuk head Josh Rosenfeld, who continues to have a good relationship with Death Cab for Cutie and its new label, Atlantic, cautions against it.

“The major-label model is good for bands that—for whatever reason—are totally willing to risk their long-term career viability on a shot,” Rosenfeld says. “Given that no one has come up with a formula for how to make a song really popular, a major-label model is high-stakes gambling.”

And the jackpot is as elusive as ever. Success at the indie level does not foretell major-label fortunes. What follows is a look at six higher-profile recent indie-to-major signings, each nonupstreamed acts with solid indie fan bases, and how they have fared—so far.



ARCTIC MONKEYS: JOE FOX/WIREIMAGE.COM



HOT HOT HEAT

Before the Postal Service and the Shins, it was Hot Hot Heat returning Sub Pop to the top of indie rock nobility. When the band brought its "Make Up the Breakdown" to the label in 2002, there were plenty of reasons to expect big things. The act was at the forefront of a new-wave revival, wowing the indie kids and the press, and predating such kindred spirits as the Killers, Franz Ferdinand and the Rapture. Hot Hot Heat's debut single, "Bandages," went to No. 19 on Billboard's Modern Rock chart. The group then announced it was leaving Sub Pop for Warner Music Group imprint Sire, and Hot Hot Heat's career lost steam. With the release of the band's major label debut, the band traded in sharp guitars for glossy, No Doubt-styled pop. The album, "Elevator," came out in spring 2005, and alienated the very scene that had championed the band. Major label promotion budgets failed to propel new single "Good Night Good Night" any higher than No. 29 on the Modern Rock chart, and to date, the album has sold 193,000 copies in the United States. Meanwhile, "Breakdown" has scanned closer to 273,000. "I don't think the record was as good," says Melanie Sheehan, a manager at Sonic Boom in Seattle. "I just don't think people really cared that much." The band is back in the studio in Canada, working on its next Sire album.

THURSDAY

The hardcore act made big news when it left Victory Records in 2002, posting a message on its Web site stating that the band had been "deceived, bullied and compromised to an unsatisfactory end" by the Chicago-based indie. The New Jersey-based band justified its jump to major label Island by stating its contract prevented it from signing with another indie. But there are signs that an indie is where the band belonged. "Full Collapse," the band's last album for Victory, has sold 364,000 copies. Its Island debut, "War All the Time," has moved 355,000 to date. More troubling is the fact that its May release, "A City by the Light Divided," fell off The Billboard 200 after only six weeks, suggesting that the band's fan base is not growing. ("War All the Time" lasted nine weeks on the big chart.) While the album has sold a respectable 90,000 copies, first single "Counting 5-4-3-2-1" has not appeared on any of Billboard's singles charts. After all the hullabaloo caused when Thursday signed to Island, has the band's fan base simply topped off? "Yeah, that's probably accurate," a major label A&R executive says.

THRICE

The hardcore/metal/emo of Thrice excited plenty with its 2002 release for Hopeless/Sub City, "The Illusion of Safety," a blistering mix of wailing vocals, punk experimentation and metal guitar virtuosity. To date, it has sold 167,000 copies. The band ended up on Island, where it is labelmates with the similarly sounding Thursday. It certainly seemed like a good move when "The Artist in the Ambulance" came out in 2003. The album spawned two successful songs on the Modern Rock tally, "All That's Left" and "Stare at the Sun," and went on to sell 391,000 copies. "The jump from Hopeless to Island resulted in healthy figures," a major-label VP says. "It more than doubled ["The Illusion of Safety"], so that was worth it." But October 2005 album "Vheissu" fell off The Billboard 200 after seven weeks, compared with 12 weeks for "Ambulance," and has sold 197,000 units to date. It's a sales number any independent would be delighted with, but also one that looks like it won't improve on the band's previous effort.



RILO KILEY

Rilo Kiley has bounced around a few labels in its relatively brief career. The band began on Barsuk, then moved to Saddle Creek and finally signed to Warner Bros., where the act set up its own Brute/Beaute imprint before being upstreamed to Warner Bros. proper. Each move has been a step up in the band's career. The jump to a major didn't result in a huge amount of airplay, but single "Portions for Foxes" earned the band some recognition from MTV2. Rilo Kiley's Barsuk debut, "The Execution of All Things," has sold 66,000 units, while its Saddle Creek effort, "Take-Offs and Landings," has sold 40,000. The band's first for Warner, "More Adventurous," has moved 166,000. That's certainly a number Saddle Creek is comfortable handling (see Bright Eyes), but Warner Bros. had already quadrupled what the indie accomplished. Additionally, the success of Jenny Lewis' solo debut, "Rabbit Fur Coat" (on indie Team Love), has the Warner signing looking quite prescient. Rilo Kiley has steadily built its career, and Lewis has now given the label a star in the making.



LAMB OF GOD

The thrash-inspired metal of Lamb of God may seem like an odd fit for a major label, but the metal underground has been one of the more stable sales-producing forces in independent music during the past few years. Such labels as Metal Blade, Victory, Century Media and Ferret, among others, have had success with more than one ear-splitting act. The band's 2003 effort for Los Angeles-based Prosthetic, "As the Palaces Burn," has scanned 177,000 copies; its 2004 Epic debut, "Ashes of the Wake," has moved a respectable 250,000. "From the band's financial standpoint, it was a successful move," an indie A&R rep says. Manager Larry Mazer says radio was "not a component" in bringing the act to a major. It's a gradual build, he notes, and he is happy with the band's progress. His goal, he says, is for the act to go gold in the United States. And while Prosthetic had distribution through Razor & Tie, which uses Sony BMG, Mazer says Lamb of God has still benefited from increased tour support and more marketing dollars by being on a major label proper, especially when it comes to working the band overseas. New album "Sacrament" is due Aug. 22, and the band will be touring with Slayer, a trek he says may not have happened had the band stayed indie. "Sony has much bigger pockets to take care of that," he says. "With independent labels, it can always be a struggle to get money for marketing. But with Epic, that's never a worry."



DEATH CAB FOR CUTIE

Favorites of Fox series "The OC," the indie poppers had many scratching their heads when it signed to Atlantic in 2004. After all, the band had built a sizable following, releasing four albums for Seattle-based indie Barsuk Records, with its last, "Transatlanticism," selling 473,000. At the time the band signed with Atlantic, that album had surpassed the 250,000 mark, and had sold 345,000 by the time its Atlantic debut, "Plans," was released. Death Cab was the prime example of an indie band that has succeeded outside the major label system. Barsuk's Rosenfeld notes that Atlantic's marketing plan for Death Cab was "hugely expensive," and relied heavily on commercial radio. It is one, he says, he could never have afforded. If the sole goal was airplay, it appears to be money well spent, as "Soul Meets Body" hit No. 60 on The Billboard Hot 100 earlier this year. "Plans" has sold 693,000 copies in the United States. A sales increase of 223,000 units is not to be taken lightly, but it is a number, one indie label exec notes, that Barsuk could have reached on its own. "Possibly, but we'll never know," Rosenfeld says.



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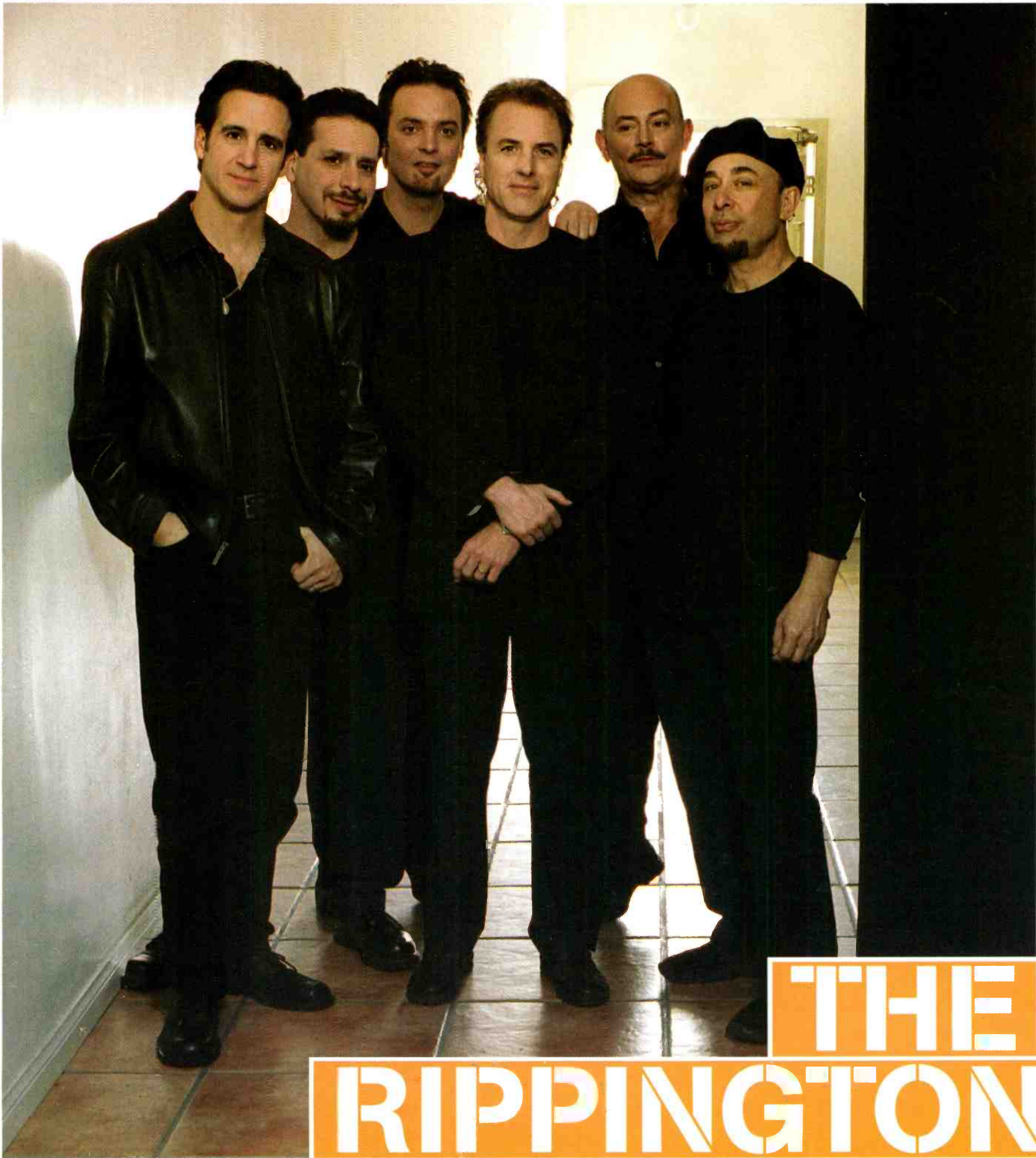
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THE RIPPINGTONS

STARS

20 YEARS AFTER 'MOONLIGHTING,' CONTEMPORARY JAZZ PIONEERS CONTINUE TO MAKE THEIR MARK

LET IT RIPP

BY DAN OUELLETTE

JAZZ CATS BRIDGE
THE PAST AND THE
PRESENT WITH
NEW ALBUM, AND
LOOK FORWARD
TO THE FUTURE



Since forming in 1986, THE RIPPINGTONS have featured an impressive cast of characters and helped pave the way for other smooth jazz acts.

In the liner notes to the Rippingtons' new "20th Anniversary" album, Russ Freeman, the founder and creative genius behind the contemporary jazz group, wrote, "My favorite band growing up was the Beatles."

"I will never forget running home from the record store, eagerly awaiting the latest LP from my heroes," he says. "I was heartbroken when, at age 9, I learned that the Beatles were breaking up. I vowed that if I ever started a band, it would never break up."

Freeman has proved true to his word. The Rippingtons, originally formed in 1986 as an ad hoc band of improvisers, turns 20 this year—an impressive feat for any group in any genre.

Not only were the Rippingtons a pioneer of the contemporary jazz genre, but the band also paved the way for a full slate of so-called smooth jazz artists via the Peak Records imprint that was co-founded in 1994 by Freeman and his longtime manager Andi Howard.

MOVEMENT MAKERS

The Rippingtons' story begins in 1986 when Freeman, then recording as a solo artist on the Brainchild label (later bought by Passport), was asked by Japanese label Alpha to round up some friends, including soprano-saxophonist Kenny G and pianist David Benoit, to record an album.

He "let it ripp," so to speak, with the resulting disc, "Moonlighting," which was later released stateside by Passport. Rather than become a one-hit wonder, though, the band turned into a movement maker.

"Unbeknownst to anyone at the time, that project became the basis of a new format," says Howard, who has served as the Rippingtons' manager for the past 20 years. "There wasn't smooth jazz radio at that time. But their music helped launch that. Russ was a forefather of the smooth jazz format."

A rep for film and TV composers at the time, Howard was impressed by Freeman's creative streak when he first approached her with a business proposal.

"I jumped in," she says. "I saw his potential as an amazing writer whose melodies were extraordinary. He was a babe in the woods when this all started, living in a trailer with a little reel-to-reel setup."

That living situation didn't last long, and soon Freeman was speeding ahead on his new career path.

Freeman originally envisioned the Rippingtons as a group that would feature various guest artists for whom he would compose new material. However, a core band itself began to jell and "became as popular as the guests," Freeman notes. Today, the current lineup includes Freeman, Bill Heller, Eric Marienthal, Scott Bredman, Dave Karasoy, Jeff Kashiwa, Steve Reid and Kim Stone.

Bassist Stone, an 18-year vet of the group, says that it was great having different artists such as pianist Joe Sample and saxophonist Dave Koz spotlighted on the band's albums over the years.

"But at a certain point, [the core members] became the per-

sonalities, and the audience enjoyed our musical characters," Stone says, adding, "I let it all hang out. I don't usually play the bass through the whole spot. I let the drummer keep the groove sometimes, and I dance for the audience. The crowd loves that as much as the notes I play."

Stone quickly adds that he's not partial to the smooth jazz tag even though he's thankful smooth jazz radio has embraced the group. "Not all Rippingtons music is smooth," he says. "We can rock and groove. What we play is a hybrid of many kinds of music. I think of it as new jazz fusion."

Koz hosts the morning show on radio station KTWV (the Wave) in Los Angeles as well as the syndicated "The Dave Koz Radio Show." While he objectively praises the Rippingtons' "long arc of a career," he's also subjectively a fan of the band, having appeared on "Moonlighting" as well as on the "20th Anniversary" track "A Kiss Under the Moonlight."

Koz laughs when recalling his appearance on "Moonlighting," which was recorded four years before his debut album on Capitol Records.

"I was enlisted to play the EWI," he says, referring to the synthesized electronic wind instrument. "Russ was playing a synth guitar at that time, and the label didn't want that sound on this side project. So, I'm the one who was basically mimicking his synth guitar to give the sounds and colors he was looking for."

Koz is impressed that over the years Freeman has successfully stretched boundaries and has continued to be adventurous in his approach to the Rippingtons' music. "When he's in the studio, Russ isn't confined by the current radio flavor," Koz says. "He's created a band that's not afraid to push the music."

That's always a risk for potentially alienating its core audience. But Koz notes, "Russ has the ability to straddle the fence as a producer and a songwriter of very melodic music. He writes creative and interesting music that's readily accessible. Long-term Rippingtons fans want to be taken somewhere new."

DOMINANT CAREER

But what's truly remarkable is how what was once a side project has come to dominate Freeman's career. "Russ has totally let his solo career take a back seat," Koz says. "You don't see that happening very often. But over the years he's created a band concept, a band mentality."

Peak Records senior VP Mark Wexler believes that's been a key factor in marketing the Rippingtons over the years.

"The beauty of the Rippingtons is that it has its own distinctive identity that is somewhat unique, especially in contemporary jazz," he says. "That's because Russ is the main guy who has created the sound and is known for his association with the band even though he's a very good guitarist who could easily be on his own."

Another marketing component for Wexler is the omnipresent image of the Jazz Cat, a cartoon character that adorns each Rippingtons album cover. Created by illustrator Bill Mayer, who Freeman says, "has captured the essence and the spirit of the band," the Jazz Cat was there from the beginning on the cover of "Moonlighting." The image stuck.

Over the years, though, the Jazz Cat has "changed its appearance as Russ changed themes," Wexler says. The logo took on the look of the tropics when Freeman moved to Florida (for the album "Life in the Tropics"), became a ski cat when Freeman moved to Colorado (on the skiing-themed "Curves Ahead") and reflected Freeman's passion for golf on "Let It Ripp."

As for the founding of Peak, which happened when the Rippingtons were recording for GRP, Freeman and Howard sought to provide a home for contemporary jazz musicians.

"We wanted to combine business acumen with musical artistry," Freeman says. "We felt that having a musician involved with a label was a good thing for nurturing a culture of creativity."

While the label has had distribution deals with GRP and Windham Hill/BMG, it became a joint venture with Concord in 2000.

Glen Barros, president of Concord Music Group, says that Concord wanted to stretch its jazz perspective beyond the mainstream and Latin sounds that it was traditionally known for. "But we didn't want to just go blindly into contemporary jazz," he adds. "We wanted to do it with experts, with people who understood the genre and were developing it."

So, to Barros, the decision to bring the Rippingtons and Peak under the Concord umbrella was a perfect fit. "Russ helped to build the genre of contemporary jazz, and we've had the utmost respect for what he's done with Peak," he says. "As for the Rippingtons, they are pioneers. What they've recorded is a testament to their talent. The mark of a great band is its staying power. That's what Russ and the Rippingtons are all about."

FACT FILE

Label: Peak Records/
Concord Music Group

Management: Andi
Howard, Peak Records

Booking: Jim Gosnell,
APA

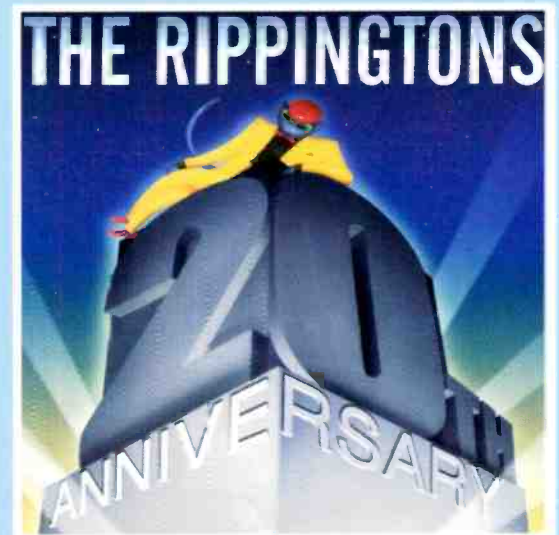
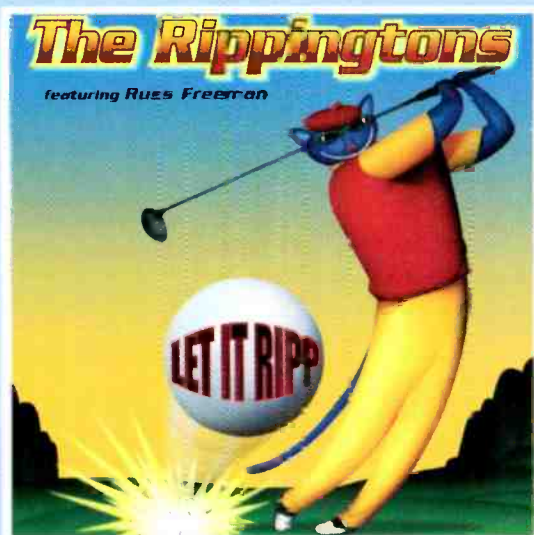
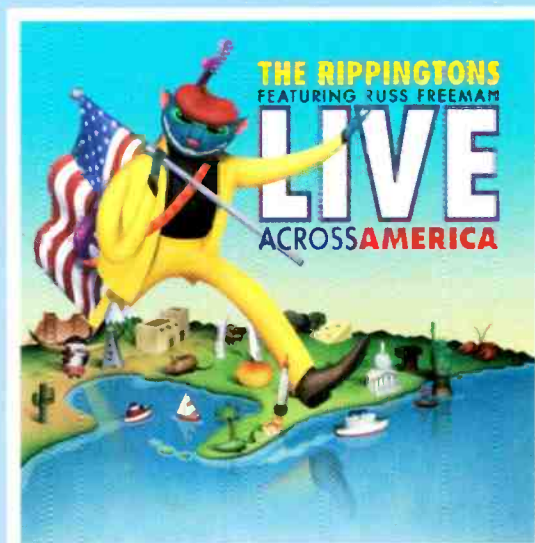
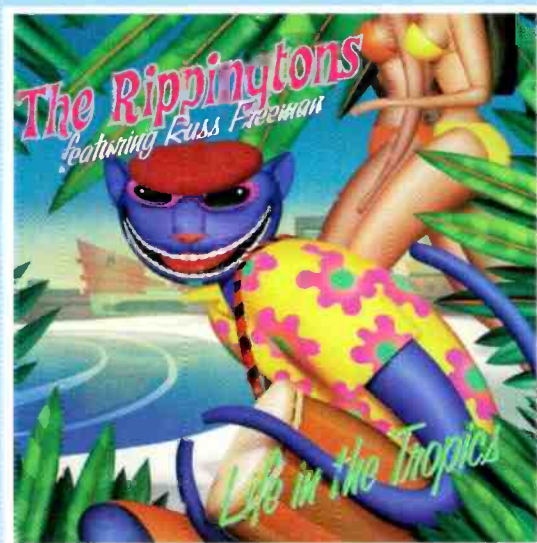
Publishing: Who's
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Latest album: "20th
Anniversary" (2006)

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THE BILLBOARD Q&A

'I WANT TO BROADEN OUR APPEAL'

RIPPINGTONS FOUNDER
RUSS FREEMAN GETS
INTO THE GROOVE

When guitarist Russ Freeman started the Rippingtons as a one-off project in 1986, he never envisioned that it would become the act that would put contemporary jazz on the map or be considered the epitome of longevity in the genre.

In 1994, the band's success spawned the creation of Peak Records, which gave a voice to other contemporary jazz musicians like the Braxton Brothers, vocalist Regina Belle, pianist David Benoit and saxophonists Gato Barbieri, Paul Taylor and Eric Marienthal.

At the heart of the Rippingtons' success has been Freeman's creative vision and his insistence that commercial goals and artistic ideals can indeed dovetail.

From its debut album "Moonlighting," released by the Japanese Alpha label and issued domestically by Passport Records, to the band's "20th Anniversary" CD/DVD package on Peak, Freeman's commitment has made each Rippingtons album a proving ground for new expressions of contemporary jazz.

—Dan Ouellette

What was the impetus for recording the first Rippingtons album?

In 1986, I was playing Monday nights at the Baked Potato club in Los Angeles. We were packing people in, and lots of musicians like Marcus Miller, Kenny G and David Benoit came down to jam. It became a forum for musicians to meet and play. I was recording as a solo act for the Brainchild label at the time, but the [Japanese] label Alpha asked me to put a group of players together to record an album. It wasn't planned to be a long-term project, just a bunch of guys moonlighting from their own careers. So I got guys like Kenny G, David Benoit and Dave Koz, and we recorded "Moonlighting."

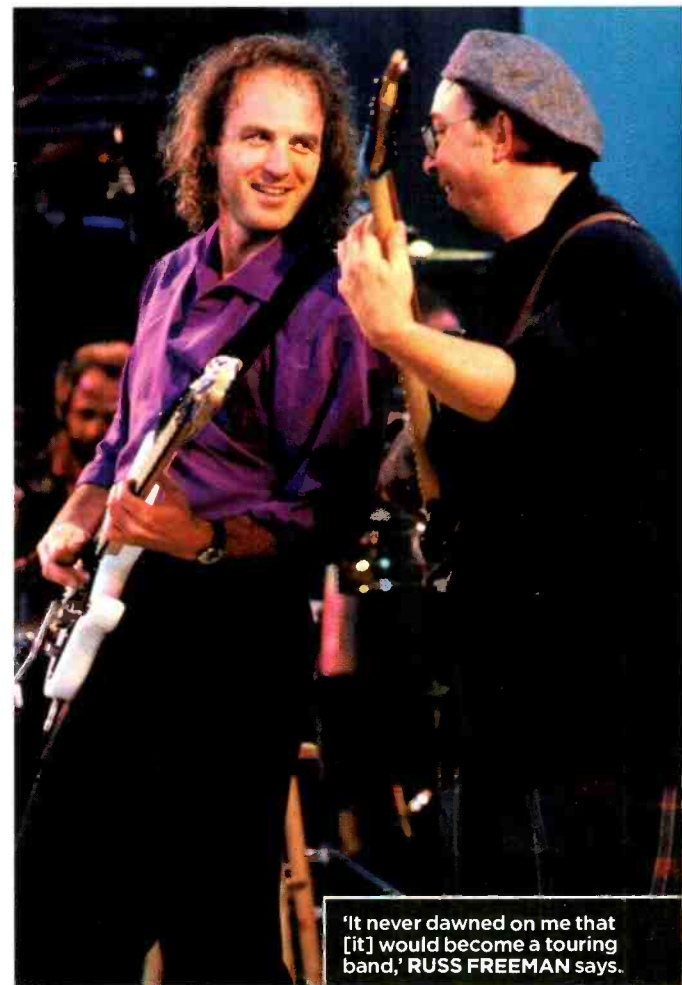
How did the Rippingtons evolve from there?

I realized since everyone was moonlighting that personnel would be constantly changing. I had to design a group setting to accommodate that. As the producer, I realized that each album could

be a growth spurt as new people came in. That's how I got to work with some of my musical heroes like Joe Sample and Dave Grusin. The Rippingtons became a band where guests could come in and play.

When did the Rippingtons become more than just a platform for guests?

In the early '90s, the core band became as popular as the guests. The energy of the live band



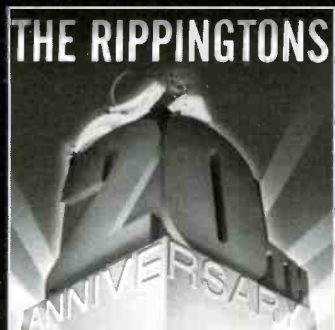
'It never dawned on me that [it] would become a touring band,' RUSS FREEMAN says.

was incredible, and I decided to try to capture that more. So it became a different model for the Rippingtons. We were making an album a year back then, touring for each one and breaking new markets. It never dawned on me that the Rippingtons would become a touring band. To this day, that's what we are, though. The lineup hasn't changed much in the last 10-12 years, and [bassist] Kim Stone has been here for 18 years. I write the music, but the musicians bring it to life. They **continued on >>p36**

TIM MOSENFELDER/GETTY IMAGES

CONGRATULATIONS TO RUSS FREEMAN AND THE RIPPINGTONS

FROM EVERYONE AT
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RUSS FREEMAN often incorporates his worldly experiences into the Rippingtons' sound to keep it fresh.



from >>p34
bring their personalities to it.

Did touring affect the direction of the band?
It started to alter things musically. Going to different places inspired me to change as a songwriter. For example, in the early '90s, we played Puerto Rico with about a thousand people in the audience. They got so into our music that they started clapping in this reverse clave beat. It blew me away. I could have never imagined that on my own. So I made a point of studying music outside of jazz that I had never been exposed to.

Where else did you tour?
The Caribbean became big for us. Europe is huge, and so is Southeast Asia. It makes sense. We play instrumental music, which speaks universally. People from all over embrace our music for that reason.

Even though the core band's importance grew, you still invited guests to be a part of the Rippingtons albums. Why?
They help unify my songwriting. But I also feel a responsibility to go outside of what the band does from album to album. I want to go beyond the normal mode to broaden the Rippingtons' appeal. My greatest fear is to write the same album over and over again.

So I bring someone like David Benoit in, who is so deep as a songwriter, and I put him into the context of what the band plays. Same with Dave Koz. His soprano sax is so pure, so recognizable that I want to showcase that beautiful sound. All the guests on our albums have a signature sound, like David, Dave and Kirk Whalum. They play one note and you know who they are. It excites me as a songwriter to feature them.

Aren't there risks with going too far afield?
Sure. I take chances to make a diversity of music. A good example is with **continued on >>p38**

ON THE HORIZON

The Rippingtons will celebrate their 20th birthday with the July 25 CD/DVD release of "20th Anniversary" (Peak), which reunites past and present band members and featured artists from the group's 16-album career. The record contains old tunes that have been re-envisioned, plus a few new numbers.

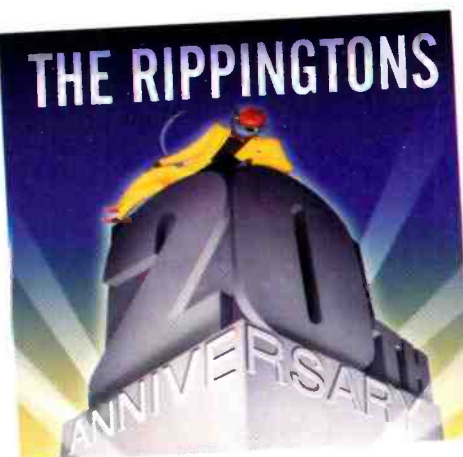
Performers comprise a who's who of the contemporary jazz world, including Dave Koz, Brian McKnight, Patti Austin, Jeffrey Osborne, Kirk Whalum, Paul Taylor, Eric Marienthal, Jeff Kashiwa and Steve Reid.

"The Rippingtons have been prolific and consistent," says Danny Lamb, VP of Washington D.C.-based Kemp Mill Music. "Not a lot of groups last long in contemporary jazz. But the Rippingtons definitely have a core following that buys their albums and goes to their shows."

