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TONY BENNETT

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with today's greatest stars.

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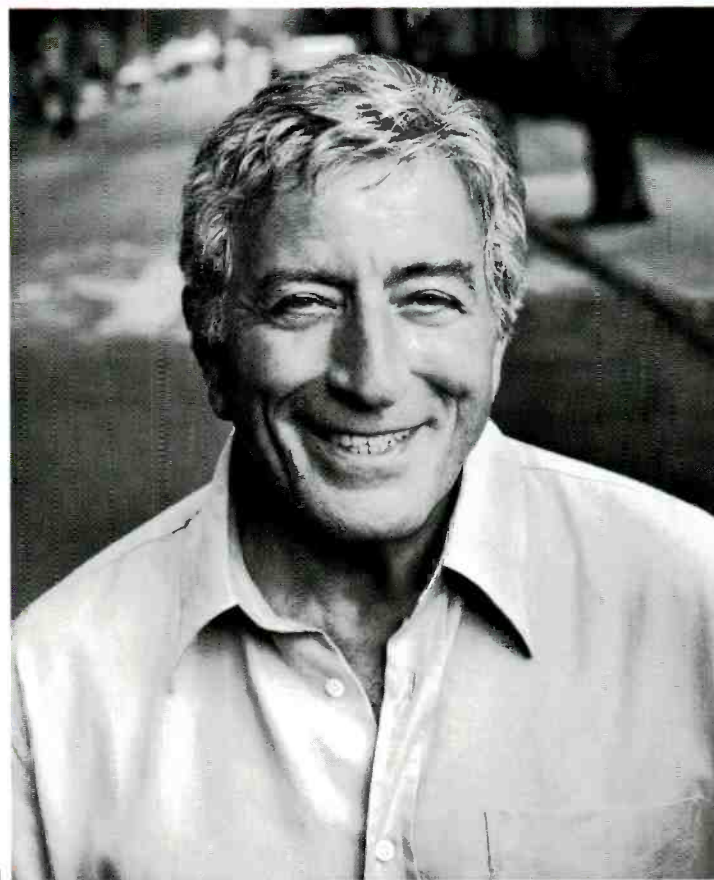
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August 3, 2006

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BON JOVI'S NICE DAY

BAND WRAPS RECORD-BREAKING TOUR IN JERSEY >P.30



Billboard

FOR MORE THAN 110 YEARS

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OPENING THE VAULT

Artists Can Now Use The Copyright Act To Reclaim Their Music >P.26

What's At Stake For:

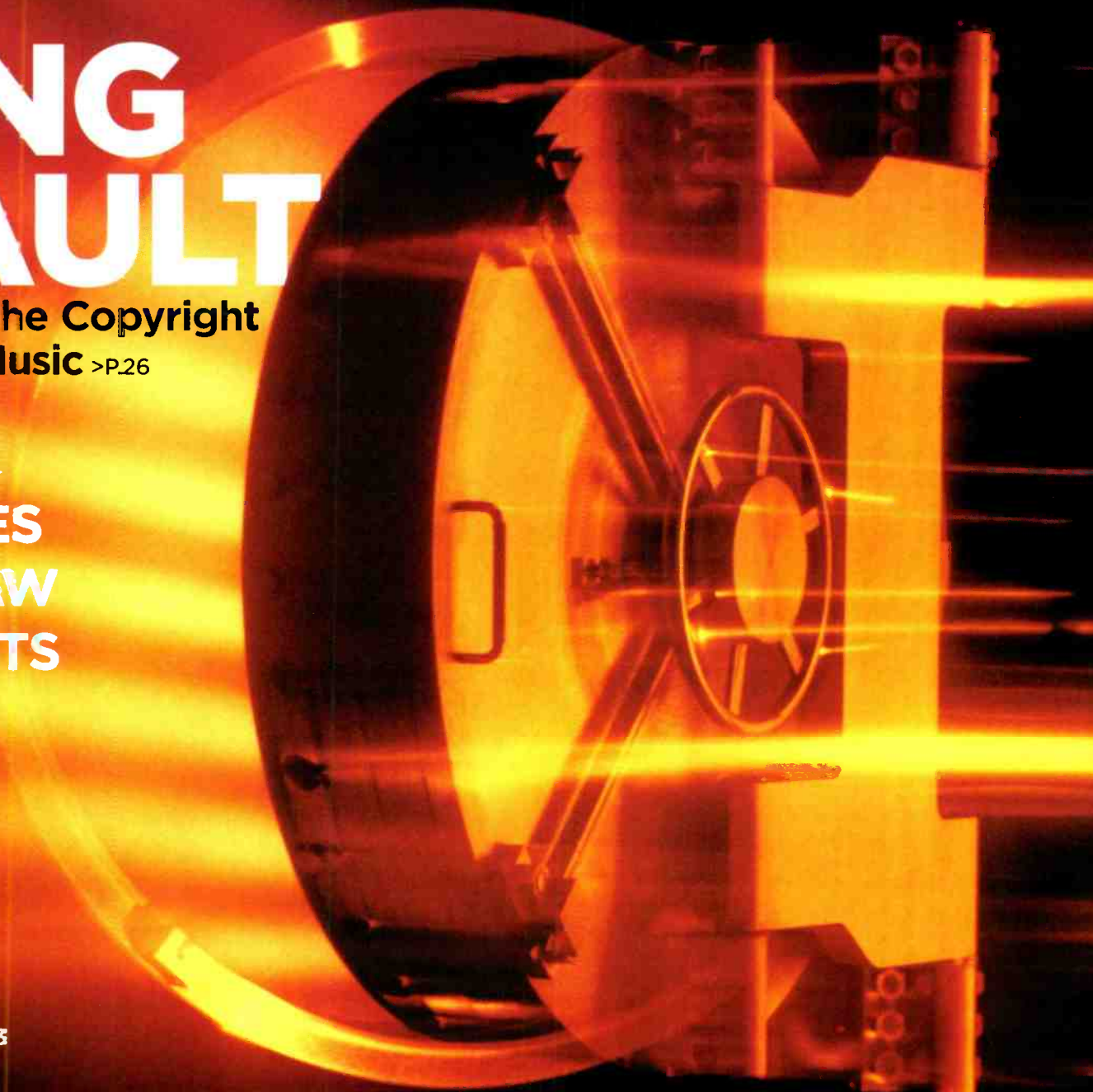
- DIGITAL MUSIC
- CATALOG SALES
- COPYRIGHT LAW
- LABELS, ARTISTS & PRODUCERS

TONY BENNETT

BILLBOARD'S 2006 CENTURY AWARD >P.33

Plus:

NARM NOTES // LIL FLIP'S FUTURE AND SLUMBER PARTY GIRLS



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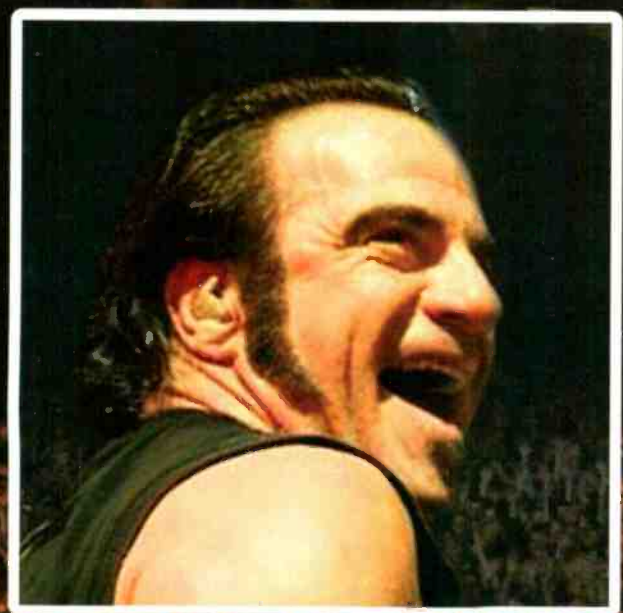
B D I N T



SOLD OUT ARENAS 56
SOLD OUT STADIUMS 33
TOTAL TOUR GROSS \$109,000,000

TICKETS SOLD
NORTH AMERICAN ARENAS 770,000
JAPAN STADIUMS 165,000
EUROPE / UK STADIUMS 720,000
NORTH AMERICAN STADIUMS 347,000
TOTAL 2,002,000

JOVI



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TOUR**

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THE ENTIRE BON JOVI TOURS STAFF & CREW

on tour with



concerts west

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Awards

TO SIR WITH LOVE
Billboard will honor **Sir Elton John** with the Legend of Live award at the third annual **Billboard Touring Awards**, Nov. 9 in New York. Join the leaders of the touring biz for this special occasion. Details, page 10. billboardevents.com



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SHOW & TELL
Billboard will host **Music Day at RoadShow Hollywood**, Sept. 18 in Los Angeles. The annual event provides brands with an opportunity to identify promotional opportunities in film, games, music and TV. roadshowhollywood.com

Billboard

No. 1

ON THE CHARTS

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TOP CONTEMPORARY JAZZ	#1 PAUL HARDEASTLE / JAZZMASTERS V
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TOP TV DVD SALES	#1 HIGH SCHOOL MUSICAL: ENCORE EDITION
VIDEO RENTALS	#1 SHE'S THE MAN
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THANK YOU

IFPI would like to thank Gilbert + Tobin, a premier Australian law firm, for its advice and tireless work in helping to make possible the historic global settlement with Kazaa.

The recording industry's case against Kazaa was the largest copyright case ever brought before the Australian Courts and one of the largest IP cases in the world. The successful outcome is great news for artists, songwriters and record producers around the world.

Gilbert + Tobin launched the case for the recording industry in 2004 and guided it to the landmark judgment in the Federal Court of Australia in 2005, which found Kazaa liable for authorising copyright infringement.

The terms of the settlement that followed have opened the way for Kazaa - once the biggest brand name in piracy - to become a legal and innovative new partner for the recording industry.

The team at Gilbert + Tobin was led by IP partners Michael Williams and Siabon Seet. A sincere thank you to them on behalf of the recorded music industry worldwide.

**John Kennedy,
Chairman and Chief Executive, IFPI**

Mobile Music: Connecting With Fans Worldwide

BY ADAM SEXTON

When the first over-the-air mobile music services were launched more than two years ago, skepticism abounded, particularly among the PC digital music crowd in the United States. Why would consumers want a full track on their mobile phones? And even if they did, why would they pay a premium for mobile music?

Even as consumers around the world began speaking with their actions, the skepticism persisted. First, KDDI sold 10 million downloads in Japan. Well, that is Japan, not Europe, the skeptics said. Then Vodafone sold 10 million downloads in Europe. Again, skeptics noted that European behavior was often very different from American behavior.

Last November, when the Groove Mobile-powered Sprint Music Store launched, *The Wall Street Journal* basically declared mobile music dead on arrival. The newspaper totally rejected the idea that U.S. consumers would pay for mobile music and didn't even give them the chance to weigh in.

Well, U.S. consumers have now spoken. The Sprint Music Store surpassed 3 million downloads in the first six months and the sales pace is continuing to increase. Verizon's music store is reportedly putting up similar numbers. Yes, mobile music is a success in the United States—even at a price point of \$2.50 per track (as compared to a typical PC price of 99 cents).

Why do consumers want full tracks delivered directly to their mobile phones? And why are they willing to pay a premium?

To understand the appeal of mobile music, it is important to distinguish between mobile music and portable music. Mobile music has been available in the United States for only about six months. Portable music has been around for almost 30 years.

Portable music began in 1977 with Sony's Walkman and continues today with iPods and MP3 players. Like consumers who made tapes from albums in 1979, today's portable music consumers rip CDs and then sync with a digital music player. For all iTunes' success, let's remember Apple sells only about 40 tracks per every iPod it sells—meaning that the other 9,960 tracks on a 10,000-song iPod are not purchased at iTunes. And while it is no doubt far easier to rip a CD and then transfer your music to a portable device, it is in essence not very different from making a cassette tape of a vinyl record.

Mobile music is succeeding because it is a totally new way to discover and enjoy music. Mobile music adds a dimension that portable music does not, enabling consumers to connect directly with the music

they want, wherever they happen to be.

With mobile music, consumers have access to not only their favorite songs but to each label's catalog—and it's right in their pocket with them all the time. No need to remember to bring your portable music player. And no need to remember the name of the artist you heard on the radio. Or that you need to stop by the CD store on the way home from work.

Haven't listened to a rap station for a while? Not sure what's hot? If you have a

CHEAPER HANDSETS: As handsets become more advanced, prices will continue to fall. In Europe, many of the most popular music handsets are free to consumers with a two-year contract. And while the U.S. market has far fewer music handsets, the number is growing quickly with mobile music stores being heavily promoted by Verizon, Sprint and Amp'd. And Samsung, Sanyo and Motorola are investing heavily in music-enabled, high-speed handsets.



'Mobile music adds a dimension that portable music does not.'

—ADAM SEXTON, GROOVE MOBILE



music store-capable phone, you have access to the latest charts and the hottest tracks. Every song is identified by name, artist and album art. You can preview or buy new songs with one click. And the music is delivered to you immediately, wherever you are.

Innovations in mobile music will continue to give music fans more ways to discover music and share it with others. In Europe, super distribution is already a reality: Music fans using Orange (in the United Kingdom) and Telenor (Norway) can send preview clips of their favorite songs to friends via text message. Music recommendation and track recognition services are rolling out in many countries across multiple carriers, giving consumers exciting new ways to discover and identify music they like.

What's more, as carriers in Europe continue to reduce their high data charges, off-deck direct music downloads from labels' and artists' storefronts will begin to take off.

In the United States, recent mobile music promotions involving Verizon and the Fugees and Sprint and the Rolling Stones at the Super Bowl are only the beginning. The next 12 months will see a number of developments that will greatly accelerate the growth of mobile music:

FLEXIBLE PRICING: Offering multiple price points is already a hit in the United Kingdom, where Orange offers "buy three for the price of two" bundles. With Verizon, Sprint and Amp'd all selling mobile music at different price points, you can bet there will be further experimentation in this area. And mobile music subscriptions are already rolling out in Europe and will debut in the States later this year.

MADE-FOR-MOBILE: Already, consumers in Japan can purchase WAMO Packs, a bundled Warner Music product that includes a full track, ringtone, album art and music video. This all-in product is one of many innovations that we will continue to see as the mobile music market matures.

In sum, mobile music provides the music industry with a new distribution medium—as well as a new revenue stream—that connects fans with old favorites and promotes the discovery of new talent.

Now we can all look forward to the day when one song sells a million downloads on mobile. It's going to happen. ●●●

Adam Sexton is VP of marketing and product management for Groove Mobile. He previously held marketing positions at Arista Records, EMI and BMG International.

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Musictoday Sale
Artist merch firm sells portion to Live Nation



Phoenix Rises
Radio shows boost concert promoter



'Flip'-ing Labels
Rapper Lil Flip finds new home in Asylum



Presales Power
Determining demand for Dixie Chicks tour



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Artist cuts deals with PowerBar, Starbucks

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>>> XM, GOOGLE PAIR FOR AD DEAL

Google struck a deal with XM Satellite Radio Aug. 2 to help the search engine's advertisers automatically insert ads on the satcaster's nonmusic radio channels. The arrangement will give Google advertisers a way to reach XM's subscriber base of more than 7 million people as they tune in to such offerings as Major League Baseball and an Oprah Winfrey channel. It also will help XM boost revenue with new advertisers while lowering the cost of processing ads, the two companies say.

Under the deal, Google's AdWords customers will be able to place terrestrial and satellite radio spots through the search engine's dMarc media network. Google plans to integrate dMarc, which it bought early this year, into AdWords in fourth-quarter 2006.

>>> AN APPLE WITH THAT COKE

Coca-Cola and Apple's iTunes Music Store are serving up a new international music marketing alliance, which will kickoff Aug. 9. The venture includes at least two major promotions: a six-week push offering 70 million free downloads, which kicks off in mid-August, and an iPod giveaway every hour for eight weeks, scheduled to start in September. Accessible via coca-cola.com/music and integrated with iTunes, the Coke-branded venture will be offered across Europe, opening initially in the United Kingdom, Germany, Austria and Switzerland. Coca-Cola's digital music store, MyCokeMusic, shut down July 31 because of poor sales.

continued on >>p10

UpFront

AUGUST 12, 2006

MARKETING BY MICHAEL PAOLETTA

Pre-Fabulous? The Masterminds Behind The Pussycat Dolls And Strawberry Shortcake Introduce The Slumber Party Girls

Geffen Records chairman Ron Fair had a strong hand in assembling the Pussycat Dolls and plucking frontwoman Fergie for the Black Eyed Peas. Now, along with DIC Entertainment chairman, CEO Andy Heyward, he has his eyes set on his next prefab pop project: Slumber Party Girls.

Masterminded by Fair and Heyward, the multicultural group comprises five teens who sing, dance and act. In the coming weeks and months, if all goes according to plan, Slumber Party Girls will be omnipresent on TV, mobile phones and on line—with a movie planned for the Christmas holiday season and a tour in its shadow. Apparel, accessories and cosmetics are expected to follow next year.

The branding of Slumber Party Girls officially kicks off Sept. 16 with "KOL's Saturday Morning Secret Slumber Party on CBS," a three-hour block of kids programming. A collaboration among DIC, CBS and AOL Online kids destination KOL, "Secret Slumber Party" features Slumber Party Girls as hosts.

Heyward refers to it as a "threaded morning," with the quintet—Mallory, Cassie, Lena, Karla and Caroline (chosen from more than 1,000 who auditioned)—"hosting a Saturday morning slumber party."

The programming block culminates with the 30-

minute dance competition show "Dance Revolution!" Consider it a "So You Think You Can Dance" for the tween/teen set. Slumber Party Girls are the show's house band. Additionally, they will perform an original song at the beginning of each episode.

These songs will be included on Slumber Party Girls' forthcoming debut album ("Dance Revolution!") from Geffen.

Hosted by DJ Rick Adams of Radio KOL, the TV show "Dance Revolution!" was inspired by the popular Konami arcade game Dance Dance Revolution. Twenty-six episodes of "Dance Revolution!" are in the can.

The series features original music produced and penned primarily by Fair and Stefanie Ridel, who together wrote the script for the upcoming Slumber Party Girls film. (Like Black Eyed Peas member Stacy "Fergie" Ferguson, Ridel is a former member of Wild Orchid, the RCA pop trio produced by Fair.)

Fair is confident Slumber Party Girls' music will play to any age group. "It's pop music that's not ashamed to be pop," says Fair, who in addition to guiding the careers of the Pussycat Dolls and Black Eyed Peas has also worked closely with Christina Aguilera and others.

Prior to the Sept. 16 premiere of "Secret

Slumber Party," Geffen will seed the iTunes Music Store with a bundle of Slumber Party Girls songs, including "Countdown" and "Bubble Gum." KOL and DIC, meanwhile, are readying an interactive online "Secret Slumber Party" experience (at Radio KOL and other KOL platforms), encompassing games, behind-the-scenes footage and other Slumber Party Girls extras to drive on-air viewership.

On Aug. 9, DIC will host an invite-only event at the Museum of Television & Radio in Los Angeles, where Heyward will present Slumber Party Girls to the fashion, fragrance, fast food, gaming, toy and technology industries.