In fact, a U.S. tour, sponsored by Cadillac and Smooth Jazz TV, will begin in August.

Jim Cosnell, the Rippingtons' booking agent and president of Agency for the Performing Arts, predicts the tour will be a success. He notes that the band hits the road every year to support its new recordings.

"It all starts with the music," says Cosnell, who has been with the act since 1988. Founder Russ Freeman "is a terrific songwriter and a great producer who is always creating new material that's fresh. The Rippingtons reinvent themselves [with] every record. As a result they have diehard fans who keep coming back." —Dan Ouellette



CONGRATULATIONS!!!

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and

The Rippingtons



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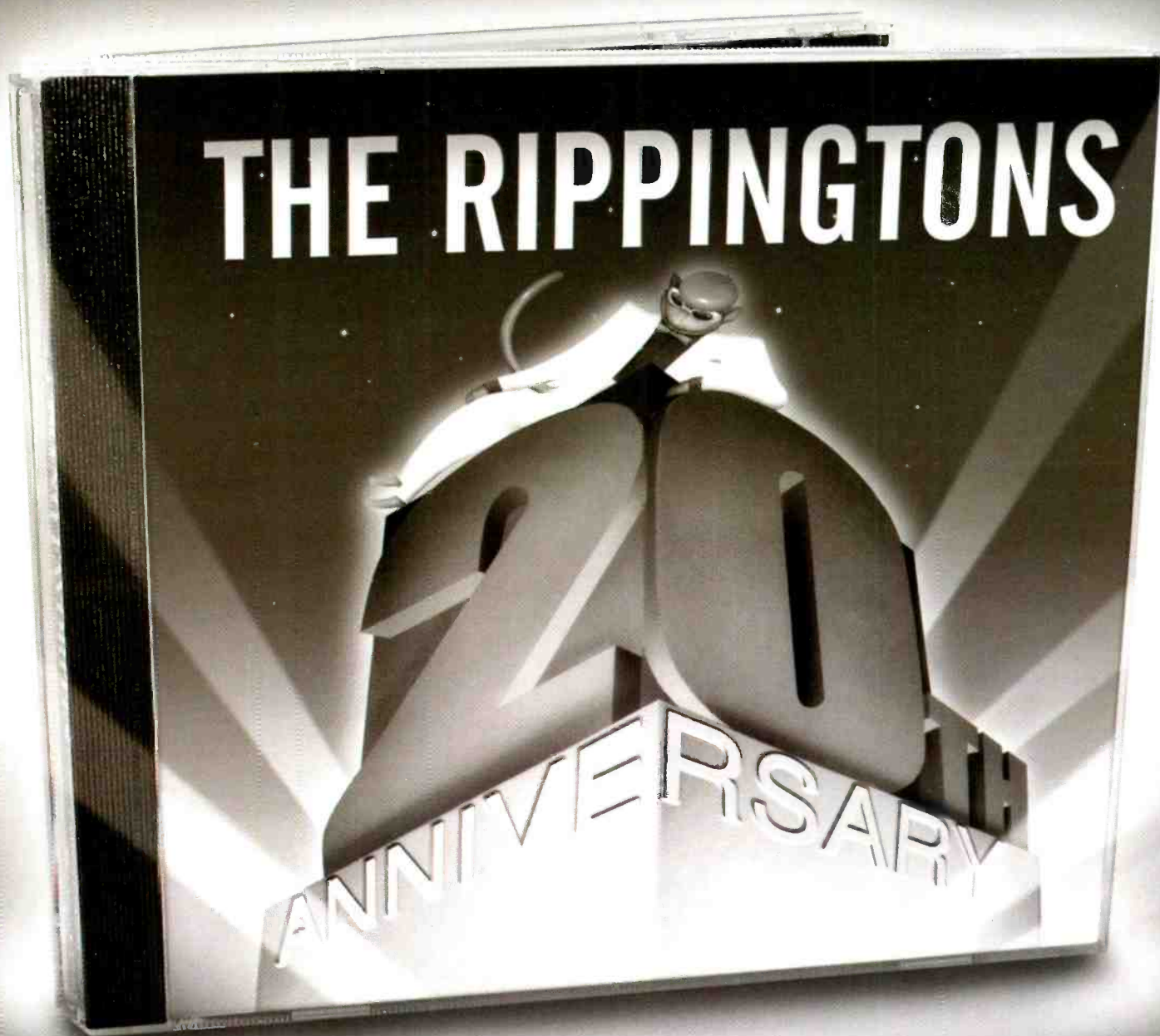
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from >>p36

the [2005] "Wild Card" album. I got into Latin music and wanted to reach out to salsa fans. This was a 180-degree turn from smooth jazz [radio] programming. But it turned out to be successful—successful in the sense that I can achieve something different. I feel this album broadened our base in the Latin American market. Plus, we brought some beautiful music to American audiences that they had never been exposed to. Foremost for me is writing the best songs possible that will withstand the test of time, resisting what's stylish today but out tomorrow, avoiding the pitfalls of the latest over-used groove.

On your 20th anniversary greatest-hits compilation, why are you offering new tunes as well as old ones rerecorded with musicians who go back to the very beginnings of the band?

I want to contrast the old with the new. It's exciting when musicians get back together and you see how a player has changed. Their styles change and the ensemble has changed. We're also including a DVD as a fun thing to give to our fans. We pulled out a lot of footage that hasn't been seen, including some of our old videos and live performances.

'My greatest fear is to write the same album over and over again.'

—RUSS FREEMAN

How have you personally changed over the course of the Rippingtons' run?

I've come further along as a guitar player. My role changed at the beginning from being in the spotlight to using the guitar as a utility instrument. I had to become super-versatile. So I played mandolin, baritone guitar, electric 12-string—whatever it took for the band. I started refocusing on the guitar more in the late '90s. I realized it could be a new voice that I could feature. I credit David Benoit with that. We did our [1994] collaborative album, "The Benoit/Freeman Project," where I played classical guitar. I love the sound of it and have to credit David for helping me rediscover it.

Your fans have a reputation for being very

loyal, the contemporary jazz equivalent of the Grateful Dead's following. What do you think keeps bringing listeners back?

Well, I'm not so sure about that. But it's not unusual for fans to follow us around. Not too long ago I was talking with a guy at a show in the States, and he told me he was from Italy. I asked him if he was on vacation. He said, "No, I just flew in for the show and I'm going home tomorrow." I frankly don't know why our fans are so loyal. Maybe the appeal has something to do with the strong melodies we play or maybe the personalities of the band or maybe the overall sound of the music. Whatever it is, I'm thankful for it. That's been a blessing. I could have never imagined it 20 years ago. The fans have been passionate about our music and have supported us.

You started Peak Records in 1994 with your manager Andi Howard. How's that been?

Enormously satisfying. We've got a great roster that I'm proud of. The whole business model for the label has been to make a creative atmosphere for musicians. It's like when the Rippingtons recorded for GRP, which was our role model. We combine business acumen with musical artistry. We felt that having a musician involved with

a label was a good thing for nurturing a culture of creativity.

Peak has been under the Concord umbrella since 2000. With all the success Concord has had with Ray Charles and John Fogerty, are you afraid that Peak and the Rippingtons will get lost in the shuffle?

Not at all. Our records find their own way. Concord has grown enormously since we became associated with it. We're lucky to be working with such creative people. Concord is the best place for us. It's a great launching pad.

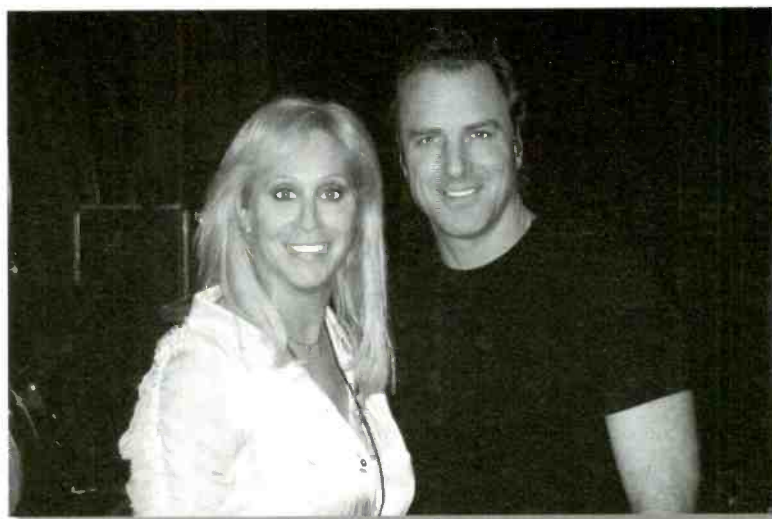
What's in the crystal ball for the Rippingtons?

I honestly don't know. I deliberately don't make long-term plans. Things unfold naturally. I try not to guide. I don't need to. The best I can do is stay inspired and the rest will come.

THE RIPPINGTONS' TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Black Diamond	1 (3 weeks)	Oct. 4, 1997	Peak/Windham Hill Jazz/Windham Hill
2	Welcome To The St. James' Club	1 (2)	Sept. 15, 1990	GRP
3	Curves Ahead*	1	Sept. 14, 1991	GRP
4	Wild Card	1	June 4, 2005	Peak/Concord
5	Topaz	2	June 5, 1999	Peak/Windham Hill Jazz/Windham Hill
6	Weekend In Monaco	2	Sept. 12, 1992	GRP
7	Let It Ripp	2	May 24, 2003	Peak/Concord
8	Life In The Tropics	3	Oct. 28, 2000	Peak/Concord
9	Kilimanjaro	3	April 30, 1988	Passport Jazz
10	Tourist In Paradise	4	June 10, 1989	GRP

* "Curves Ahead" is credited to the Rippingtons, all others are by the Rippingtons Featuring Russ Freeman. Titles on this chart are ordered by peak position on the Top Contemporary Jazz Albums chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart. This chart reflects data through the June 24, 2006, issue.



Dear Russ,

*It's hard to believe it has been 20 years
since you first walked into my office.*

*You've been my client and my label partner,
but most of all... you've been my friend.*

*To all my Rippingtons past and present,
a very big thank you and a very big kiss!
Congratulations.*

*Love,
Andi*

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Kiss Me/ **Sixpence None The Richer** /SQUINT

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Too Close/ **Next** /ARISTA
I Don't Want To Wait/ **Paula Cole** /WARNER BROS.

400,000 SPINS

You'll Think Of Me/ **Keith Urban** /CAPITOL NASHVILLE/EMC
I Don't Want To Be/ **Gavin DeGraw** /J
It's My Life/ **No Doubt** /INTERSCOPE
Forever And For Always/ **Shania Twain** /MERCURY
Drop It Like It's Hot/ **Snoop Dogg Feat. Pharrell** /DOGGYSTYLE/GEFFEN

300,000 SPINS

So Sick/ **Ne-Yo** /DEF JAM/IDJMG

200,000 SPINS

SOS/ **Rihanna** /RCA
Walk Away/ **Kelly Clarkson** /RCA
Hips Don't Lie/ **Shakira Feat. Wyclef Jean** /EPIC
Speed Of Sound/ **Coldplay** /CAPITOL
1985/ **Bowling For Soup** /JIVE/ZOMBA
Sweet Southern Comfort/ **Buddy Jewell** /COLUMB A
Accidentally In Love/ **Counting Crows** /GEFFEN
Oh Boy/ **Cam'Ron** /DEF JAM
Fill Me In/ **Craig David** /ATLANTIC

100,000 SPINS

So What/ **Field Mob Feat. Ciara** /GEFFEN/DISTURBING THA PEACE
Snap Yo Fingers/ **Lil Jon Feat. E 40 & Sean Pau** /BME/TVT
It's Goin' Down/ **Yung Joc** /BAD BOY SOUTH/ATLANTIC
Why/ **Jason Aldean** /BROKEN BOW
Looking For You/ **Kirk Franklin** /GOSPOCENTRIC
Dani California/ **Red Hot Chili Peppers** /WARNER BROS.
Living In Fast Forward/ **Kenny Chesney** /BNA
Me & U/ **Cassie** /NEXTSELECTION/BAD BOY/ATLANTIC
Bat Country/ **Avenged Sevenfold** /WARNER BROS./REPRISE
Stricken/ **Disturbed** /REPRISE
Blessed Be Your Name/ **Tree63** /INPOP
Something's Gotta Give/ **Leann Rimes** /CURB/ASYLUM
Holy/ **Nichole Nordeman** /SPARROW
Where'd You Go/ **Fort Minor** /MACHINE SHOP/WARNER BROS.
Never Scared/ **Bone Crusher** /BREAK'EM OFF

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Promiscuous/ **Nelly Furtado** /GEFFEN
Unfaithful/ **Rihanna** /DEF JAM/IDJMG
The World/ **Brad Paisley** /ARISTA
Summertime/ **Kenny Chesney** /BNA
Do It To It/ **Cherish** /SHONUFF/CAPITOL
Hate Me/ **Blue October** /UNIVERSAL
Don't Forget To Remember Me/ **Carrie Underwood** /ARISTA
Torn/ **Letoya** /CAPITOL
I Dare You/ **Shinedown** /ATLANTIC
Why You Wanna/ **T.I.** /ATLANTIC
Enough Cryin'/ **Mary J. Blige** /GEFFEN/MATRIARCH
Life Ain't Always Beautiful/ **Gary Allan** /MCA NASHVILLE
Crazy/ **Gnarls Barkley** /DOWNTOWN/ATLANTIC/LAVA
Doing Too Much/ **Paula DeAnda Feat. Baby Bash** /ARISTA
If You're Going Through Hell (Before The Devil Even Knows)/ **Rodney Atkins** /CURB
I Believe/ **Third Day** /ESSENTIAL/PLG
Above All/ **Michael W. Smith** /REUNION/PLG
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Adding F&B/hip-hop into Miles Davis' vault



Rockin' Faith
DecembeRadio sings worship with an edge



The Firm
CEO Jeff Kwatinetz adopts new biz model

42

43

43

45

46

JULY 22, 2006

MUSIC

R&B/HIP-HOP BY GAIL MITCHELL

Survivor

Booted From Destiny's Child In 2000, LeToya Luckett Has Returned With A New Album—And A Hit Of Her Own

LOS ANGELES—Most artists are lucky to get one shot at stardom. But six years after being forced out of Destiny's Child just as the R&B stars were about to break big, LeToya Luckett is poised for success once more. And the now single-monikered singer/songwriter is not taking the second chance for granted.

Answering questions while prepping for a photo shoot at Los Angeles' Le Mondrian hotel, LeToya reflected on the ups and downs she has encountered since leaving Houston's best-known export. "I only have one shot at doing this," she declares. "My first look had to be right."

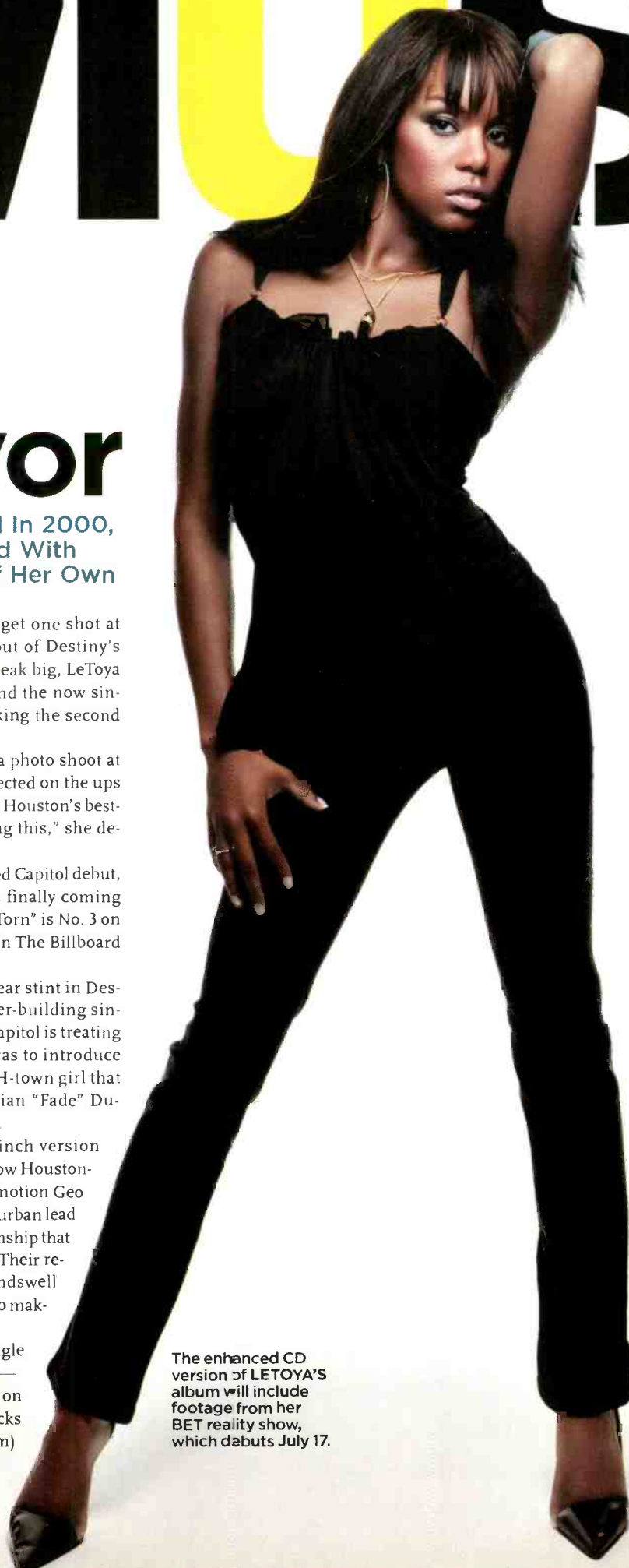
Which is partly why delivery of her self-titled Capitol debut, originally scheduled for release last year, is finally coming July 25. It looks like the delay is paying off. "Torn" is No. 3 on the Hot R&B/Hip-Hop Songs chart, No. 36 on The Billboard Hot 100 and No. 12 on Hot 100 Airplay.

Other than mentioning LeToya's seven-year stint in Destiny's Child (including co-writing the career-building singles "Bills Bills Bills" and "Say My Name"), Capitol is treating her as a new artist. "Our initial objective was to introduce a hit song and video to establish her as the H-town girl that she is and let her tell that story," says Fabian "Fade" Duvernay, VP of urban marketing for Capitol.

Prior to "Torn," the label released a 12-inch version of album track "All Eyes on Me" featuring fellow Houstonian Paul Wall. After that warm-up, VP of promotion Geo Bivins researched extensively to find the right urban lead single. "It's an emotional ballad about a relationship that women can relate to," Duvernay continues. "Their reaction was an indication of the urban groundswell we've focused on. Now we really want to go into making LeToya the urban 'It' girl."

The label is already working a second single and a Christopher Robinson-directed video—"She Don't"—following the video's premiere on BET's "Access Granted." On July 14, LeToya kicks off her stint as opening act (along with Jaheim)

The enhanced CD version of LETOYA'S album will include footage from her BET reality show, which debuts July 17.



on Mary J. Blige's North American summer tour. On July 26, she will appear on "Live With Regis and Kelly." Also planned are featured-artist spots on Cingular Sounds and AT&T's Blue Room. Magazine coverage includes King, Sista II Sista and a six-page fashion spread for Vibe.

When the enhanced CD is released July 25, it will include segments from a limited-run reality show on BET, which tracks the singer's prerelease process. The show starts airing on the cable outlet July 17. The CD will sell at the EMI developing new artist price of \$12.98. Box lot price is \$8.05.

Stretching from soulful, sensuous ballads and club jams to spotlighting the city's trademark screwed-up style, "LeToya" boasts production by Scott Storch, Jazze Pha, Just Blaze and Jermaine Dupri plus cameos by H-town rappers Slim Thug, Bun B., Mike Jones and Killa Kyleone.

"I'm a southern belle who likes heavy-hitting beats," says LeToya, who co-wrote nine of the album's 16 songs. "I can give it to you hard or I can be soft and soulful, hip-hop with grace."

That versatility wasn't fully realized during her Destiny's Child tenure. She and former fellow group member LaTavia Roberson gained more notoriety for their unceremonious ouster from the group in March 2000. Ensuing breach-of-contract and defamation of character lawsuits were settled out of court in 2002.

A subsequent pairing with Roberson in a new girl group called Angel was aborted. Moving to Los Angeles for six months, LeToya traveled the modeling and acting agency circuit while cutting demos that eventually secured the Capitol contract.

"Being the ex-Destiny's Child member was the most awkward part," LeToya says of that period. "Some people didn't want to touch my music . . . But at the same time, [Destiny's Child] got me in the door."

In the interim, LeToya established Houston boutique Lady Elle with her mother. The 3-year-old clothing and accessory store sells a variety of fashion lines, including Tag and Beyoncé and Tina Knowles' House of Dereon.

An urban buyer for a national retailer predicts LeToya will accomplish a top 10 debut on The Billboard 200 and Top R&B/Hip-Hop Albums. "She's not trying to imitate Beyoncé, but staying in her own lane with a record that's getting good buzz. If Capitol works this record right, it will have legs."

And a forward-looking LeToya is ready to stretch them. "It's funny. In the beginning I never saw myself as a solo artist. But the turning point came when people started showing me love on my promo tour. Now I want people to get to know me and my voice."

LUCKETT: DUSAN RELJIN

>>INDIE ACTS SIGN WITH MAJORS

A pair of prominent independent rock acts have made the jump to bigger labels. Victory act Atreyu has signed with Hollywood Records, and Epitaph group From First to Last has inked a deal with Capitol, says manager Larry Mazer, whose Entertainment Services reps both bands. Both acts released albums in March. Atreyu's "A Death-Grip on Yesterday" has sold 178,000 units in the United States, according to Nielsen SoundScan, and From First to Last's "Heroine" has scanned 91,000 units.

—Todd Martens

>>KILLERS RETURN TO 'TOWN'

The Killers will return Sept. 18 with "When Were Young," the first single from their highly anticipated sophomore album, "Sam's Town." The set is due Oct. 2 in the United Kingdom and a day later in North America via Island Def Jam. It was recorded in the band's Las Vegas hometown with producers Flood and Alan Moulder. "Sam's Town" is the follow-up to the Killers' 2004 debut, "Hot Fuss," which has sold more than 3 million copies in the United States, according to Nielsen SoundScan.

—Jonathan Cohen

>>CMT TAPS CARTER AS SHOW HOST

Singer/songwriter Deana Carter has been tapped to host "CMT Dedicated," a new weekly show that features Carter presenting video dedications from viewers. The program debuted July 3. She previously starred in the CMT series "In the Moment," which chronicled the making of her "The Story of My Life" album, released on Vanguard Records last year.

—Phyllis Stark

>>TVT SIGNS HYPHY ACT THE A*Z

TVT has signed The A*Z, a hyphy act from Oakland, Calif. The group's debut will come out next year on TVT. Formerly a group named 4 Deep, the A*Z have been making music since 1997.

—Melinda Newman



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ANA GABRIEL'S album was the first released under the 'Historias' concept. It has spent 48 weeks on the chart.



Latin Notas

LEILA COBO lcobo@billboard.com

Sony BMG Promotes Its Latin Catalogs

While "Los Rompediscotecas" by Héctor "El Father" debuted at No. 1 on the Top Latin Albums chart, the dark horse for the week ending July 9 was Emmanuel with "Las Historias de Toda La Vida."

The Mexican pop star has enjoyed regional success since the late 1970s, but in the United States, his highest (and only) showing on Top Latin Albums was 1997's "Amor Total," which peaked at No. 29.

In contrast, "Historias," a greatest-hits compilation on Sony BMG, came in at No. 9.

The success can be attributed to a targeted strategic marketing campaign that has yielded surprising results.

"Historias" is part of a series of albums released in the past year by Sony BMG, as part of an effort to exploit the formidable joint Latin catalogs of Sony and BMG.

"We've prepared specific projects for each artist, and we have designed very strong direct response campaigns," says Guillermo Page, VP of Sony BMG Latin's commercial division, who was brought into the company in January 2005.

The first artist to release an album under the "Historias" concept was Mexican pop/ranchera star Ana Gabriel, whose "Historia de Una Reina" debuted at No. 26 on Top Latin Albums in August 2005, then climbed to No. 5 in October. It has spent 48 weeks on the chart.

Ranchera icon José Alfredo Jiménez's "La Historia del Rey" entered the chart in December 2005, peaking at No. 11 in March 2006. The album gave Jiménez his highest first-week sales, according to Nielsen SoundScan.

And Christian Castro's "Nunca Voy a Olvidarte... Los Exitos" entered the chart at No. 27 in October 2005. The compilation, which includes early hits from Cas-

tro's days at Melody (a defunct label whose catalog belongs to Univision), has sold more than the artist's new studio set, "Días Felices" (Universal), according to Nielsen SoundScan.

The Emmanuel release follows a Juan Gabriel collection, "La Historia del Divo," which debuted at No. 4 in April and garnered Juan Gabriel his biggest first week of sales (more than 11,000 units, according to Nielsen SoundScan). The album remains strong at No. 12 14 weeks later.

Although most of these sets carry the word "Historias" in their title, Page says the intention is not to create a "Historias" franchise (witness the title of Castro's set and Rocío Dúrcal's "Amor Eterno," another big hit).

"We don't want to limit the possibilities," Page says. "Perhaps there are acts who don't have hits throughout their history, so we try to find a middle ground. Each act is unique."

Releasing compilations, of course, is nothing new. But the Sony BMG approach differs from most others in that the thrust isn't simply a TV promotional campaign, but the direct response element, coupled with a strategy at retail.

Additional elements, like radio, come in depending on the project. "Sigo Siendo Yo," Marc Anthony's upcoming greatest-hits album, includes two new singles, the first of which is already being worked at radio.

Other projects in the works include a hits collection from Gloria Estefan.

WRITING FRENZY: Universal Music Publishing Group paired Nashville and Latin writers for UMPG Song Camp, which took place June 19-23 in Miami Beach. The summit brought together Amy Foster Gillies, Marcel, Kyle Matthews and Troy Verges from UMPG's Nashville office with Marcello Azevedo, Javier Garcia, Manny López, Willy Perez-Feria and Jorge Luis Piloto from UMPG's Latin America office. "We have several very promising songs," says Iván Alvarez, senior VP for UMPG Latin America. "We expect only the greatest things from this event."



GABRIEL: RODRIGO VALERA/WIREIMAGE.COM

6 QUESTIONS

with DAVID JOHANSEN

by KATIE HASTY

At 56 years old, David Johansen has performed under many guises: the frontman of evergreen rockers the New York Dolls, a solo act, as kitschy lounge hitmaker Buster Poindexter, a bluesman with the Harry Smiths and even the Ghost of Christmas Past (in "Scrooged," the 1988 film starring Bill Murray).

The Staten Island native returns to his musical beginnings as the re-formed New York Dolls release their first studio album since "In Too Much Too Soon" in 1974. "One Day It Will Please Us to Remember Even This" streets July 25 via Roadrunner and is a return to the glam, garage and guts that crowned the Dolls as one of the most influential bands of the pre-punk era.

Though the group disbanded in 1975, the remaining members (Johansen, guitarist Syl Sylvain and bassist Arthur "Killer" Kane, who died in 2005) reunited to play a set for the 2004 Meltdown Festival in London at the behest of the New York Dolls fan club's former president—Morrissey.

One gig turned into another and eventually yielded recording a new album with producer Jack Douglas and with guests like Michael Stipe, Iggy Pop and Bo Diddley. Packaged with a "making-of" DVD, the 13-track "One Day" and its supporting tour may gauge, for Johansen, what kind of legacy the Dolls had left for their fans.

Q: What took so long? Thirty years for an album is a long time.

A: To be honest, the thought of getting back together had never occurred to me before. When Morrissey got in touch, it was like, "Oh, yeah . . ." and we had so much fun. It wasn't a plan. It's like we were living out his idea.

Q: Roadrunner hired Blue Streak to mount a major marketing and publicity campaign to the gay community. How do

you think the Dolls came to have such a loyal fan base from that group?

A: Ever since we started, we had this kind of all-inclusive vibe. We wanted everyone to get together in the same room and realize that we're all the same person. The world is full of the same bad rhetoric that people just repeat because they're told to. We encourage people to make up their own minds. We had something that everybody could relate to.

Q: In 2005, First Independent Pictures released a documentary about Arthur Kane, "New York Doll," shortly after he died. How do you feel about the movie's portrayal of the band?

A: I thought it was really great. They almost got him, almost fully captured him. It's great to have that artifact, that document of Arthur. He was one in a . . . a . . . planet.

Q: What has it been like working with Roadrunner, a first for you?

A: Walking into a room with them is like going to the comic book store. They're very detail-oriented people. I'm amused by the whole machine and how it works. They take their business very seriously, which is much better than somebody who slaps it out there. It's kind of comforting that somebody's making everything

happen—from the font we use, the interviews, the video, this and that. They have an interesting history with how they grew very organically and now are willing to take on this rock'n'roll band when what they've been doing is hardcore.

Q: You've influenced bands from the Sex Pistols to the Smiths to the Donnas. Are rock bands today getting rock done right?

A: A lot of these bands all sound the same. They're singing about the same kind of nonsense with a lot of negative energy and hatred, a lot of songs about stabbing your friend in the eye with a ballpoint pen. With this record, we kept our original philosophy and wanted things to be and feel more positive than that. The songs have a really good feel to them.

Q: What's the best part about being back in the New York Dolls?

A: When I was with Harry Smith, I'd sit on a stool and play acoustic guitar. It was pretty esoteric. With this band, it's more aerobic and invigorating. It's all adjunct to being in a kick-ass rock'n'roll band. It's very satisfying to get up and start running around. ♦♦♦



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Davis Projects Go On For Miles

The fusion between R&B/hip-hop and jazz will undergo another creative jolt via several projects involving jazz visionary Miles Davis.

During a recent meeting at Hollywood's storied Chateau Marmont, rapper Q-Tip and Davis' nephew, Vince Wilburn Jr., talked about collaborating on various projects, including a tribute CD in the vein of GRP's "Forever, for Always, for Luther." That 2004 album features various artists reinterpreting classic Luther Vandross tracks.

In addition to Q-Tip, Wilburn envisions producers and artists like Dr. Dre, Mike Elizondo, Jay-Z and Kanye West coming on-board. "I have a lot of respect for hip-hop in its positive sense," says Wilburn, a drummer who operates Los Angeles-based production company Nefdrum. He is also a co-administrator of Miles Davis Properties along with his dad, Vince Wilburn Sr.,

and Davis' daughter Cheryl and son Erin. "So I went to Tip first. We're going to go into the vault and then see how we're going to evolve this into also being a tribute to cool hip-hop cats."

That the family would approach Q-Tip is not surprising. In various interviews, Jonathan "Q-Tip" Davis—who first made a name for himself as a member of A Tribe Called Quest—has acknowledged that his early musical influences include Davis (no relation) and Herbie Hancock. The Tribe's creative fusion of hip-hop and jazz resulted in such seminal albums as 1991's "The Low End Theory," featuring bassist Ron Carter on the track "Verses From the Abstract."

Others with deeper memories will recall Q-Tip's more extensive jazz explorations on the Arista album "Kamaal the Abstract." Though never commercially released, the



WILBURN, left, and Q-TIP

2001 album nevertheless drew critical plaudits for Q-Tip's teaming with such jazz players as saxophonists Kenny Garrett and Gary Thomas and guitarist Kurt Rosenwinkel.

Q-Tip was even supposed to collaborate with Davis on the latter's last album, 1992's "Doo-Bop" (produced by Easy Mo Bee). Scheduling issues, however, prevented the pair from consummating that plan. Q-Tip can currently be heard on Busta Rhymes' new album, "The Big Bang."

Q-Tip isn't the only rapper making a Davis connection. Fellow rapper Nas and his dad, noted jazz musician Olu Dara, will be among the featured guests on the forthcoming "Evolution of the Groove," a Sony Legacy project also shepherded by Wilburn and the other administrators. It is due in stores this fall to tie in with the 15th anniversary of the jazz great's

death on Sept. 28, 1991.

Also appearing on "Groove" will be Lenny White and Carlos Santana. Santana also contributes a remix of "It's About That Time" on yet another Sony Legacy Davis project, "Cool & Collected." That CD is due Aug. 29.

And how are preparations coming for the announced Davis biopic starring Don Cheadle under the direction of Antoine Fuqua? Wilburn says the script is in development and that he and co-executive producer Darryl Porter are now looking at other options following an earlier deal with Sony Pictures. However, he assures it's all systems go.

"Don and Antoine are both into it," says Wilburn, whose mother is Davis' sister. "I want this movie to show how Miles evolved to change the course of music over several decades. It's got to be gritty but real. You can't fake Miles." ♦♦♦



Anonymous 4 Visits Americana

Early Music Ensemble Regroups, While Two Members Form Duo The Lost Girls

When Anonymous 4 announced last year that its members would no longer work together full time, the group broke many fans' hearts. During the last 18 years as one of the world's premier early music ensembles, the four singers (Marsha Genensky,

Susan Hellauer, Jacqueline Horner and Johanna Maria Rose) created a string of unlikely chart-busters running from their first album, 1992's "An English Ladymass," to last year's "American Angels," which spent a year and a half on Billboard's Classical chart and has sold 80,000 copies, according to Nielsen SoundScan.

Through its recordings, the group opened listeners' ears to an incredible variety of repertoire from far off the beaten path: Its material ranged from 12th-century songs from female poet/composer/mystic Hildegard of Bingen to medieval Hungarian compositions to music written for Anonymous 4 by

contemporary British composer John Tavener. With "American Angels," the group ventured into even more unusual territory: 18th- and 19th-century American gospel hymns, folk tunes and camp revival songs.

The album's overwhelming success persuaded the quartet to regroup for follow-up "Gloryland," which arrives Sept. 12. For this outing into Americana, the group joins forces with two guest artists who really know their way around this landscape: guitarist/mandolinist Mike Marshall and violinist/mandolinist Darol Anger. The two instrumentalists frame the vocalists' harmonies in beautiful and beguiling ways.

As Anonymous 4's Hellauer notes, the energy Anger and Marshall bring to "Gloryland" allows the music to unfold in a very different way than if the foursome were performing a cappella. "Darol and Mike bring a very bluegrass, old-

timey feeling to the album," she says. "They really pushed the envelope of exploration for us and recording with them was really a beautiful session of breaking walls down."

If "Gloryland" follows the impressive lead of "American Angels" (and Harmonia Mundi is indeed hoping for similar sales), new audiences will soon undoubtedly be introduced to the quintessential Anonymous 4 sound of crystalline, finely meshed singing. After performing two nights earlier this month at New York's intimate Joe's Pub—a venue hardly known for hosting early music ensembles—Anonymous 4 will bring "Gloryland" to the Americana Music Assn. Conference in September in Nashville and then hit the road for an extensive U.S. tour that begins in November and extends into spring 2007.

In fact, the Americana bug has hit two members of Anonymous 4 particularly hard. Genensky and Hellauer

are teaming up as a new duo, dubbing themselves the **Lost Girls**. (The duo's name actually comes from a song on "Gloryland.")

Genensky says, "Our first recording session is tentatively scheduled for next summer after the conclusion of the 'Gloryland' tour." As with Anonymous 4, the Lost Girls will record for Harmonia Mundi. The duo's plan is to start off where Anonymous 4 has ended up with its two American-themed discs. "Our first project will also be of American traditional music," Genensky explains, but quickly adds that the Lost Girls' planned travels won't begin and end there.

Hellauer notes, "The idea of wandering, of course, is implicit in our name. We don't need to be rooted in a single style. The idea of mixing popular and classical music is something we've played with in A4, but the Lost Girls will take that concept even further." ♦♦♦



ANONYMOUS 4



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

New Wave Of Bossa Nova Covers Hits Europe

Two years after its self-titled bossa nova style collection of new wave covers attracted international attention, French act Nouvelle Vague is repeating the trick with second album "Bande à Part."

The act, based around Parisian producers Marc Collin and Olivier Libaux, is signed globally through Collins' production company Perfect Kiss to Vital-distributed U.K. independent Peacefrog. "Nouvelle Vague" (2004) placed new wave gems like Joy Division's "Love Will Tear Us Apart" and Depeche Mode's "Just Can't Get Enough" in a Brazilian-inspired musical setting featuring a handful of female vocalists. In the United States, licensed to Luaka Bop/Warner, it made the top 10 of Billboard's Top Electronic Albums chart in May 2005. Peacefrog says global shipments have passed 200,000 units.

The "Bande à Part" covers include the Buzzcocks' "Ever Fallen in Love," Echo & the Bunnymen's "The Killing Moon" and New Order's "Blue Monday." Released June 12 in continental Europe (through PIAS) and July 3 in the United Kingdom, it made the top 30 of Billboard's European Top 100 Albums chart July 1. Peacefrog label manager Phil Vernel expects a Luaka Bop

U.S. release by September. "It's hard to follow up such an original idea," Vernel admits, "but there's such a solid fan base we can target 300,000-400,000 sales [worldwide]."

Nouvelle Vague plays European festivals through August, booked by Coda.

—Aymeric Pichevin

SOUL HUNTER: If old-school R&B is rarely mastered by non-American artists, it's rarer still for such an act to win endorsement in America itself.

So English vocalist/guitarist James Hunter's recent "new and emerging artist" nomination for September's Americana Music Assn. Awards is noteworthy. Ditto his topping Billboard's Top Blues Albums chart for three weeks in June with his third solo album, "People Gonna Talk."

Born in Colchester in southeast England, Hunter released three albums between 1986 and 1990 with British R&B live favorites Howlin' Wilf & the Veejays before joining Van Morrison's touring band during the early '90s.

"People Gonna Talk" appeared March 7 in the United States and April 24 in Europe on New York indie Go, licensed globally to Rounder. It



NOUVELLE VAGUE

has been widely praised for the soulful, horn-laden ambience of Hunter's 14 self-published compositions, drawing comparisons to such acts as Sam Cooke and the Drifters. Cambridge, Mass.-based Rounder GM Paul Foley says worldwide shipments are already past 50,000.

Hunter recently opened U.S. shows for Aretha Franklin and Etta James and will play American dates supporting Boz Scaggs starting July 30. He is booked worldwide by Monterey Peninsula Artists.

—Paul Sexton

MUSE NEWS: After a career-defining Glas- tonbury Festival performance in 2004, Muse is setting its sights further afield.

The British alternative rock trio embarked on a world tour June 24 in Germany, supporting fourth album "Black Holes and Revelations" (Helium 3/Warner Bros.). "They plan to be on the road for the next two years," Warner Music U.K. managing director Korda Marshall says.

According to Marshall, the album shipped 900,000 units internationally on its July 3 release and is already outpacing each of Muse's three previous albums, which he estimates have shipped a total of 5 million worldwide. The album streaked July 11 in the United States.

Muse is published by Warner/Chappell U.K. and booked by London-based Agency Group.

—Lars Brandle



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Rock In A Holy Place

DecembeRadio Brings Harder Edge To Christian Music

It's always interesting to see how a group of young musicians can absorb diverse influences, filter them through their own creative vision, then deliver a fresh, exciting new sound that is uniquely their own. This is what I love about Slanted Records' new act DecembeRadio. Though it pays homage to such legends as Lynyrd Skynyrd and Aerosmith, with a dash of Lenny Kravitz and Stone Temple Pilots thrown in the mix, the band manages to forge its own identity with a hard-rocking debut set unlike anything else in Christian music.

"We grew up listening to our parents' CD collections, and our guitar teacher had us listen to a lot of older music," lead guitarist Brian Bunn says. "We wanted to take a lot of the older style—things from the '70s, '80s and early '90s—and fuse it with some of the more modern things. In the studio it was all about having fun. To us, the performance was more important than making everything absolutely perfect. If we had something that was a little out of tune, but it had great passion, we would leave it."

DecembeRadio consists of Bunn, lead vocalist/bassist Josh Reedy, drummer Boone Daughdrill and Eric Miker on

guitar/vocals. The group recorded its self-titled debut at the famed Southern Tracks Studios in Atlanta. "Pretty much 75% of the CDs that we bought growing up were recorded in this studio," Bunn says. "So it was great to get to record at a place where all the artists who we've looked up to recorded."

Bunn and Reedy have known each other since they were kids. "Josh started playing the guitar when he was 11 years old, and he played a talent show," Bunn recalls. "I remember the girls going crazy. So, of course, I wanted to learn how to play guitar. . . . Our first year of high school, we started a top 40 band. We played Hootie & the Blowfish covers and that sort of thing. Then shortly thereafter, we realized that God had given us these gifts, and we wanted to utilize them for him."

They began to lead worship at their church then went on the road with speaker/evangelist Billy Wayne Arrington. They met Miker at a church in West Virginia, and he joined the group five years ago. Arrington introduced the young band to producer Scotty Wilbanks (NewSong, Overflow, Third Day), who began working with the group in the studio and introduced it to Daughdrill. . . .

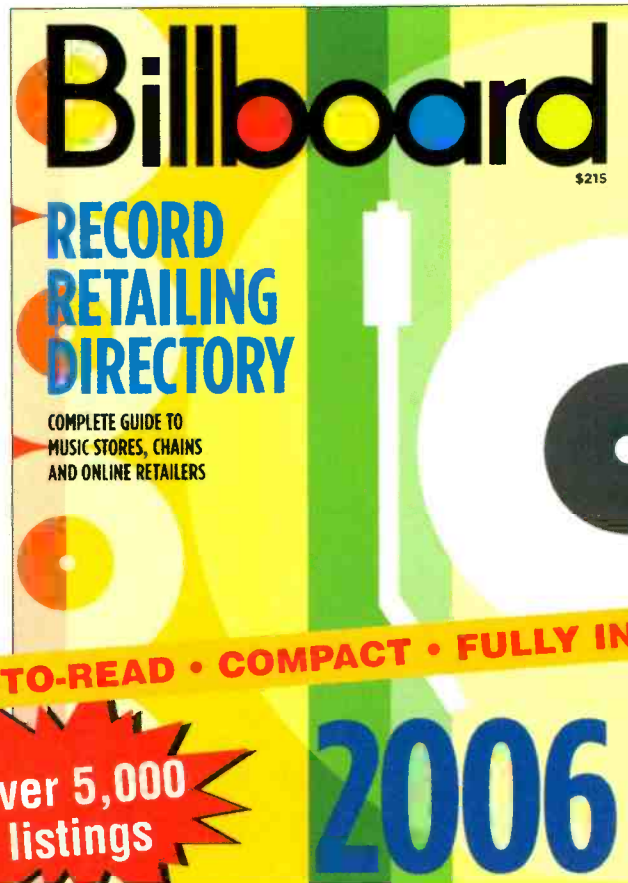
The band's Slanted debut streeted June 25, and the group is slated to perform at most major Christian music festivals this summer. The lead single, "Love Found Me," is gaining steam at Christian radio, and the band was named buzz band of the year at the 2005 Rock Summit.

Bunn credits Wilbanks with helping the group capture its sound on CD. "A lot of producers in the Christian market tend to sterilize it," he says of hard rock music. "They are afraid that Christian listeners might be scared of a CD with lots of energy, kind of rockin', but he wasn't scared of that."

Bunn describes the DecembeRadio sound as "Southern-fried, riff-driven rock with a slammin' groove." He admits that being unique can be a blessing and a curse in this business, but he and his buddies are in it for the long haul. "We know that not everybody will like it, but so far we have great response and reviews on the CD," Bunn says. "People are just looking for something different. Because we're doing something different, we're the kind of band that it may take a little while longer to climb to the top, but a lot of great things in life take time. So we are willing to work at it." . . .

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The Firm Launches Music Company

EMI-Financed Label Will Split Album Revenue With Artists

CEO Jeff Kwatinetz says the Firm's new music company will split record revenue with artists because it is "the right thing to do." But is it the smart thing to do?

Given the back-end structure of the deals, the Firm's still-unnamed company will cover up-front recording costs, but will not give traditional advances to artists. The music company will collect money from all revenue streams covered through the deal—which, in addition to recordings, could also include touring, merchandising, publishing and other ancillary rights.

The music company collects all revenue from record sales, then subtracts hard costs such as video production and recording fees, and the artist and music company will divide the net 50/50. The music company won't take any up-front fees for overhead or foreign deductions.

On other revenue streams, such as touring and merchandising, percentages will be determined per deal.

The unavailability of certain rights won't keep the company from signing an act. For example, publishing isn't available for either of the company's first two signings, Mandy Moore and Army of Anyone. Although both acts are managed by the Firm, the music company will also sign artists with outside management. To avoid any conflict, if the Firm manages a client signed to the music company, it will not collect management fees on record sales.

Even though the deals may cover other rights, the term will still be set by number of albums delivered. The artist and the Firm will jointly own the masters.

The Firm's dealings with EMI heads Alain Levy and David Munns on behalf of such management clients as Korn and 30 Seconds to Mars led to the development of this new company. "David and Alain, and the rest of their staff, instead of whining and putting their heads in the sand, they're not afraid to try new business models," Kwatinetz says.

EMI is financing the label, which is wholly owned by the Firm. EMI has U.S. distribution rights, as well as rights to license the albums internationally.

Kwatinetz would not comment on how a merger between EMI and Warner Music Group—the two music groups continue to trade bids—could affect his deal.

With Korn, EMI and Live Nation gave the band multi-million-dollar advances in return for a percentage of profits from record sales, touring,

MANDY MOORE is one of the first signings to the Firm's new label.



publishing and merchandise. The move, Kwatinetz says, has made the band feel like much more of a participant in its own career instead of just a royalty collector. "It's a lot easier when people feel their interests are aligned," Kwatinetz says.

Unlike Nettwerk head Terry McBride, who is shifting his management clients off major labels, Kwatinetz says he has no such grand plan. "Every artist should be looked at individually and their business situation should fit their creative needs."

So is it good for the artist? Traditionally, we've been against any kind of deal that collects different revenue streams because it seemed unwise to put all of one's eggs in one basket. With the Firm's new company, the question remains: If an artist is not getting a substantial advance, is it smart to give up a percentage of touring and merchandise in return for a much higher return on album sales? In this case, one has to look at the considerable expertise—especially in areas like branding, licensing and marketing—that the Firm brings to an artist, plus the fact that everyone is rowing in the same direction. Only an artist can decide, but Kwatinetz makes a convincing case.

A TRUE GENTLEMAN: Although it did not come as a surprise, it was with great sadness that we heard about Arif Mardin's recent passing. It was easy to see why he got such great results in the studio, whether it be producing Aretha Franklin, Phil Collins, the Bee Gees, Willie Nelson or Norah Jones. Not only did he have great ears in the traditional music sense, he had great ears in that he knew how to listen to artists.

I last interviewed Mardin for Jones' second album, 2004's "Feels Like Home." He stressed that she had co-produced the album and glowed like a parent when he talked about her growth. Among his memories: the great time he had in the studio "eating junk food"—her band eats a lot of burritos, he said—and mixing vodka martinis at the end of the day.

Jones' album was mastered at a facility run by engineers from Mardin's early Atlantic days. "It just felt great," he said. "We have photographs of the old studio personnel and Aretha Franklin and Donny Hathaway."

While revered within the industry, Mardin was never a celebrity producer for a few reasons. First and foremost, he was way too much of a gentleman to grab the spotlight. Secondly, he brought out the best of the artist's individual talent instead of imposing his own sound. The one signature that he brought to any project? An abundance of class. ●●●

Pink Floyd Visionary Syd Barrett Dies At 60

Roger "Syd" Barrett, who shaped the formative music of Pink Floyd but was forced out of the legendary band after his mental health began to decline, died July 7 at the age of 60, reportedly due to complications from diabetes. The artist spent the better part of the past 30 years living in seclusion in Cambridge, England, where he was born on Jan. 6, 1946.

"Syd was the guiding light of the early band lineup and

jams and perfect pop nuggets.

But as Barrett's intake of LSD increased, his behavior became increasingly peculiar; in a live setting, he'd often lapse into a zombie-like state.

It was at this point that guitarist/vocalist David Gilmour joined the band, allowing Pink Floyd to continue playing live while Barrett worked out his issues. The rest of the group hoped Barrett would at least still be able to write songs, but

album "Wish You Were Here" to him. Barrett showed up unannounced during recording sessions for the album, but due to his weight gain and hairless appearance was at first not even recognized by the rest of the group.

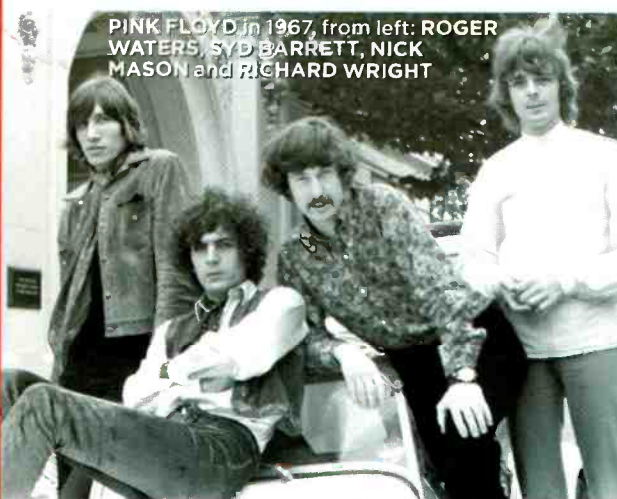
In later years, Barrett reverted back to his given first name and spent most of his time painting and gardening. Looked after by his mother, and following her 1991 death by his sister Rosemary, he lived off royalties from the Pink Floyd albums on which he played, as well as compilations and concert albums featuring his compositions. At the band's reunion performance during last summer's Live 8 benefit, Gilmour, Waters, Wright and Mason played "Wish You Were Here" in Barrett's honor. Gilmour also performed the solo Barrett track "Dominoes" live during his spring world tour.

Beyond his two studio albums, another side of Barrett's music can be heard on the EMI compilations "Opel" (1988) and the now out-of-print boxed set "Crazy Diamond" (1993). Both feature previously unreleased alternate takes of tracks from the solo albums, including a version of "Dark Globe" that many prefer to the somewhat disjointed original on "The Madcap Laughs."

While compelling in that Barrett rarely played a song the same way twice, the tracks also sport occasional confused chatter between the artist and the studio control room, which only reinforce the rapid decline of his mental state.

The 2001 collection "The Best of Syd Barrett: Wouldn't You Miss Me?" offered a never-before-issued song, "Bob Dylan Blues," reportedly found on a reel of tape that had been in Gilmour's possession for 30 years.

In a statement, Gilmour urged curious fans to explore the music. "Do find time today to play some of Syd's songs and to remember him as the madcap genius who made us all smile with his wonderfully eccentric songs about bikes, gnomes and scarecrows," he said. "His career was painfully short, yet he touched more people than he could ever know." ●●●



PINK FLOYD in 1967, from left: ROGER WATERS, SYD BARRETT, NICK MASON and RICHARD WRIGHT

leaves a legacy which continues to inspire," read a statement released by the surviving members of Pink Floyd. "Syd was a lovely guy and a unique talent," said bassist and once-Floyd frontman Roger Waters in a statement of his own. "He leaves behind a body of work that is both very touching and very deep and which will shine on forever."

With Barrett at the helm, Pink Floyd began life in 1965 as did most unassuming U.K. bands of the era—as a run-of-the-mill blues-rock combo. Flanked by bassist Waters, keyboardist Rick Wright and drummer Nick Mason, Barrett and Pink Floyd quickly began to push the boundaries of conventional rock, attracting underground acclaim for its trippy live shows.

Barrett proved himself a true genius, blending elements of pop and psychedelia on early singles such as "See Emily Play" with mysterious, almost light-hearted lyrics. Pink Floyd's 1967 debut album, "The Piper at the Gates of Dawn," still stands as one of the best psychedelic rock albums released, driven by Barrett's oddball narratives and the band's skill with both long

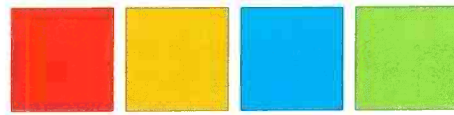
this too proved to be impossible, and he was dropped from Pink Floyd by early 1968.

Gilmour, Waters and members of Soft Machine helped the fragile singer through two solo albums released in 1970, "The Madcap Laughs" and "Barrett," on which he teetered between lucidity and madness. The sparse production and shambling performances are a far cry from the early Pink Floyd sound, but Barrett's off-kilter ingenuity shined through on tracks like "Wouldn't You Miss Me (Dark Globe)," "Octopus," "Gigolo Aunt," "Terrapin," "Effervescing Elephant" and "Baby Lemonade," which would influence generations of singer/songwriters and rock bands alike.

By 1974, Barrett was beset by a myriad of mental problems and retreated to Cambridge, rarely to be seen in public again except to run errands or politely chat with the Pink Floyd devotees who would knock on his front door, hoping for a glimpse of their idol.

However, he remained a towering influence on his former bandmates, who dedicated the song "Shine On You Crazy Diamond" and the 1975

REVIEWS



SPOTLIGHTS

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

ALBUMS



LOS LONELY BOYS

Sacred

Producers: John Porter, Los Lonely Boys
Epic

Release Date: July 18
Texican trio Los Lonely

Boys are a kick-ass band that can set a simple melody on fire. On this energetic sophomore set, the Garza brothers churn out one catchy beach anthem after another, but instead of polishing their hooks, they stick to an organic live sound that showcases their outstanding musicianship. From the sun-drenched leadoff "Diamonds"—a rough-edged reprise of their breakthrough single "Heaven"—and the grinding, bilingual "Oye Mamacita" to the soulful ballad "I Never Met a Woman," the trio manages to turn standard feel-good tunes into electrifying jams. Tightly packed with flawless harmonies, "Sacred" is driven by guitar hero Henry Garza's fiery fretwork that channels Hendrix and Santana into rootsy rhythms and soaring solos. As a country-rock footnote, "Outlaws" reunites the brothers with their father, Ringo Garza Sr., who trades vocals with Willie Nelson.—*SP*

'Fest bewails life's adversities ("These Days," "Devil's Pie") alongside dazzling, soulful arrangements and jovial beats that evoke sitcom theme songs. With as much aplomb, he shrugs off the hardships ("More," "Tell a Story") while flashing his sunny humor ("I feel like Puff Daddy lied 'cause I ain't vote and I ain't die") and storytelling skills ("Bullet"). The West-featured lead single "Brand New" seems formulized for radio, but there are many more gems here than mishaps. "Blue Collar" is exactly what hip-hop needs more of.—*CH*



FEIST

Open Season

Producer: VV
Cherry Tree/Interscope

Release Date: July 18
Less than a year after

the U.S. release of her genre-defying chill-out gem "Let It Die," Canadian singer/songwriter (Leslie) Feist offers a coda with remixes and alternate versions as well as three unreleased tracks. As VV, Mocky, k-os and others reshape her sparse beats and jazzy French-pop grooves, Feist's slippery, ethereal voice only grows more distinctive. "Mushaboom" earns three dance remixes, including a trippy one by indie-tronic act the Postal Service, but like on "Let It Die," the most captivating moments are those surrounded by stillness. Her cover of the Bee Gees' "Love You Inside Out" returns as a disarming slo-mo waltz reduced to voice and guitar, while the previously unreleased "Snowlion" carefully blends romantic harps with spooky Portishead guitars. Even better, the outtake "Simple Story," a duet with actress Jane Birkin, sounds like it could become the next James Bond theme song.—*SP*



RHYMEFEST

Blue Collar

Producers: various
Allido/J

Release Date: July 11
Rhymefest is best-known for co-writing

Kanye West's Grammy award-winning single "Jesus Walks." But with his major-label debut, "Blue Collar," the Chicago rapper proves he is no second fiddle. Acting as the voice of the average Joe, he ruminates on everyday situations such as bills, fear of failure and family trials.

SINGLES



OMARION Entourage (3:56)

Producer: Eric Hudson
Writers: O. Grandberry, E. Hudson, A. Merritt
Publishers: various
Epic

At a mere 21, Omarion Grandberry is already a one-man industry with successful ventures in movies, TV, publishing and music on his résumé. "Entourage," the first single from upcoming sophomore album "21" (following the No. 1 "O"), is a seemingly effortless R&B record, acing every element from inspired vocal to clever production and exceptional chorus after a single spin. As he lovingly sings "Girl, I want you to be my entourage," Omarion conjures everyone from (vintage) Justin Timberlake to Michael Jackson and Mark Morrison. It's a ballpark cross-format smash, with potential to be a summer 2006 star player. For the artist, it only shoots his star higher into the stratosphere.—*CT*



JUSTIN TIMBERLAKE

SexyBack (4:03)

Producers: Timbaland, Justin Timberlake, Danja
Writers: J. Timberlake, T. Mosley, N. Hills
Publishers: various
Jive

Justin Timberlake claims he wants to push pop boundaries with upcoming second solo album "FutureSex/LoveSounds," but launch single "SexyBack" is more likely to jolt nerve endings. Yeah, we get it: Release an event single you know radio will embrace before getting to the meat of the matter, but really. This meandering melody-free jam is atrocious. Timberlake is unidentifiable with his grossly distorted vocal as Timbaland whoops and hollers alongside, in what is essentially a four-minute loop. Timberlake has a lot to offer—as a potential savior of solo male pop—but here he appears to tease, if not to ridicule, radio's lust/need for him. Impact: 10. Respect: less than zero. Tacky return, dude.—*CT*

ALBUMS

ROCK

MICHAEL FRANTI & SPEARHEAD

Yell Fire!