"The potential is huge," Heyward says of the Slumber Party Girls brand. The Burbank, Calif.-based DIC is the worldwide licensor or licensing agent for numerous brands, including Strawberry Shortcake, McDonald's and Classic Trolls. Its animation library includes "Inspector Gadget," "Madeline," "Super Mario Bros.," "Care Bears" and other brands.

Malcolm Bird, senior VP of AOL Kids & Teens, predicts a bright future for Slumber Party Girls. "When you consider the popularity of 'American Idol,' you understand how 'Dance Revolution!' and Slumber Party Girls could take off," he says.



PUBLISHING BY SUSAN BUTLER

>>> WARNER POSTS \$14 MILLION LOSS

Warner Music Group narrowed its losses in its most recent quarter, thanks to better-than-expected sales from the likes of Red Hot Chili Peppers, James Blunt and Gnarls Barkley. The company's net loss for the third quarter ending June 30 was \$14 million, or 10 cents per share, compared with a loss of \$179 million, or \$1.41 per share, a year earlier. Revenue rose 11% to \$822 million from \$742 million a year earlier.

>>> NAPSTER LOSSES NARROW, SUBS FALL

On Aug. 2, Napster reported a net loss of \$9.8 million, or 23 cents per share, for the first fiscal quarter compared with a year-earlier loss of \$19.9 million, or 46 cents per share. Revenue rose to \$28.1 million from \$21 million a year ago.

Napster's paid subscriber base as of June 30 was 512,000, including 4,000 university-paid subscriptions. Excluding university users, the number of paid subscribers grew 26% year-over-year. At the end of the previous quarter ending March 31, total paid subscribers were 606,000, including 59,000 university subs. (Campus users fluctuate seasonally with school operations.)

>>> MEATLOAF RESOLVES SUIT

Meat Loaf has amicably resolved his lawsuit against longtime collaborator Jim Steinman. The terms were not disclosed. Meat Loaf sued Steinman and manager David Sonenberg in May for wrongfully registering the phrase "Bat out of Hell" as a trademark in 1995. With the suit now settled, seven of Steinman's songs will be included on Meatloaf's upcoming "Bat out of Hell III," due Oct. 31 via Virgin. The album was produced by Desmond Child and features contributions from Queen's Brian May, Mötley Crüe's Nikki Sixx, Steve Vai and Todd Rundgren.

continued on >>p12

CROSTOWN TRAFFICS \$60M

New Publisher Saves Deston, Palan Music Collections From The Ashes Of Kingstreet

One year after contributing roughly \$40 million to acquire music publishing catalogs, a private equity fund has pulled the catalogs away from fledgling Kingstreet Media after the publisher landed in bankruptcy. Desmond Child's Deston Songs and the Palan Music catalogs are now part of newly formed Crosstown Songs, with former Warner/Chappell U.K. managing director Robin Godfrey-Cass at the helm.

Declining to identify the financial backer at this time, Godfrey-Cass says only that a "major financial institution" recently tapped him to sort out the mess and begin building a midsized publishing company. They have already invested \$60 million for acquisitions and deals, he says, and expect to invest an additional \$40 million by year's end.

The Santa Monica, Calif.-based company has also selected Netherlands-based Fintage Music to handle worldwide ad-

ministration to license rights and collect royalties.

"They have been the gold standard for collections in the film industry for the past 20 years," Godfrey-Cass says. "To have a big-brother situation was very important for us."

Private equity investors are learning that not just anyone can run a music publishing company. Business manager Andrew Wilkinson and advertising executive Michael Bungey ran U.K.-based Kingstreet. In June 2005, the United Kingdom's Times touted Kingstreet as positioning itself to "swoop on either of the music publishing businesses owned by EMI or Warner Music Group." Crosstown's plans are not so grand.

"We're never going to have a million copyrights," Godfrey-Cass says. "The deals are with very small companies, but with high-profile copyrights."

Crosstown's catalog now includes rights in such stadium an-



GODFREY-CASS

thems as Baha Men's "Who Let the Dogs Out," C+C Music Factory's "Gonna Make You Sweat (Everybody Dance Now)" and Gary Glitter's "Rock and Roll."

In addition to Deston Songs and the Palan Music catalog, which includes early Fleetwood Mac songs penned by Peter Green, Crosstown recently acquired the Rive Droite Music catalog. It includes rights in Enrique Iglesias' "Hero," Cher's

"Believe" and Tina Turner's "When the Heartache Is Over."

But Crosstown intends to build a company around songwriters as well. "While other [startups] are buying historical copyrights, we're interlacing historical and future rights," Godfrey-Cass says. "We're buying iconic songs from the '80s and '90s, but we're also doing deals with writers to have continuing songs."

Recently the publisher made a deal with Gregg Alexander, whose "The Game of Love," performed by Santana (featuring Michelle Branch), was the 2004 BMI pop song of the year. Crosstown is administering his past catalog and co-publishing his future songs. Alexander's "Murder on the Dance Floor," performed by Sophie Ellis-Bextor, has sold 6 million units in Europe, Godfrey-Cass says.

Crosstown has also acquired the writer's-share interest in songs by Robert Clivilles of C+C

Music Factory. Most recently, Clivilles has been producing and developing conceptual groups, Godfrey-Cass says.

The company's London office opened at the end of July. The formation of joint ventures with publishers in Nashville and New York are in the works. Godfrey-Cass says that he holds an equity interest in Crosstown, as do London-based president Steve McMellon and COO Chris Gilbert. Employees are offered stock options and bonus schemes as incentives, he adds.

"Everyone knows me as a creative person," Godfrey-Cass says. "I believe I can instill this in Crosstown—to be a creative center for anyone who wants to be part of something a little different. We want to emulate what I believe the industry is lacking from the past, which is a really good midsized company like Island Music, Acuff-Rose or Rondor Music before they were absorbed by the majors." •••

Confab Honors John, Music Rising

Artist, Instrument Fund Will Receive Awards At Billboard's Touring Conference

The third annual Billboard Touring Conference & Awards will honor Elton John and Music Rising Nov. 9 at its awards reception in New York.

John and Music Rising will receive the Legend of Live and Humanitarian Awards, respectively, at the conclusion of the Nov. 8-9 event, to be held at the Roosevelt Hotel.

Awards will also go to a variety of tours, venues and touring professionals based on data reported to Billboard Boxscore.

John will be the first artist honored with the Legend of Live Award, which recognizes concert business professionals who have made a significant and lasting impact on the industry. Previous winners include Rolling Stones producer Michael Cohl (2004) and Cellar Door Concerts founder Jack Boyle (2005).

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

In the last 15 years alone, John notched nearly \$600 million in grosses and 10 million in attendance from more than 600 performances.

From his sold-out arena headlining dates, to his momentous co-headlining shows with Billy Joel, to his remarkable production of "The Red Piano" at the Colosseum at Caesars Palace in Las Vegas, John's efforts in the concert industry have provided a huge boost to promoters, venues and fans.

"Next March on his 60th birthday [John] will perform his 60th sold-out show at Madison Square Garden," says Merck Mercuriadis, John's manager. "That is three times more than the Rolling Stones, and they were touring seven years before he even came to America."

Mercuriadis adds, "I do not believe I have ever seen another artist as happy and pas-



JOHN

sionate onstage as he is. Last year, when he was doing the 'Captain Fantastic' concerts, he was playing almost four hours a night and he was just as excited—and singing and playing even better—at the end of each concert as he was at the beginning."

RISING TIDE

Music Rising is the musical instrument replacement fund founded by U2's the Edge, producer Bob Ezrin and Gibson Guitar chairman Henry Juskiewicz along with MusiCares and the Guitar Center Foundation. Some 60 artists worked with Ticketmaster, Live Nation, House of Blues, AEG Live and Nederlander Concerts on the fund-raising program, which targets Gulf Coast musicians who lost equipment in Hurricanes Katrina and Rita.

"We are so thankful to Billboard for this recognition," Ezrin says. "It keeps the devastated musical culture of the Cen-

tral Gulf in the minds of our peers. We need the help of the entire industry to restore that culture. This award shines a brilliant light on that need."

Juskiewicz says Music Rising launched in November 2005 with the intention of helping as many musicians affected by the hurricane disasters as possible. "We have helped close to 2,000 musicians regain their livelihood and the spirit of a region in our country rich in music heritage and tradition," he says.

The Edge adds, "We are just trying to help out our brother musicians from the Gulf Coast, and while getting this award is a great honor and a wonderful thing, we feel like there is still so much to do before New Orleans and the whole area are back to full strength. Here's to seeing that day."

Juskiewicz says Music Rising will soon launch the second phase of the philanthropic effort in assisting churches and schools in the area. •••



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>>>SIRIUS RAISES
SUB FORECAST

Sirius Satellite Radio has raised its year-end subscriber forecast to 6.3 million from 6.2 million called for in May. The new forecast, made Aug. 1 during the company's second-quarter earnings conference call, was in stark contrast with XM Satellite Radio, which cut its year-end subscriber forecast the previous week to between 8.2 million and 7.7 million, from its May forecast of 8.5 million. In the second quarter, Sirius added 600,460 subscribers for a total of 4.6 million. Despite a larger loss for the quarter of \$237.8 million, compared with \$177.5 million a year ago, revenue tripled to more than \$150 million. The company also raised its year-end revenue forecast to \$615 million, from \$600 million.

>>>WEMBLEY
DELAYED AGAIN

The completion of London's Wembley Stadium refurbishing, which was expected to be done in September and already missed two scheduled completion dates this year, is again delayed. Michael Cunnah, CEO of Wembley National Stadium Ltd., which is managing the project, said Aug. 1 that the \$1 billion-plus, 90,000-seat venue is not likely to be finished until later in the year.

>>>GOLDBERG'S
NEW VILLAGE

Music industry veteran Danny Goldberg has formed Gold Village Entertainment. The company will be involved in all aspects of the music business starting with personal management. Goldberg is best-known for his leadership positions at Atlantic, Warner Bros., Mercury and Artemis, the last of which he founded. Gold Village's first clients are Steve Earle and Allison Moorer, both of whom will be co-managed with Burt Stein of Gold Mountain Nashville.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Juliana Koranteng, Ken Tucker, Mediaweek and Reuters.

TOURING BY RAY WADDELL

Buying Spree

MusicToday Becomes Live Nation's Fourth Big Summer Buy

The acquisition of a majority stake in MusicToday, a merchandising, ticketing and artist e-commerce and fulfillment firm, gives Live Nation one more touchpoint with fans and brings one of the music industry's most successful entrepreneurs into the Live Nation fold.

Capshaw says he will not sacrifice his independence in the wake of this deal. "It's smart independence," he says. "Live Nation respects and wants to maintain that."

Capshaw's other concerns, including venues, ATO Records, Red Light Management (Dave Matthews Band, Trey Anastasio) and stakes in the Bonnaroo and Vegoose fests, are not part of the deal.

But MusicToday may have reached a plateau, and Capshaw sees Live Nation as an opportunity to expand his company.

"[Selling a stake] is smart for the growth of the company and the artist clients that we work with," Capshaw says. "I'm not going anywhere. I did this to make the company stronger. It's about adding resources to build and strengthen what we offer artists and fans."

Capshaw founded MusicToday in 2000 as a way to develop direct artist-to-fan e-commerce tools for acts he managed. MusicToday's roster has grown to more than 500 clients, including the Rolling Stones, John Mayer, Kenny Chesney, Bonnaroo, Christina Aguilera, AC/DC and the Grateful Dead.

Based in a former chicken pot pie factory in Charlottesville, Va., MusicToday employs more than 200 people. In 2005, the company's gross sales exceeded \$100 million. All key staff, including VP/chief of staff Nathan Hubbard, will stay onboard.

Live Nation's vast internal talent pool, unparalleled access to content and significant digital expertise begs the question of why the live entertainment giant would not create its own version of MusicToday.

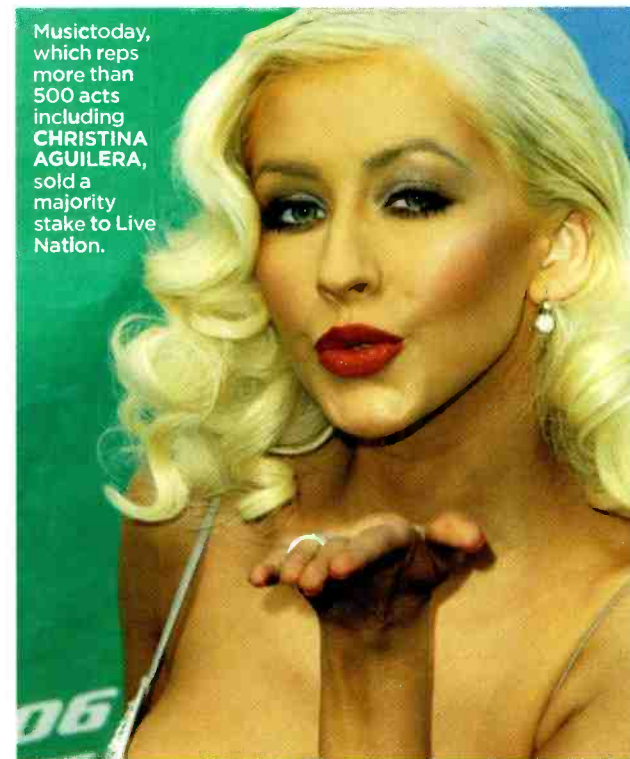
"Coran and MusicToday have developed a real business and a superior infrastructure that will allow us to tap into this established business," says Michael Rapino, chairman of Live Nation. "The whole business of fan clubs, artist stores [and] artist ticketing

is a new business, and with more and more artists looking to service their fans direct, this will provide endless opportunities to effectively reach the fan with a host of artist products."

Capshaw says that he has had offers to purchase his company over the years, but saw synergies with the free-standing Live Nation, which spun off from Clear Channel Entertainment (CCE) last year. "The services that MusicToday offers dovetail nicely into the new portal and the new vision at Live Nation," Capshaw says. "They're really looking at

international presence that they have, and the various opportunities to do things online and offline, particularly the access to the live event, for VIP ticketing and fan club member features."

MusicToday sells and distributes millions of tickets annually, but neither Capshaw nor Rapino would comment on whether there was a significant ticketing angle to this deal. Live Nation's contract with Ticketmaster, which expires in 2008, allows Live Nation to sell 10% of its tickets in-house through its own Web site, a provision and rev-



the fan first and foremost, and that's on a parallel path to what we do at MusicToday."

Capshaw says he will continue to take an active role in running MusicToday.

"It's the sale of a portion of the company," Capshaw notes. He adds that he was not looking to sell a majority part, but that Live Nation wanted a major stake, "and given what they offered in additional resources for the business, it was worth it to me to accommodate [them]."

Capshaw stresses that the sale, for an undisclosed amount, wasn't a pure money play. "If it were about money I'd sell the whole company," he says. "This is about growth: marketing support for our artist clients, the leverage, the tour marketing, the

venue stream Rapino has previously said was underutilized.

Meanwhile, Live Nation has been on a major shopping spree since leaving CCE last year. In recent weeks the company has purchased a majority stake in Michael Kohl's Concert Productions International (billboard.biz, June 10), House of Blues Entertainment (billboard.biz, July 5) and most recently specialty merchandising firm Trunk Ltd. (billboard.biz, July 13).

"We have an incredibly strong balance sheet, and we believe there are great opportunities for growth on a global basis," Rapino told Billboard in an earlier interview. "We will continue to review all options that offer the right return for our shareholders." ...

RETAIL BY ED CHRISTMAN and BRIAN GARRITY

NARM NOTES

The News From Music Retail's Biggest Conference

Don't look for Google to get into digital music sales anytime soon.

The Internet search giant used a keynote slot at the annual NARM conference, held Aug. 2-5 in Kissimmee, Fla., to quash rumors of a so-called "Gtunes" store—much to the delight of retailers attending the confab.

"We are not going to be selling music," Chris Sacca, head of business development for Google, said in an Aug. 3 address to music merchants and distributors.

Talk of a Google digital music solution has been swirling for more than a year. A Bear Stearns analyst predicted in January that a Google rival to Apple's iTunes Store could come in as little as six months. And speculation intensified as the company branched into selling music videos from Sony BMG via Google Video, and offering a new dedicated music search function.

But in the wake of a cool reception to Google video sales, and in the face of a challenging environment for digital rights management and device compatibility, the company appears to be putting the brakes on expectations for a retail play in music and other areas of digital entertainment.

Instead Sacca stressed the need for partnerships and innovations to NARM attendees.

Sacca says the big opportunity in digital music is in developing the ecosystem: one that allows consumers to move content from the home to the car and between devices with ease.

"Once again there is an opportunity [to improve] ease of use," Sacca said, likening it to the way Napster transformed search and discovery, and Apple revolutionized portability and shopping. "But to really grasp this takes a certain amount of humility to look beyond your walls."

Sacca didn't say how, if at all, Google plans to play a role in this. He noted the need for open source systems and protocols to drive collaboration among companies.

He did tout Google's ability to be used as a predictive tool for the success of albums and singles with its trends feature (google.com/trends), which

tracks the popularity of search terms over time.

"We're already in the music business, because we're the complement to the offline life," he said. "After people hear the name 'Gnarls Barkley' their next move is to go and check on Google for it."

HEARD AT THE BAR:

■ Retailers voiced mounting frustration with the major labels' strategy of back-loading the biggest releases into the fourth quarter. "It's suicide," Hastings Entertainment CEO John Marmaduke told attendees at one panel. "Right now we're starving for releases and our customers are coming into the stores and not finding anything. Then we're going to be overwhelmed with more releases than we can possibly display—much less sell—in the fourth quarter." He also noted that videogames and video now "own" the fourth quarter: "They spend about \$1 billion in direct-to-consumer advertising, and they have top line awareness."

■ In his opening address NARM president Jim Donio acknowledged that music retailers have their work cut out for themselves. "We've got to confront the sobering reality of the lowest sales week for physical CDs in more than 12 years," he said. "And a midyear benchmark with CD album sales trailing 2005 by about 5%."

■ NARM has launched a "New Release" section on its Web site that offers NARM members and the media a searchable database for information on new music releases. A slew of major and indie distributors are taking part.

■ Sprint Nextel becomes the first mobile carrier to join NARM, signaling the continued move of the mobile space into music retail.

■ After dominating the exhibitor's floor at 2005's event, a handful of providers of kiosk solutions were back for this year's trade show. Despite enthusiasm for the kiosk concept among retailers, getting them into stores remains an uphill battle. As Rob Perkins, CEO of Value Music Concepts, noted, "We struggle every day to uncover a business model which will make downloading in the store a viable consumer product." ...

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PHOENIX ON FIRE

Music Group Boosts Bottom Line With Hot Summer Radio Shows

Hip-hop tours have been scarce of late, but this summer Phoenix Music Group turned up the heat in the genre with a string of sold-out radio shows. In many ways, these radio shows have become the genre's most successful concert endeavors.

PMG is a Phoenix-based concert promotion/production company that pioneered the Summer Jam radio show model with the flagship New York event, WQHT's Hot 97 Summer Jam at Giants Stadium in East Rutherford, N.J., in 1993.