Producers: Michael Franti, Mario Caldato Jr.
Anti-

Release Date: July 25

★ Partially recorded in Kingston, Jamaica, with Chris Blackwell, "Yell Fire!" is part of a thematic trilogy that includes the film and book "I Know I'm Not Alone," which document Franti's recent visits to Iraq, Israel and Palestine. That's a lot of ground for anyone to cover, but his ambitions pay off on this strapping, if sprawling, collection. Franti wastes no time getting to the point: opener "Time to Go Home" brandishes enough slogans to populate an entire anti-war rally. Despite its framing device, "Yell Fire!" leaves time for some geographically appropriate reggae ("Hello Bonjour," featuring Sly & Robbie), danceables ("Hey Now Now") and unapologetically optimistic ballads ("One Step Closer to You"). And though Franti puts those fierce politics first, he also neatly distills the diverse styles he's visited throughout an ever-impressive career.—*JV*

GOLDEN SMOG

Another Fine Day

Producers: Ed Ackerson, Paco Loco, Golden Smog
Lost Highway

Release Date: July 18

While "Another Fine Day" may sound more cohesive than the pseudo-supergroup's previous two full-lengths, that ultimately means little as these songs simply don't stack up to their predecessors. Be it a result of limited time, improper focus or not enough elbow grease, the material often sounds haphazardly created and just undone. To be fair, the goal seems different, as memorable ditties take a back seat to artier pieces. While Wilco's Jeff Tweedy was MIA for much of the process, a couple of tracks ironically fade out in a haze of "Yankee Hotel Foxtrot"-worthy noise, their codas a virtual swarm of robotic wasps. Soul Asylum member Dan Murphy's revved-up "Hurricane" is all

pop-punk foreplay, one of many songs that leave you frustrated. The Jayhawks' Gary Louris and Tweedy's melancholic "Listen Joe," dominated by the latter's two-minute solo, is the brightest moment on a sadly average disc.—*WO*

RED JUMPSUIT APPARATUS

Don't You Fake It

Producer: David Bendeth
Virgin

Release Date: July 18

Florida screamo outfit the Red Jumpsuit Apparatus produces a sound beyond its barely twenty-something years on its major-label debut. As seemingly dictated by the genre of choice, it's heavy on melodic verses, tempered with choruses delivered as though sung by some screaming angel of death. But RJA twists the plot a bit, sprinkling in a surprising dollop of major-chord rock vigor. There are even unironic hand claps in "False Pretense" as well as pretty monster ballads in "Cat and Mouse" and "Guardian Angel." But the record hinges on "Face Down," which belies its carbonated riff to spin a darkly moving tale of domestic abuse. "Do you feel like a man when you push her around?" Ronnie Winter sings, signaling that while RJA is being pitched toward the emo set, its aspirations reach higher.—*JV*

COUNTRY

CHRIS KNIGHT

Enough Rope

Producer: Gary Nicholson
Drifter's Church Records
Release Date: July 11

★ While more mainstream country acts bluster about rednecks and hillbillies like it's a fashion statement, Kentucky's Chris Knight sings about rural fatalism and alienation with razor-sharp perception and narrative aplomb. By his own admission, the "body count's not as high" on his Drifter's Church debut, but the impact is just as powerful as Knight ups both the rock and violence quotient on "Jack Blue" and "Up From the Hill," then boogies convincingly on

"River Road." "Rural Route" teems with stoic resignation, and the powerful "Dirt" hits home with its bitter take on urban sprawl. Elsewhere, "Old Man" and "William's Son" recall early Steve Earle in their well-drawn character studies. The touring life is examined on "To Get Back Home," and the title cut is sad, beautiful and strong, a moving coda to perhaps Knight's best work yet.—*RW*

HIP-HOP

DJ SCREW

The Untold Story

Producers: various
Double Platinum

Release Date: July 18

The CD/DVD set "DJ Screw: The Untold Story" honors the late Houston rap legend by detailing his life and influence. Accounts by Screw's friends and family members offer history on the renowned DJ who pioneered the famous "screwed and chopped" sound of slowed down beats and repeated phrases, which has been commercially popularized by fellow Houstonites such as Mike Jones and Slim Thug. The DVD also boasts previously unseen footage of Screw and an enlightening interview with the late Big Hawk, while the companion compilation CD features head-bopping tracks by Bun B, Lil Flip and Z-Ro, among others, as well as Screw's local S.U.C. (Screwed Up Click). However, more examples of "screwed and chopped" would have been useful in voicing DJ Screw's immense influence.—*CH*

JAZZ

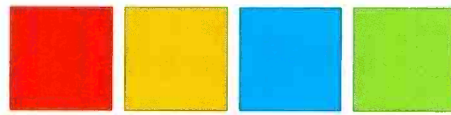
JANE BUNNETT

Radio Guantanamo: Guantanamo Blues Project Vol. 1

Producer: Larry Cramer
Blue Note/EMI
Release Date: July 18

★ A longtime American military base that exists as a tiny enclave in Cuba, Guantanamo has been notoriously put on the map by its U.S.-styled concentration camp. But little has been known about the region's unique changüi music prior to Canadian soprano saxophonist Jane

continued on >>p48



SINGLES

from >>p47

Bunnett's rollicking new CD. This is the latest and perhaps most revelatory of Bunnett's exploration and embrace of Cuban culture. (Given Canada's friendly diplomatic relationship with the island, she and her husband/trumpeter Larry Cramer have collaborated with Cuban musicians since 1991.) Here she and an incredible band of Cuban changüi players and American jazz maestros (including Dewey Redman, who blows angular tenor-sax soul on "Yemaya") vibrantly bring to life the province's festive Afro-Cuban-steeped music. The music of multicultural convergence includes West African polyrhythms, exhilarating call-and-response vocals and even zydeco flourishes delivered by squeeze box ace Johnny Sansone on "Give Me One Dollar."—*DO*

BLUES

ALBERT CUMMINGS Working Man

Producer: Jim Gaines
Blind Pig

Release Date: July 18

★ For several years, Albert Cummings has been juggling two careers—custom home builder and blues guitarist. The release of "Working Man" is only going to make his life more complicated, for this record is the calling card of a blues star who has arrived. Cummings' guitar work is sizzling, his vocals are sturdy, and he wrote all but one of the 13 tunes on the disc—the one cover tune is an inspired version of Merle Haggard's "Workin' Man Blues." For a nice mix of grooves, spin "Girls to Shame," the slow burners "Let Me Be" and "Rumors," and the distinctly Southern "Feeling End." This is one of the top blues albums of 2006.—*PVV*

ELECTRONIC

IIO Poetica

Producer: Markus Moser
Made

Release Date: June 27

▶ Five years ago, iio's stunningly simple "Rapture" made the uncommon trip from nightclub favorite to radio hit. Now part of the all-time dance canon, the love song leads off "Poetica," the New York-based duo's aptly named full-length debut. Producer Markus Moser sets a stage of sensuous electronica for singer/lyricist Nadia Ali, who still sounds like an intergalactic Stevie Nicks. But her performances on "Poetica" are surprisingly varied and emotive. From seductive ("Smooth," "Tantric") to star-crossed ("Is It Love," "Be It") to bold ("Rebel"), Ali shows range well beyond that of a one-hit wonder. Her expressive lyrics are a refreshing change from the usual dance schlock, too. Part Mazzy Star, part Madonna ("Ray of Light"—era, that is), "Poetica" is the best of what pop-oriented electronic music can be.—*KM*

CLASSICAL

LJOVA Vjola: The World on Four Strings

Producer: Ljova
Kapustnik

Release Date: July 1

★ An album of solo viola music doesn't usually grab the spotlight. However, this self-released debut recording from 28-year-old Russian-born Lev Zhurbin (aka Ljova), one of New York's fastest-rising composers and instrumentalists, is something special. Using his rich-voiced viola as his multitracked and quick-witted medium, Ljova weaves together diverse

elements from around the world to create surprising, yet organic textures in mostly original material (save Björk's "Army of Me" and a traditional Romanian tune). From the honky-tonk drawl of "Coffee & Rum" to the Cuban son of "Bagel on the Malecon" to the Balkan slides of "Middle Village," Ljova continually delights.—*AT*

NEW & NOTEWORTHY

BURY YOUR DEAD Beauty and the Breakdown

Producers: Jason Suecof, Slim
Victory

Release Date: July 11

We've got a feeling that when the Family Values tour winds through the States this summer, Bury Your Dead will be a top contender for inducing the bloodiest mosh pits along the way. The only pretty thing about the hardcore onslaught the band designed for "Beauty and the Breakdown" is the song titles, which are taken from elements of fairy tales that center on women ("A Glass Slipper," "Mirror, Mirror . . ."). It's got the requisite fury and guttural hollering, but once you hear album opener "House of Straw," you've heard it all. Beyond some frantic technical guitar that floats in the background of "The Poison Apple" and brief, dreary intros to "The Enchanted Rose" and "House of Brick," the Massachusetts quintet beats a dead horse for the rest of the record. Being aggressive doesn't mean you can skip variety.—*CLT*

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ADDITIONAL REVIEWS:

- Oneida, "Happy New Year" (Jagjaguwar)
- Small Sins, "Small Sins" (Astraiwerks)
- Mark Fosson, "The Lost Takoma Sessions" (Drag City)

POP

NICKELBACK Far Away (3:54)

Producers: Nickelback, Joey Moi

Writer: not listed

Publishers: various
Roadrunner

Multiplatinum act Nickelback is a champion of hard-hitting rock that is as melodic as it is stadium-ready. But Chad Kroeger and his boys are dangerously close to becoming predictable, using many of the same melody lines song after song. Following "Photograph" and "Savin' Me," this third single from "All the Right Reasons" is more of a ballad, even employing acoustic guitars, but it still bears a few too many elements of the path we've traveled before. Fans will herald this as the perfect next single—it is certainly a beautiful track—but it's time to reveal some new tricks before folks tire of the same old act.—*CT*

KIMBERLEY LOCKE Supawoman (3:55)

Producers: Mark Feist, Damon Sharpe

Writers: M. Feist, D. Sharpe, K. Locke

Publisher: not listed
Curb

★ One of the more successful graduates of "American Idol," Locke makes her eagerly awaited return with a more urban turn than 2003 pop smash "8th World Wonder" and follow-up AC hits "Better Than This" and "I Could." Still in force are her supercharged chops, perfectly suited to this robust anthem attesting to the inherent gifts of a good woman in search of an equally quality man. The slightly amped tempo of the accompanying DHM radio edit (3:11) gives the track more of a drum'n'bass sting. Locke, more than most members of the franchise, proves that she has long-term prospects. In fact, next to Kelly Clarkson, Locke has the greatest chance of expunging the "A.I." stigma and becoming an entity of her own.—*CT*

R&B

3LW Feelin' You (3:35)

Producers: Jermaine Dupri, Bryan-Michael Cox

Writers: J. Dupri, B.M. Cox,

J. Austin, J. Alston
Publishers: various
So So Def/Zomba

▶ After a four-year hiatus, platinum R&B female trio 3LW returns with an old-school midtempo groove confirming that these 3 Little Women are all grown up, some six years after global hit "No More (Baby I'ma Do Right)." Trade-off lead vocals and creamy harmonies continue to be the group's strong suit with a fortuitous background rap from producer/co-writer Jermaine Dupri, which adds a contemporary tip—and cachet. Even though they've been away for an eternity in music-biz years, two members—Adrienne Bailon and Kiely Williams—have maintained prominence with the "Cheetah Girls" movies via Disney. With their continuing appeal to the younger set, that should add marksmanship to this bull's-eye release. From the long-delayed "Point of No Return," due Aug. 15.—*CT*

COUNTRY

PHIL VASSAR The Woman in My Life (3:44)

Producers: Frank Rogers, Phil Vassar

Writers: P. Vassar, J. Wood-Vassar

Publishers: Phylvestor/Jammin' Jules, ASCAP
Arista Nashville

▶ Vassar follows poignant hit "The Last Day of My Life" with another impressive single. Vassar's strong suit as a writer is his ability to be the voice of the common man. He's done that in numerous previous hits like "Just Another Day in Paradise" and yes, even that hot tub song. He does it beautifully on this poignant ballad that celebrates all the important women in life from his mother to his wife to his little daughter. Written with his wife Julie, they are to be commended on a great lyric with a lovely sentiment that audiences will readily connect with. A new tune culled from Vassar's greatest-hits collection, this obviously fits among his best accomplishments.—*DEP*

ROCK

THE RED JUMPSUIT APPARATUS

Face Down (3:10)

Producer: David Bendeth

Writers: the Red Jumpsuit Apparatus, R. Winter

Publisher: the Red Jumpsuit Apparatus
Publishing
Virgin/EMI

Virgin Records is getting into the screamo game with the Red Jumpsuit Apparatus, a group whose songs make better sense than its name. "Face Down" is a treatise on physical abuse. The punk/rock style is a great vehicle for the storyteller's frustration in watching the sad cycle, with singer Ronnie Winter passionately bellowing, "One day she will tell you she has had enough." The band's pop chops are undeniable, but thankfully it doesn't use them to turn the serious subject into fluff. The band wins points for a song well done and for raising awareness about an issue affecting its fans more than such kids likely admit.—*CLT*

DANCE

LIONEL RICHIE I Call It Love (3:20)

Producer: StarGate

Writers: M. Eriksen, T. Harmansen, T. Jackson

Publisher: not listed
Island Def Jam

AC radio has readily embraced Lionel Richie's "I Call It Love"—and it has nothing to do with fond reminiscence. The lovelorn midtempo track is fresh, crisp and more relevant than the enduring singer has sounded in years. (Interestingly, he neither wrote nor produced.) With one format in the bag, Island Def Jam now hopes to extend his renewed reach to dancefloors via the firestarting "Moco Blanco" radio edit, which again is masterfully executed and a superb listen. The Tracy Young "Lovin' It" radio edit might be a bit frenetic for older ears—and it focuses more on Taj Jackson's background vocal than Richie's own—but still does wonders to make the 57-year-old dance on the ceiling once more.—*CT*

LEGEND & CREDITS

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

CONTRIBUTORS: Clover Hope, Kerri Mason, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Philip Van Vleck, Jeff Vrabel, Ray Waddell

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GAINING GROUND

>>Holding at No. 1 for a third week on **The Billboard Hot 100**, Nelly Furtado's "Promiscuous" also wins its fifth consecutive **Greatest Gainer/Airplay** award. That's the longest Gainer streak since Mariah Carey's "We Belong Together" sewed five straight weeks last year in May and June.

MOUSE ROARS

>>Walt Disney Records owns the top three slots on **Top Soundtracks**, a feat last earned by . . . Walt Disney in 2003. The winning hand: the new "Pirates of the Caribbean: Dead Man's Chest," "Cars" and "High School Musical."



WOMAN'S WORLD

>>Celtic Woman's self-titled set remains No. 1 on **Top World Albums** for a 68th frame, the most weeks by any record since the chart's 1990 launch. That takes the record from Andrea Bocelli's "Sogno," which hit 67 weeks in the Aug. 19, 2000, issue.

Billboard

CHARTS

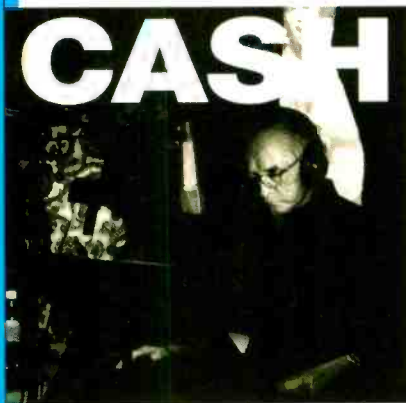


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Cash's 'Highways' Lead To No. 1 On Billboard 200

A posthumous album by an American institution was one of the few key releases on a Tuesday that fell on the most American holiday. Chart history results as **Johnny Cash** tops **The Billboard 200** for the first time in almost four decades.



His "American V: A Hundred Highways," the latest and next-to-last edition in a series of albums produced by **Rick Rubin**, sells 88,000 copies, his largest debut week in the Nielsen SoundScan era. It is his ninth No. 1 on **Top Country Albums**, but only his second on the big chart.

The last time Cash reached No. 1 on **The Billboard 200**, **Richard Nixon** was president, "The Carol Burnett Show"

and "The Brady Bunch" loomed large on TV, and gas cost 35 cents per gallon.

In the Aug. 23, 1969, issue, "Johnny Cash at San Quentin" moved 4-1 on the album chart. The country legend's "A Boy Named Sue" was also No. 2 on **The Billboard Hot 100**, trailing the **Eolling Stones'** "Honky Tonk Women" and sharing the top 10 with the likes of **Tommy James & the Shondells**, **Zager & Evans** and the **Guess Who**.

This also marks Cash's first No. 1 on **Top Country Albums** since 1985 when he collaborated with **Willie Nelson**, **Waylon Jennings** and **Kris Kristofferson** for "Highwayman," and his first as a solo artist since 1971's "Man in Black."

There have only been four weeks since **SoundScan** launched in 1991 that the artist has experienced larger frames, each of those posted by recent hits album "The Legend of Johnny Cash."

With biopic "Walk the Line" raising his profile, the "Legend" anthology surpassed 100,000 in each of the frames leading to Christmas 2005, topping out at 178,000 in the holiday week when it ranked No. 14. Four weeks later, in less competitive waters, it peaked at No. 5.

LOW AND HIGH TIDES: The low number required to top this week's **Bill-**

board 200 is hardly cause for alarm. Independence Day is simply not a shopping holiday. Falling on the day when new releases hit shelves, the July 4 release schedule was light on star power beyond **Johnny Cash**.

His set's 88,000 copies are not the lowest sum for No. 1 album in the Nielsen **SoundScan** era. That distinction belongs to **OutKast's** "Speakerboxxx/The Love Below," which rang 86,000 copies in the Feb. 7, 2004, issue, the set's seventh and last week at No. 1. Two 1991 albums—**R.E.M.'s** "Out of Time" and **Paula Abdul's** "Spellbound"—also owned the top slot with sums of less than 90,000.

However, the new Cash set does mark the lightest **SoundScan** sum for a No. 1 album's debut week, previously held by the 113,000-unit start of **Destiny Child's** "#1's" (**Billboard**, Nov. 12, 2005).

Before you declare Cash's modest No. 1 sum a sign of the end of the music industry as we know it, we ought to report that chart watchers predict a week north of 400,000 copies next issue for the 22nd edition of the "Now That's What I Call Music" series, based on chains' reports of first-day sales. That would line up as the sixth-largest sales week of 2006.

JAZZED: Conventional wisdom suggests crossover jazz outsells traditional jazz. That, in fact, is why labels lobbied **Billboard** for the 1987 launch of the **Top Contemporary Jazz** chart so that serious works from the likes of **Wynton Marsalis** or **Brad Mehldau** would not have to compete with the commercialized fare of a **Kenny G** or **Spyro Gyra**.

Imagine my surprise when I talked to a **Boston Globe** reporter doing a story about smooth jazz to notice that six of the titles on this week's **Top Jazz Albums** posted release-to-date sales of more than 200,000 copies, while only three from this issue's **Contemporary Jazz** list exceed 100,000.

Mind you, the former chart's numbers are stretched by big-band albums from **Michael Bublé**, a crooner who gets airplay on pop stations, and by the **Oprah Winfrey**-endorsed **Chris Botti**. Each place two among those six: 1.9 million for "It's Time" is a career best for **Bublé**, and 617,000 for "When I Fall in Love" marks **Botti's** high. But **Madeleine Peyroux** and **Blue Note's** unearthed pairing of **Thelonious Monk** and **John Coltrane** also beat 200,000. **Kenny G** and **Herbie Hancock** are the only artists with albums on the current **Contemporary Jazz** chart to top that threshold.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

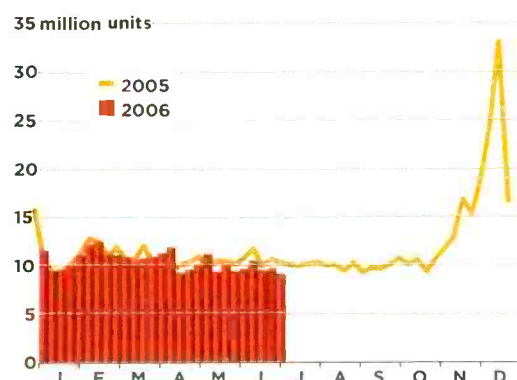
>>Justin Timberlake returns to **The Billboard Hot 100**, and Nelly and Timbaland have the second-longest-running No. 1 of 2006 on that chart, the third Canadian-American pair to top the list. That's all reported in **Chart Beat** at billboard.com/fred this week, but the main story is **Johnny Cash** earning the second No. 1 album of his career. Bronson has the chart details, comparing Cash's long wait for a second chart-topping set with the 42-year gap between No. 1 albums for another late artist, **Ray Charles**. Plus, there's news of Cash's debut on three other charts: **Top Country Albums**, **Top Internet Albums** and **Top Digital Albums**.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,000,000	120,000	10,474,000
Last Week	9,597,200	160,000	11,222,000
Change	-6.2%	-25.0%	-6.7%
This Week Last Year	10,528,200	171,000	6,585,000
Change	-14.5%	-29.8%	59.1%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	293,138,000	279,615,000	-4.6%
Digital Tracks	65,356,000	291,457,000	76.3%
Store Singles	2,854,000	2,165,000	-24.1%
Total	461,348,000	573,237,000	24.3%
Albums w/TEA*	309,673,600	308,760,700	-0.3%

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

DIGITAL TRACKS SALES

'05	165.4 million
'06	291.5 million

SALES BY ALBUM FORMAT

CD	284,165,000	263,178,000	-7.4%
Digital	6,781,000	15,238,000	124.7%
Cassette	1,562,000	720,000	-53.9%
Other	630,000	479,000	-24.0%

For week ending July 9, 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
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	181,231,000	171,384,000	-5.4%
Catalog	111,907,000	108,231,000	-3.3%
Deep Catalog	75,787,000	75,530,000	-0.3%

CURRENT ALBUM SALES

'05	181.2 million
'06	171.4 million

CATALOG ALBUM SALES

'05	111.9 million
'06	108.2 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.

JUL 22 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	JOHNNY CASH AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways		1
2	3	1	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		1
3	1	2	INDIA ARIE UNIVERSAL MOTOWN 006141*/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
4	4	3	DIXIE CHICKS COLUMBIA 80739*/SONY MUSIC (18.98)	Taking The Long Way		1
5	6	8	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		1
6	5	12	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me		1
7	7	11	RASCAL FLATTS LYRIC STREET 165058*/HOLLYWOOD (18.98)	Me And My Gang		2
8	9	6	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		2
9	2	1	DASHBOARD CONFESSIONAL VAGRANT 006061*/INTERSCOPE (13.98)	Dusk And Summer		2
10	NEW	1	RISE AGAINST GEFFEN 006976*/INTERSCOPE (11.98)	The Sufferer & The Witness		10
11	11	14	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
12	15	16	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201*/UME (18.98)	NOW 21		1
13	14	13	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium		1
14	10	10	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars		6
15	17	19	PANIC! AT THE DISCO DECA/DANCE 077*/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		15
16	12	9	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		1
17	8	5	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
18	19	23	THE PUSSYCAT DOLLS A&M 005374*/INTERSCOPE (13.98)	PCD		1
19	29	29	GREATEST HITS THE FRAY EPIC 83931*/SONY MUSIC (11.98)	How To Save A Life		19
20	18	17	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
21	22	32	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
22	23	20	SHAKIRA EPIC 81585*/SONY MUSIC (18.98)	Oral Fixation Vol. 2		1
23	27	24	NICKELBACK ROADRUNNER 618300*/DJMG (18.98)	All The Right Reasons		3
24	NEW	1	SOUNDTRACK WALT DISNEY 861447 (18.98)	Pirates Of The Caribbean: Dead Man's Chest		1
25	25	22	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197*/RMG (18.98)	Some Hearts		3
26	21	18	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		1
27	30	26	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1
28	31	30	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10
29	43	38	BLUE OCTOBER UNIVERSAL MOTOWN 006262*/UMRG (9.98)	Foiled		29
30	24	2	UNDEROATH SOLID STATE 42658*/TOOTH & NAIL (15.98) ⊕	Define The Great Line		2
31	20	4	KEANE INTERSCOPE 006855 (13.98)	Under The Iron Sea		1
32	42	37	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		2
33	36	21	THREE DAYS GRACE JIVE 83594/ZOMBA (18.98)	One - X		5
34	38	27	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam		2
35	52	39	KT TUNSTALL RELENTLESS 50729*/VIRGIN (12.98)	Eye To The Telescope		33
36	13	2	SHAWNNA DTP DEF JAM 006909*/DJMG (13.98)	Block Music		13
37	16	2	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		16
38	35	34	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
39	48	41	JOHNNY CASH LEGACY COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288*/UME (13.98)	The Legend Of Johnny Cash		2
40	37	28	TOOL TOOL DISSECTIONAL/VOLCANO 81991*/ZOMBA (18.98)	10,000 Days		1
41	46	42	THE WRECKERS MAVERICK WARNER BROS. (NASHVILLE) 48900*/WRN (18.98) ⊕	Stand Still, Look Pretty		14
42	45	43	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15		32
43	56	53	HINDER UNIVERSAL REPUBLIC 005390*/UMRG (9.98)	Extreme Behavior		43
44	47	36	NICK LACHEY JIVE 83257*/ZOMBA (18.98)	What's Left Of Me		2
45	51	57	TAKING BACK SUNDAY WARNER BROS. 49424 (18.98)	Louder Now		1
46	44	35	ANGELS AND AIRWAVES SURETONE/GEFFEN 006759*/INTERSCOPE (13.98)	We Don't Need To Whisper		4
47	49	48	KELLY CLARKSON RCA 64491*/RMG (18.98)	Breakaway		5
48	32	7	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		1
49	39	47	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
50	67	76	JOSH TURNER MCA NASHVILLE 004744*/UMGN (13.98)	Your Man		2

Rock band bows with best sales week ever (48,000), easily surpassing No. 136 peak of previous set.

With sale pricing at Target and Circuit City, plus heavy rotation at MTV and VH1, album hits new peak.

After the Johnny Depp film's historic opening weekend, the soundtrack sets sail with 30,000 units.

There are eight Cash-related titles on this chart and Top Pop Catalog; most see gains as his newest bows at No. 1.

A sale tag at Circuit City and a rising single on Hot Country Songs push the set's 19% increase.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	66	KEITH ANDERSON	153	THE BLACK EYED PEAS	86	BILLY CURRINGTON	162	DJ KHALED	111	FLYLEAF	100	GOD GOOD DOLLS	107	HOOBASTANK	139	MARK KNOPFLER AND EMMYLOU HARRIS	89
TRACE ADKINS	96	ASHLEY PARKER ANGEL	169	MARY J. BLIGE	49	DUKE IS WHAT WE ARE FOR	151	DRAGONFORCE	140	FORT MINOR	103	GORILLAZ	129	JAGGED EDGE	136	EMMYLOU HARRIS	89
AFI	16	ANGELS AND AIRWAVES	46	BLUE OCTOBER	29	DADDY YANKEE	106	E-40	88	JAMIE FOXX	123	GREEN DAY	173	JEWEL	142	KORN	94
JASON ALOEAN	127	AVANT	115	JAMES BLUNT	34	CASHBOARD CONFESSIONAL	3	EMINEM	101	KIRK FRANKLIN	141	GUNS N' ROSES	74	BILLY JOEL	137	MIRANDA LAMBERT	154
THE ALL-AMERICAN REJECTS	58	THE BLACK EYED PEAS	86	ANDREA BOCELLI	57	COLDFPLAY	172	ENYA	181	THE FRAY	19	GUSTER	121	JACK JOHNSON	81	LIL WAYNE	144
GARY ALLAN	119	NATASHA BEDINGFIELD	71	MICHAEL BOLTON	120	KEYSHIA COLE	110	FALL OUT BOY	102	THE ISLEY BROTHERS	19	THE ISLEY BROTHERS FEATURING RONALD ISLEY	77	KEANE	31	LITTLE BIG TOWN	65
ALY & AJ	134	DIERKS BENTLEY	67	BONE THUGS-N-HARMONY	174	DANE COOK	159	FIELD MOB	48	HEAD AUTOMATICA	200	HEATHER HEADLEY	157	TOBY KEITH	32	LL COOL J	134
		BIG & RICH	114	JOHNNY CASH	1.39	COUNTING CROWS	109			FATH HILL	131	HINDER	43	KIDZ BOP KIDS	104	LOSTPROPHETS	62
				RAY CASH	82	CREED	109										

AIRPLAY MONITORED BY SALES DATA COMPILED BY

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

Billboard HOT 100

JUL
22
2006

HOT 100 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	1	16	#1 IT'S GOIN' DOWN 4 WKS	YOUNG JOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	26	24	20	BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	13	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	27	19	26	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
3	3	9	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	28	27	6	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
4	4	17	SNAP YO FINGERS	LIL JON (BME/TVT)	29	32	4	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)
5	5	15	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	30	28	11	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
6	9	10	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	31	29	18	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
7	8	4	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)	32	31	12	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
8	6	18	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	33	33	14	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
9	7	19	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	34	30	13	SUMMERTIME	KENNY CHESNEY (BNA)
10	10	10	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	35	35	11	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
11	11	6	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	36	37	9	A LITTLE TOO LATE	TOBY KEITH (SHOW DOG NASHVILLE)
12	12	13	TORN	LETOYA (CAPITOL)	37	36	11	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	17	7	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	38	50	4	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
14	15	8	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	39	44	8	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	HOODEY ATKINS (CURB)
15	16	13	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	40	42	12	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)
16	14	14	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	41	40	25	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
17	13	13	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	42	39	7	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
18	23	6	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAVANCE/FUELED BY RAMEN/LAVA)	43	43	5	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
19	18	12	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	44	38	21	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
20	20	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	45	41	23	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
21	22	8	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	46	46	8	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
22	21	29	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	47	49	26	WALK AWAY	KELLY CLARKSON (RCA/RMG)
23	25	12	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	48	48	12	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
24	34	4	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	49	52	8	LIFE AIN'T ALWAYS BEAUTIFUL	GARY ALLAN (MCA NASHVILLE)
25	26	15	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MARIARICH/GEFFEN)	50	45	13	LAST DAY OF MY LIFE	PHIL VASSAR (ARISTA NASHVILLE)

1-45 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	24	#1 BLACK HORSE & THE CHERRY TREE 11 WKS	KT TUNSTALL (RELENTLESS/VIRGIN)	1	1	24	BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	22	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	2	3	19	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
3	3	31	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	3	2	48	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
4	4	42	BAD DAY	DANIEL POWTER (WARNER BROS.)	4	5	39	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	5	36	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	5	4	55	YOU AND ME	LIFEHOUSE (GEFFEN)
6	7	27	WALK AWAY	KELLY CLARKSON (RCA/RMG)	6	6	30	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)
7	6	14	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	7	8	16	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
8	8	12	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	8	7	26	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
9	9	8	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	9	11	41	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
10	10	24	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	10	10	22	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)
11	11	35	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)	11	9	26	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE/EMC)
12	12	16	THE REAL THING	BO BICE (RCA/RMG)	12	12	22	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
13	13	13	HIGH	JAMES BLUNT (CUSTARD ATLANTIC)	13	13	8	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
14	15	9	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	14	15	7	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
15	14	13	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	15	17	10	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
16	16	10	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	16	19	11	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	19	3	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	17	18	13	THE REAL THING	BO BICE (RCA/RMG)
18	18	11	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	18	21	12	SO LONG SELF	MERCYME (INO/COLUMBIA)
19	17	16	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	19	20	14	CRAZY IN LOVE	NICOL SPONBERG (CURB)
20	20	11	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	20	22	16	WALK AWAY	KELLY CLARKSON (RCA/RMG)
21	21	6	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	21	23	11	LOVE WILL COME BACK	CHICAGO (RHINO)
22	23	11	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	22	26	4	FREE	JON SECADO (BIG3)
23	24	6	IS IT ANY WONDER?	KEANE (INTERSCOPE)	23	25	9	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	22	19	JUICY	BETTER THAN EZRA (ARTEMIS/V2)	24	24	4	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)
25	25	8	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	25	30	11	FEELS LIKE LOVE	CHANTAL CHAMANDY (NINE MUSE)

ADULT CONTEMPORARY

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	1	28	#1 BAD DAY 11 WKS	DANIEL POWTER (WARNER BROS.)	1	1	14	#1 DANI CALIFORNIA 14 WKS	RED HOT CHILI PEPPERS (WARNER BROS.)
2	3	19	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	2	2	16	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN V2)
3	2	48	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	3	3	12	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
4	5	39	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	4	4	14	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
5	4	55	YOU AND ME	LIFEHOUSE (GEFFEN)	5	5	12	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
6	6	30	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)	6	6	16	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
7	8	16	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	7	7	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
8	7	26	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	8	8	24	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
9	11	41	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	9	9	15	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
10	10	22	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)	10	10	7	LIFE WASTED	PEARL JAM (J/RMG)
11	9	26	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE/EMC)	11	11	21	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
12	12	22	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	12	12	16	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)
13	13	8	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	13	13	13	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
14	15	7	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)	14	14	5	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
15	17	10	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	15	15	18	COMING UNDONE	KORN (VIRGIN)
16	19	11	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	16	16	8	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)
17	18	13	THE REAL THING	BO BICE (RCA/RMG)	17	18	8	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAVANCE/FUELED BY RAMEN/LAVA)
18	21	12	SO LONG SELF	MERCYME (INO/COLUMBIA)	18	13	5	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
19	20	14	CRAZY IN LOVE	NICOL SPONBERG (CURB)	19	21	4	KNIGHTS OF CYDONIA	MUSE (TASTE MEDIA/WARNER BROS.)
20	22	16	WALK AWAY	KELLY CLARKSON (RCA/RMG)	20	17	7	DON'T WAIT	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
21	23	11	LOVE WILL COME BACK	CHICAGO (RHINO)	21	22	13	HANDS OPEN	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
22	26	4	FREE	JON SECADO (BIG3)	22	23	16	PARALYZED	ROCK KILLS KID (FEARLESS/REPRISE)
23	25	9	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	23	24	11	THESE THINGS	SHE WANTS REVENGE (PERFECTKISS/LAWLESS/GEFFEN)
24	24	4	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	24	26	5	READY TO FALL	RISE AGAINST (GEFFEN)
25	30	11	FEELS LIKE LOVE	CHANTAL CHAMANDY (NINE MUSE)	25	25	19	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 PROMISCUOUS 4 WKS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	5	26	25	33	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	5
2	2	9	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	3	27	23	8	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	3
3	3	7	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	2	28	-	1	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)	3
4	4	5	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	1	29	26	26	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	3
5	5	6	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	1	30	27	20	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	3
6	12	9	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	2	31	29	5	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	3
7	6	19	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	2	32	21	2	SOMEWHERE OVER THE RAINBOW	KATHARINE MCPHEE (RCA/RMG)	3
8	7	11	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	1	33	44	3	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)	3
9	8	8	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	1	34	35	14	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	3
10	9	19	RIDIN'	CHAMILLIONAIRE FEAT. KRZYZ BONE (UNIVERSAL MOTOWN)	1	35	32	12	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	3
11	10	14	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	1	36	41	12	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	3
12	11	6	IT'S GOIN' DOWN	YOUNG JOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	1	37	33	5	SINGLE	NATASHA BEDINGFIELD (EPIC)	3
13	17	11	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	1	38	36	23	WALK AWAY	KELLY CLARKSON (RCA/RMG)	3
14	14	19	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAVANCE/FUELED BY RAMEN/LAVA)	1	39	50	3	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	3
15	16	22	BAD DAY	DANIEL POWTER (WARNER BROS.)	1	40	40	37	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	3
16	15	10	SNAP YO FINGERS	LIL JON (BME/TVT)	1	41	47	13	HOW TO SAVE A LIFE	THE FRAY (EPIC)	3
17	34	2	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	1	42	42	10	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	3
18	13	3	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	1	43	48	4	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	3
19	20	24	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	1	44	39	11	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	3
20	18	7	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	1	45	37	21	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	3
21	19	13	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	1	46	31	2	MY DEST		

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	3	10	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	20	2	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
4	12	5	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
5	6	6	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
6	13	3	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
7	20	2	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
8	23	3	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	1	13	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
10	23	2	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
11	15	5	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
12	17	24	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	18	24	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
14	19	5	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
15	15	5	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
16	14	5	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
17	20	20	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
18	13	11	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
19	21	22	BAD DAY	DANIEL POWTER (WARNER BROS.)
20	26	20	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
21	22	27	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
22	23	10	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
23	24	14	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
24	12	2	SOMEWHERE OVER THE RAINBOW	KATHARINE MCPHEE (RCA/RMG)
25	36	7	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
26	27	3	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
27	37	3	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
28	29	7	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWNUFF/CAPITOL)
29	16	4	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
30	28	1	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
31	30	1	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
32	32	2	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
33	33	14	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
34	31	31	WALK AWAY	KELLY CLARKSON (RCA/RMG)
35	45	2	SHOULDER LEAN	YOUNG BRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
36	37	4	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
37	35	13	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
38	34	22	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
39	38	11	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
40	39	3	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
41	47	1	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
42	48	1	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
43	41	1	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
44	46	2	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
45	40	3	SINGLE	NATASHA BEDINGFIELD (EPIC)
46	43	4	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
47	42	1	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
48	52	2	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
49	50	1	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
50	56	6	HOW TO SAVE A LIFE	THE FRAY (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	31	5	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
52	47	8	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
53	3	3	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
54	35	13	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
55	31	8	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
56	15	15	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
57	11	2	MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
58	35	20	OVER MY HEAD (CABLE CAR)	BON JOVI (ISLAND/IDJMG)
59	58	1	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.A.M. & KELIS (AFTERMATH/INTERSCOPE)
60	6	9	SUMMERTIME	KENNY CHESNEY (BNA)
61	54	13	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
62	63	13	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
63	53	25	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)
64	63	7	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
65	71	1	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
66	57	26	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (ISO SO DEF/VIRGIN)
67	64	4	DON'T WAIT	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)
68	62	4	IS IT ANY WONDER?	KEANE (INTERSCOPE)
69	67	30	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.A.M. (A&M/INTERSCOPE)
70	76	3	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)
71	73	7	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
72	68	26	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
73	66	2	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
74	74	12	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
75	77	2	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
76	72	13	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
77	79	1	SWING	TRACE ADKINS (CAPITOL (NASHVILLE))
78	82	2	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
79	83	8	I DARE YOU	SHINEDOWN (ATLANTIC)
80	81	1	BOJANGLES	PITBULL (DIAZ BROTHERS/TVT)
81	81	5	THE WORLD	BRAD PASKLEY (ARISTA NASHVILLE)
82	76	30	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
83	78	3	COMING UNDONE	KORN (VIRGIN)
84	30	2	WHO KNEW	PINK (LAFACE/ZOMBA)
85	85	1	SAVING GRACE	TOM PETTY (AMERICAN/WARNER BROS.)
86	80	4	REAL GONE	SHERYL CROW (WALT DISNEY)
87	00	2	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
88	82	6	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
89	8	1	SCOTTY DOESN'T KNOW	LUSTRA (KOFF)
90	77	27	ROMPE	DADDY Yankee (EL CARTEL/INTERSCOPE)
91	91	29	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
92	8	1	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
93	84	7	ONE	MARY J. BLIGE AND U2 (MATRIARCH/GEFFEN)
94	8	1	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)
95	94	10	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
96	89	6	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)
97	8	1	EVERY TIME I HEAR YOUR NAME	KEITH ANDERSON (ARISTA NASHVILLE)
98	88	22	THE REAL THING	BO BICE (RCA/RMG)
99	8	1	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
100	8	1	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	2	3	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
3	15	15	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
4	14	14	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
5	23	23	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
6	6	14	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
7	9	9	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
8	8	16	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
9	6	6	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
10	10	21	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
11	14	6	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
12	16	5	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
13	11	17	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
14	17	4	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)	
15	12	24	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
16	13	13	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
17	8	10	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
18	15	24	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
19	19	10	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
20	21	5	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
21	7	7	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	
22	20	34	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
23	25	3	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
24	23	1	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
25	28	1	DO IT TO IT	CHERISH (SHOWNUFF/CAPITOL)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	DO I MAKE YOU PROUD/TAKIN IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	1	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	3	3	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
4	4	1	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
5	3	2	SHOULDER LEAN	YOUNG BRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
6	1	1	KOOL AID	LIL' BASS FEATURING J.T. MONEY (PIPELINE)
7	5	1	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
8	10	7	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
9	5	5	GET TOGETHER	MADONNA (WARNER BROS.)
10	18	0	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
11	9	8	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWNUFF/CAPITOL)
12	7	8	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
13	17	4	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)
14	6	2	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
15	21	2	BANG IT	ROCK CITY (RAYDAR/CLOUD 9)
16	1	1	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
17	11	2	THE YOUNGEST WAS THE MOST LOVED	MORRISSEY (ATTACK/SANCTUARY)
18	12	3	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
19	20	3	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMOOD PRODUCTIONS/STREET PRIDE)
20	16	10	COUNTRY'S WHAT I CHOOSE	LEN SNOW (CHELSEA/PLATINUM PLUS)
21	5	20	SORRY	MADONNA (WARNER BROS.)
22	10	2	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)
23	3	23	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
24	8	8	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
25	23	26	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)

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	
CHRISTINA AGUILERA Ain't No Other Man RMG (76.3)	9
RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7)	-
PINK Who Knew ZOMBA (70.3)	-
TEDDY GEIGER These Walls COLUMBIA (68.3)	-
CASCADA Mirad Robbins (66.5)	-
ADULT TOP 40	
GOO GOO DOLLS Stay With You WARNER BROS. (79.4)	7
BO BICE The Real Thing RMG (75.7)	12
JCHN MAYER Waiting On The World To Change COLUMBIA (67.7)	17
RASCAL FLATTS What Hurts The Most HOLLYWOOD (75.1)	21
ADULT CONTEMPORARY	
CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2)	10
BON JOVI Who Says You Can't Go Home IDJMG (75.7)	12
FIVE FOR FIGHTING The Riddle COLUMBIA (65.3)	13
KT TUNSTALL Black Horse & The Cherry Tree VIRGIN (75.7)	15
RASCAL FLATTS What Hurts The Most HOLLYWOOD (89.6)	16
BO BICE The Real Thing RMG (75.8)	17
MERCURY So Long Self COLUMBIA (69.5)	18
MODERN ROCK	
PEARL JAM Life Wasted RMG (54.0)	10
BREAKING BENJAMIN The Diary Of Jane HOLLYWOOD (56.8)	14
LOSTPROPHETS Rooftops COLUMBIA (53.5)	16
PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2)	17
R SE AGAINST Ready To Fall GEFFEN (54.7)	24
HOOBASTANK Inside Of You IDJMG (58.3)	27
RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (69.0)	29
☆ TOOL The Pot ZOMBA (72.0)	36
DEATH CAB FOR CUTIE I Will Follow You In The Dark ATLANTIC (65.5)	37
E-40 Fully Alive RMG (62.8)	-
CROSSFADE Inincible COLUMBIA (63.1)	-
HEAD AUTOMATICA Graduation Day REPRISE (67.6)	-
HINDER Lips Of An Angel UNIVERSAL REPUBLIC (61.0)	-
BULLET FOR MY VALENTINE Tears Don't Fall ZOMBA (60.8)	-

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JUL 22 2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		1
2	5	5	YUNG JOC BLDCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
3	2	5	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		1
4	10	8	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
5	6	5	ICE CUBE LENCH MOB 85939 (18.98)	Laugh Now, Cry Later		1
6	9	6	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me		2
7	11	7	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		4
8	3	2	SHAWNNA DTP/DEF JAM 006909*/DJMG (13.98)	Block Music		3
9	7	1	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		1
10	13	10	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		1
11	12	2	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		2
12	15	9	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMG (13.98)	Baby Makin' Music		1
13	8	2	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery		1
14	5	2	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		5
15	14	13	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
16	18	14	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		2
17	26	15	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		3
18	24	19	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		1
19	19	24	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown		1
20	30	20	GREATEST GAINER JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		2
21	23	22	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		1
22	17	16	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
23	22	12	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98)	Most Known Unknown		1
24	20	11	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		3
25	21	58	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		1
26	27	28	JAMIE FOXX J 71779*/RMG (18.98)	Unpredictable		1
27	28	27	HEATHER HEADLEY RCA 64492/RMG (18.98)	In My Mind		1
28	25	38	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
29	33	21	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		6
30	34	30	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
31	29	26	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
32	31	50	MARY MARY MY BLDCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		1
33	36	29	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
34	35	25	DEM FRANCHIZE BOYZ SD SO DEF 53423*/VIRGIN (18.98)	On Top Of Our Game		2
35	47	31	PACE SETTER BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
36	16	2	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me		16
37	37	37	ANTHONY HAMILTON SD SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
38	40	40	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
39	39	34	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		20
40	38	17	VARIOUS ARTISTS VP 1759* (18.98 CO/OVO)	Reggae Gold 2006		17
41	45	23	SOUNDTRACK UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift		23
42	32	45	MARIAH CAREY ISLAND 005784*/DJMG (13.98)	The Emancipation Of Mimi		1
43	43	43	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
44	46	46	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
45	44	33	CHRISTINA MILIAN ISLAND 006481*/DJMG (13.98)	So Amazin'		3
46	41	32	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		1
47	49	48	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
48	42	36	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98)	The Rising Tied		26
49	51	44	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
50	50	42	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
51	64	41	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz		1
52	54	49	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
53	48	39	LL COOL J DEF JAM 006158*/DJMG (13.98)	Todd Smith		1
54	60	56	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
55	66	60	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98)	Album II		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	47	GHOSTFACE KILLAH DEF JAM 006155*/DJMG (11.98)	FishScale		2
57	56	57	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
58	52	18	SMOKEY ROBINSON NEW DOOR 006641/UME (13.98)	Timeless Love		11
59	69	61	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		11
60	1	55	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		55
61	58	54	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
62	63	52	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		1
63	NOT RATED	1	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making		63
64	35	35	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times		35
65	57	51	SOUNDTRACK RSMG 006592/DJMG (11.98)	Waist Deep		42
66	67	59	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192		7
67	79	65	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
68	76	68	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration		1
69	68	63	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
70	62	53	VARIOUS ARTISTS SMACK 5857/KOCH (17.98)	Smack: The Album: Volume 1		1
71	73	64	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		1
72	71	69	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98)	#1's		1
73	65	75	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
74	77	70	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
75	FE-ENTRY	39	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13

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

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	41	#1 SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
2	3	19	MATISYAHU JR/EPIC 97695*/SONY MUSIC	Youth	
3	2	3	VARIOUS ARTISTS JP - 759*	Reggae Gold 2006	
4	5	78	BOB MARLEY AND THE WAILERS TUF - GONG ISLAND/CHRONICLES 004008/UME	Gold	
5	4	44	DAMIAN "JR. GONG" MARLEY 3HETTO YOUTH/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
6	6	64	MATISYAHU JR/EPIC 98464/SONY MUSIC	Live At Stubb's	
7	7	35	BOB MARLEY AND THE WAILERS SLFND/TUFF GONG 005723/UME/DJMG	Africa Unite: The Singles Collection	
8	8	3	VARIOUS ARTISTS JP - 760*	Soca Gold 2006	
9	9	7	VARIOUS ARTISTS 3HINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall	
10	11	2	DJ SPOOKY TROJAN 80558/SANCTUARY	In Fine Style: 50,000 Volts Of Trojan Records	
11	10	2	SIZZLA GREENSLEEVES 291	Waterhouse Redemption	
12	FE-ENTRY		BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	
13	13	4	ELAN KINGSBURY 006384/INTERSCOPE	Together As One	
14	12	7	JEHRO SUPERFRUIT 14/RECALL	Jehro	
15	15	35	BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	

BETWEEN THE BULLETS rgeorge@billboard.com

NEW HEAVIES START NEW DAY

One week after its first Top R&B/Hip-Hop Albums bow in nine years, British soul collective the Brand New Heavies take the Hot Shot Debut (No. 24) on Top Independent Albums with "Get Used to It" (No. 24).

Climbing 83-79 on the R&B/Hip-Hop list, the new set reunites the group with original label Delicious Vinyl and lead singer N'Dea Davenport, who first left after 1994's

"Brother Sister" to go solo. Its last U.S. release, 1997's "Shelter," put Siedah Garrett up front for vocals.

In 1991, the group peaked at No. 3 with "Don't Stop" on Top R&B/Hip-Hop Songs. The new track, a cover of Stevie Wonder's "I Don't Know Why (I Love You)," is getting radio play, and VH1 Soul offered promotion for the U.S. tour. —Raphael George



JUL 22 2006 R&B/HIP-HOP Billboard

Nielsen Broadcast Data Systems

Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	23	#1 IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
2	3	28	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
3	2	19	TORN	LETOYA (CAPITOL)	☆
4	4	16	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
5	5	16	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
6	8	17	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
7	7	5	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
8	6	15	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
9	9	15	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
10	4	7	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
11	10	17	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
12	11	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
13	12	11	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
14	13	22	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
15	18	8	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LDT/CAPITOL)	☆
16	19	4	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)	☆
17	15	14	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	☆
18	16	43	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
19	17	20	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
20	21	37	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
21	20	13	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.A.M. (AFTERMATH/INTERSCOPE)	☆
22	27	9	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
23	23	37	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
24	24	20	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
25	29	11	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	28	5	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
27	25	24	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
28	22	23	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
29	30	24	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
30	33	7	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
31	34	6	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
32	35	19	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
33	26	21	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
34	43	13	HMM HMM	BEENIE MAN (SHOCKING VIBES/VIRGIN)	☆
35	36	12	GHETTO STORY	CHAM (MADHOUSE/ATLANTIC)	☆
36	48	4	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
37	31	6	SHINE	LUTHER VANDROSS (LEGACY/J/RMG)	☆
38	40	25	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
39	32	29	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
40	38	18	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
41	41	15	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	☆
42	37	9	MIGHTY "O"	OUTKAST (LAFACE/ZOMBA)	☆
43	44	5	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
44	46	40	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
45	47	37	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
46	57	3	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
47	42	33	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
48	56	7	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
49	66	2	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
50	49	23	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	18	#1 FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
2	1	32	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
3	3	26	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
4	4	20	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
5	5	25	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
6	7	6	SHINE	LUTHER VANDROSS (LEGACY/J/RMG)	☆
7	6	34	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
8	8	28	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
9	9	22	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
10	11	16	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	☆
11	10	43	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
12	12	41	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
13	13	12	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
14	16	5	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
15	14	10	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
16	17	1	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	18	15	TAKE CARE OF U	SHANICE (IMAJAH/PLAYTyme)	☆
18	20	19	THE CHOSEN ONE	JAHHEIM (DIVINE MILL/WARNER BROS.)	☆
19	19	15	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
20	21	12	TORN	LETOYA (CAPITOL)	☆
21	26	14	WANNA SEE YOU SMILE	LORENZO OWENS (D-TOWN)	☆
22	24	18	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	25	4	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
24	28	9	THE FACT IS (I NEED YOU)	JILL SCOTT (HIDDEN BEACH/EPIC/SUM)	☆
25	23	9	BLAST OFF	THE ISLEY BROTHERS FEAT. R. KELLY (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	9	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
2	10	4	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)	☆
3	26	2	KOOL AID	LIL BASS FEAT. J.T. MONEY (PIPELINE)	☆
4	7	2	OH	KAYD FEAT. ALEXANDRIA HEARD (MALOUF)	☆
5	21	2	BANG IT	ROCK CITY (RAYDAR/CLOUD 9)	☆
6	3	3	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	☆
7	-	2	GET EM GOT EM	WILLIE JOE (WATABOY)	☆
8	6	7	REGRETS	HEAVEN OAVIS (WILDCHILD DAVIS)	☆
9	8	13	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	☆
10	9	3	SOLDIER SONG	SAPD (TEE-N-TEE)	☆
11	13	2	LAY BACK RELAX (THE MESSAGE SONG)	P'TA MON (OKTOPUS)	☆
12	11	12	PICK IT UP	K'PRIS (OPHIR)	☆
13	-	1	BING BING BAM BAM	2 GUTTA (OKTOPUS)	☆
14	5	12	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
15	4	6	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)	☆
16	-	45	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
17	49	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
18	16	22	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
19	22	12	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
20	24	16	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
21	20	2	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
22	19	6	I LOVE MY B****/NEW YORK S****	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
23	28	11	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	☆
24	18	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	36	19	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	#1 IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
2	2	17	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
3	4	9	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
4	3	18	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
5	5	12	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
6	6	1	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
7	8	9	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
8	7	18	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
9	9	13	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
10	12	4	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
11	11	13	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	☆
12	10	25	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
13	15	12	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
14	13	19	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
15	19	6	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
16	17	4	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	☆
17	14	17	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
18	18	7	TORN	LETOYA (CAPITOL)	☆
19	16	10	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.A.M. & KELIS (AFTERMATH/INTERSCOPE)	☆
20	21	5	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
21	20	19	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
22	22	4	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LDT/CAPITOL)	☆
23	23	3	CALL ON ME	JANET DUET WITH NELLY (VIRGIN)	☆
24	24	4	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
25	27	3	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆

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DATA PROVIDED BY **promosquad**

See Chart Legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
NE-YO Sexy Love (82.4)	10
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (82.5)	15
JANET WITH NELLY Call On Me VIRGIN (92.2)	16
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (74.7)	22
REMY MA FEAT. NE-YO Feels So Good UNIVERSAL MOTOWN (87.3)	25
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It (88.4)	26
LYFE JENNINGS S.E.X. SUM (88.2)	31
OMARION Entourage SUM (79.1)	36
RIHANNA Unfaithful (86.2)	46
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	49
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (70.0)	51
PHARRELL FEAT. KANYE WEST Number One INTERSCOPE (74.7)	53
SHARPEEA FEAT. LUDACRIS Need A Boss (85.0)	61
METHOD MAN FEAT. LAURYN HILL Say (84.4)	64
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	65
MILA J FEAT. MARQUES HOUSTON Good Lovin' Cut UNIVERSAL MOTOWN (76.6)	73
RHYTHMIC AIRPLAY	
BEYONCE FEAT. JAY-Z Deja Vu SUM (87.0)	10
T.I. Why You Wanna ATLANTIC (69.8)	13
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (75.8)	15
GNARLS BARKLEY Crazy LAVA (71.4)	16
LETOYA Torn CAPITOL (72.8)	18
NE-YO Sexy Love (82.4)	20
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	22
JANET WITH NELLY Call On Me VIRGIN (92.1)	23
THE PACK Jans ZOMBA (71.9)	25
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	27
FRANKIE J That Girl SUM (65.1)	34
BROWN BOY Superman AME (65.4)	35
OMARION Entourage SUM (75.1)	36
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	37
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It (88.4)	40

ADULT R&B AND RHYTHMIC AIRPLAY: 65 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY

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Billboard COUNTRY JUL 22 2006

HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	2	17	#1 THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE	1
2	1	16	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA	2
3	3	4	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	3
4	4	6	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE	4
5	6	7	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) THE WITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	5
6	5	3	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE	6
7	9	10	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GODDARD, T. L. JAMES)	Gary Allan MCA NASHVILLE	7
8	10	11	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET	8
9	7	5	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB	9
10	11	12	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY	10
11	12	15	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN	11
12	6	8	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBURGER, J. STEELE)	Keith Anderson ARISTA NASHVILLE	12
13	14	19	BRAND NEW GIRLFRIEND L. MILLER (S. MINDR, B. ALLMAND, J. STEELE)	Steve Holy CURB	13
14	15	17	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL	14
15	19	24	BUILDING BRIDGES B. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE	15
16	13	21	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY	16
17	23	23	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner MCA NASHVILLE	17
18	18	22	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA	18
19	22	26	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN	19
20	21	25	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA	20
21	17	20	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY	21
22	23	27	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET	22
23	28	34	GREATEST GAINER GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE	23
24	24	28	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	24
25	25	29	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL	25
26	25	30	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE	26
27	27	31	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon COLUMBIA	27
28	29	32	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA	28
29	30	35	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTS/AYER/BNA	29
30	31	37	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE	30



Single's first top 40 entry for this rookie group. Also marks highest chart perch yet for Lofton Creek label.



Song from "Cars" soundtrack cracks top 40 with 2.4 million audience impressions as trio's official single rises 10-8.



Rock veteran makes second country chart debut. "Shame On the Moon" spent 14 weeks on this list in 1983.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
31	33	40	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA	31
32	32	36	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW	32
33	39	46	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar BNA	33
34	34	43	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE	34
35	36	41	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET	35
36	38	42	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION	36
37	35	2	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL	37
38	42	57	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK	38
39	48	8	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC	39
40	41	49	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET	40
41	40	45	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY	41
42	46	51	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	42
43	52	2	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW	43
44	43	50	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols MERCURY	44
45	49	54	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	45
46	47	51	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH	46
47	51	52	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5	47
48	48	47	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand ASYLUM-CURB	48
49	35	2	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA	49
50	50	56	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB	50
51	37	38	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCDONALD)	Sara Evans RCA	51
52	54	7	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle CAPITOL	52
53	58	2	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DJACAS)	The Randy Rogers Band MERCURY	53
54	HOT SHOT DEBUT	1	WAIT FOR ME B. SEGER (B. SEGER)	Bob Seger HIDEOUT/CAPITOL	54
55	57	53	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	55
56	56	2	GOOD GOOD LOVIN' B. MCCOMAS (B. MCCOMAS)	Brian McComas KATAPULT	56
57	53	14	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks PEARL/LYRIC STREET	57
58	NEW	1	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB	58
59	NEW	1	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	Steve Azar DANG/MIDAS/NEW REVOLUTION	59
60	60	59	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban CAPITOL	60

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		JOSH TURNER Would You Go With Me MCA NASHVILLE (89.5)	17	☆ LONESTAR Mountains BNA (89.6)	33
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	1	FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	19	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	38
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	3	PAT GREEN Feels Just Like It Should BNA (78.5)	20	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	40
TOBY KEITH A Little Too Late SHOW DOG (87.0)	4	GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	23	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	42
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	5	MIRANDA LAMBERT New Strings EPIC (89.1)	28	☆ JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	43
GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	7	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	29	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	45
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	11	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	30	CHRIS CAGLE Anywhere But Here CAPITOL (86.0)	52
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	15	GRETCHEN WILSON California Girls COLUMBIA (87.0)	31		

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BETWEEN THE BULLETS wjessen@billboard.com

PAISLEY'S 'WORLD' VIEW RISES TO OCCASION

Up by more than 2 million audience impressions, Brad Paisley lands his sixth No. 1 on Hot Country Songs.

His "The World" steps 2-1 and interrupts a five-week run atop the chart by Kenny Chesney's "Summertime." Although displaced, Chesney's track manages to bullet inside a top five that is dominated by Sony BMG Nashville-promoted labels.

Paisley's Arista Nashville track joins elaborate Carrie Underwood (No. 3) and Ches-



ney's BNA single. Together, the three tracks make approximately 110 million audience impressions during the tracking week.

Also noteworthy is the second top 10 single from Little Big Town and its independently distributed Equity imprint. The label got its first top 10 ink when the group's "Boondocks" peaked at No. 9 last December. New single "Bring It On Home" (11-10) posts 23.2 million impressions at 131 monitored stations.