This year, the June 12 Hot 97 Summer Jam featured Mary J. Blige, Sean Paul, Jamie Foxx, Chris Brown, Busta Rhymes, Jermaine Dupri and Ne-Yo.

The company has also produced shows for stations in Dallas, Houston, San Francisco, Baltimore, Denver and Los Angeles. PMG president Brad Patrick and partner Randy Buzzelli have produced successful tours and concerts for such artists as Missy Elliott, Kanye West and Jay-Z. Additionally, Phoenix produces shows in other genres and has a growing management division.

But the company's backbone remains radio shows; Patrick began his career in radio, producing a live event for Phoenix alternative rock station KDKQ in the early 1980s. That led to local concert promotion and other radio shows, eventually expanding out of the Phoenix area under the Radio Events Group banner.

When WQHT flipped to hip-hop, Patrick was tapped to produce the first Summer Jam. Thus began an urban radio show franchise that includes 10 shows this year. "We developed relationships with the artists in the hip-hop community that trusted us," Patrick says, "and we were able to branch out from that and start doing some national tours."

The Summer Jam business has ebbed and flowed to a degree, with smaller markets sometimes difficult to sustain. "But," Patrick says, "the bigger markets like Boston, New York, Los Angeles and San Francisco [have] always been successful."

Patrick expects business to double by next summer. "We're talking to some other radio groups that are interested in us taking over their shows," he says. "For a while there, a lot of the stations started seeing revenues and decided they would do these on their own. But the last couple of years they've found it's not so easy to do on their own."

Phoenix radio shows are ticketed events where all the performers are paid. "There's a talent budget, the acts are paid, and we cover the other expenses like hotels and ground transportation," Patrick says. "We try to keep the tickets at a reasonable price."

Although prices vary per market, they average between \$25 and \$35.

Radio stations look at the concerts as a marketing tool—they give away hundreds of tickets to listeners and for other promotional purposes—and, potentially, a revenue

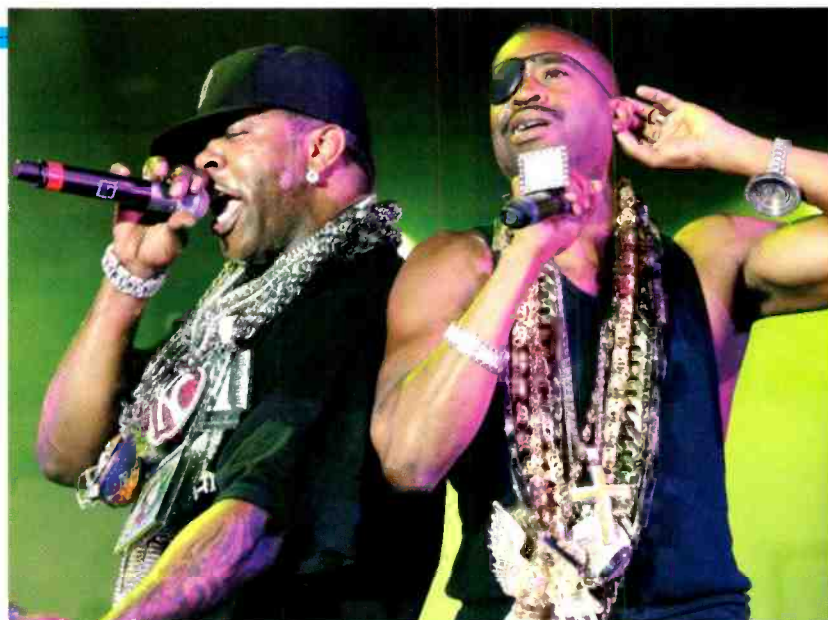
producer. Today most ticket revenue goes toward the costs of producing the show, the talent and "hopefully we get paid, too," Patrick says. He adds that the fallout of the payola probe by New York state Attorney General Eliot Spitzer has changed the playing field.

"The effect it had is you're paying all the artists to perform," Patrick says. "The days of the labels providing artists to perform so the artist would get noticed by the radio station are gone. You're not going to get the labels to come in and provide artists for free for these events nor do we ask them to anymore."

Patrick says he is working more with booking agents these days, but the relationship in general among labels, radio and agents still seems somewhat strained.

"Radio still tries to secure through the label and in turn the label tries to play agent," says veteran urban music agent Cara Lewis, VP at the William Morris Agency. "The stations may be paying but are still looking to pay less than the artist's market price."

Still, Lewis acknowledges the promotional value of



At Giants Stadium in June, BUSTA RHYMES, left, and SLICK RICK rock the Phoenix Music Group-produced Hot 97 Summer Jam.

the radio shows. "They are great vehicles for developing acts and middle-level acts and could be for headline talent," she says. "But that would depend on an artist's previous commitments [around the time of the show], touring plans and how much money is being offered."

Patrick emphasizes the benefit to developing acts. "With developing artists, [a radio show] gives them a forum they wouldn't have otherwise," he says. "A developing artist is at best going to be playing in a club somewhere to a couple hundred people, whereas on this show they can walk out and play to 20,000 people. And the media impressions they get on one of these is pretty incredible." ◆◆◆

The company behind Hot 97's Summer Jam, and other radio concerts, expects business to double by next year.

Hits & Misses

Four Best Practices For Live Hip-Hop

Hip-hop—dominant at radio and retail—remains an also-ran in the concert game. Hip-hop had only one tour in the top 25 grosses for 2005, the co-headlining Eminem/50 Cent tour at number 21. And the (arguably) two biggest stars in the genre left 24% of capacity unsold on the tour. Brad Patrick, president of Phoenix Music Group (PMG), an Arizona-based concert promotion/production company that pioneered the Summer Jam radio-show model, breaks down why some hip-hop shows hit and others seem to miss a beat.

1 ALBUM SALES DON'T EQUAL SHOWS: "A lot of these artists sell platinum and think, 'OK, I'm going to go out and do arenas now,'" Patrick says, adding that some hip-hop up-and-comers haven't always taken "the necessary steps to get from point A to point B" by honing their live shows at smaller venues.

2 PRODUCTION, PRODUCTION, PRODUCTION: A lack of production values can make rap music less compelling onstage. Patrick cites a recent PMG-produced Jay-Z concert at New York's Radio City Music Hall that featured a 44-piece orchestra as an example of an extravagant hip-hop production.

3 DEVELOP A CAREER: The often fickle nature of the format presents a challenge. "You've got a lot of artists in this format that [have] one hit and [they're] gone," Patrick says. "And the labels are to blame as well, as they got out of the artist-development field and it was like, grab whoever has a hot song, sign him and on to the next guy. Hopefully that's changing."

4 THE PRICE IS RIGHT? Ticket prices have been a factor, particularly when multiplatinum hip-hop acts misjudge the economics of their audience. "That's one of the areas where some of the managers, agents and even artists fall short," Patrick says. "They go out and they don't really understand the demographic of their audience and what their audience can afford to come to one of these shows and what their ticket value is truly worth."



HIP-HOP BY HILLARY CROSLY

Lil Flip Finds Asylum As New Label Home

Houston's platinum freestyle king, Lil Flip, has jumped to Asylum/Warner Music Group, Billboard has learned.

The artist left Columbia/Sony Urban in June, taking his third album, "I Need Mine," with him untouched—almost. The album leaked shortly after he left Sony, raising suspicions from Flip (born Wesley Weston) that Sony leaked the material.

"All I know is my copy is watermarked, I didn't leak it and the only other people that have it is Sony," Flip says. "The point of taking the masters was so we could release the album exactly how it was. Now we have to regroup."

Sandy Lal, Flip's manager, lawyer and CEO of Kingpin Entertainment, spoke to New York's Daily News shortly after the leak, but Sony had no comment and declined to be interviewed for this report. Lal and Flip were able

to negotiate their way out of any further albums with Sony.

"I spent about six weeks to two months in negotiations for Flip's departure, but then Donnie Ienner resigned in June and I had to start again," Lal says. "Sony knew it wouldn't have been good to take the deal off the table. So business affairs continued the negotiations, and Flip had to come out of pocket to keep his masters to 'I Need Mine.'" Lal declined to comment on the price paid for the masters.

Flip, who will join fellow Houstonites Mike Jones, Paul Wall and Pimp C on Asylum's roster, says things started to sour with Sony during the run of his last album, "You Gotta Feel Me." Though the Sony Urban album went platinum, Flip still felt slighted.

"When I signed to Sony I already made a name for myself cause I sold over 150,000 units

on my own without anybody's help," Flip says.

"Everybody wanted to sign me and I had fans," he adds. "With that type of ammunition, Sony was able to take me to platinum with barely any promotion. I had two videos and went over platinum. Most rappers need three to four videos to go platinum. Imagine if someone was really behind me. At this point in my career I can't settle for part of a promotional campaign, and Sony would not give me 100%."

As a result, Lal began negotiating Flip's contractual freedom. Originally, Lal was also shopping for distribution for Flip's Clover G record label and president of Asylum Records Todd Moskowitz says it may still be in discussion.

Moskowitz says Asylum plans to release "I Need Mine" in 2007.



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This newly created senior role is crucial in managing the link between the Performer Board, PPL Board and the PPL Management Team. You will take full accountability and responsibility for ensuring that from the performers' perspective, the benefits of becoming part of PPL are fully realised. Reporting directly to the Chairman & Chief Executive, you will be the ambassador for the performer community to ensure that performers' views are heard and PPL is well able to respond to their current and future needs. You will be instrumental in recruiting new performers to the "single pipeline" international service and act as the vital liaison point with the UK performer bodies for the services offered to performers.

You will play an important role within the newly created Performer Board, recommending new performer initiatives and ensuring their effective implementation as agreed. Success will be gained by further enhancing the number of performers registering with PPL and by the measure of their satisfaction in doing so.

Suitable candidates will be intelligent, articulate individuals with a deep understanding and a passion for the performer community, gained ideally from within the media/entertainment sector. Commercially aware, confident and proactive, you should naturally command respect and trust through successfully engaging both with colleagues internally and externally with the performer community and their influential associates. You should also demonstrate proven ability to operate effectively as a team player and at a very senior strategic management level.

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MOBILE BY ANTONY BRUNO

Dialing For Gold

Certified Hits Boom On The Mobile Front

The \$3 billion global ringtone market is quickly evolving from a lucrative new revenue stream for the music industry to a promotional platform in its own right.

Label executives and artist managers are pointing to successful ringtone sales as proof of a song's popularity. Most recently, Def Jam Recordings made much hay out of the Rick Ross single "Hustlin'" reaching 1 million ringtone sales before his new album was even released, while Jive Records is touting T-Pain's "I'm N Luv (Wit a Stripper)" selling a cool 4 million ringtones since April.

It's more than just a promotional tactic du jour, but a reflection of how desperate the music industry is to find success stories in an age where physical CD sales are on the decline and peer-to-peer file sharing shows no sign of slowing. As a result, there is a growing demand for more accurate and accountable measurement of mobile entertainment purchases.

During a June event sponsored by Billboard, the RIAA added the master ringtone sales award to its gold and platinum certification program—39 ringtones have been certified platinum signifying sales of more than 1 million.

On the surface, the move was yet another nod to the growing popularity of digital music in general and mobile music in particular. The association in October 2004 intro-



The new digital standard: RICK ROSS' 'Hustlin' racked up 1 million ringtone sales before his album hit the streets.

duced a similar designation—the digital sales award—to recognize digital downloads from online retailers.

But as CD sales continue to slip, the RIAA is awarding fewer gold and platinum certifications. In 2000, the organization bestowed 340 gold records, 179 platinum and 255 multiplatinum awards. In 2005, those figures fell to 244 gold, 140 platinum and 95 multiplatinum.

Such certifications have historically been a ceremonial process driven more by public relations and image than actual sales or reporting.

With fewer gold/platinum records to award, the

industry turned to the red-hot digital market to find new success stories to promote.

"To be able to hit platinum today is an incredible feat," says David Abram of T-Pain's management company Chase Entertainment. "So some of that shortfall we have on record sales we make up now on ringtone sales. If we could swap it out right now for 5 million album sales rather than ringtones sales, by all means we would."

Record labels and publishers know how their artists' ringtones sell, as they keep financial tabs of such purchases. But they have little insight into how many total ringtones are sold each month, let alone how well the ringtones and other associated mobile content from artists on competing labels are faring.

What's needed is a Nielsen SoundScan-style reporting system for ringtones.

But such data comes from a number of different sources, not all of whom are cooperating. Most notably, wireless operators in many cases are either unable or unwilling to provide title-level sales data for the content acquired via their networks.

M:Metrics, one of the leading mobile measurement firms, gets around this by surveying about 40,000 wireless subscribers a month to estimate the number of overall ringtone pur-

chases, similar to how Nielsen measures TV audiences.

The challenge, M:Metrics founder Seamus McAteer says, is that mobile entertainment is both a form of media, generally measured via such sampling methods, as well as a distribution channel, which is typically measured using per-sale census level data. M:Metrics is using media-sampling methods to measure the channel.

"Ultimately, we're still in the early days of measuring this business," McAteer says.

Billboard's Hot Ringtone chart uses the combined polyphonic ringtone sales data from the nation's leading ringtone aggregators, provided by Nielsen Mobile. The Hot Ringmasters chart, which will track master ringtones, is expected to go live this fall, utilizing actual title-by-title sales scans provided by a mix of direct carrier reporting and third-party data.

"There's always been a high demand for this information, which is why we got into the marketplace," Nielsen Mobile GM Paul Leakas says. "As we get closer to launch, people are more aware of what we're doing and the demand is getting greater."

Once the master ringtone measurement service is fully active, Leakas says he will turn his attention to tracking ringback tones, video ringtones and full-song downloads.



T-MOBILE UNLEASHES SIDEKICK 3

The T-Mobile Sidekick 3 has finally arrived. No, it's not a super phone that aspires to imitate your home entertainment center (though it does now have an MP3 player); it remains true to its roots.

The Sidekick 3 supports such instant messaging clients as AIM, Yahoo Messenger and MSN Messenger; boasts a faster Internet browser thanks to T-Mobile's high-speed Edge network; and has built-in Bluetooth support for wireless headset use and exchanging contact info. It's also 20% smaller than the Sidekick 2, weighing in at a mere 6.7 ounces.

The Sidekick's demo is 18- to 30-year-old "trendsetters," according to Greg Andrews, director of marketing for the Sidekick. "They are always connected. They are information seekers. They want to be in the know and in touch."

Sidekick addicts can get the new version for \$299 with a two-year contract or \$349 with a one-year contract.

—Tamara Conniff

BITS & BRIEFS

STONES: 'RING ME UP'

Rolling Stones fans can eavesdrop on the group's European tour over the phone through a new service called Listen Live Now. For \$2, users can listen to seven-minute blocks of live audio feeds directly from the soundboard via landline or mobile phones. Users must register for the service by dialing an 800 number, and the service will call them back when the concert begins. Providing support to the venture is Creative Artists Agency, Live Nation and Marty Erlichman, manager of such well-known artists as Barbra Streisand. Partner Single Touch Interactive, which provides the technology behind the service, previously has tested the phone-in concept with concerts by Daddy Yankee and Rihanna for Cingular Wireless.

APPLE'S TROJAN HORSE

In a new report, ABI Research cites the variety of docking and home integration kits for Apple's iPod as a "trojan horse" for Apple to leverage its lead in the portable digital

music arena to enter the home audio and video market. ABI also cites new Apple home-centric media devices such as the Mac Mini and Front Row networking software. However, ABI notes that to truly capture the home audio/video market, Apple must license the iTunes service, something that it has done only with Motorola for the maligned ROKR music phone.

GAMES OF FAITH

The promise of buying digital music directly through a videogame is becoming reality through the upcoming title "Left Behind: Eternal Forces," created by Left Behind Games. The PC game includes links to the names of songs playing during the game, which users can select to immediately pause the game, launch the iTunes Music Store and download the track. In addition, gamers can add songs of their choice to the game's soundtrack. Left Behind Games is a Christian-themed game developer/publisher focusing on creating "value-based" videogames. The game is slated for an October release.

HOT RINGTONES™ AUG 12 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	94	#1 10 WKS SUPER MARIO BROTHERS THEME	KOJI KONDO
2	18	2	SEXY LOVE	NE-YO
3	2	21	MS. NEW BOOTY	BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
4	3	12	RIDIN' RIMS	DEM FRANCHIZE BOYZ
5	10	10	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO
6	1	32	GASOLINA	DADDY YANKEE
7	1	46	MY HUMPS	THE BLACK EYED PEAS
8	8	92	THE PINK PANTHER THEME	HENRY MANCINI
9	11	6	DOWN	RAKIM & KEN-Y
10	4	3	AGARRALA	LUNY TUNES



Ne-Yo zooms 18-2 in only his second chart week, and at nearly 11,000 downloads "Sexy Love" scores the largest percentage increase and unit sales gain on the chart this week.

11	13	82	MISSION-IMPOSSIBLE	LALO SCHIFRIN
12	12	19	BEST FRIEND	50 CENT & OLIVIA
13	7	17	LAFFY TAFFY	D4L
14	9	18	WHAT HURTS THE MOST	RASCAL FLATTS
15	14	21	GIMME THAT	CHRIS BROWN
16	17	94	HALLOWEEN	JOHN CARPENTER
17	21	64	BECAUSE I GOT HIGH	AFROMAN
18	19	91	SWEET HOME ALABAMA	LYNYRD SKYNYRD
19	16	5	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS
20	25	8	OVER MY HEAD (CABLE CAR)	THE FRAY

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Faith West/Modtones, Infospace Mobile, MIDIRingtones/AG Interactive, XRinger, Zingy and Ziang, A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.





NARM Board Calls For DRM Action

Trade Group Urges Industry To Achieve Digital Compatibility

Practically everyone in music retail and label sales and distribution spent the last year bitching about the choice and timing of the NARM annual convention's location. But with the heatwave that's about to hit New York as I write this column, it's sounding like Florida might be a better place to be for the merchandisers' get-together Aug. 2-6.

As usual, just before the convention convened, a flurry of announcements hit the wires.

In fact, NARM itself put out an announcement, joining many other sectors calling for the entertainment software industry to achieve digital rights management compatibility so that shoppers can enjoy a seamless experience when consuming digital music.

"As long as there are incompatible DRM systems and standards, it will be difficult to satisfy consumer expectations," the trade group said in a statement issued by its board of directors.

My first reaction to the announcement was like, so what, we all know that. Why don't they call for world peace while they're at it?

But on closer read, it is clear that more is afoot. The press release does not list any DRM or player by name, but the dominance of the iPod is frustrating most other retailers as Apple will not license its DRM and its player won't recognize other DRM systems.

The major labels love Apple for proving that the download model can work, but now are rooting for someone to challenge iTunes' dominance. The NARM board statement suggests there might be other ways around the iPod's strength: "If DRM compatibility cannot be achieved, we urge the content and hardware communities to actively investigate innovative new alternatives to current DRM." The organization is further

suggesting that retail work with entertainment and technology industries to seek reasonable solutions that will "benefit everyone involved, most importantly the consumers."