—Wade Jessen

JULY 22 2006 LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	2	2	#1 ANGELITO W.O.LANDRON / W.O.LANDRON, E.LIND	Con Omar J. MACHETE	1
2	2	3	3	DOWN MAMBO KINGS (G.CRUZ, K.VASQUEZ, J.NEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	2
3	1	1	6	HIPS DON'T LIE W.JEAN, J.DUPLESSIS, S.MEBARAK R. (W.JEAN, J.DUPLESSIS, S.MEBARAK R., O.ALFANCI, L.PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	1
4	4	4	4	CAILE LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISION	2
5	12	30	3	GREATEST GAINER NO, NO, NO A.PENA (A.SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISION	5
6	5	5	3	MACHUCANDO LUNY TUNES (R.AYALA, E.DAVILA)	Daddy Yankee EL CARTEL INTERSCOPE	2
7	6	6	6	ALIADO DEL TIEMPO M.BARBA (M.BARBA)	Mariano Barba THREE SOUND	6
8	7	7	7	MAS ALLA DEL SOL J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSICA BALBOA	7
9	9	12	9	ME VOY C.LOPEZ, J.VENEGAS (J.VENEGAS)	Julieta Venegas SONY BMG NORTE	9
10	18	15	10	DIGANLE J.GUILLEN (J.GARCIA)	Conjunto Primavera FONOVISA	10
11	10	9	11	NUUESTRO AMOR SE HA VUELTO AYER J.M.LUGO (C.BRAIT, A.LERNER)	Victor Manuelle Featuring Yuridia SONY BMG NORTE	8
12	13	11	12	UN BESO L.SANTOS, A.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	6
13	14	28	13	LA BOTELLA G.COUSIN (W.MACHORE)	Mach & Daddy UNIVERSAL LATINO	13
14	20	19	14	ESTE CORAZON A.AVILA (A.AVILA)	RBD EMI TELEVISION	14
15	22	22	15	HERE WE GO YO H.DELGADO, S.C.CARTER, A.CALO, A.PENA (H.DELGADO, S.C.CARTER)	Hector "El Father" Eambino Featuring El Presidente ROC-LA-FAMILIA/DEF JAM / DJMGM	15
16	15	29	16	ESTOY CON EL Y PIENSO EN TI S.GEORGE, B.BENDEZZO (A.MONTALBAN)	Anais UNIVISION	15
17	16	13	17	UNA CANCION QUE TE ENAMORE NOT LISTED (S.PRIMERA, Y.MARRUFO)	Servando Y Florentino VENEMUSIC	13
18	11	8	18	VOLVERTE A AMAR L.CERONI (A.GUZMAN, M.DOMM)	Alejandro Guzman SONY BMG NORTE	6
19	19	14	19	QUE LASTIMA A.RAMIREZ CORRAL (S.LOPEZ GONZALEZ)	Alfredo Ramirez Corral LINOS/DISA	11
20	17	24	20	PENSANDO EN TI F.J.BAUTISTA, H.PEREZ (F.J.BAUTISTA, A.QUINN, M.FIGUEROA, H.PEREZ)	Frankie J COLUMBIA / SONY BMG NORTE	17
21	23	37	21	A TI C.CABRAL "JUNIOR", R.ARJONA (R.ARJONA)	Ricardo Arjona SONY BMG NORTE	21
22	24	17	22	ALGUIEN TE VA A HACER LLORAR R.MUNOZ, R.MARTINEZ (L.PADILLA)	Intocable EMI TELEVISION	17
23	25	25	23	ADIOS A MI AMANTE J.L.TERRAZAS (J.VALAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	18
24	26	18	24	TE COMPRO D.I.TREVINO, D.LOPEZ JR. (E.PAZ)	Duelo UNIVISION	18
25	8	10	25	COMO DUELE (BARRERA DE AMOR) A.POSSE, M.L.ARRIAGA, J.E.MURGIA (M.L.ARRIAGA, J.E.MURGIA)	Noelia EMI TELEVISION	8

Omar scores first No. 1 on this chart. He has topped Latin Rhythm Airplay twice and Tropical Airplay three times.



At No. 5, Thalia's 10th top 10 hit on this chart is the Greatest Gainer for a second consecutive week (up 59%).



A Ramirez Corral collection bows at No. 7 on Top Latin Albums (4,000 units) and No. 14 on Top Compilations.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	16	26	LO QUE SON LAS COSAS S.GEORGE, B.BENDEZZO (L.A.MARQUEZ)	Arasis UNIVISION	1
27	43	41	27	PAM PAM LUNY TUNES, TAINY (WISIN, ANDEL, F.SALDANA, M.E.MASIS)	Wisin & Yandel MACHETE	27
28	42	-	28	MARIPOSAS NOT LISTED (STAIN)	Enanitos Verdes UNIVERSAL LATINO	28
29	33	27	29	QUE ME ALDANCE LA VIDA A.BAQUEIRO (L.GARCIA, N.SHAJIRIS)	Sin Bandera SONY BMG NORTE	19
30	27	20	30	VOY A LLOFAR POR TI LOS RIELEPOS DEL NORTE (R.GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	20
31	36	34	31	CHA CHA JEEVE (JEEVE, J.O.MEJIA, N.EIROUSSE)	Chelo SONY BMG NORTE	31
32	29	-	32	CHEVERE TINY (J.RAMOS, M.E.MASIS, J.HOWELL, NOTCH)	Voltio WHITE LION/EPIC / SONY BMG NORTE	29
33	38	35	33	DEJALE CAER TC' EL PESO TINYH DELGADO (H.DELGADO, J.TORRES)	Yomo Featuring Hector "El Father" GOLD STAR / MACHETE	33
34	31	43	34	TE EXTRANJO M.DELEON, M.RIVE (A.A.HD.LGO, D.MEJIA)	Xtreme SGZ / UNIVISION	31
35	40	-	35	ME MATAS MYZTIKO (K.VASQUEZ, J.NEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	35
36	46	31	36	MUCHACHITA DE OJOS TRISTES O.GOMEZ (L.M.GALLARDO, MERA, J.MAS PORTET)	Sergio Vega SONY BMG NORTE	29
37	28	23	37	INSENSIBLE A TI (ME PONE A MIL) J.SEBASTIAN (A.VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	19
38	32	33	38	ABRAZAME M.DOMM (M.DOMM)	Camila SONY BMG NORTE	30
39	44	36	39	UNO Y UNO ES IGUAL A TRES S.KRYS (C.E.LOPE, AVILA)	Jeremias UNIVERSAL LATINO	12
40	37	40	40	NO ES UNA NOVELA M.DELEON, D.CRUZ (SANCHIZ)	Monchy & Alexandra J&N	31
41	RE-ENTRY	41	41	PAYASO LOCO NOT LISTED (L.L.RODRIGUEZ)	Patrulla 81 DISA	29
42	41	-	42	NO TIENE NOVIO NOT LISTED (NOT LISTED)	Ejo Featuring Tego Calderon UNIVERSAL LATINO	41
43	HOT SHOT DEBUT	43	43	QUE PRECIO TIENE EL CIELO S.GEORGE, A.MATHEUS	Marc Anthony SONY BMG NORTE	43
44	39	39	44	DETALLES G.GRACA MELLO (R.CARLOS, E.CARLOS)	Yahir WARNER LATINA	39
45	NEW	45	45	LAS NOCHES SON TRISTES N.NORIEGA (A.RIVARA, P.ORTIZ ARVELO, F.CRUZ MORA, J.J.ALVAREZ SOTO MAJOR)	Noriega Featuring Angel & Khriz & Divino LA CALLE / UNIVISION	45
46	35	26	46	INGRATITUD LOS TIGRES DEL NORTE (PASTRO)	Los Tigres Del Norte FONOVISA	22
47	49	48	47	DETRAS DE LA PJERTRA E.PEREZ (A.CEJUDO)	El Chapo De Sinaloa DISA	47
48	47	-	48	FUE MENTIRA G.GARCIA (D.RODRIGUEZ)	Los Huracanes Del Norte UNIVISION	47
49	50	-	49	NO VAS A CREEER P.RIVERA (P.FERNANDEZ)	Jenni Rivera FONOVISA	49
50	30	21	50	MUNECA DE TRAPO N.WALKER, A.OREJA DE VAN GOGH (A.MONTERO, X.SAN MARTIN, P.BENEGAS)	La Oreja De Van Gogh SONY BMG NORTE	12

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	2	VARIOUS ARTISTS Hector "El Father" Present: Los Rompe Discotecas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006688 (13.98)	King Of Kings	1	1
2	2	1	1	GREATEST GAINER DON OMAR VI.006662/MACHETE (15.98)	King Of Kings	1	1
3	3	2	3	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo	1	1
4	NOT SHOT DEBUT	4	4	DIANA REYES MUSIEMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	4	4
5	5	5	5	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	1	1
6	4	4	6	VARIOUS ARTISTS THE EMP GROUP/UNIVERSAL ZOMBA/SONY BMG NORTE 7244/SONY BMG STRATEGIC MARKETING GROUP (13.98)	NOW Latino	1	1
7	NEW	7	7	VARIOUS ARTISTS DISA 720876 (11.98)	Alfredo Ramirez Corral: Libres	7	7
8	8	7	8	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98)	Borrón Y Cuenta Nueva	1	1
9	9	-	9	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos	9	9
10	6	3	10	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme	3	3
11	13	13	11	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
12	11	6	12	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
13	10	11	13	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	8	8
14	15	17	14	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
15	7	-	15	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	7	7
16	12	10	16	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	7	7
17	18	16	17	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor	1	1
18	17	22	18	SHAKIRA EPIC 83700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1	1	1
19	19	8	19	ANDREA BOCELLI SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
20	20	20	20	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3
21	NEW	21	21	VARIOUS ARTISTS DISA 720877 (11.98)	Greatest Hits Duranguenses 2000-2005	21	21
22	21	15	22	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	9	9
23	14	9	23	PATRULLA 81 DISA 720852 (11.98)	Tierra Extranera	3	3
24	16	12	24	DUERO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas	7	7
25	28	28	25	VARIOUS ARTISTS URBAN BOX OFFICE 1100 (9.98)	Somos Americanos	7	7

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	23	26	AVENTURA PREMIUM LATIN 34082/SONY BMG NORTE (13.98)	God's Project	5	5
27	40	-	27	PACE SETTER VARIOUS ARTISTS LunY TUNES, MAS FLOW 1: The Beginning MAS FLOW/VEVEMUSIC 653077/MACHETE (16.98)	God's Project	27	27
28	25	14	28	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime	6	6
29	23	21	29	DON OMAR VU/MACHETE 005350/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1	1
30	27	19	30	ROCO DURCAL SONY BMG NORTE 77124 (15.98)	Amor Eterno	2	2
31	32	35	31	LOS CABINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
32	30	24	32	RBD EMI TE Evisa 58122 (13.98)	FBI: Live In Hollywood	6	6
33	24	18	33	FRANKIE J COLUMBIA 66494/SONY BMG NORTE (18.98)	Jn Nuevo Dia	9	9
34	33	27	34	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
35	29	26	35	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDEE 1940 (18.98)	Antologia De Un Rey Vol. 2	15	15
36	31	25	36	LOS TIGRES DEL NORTE FONOVISA 352270/UG (14.98)	Historias Que Contar	2	2
37	22	-	37	LOS HURACANES DEL NORTE UNIVISION 310850/UG (13.98)	Puro Pa' Africa	22	22
38	37	32	38	TITO EL BAMBINO EMI TE Evisa 49652 (13.98)	Top Of The Line	3	3
39	39	-	39	CONJUNTO ATARDECER MUSIM X 653102/UNIVERSAL LATINO #14 CE	Amor Duranguense	39	39
40	34	36	40	RBD EMI TE Evisa 79652 (14.98)	Revelde	2	2
41	NEW	41	41	ENANITOS VERDES UNIVERSAL LATINO 691202 (14.98)	Pescado Original	41	41
42	35	30	42	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	1	1
43	41	34	43	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante	17	17
44	36	29	44	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria	29	29
45	42	40	45	LUNY TUNES & BABY RANKS MAS FLOW 23000/MACHETE (14.98)	Mas Flow 2	2	2
46	NEW	46	46	VICENTE FERNANDEZ SONY BMG NORTE 84244 (17.98)	The Living Legend (Box Set)	46	46
47	38	31	47	LA CREJA DE VAN GOGH SONY BMG NORTE 79823 (18.98)	Guapa	5	5
48	44	42	48	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	20	20
49	43	33	49	LOS HURACANES DE TIJUANA UNIVISION 310914/UG (13.98)	Em' Vivo - Siempre Contigo	23	23
50	47	47	50	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98)	20 Mujeres Famosas	4	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	46	49	51	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas	46	46
52	45	55	52	MARC ANTHONY SONY BMG NORTE 95310 (16.98)	Valio La Pena	1	1
53	55	67	53	ANAIS UNIVISION 310884/UG (11.98)	Asi Soy Yo	11	11
54	54	57	54	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD)	La Voz De Un Angel	16	16
55	48	41	55	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	3	3
56	52	45	56	JOSE JOSE SONY BMG NORTE 77517 (15.98)	La Historia Del Principe	12	12
57	53	59	57	REIK SONY BMG NORTE 95680 (14.98)	Reik	54	54
58	64	63	58	ANA GABRIEL EMI TELEVISION 46956 (15.98)	Dos Amores Un Amante	22	22
59	49	46	59	CONJUNTO PRIMAVERA FONOVISA 352250/UG (13.98)	Algo De Mi	2	2
60	NEW	60	60	LOS TEMERARIOS DISA 720902 (12.98)	Las 30 Super Pegaditas	60	60
61	NEW	61	61	VARIOUS ARTISTS FONOVISA 352668/UG (11.98)	30 Nortenas Del Recuerdo	61	61
62	61	69	62	GRUPO MONTEZ DE DURANGO DISA 720848 (10.98)	Lo Mejor De La Mejor... Coleccion	42	42
63	58	54	63	DADDY YANKEE EL CARTEL/EMI TELEVISION 35902 (15.98)	Barrio Fino	1	1
64	50	37	64	JENNI RIVERA FONOVISA 352165/UG (13.98)	Parrandera, Rebelde Y Atrévete	10	10
65	51	44	65	K-PAZ DE LA SIERRA DISA 720831 (10.98)	Los Super Exitos	26	26
66	65	61	66	INTOCABLE EMI TELEVISION 49613 (16.98)	Intocable	2	2

LATIN

Billboard DANCE

JULY 22 2006

LATIN AIRPLAY

POP™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
2	1	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	3	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
4	8	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
5	7	ESTE CORAZON	RBD (EMI TELEVISIA)
6	5	A TI	RICARDO ARJONA (SONY BMG NORTE)
7	4	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
8	9	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
9	6	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
10	16	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)
11	13	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
12	17	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
13	12	ABRAZAME	CAMILA (SONY BMG NORTE)
14	10	LO QUE SON LAS COSAS	ANAIS (UNIVISION)
15	15	ESTOY CON EL Y PIENSO EN TI	ANAIS (UNIVISION)

LATIN ALBUMS

POP™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	HOW LATINO (THE EMI GROUP/UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	2	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
3	4	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	3	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
5	6	RBD	NUESTRO AMOR (EMI TELEVISIA)
6	5	SHAKIRA	FLJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
7	7	ANDREA BOCELLI	AMOR (SUGAR/VELEMUSIC/UNIVERSAL LATINO)
8	8	RICARDO ARJONA	A DENTRO (SONY BMG NORTE)
9	11	VARIOUS ARTISTS	SOMOS AMERICANOS (URBAN BOX OFFICE)
10	10	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
11	12	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
12	9	FRANKIE J	UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)
13	13	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
14	14	RBD	REBELDE (EMI TELEVISIA)
15	-	ENANITOS VERDES	PESCADO ORIGINAL (UNIVERSAL LATINO)

TROPICAL™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	15	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	5	ANGELITO	ODD OMAR (V/MACHETE)
3	1	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)
4	2	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
5	21	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
6	3	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
7	7	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
8	4	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
9	6	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
10	23	LA AVISPA	ZACARIAS FERREIRA (J&N)
11	13	HACER WE GO YO	HECTOR "EL PATER" BAMBINO FEATURING EL PRESIDENTE (ROC-LA-FAMILIA/DEF JAM/IDJMG)
12	17	PENSANDO EN TI	FRANKIE J (COLUMBIA/SONY BMG NORTE)
13	14	AY AMOR, CUANDO HABLAN LAS MIRADAS	GUAYACAN (SONY BMG NORTE)
14	10	EN MI PUERTO RICO	ANDY MONTANEZ (SGZ/UNIVISION)
15	11	TE MANDO FLORES	FONSECA (EMI TELEVISIA)

TROPICAL™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
2	3	AVENTURA	GOO'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	2	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
4	4	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
5	6	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
6	5	ANDY ANDY	IRONIA (WEP/URBAN BOX OFFICE)
7	7	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
8	9	ANDY MONTANEZ	SALSAS CON REGGAETON (SGZ/UNIVISION/UG)
9	11	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
10	12	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
11	10	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
12	8	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BALLA A LATIN DANCE PARTY (PUTUMAYO)
13	14	VARIOUS ARTISTS	30 SONEROS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
14	15	VARIOUS ARTISTS	30 SALSAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
15	13	VARIOUS ARTISTS	THE GREATEST SALSA EVER VOL. 1 (UNIVERSAL LATINO)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	3	DIGANLE	CONJUNTO PRIMAVERA (FONOVIDA)
3	2	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	4	QUE LASTIMA	ALFREDO HAMIREZ CORRAL (UNIDOS/DISA)
5	5	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
6	6	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
7	8	TE COMPRO	QUELO (UNIVISION)
8	7	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVIDA)
9	10	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)
10	16	PAYASO LOCO	PATRUILLA 81 (DISA)
11	11	DE CONTRABANDO	JENNI RIVERA (FONOVIDA)
12	9	INGRATITUD	LOS TIGRES DEL NORTE (FONOVIDA)
13	12	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
14	13	NO VA A CREER	JENNI RIVERA (FONOVIDA)
15	14	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)

REGIONAL MEXICAN™

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	DIANA REYES	LAS ND. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
2	-	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
3	3	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
4	1	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
5	2	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
6	4	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
7	-	VARIOUS ARTISTS	GREATEST HITS DURANGUENSES 2000-2005 (DISA)
8	5	PATRUILLA 81	TIERRA EXTRAÑA (DISA)
9	6	DUELO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
10	-	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
11	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
12	9	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVIDA/UG)
13	7	LOS HURACANES DEL NORTE	PURO PA' ARRIBA (UNIVISION/UG)
14	11	CONJUNTO ATARDECER	AMOR DURANGUENSE (MUSIMEX/UNIVERSAL LATINO)
15	12	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVIDA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	10	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
2	2	9	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/IMPORT/FUEL 2000
3	6	5	UNFAITHFUL	RIHANNA SRP/DEF JAM PROMO/IDJMG
4	7	10	I WILL STAND	CLAUDIA BARRY DONNAJEAN PROMO
5	9	6	FACE THE MUSIC	CONJURE ONE NETTWERK PROMO
6	8	8	I WILL	DOLCE PURCHASE PROMO
7	13	3	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY PROMO/GEFFEN
8	3	11	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
9	4	10	GET TOGETHER	MADONNA WARNER BROS. 42935
10	11	7	YOU CAN TURN ME ON	MUZZAIK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
11	14	5	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
12	10	12	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE 005
13	5	8	NOW THAT WE'VE FOUND LOVE	BUNNY RUGS GLOBAL PROMO
14	19	4	STARS ARE BLIND	PARIS HILTON WARNER BROS. PROMO
15	12	11	IT'S OVER	DU MIKE CRUZ PRESENTS JOI CAROWELL & GEORGIE PORGIE LIVE 010/MUSIC PLANT
16	20	6	THE TIME	CHRIS THE GREEK PANAGHI DJG PROMO
17	17	6	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
18	15	11	I AM NOT MY HAIR	INDIA ARIE UNIVERSAL MOTOWN PROMO
19	22	7	FAITH	LEANA SWEDISH DIVA PROMO
20	16	12	FADE AWAY	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
21	27	4	HIGHER	SANNY X FEATURING TINA CHARLES WIZARD 0006
22	26	6	LEAVIN' U (CHICO MIKE DA WIZARD/TWISTED DEE MIXES)	CHICO FEATURING A SHLEE RIZZ-ONE 001/FLAVA MUSIC
23	28	4	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
24	30	3	SUPERMODEL (REMIXES)	RUPAUL RUCO PROMO
25	31	5	TO CALL MY OWN	BARTON NETSPHERES PROMO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	23	13	INSTIGATOR	KACI BROWN THE DAS LABEL 006916/INTERSCOPE
27	35	3	SANCTUARY	SYLVIA TOSUN SEA TO SUN PROMO
28	37	3	FOREVER	LAKE STREET PROJECT FOREVER SOUL 2011/ESNTION
29	32	5	THE REJECTION	DANGEROUS MUSE CORDLESS PROMO
30	33	5	DISCOTEKA	STARKILLERS STAR 69 1321
31	45	2	POWER PICK HE'S A PIRATE	PIRATES OF THE CARIBBEAN WALT DISNEY PROMO
32	18	14	SAY I	CHRISTINA MILLIAN FEATURING YOUNG JEEZY ISLAND PROMO/IDJMG
33	21	13	FASTER KILL PUSSYCAT	OAKENFOLD FEATURING BRITTANY MURPHY MAVERICK 42906/REPRISE
34	25	7	MY LOVE IS YOU	EYES OF LOVE ACT 2 011/MUSIC PLANT
35	42	2	LET ME HEAR THE MUSIC	L.E.X. FEATURING NIKI HARIS 3MP PROMO
36	46	2	UNDERGROUND BABY	ADAM FREEMER TWISTED PROMO
37	39	3	CALLING	KOISHII & HUSH CORDLESS PROMO
38	44	2	STRUT	KEVIN AVANCE LIZA PROMO
39	24	14	THE ONE THAT GOT AWAY (WAMDUE/VALENTIN MIXES)	NATASHA BEDINGFIELD EPIC PROMO
40	34	10	WHEN YOU WALK AWAY	HENRI DAUMAN PROMO
41	36	5	ALL I GAVE TO YOU '06	TABRAH CATZ 4062
42	48	2	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
43	29	12	FASHIONISTA	JIMMY JAMES MADE 9884
44	47	3	TRYING TO GET TO YOU	JASON & DEMARCO RJN 30001/CENTAUR
45	HOT SHOT DEBUT	1	LOST	ROGER SANCHEZ STEALTH PROMO/ULTRA
46	38	15	SUFFER WELL	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
47	NEW	1	THE GLAMOROUS LIFE	MR TIMOTHY AND INAYA DAY SILVER LABEL 2506/TOMMY BOY
48	NEW	1	CUBICLE	RINOCEROSE V2 PRDMO
49	NEW	1	MOVIN ON	DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM
50	NEW	1	SOMEBODY	RICHARD VISION FEATURING STRANGER DAYS SOLMATIC 1079/SYSTEM

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	PERT.
1	1	10	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
2	3	59	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	2
3	2	35	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*	
4	6	22	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTISS/FLAWLESS/GEFFEN 00587*/INTERSCOPE	
5	4	2	PET SHOP BOYS	FUNDAMENTAL RHINO 79525	
6	5	6	DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 ULTRA 1411	
7	7	20	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
8	9	3	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER SKINT 5614*/ASTRALWERKS	
9	10	36	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
10	8	5	ZERO 7	THE GARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG	
11	11	11	OAKENFOLD	A LIVELY MIND MAVERICK 49900/WARNER BROS.	
12	12	6	VY LATINO	THRIVEVIX 02 THRIVEDANCE 90748/THRIVE	
13	13	11	TIESTO	IN SEARCH OF SUNSHINE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE	
14	14	8	THIEVERY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095	
15	15	11	THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING VICE 63186*/ATLANTIC	
16	17	4	HOT CHIP	THE WARNING ASTRALWERKS 62814*	
17	18	2	IIO	POETICA MADE 012	
18	19	18	GOLDFRAPP	SUPERNATURE MUTE 4	
19	20	38	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS. 4	
20	22	41	VARIOUS ARTISTS	DISNEYREMIKSMANIA WALT DISNEY 861354	
21	16	2	JOHN DIGWEED	RENAISSANCE PRESENTS TRANSITIONS THRIVE 90753	
22	24	14	MASSIVE ATTACK	COLLECTED VIRGIN 60068 0	
23	23	8	ARMIN VAN BUUREN	A STATE OF TRANCE 2006 ULTRA 1401	
24	25	24	BAD BOY JOE & JOHNNY BUDZ	ULTRADANCE.07 ULTRA 1356	
25	RE-ENTRY	1	VARIOUS ARTISTS	#1 DISCO HITS MADACY SPECIAL PRODUCTS 52129/MADACY	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	GET TOGETHER	MADONNA WARNER BROS.
2	2	9	WHAT'S LEFT OF ME	NICK LACHEY JIVE/ZOMBA
3	4	4	UNFAITHFUL	RIHANNA SRP/DEF JAM/IDJMG
4	3	13	FASTER KILL PUSSYCAT	OAKENFOLD FEATURING BRITTANY MURPHY MAVERICK/REPRISE
5	5	5	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
6	6	9	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
7	7	8	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC
8	21	2	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
9	9	3	STARS ARE BLIND	PARIS HILTON WARNER BROS.
10	11	7	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
11	8	9	MIRACLE	CASCADA ROBBINS
12	10	5	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
13	13	9	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE
14	17	13	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN EPIC
15	23	2	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC

Billboard HITS OF THE WORLD

JUL 22 2006

THIS WEEK		LAST WEEK		JAPAN SINGLES	
				(SOUNDSCAN JAPAN)	JULY 11, 2006
1	NEW			HOUKI BOSHI (FIRST VERSION DVD) MR. CHILDREN TOY'S FACTORY	
2	NEW			RABI RIP SLYME TO KURURI WARNER	
3	NEW			HOUKI BOSHI MR. CHILDREN TOY'S FACTORY	
4	1			HANE UMA RIDER PORNO GRAFFITI SONY	
5	NEW			KETSUI NO ASANI AQUA TIMEZ EPIC	
6	NEW			JUICE KURURI TO RIP SLYME VICTOR	
7	3			GOOD-BYE DAYS YUI HORIE SONY	
8	5			A PERFECT SKY BONNIE PINK WARNER	
9	NEW			KOI NO MEGA RABA MAXIMUM THE HORMONE VAP	
10	NEW			MANATSU NO SUTOREITO/TENGOKU (LTD ED.) HIROTO KOMOTO BMG FUNHOUSE	

THIS WEEK		LAST WEEK		UNITED KINGDOM SINGLES	
				(THE OFFICIAL UK CHARTS CO.)	JULY 9, 2006
1	13			SMILE LILY ALLEN REGAL/PARLOPHONE	
2	1			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
3	15			IN THE MORNING RAZORLIGHT VERTIGO	
4	2			MANEATER NELLY FURTADO MOSLEY/GEFFEN	
5	42			LAST REQUEST PAOLO NUTINI ATLANTIC	
6	4			I WISH I WAS A PUNK ROCKER SANDI THOM RCA	
7	3			BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
8	5			SEXY LOVE NE-YO DEF JAM	
9	NEW			WORLD HOLD ON BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION	
10	7			SHE MOVES IN HER OWN WAY THE KOOKS VIRGIN	

THIS WEEK		LAST WEEK		GERMANY SINGLES	
				(MEDIA CONTROL)	JULY 10, 2006
1	1			'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO	
2	2			ZEIT DASS SICH WAS DREHT HERBERT GRONEMEYER FT. AMADOU COLUMBIA	
3	3			SCHWARZ AUF WEISS MAX MUTZKE WARNER BROS.	
4	4			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
5	5			CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
6	6			MANEATER NELLY FURTADO MOSLEY/GEFFEN	
7	7			NO NO NEVER TEXAS LIGHTNING X-CELL/SONY BMG	
8	8			HARD ROCK HALLELUJAH LORDI RCA	
9	9			LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
10	10			WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FRDG MACH1 RECORDS	

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS	
				(NIELSEN SOUNDSCAN INTERNATIONAL)	MONTH XX, 2006
1	1			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	3			SMILE (RADIO EDIT) LILY ALLEN REGAL/PARLOPHONE	
3	2			AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
4	RE			MANEATER NELLY FURTADO MOSLEY/GEFFEN	
5	4			CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/LAVA	
6	8			IN THE MORNING RAZORLIGHT VERTIGO	
7	RE			UNFAITHFUL RIHANNA SRP/DEF JAM	
8	NEW			VOODOO CHILD ROGUE TRADERS COLUMBIA	
9	7			MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD	
10	5			MONSTER THE AUTOMATIC B-UNIQUE/POLYDOR	
11	10			SHE MOVES IN HER OWN WAY THE KOOKS VIRGIN	
12	6			'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO	
13	9			WHO KNEW PINK LAFACE/ZOMBA	
14	RE			BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
15	13			SUPERMASSIVE BLACK HOLE MUSE ATLANTIC	
16	RE			MANEATER (ALBUM VERSION) NELLY FURTADO MOSLEY/GEFFEN	
17	12			VALERIE THE ZUTONS DELTASONIC	
18	NEW			LAST REQUEST (ALBUM VERSION) PAOLO NUTINI ATLANTIC	
19	RE			DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER BROS.	
20	11			I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR) SANDI THOM VIKING LEGACY	

THIS WEEK		LAST WEEK		FRANCE SINGLES	
				(SNEP/FOP/TITE-LIVE)	JULY 11, 2006
1	1			WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FRDG MACH1 RECORDS	
2	2			ROC NADIYA COLUMBIA	
3	83			CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
4	NEW			C CHO, CA BRULE (RAI'N B FEVER 2) MAGIC SYSTEM COLUMBIA	
5	3			DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNOZ GLOBOMEDIA	
6	4			LIVING ON VIDEO PAKITO PANIC/ULM	
7	5			JEUNE DEMOISELLE DIAM'S HOSTILE	
8	7			LA OU JE T'EMMENERAI FLORENT PAGNY MERCURY	
9	6			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
10	9			LE RAGGA DES PINGOUINS PIGLOD M6 INT./SCORPIO MUSIC	

THIS WEEK		LAST WEEK		AUSTRALIA SINGLES	
				(ARIA)	JULY 9, 2006
1	1			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	2			WHO KNEW PINK LAFACE/ZOMBA	
3	3			THIS TIME I KNOW IT'S FOR REAL THE YOUNG DIVAS SONY BMG	
4	5			PROMISCUOUS NELLY FURTADO MOSLEY/GEFFEN	
5	7			TEMPERATURE SEAN PAUL VP/ATLANTIC	
6	4			CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
7	6			BLACKFINGERNAILS, RED WINE ESKIMO JOE WARNER	
8	13			WHAT'S LEFT OF ME NICK LACHEY JIVE	
9	9			FLAUNT IT! TV ROCK BIMBO ROCK	
10	8			SOS (RESCUE ME) RIHANNA SRP/DEF JAM	

THIS WEEK		LAST WEEK		CANADA DIGITAL SINGLES	
				(SOUNDSCAN)	JULY 22, 2006
1	1			PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN/UNIVERSAL	
2	2			CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
3	3			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC/SONY BMG MUSIC	
4	5			AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/SONY BMG MUSIC	
5	7			DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER	
6	4			SOS RIHANNA SRP/DEF JAM/UNIVERSAL	
7	9			RIDIN' CHAMILLIONAIRE FT. KRATZIE BONE UNIVERSAL MOTOWN/UNIVERSAL	
8	6			UNFAITHFUL RIHANNA SRP/DEF JAM/UNIVERSAL	
9	10			NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA/SONY BMG MUSIC	
10	8			STARS ARE BLIND PARIS HILTON WARNER	

THIS WEEK		LAST WEEK		ITALY SINGLES	
				(FIMI/NIELSEN)	JULY 10, 2006
1	NEW			AN EASIER AFFAIR GEORGE MICHAEL AEGEAN/EPIC	
2	4			CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
3	2			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
4	1			STOP! DIMENTICA TIZIANO FERRO CAPITOL	
5	3			GET TOGETHER MADONNA WARNER BROS.	
6	5			SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO	
7	NEW			SEI PARTY DI ME ZERO ASSOLUTO UNIVERSO	
8	6			CUORE AZZURRO PDDH ATLANTIC	
9	12			MALO BEBE VIRGIN	
10	7			NOTTE DI MEZZA ESTATE BENNATO & BRIT UNIVERSAL	

THIS WEEK		LAST WEEK		SPAIN SINGLES	
				(PROMUSICAE/MEDIA)	JULY 12, 2006
1	NEW			BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	
2	1			STRANGER IN MOSCOW MICHAEL JACKSON EPIC	
3	5			VIVIR PARA CONTARLO B'W HACIENDO LO VIOLADORES DEL VERSO BOACOR	
4	3			GET TOGETHER MADONNA WARNER BROS.	
5	2			THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
6	4			WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FRDG MACH1 RECORDS	
7	8			JOHN THE REVELATOR/LILIAN DEPECHE MODE MUTE	
8	6			EARTH SONG MICHAEL JACKSON EPIC	
9	9			HIMNO OFICIAL DEL SEVILLA FC EL ARREBRATO CAPITOL	
10	7			YOU ARE NOT ALONE MICHAEL JACKSON EPIC	

THIS WEEK		LAST WEEK		BRAZIL ALBUMS	
				(SUCESSO MAGAZINE)	JULY 12, 2006
1	1			SOUNDTRACK BELISSIMA SDM LIVRE	
2	15			ALMIR SATTER UM VIOLEIRO TOCA SDM LIVRE	
3	2			CAJO MESQUITA JOVEM BRAZILDOADE EMI	
4	32			ARMANDINDO AD VIVO ORBEAT	
5	4			IVETE SANGALO MTV AD VIVO UNIVERSAL	
6	35			RBD LIVE IN HOLLYWOOD EMI	
7	3			LEONARDO DE CORPO E ALMA UNIVERSAL	
8	5			ZECA PAGODINHO ACUSTICO MTV UNIVERSAL	
9	NEW			TEODORO/SAMPAIO CUIDADO COM O CASAMENTO INDIE	
10	6			DANIEL AMOR ASSOLUTO WARNER MUSIC	

THIS WEEK		LAST WEEK		FLANDERS SINGLES	
				(PROMUVI)	JULY 12, 2006
1	1			JIJ BENT DE MOOISTE LAURA LYNN EMI	
2	2			ROOD MARC BORSATO POLYDOR	
3	3			HARD ROCK HALLELUJAH LORDI RCA	
4	4			CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
5	5			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	

THIS WEEK		LAST WEEK		FLANDERS ALBUMS	
1	10			MUSE BLACK HOLES AND REVELATIONS A&E	
2	1			RED HOT CHILI PEPPERS STADIUM ARCADIUUM WARNER BROS.	
3	3			LAURA LYNN VOOR JOU ARS	
4	2			UDO U-TURN ARJOLA	
5	4			KEANE UNDER THE IRON SEA ISLAND	

THIS WEEK		LAST WEEK		SWEDEN SINGLES	
				(GLF)	JULY 7, 2006
1	1			WHO'S DA'MAN ELIAS FT. FRANS PAMA	
2	2			BOTEN ANNA BASSHUNTER WARNER	
3	NEW			DYSFUNCTIONAL PROFESSIONAL BACKYARD BABIES RCA	
4	4			EVERYTIME WE TOUCH CASCADIA BONNIER AMIGO MUSIC	
5	3			NALENS OGA KENT RCA	

THIS WEEK		LAST WEEK		SWEDEN ALBUMS	
1	NEW			JOHNNY CASH AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY	
2	1			DIXIE CHICKS TAKING THE LONG WAY COLUMBIA	
3	3			LARS WINNERBACK EFTER NATTENS BRANDER 1996-2006 SONET	
4	2			ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.	
5	13			THOMAS LEDIN PLEKTRUM UNIVERSAL	

THIS WEEK		LAST WEEK		IRELAND SINGLES	
				(IRMA/CHART TRACK)	JULY 7, 2006
1	1			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	2			I WISH I WAS A PUNK ROCKER SANDI THOM RCA	
3	3			MANEATER NELLY FURTADO MOSLEY/GEFFEN	
4	4			BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
5	NEW			HIGH SULLIVAN UNPLUGGED INDEPENDENT	

THIS WEEK		LAST WEEK		IRELAND ALBUMS	
1	NEW			MUSE BLACK HOLES AND REVELATIONS A&E	
2	2			SHAKIRA ORAL FIXATION VOL. 2 EPIC	
3	1			FATBOY SLIM WHY TRY HARDER - THE GREATEST HITS SKINT	
4	8			KELLY CLARKSON BREAKAWAY RCA	
5	NEW			JOHNNY CASH AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY	

THIS WEEK		LAST WEEK		NEW ZEALAND SINGLES	
				(RECORD PUBLICATIONS LTD.)	JULY 12, 2006
1	1			CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
2	2			HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
3	39			I WISH I WAS A PUNK ROCKER SANDI THOM RCA	
4	3			FLAUNT IT! TV ROCK BIMBO ROCK	
5	5			BATHE IN THE RIVER MT RASKILL PS FT. HOLLIE SMITH EMI	

THIS WEEK		LAST WEEK		NEW ZEALAND ALBUMS	
1	4			RED HOT CHILI PEPPERS STADIUM ARCADIUUM WARNER BROS.	
2	1			THE PUSSYCAT DOLLS PCD A&M/INTERSCOPE	
3	3			GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/LAVA	
4	7			SOUNDTRACK HIGH SCHOOL MUSICAL EMI	
5	11			DIXIE CHICKS TAKING THE LONG WAY COLUMBIA	

THIS WEEK		LAST WEEK		ARGENTINA ALBUMS	
				(CAPIF)	JULY 7, 2006

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 12, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	4	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
3	2	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
4	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
5	42	SMILE	LILY ALLEN REGAL/PARLOPHONE
6	5	ROC	NADIYA COLUMBIA
7	8	'54, '74, '90, 2006	SPORTFREUNDE STILLER VERTIGO
8	20	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION
9	9	ZEIT DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMAOOU COLUMBIA
10	50	IN THE MORNING	RAZORLIGHT VERTIGO
11	7	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
12	13	SCHWARZ AUF WEISS	MAX MUTZKE WARNER BROS.
13	NEW	C CHO, CA BRULE (RAIN B FEVER 2)	MAGIC SYSTEM COLUMBIA
14	NEW	AN EASIER AFFAIR	GEORGE MICHAEL AEGEAN/EPIC
15	6	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE

ALBUMS

JULY 12, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	MUSE	BLACK HOLES AND REVELATIONS A&E
2	2	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
3	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	1	KEANE	UNDER THE IRON SEA ISLAND
5	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
6	NEW	JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY
7	5	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA
8	11	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
9	10	LAFEE	LAFEE CAPITOL
10	13	KOOKS	INSIDE IN/INSIDE OUT VIRGIN
11	26	SPORTFREUNDE STILLER	YOU HAVE TO WIN ZWEIKAMPF VERTIGO
12	15	JUANES	MI SANGRE SURCO
13	25	THE ZUTONS	TIRED OF HANGING AROUND DELTASONIC
14	9	THE DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA
15	16	PINK	I'M NOT DEAD LAFACE/ZOMBA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 12, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	9	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	5	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
5	7	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
6	3	IS IT ANY WONDER?	KEANE ISLAND
7	8	WHO KNEW	PINK LAFACE/ZOMBA
8	11	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
9	4	A DIOS LE PIDO	JUANES SURCO
10	10	BECAUSE OF YOU	KELLY CLARKSON RCA
11	13	ONE	MARY J. BLIGE MTRIARCH/GEFFEN
12	15	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
13	6	SOS	RIHANNA SRP/DEF JAM
14	12	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
15	14	WORLD HOLD ON	BOB SINCLAR YELLOW PRODUCTION

SALES DATA COMPILED BY



JUL 22 2006

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	74	#1 MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ	■
2	2	5	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG Ⓢ	
3	1	4	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG	
4	4	5	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG	
5	6	38	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ	
6	7	10	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 5932-	
7	5	2	THELONIOUS MONK WITH JOHN COLTRANE	THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD	
8	8	33	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ	
9	9	93	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ	
10	11	14	CASSANDRA WILSON	THUNDERBIRD BLUE NOTE 63398	
11	12		MADELINE PEYROUX	CARELESS LOVE ROUNDER 613192	
12	10	41	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE	
13	13	7	DR. JOHN	MERCERNARY BLUE NOTE 54541	
14	15	39	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
15	17	11	VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRSMEDIA 968700 Ⓢ	
16	18	10	FRANK CATALANO	MIGHTY BURNER BRIGHT 501	
17	14	2	BRAD MEHLDAU TRIO	HOUSE ON HILL NONESUCH 79911/WARNER BROS.	
18	21	24	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONIC .ES 004893/UME	
19	19	4	REGINA CARTER	I'LL BE SEEING YOU VERVE 00002/VG	
20	23	4	GORDON GOODWIN'S BIG PHAT BAND	THE PHAT PACK IMMERGENT 284404	
21	20	5	VARIOUS ARTISTS	THE HOUSE THAT TRAME BUILT: THE BEST OF IMPULSE RECORDS IMPULSE! 006744/VG	
22	16	7	YELLOWJACKETS	TWENTY FIVE HEADS UP 3112 Ⓢ	
23	RE-ENTRY		CHRISTIAN SCOTT	REWIND THAT CONCORD JAZZ 2244/CONCORD	
24	25	31	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM NOT ES/JCH 79934/WARNER BROS.	
25	24	10	ROY HARGROVE	NOTHING SERIOUS VERVE 006211/VG	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	14	#1 THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ	■
2	NEW		GIULIANO CARMIGNOLA VENICE BAROQUE (MARCONI)	VIVALDI DG 006504/UNIVERSAL CLASSICS GROUP	
3	RE-ENTRY		LORRAINE HUNT LIEBERSON & ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	HANDEL: ARIAS FROM THEODORA AVIE 0030	
4	3	9	DAWN UPSHAW ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLDOV: AINADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP	
5	4	10	MITSUKO UCHIDA	BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP	
6	6	41	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570	
7	5	66	YO-YO MA THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	
8	16	65	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ	
9	7	93	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ	
10	9	94	ANDRE RIEU	TUSCANY DENON 7431	
11	15	37	ANDRE RIEU	NEW YEARS IN VIENNA DENON 17572	
12	11	17	LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
13	NEW		VARIOUS ARTISTS	LIEBERSON: RILKE SONGS, SIX REALMS, HORN CONCERTO BRIDGE 9178	
14	13	10	CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL	
15	14	17	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP	
16	21	20	SOUNDTRACK	MATCH POINT MILAN 36145	
17	16	11	MAURIZIO POLLINI	CHOPIN: NOCTURNES DG 005804/UNIVERSAL CLASSICS GROUP	
18	19		U.S. ARMY FIELD BAND & SOLDIER'S CHORUS	DUTY, HONOR, COUNTRY ALTISSIMO! 225584E	
19	14	41	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
20	23	14	PLACIDO DOMINGO	ITALIA. TI AMO DG 005318/UNIVERSAL CLASSICS GROUP	
21	17	3	VARIOUS ARTISTS	THE INSTYLE WEDDING COLLECTION DMI 780C4	
22	10	4	VIENNA PHILHARMONIC (BOULEZ)	MAHLER: SYMPHONY NO. 2 DG 006684/UNIVERSAL CLASSICS GROUP	
23	20	3	MINNESOTA ORCHESTRA (VANSKA)	BEETHOVEN: SYMPHONIES 3 & 8 BIS 1516	
24	NEW		LEON FLEISHER	TWO HANDS VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	
25	NEW		LES MUSICIENS DU LOUVRE (MINKOWSKI)	MOZART: SYMPHONIES NO. 40 & 41 DG 006560/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	2	#1 WAYMAN TISDALE	WAY UPI RENDEZVOUS 5118	■
2	2	2	PETER WHITE	PLAYIN' FAVORITES LEGACY/COLUMBIA 94992/SONY MUSIC	
3	8	39	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ	
4	5	45	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
5	6	7	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	
6	7	12	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	
7	4	2	MICHAEL FRANKS	RENDEZVOUS IN RIO KOCH 9964	
8	9	5	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
9	13	5	ROB WHITE	LET IT RIDE E2 90953/OPRHEUS	
10	10	15	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD	
11	16	15	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105	
12	11	2	DAVID BENOIT	FULL CIRCLE PEAK 30015/CONCORD	
13	12	7	EVERETTE HARP	IN THE MOMENT SHANACHIE 5140	
14	3	2	GEORGE DUKE	IN A MELLOW TONE BIZARREPLANET 5103/BPM	
15	14	24	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
16	15	50	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG	
17	17	35	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
18	RE-ENTRY		SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107	
19	23	40	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112	
20	18	18	HERB ALPERT'S TIJUANA BRASS	WHIPPED CREAM & OTHER DELIGHTS: RE-WHIPPED SHOUT! FACTORY 97641/SONY MUSIC	
21	24	8E	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	
22	RE-ENTRY		NICK COLIONNE	KEEPIN' IT COOL NARADA JAZZ/NARADA	
23	RE-ENTRY		EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA	
24	20	2C	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC Ⓢ	
25	21	1E	ERIC DARIUS	JUST GETTING STARTED NARADA JAZZ 60556/NARADA	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	23	#1 ANDREA BOCELLI	AMOR SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	■
2	3	25	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
3	2	61	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	
4	4	20	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO	
5	5	8	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	
6	6	6	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
7	7	17	MORMON TABERNACLE CHOIR	THEY SING MY SOUL MORMON TABERNACLE CHOIR 70036	
8	8	3	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
9	10	22	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	
10	9	33	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GESHIA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
11	11	18	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
12	13	7	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP	
13	14	3	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
14	17	2	VARIOUS ARTISTS	STRUNG OUT ON PANIC AT THE DISCO VITAMIN 9155	
15	12	2	BRAD MEHLDAU AND RENEE FLEMING	LOVE SUBLINE NONESUCH 79952/WARNER BROS.	
16	15	36	CHLOE	WALKING IN THE AIR MANHATTAN 42961	
17	16	54	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	
18	20	14	BOSTON POPS ORCHESTRA	AMERICA VANGUARD CLASSICS 0005/ARTEMIS CLASSICS	
19	32		SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	
20	21	26	IL DIVO	THE CHRISTMAS COLLECTION SYCO/COLUMBIA 97715/SONY MUSIC	
21	23	11	EDGAR MEYER	EDGAR MEYER SONY CLASSICAL 96505/SONY BMG MASTERWORKS	
22	25	54	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG	
23	19	19	TIM JANIS	COASTAL AMERICA TIM JANIS ENSEMBLE 1116	
24	RE-ENTRY		THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE R2929	
25	24	5	THE TEN TENORS	TENOLOGY RHINO 73397/WARNER STRATEGIC MARKETING	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JULY
22
2006

ALBUMS

SALES DATA COMPILED BY

Nielsen
SoundScan

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.

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

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

PRICING/CONFIGURATION

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

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

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

SINGLES SALES CHARTS

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

● Singles with the greatest sales gains.

CONFIGURATIONS

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

HITPREDICTOR

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

DANCE CLUB PLAY

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

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment 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 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	3	161	#1 GREATEST GAINER THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER (CAPITOL 02710) (18.98) Ⓤ	2
2	2	1	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓤ	●
3	1	3	TODD AGNEW	GRACE LIKE RAIN ARDENT 72530 (16.98)	●
4	4	141	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
5	6	607	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
6	9	1510	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	●
7	12	295	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	●
8	5	290	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
9	7	737	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	●
10	8	108	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	●
11	14	88	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	●
12	13	555	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	●
13	10	500	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
14	11	65	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
15	16	855	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) Ⓤ	●
16	18	154	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3
17	15	196	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (16.98/10.98)	3
18	27	112	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
19	17	198	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
20	21	149	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83618/AG (18.98)	●
21	23	110	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	●
22	19	646	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
23	24	396	DEF LEPPARD	VAULT - GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
24	22	177	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
25	29	32	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
26	26	758	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	●
27	20	104	THE BEATLES	REVOLVER APPLE 48441*/CAPITOL (17.98/11.98)	5
28	25	132	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	●
29	50	13	VARIOUS ARTISTS	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER! CIRCA 44890/VIRGIN (22.98/19.98)	●
30	31	228	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	●
31	30	176	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2
32	45	40	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	●
33	28	171	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	●
34	34	99	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
35	42	117	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	3
36	32	32	JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	●
37	RE-ENTRY		JOHNNY CASH	AMERICAN IV: THE MAN COMES AROUND AMERICAN 063339*/LOST HIGHWAY (13.98)	●
38	46	102	BIG & RICH	HORSE OF A DIFFERENT COLOR WARNER BROS. (NASHVILLE) 48520/WRN (18.98)	2
39	41	49	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/DVD) Ⓤ	●
40	33	442	AEROSMITH	AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)	●
41	39	371	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	5
42	37	48	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 45545 (18.98)	●
43	38	111	GRETCHEN WILSON	HERE FOR THE PARTY EPIC (NASHVILLE) 90903/58N (18.98) Ⓤ	4
44	39	120	FRANK SINATRA	CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502 (17.98/11.98)	●
45	35	82	JIMMY BUFFETT	MEET ME IN MARGARITAVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION MAILBOAT/MCA 067781/UME (25.98)	●
46	36	670	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	●
47	47	196	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
48	40	135	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER BROS. 47386* (10.98/17.98)	5
49	43	117	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	●
50	RE-ENTRY		EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DD CERT
1	1	2	#1 DASHBOARD CONFSSIONAL	Dusk And Summer	●
2	2	1	JOHNNY CASH	American V: A Hundred Highways	●
3	4	10	GNARLS BARKLEY	St. Elsewhere	●
4	7	22	THE FRAY	How To Save A Life	1
5	8	2	CORINNE BAILEY RAE	Corinne Bailey Rae	2C
6	2	3	KEANE	Under The Iron Sea	●
7	NEW		THE CRYSTAL METHOD	Drive: Nike+ Original Run (iTunes Exclusive)	●
8	NEW		SOUNDTRACK	The Devil Wears Prada	●
9	NEW		RISE AGAINST	The Sufferer & The Witness	10
10	NEW		SOUNDTRACK	Pirates Of The Caribbean: Dead Man's Chest	2
11	5	2	INDIA.ARIE	Testimony: Vol. 1, Life & Relationship	3
12	3	3	NELLY FURTADO	Loose	2
13	6	1	DIXIE CHICKS	Taking The Long Way	●
14	9	1	SOUNDTRACK	Cars	14
15	11	9	RED HOT CHILI PEPPERS	Stadium Arcadium	13

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	BB 200 RANKING
1	1	8	#1 DIXIE CHICKS	Taking The Long Way	4
2	NEW		JOHNNY CASH	American V: A Hundred Highways	1
3	2	9	GNARLS BARKLEY	St. Elsewhere	5
4	3	11	MARK KNOPFLER AND EMMYLOU HARRIS	All The Roadrunning	8E
5	5	9	RED HOT CHILI PEPPERS	Stadium Arcadium	1E
6	11	3	CORINNE BAILEY RAE	Corinne Bailey Rae	2C
7	4	11	BRUCE SPRINGSTEEN	We Shall Overcome: The Seeger Sessions	7C
8	6	3	NELLY FURTADO	Loose	2
9	NEW		RISE AGAINST	The Sufferer & The Witness	10
10	9	2	INDIA.ARIE	Testimony: Vol. 1, Life & Relationship	3
11	8	3	KEANE	Under The Iron Sea	31
12	18	16	KT TUNSTALL	Eye To The Telescope	35
13	10	4	ORIGINAL BROADWAY CAST RECORDING	Jersey Boys	13E
14	RE-ENTRY		VARIOUS ARTISTS	The Most Relaxing Classical Album In The World...Ever!	●
15	15	14	RASCAL FLATTS	Me And My Gang	7

TOP HEATSEEKERS: WEST NORTH CENTRAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
1	2	5	#1 DANIELLE PECK	DANIELLE PECK (BIG MACHINE)	●
2	3	4	CARTEL	CHROMA (THE MILITIA GROUP/EPIC/SONY MUSIC)	●
3	-	-	ARMY OF FRESHMEN	UNDER THE RADAR (RUSTY LUCKER)	●
4	-	-	RHONDA VINCENT	ALL AMERICAN BLUEGRASS GIRL (ROUNDER)	●
5	-	-	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIC/UNIVERSAL LATIN)	●
6	4	3	DRAGONFORCE	INHUMAN RAMPAGE (SANCTUARY/ROADRUNNER/IOJMG)	●
7	6	16	HURT	VOL. 1 (CAPITOL)	●
8	10	20	EVANS BLUE	THE MELODY AND THE ENERGETIC NATURE OF VOLUME (THE POCKET/HOLLYWOOD)	●
9	11	24	IMOGEN HEAP	SPEAK FOR YOURSELF (RCA VICTOR)	●
10	-	-	THE WAILIN' JENNYS	FIRECRACKER (RED HOUSE)	●
11	-	-	BILLY TALENT	BILLY TALENT II (ATLANTIC/AG)	●
12	5	3	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)	●
13	-	-	QUIETDRIVE	WHEN ALL THAT'S LEFT IS YOU (EPIC/RED INK)	●
14	13	3	REGINA SPEKTOR	BEGIN TO HOPE (SIRE/WARNER BROS.)	●
15	-	-	GIRL AUTHORITY	GIRL AUTHORITY (ZOE/ROUNDER)	●

VIDEO

LAUNCH PAD

JULY 22 2006

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 FAILURE TO LAUNCH PARAMOUNT HOME ENTERTAINMENT 344914 (29.99)	Matthew McConaughey/Sarah Jessica Parker	PG-13	
2	NEW	TYLER PERRY'S MADEA'S FAMILY REUNION LIONS GATE HOME ENTERTAINMENT 19327 (28.98)	Tyler Perry/Btair Underwood	PG-13	
3	1	EIGHT BELOW WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50425 (29.98)	Paul Walker/Bruce Greenwood	PG	
4	NEW	THE TYLER PERRY COLLECTION: MADEA GOES TO JAIL LIONS GATE HOME ENTERTAINMENT 19330 (19.98)	Tyler Perry/Cheryl "Pepsi" Riley	NR	
5	NEW	ULTRAVIOLET SONY PICTURES HOME ENTERTAINMENT 14503 (28.98)	Milla Jovovich/Cameron Bright	PG-13	
6	NEW	ANNAPOLIS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 41133 (23.98)	James Franco/Tyrese Gibson	PG-13	
7	NEW	THE TYLER PERRY COLLECTION: WHY DID I GET MARRIED? LIONS GATE HOME ENTERTAINMENT 19329 (19.98)	Tyler Perry/Cheryl "Pepsi" Riley	NR	
8	2	THE HILLS HAVE EYES 20TH CENTURY FOX 2234737 (29.98)	Aaron Stanford/Kathleen Quinlan	R	
9	3	SYRIANA WARNER HOME VIDEO 80772 (28.98)	George Clooney/Matt Damon	R	
10	NEW	LEROY & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 41583 (26.98)	Animated	G	
11	4	THE PINK PANTHER MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 11730 (28.98)	Steve Martin/Kevin Kline	PG	
12	5	UNDERWORLD: EVOLUTION SONY PICTURES HOME ENTERTAINMENT 14438 (29.98)	Kate Beckinsale/Scott Speedman	R	
13	8	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	NR	
14	NEW	BLUE COLLAR COMEDY TOUR: ONE FOR THE ROAD PARAMOUNT HOME ENTERTAINMENT 80398 (24.98)	Jeff Foxworthy/Larry The Cable Guy	NR	
15	19	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Orlando Bloom	PG-13	
16	9	AQUAMARINE 20TH CENTURY FOX 2234713 (29.98)	Emma Roberts/Sara Paxton	PG	
17	7	16 BLOCKS WARNER HOME VIDEO 81040 (28.98)	Bruce Willis/Mos Def	PG-13	
18	6	LADY AND THE TRAMP II: SCAMP'S ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 50338 (29.98)	Animated	G	
19	10	GLORY ROAD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40968 (29.98)	Josh Lucas/Derek Luke	PG	
20	16	THE CHRONICLES OF NARNIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929 (29.98)	Georgie Henley/Skandar Keynes	PG	
21	11	FIREWALL WARNER HOME VIDEO 59410 (28.98)	Harrison Ford/Paul Bettany	PG-13	
22	15	CHEAPER BY THE DOZEN 2 20TH CENTURY FOX 2233111 (29.98)	Steve Martin/Bonnie Hunt	PG	
23	RE-ENTRY	HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 56814 (14.98)	Kate Hudson/Matthew McConaughey	PG-13	
24	RE-ENTRY	NAPOLEON DYNAMITE (SPECIAL EDITION) FOXVIDEO 34043 (26.98)	Jon Heder	R	
25	14	DUMBO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49623 (29.98)	Animated	G	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	1	#1 HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)			
2	NEW	MONK: SEASON FOUR UNIVERSAL STUDIOS 29284 (49.98)			
3	11	GREY'S ANATOMY: SEASON ONE TOUCHSTONE/BUENA VISTA 4173503 (29.98)			
4	NEW	COW BELLES WALT DISNEY/BUENA VISTA 50764 (26.98)			
5	NEW	COLUMBO: THE COMPLETE FIFTH SEASON UNIVERSAL STUDIOS 26468 (39.98)			
6	6	ENTOURAGE: THE COMPLETE SECOND SEASON HBO 92660 (39.98)			
7	19	ENTOURAGE: THE COMPLETE FIRST & SECOND SEASONS HBO 98295 (79.98)			
8	15	CHARMED: THE COMPLETE FIFTH SEASON PARAMOUNT 70694 (49.98)			
9	2	JUSTICE LEAGUE OF AMERICA: SEASON TWO WARNER 72314 (44.98)			
10	NEW	COMMANDER IN CHIEF: 2-DISC INAUGURAL EDITION PART ONE TOUCHSTONE/BUENA VISTA 5055503 (29.98)			
11	NEW	ROSEANNE: THE COMPLETE FOURTH SEASON ANCHOR BAY 13623 (39.98)			
12	24	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)			
13	RE-ENTRY	MIND OF MENCIA: UNCENSORED FIRST SEASON COMEDY CENTRAL/PARAMOUNT 889114 (26.98)			
14	14	THIS IS AMERICA, CHARLIE BROWN PARAMOUNT 040984 (19.98)			
15	3	SUPERMAN: THE ANIMATED SERIES VOLUME THREE WARNER 75442 (26.98)			
16	21	THE FIVE PEOPLE YOU MEET IN HEAVEN HALLMARK/LIONS GATE 17093 (14.98)			
17	17	THE VENTURE BROS: SEASON 1 NEW LINE/WARNER 7526 (29.98)			
18	5	ADVENTURES OF SUPERMAN: THE COMPLETE THIRD & FOURTH SEASONS WARNER 76315 (39.98)			
19	10	BEAVIS AND BUTT-HEAD: THE MIKE JUDGE COLLECTION VOLUME 2 MTV/PARAMOUNT 889014 (49.98)			
20	RE-ENTRY	ROBOT CHICKEN WARNER 07490 (29.98)			
21	RE-ENTRY	BOSTON LEGAL: SEASON ONE 20TH CENTURY FOX 2234113 (49.98)			
22	20	WWE: WRESTLEMANIA 22 WWE/SONY BMG VIDEO 94540 (34.98)			
23	23	LITTLE EINSTEINS: TEAM UP FOR ADVENTURE WALT DISNEY/BUENA VISTA 49962 (19.98)			
24	RE-ENTRY	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)			
25	NEW	FULLMETAL ALCHEMIST VOLUME 10: JOURNEY TO ISHBAH FUNIMATION 08154 (29.98)			