Otherwise, if consumers are discouraged by compatibility constraints and conflicts, NARM projects that shoppers might get their music through illegal options, instead of through legitimate digital outlets.

One merchant familiar with NARM's thinking believes that the industry forces arrayed against Apple's insistence on a closed DRM system that benefits only the iPod may finally have created a tipping point. And if Apple is not careful, the music market may tip away from them as the technology companies find ways to work around the iPod, kind of like what happened to the Mac, back in the day.

All of which allows me to use one of my favorite expressions: Time will tell.

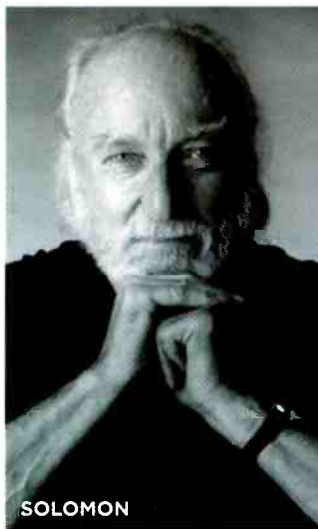
NEW TOWER POWER: Tower Records' confirmation that Joseph D'Amico has been brought in as interim CEO to replace the departed Allen Rodriguez (billboard.biz, July 20), along with the first public acknowledgement that the company is up for sale (billboard.biz, Feb. 23) makes it one of the main topics for NARM's rumor mill.

Sources say the company's board is still engaged in exclusive negotiations for the chain's sale to an undisclosed suitor, while at least two other bidders wait on the sidelines to see how those talks play out.

Meanwhile, it will be interesting to see if D'Amico will make an appearance at NARM. D'Amico, known as a turnaround specialist, previously was senior managing director at FTI Palladium Partners, a financial consulting firm; before

that, he was a senior partner at PricewaterhouseCoopers. Retail Track, of course, is rooting that Tower Records founder Russ Solomon has time to attend the convention.

VIRGIN REJIGGERS: Virgin Entertainment Group North America continues to pare overhead as it fights to return the chain to profitability. During the last month, it closed its Miami store, and let go an undisclosed number of employees, including most of the New York buyers. It also rejiggered its central buying team.



SOLOMON

MAKING TRACKS: Some high-profile appointments were made in the week before NARM. Universal Music Group Distribution hired Alan Voss as executive VP of sales and marketing, reporting to UMGD president Jim Urie. Voss previously held a similar position at WEA, where he was also GM. Prior to that role, he was executive VP/GM at Elektra, and held VP of sales positions at Atco and PolyGram. Voss replaces Mike Davis who went over to become executive VP/GM of Universal Music Enterprises.

Also within the UMG camp, Ken Gullic, VP of sales at Fontana, was upped to senior VP of sales and marketing. ...

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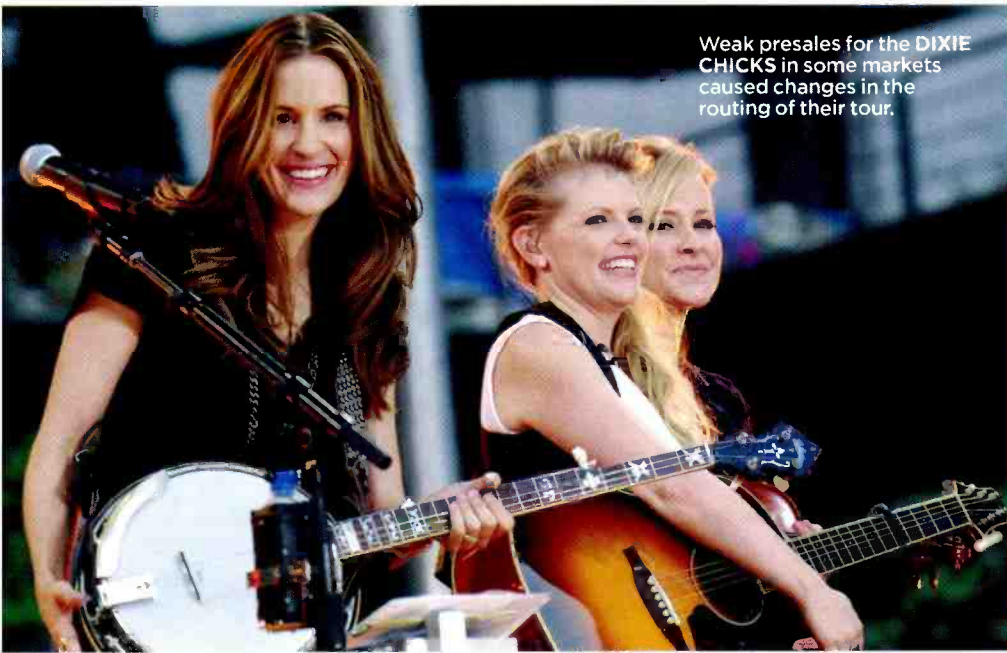
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Weak presales for the DIXIE CHICKS in some markets caused changes in the routing of their tour.

TOURING BY RAY WADDELL

Presales Tell Tales

Useful Data Comes From Early, Focused Ticket Sales

Increasingly, tours are going boom or bust before most in the public can even buy a ticket. Ticket presales have become for many the most telling barometer of the relative "heat" of a given show—or lack thereof.

When U2 went up with a presale for most dates on its Vertigo tour last year, via separate promotions with its fan club and American Express, demand was so high it crashed the system. When the Dixie Chicks went up with a presale for their current Accidents & Accusations tour, for fan club members and a separate promotion through Target, softer-than-expected demand led to the tour being reconfigured.

The first high-profile national presale came with Bon Jovi's 2003 Bounce tour, where album purchasers were provided with a code that allowed access to a Ticketmaster presale. Today, "presales are a meaningful component of almost every major tour," says Sean Moriarty, president/COO of Ticketmaster. "We see it across all categories."

Presales can be set up in a variety of different ways. Variations include a massive promotion with a corporate partner like American Express or Target; a fan club site where paid membership guarantees a shot at prime seats; an album promotion where a music purchase provides access; a venue-directed VIP

program; or some combination of all of these elements.

It is no exaggeration to say that presales have permanently changed the ticket-selling business. "There's almost a new vocabulary emanating from all this," says Bob Schwartz, VP of marketing for Global Spectrum, the Philadelphia-based facility management firm. "There was never such an activity as a 'presale' a few years back. Now a presale dictates the momentum of a show."

Particularly in the earliest stages of a tour's launch, presales can serve as a test market of sorts, allowing producers to tinker with ticket prices and promotion on a market-by-market basis.

"It can certainly give you a good indication of what the market's like, what are the proper price points," says manager Scott Siman, whose client Tim McGraw is winding down the potentially record-setting Soul2Soul II tour with Faith Hill. "We experimented a little bit with different price points and on-sale days [after our presales]. In this age, you can monitor what goes on and try to adapt, but you also have to be smart because each individual market's different."

Arthur Fogel, chairman of global music for Live Nation, sees presales as more of a marketing tool than an accurate predictor or catalyst of demand. "I have seen strong

presales with average public on-sales, and the reverse," Fogel says. "Also, I don't believe they generate incremental sales, for the most part."

"A show or tour is hot or not for a variety of reasons," Fogel says. "I don't believe presales alter the dynamic of how a show will do."

Fogel says presales make sense as added value perks for fan clubs, and tied to a marketing partner for a tour, "where there can be measurable marketing support delivered."

Besides moving some tickets, what presales may do best is to provide information. "You're taking a subset of the total inventory, you're marketing it to a discrete population, and you're able to see some results while you still have inventory left to sell to the general public," Moriarty says. "You learn demand levels, price sensitivity levels, and you can adjust as you go."

And in the concert promotion business, knowledge is power. "Two of the biggest challenges in live entertainment right now are pricing and fan awareness," Moriarty says. "About 50% of the inventory in live entertainment is unsold, and probably 10%-20% is sold at a small fraction of its market value. To the extent that you can use tools like presales as a barometer to gauge demand and assess pricing levels, we're all a heck of a lot better off." ■■■



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Rules Of The Merger Game

Regulations Have Changed, Making Approval Potentially More Difficult

European merger regulations and their impact on music industry deals are top of mind with executives, lawyers and potential investors. They are wondering what effect the recent European court's decision, which annulled approval of the Sony-BMG merger, will have on the BMG Music Publishing sale. Already, the decision has prompted EMI to at least temporarily call off its attempt to merge with Warner Music Group (Billboard, Aug. 5).

While legal experts won't predict specific outcomes, they point out that gaining approval in Europe is wrought with complications. First, the court opinion makes it pretty clear that the Competition Directorate Gen-

eral's office, within the European Commission, could use some internal house cleaning. Second, the regulations governing the Sony-BMG merger have since changed, making approval potentially more difficult.

A number of lawyers, who are not affiliated with Sony or BMG but asked that their names be withheld, tell Legal Matters that the EC staff wrote the initial objections to the proposed merger in 2004. But economists, brought in a couple of years ago after a court decision criticized the EC's economic analysis of mergers, reviewed the responses from Sony and BMG. When the economists decided to approve the merger, the

staff did not rewrite the decision properly. Indeed, the Sony-BMG court slammed the EC for portions of the decision that gave reasons that were contradictory to its conclusions. The lawyers say it is apparent that at least one staff member involved in writing the decision must have rebelled against the economists' findings; they say that at least one paragraph was seemingly deliberately left in the decision to jeopardize the result upon review. Other parts of the decision did not provide sufficient reasons supporting the economists' findings, they say.

While a new review of the Sony-BMG merger will still be governed under the 1989 merger regulations, current deals will be subject to the 2004 regulations, which went into effect less than three months after Sony and BMG first applied for EC approval.

The old law focused on whether a merger would create or strengthen a "dominant position" in a market, says Barry Hawk, an international merger expert and a partner with Skadden Arps Slate Meagher & Flom in New York. "There was a perception that the test—creation or strengthening of a dominant position—did not capture certain competitive situations," he says. There was a perceived loophole for situations similar to the Sony-BMG merger.

This loophole could permit a company to merge with its closest competitor and become the No. 2 company. Thus, in a small market where the top two companies, after a merger, would control more than 80% of a market, it could be easier for these competitors to collude in things like pricing. In Europe, this is called "coordinated effects," Hawk says.

Today the regulation focuses on whether a merger would "significantly impede effective competition." Hawk and other competition experts say that this is a higher hurdle for companies seeking merger approval to clear.

'PREVAILING' WISDOM:

One of the RIAA-initiated lawsuits by labels against individual file sharers is garnering attention in the consumer press and on Web sites. Reports that major labels must fork over legal fees to a mother in Oklahoma after she filed a motion for summary judgment, forcing the labels to drop the case, are not completely accurate.

Court documents show that the labels voluntarily filed a request to dismiss Debbie Foster, but they also had a default judgment against her daughter, Amanda. That default judgment may be enforced—and collected. The court held that attorney's fees may be recovered by the mother.

Roughly half of the states consider a party who is voluntarily dismissed a "prevailing party" entitled to recover attorney's fees under copyright law. But this does not mean that the court will be awarding any amount to Foster. At least two courts have already refused to award any attorney's fees in other file-sharer suits, even though the parties were entitled to collect them.

The federal District Court in Los Angeles denied fees to Joseph Darwin in April. He was dismissed after the labels learned that it was Darwin's former roommate who infringed the recordings through Kazaa. The court held that the suit was not frivolous since the Internet service provider gave information identifying Darwin's account.

Another federal court in Los Angeles denied Vicki O'Leary attorney's fees in January even though she was a prevailing party after a dismissal. The court noted that the labels made it clear from the beginning that they wanted to sue the right person; they would dismiss her if she would reveal who used her computer to infringe their copyrights. For a long time she did not. The suit is still pending against her son. ■■■



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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Branding Deals Not Just For Big-Name Acts

Independent Dance Music Artist Joi Cardwell Extends Her Music's Reach With PowerBar, Starbucks Partnerships

Deals between superstar artists and in-your-face brands are well received and represented by the media. Think Justin Timberlake and McDonald's, Jay-Z and Hewlett-Packard, Beyoncé and Tommy Hilfiger, Mariah Carey and Pepsi.

But what about those under-the-radar artists who are not selling millions of CDs, downloads and ringtones? How is the independent, DIY artist navigating the world of branded entertainment? For dance music artist Joi Cardwell, the navigating is done one step at a time while keeping both eyes squarely on the game.

Cardwell recently entered into two separate partnerships, one with PowerBar, the other with Starbucks. (Also in the planning stages is a deal with Radio Shack.) The singer/songwriter views deals like these as one more way to "bring my music to another audience that exists outside of the club scene."

While she certainly doesn't want to alienate her dance music fans, Cardwell, like others in her (Reebok) shoes, wants to connect with as many people as possible.

"These co-branding deals have the potential to help me extend my reach, while maintaining my strong base in the dance community," she says. "I'm proud of my place in dance music, but what artist doesn't want to be heard by as many people as possible?"

For PowerBar, Cardwell has lent three of her songs ("Power," "Run to You" and "Trouble") to its just-launched PowerTunes Online. Purchasers of 10 or more PowerBar products can go to powerbartunes.com and snag up to 10 free downloads.

To spread the word, PowerBar has linked with Kroger su-

permarkets, which will promote PowerTunes in 300 of its stores across the country and in its sales circulars.

Though the downloads are free, in addition to the exposure, Cardwell says she'll receive money on the back end from PowerBar.

The deal between Cardwell and PowerBar was brokered by Independent Online Distribution Alliance director of marketing Adam Rabinovitz and marketing manager Marisol Segal. It is part of a larger deal between IODA and digital media agency VerveLife.

For the PowerBar campaign, IODA licensed more than 100 tracks from artists it distributes, including John Kelley, Veroleen, Patchworks and Cardwell.

On Sept. 15, Cardwell will deliver a 45-minute performance in New York as part of Starbucks Salon. Presented by Gen Art, the Salon concert series launched at the Sundance Film Festival earlier this year and featured Imogen Heap and others.

Starbucks Salon is a way for the coffee lifestyle brand to present edgy, underground and emerging artists that tie into its own new music rollouts. The New York edition of Starbucks Salon runs Sept. 7-17.

A Salon compilation is in the works, with Cardwell one of many featured artists.

PowerBar and Starbucks are not Cardwell's first forays into the world of branded entertainment. In the past, she has

worked on campaigns with such brands as Target, Reebok, Armani Exchange and Old Navy.

Between her own label (No-Mad Industries), Web site (joicardwell.com) and music, which is available at Hear Music, iTunes and other digital outlets, Cardwell says she does what she can to connect the dots between these marketing initiatives.

Since topping Billboard's Hot Dance Club Play chart in 1992 (she was the featured singer on Lil Louis' "Club Lonely"), Cardwell has remained vibrantly relevant as a solo artist. In the years since, she has reached the summit of the chart with tracks like "You Got to Pray" and "Run to You." "It's Over" by DJ Mike Cruz Presents Joi Cardwell & Georgie Porgie peaked at No. 5 on the chart in the July 5 issue.

With each branding opportunity (and live performance), Cardwell notices spikes in visitors to her site and MySpace page (myspace.com/mscardwell). She also sees increases in digital downloads. "It all seems to come together at the end of the day," she says. "It just takes a bit of work to get there."

Cardwell will be part of the "I'm With the Brand" panel at the 13th annual Billboard Dance Music Summit Sept. 17-20 at the Palms Casino & Resort in Las Vegas. For additional summit info or to register, visit billboardevents.com.

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CLASSICAL SPEEDS DIGITAL MOVEMENT

Online Sales Growth Continues, Spurring New Initiatives

LONDON—Digital distribution continues to play a central role in shaping the future of the classical music recording business.

While it is too soon to tell if digital will bring younger fans to classical, growing new-media activity among labels, orchestras and artists indicates that a requiem for the genre would be premature.

As *Billboard* first reported in January, initial numbers are encouraging. In the United States, some artists were seeing digital downloads account for as much as 73% of sales (*Billboard*, Jan. 28), and London-based labels are looking more and more at online as a potential savior.

"As the physical channels and outlets contract, increasing our activities online is the answer," says London-based Jonathan Gruber, VP of new media for classics and jazz at Universal Music Group International (UMGI), which includes the Deutsche Grammophon and Decca Records classical labels.

Shipments of classical recordings captured 4% of the global market last year, according to international trade body IFPI. Digital deliveries accounted for 7%-12% of classical sales, a higher rate than the 6% share digital music takes from the total recorded music pie.

"We know classical is less susceptible to online piracy compared with other

genres, largely due to the over-40s demographics, who are less prone to digital piracy," says Keith Jopling, IFPI director of strategic analysis and research.

UMGI has embraced digital classical music. A digital version of French pianist Helene Grimaud's recordings of works by composers Arvo Pärt, John Corigliano and Beethoven for Deutsche Grammophon was UMGI's first foray into the digital arena. Released in January 2004, it went straight to No. 6 on the iTunes Music Store's overall album charts.

Early this year, UMGI launched two new brands, DG Concerts and Decca Concerts, to form partnerships with international orchestras to sell digital downloads on iTunes (*Billboard*, April 1). Gruber says DG Concerts releases have entered the iTunes top 50 pop chart in seven countries.

"Universal's revenues from digital downloads of classical music for the first half of this year is more than three times higher than for the first half of last year," Gruber says.

EMI Classics, which recently appointed former Decca Music Group president Costa Pilavachi as its president, is digitizing its catalog during the next two years and has re-edited about 150 tracks for use as master ringtones. Theo Lap, EMI Classics VP of A&R and

international marketing of classics and jazz, believes "digital could be the technique that is going to make classical music pick up energy and take the ball forward."

For marketing, he hopes to encourage more classical artists and orchestras to record more videos of their performances.

Independent classical label Naxos has branched into a digital-media operator with the launch of the subscription-based Naxos Web Radio, which comprises more than 60 digital radio stations devoted to classical music.

A key challenge is selling a genre built on complete works rather than individual tracks. Pricing is an issue when tracks range from 50 seconds to 50 minutes.

Since hundreds of works are in the public domain, there are numerous versions of the same compositions, sometimes by the same artists and orchestras. "It is up to us to leverage our marketing know-how to make it work," Gruber says.

Top international orchestras also hope to make money. The United Kingdom's Philharmonia launched the country's first webcast of an orchestral performance in April 2005 and has since produced the first orchestral podcast in October via iTunes.

And the London Symphony Orchestra has set up LSO Live, its own label, in 2000 to compensate for the diminishing number of contracts available from the major labels. Since April 2005, it has sold digital versions of its recordings on iTunes and offered ringtones via its LSO Ringtones unit.

Chaz Jenkins, head of LSO Live, has seen evidence that online channels could find a new classical audience. "If you give them the opportunity to experiment in the way they like to receive music today," he says, "they will discover more for the future." ...



GRIMAUD

Deja Musique All Over France And Canada

TORONTO—In a period of industry uncertainty, Montreal-based Deja Musique owner Janie Duquette is refreshingly pumped about the record business.

"These days you have to be nuts to buy a record company," Duquette says with a laugh. "But I have a belief in the artists we have that their talent is solid."

"Nuts" or not, in late June Duquette became Deja Musique's sole owner when she bought the majority stake of Annie Tarlton, wife of Donald Tarlton, chairman of Montreal-based entertainment conglomerate Le Groupe DKD.

"The label is Janie's dream and vision," Donald Tarlton says. "She deserved the opportunity to own it."

Quebec is the center of the French-Canadian music industry, and Duquette is seeking to expand in French-speaking European markets. In June, Deja partnered with Paris-based producer/publisher Fabrice Orlando, president of production company Everglad Productions, to launch Deja Musique France.

The new unit headed by Orlando will operate as a production company to strike deals for Deja artists in Europe. The first priorities are albums by R&B vocalist Jodie Resther and English-language rocker Jonas. The company will also seek to handle non-Deja-signed Quebec artists.

Despite the shared French language, Orlando says significant differences exist between the two markets. As a result, "Quebec artists have to record different songs for the French market and vice versa."

The French market's demands are "quite different from ours," says Guy Brouillard, music director of French-language top 40 station CKOI Montreal. "In Quebec," he explains, "records that are selling are very trimmed-down and heartfelt—almost roots music. In France, the music is pop and very highly produced. It's very [difficult] to break French records in this [Quebec] market."

Duquette says that Quebec-based labels working to build closer ties with France in recent years have found the market tough to crack. "[But] the door is open to us in France today," she says. "It wasn't that way five years ago. What is hurting us is that Quebec isn't as open to France as it was in the '80s."

The Deja Musique name emerged in Quebec during 2005; previously, it had been Le Groupe DKD's production arm, DKD Spectacle. Donald Tarlton hired Duquette in 1999 as president of DKD Spectacle and its DKD Disque imprint.

Duquette was then an attorney specializing in entertainment and intellectual property law. "I was impressed how she dealt with problems and with artists," Tarlton says.

With a staff of 12, Deja Musique also handles talent management, concert production and music publishing. The label is distributed in Canada by Montreal-based Distribution Select and Distribution Fusion III. Select handles the French-language roster except the catalog of pioneering Quebec rock act Chicane, which, like Jonas, goes through Fusion III.

Deja's roster consists of 10 Quebec-based acts, including French-language R&B stars Corneille and Gage, plus singer/songwriters Boom Desjardins and Dany Bédar.

Deja Musique has become a formidable presence in Quebec music with a number of hefty-selling Canadian releases, most notably Corneille's debut album, "Parce Qu'on Vient de Loin" (2003)—licensed from Montreal-based Angel Dust Communications—which has

sold 127,000 units, according to Nielsen SoundScan.

Other substantial sales have come from Desjardins' 2004 set "Boom Desjardins" (107,000 units) and Bédar's 2004 sophomore album "Écoute-Moi Donc" (105,000).

The label has a busy fourth quarter scheduled with new albums from Corneille, Jonas and Resther. Jonas is the label's only English-language artist. His self-titled 2005 debut has scanned 66,000 units, practically all in Quebec.

At Deja, Jonas switched from being an earthy blues singer into a contemporary hard rock artist who picked up 18 U.S. dates opening for Van Halen in 2004.

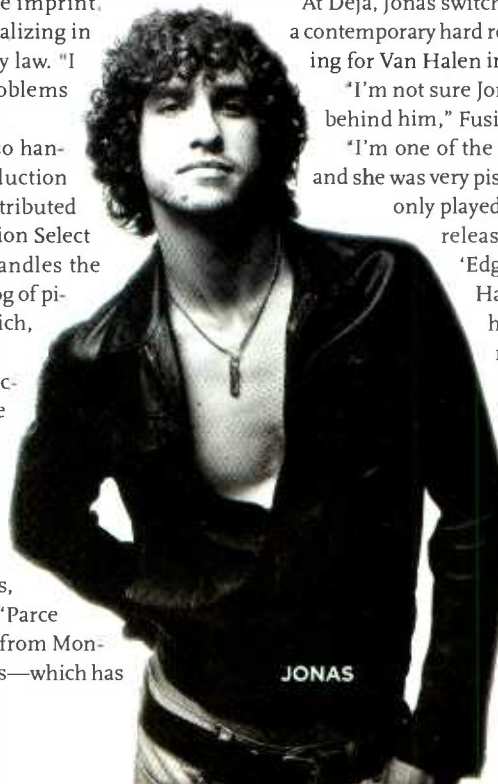
"I'm not sure Jonas would have worked with another team behind him," Fusion III president Jim West says.

"I'm one of the few who said 'no' to [Duquette] on Jonas, and she was very pissed at me," CKOI's Brouillard recalls. "We only played him when they'd sold 25,000 albums and

released his version [of Stevie Nicks' 1982 hit 'Edge of Seventeen.' He's a poor man's Sammy Hagar, but he's so beautiful and so sexy that he's popular. Now they have to make a 'real' record with him."

This fall to coincide with Jonas' second album, theatrical distributor Alliance Atlantis will release a documentary on the artist in Canada.

Duquette says she also seeks to release the as-yet-untitled album in the United States, Europe and Australia. "I never intended doing an English album with an artist," she says, "[but] I found someone so good I didn't have a choice." ...



JONAS

GLOBAL NEWSLINE

>>>EMI SIGNS UP WRAGG

EMI Music has named Barney Wragg global head of digital. London-based Wragg was previously senior VP at eLabs, Universal Music Group's digital division. In that role, he was responsible for developing UMG's international digital strategy.

Wragg will take up his new position later this year and report jointly to EMI chairman/CEO Alain Levy and vice chairman David Munns. In his new role, Wragg will be responsible for digital strategies through the major's five regional offices and its subsidiaries. —Juliana Koranteng

>>>NO SANCTUARY FOR MAMA

The United Kingdom's Sanctuary Group has rejected a takeover bid from media and marketing firm MAMA Group (Billboard, Aug. 5). The all-share bid was originally made July 14. In a July 28 statement, Sanctuary said its directors had "concluded that the approach from MAMA is without merit and is not in the interests of Sanctuary shareholders. Sanctuary has therefore rejected the MAMA approach and terminated discussions."

The news came shortly after Sanctuary issued interim results for the six months ending March 31 that showed revenue of £65.6 million (\$122 million), down 3% from the same period in 2005. Operating losses rose to £18.7 million (\$34.8 million) from £7.4 million (\$13.8 million).

The group declines to comment on reports that it will shutter its Town House recording studios in London after failing to find a buyer despite a six-month search. Town House, originally part of Virgin Group, was acquired from EMI Music in 2002. —Juliana Koranteng

>>>FRENCH AMEND COPYRIGHT BILL

The French Constitutional Council has cut key measures from the country's much-delayed Copyright Bill, declaring them unconstitutional.

France's two houses of Parliament adopted the bill June 30. The council is responsible for ensuring proposed legislation complies with the French Constitution before becoming law. It removed a clause from the bill granting individuals and companies the right to bypass digital rights management systems, even though bypassing DRM might facilitate the format interoperability the bill intended to promote. The council also cut another provision that would have significantly reduced penalties for illegal downloading/uploading.

The government now has the option of sending the bill back for further parliamentary debate, although sources suggest it will accept the changes and shortly pass the text into law. —Aymeric Pichevin

>>>HAMSARD EYES U.K.'S ACADEMY

Live music investment vehicle Hamsard says it is negotiating to acquire 51% of U.K. venue operator Academy Music Group (AMG).

Hamsard is a joint venture of Live Nation U.K. and Ireland-based concert promotion company Gaiety Investments. It is pursuing the 51% joint shareholding of U.K. investment fund companies RJD Partners and F&C Private Equity Trust.

The remainder of AMG belongs to the management and three U.K. concert promoters (Metropolis Music, SJM Concerts and Gaiety subsidiary MCD Productions).

Gaiety Investments also has interests in Scottish promoter DF Concerts and music events T in the Park, V Festival and the Isle of Wight Festival. —Juliana Koranteng

>>>EC SEEKS DIGITAL DISCUSSION

The European Commission has launched a three-month public consultation exercise to identify potential obstacles to the development of Europe's digital entertainment market, including music, films and games.

The EC is the European Union's executive arm. It has published a "green paper" discussion document outlining issues it expects to examine, including digital rights management (DRM), interoperability of encryption systems and consumer awareness of intellectual property rights. Companies, trade bodies and consumer groups have been asked to submit suggestions by Oct. 13.

According to EU information society and media commissioner Viviane Reding, the consultation will help identify the best payment methods for customers and providers, the most efficient rights-clearance systems and the most effective DRM technologies. —Leo Cendrowicz

GLOBAL BY FRED VARCOE

Japan Biz Is A Little Bit Better

But Observers Remain Cautious



Avex artist KUMI KODA was one of the domestic acts buoying Japan's market in the first half of 2006.

TOKYO—Industry insiders in the world's second-biggest recorded music market are taking a cautious view on seemingly positive first-half figures that show trade shipments up in volume and value.

According to labels body the Recording Industry Assn. of Japan, shipments of recorded music (including music videos and DVDs) in the first six months of 2006 reached 142.7 million units, a 3% increase over the corresponding period in 2005.

The RIAJ represents 42 companies, including all the major label affiliates. It says trade value also increased, rising 2% above the 2005 period to 166.9 billion yen (\$1.4 billion).

"We believe the figures will continue to rise [in 2006], but it's difficult to say by how much," a RIAJ spokesman says.

Industry observers agree that the upward trend was a result of a strong domestic release schedule and increased demand for music DVDs. The figures do not take into account digital sales data, which the RIAJ is due to release later this month.

BMG Japan communications and international affairs director Giles Duke calls the increases "quite significant," but cautions against raising expectations for the rest of the year. "I think it will probably even out," he says. "The market will probably stabilize toward the end of the year, but it seems the downward trend is bottoming out."

In calendar 2005, the value of shipments fell 2% to 422.2 billion yen (\$3.7 billion), despite a rise in volume of 2% over the prior year to 357.2 million units. That compared with declines of 4% in volume and 5% in value for 2004.

HMV Asia Pacific president Paul Dezelsky says that the new data may be "a sign of the market bottoming out," although he notes that the first half of 2005 was "particularly bad, especially February to March."

This year's strong first half included albums by Def Tech (Ill Chill), Remioromen (Victor Entertainment), Utada Hikaru (Toshiba-EMI) and Kumi Koda (Avex).

RIAJ figures show the volume of domestic repertoire shipments rose 3% to 103.8 million units, with value up 6% to 123.8 billion yen (\$1.1 billion). Domestic repertoire accounts for 72% of sales in Japan.

"There were 3 [million] or 4 million-sellers and that helped boost the overall market," Duke says. "Boy bands, for example, were quite strong."

While domestic acts were driving growth, shipments of international repertoire fell 7% in value to 43.1 billion yen (\$369.5 million). That came despite a 3% rise in shipments. Duke and others suggest this reflects intensified price competition by labels.

Local manufacturers have been lowering album prices—particularly for new or developing artists—to compete with imports. Prices for catalog material have also been reduced in an attempt to maintain consumer interest.

"The pricing of DVDs is [also] coming down," Duke says, "and that could influence the reduction of value for international repertoire."

Reflecting Duke's comments, RIAJ figures show that shipments of music-related videos and DVDs in January-June rose 47% to 23.3 million units, although wholesale value showed a gentler rise, up 16% to 26.8 billion yen (\$230 million).

Despite the positive figures, some industry sources are not convinced that the business has turned around. A spokesman for leading independent Avex Group says, "The situation is still unpredictable and it is too early to be optimistic. In our business plan, we have estimated a year-on-year [sales] decrease of 3%-8% in the next three years. We see no substantial evidence of a positive change in the market."

Another source is even less enthusiastic. "While there have been some success stories, overall, the mood of the industry remains pretty glum," he says. "I would like to think that there will be positive growth, but it is safe to say that few industry people expect big growth, and many would feel relieved if there is no further decline." ...



HIKARU

TOURING BY MARCELO FERNANDEZ BITAR

Argentina Ditches VAT On Tickets

Concert Promoters Look To Bring In More International Acts, Boost Shows By Local Artists

BUENOS AIRES—In a move that should lower the cost of live entertainment, the Argentine Congress approved a law that eliminates a 21% value added tax (VAT) on concert tickets.

The move is a triumph for a trade group of concert promoters led by Daniel Grinbank, president of DG Producciones, and Lucio Alfiz, president of Alfiz Producciones. Both are known for bringing high-profile international acts to Argentina.

Grinbank had long argued that the VAT jeopardizes visits by major international artists.

The VAT went into effect in May 2001 in the midst of Argentina's severe economic recession. Until that point,

the country had been a prime destination for international acts, including the Rolling Stones, who sold out five shows in 1995 at the River Plate Stadium in Buenos Aires, grossing nearly \$20 million.

Argentina's exchange rate at the time—the local peso was equivalent to one U.S. dollar—favored bringing international acts to the country. But the 300% devaluation of Argentina's currency in late 2000 changed the costs for producers.

At that point, the Argentine minister of economy declared a state of economic emergency and applied the 21% tax on tickets sold to all cultural activities. Ticket buyers carried the burden of the tax, which

raised prices in a country already hit by depression.

The tax, coupled with the devaluation, virtually eliminated international acts

lesser-known artists.

In 2002, the tax was lifted from other theatrical presentations but remained in effect on concerts.

Chamber president Alfiz says, "We told them that we were the ugly duckling of all cultural activities, since this tax was not applied to the-

only promoters, and in inner circles, the initiative was sarcastically known as "the Grinbank Law."

Grinbank laughs at the term and says the VAT was applied during an economic emergency that no longer exists.

"The bottom line is that all promoters can now make better offers to international acts, and there will be more shows for local artists all around the country," he says.

Alfiz adds: "The main benefit is not for acts like the Rolling Stones. The immediate effects will be seen among local artists of small and medium popularity that have suffered these tough times with that high and unfair tax."



'We said we were the ugly duckling of all cultural activities, since this tax was not applied to the theater, ballet, opera or musicals.'

—LUCIO ALFIZ, ALFIZ PRODUCCIONES

from Argentina's touring circuit. It also affected performances by local acts because promoters were less willing to take risks on

The lifting of the tax is the result of a long lobbying effort by local promoters who went as far as speaking with the president.

atrical productions, ballet, opera or musicals."

Several congressmen criticized the efforts to eliminate the VAT as benefiting



On The Road

RAY WADDELL rwaddell@billboard.com

Mad For Madonna

Artist Likely To Post Top-Grossing Tour Among Female Acts

OK, I confess: I wasn't always the biggest Madonna fan. While her pop culture influence is undeniable, her ability to reinvent herself remarkable and her box office feats easily quantifiable, I have always considered her not a musical lightweight, but as something perhaps less than the rock titans of her era.

No more. All respect to the mighty M.

Madonna is on what will likely be the top-grossing tour ever for a female artist. The Confessions tour, which just wrapped in North America, is putting up heavy-duty numbers. The 34 shows on the North American leg drew 467,312 people and grossed \$85.8 million. The tour has moved on to Europe and then heads to Japan.

The tipping point for me regarding Madonna's musical viability was in attending the last of six sellouts at Madison Square Garden in New York. The Big

Apple is Madonna's kind of town, obviously, and she laid it all down with a performance that was equal parts Broadway, discothèque and rock'n'roll.

This is an athletic, kinetic, enormously energetic show, with inspired choreography, an ambitious stage design and highly creative use of video. The tour travels on 27 trucks, in the league of a Rolling Stones stadium tour, and the convoy's load mostly goes into the production.

If the music is sometimes not so memorable, the delivery is always riveting, and Madonna herself leads a vigorous dance team that expends an impressive amount of effort. This thing rocks, ebbs, flows and erupts, a truly compelling concert experience. And Madonna is a seriously charismatic presence onstage, from the time she emerges from her giant glitter ball well past when she hangs on her disco cross and rides her leather carousel pony.

"She works incredibly hard

and expects everyone around her to work hard as well," tour producer Arthur Fogel mused before the Garden show in the "Arthur Fogel" wing of the venue, where he has presented 14 shows in the last year between U2 and Madonna. "I admire and respect her drive for excellence."

Madonna began her European tour July 30 in Cardiff, Wales, and will play the region until Sept. 11 at Vorobiev Gory in Moscow. Then it's off to Japan toward a gross that could make \$200 million—and history.

RIGHT ARM FLEXES: Veteran record promotion man Gary Spivack has formed Right Arm Entertainment in partnership with Del Williams, a former record promoter who now produces radio shows. Right Arm will be a concert booking, promotion and management company, with an emphasis on radio shows.

Spivack has been a record promoter for 17 years, with



MADONNA'S North American tour grossed nearly \$86 million.

stints at Atlantic, Elektra, Capitol and most recently in national rock promotion at Geffen.

Williams once ran southern California independent promoter Arms Division, and now is co-president of Right Arm Entertainment with Spivack. Radio show clients include modern rock KROQ Los Angeles' Inland Invasion at Hyundai Pavilion in

DeVore, Calif.; HFS Festival in Washington, D.C.; Live 105 BFD at Shoreline Amphitheatre in Mountain View, Calif.; and 91 Xfest at Coors Amphitheatre in San Diego.

"Del started it, and we're going to expand it. Right Arm's main focus will be an exclusive concert booking provider to the key radio station festivals across

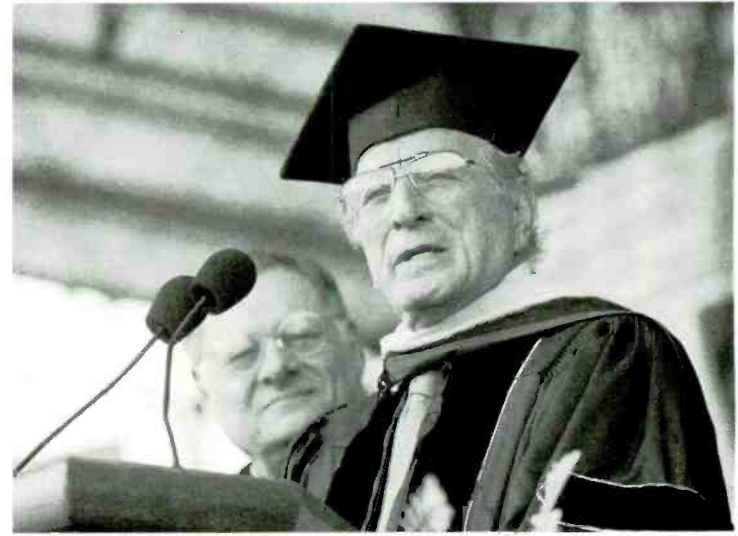
the country," says Spivack, calling from a cell phone while attending a Dodgers game at Chavez Ravine. "I've always been a huge fan, on both a personal and business level, of great concerts, and I want to make sure we're able to provide the best concerts possible to the consumers, the radio stations and the artists."