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	1	#1 FAILURE TO LAUNCH PARAMOUNT HOME ENTERTAINMENT			PG-13
2	2	EIGHT BELOW WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT			PG
3	1	ANNAPOLIS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT			PG-13
4	3	THE HILLS HAVE EYES 20TH CENTURY FOX			R
5	1	SYRIANA WARNER HOME VIDEO			R
6	1	ULTRAVIOLET SONY PICTURES HOME ENTERTAINMENT			PG-13
7	1	TYLER PERRY'S MADEA'S FAMILY REUNION LIONS GATE HOME ENTERTAINMENT			PG-13
8	4	16 BLOCKS WARNER HOME VIDEO			PG-13
9	6	FIREWALL WARNER HOME VIDEO			PG-13
10	5	THE PINK PANTHER MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT			PG

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	1	#1 PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES ROCKSTAR GAMES			M
2	2	PS2: CARS THQ			E
3	6	PS2: NFL: HEAD COACH EA SPORTS			E
4	3	PS2: HITMAN: BLOOD MONEY EIDOS			M
5	5	PS2: KINGDOM HEARTS II EA SPORTS			E
6	4	PS2: NEED FOR SPEED: MOST WANTED EA SPORTS			T
7	8	PS2: BLACK EA SPORTS			M
8	9	XBOX: CARS THQ			E
9	7	XBOX: HITMAN: BLOOD MONEY EIDOS			M
10	NEW	XBOX: NFL: HEAD COACH EA SPORTS			E

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	ARTIST	Title	CERT.
1	2	#1 DRAGONFORCE SANCTUARY/RDADRUNNER 618034/DJMG (17.99)	Inhuman Rampage	
2	NEW	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	
3	4	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
4	7	REGINA SPEKTOR SIRE 44112/WARNER BROS (15.98)	Begin To Hope	
5	9	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	
6	10	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos	
7	11	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme	
8	16	GREATEST GAINER RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
9	17	DJ LIL' CEE/TREVOR SIMPSON ULTRA 1411 (19.98)	Ultra Weekend 2	
10	12	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	
11	11	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	
12	1	WAYMAN TISDALE RENDEZVOUS 5118 (17.98)	Way Up!	
13	21	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
14	13	KEB' MO' ONE HAVEN/EPIC 77621/RED INK (15.98)	Suitcase	
15	5	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	
16	15	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	
17	17	KATIE MELUA DRAMATIC/UNIVERSAL MOTOWN 006868/UMRG (13.98)	Piece By Piece	
18	3	BILLY TALENT ATLANTIC 83941/AG (13.98)	Billy Talent II	
19	18	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
20	20	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
21	15	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	
22	22	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas	
23	NEW	THE WAILIN' JENNYNS RED HOUSE 195 (17.89)	Firecracker	
24	23	VIC LATINO THRIVEDANCE 90748/THRIVE (21.98)	ThriveMix 02	
25	24	DONAVON FRANKENREITER LOST HIGHWAY 006402* (13.98)	Move By Yourself	
26	6	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
27	13	BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
28	28	URBAN MYSTIC SOBE 49998/WARNER BROS (13.98)	Ghetto Revelations: II	
29	5	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards	
30	NEW	THE SUNSTREAK B AND W 11920 (6.99)	The Sunstreak	
31	47	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	
32	37	THE HUSH SOUND DECAYDANCE 085/FUELED BY RAMEN (13.98)	Like Vines	
33	33	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
34	34	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
35	18	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
36	39	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
37	29	MARK HARRIS IND/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	
38	31	ALEXI MURDOCH ZERO SUMMER 85400/RAZOR & TIE (16.98)	Time Without Consequence	
39	26	BETWEEN THE BURIED AND ME VICTORY 297 (13.98)	The Anatomy Of	
40	50	GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority	
41	30	DAN ZANES AND FRIENDS FESTIVAL FIVE 009 (16.98)	Catch That Train!	
42	25	PETER WHITE LEGACY/COLUMBIA 94992/SONY MUSIC (18.98)	Playin' Favourites	
43	38	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	
44	32	LOS HURACANES DEL NORTE UNIVISION 310858/UG (13.98)	Puro Pa' Arriba	
45	NEW	CONJUNTO ATARDECER MUSIMEX 653103/UNIVERSAL LATINO (14.98)	Amor Duranguense	
46	35	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
47	43	HURT CAPITOL 41137 (12.98)	Vol. 1	
48	RE-ENTRY	RISE AGAINST Geffen 002967/INTERSCOPE (9.98)	Siren Song Of The Counter Culture	
49	RE-ENTRY	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
50	RE-ENTRY	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	

BREAKING & ENTERING THIS WEEK ON **billboard.com**
 Fueled by her self-titled MTV reality show, 15-year-old Cheyenne Kimball's debut single, "Hanging On," keeps climbing the charts, leaping 75-58 on The Billboard Hot 100. Discover developing artists making their Inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

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



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MARRIAGES Karen Fairchild to
Jimi Westbrook, May 31 in Nashville.
Bride and groom are members of the
band Little Big Town.

DEATHS Roy "Mr. Malaco"
Wooten, 59, of colon cancer, June 16
in Jackson, Miss. A well-known
player in the gospel music industry,
Wooten was a promotion and
marketing executive at Malaco Music
Group for more than 30 years.

With his wife Esther, Wooten
founded the Exclisisa Booking
Agency. The agency represented
such gospel acts as the Canton
Spirituals, Darrell McFadden,
Paul Porter and the Anointed
Jackson Sister.

Known to close friends and
business associates as "Uncle Roy,"
Wooten was also on the executive
board for the Mississippi Mass
Choir and was the national
promotion manager for the Gospel
Music Workshop of America's
Announcers Guild.

He had been battling cancer since
April 1997.

Wooten is survived by his wife,
three children, two grandchildren, a
god-daughter and two nieces.

In lieu of cards and flowers,
donations can be sent to the Roy
Wooten Memorial Fund c/o The
Malaco Music Group, PO Box 9287,
Jackson, MS 39286.

Charles Levison, 64, of unspecified
causes, July 7. He was most recently
deputy chairman and non-executive
director at U.K. media conglomerate
Chrysalis Group.

Prior to Chrysalis, Levison served
as VP of international at Island
Records, managing director at
Arista Records and was
chairman/CEO of WEA Records
and Warner Home Video in the
United Kingdom.

He also served as managing
director at the Music Channel,

which launched Europe's first all-
music TV network, and as CEO of
Super Channel, the first Pan-
European general entertainment
TV channel.

In 1967, Levison became a
consultant advising on the
entertainment business at London-
based law firm Harbottle & Lewis.

His other achievements include
receiving France's prestigious
Chevalier de l'Ordre des Arts et des
Lettres from the French government.
No information on survivors
was available.

Milan Williams, 58, following a bout
with cancer, July 9 in Houston.
Williams was a founding member
and keyboardist of R&B/funk outfit
the Commodores.

Formed in Tuskegee, Ala., the
Commodores' lineup also included
Thomas McClary (guitar), Lionel
Richie (vocals and saxophone),
Walter "Clyde" Orange (drums),
William King (trumpet) and Ronald
LaPread (bass). After touring as the
warm-up band for the Jackson Five,
the Commodores signed to Motown
subsidiary MoWest in 1972.

The Commodores' first hit was
the 1974 synthesizer-pumped
instrumental "Machine Gun."
Written by Williams, the song
climbed to No. 7 on Billboard's R&B
chart. The group went on to score
seven No. 1 R&B hits, including
"Slippery When Wet," "Just to Be
Close to You," "Easy," "Nightshift,"
"Three Times a Lady" and "Still";
the latter two also topped the pop
chart. Richie left the group for a solo
career in 1982, and the
Commodores later recorded for
Polydor in the late '80s.

Before joining the Commodores,
Williams played keyboards for
another Tuskegee band, the Jays.

He is survived by his wife, Melanie
Bruno-Williams, two sons, two
brothers and a sister.

FOR THE RECORD

In the July 8 issue of *Billboard*,
a photo caption in Global
Newsline should have identified
those pictured as Mark McEntee
of the Divinyls and designer
Melanie Greensmith.

In compiling publishing recaps
for *Billboard*'s Songwriters Hall
of Fame spotlight in the June 17
Billboard, there were a few in-
stances on Hot Latin Songs
where producers received com-
poser credit for songs where they
were not officially listed as co-
writers. Those recaps have been
rerun to reflect proper writers'
credits, which yields a new No. 1
company, Universal-Musica
Unica, on Hot Latin Publishers.
The original Hot Latin Pub-

lishing Corporations list, with
EMI Music at No. 1, remains un-
changed.

Here is the revised Hot Latin
Publishers list:

Hot Latin Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 UNIVERSAL-MUSICA UNICA,
BMI (14)
- 2 SONY/ATV DISCOS, ASCAP
(10)
- 3 FILTRO, BMI (3)
- 4 SAN ANGEL, ASCAP (4)
- 5 EMI BLACKWOOD, BMI (16)
- 6 EMI APRIL, ASCAP (10)
- 7 BMG SONGS, ASCAP (11)
- 8 LOS CANGRIS, ASCAP (8)
- 9 PREMIUM LATIN, ASCAP (2)
- 10 SER-CA, BMI (4)



The eighth annual Native American Music Awards inducted the late **Link Ray** into the NAMA Hall of Fame June 8 at the Seminole Hard Rock Hotel & Casino in Hollywood, Fla. The induction was presented by **Little Stevan Van Zandt** and a special tribute performance was lead by Ray's grandson **Chris Webb** and artist **Gary Small**. Pictured, from left, are award presenters Van Zandt, singer/songwriter **Rita Coolidge** and artist **John Trudell**. PHOTO: KIMBRUE R. HALL



The **All-American Rejects** commemorated a million digital download sales of "Dirty Little Secret" from album "Move Along" at the Palms Casino Resort in Las Vegas. From left are the All-American Rejects' **Nick Wheeler** and **Tyson Ritter**; Interscope Records' **Dyana Kass**; Pat's Management Co.'s **Chris Allen**; Interscope Records' **Jeff Sosnow** and **Ingrid Erickson**; and the All-American Rejects' **Mike Kennerty** and **Chris Gaylor**.



Drama Desk president **William Wolf** stopped by BMI's New York office to hand deliver an award to the **BMI Lehman Engel Musical Theatre Workshop** for "nurturing, developing and promoting new talent for the musical theater." Wolf, center, presents the award to BMI's **Jean Banks** and **Del R. Bryant**. PHOTO: DANA RODRIGUEZ



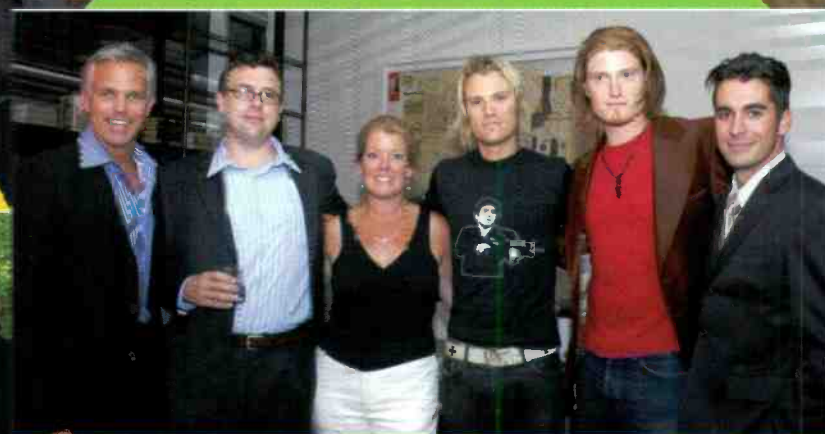
J.S. Rep. Mary Bono, R-Calif., stopped by SESAC's Nashville office for a luncheon honoring her efforts in supporting songwriters, artists and the creative community. From left are SESAC's **Dennis Lord** and **Pat Collins**; singer/songwriter **Bonnie Bramlett**; Rep. **Marsha Blackburn, R-Tenn.**; Bono; Rep. **Connie Mack, R-Fla.**; and SESAC's **Jim Fink**.



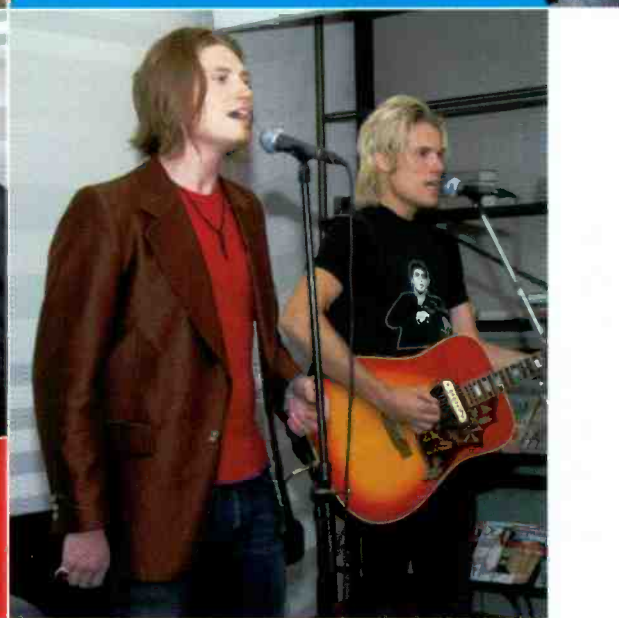
Warner Bros. artist and former "Nashville Star" contestant **Lance Miller** signed a co-publishing agreement with Famous Music Nashville. Pictured, from left, are Warner Bros. Records Nashville's **Tracy Gershon**, producer **Brett Warren**, Famous Music Nashville's **Glenn Middleworth**, Miller, Famous Music Publishing president/COO **Ira Jaffe** and producer **Brad Warren**. PHOTO: TONY PHIPPS



Universal South Records celebrated the gold certification of **Joe Nichols**' latest album, "III," at the Cabana in Nashville. Enjoying the celebratory moment, from left, are Universal South Records' **Tony Brown** and **Mike Owens**; Nichols; and Universal South Records' **Tarr DuBois**, **Susan Levy**, **Van Fletcher** and **Michael Powers**. PHOTO: KAY WILLIAMS



BILLBOARD UNDERGROUND: The Billboard Underground's latest elite, invitation-only event featured unsigned acts at the **Kin** June 15 at the Core Club in New York. PHOTOS: EUGENE SOLOGURSKY/WIREIMAGE.COM
ABOVE: From left are Billboard's **Douglas Trueblood**, **Johnnie Walkers Gregor Cattanach** and **Laura Peet**; the **Kin's Thierry** and **Isaac Koren**; and the Core Club's **Flint Beamon**.
RIGHT: The **Kin's** poetic lyrics captivated Billboard Underground guests, including Core Club's exclusive members.



Latin rock superstar **Juanes**, who was unable to attend the 13th annual BMI Latin Awards ceremony due to his European tour, received his **EMI Crystal** June 28 at a reception hosted by BMI and PeerMusic Publishing at a luncheon in Los Angeles. From left, are BMI's **Delia Orjuela**, PeerMusic's **Catherine Schindler** and **Yvonne Gomez**; Juanes; PeerMusic president/COO **Kathy Spano**; Juanes' manager, **Fernar Martinez**; and BMI's **Barbara Cane**. PHOTO: EDDIE SPARKS



Chamillionaire celebrated the RIAA platinum certification for debut album "The Sound of Revenge" at Universal Motown Records Group's New York headquarters. From left are Universal Records chairman **Mel Lewinter**, Chamillionaire, Universal Motown Records president **Sylvia Rhone**, Universal Republic Records senior VP **Avery Lipman** and Chamillionaire's manager, **Charles Chavez**. PHOTO: SHAREIF ZIYADAT

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

CLINTON ON MARTELL BILL

Look for noted saxophonist and former president of the United States Bill Clinton to be announced as guest speaker and honoree at this year's T.J. Martell Foundation dinner. Beloved industry veteran Clarence Avant also will be honored at the Oct. 10 dinner at the Marriott Marquis in New York. Track also hears that Sheryl Crow will be among the top entertainers at the annual gala.

RELEASE THE TENSION

While in Los Angeles to tape the ESPY Awards, Ludacris and manager Chaka Zulu dropped by the Billboard office to preview several tracks from the rapper's upcoming DTP/Def Jam album "Release Therapy." Lead single "Money Maker" goes to radio the week of July 17 and

marks the rapper's re-teaming with producer Pharrell, who also guests on the club jam. The ambitious album marks Ludacris' fifth studio release and shares the same Sept. 26 release date as Janet Jackson's new album.

The "Release" portion of the set reveals a more personal side of the rapper. Here, he discourses on such socially conscious subjects as child abuse (the Polo-produced track "Runaway Love"). While the "Therapy" section comprises such cut-loose tracks as "Girls Gone Wild." Two songs from the album, "Tell It Like It Is" and "War With God," are already being streamed on the Internet. Ludacris envisions "Release Therapy" as giving listeners "their temporary fix or release for the day."

Upcoming plans include bringing in Spike Lee to direct a video for "Runaway Love." Also on the drawing board is a tour featuring Ludacris' Disturbing Tha Peace roster. That lineup includes Shawwna, Bobby Valentino, Shareefa and Field Mob, all of whom have new 2006 releases.

In the meantime, keep your eyes peeled for the December issue of Vanity Fair. Ludacris, along with actors Katherine Heigl and Troy Garrity, will be featured in the mag's "Fun & Fabulous" advertorial—sponsored by Moët & Chandon—celebrating young Hollywood. And can a reprise of Ludacris' critically acclaimed guest turn on "Law & Order: SVU" be on tap for the show's new season? Ludacris only grinned at the suggestion.

JOY RIDE

When not onstage during her fast-approaching Adventures of Mimi: The Voice, the Hits, the Tour, Mariah Carey says she'll be laying down the groundwork for her next album. "I'm doing something I've never done before," the singer tells Track. "I'm doing the tour bus this time around. There will be much time for writing songs."

Now, before her more ardent fans begin raising their voices in unison, Carey points out that, yes, she did a few dates in Europe by bus many years ago. But the Mimi tour is "all bus," she notes.

Carey says she's looking forward to the cross-country drive. "It's an experience I've never had," she says. "It will reconnect me, in a deeper way, to what's going on in the world—to what people are doing and thinking." (And how they still can't get enough of "We Belong Together.")

Like artists before her, Carey is looking to the road trip for lyrical and creative inspiration. "I fall back in love with the recording process and the studio when I've been away from it."

The chart-topping artist is toying with the idea of having an additional bus as a "studio on wheels"—or as a play area for her dog Jack. Laughing, she adds, "All I need now are for some companies to come along and equip the bus with gear and equipment."



CAREY and JACK



From left: Billboard's MELINDA NEWMAN, LUDACRIS, Billboard's GAIL MITCHELL and CHAKA ZULU

A STAR IS BORN

ABC's latest entry into the reality show talent derby, "The One: Making a Music Star," bows July 18. The show, which follows contestants as they attend a music academy in Los Angeles, has picked three experts who are sure to rival the antics of Simon, Randy and Paula on that other talent contest. They are hit songwriter/producer (and former Billboard staffer—indeed, we plug her every chance we can get) Kara DioGuardi, former Motown Records president and Uptown Records founder Andre Harrell and songwriter/producer Mark Hudson, who has worked with everyone from Aerosmith to Ringo Starr. Hudson's colorful outfits will, if nothing else, keep everyone tuned in.

THE BAND PLAYS ON AND ON

The Band's organist/pianist Garth Hudson has signed with Savoy Jazz to release a trio album. Work on the as-yet-untitled set will get under way in the fall, with an eye on an April 2007 release. "This is the first project of this kind for him," Savoy Jazz A&R consultant Stu Fine tells Track. "It may also be his most extroverted project." Hudson, who turns 69 next month, waited 25 years following the demise of the Band's original incarnation before releasing his first solo album, 2001's "The Sea to the North."

Meanwhile, as first reported last week on billboard.com, the Band will be the subject of a star-studded tribute album, which Savoy Jazz will release Jan. 9, 2007. Among the acts due to contribute are My Morning Jacket (which has already recorded "It Makes No Difference" at Levon Helm's studio in upstate New York), Death Cab for Cutie, Gomez, Jack Johnson, Los Lobos, Dr. John, Allen Toussaint, Rosanne Cash, Joe Henry and Bruce Hornsby. Sources say a similar project devoted to Joni Mitchell is also in the works over at Nonesuch.

SOUTHERN CHANGES

A change of command is in the works at label/distributor Southern Records in Chicago. Sources say James Zespy will be named GM at the end of year, when Danielle Soto is expected to step down. Zespy declined to comment.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: SRC Records in New York taps 1972 Entertainment CEO **Jerry Clark** as president of SRC South and head of promotion. He is based in Atlanta.

Sanctuary Group in New York elevates **Bob Cahill** to executive VP/GM of Sanctuary Records Group North America. He was senior VP of sales.

Rounder Records in Cambridge, Mass., names **Jennifer Sacca** VP of publicity. She was talent executive of "The Tony Danza Show" in New York.

MySpace Records in Los Angeles names **Jon Pikus** director of A&R. He was an A&R representative at Columbia Records.

Arista Nashville promotes **Bryan Frasher** to director of national promotion. He was manager of Midwest promotion.

Montage Music Nashville taps **Mike Wilson** as head of radio marketing. He was VP of promotion at RCA Records.

PUBLISHING: BMG Music Publishing Worldwide in New York promotes **Jason Boyarski** to VP of legal and business affairs. He was senior director.

Cherry Lane Music Publishing in New York promotes **Brenna Krause** to supervisor of audiovisual rights. She was audiovisual rights administrator.

MEDIA: MTV Networks' Music and Logo Group in New York names **Courtney William Holt** executive VP of digital music and media. He was executive VP of new media, creative and strategic marketing at Interscope Geffen A&M.



DISTRIBUTION: Fontana Distribution in Universal City, Calif., promotes **David Zierler** to VP of business development and finance. He was director.

RELATED FIELDS: MusicNet in New York names **Ted Casey** senior VP of business development and partner relations. He was head of mobile music at Verizon Wireless.

Send submissions to shan@billboard.com.

GOODWORKS

ITUNES AIDS ARMSTRONG'S FOUNDATION

After learning of a friend's cancer diagnosis, Scott Leger of Austin-based band wideawake wrote "Maybe Tonight, Maybe Tomorrow." Now he is donating any proceeds from the song's sale to the Lance Armstrong Foundation. Armstrong, who also hails from Austin, heard the song and went to iTunes, which is now featuring the tune. Furthermore, iTunes agreed to donate 100% of the proceeds from download sales of the song to Armstrong's foundation.

TWENTY/TWENTY THANKS

The Lippin Group, a Los Angeles-based entertainment public relations firm founded by husband and wife team Dick and Ronnie Lippin, is celebrating its 20th anniversary in a special way. The firm, which has over the years represented such superstars as Brian Wilson and Prince, is donating money to 20 different charities, including the American Cancer Society and Habitat for Humanity.



Local Experts Worldwide

SELECTED PROPERTIES



TUSCAN-STYLE FARMHOUSE: Santa Barbara. Exquisite 8,000sq ft Classic Italian Farmhouse on 3 ocean bluff acres has the authenticity of character not seen since the early century. \$35,000,000
WEB: 0112422 Suzanne Perkins 805.895.2138



ON 60 ACRES: Hidden Valley. Estate w/ approx 9,000 sqft. guest house, indoor pool, 5+stall barn, 3 corrals and wrangler quarters. \$6,900,000
Bill Carter 805.495.2000



325 TOYOPA DR: Pacific Palisades. Dramatic Medit Villa on Huntington corner lot. 6bd/5.5ba. Great kit/ fam rm opens to Indscpd yard w/ pl. Private & gated. \$6,895,000 WEB: 0341493
Barbara Boyle 310.255.5403



HILLTOP: Pasadena. A geometric house in the romantic tradition. Thornton Ladd designed mid-century w/gst hse on sep lot. Approx 3.61 acres. Views. \$6,850,000 WEB: 0272590
Susan & Bradley Mohr 626.396.3905



SM CANYON ZEN RETREAT: Santa Monica. Gated tropical getaway. Sophisticated finishes, rich mangueras flrs flow in & out to prvt lush grounds & waterfalls. 4bd+guest. \$4,898,000
James Respondek 310.255.5411



2177 W. LIVE OAK DR: Los Feliz. Spanish Colonial Revival walled estate. 4bd/4ba, over 6700sqft. Spectacular views, media room, pool, newly remodeled gst apt. \$3,695,000 WEB: 0302911
Lawyer / Wilson 310.888.3808



ARCHITECTURAL GEM: BHPO. Pvt & tranquil. Indoor/outdoor flow. Fabulous details. Grmt kit, den, office, lg yd, 4bd/4ba. Please visit www.bettyln.com. \$2,995,000 WEB: 029
Adrienne LaRussa 310.729.2841



OPEN 2-5 07/16/06
2839 MEDILL PL: Cheviot Hills. Fabulous 2-sty Mediterranean on cul-de-sac. 5bd/4ba w/open flrpln, vlted ceils., hrwd flrs, Amazing city & mountain vus. \$2,195,000
Rory Posin 310.839.8500



6208 MULHOLLAND HWY: Hwd Hills. Restored 1920's mediterranean w/ views. 4bd/3.5ba. Grand public rooms. Grmt kit w/ ss appl. Large deck perfect for entertaining. \$1,995,000 WEB: 0303007
Jonah Wilson 310.888.3870



HILLSIDE WONDERLAND: Palm Springs. Two master suites plus detached/self-contained guest house compliment panoramic mtn, valley & those twinkling city lights. \$1,989,000 WEB: 0321925
CR Silva 760.325.9200



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2323 ST. GEORGE STREET: Los Feliz. Sublime renovation of the Grand Dame of St. George with modern amenities & classic details. 4bd/4ba, pool, park-like grounds. \$1,898,000
Brad & Joe 323.481.4700



OPEN 1-5 07/16/06
ARCHITECTURAL ELEGANCE: Malibu. Stunning Architectural 2 bd, 2.5 ba home w/ hrwd floors, ocean views from every room, spacious decks & pool. Best value luxury home in Malibu! \$1,795,000 WEB: 0171249
Christina Cheney 310.457.3007



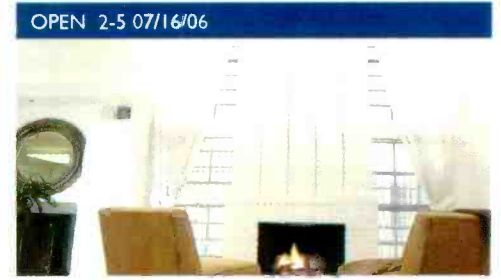
2107 STRADELLA: Bel Air. Mid-Cent modern, Arch with stunning views. 3+2 /2000+ sq ft. Lrg liv rm & bds, cozy yrd patio for pets or zen gdn, hwd. Seller motivated. \$1,695,000
Alex Parsa 310.860.4521



818 DOHENY #907: West Hollywood. Uber hot NY loft style 2+2 Arch Digt quality, amazing views, stainless cabinets, ebonzoned wood flrs, xlrng terrace and open space. \$1,394,000
Jeffrey Hobgood 310.786.1841



5800 SEAWALK DRIVE: 3BD/3.5BA Townhouse, 3200 sqft. 2 Car Garage Playa Vista amenities ~ Pool, Spa, Clubhouse, Gym, Screening Rm & Parks. \$1,249,000
Cherniss / James 310.614.6106



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934 2ND ST #3: Santa Monica. Sleek & stylish south of Montana 2bd/2ba twhm w/ open loft features, high ceilings, fpl, hrwd flrs, ocn vws from rftp deck. \$928,000
Anthony Hitt 310.264.1600



OPEN 2-5 07/16/06
MOD A-FRAME CIRCA '65: Mt. Washington. Architectual- 2 story, open floor plan, high ceiling, 3bd/1.5ba., with terraced yard, 2 fireplaces. Come & experience magic. \$799,000
Peter Tomlinson 323.665.1700



REBUILT 1920'S: Silver Lake. Incredible Crftsmn. Almost 100% nu construction all done w/permits. Nu custom kit/sprklng nu bths/nu roof, copper, elec. Bolted. \$795,000 WEB: 0303038
Judith Ledford 310.205.0305



6470 DEEP DELL: Hollywood Hills. Private & peaceful setting. Treetop views. Beamed & vaulted ceil. Two fireplaces. 3bd/1.75ba. Generous parking. DeepDell. com \$795,000
Olga & Les Culver 310-926-4528



OPEN 2-5 07/16/06
1453 PRINCETON ST: Santa Monica. Very pvt & stylish CA bungalow w/ 1bd/1ba, open flr pl, hrwd flrs, fpl, tons of windows, ludry rm, gated & walled crtyd. \$789,000
Kirshner/O'Brien 310.260.8230

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