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,757,640 \$201/\$51	CROSBY, STILLS, NASH & YOUNG Red Rocks Amphitheatre, Morrison, Colo., July 17-18, 20	25,097 25,569 three shows	The Next Adventure
2	\$2,028,002 \$70/\$36	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Nissan Pavilion at Stone Ridge, Bristow, Va., July 28-29	41,651 two sellouts	Live Nation, The Messina Group/AEG Live
3	\$1,378,623 \$87.50/\$67.50/ \$47.50	TIM MCGRAW & FAITH HILL Gaylord Entertainment Center, Nashville, July 29	17,295 sellout	AEG Live
4	\$1,378,214 \$87/\$57	TIM MCGRAW & FAITH HILL Quicken Loans Arena, Cleveland, July 30	18,266 sellout	Live Nation
5	\$1,300,981 \$51.25	PEARL JAM, SONIC YOUTH Bill Graham Civic Auditorium, San Francisco, July 15-16, 18	26,430 three sellouts	Live Nation
6	\$1,159,515 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL Ford Center, Oklahoma City, July 27	14,519 16,610	Beaver Productions
7	\$1,001,272 \$71/\$37	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN New England Dodge Music Center, Hartford, Conn., July 27	22,256 sellout	Live Nation, The Messina Group/AEG Live
8	\$990,810 \$86.75/\$56.75	TIM MCGRAW & FAITH HILL Alltel Arena, North Little Rock, Ark., July 28	12,147 14,412	Beaver Productions
9	\$966,834 \$67/\$33	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Post-Gazette Pavilion, Burgettstown, Pa., July 30	23,112 sellout	Live Nation, The Messina Group/AEG Live
10	\$964,420 \$110/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Giant Center, Hershey, Pa., July 25-26	10,710 13,135 two shows	Live Nation, Cirque du Soleil
11	\$942,815 \$125/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' DCU Center, Worcester, Mass., July 21-22	10,427 14,416 two shows	Live Nation, Cirque du Soleil
12	\$841,267 \$83.50/\$17	OZZFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS DTE Energy Music Center, Clarkston, Mich., July 19	15,902 17,120	Live Nation
13	\$840,135 \$75/\$25	KELLY CLARKSON, ROONEY Tweeter Center, Mansfield, Mass., July 16	17,072 sellout	Live Nation
14	\$826,722 \$197/\$32	CROSBY, STILLS, NASH & YOUNG Sleep Train Pavilion, Concord, Calif., July 25	12,253 12,500	The Next Adventure
15	\$826,482 \$82	DEF LEPPARD, JOURNEY, STOLL VAUGHAN First Midwest Bank Amphitheater, Tinley Park, Ill., July 19	19,403 28,585	Live Nation
16	\$779,707 \$184.75/\$79.25	CROSBY, STILLS, NASH & YOUNG Harvey's Outdoor Amphitheater, Lake Tahoe, Nev., July 22	7,237 sellout	The Next Adventure, Another Planet Entertainment
17	\$761,816 \$47.50/\$42	STRING CHEESE INCIDENT, BOB WEIR AND RATDOG Red Rocks Amphitheatre, Morrison, Colo., July 1-2	17,302 18,921 two shows one sellout	Live Nation, Kroenke Sport Enterprises
18	\$747,431 \$75/\$20	KELLY CLARKSON, ROONEY Tweeter Center Waterfront, Camden, N.J., July 18	20,778 sellout	Live Nation
19	\$737,720 \$71.50/\$25	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Verizon Wireless Amphitheater, Charlotte, N.C., July 15	18,851 sellout	Live Nation
20	\$718,955 \$55/\$35	WPOC SUNDAY IN THE COUNTRY: MONTGOMERY GENTRY & OTHERS Merrifield Post Pavilion, Columbia, Md., July 16	18,109 sellout	I.M.P.
21	\$673,975 \$68/\$49.50	DIXIE CHICKS, ANNA NALICK Joe Louis Arena, Detroit, July 21	12,664 14,851	Concerts West & The Messina Group & Moore Entertainment/AEG Live
22	\$669,245 \$201/\$50.50	CROSBY, STILLS, NASH & YOUNG Save Mart Center, Fresno, Calif., July 23	6,131 9,167	The Next Adventure
23	\$603,663 \$75/\$39.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Target Center, Minneapolis, July 18	10,016 11,617	Live Nation, in-house
24	\$565,609 \$72/\$36.50	OZZFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS UMB Bank Pavilion, Maryland Heights, Mo., July 15	13,484 21,310	Live Nation
25	\$541,385 \$71.75/\$16.75	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Starwood Amphitheatre, Antioch, Tenn., July 16	17,441 sellout	Live Nation
26	\$499,323 \$65/\$47.25	DIXIE CHICKS, ANNA NALICK Mellon Arena, Pittsburgh, July 22	9,421 11,037	Concerts West & The Messina Group & Moore Entertainment/AEG Live
27	\$484,275 \$125/\$75/\$40	PAUL SIMON, JERRY DOUGLAS Merrifield Post Pavilion, Columbia, Md., July 12	6,928 10,000	I.M.P.
28	\$476,738 \$82.50/\$22.50	PAUL SIMON, JERRY DOUGLAS PNC Bank Arts Center, Holmdel, N.J., July 16	9,253 16,488	Live Nation
29	\$470,392 \$72/\$49.50	DIXIE CHICKS, ANNA NALICK Schottenstein Center, Columbus, Ohio, July 23	8,792 10,102	Concerts West & The Messina Group & Moore Entertainment/AEG Live
30	\$466,917 \$33	WIDESPREAD PANIC Mid-South Coliseum, Memphis, July 28-29	14,905 16,000 two shows	Beaver Productions
31	\$459,057 \$70.50/\$20.50	KELLY CLARKSON, ROONEY New England Dodge Music Center, Hartford, Conn., July 15	12,524 sellout	Live Nation
32	\$430,858 \$87.50/\$27.50	STEELY DAN, MICHAEL McDONALD C.W. Mitchell Pavilion, The Woodlands, Texas, July 14	9,626 15,897	Live Nation, in-house
33	\$429,938 \$48/\$28.50	RADIO DISNEY TOTALLY 10 BIRTHDAY CONCERT Arrowhead Pond, Anaheim, Calif., July 22	10,580 sellout	Goldenvoice/AEG Live
34	\$414,992 \$35/\$27.50	O.A.R., JACKS MANNEQUIN Merrifield Post Pavilion, Columbia, Md., July 29	13,868 15,000	I.M.P.
35	\$407,816 (\$501.69 Canadian) \$43.62	HILARY DUFF Mile One Stadium, St. John's, Newfoundland, July 19-20	10,083 11,000 two shows	Gillett Entertainment Group, House of Blues Canada

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The Indies

TODD MARTENS tmartens@billboard.com

Exclusive Interest

Labels Drum Up Extra Tracks To Meet Retailers' Expectations

Maybe bands need to start recording two albums these days, one for wide release, and one that includes an assortment of tracks to be parceled out to retailers.

Take, for instance, the impressive campaign Matador has lined up for the Sept. 12 release of Yo La Tengo's "I Am Not Afraid of You and I Will Beat Your Ass." In the coming weeks, the label will launch what it is calling the "Beat Your Ass Season Pass." Matador will make the album available for pre-order at its own Web site and at a number of accounts, including Insound.com and select indie retailers.

Those who buy in early will have immediate access to a full stream of the album, an exclusive MP3 track and first dibs on purchasing concert tickets. At press time, Matador senior product manager Miwa Okumura says plans were still being finalized, but participating stores, including Denver's Twist & Shout and Seattle's Sonic Boom, would be able to set their own price.

However, Matador will also be giving an exclusive track to iTunes two weeks before the album's release. The label is lining up other promotions and exclusives with prominent indie and online accounts, and is also creating a fan-driven Web site that will compile clips

of people saying the name of the album.

High priority indie and major label releases tend to get a similar sort of setup, with bonus and exclusive tracks made available to multiple retail accounts. More and more of these are retail-specific downloads, which consumers can access via a code given to them when purchasing the album. The iTunes home page lists all of the store's exclusive tracks, and customers can go to BestBuy.com and click on "This Week's Specials" to see more examples, such as a five-song All That Remains EP that came with the band's new Razor & Tie album, "The Fall of Ideals."

Retail exclusives are nothing new, of course, either in the indie or the major label world. But these days they're practically expected with every release, regardless of whether the band is prepared. Matador went so far as to send Yo La Tengo back to the studio. The band, Okumura says, was happy to oblige, but the days of an act simply recording an album appear to be over.

For name acts, a whole other promotional EP or album is also in the cards. An artist like Christina Aguilera—who did not do exclusives for her new

album, by the way—may be used to such promotional tactics, but indies are finding that retailers are asking for something special from artists of all sizes.

"It's really rare to find artists with extra tracks," Okumura says. "Yo La Tengo didn't have any. We had to book studio time and have them create them for us. That's just the world we live in now."

It can also send die-hard fans on a scavenger hunt of peer-to-peer (P2P) networks to secure all of the exclusive tracks. After all, it is unreasonable to expect fans to buy more than one copy of an album, nor should they have to in order to get their hands on all the extra material available.

Labels are simply responding to the requests of retailers, and doing what they can to maintain the good will of each individual account. By no means whatsoever did Matador or Yo La Tengo do anything wrong, and this writer is certainly happy to have more material available from an act of Yo La Tengo's caliber.

Ultimately, though, the practice seems to ensure that the very P2P networks the recording industry scorns will only serve to become more vital.

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

RADIO, we have a problem.

Traditional rock'n'roll has been out of fashion at radio for quite a while now, and every six months or so I'm going to respectfully ask the PDs and consultants to reconsider what they're letting slip through the cracks.

Now, the harder stuff does all right. Ironically, after 30 years with zero airplay—let's call it Ozzy Osbourne's revenge—you can find it on active stations, some mainstream and some of the harder modern playlists.

The new young traditional rock, garage rock, will occasionally get a couple of weeks of airplay, but the non-hard modern stations are waiting for the next U2 or Depeche Mode clone and aren't interested in hearing anything that can be traced back to the '50s or '60s.

The White Stripes and the Hives will receive token temporary airplay but, unless you've got a harder edge like the Foo Fighters, Green Day or Pearl Jam, new young traditional rockers are wandering in the wilderness waiting for their format to be born.

Their older brothers and sisters, the classic rockers that put out new records, don't fare that much better.

Ray Davies, the main lead singer and legendary songwriter of the Kinks—the third or fourth most important band in history, depending on where you put the Yardbirds—recently put out a great album.

Nobody played it. Too singer/songwriter for classic rock? Too classic rock for triple-A?

Joan Jett has a fantastic new album. Too punky for classic rock? Too hard for triple-A? Too modern for mainstream? Too mainstream for modern?

Cheap Trick has a great new album, and all four original members. Come

on, folks. Can't anyone play a great new Cheap Trick record?

The truth is no format or genre has shown anywhere near the depth or longevity of traditional rock'n'roll. It is being ignored and let's face it, it's the reason you have a job.

So let's talk.

We've got a new W 10 album coming soon, so we have to straighten out this problem by then. And, OK, if not by then, well, nothing personal, but the E Street Band will eventually make another record, if you catch my drift.

See you next week.



JETT

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 YOUR LOVE, NOW Slovenly	TH' LOSIN STREAKS
2 THE PIPETTES Memphis Industries	PULL SHAPES
3 PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL
4 NEW YEAR Jive	LIVING THINGS
5 BANG BANG YOU'RE DEAD Universal International	DIRTY PRETTY THINGS
6 IF IT TAKES A LIFE TIME Big 3 Records	CHEAP TRICK
7 COUNTRY GIRL Columbia Records UK	PRIMAL SCREAM
8 HANDS V2	THE RACONTEURS
9 A.C.D.C. Blackheart	JOAN JETT & THE BLACKHEARTS
10 KING OF THE FREAKS Screaming Apple	THE MAGGOTS

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



YO LA TENGO went back to the studio to record new tracks as bonuses for custom versions of its new album.

EXECUTIVE
DIRECTOR
OF ALBERT
PRODUCTIONS

Fifa Riccobono

Australian music biz pioneer aims to take longtime company to new heights worldwide.

Asked to identify her career highlights, Fifa Riccobono lists those of her acts, rather than those she has racked up herself as a female pioneer in Australia's music business.

She reels off three: Watching AC/DC play to 1 million people at a Russian airfield; standing stageside in Sydney as the band exchanged grins with the Rolling Stones jamming onstage; and being "utterly nervous" as former Easybeats singer Stevie Wright returned from three years in rehab in 1979 with a triumphant show at the Sydney Opera House's steps.

"My work with our artists is my career," insists Riccobono, who in January was named executive director of Albert Productions, the Sydney-based company she first joined in 1969.

The Albert Productions label grew out of 116-year-old publishing company J. Albert & Son, whose founder, Jacques Albert, began business in 1890 as a violin importer before acquiring the local rights to the catalogs of Cole Porter and Irving Berlin.

The rock-oriented Albert Productions enjoyed international success with the Easybeats in the 1960s, and in the following decade with AC/DC, John Paul Young, Flash & the Pan, Rose Tattoo, the Angels, Stevie Wright and female duo Cheetah.

This year, David Albert—the fifth generation of the family to work for the firm—was made managing director of J. Albert & Son and Albert Productions. He quickly set in motion global expansion plans for the label. In recent months, Albert Productions has restructured its London office under international head of A&R manager James Cassidy, and the Australian operations by hiring Danny Keenan from Warner Music Australia as manager of A&R and Angela Blackhall from Sony BMG Australia to head global licensing. Each works with Riccobono to execute the strategic plan for Albert Productions.

It's been a long time since a hard rock band from Australia made a sustained impact on the United States. Why is that?

I don't believe you can take shortcuts. If you want longevity and catalog, your artists have to connect with their audience, the music becoming an entire cultural and lifestyle experience. You take the audience with you.

AC/DC kept their original audience as they found new fans, and they're selling as many records today as they were when they were first released.

In 1974, AC/DC recorded two albums, a further album in 1975 and two more in 1976. That's five albums in three years, and the band were touring continually during all this time. They were constantly invigorating their audiences.

It's almost the reversal today, with one album in three years, and then most get milked to death. Some companies pull six singles off an album, promoting them to the hilt until it gets to the point where you're sick of hearing them. That might be successful initially, but it doesn't give you longevity.

At its peak, what was Albert Productions' biggest market share in Australia?

Well, 1976, 1977 and 1978 were

certainly our years. If you look at the [Australian Recording Industry Assn.] charts, we accounted for 30%-40% of all Australian content. We had six acts and they were all in the marketplace at the same time, sometimes with two albums in the same year.

Can you achieve that kind of share in today's marketplace?

Where's my crystal ball? It's a challenge but not impossible.

[Other than AC/DC] we've got three current acts now. When we get six, I think we could do comparable figures. These days the idea is to go for a high chart entry with major sales in that first week.

In the past we used to enter low and work up to a top chart [position], with comparable sales through promotions and marketing—but just as importantly, touring.

What is your biggest-selling track overseas?

[John Paul Young's] "Love Is in the Air"; it's sold about 5 million units globally and has had over 150 cover versions. It was huge in Europe—in 1978 it was in the German charts for a year—and went top five in the U.S. It was re-mixed and charted again in Europe in 1992, and again in 2002, when it appeared on 120 different compilation albums within six months.

If you could have that European success again, would you approach it differently?

Yes. We'd have more feet on the ground. At the time, there were just three people in the company trying to coordinate everything in Australia and around the world. It's a little harder today because there are so many areas to hit. The Internet has made it easy to find a presence globally, but it's made it more difficult to stagger releases, to work them effectively region by region, because everyone prefers records released simultaneously.

Is it fair to say that in the 1990s, the label seemed to take its eye off the ball?

After [label founder] Ted Albert passed away in 1990 the main focus was consolidation and exploitation of the company's assets rather than growth. Now under David Albert there's a renewed focus on growth.

What's the game plan following the recent restructuring?

Danny and Angela bring with them vast experience and knowledge of the music industry both locally and internationally with a strong network base. We already have three projects—[Melbourne blues rock band] Dallas Crane and [U.K.-based acts] Breed 77 and the Answer. They will drop new albums between now



CAREER HIGHLIGHTS

- 1969:** After leaving business college, joins Albert Productions as assistant to the professional manager.
- 1972:** Promoted to label manager for Albert Productions.
- 1976:** At age 24, becomes the company's first female A&R manager.
- 1990:** After taking three years off, returns to Albert Productions as GM.
- 2000:** Promoted to CEO of Albert Productions and J. Albert & Son.
- 2006:** Named executive director of both companies.

and September. We'll expand on that with the signing of at least three more career bands with strong songwriting and live presence.

You recently switched Australian distribution from Festival Mushroom Records to Sony BMG. Why?

Sony BMG has the same passion for its acts as we do, their marketing is very aggressive, and as they don't have many local hard rock acts it was an obvious choice for us.

We always have done—and will continue to do—our own A&R'ing, because we know how we want to work with our signings. Choosing a partner like Sony BMG, which is the strongest in the Australian marketplace, will help us position and direct our new signings in a more focused way.

Do you anticipate expanding the Sony BMG connection to other territories?

That's a strong possibility. We've a good working relationship with them in many territories, and there's a strong synergy. All our deals are on a project-by-project basis deal, but if Sony BMG is interested then we'd certainly consider it.

Right now there is considerable international third-party label interest in the new Breed 77 and the Answer albums. All those deals are being instigated by James Cassidy, who runs the U.K. company.

What's been the biggest money-earner for the publishing division?

In Australia and New Zealand, it's AC/DC's catalog. Also the Beach Boys' copyrights, which we've represented since 1966. We've had strong sync licensing for them over the last three years. Beach Boys songs are currently being used in Australia for TV ads by Cadbury Chocolates and [white goods retailer] the Good Guys.

If you're talking internationally, it's the AC/DC catalog and "Love Is in the Air," which has been one of the most-played Australian tracks internationally for the past four years in a row. It continues to be used in ad campaigns all over the world. ♦♦♦

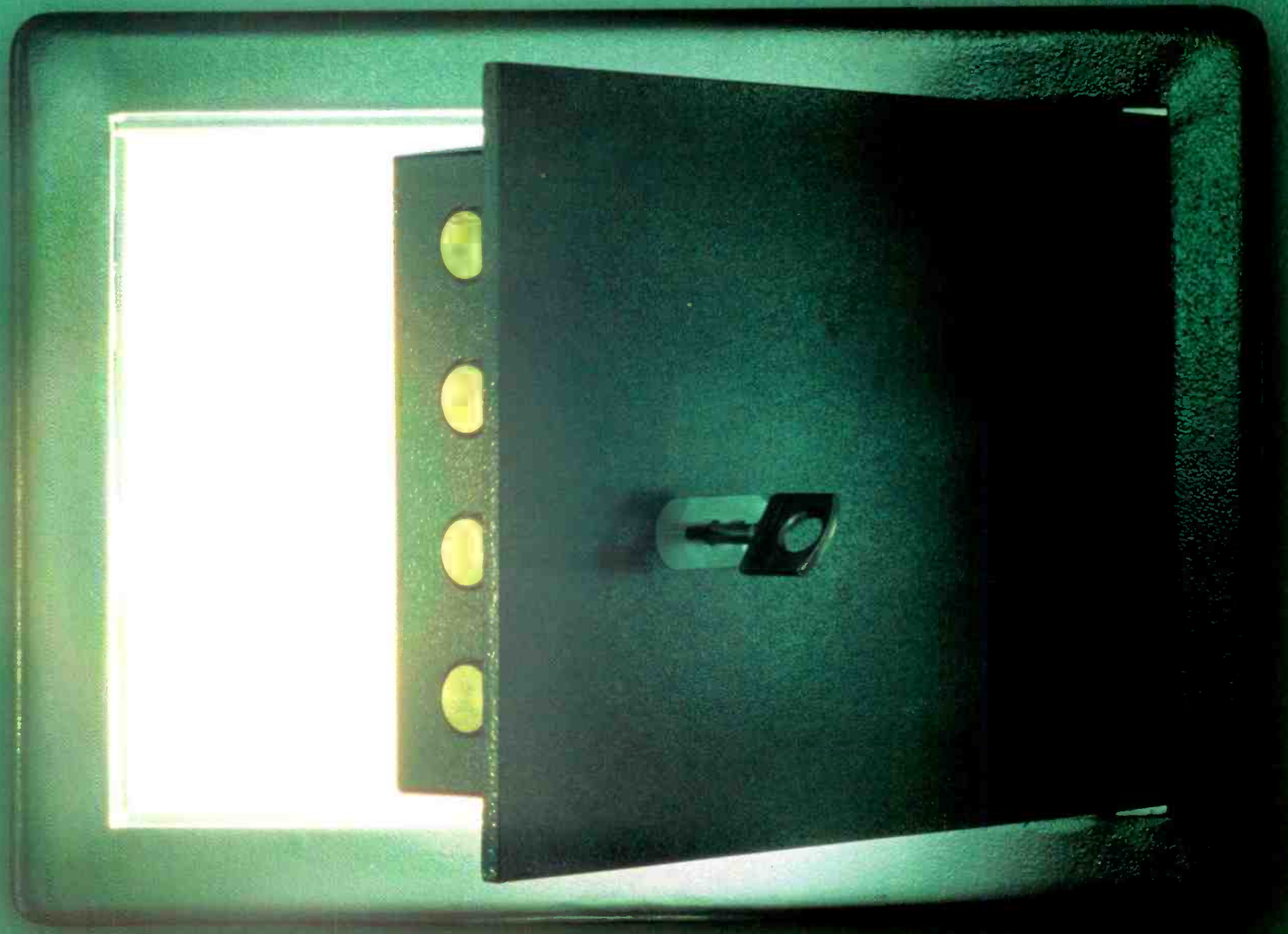
IN THE

Buried in the vaults of record companies are countless recordings. Now, artists can ask for their precious treasures back.

By Susan Butler

VAULT

Beginning in 2013, countless recording artists will be eligible to terminate their record deals and get the rights to their music back. In fact, artists who made record deals and released albums in 1978 could have petitioned the labels to start these negotiations in 2003. But so far no one publically has. The labels are preparing for a fight. And the artist attorneys are looking for the right case. ■ Behind closed doors, top music lawyers predict there will be a state of chaos in 2013 when artists, under the 1976 Copyright Act, start making demands. If the law is not amended soon, it could cause a seismic disruption in the sale of catalog music—just when digital and mobile music services hit full stride. **continued on >>p28**



JORG GREUEL/GETTY IMAGES

from >>p26

It all rides on the fact that the 1976 Copyright Act does not define who is an "author" of a sound recording. As all the talented contributors (from singers to producers) begin to vie for author status, the disputes could also undermine the relationships that make up the foundation of the record industry, pitting artist vs. producer, producer vs. engineer, singer vs. musician, musician vs. union—and all of them vs. the record companies.

"The rug is going to be pulled at some point in the next few years," says Don Friedman, a partner with Grubman, Indursky & Shire in New York, who specializes in legally complex projects in the entertainment industry. "Until there is resolution as to who has the right to claim authorship [in a sound recording], a lot of works will end up essentially being taken off the market because of the disputes. You'll have people from the low end of the continuum to the top end of the continuum in terms of creative contribution making claims. Nobody will be empowered to exploit a lot of these recordings. It will be chaos."

This could prove tragic to artists who no longer sell thousands of CDs but whose single download sales are on the rise. For example, according to Nielsen SoundScan figures for 2004 through mid-June 2006, Toto's "99" and "Hold the Line" from its 1981 album, "Toto," have sold more than 53,000 downloads. CD sales of Air Supply's 1980 album, "Lost in Love," are relatively minimal, yet the single "All out of Love" has sold nearly 50,000 downloads, while the song "Lost in Love" has sold more than 23,000 downloads.

The first authors who may take advantage of the termination right must have made their deals in 1978 and released a

recording, which is protected by the U.S. Copyright Act, that same year. Under this law, a majority of the authors of a copyrighted work, like a recording, may terminate certain contracts regardless of what the documents say. Authors who assigned their rights in the copyrights, or who granted to others the right to reproduce, distribute or publicly perform the recordings, may end those contracts.

But the contracts may only be terminated during a five-year period; if specific procedures are not followed to the letter during that period, the right to terminate is lost. The period begins 35 years after the recording was first released to the public

'The rug is going to be pulled at some point in the next few years . . . Nobody will be empowered to exploit a lot of these recordings. It will be chaos.'

—DON FRIEDMAN

or 40 years after the contract was signed, whichever time is earlier. The authors must provide written notice to the companies of their intent to terminate no earlier than 10 years before the termination date, but at least two years before that date.

For 1978 contracts covering recordings from that same year, that notice period began in 2003 and will run until the end of 2016. So where are the notices?

"It could be they don't know about their rights," says Marybeth Peters, who heads the U.S. Copyright Office as Register of Copyright. "Under the old law, people tended to wait. They tended to come in three to four years out, and frequently there were some that went down to the wire and actually

missed the deadline."

Indeed, a half dozen producers and artists who won Grammy Awards between 1978 and 1982 told Billboard that they never heard of the termination right but are very interested to learn more about it.

There is a catch, however. Contracts for copyrighted "works made for hire" may not be terminated. When record companies receive termination notices, many labels will undoubtedly claim that the artists were "hired" by the record companies, therefore they control the copyrights. But most experts do not believe that record companies will win that argument.

Nonetheless, labels are expected to wage a battle raising every legal objection possible to protect their financial investments.

"For the unwary author, there are more than enough procedural pitfalls for the labels to attack any purported termination," a high-level industry executive says.

Litigation is inevitable. "There will be litigation at some point to determine who an author is," Peters says. "If you're a background musician, you're probably not going to bring

a lawsuit. It's going to be someone big."

Michael Pollack, former general counsel for Elektra Entertainment Group and Arista Records, agrees.

"In the record industry, generally speaking, litigation often is a form of negotiation, and people really do work to resolve things. There are certain people who do want to go to the mat, but very few," he says. "Do you want to know what the reality is? Money. Possibly you work out some sort of different split or you give some sort of an advance."

One other option is for the artists to regrant rights to the label. This can be tricky. The copyright provision, section 203 of the Copyright Act, only permits a further grant of rights by

WHO IS AN AUTHOR?

Musicians, vocalists, producers and engineers may all have a claim to the music

Anyone who has contributed creatively to a sound recording could be an author. It does not depend entirely on contracts or on money.

"What I'm going to be looking at is, who is the creative force behind the recording? That is the author," says veteran music attorney Jay Cooper, chairman of Greenberg Traurig's Los Angeles entertainment practice.

For instance, someone who simply pays money for a recording is not an author under copyright law. On the other hand, someone who works on a recording and receives money—but does not receive a share of royalties like a featured artist or a producer—could still be an author.

"You have to have contributed original authorship," U.S. Register of Copyright Marybeth Peters says. "The courts are

going to look at what the contribution is, as opposed to all the creative efforts as a whole, to decide who rises to the level of an author."

The record industry customarily assumes that the featured performer and, perhaps, the creative hands-on record producer are the authors. That may not be the case for every recording, however.

Grammy Award winner Giorgio Moroder and Pete Belotte, who produced and co-wrote a slew of hits for Donna Summer in the 1970s, produced and wrote about half of Janet Jackson's second solo album, "Dream Street," in 1984, when Jackson was only 18 years old.

"At the time, Janet wasn't a great singer yet," Moroder says. "She would come in the studio, and we would just tell

her how to sing. Her input was very little. So there, the influence of the singer was very little."

Divvying up authorship contributions between featured performers and other performers will be very subjective. Musicians and vocalists are often personally selected for their exceptional abilities to perform on the recordings or for their distinctive sounds.

The contribution of these distinctive sounds is different from a contribution to the musical composition. What may not amount to co-authorship of a composition may still be co-authorship of a sound recording.

"When you really do choose people because they're identifiable—and in fact maybe because they sounded so unique they get sampled—then that's an argument they are an author," Peters says. "But I have no clue how any of this is going to play itself out."

Engineers may also have a stake. "Mixing engineers might be considered authors because they are taking those

certain authors during certain times tailored around the notice periods. Simply renegotiating royalties does not alter an author's right to terminate.

But many creators will not want to negotiate a new deal with the same label.

"Some of the record companies have mismanaged careers," says Elliot Scheiner, a multiple Grammy Award-winning producer/engineer. "I've done a couple records over the past couple years, and we can't even find the masters. They just mishandled the assets."

Scheiner believes the creative community will work things out. "I gotta think that deals will be struck," he says.

Friedman is among those experts who urge a legislative fix. "The recording industry ought to focus on getting some kind of amendment to the Copyright Act that will clarify who the authors are of a sound recording," he says. "The most efficient way to resolve this is by legislation."

To get legislation passed industry members will undoubtedly need to become more involved with trade groups that have lobbying clout in Washington, D.C. Typically, legislators want the industry players affected by the current law to agree on a bill before congressional leaders make the effort to get it passed into law.

Record companies have a strong lobby through the RIAA. Unions for musicians and vocalists, the AFM and AFTRA, respectively, also have a presence in Washington, D.C. The Recording Artists' Coalition, Recording Academy and other artist rights' groups were instrumental in getting a 1999 sound recording work made-for-hire provision removed from legislation.

"The right people need to become focused and energized about this before it really becomes too late," Friedman says.

After all, it will not be long before authors of sound recordings start eyeing the sample licenses they granted to early rap and hip-hop artists who later became huge stars.

sounds and changing those sounds to create the final product," an industry executive says. "Is a regular engineer that's moving dials an author? Maybe. I'm not going to rule that out, but the engineer has to do something more than just move dials."

Producer/engineer Elliot Scheiner says that it is only in the last 10-15 years that there have been separate people who work as the recording engineer, overdub engineer and mix engineer. Before then, one engineer worked from the beginning of the recording through the mix.

"You had your vision of what things would sound like," he says. "In most cases, artists or producers would hire you because they agreed with your vision. You were a part of the painting, there's no question to that."

When Scheiner mixed an album for the Foo Fighters, he was pretty much on his own. "A lot of times artists don't even show up for mixes. You'll do a mix and send it to them. Who was directing me? Not really anybody. I thought about what I would do and what they might want. There are no set rules. Each record is different."

How the authors will split the shares will be the final piece in the puzzle.

"If you find someone who contributed 98% and the other who contributed 2%, and there is nothing in writing, they are joint owners, which gives them each a 50% share," Peters says. "Courts sometimes don't like that result." Some judges will try to determine whether the authors initially intended to share the rights equally. —Susan Butler

THE LABEL'S ARGUMENT

The labels may claim 'work for hire' for ownership rights

For decades most record company contracts have included paragraphs in which an artist acknowledges and agrees that the recordings will be "works for hire" under copyright law, which means the labels are employers and the artists are employees. This makes the record companies the sole authors and owners of the sound recordings/artist masters.

Yet unlike creative contributions to a motion picture, which are classified as works for hire under the Copyright Act, sound recordings were not officially listed until 1999. Congress passed an unrelated bill that included an amendment adding sound recordings to the list. Therefore, recording artists would not be able to terminate their record deals.

"When you have a work that involves a lot of people who can come in and terminate rights, then that really affects your ability to market the work in the future," says Marybeth Peters, the U.S. Register of Copyright. "That is why most motion pictures are works made for hire."

But some members of the artist community rebelled against the 1999 amendment. Congress removed that part of the law the following year. No one knows whether it did it for legal or public policy reasons—the controversy brought about a massive anti-record label media frenzy.

Record companies will undoubtedly still try to claim certain recordings are works made for hire when they receive a termination notice.

"It's hard to justify under the statute as it currently exists that a sound recording is a work for hire," attorney Don Friedman says. Most experts agree with him.

Perhaps more importantly, an artist signing a contract that "agrees" with that provision does not necessarily make the label the employer or the recording a work made for hire.

"These provisions, which were take it or leave it, were not [necessarily] valid and are not really work for hire," Peters says. "At most, it's a transfer of ownership." That is the type of transfer that may be terminated by an author.

As a result, a record company that wants to claim an authorship right will have to show that it was truly involved in the making of the record, at-

torney Jay Cooper says. This may be hard to prove.

"There was a time when labels had in-house A&R people, and they really put it all together," Cooper says. "They started to phase them out the end of the 1960s and into the 1970s. The record companies started dropping their A&R staffs because a lot of the bands were being self-produced."

Some lawyers believe that a record company that basically puts together the producer, the artist and the studio may be at least a co-author. Most industry veterans say that a record put together by Arista Records founder and RCA Music Group chairman/CEO Clive Davis will clearly give the label co-authorship because he is so involved in the recordings.

But even his involvement varies with each recording.

"Part of Clive's deal was that he had a choice of three songs on any album that we did with Arista," Air Supply co-founder Russell Hitchcock says. "He was instrumental in song selection, arrangements. He would come to the studio for vocal sessions. Just a really hands-on guy."

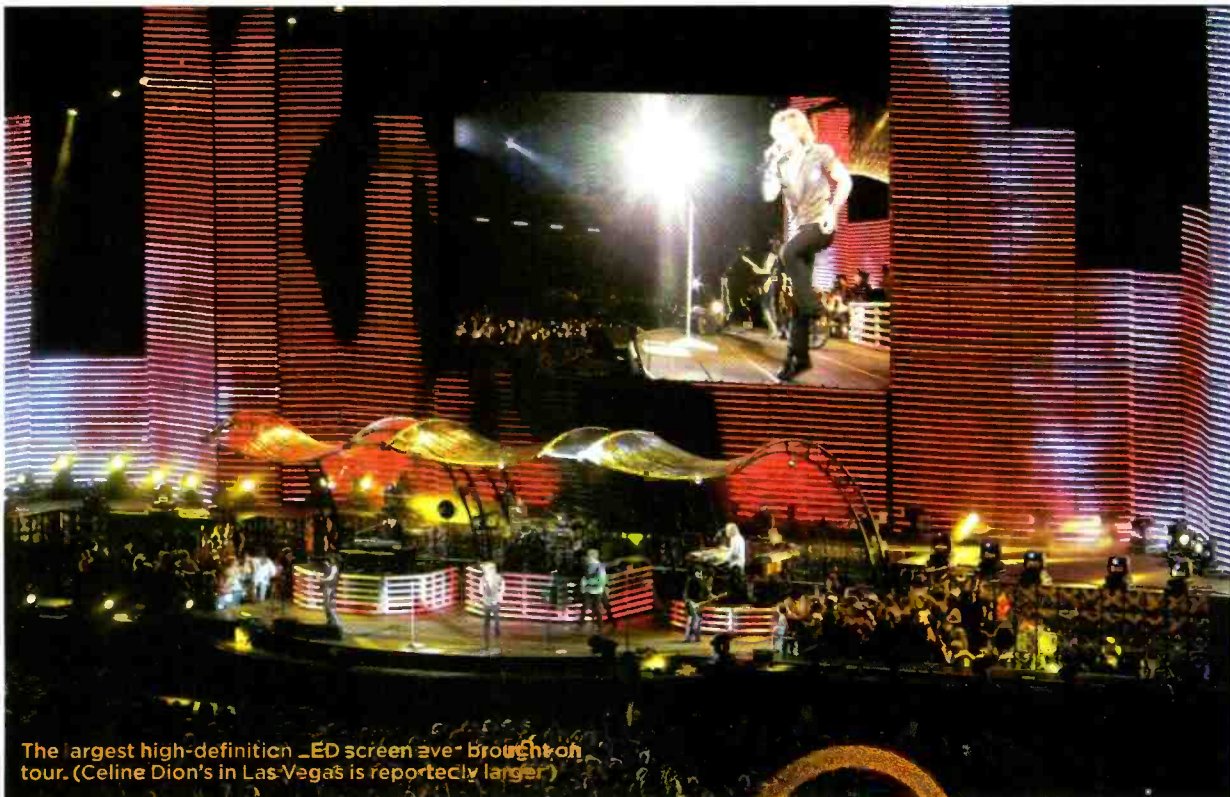
Elliot Scheiner, one of the engineers who won the 1978 Grammy Award for best engineered album performed by Steely Dan, says no one from the record company (MCA Records) ever came to the studio while that band's albums were being recorded. "They didn't want anybody hanging around the studio. It was just them and myself, the producer and musicians."

Occasionally record company personnel would come to the recording sessions for other artists' albums. In the late 1980s and early 1990s, Scheiner says there was a trend among record company A&R people where they took possession of the record. "All of a sudden it was their record. It was no longer the artist's record or the producer's record. It was a different ball game. The 1990s were really scary. There were no more musicians in A&R. I don't know where they came from."

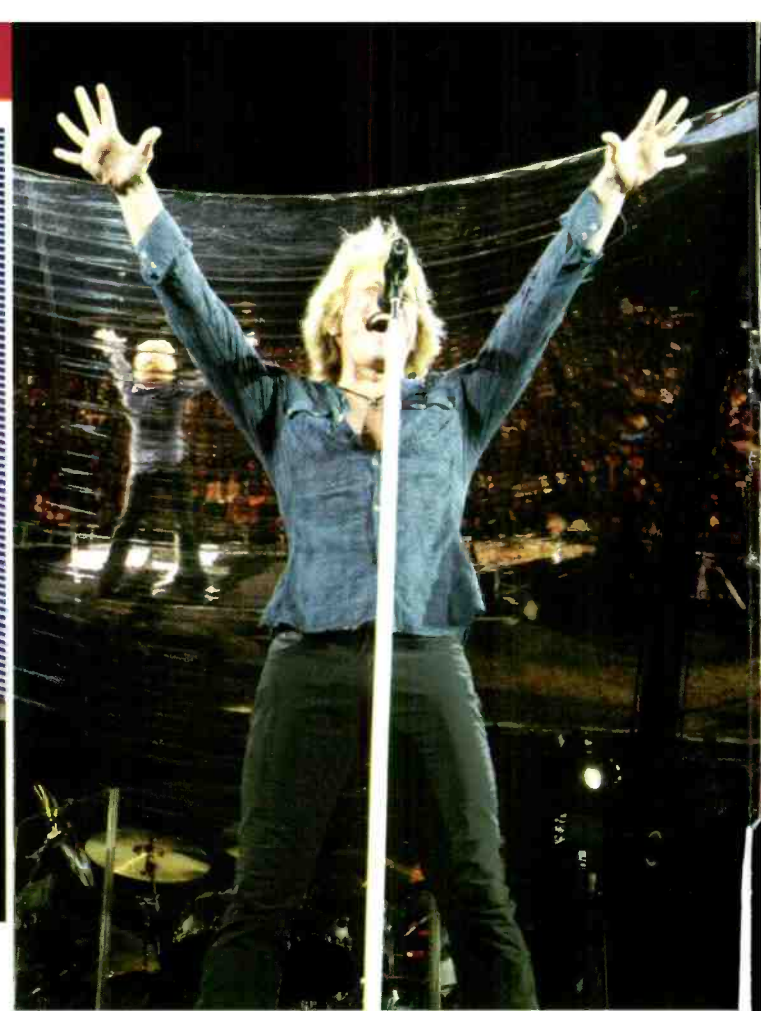
Some label representatives may have believed that they contributed to the recording, but they merely succumbed to the "dead fader" syndrome.

"I've never come across an A&R person that made a contribution that was valid. We would ignore it," one engineer says. "The A&R guy would say he wanted something up in the mix, and you'd reach for some fader that had nothing in it. As you turned the fader, he'd go, 'Oh, yeah, that's better.' So you would just ignore it."

—Susan Butler



The largest high-definition LED screen ever brought on tour. (Celine Dion's in Las Vegas is reportedly larger)



BON JOVI G

And Billboard Goes Backstage, As The Jersey Boys Play Their Backyard To Wrap One Of This Year's Biggest Tours
BY ED CHRISTMAN AND KATY KROLL PHOTOGRAPHS BY DOUGLAS SONDERS

“Have a Nice Day”?

It's more like, had a nice year.

It has been 20 years since Bon Jovi first struck gold—or rather, multiplatinum—with the release of “Slippery When Wet,” and the band remains a force to be reckoned with. Its Have a Nice Day tour, which launched last November, wraps as the band's top-grossing worldwide trek ever, selling more than 2 million tickets and grossing \$109 million, according to tour promoter AEG Live.

As in years past, the band ended the stint in its home state of New Jersey at Giants Stadium in East Rutherford. On July 29, in front of a capacity crowd of more than 50,000, Bon Jovi commanded the stage and flaunted the songs that have made old and new fans come back for more. The high-octane set covered all the bases, from classics “Runaway” and “You Give Love a Bad Name” to more recent hits “It's My Life” and “Who Says You Can't Go Home.”

Backstage, the myriad folks who worked to bring the tour to life celebrated the end of a successful run.

“At the end of the last tour you could see the audience shifting from looking at Jon [Bon Jovi] as a superstar to seeing him as an icon,” said Creative Artists Agency (CAA) managing partner and Bon Jovi agent Rob Light at the show. According to Light, the band played 89 dates, selling out 33 stadiums around the world, including three shows at Giants Stadium.

The midyear Boxscore figures (Billboard, Aug. 5) show that Bon Jovi has set its sights on remaining atop the charts. For the portion of the tour represented in the midyear figures, the Have a Nice Day outing came in at No. 3, behind the Rolling Stones and U2, with nearly 867,000 tickets sold and a total gross of \$65.2 million. (The chart was compiled by figures reported to Billboard Boxscore from Nov. 1, 2005, through the May 16 issue.)

The tour took its name from the title of the band's latest CD, which came out in September 2005. “Have a Nice Day” has sold 1.2 million copies in the United States, according to Nielsen SoundScan, and its No. 2 debut on The Billboard 200 marked the band's best sales week in SoundScan history. According to Island Records president/Island Def Jam Music Group COO Steve Bartels, the record has shipped 3 million units worldwide. Earlier this year, Bon Jovi became the first rock act to hit No. 1 on Billboard's Hot Country Songs chart with a version of “Who Says You Can't Go Home” featuring Mercury Nashville artist Jennifer Nettles of Sugarland; the video for the rock version of the song featured the band building six houses in Philadelphia for Habitat for Humanity.

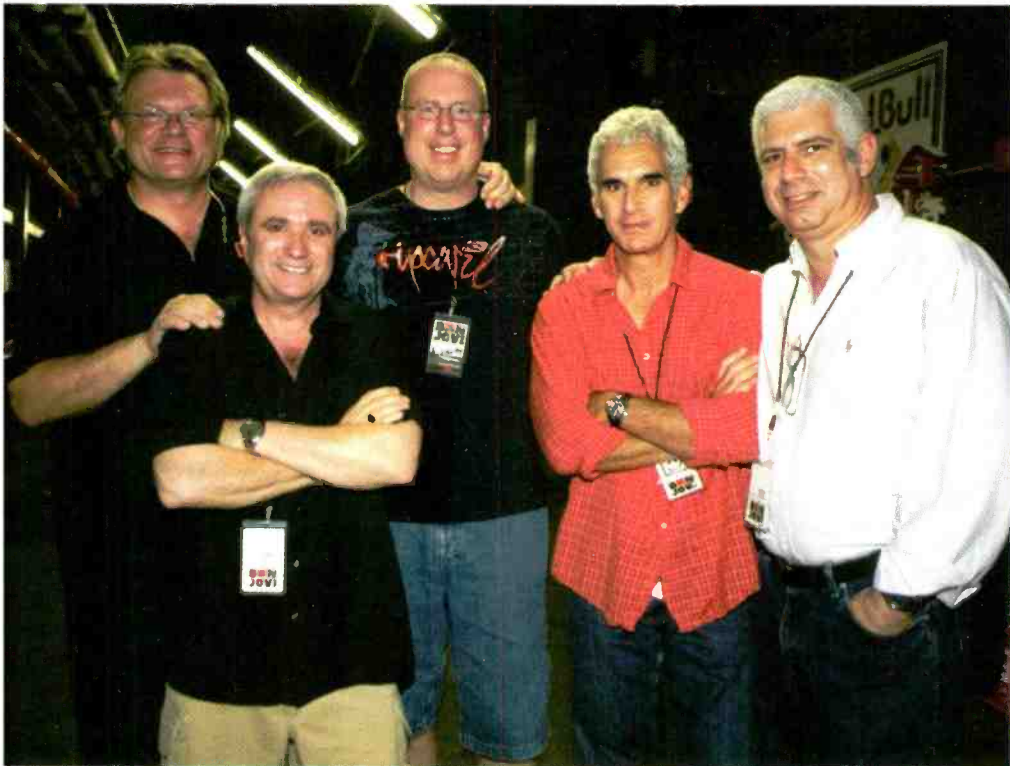
This success was the culmination of an intricate marketing campaign devised to maximize the Bon



1. Bon Jovi fan club members get in early for sound check. 2. Friends of the band and road team members get a Slippery When Wet pendant (inset) after two world tours. 3. BON JOVI traditionally closes the North American legs of its tours at Giants Stadium. 4. Main support act NICKELBACK heads to the stage.



HAD A NICE GIG
Unsigned Pittsburgh band the Yards opened Bon Jovi's tour finale July 29 at Giants Stadium, thanks to the Have a Nice Gig competition sponsored by Saturn. The band also won a demo deal with Grammy Award-winning producer/writer John Shanks valued at approximately \$100,000.



Above, dancers for Jon Bon Jovi-owned arena football team the Philadelphia Soul don Bon Jovi T-shirts to rev up the crowd. Left, the power players behind the scenes of Bon Jovi's success: from left, PAUL KORZILIUS, Bon Jovi Management; RANDY PHILLIPS, AEG Live; STEVE BARTELS, Island Records; JACK ROVNER, Vector Management; and ROB LIGHT, CAA. Right, RICHIE SAMBORA mid-gig.



ONES HOME

Jovi brand, which includes the red, smirking face that has become synonymous with "Have a Nice Day."

To stage such a massive arena/stadium production while executing a multidimensional marketing campaign, Bon Jovi management partnered with Nashville-based Vector Management.

Together they relied on CAA, which has worked with the band for 15 years, to maximize touring opportunities, and brought in some new blood—Ken Sunshine Consultants—to handle press. AEG Live won a fierce bidding war to promote the tour, which became AEG's first worldwide endeavor.

"Rob Light has an expression that 'once the toothpaste is out of the tube, there is no getting it back in,'" band manager Paul Korzilius says. "In building a team, you got to get it right; it [has to] be one that's adaptable and can change the game plan if it needs to be. But no matter what you do, unless the band delivers an amazing record, it's for naught."

Bon Jovi also had a strong touring history, AEG Live CEO Randy Phillips notes. "Jon has built up a reservoir of good will from playing thousands of great shows," he says. "Nothing beats word-of-mouth. You give people their money's worth, and they come back for more."

The band pulled in myriad sponsors that helped draw media coverage. The opening slot of each North American show was filled by a winner of Have a Nice Gig contests, which XM Satellite Radio sponsored for the first two legs and Saturn sponsored on the third leg. (Canadian band Nickelback was the main support act.)

Bon Jovi also partnered with Sprint, Comcast and America Online for various events that heightened awareness for the tour and album. For example, the eve of the album's release, AEG Live orchestrated a high-profile gig Sept. 19 at the opening of its Nokia Theatre in New York's Times Square. With partner Network Live, the concert was broadcast on XM, streamed on AOL and shown live in Regal Theaters nationwide (billboard.biz, Aug. 17, 2005).

Although it would seem the band's profile could not



Billboard interrupts an interview with guitarist RICHIE SAMBORA. At right, BON JOVI heads for the stage.



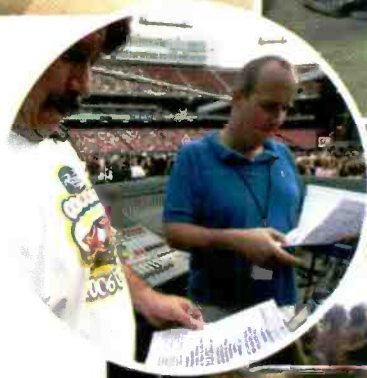
get bigger, all the activity has led to the public "knowing much more about the band and Jon Bon Jovi than ever before," Vector co-president Jack Rovner says.

While it is a team effort, all involved say Jon Bon Jovi is the captain. "From a business acumen perspective, Jon Bon Jovi is one of the sharpest artists that I've ever dealt with," Phillips says. "He has an amazing knowledge of what is going on around him and how the business works. If this tour wasn't so damn successful, I would have hired him. But then I probably would have ended up working for him."

It was Jon Bon Jovi who decided on AEG Live to stage the band's entire worldwide tour, rather than breaking it up into regional promoters. CAA's Light says that this is the first time the band chose one promoter for an entire tour.

"What I loved about this AEG tour is that they were focused and realized that this was going to be a spotlight for them, because Jon is truly one of the biggest acts in the world," Light says.

Phillips was swinging for the fences when he won the bidding war that allowed AEG to handle the entire tour. And although his gambit has now paid off, he admits that, at the time, "I was both confident and scared shitless. I was in a coma with a smile." ***



Ground control: The audio engineers get the set list (inset) and monitor the show from a pit in the middle of the floor crowd.

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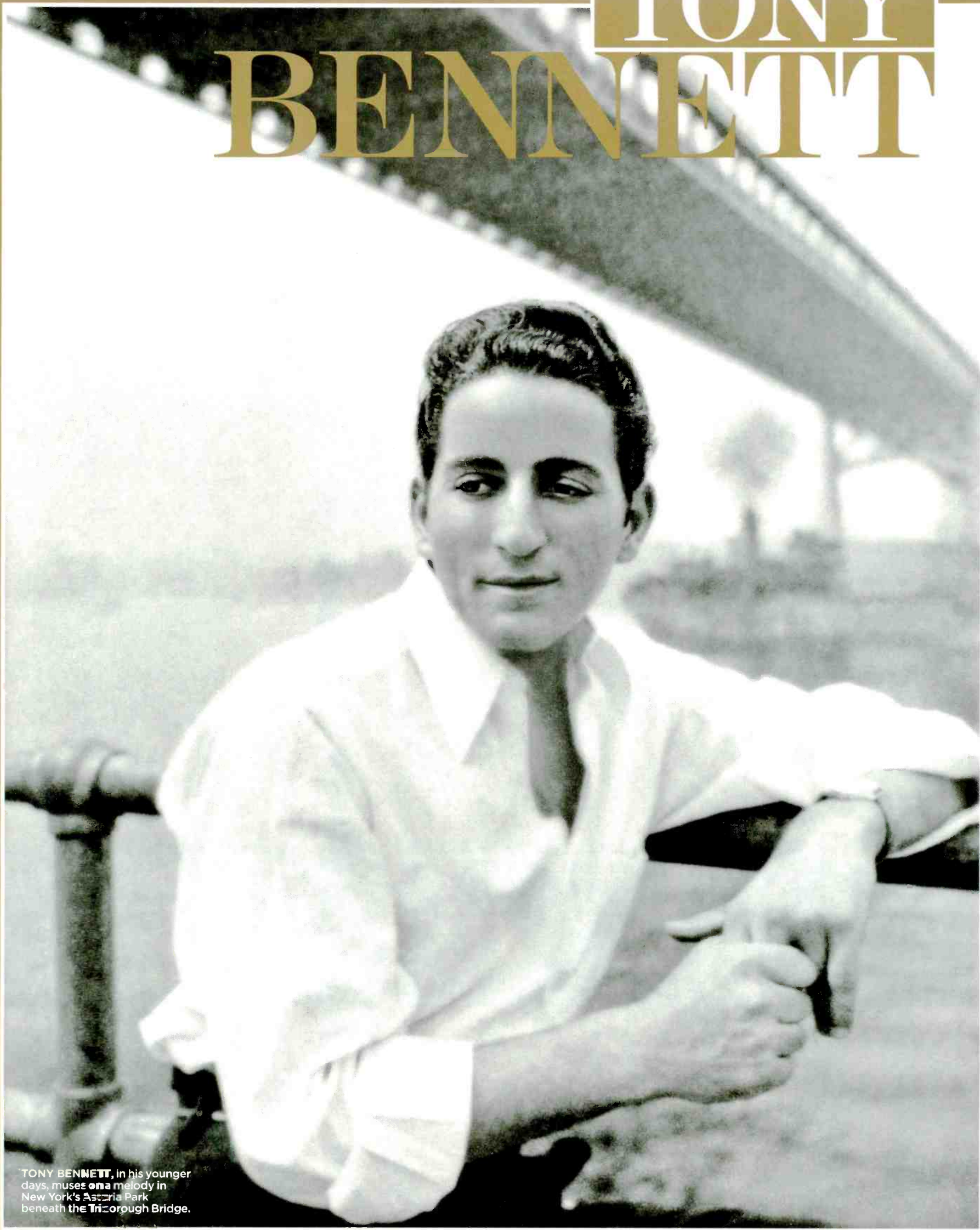
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TONY BENNETT



TONY BENNETT, in his younger days, mused on a melody in New York's Astoria Park beneath the Triborough Bridge.

PRIVATE COLLECTION OF TONY BENNETT

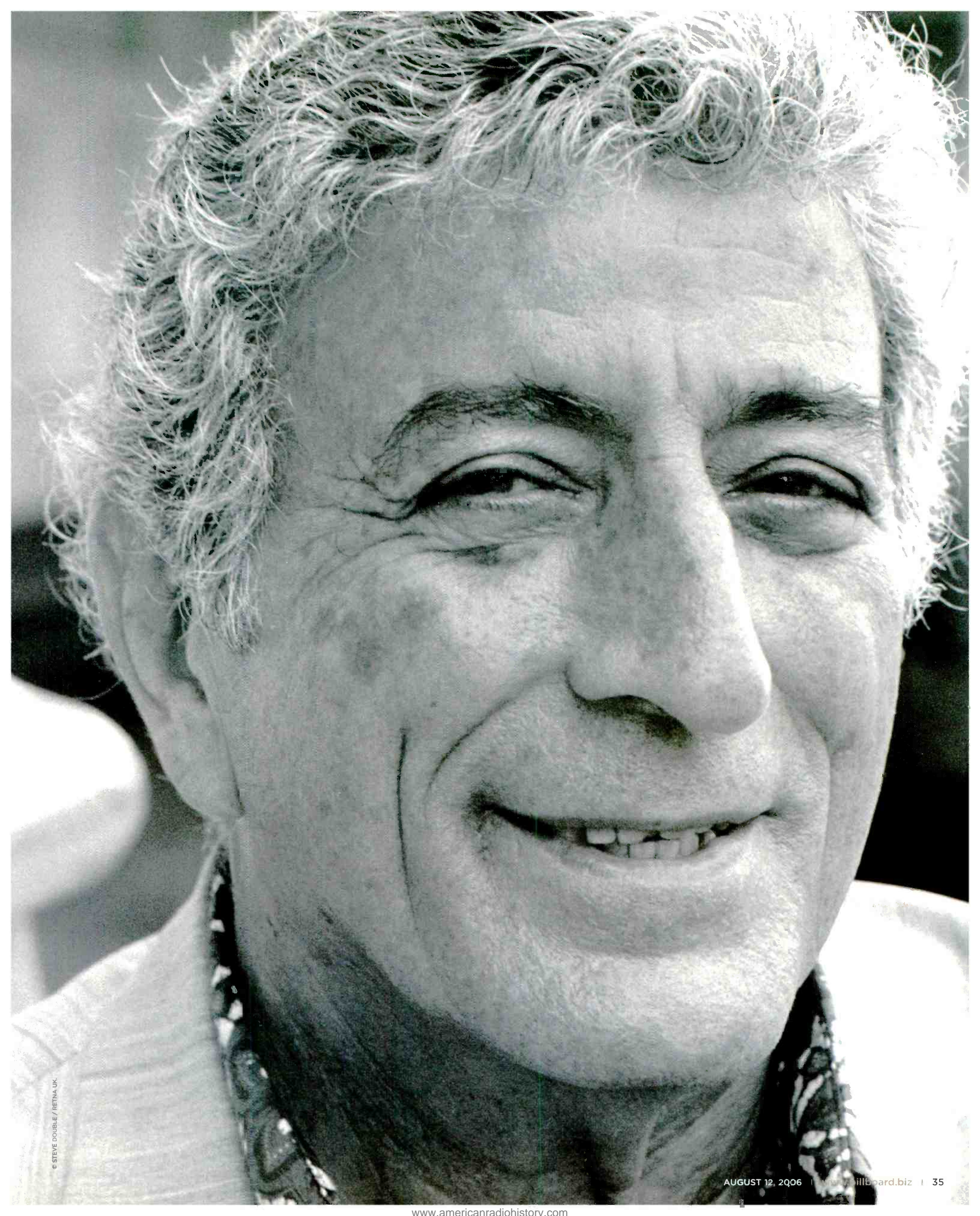
BILLBOARD'S HIGHEST EDITORIAL
HONOR, ACKNOWLEDGING THE
CREATIVE ACHIEVEMENTS
OF AN ARTIST WHOSE MUSICAL
CONTRIBUTIONS ARE ONGOING,
IS BESTOWED THIS YEAR ON
TONY BENNETT AS HE TURNS 80

BY TAMARA CONNIFF

2006

CENTURY

AWARD
HONOREE



© STEVE DOUBLE / RETNA UK

Congratulations on your 80th Birthday, Tony.



We see you've invited a few friends to the party.

Bono

Michael Bublé

Elvis Costello

Celine Dion

Dixie Chicks

Billy Joel

Elton John

Juanes

Diana Krall

k.d. lang

John Legend

Paul McCartney

Tim McGraw

George Michael

Sting

Barbra Streisand

James Taylor

Stevie Wonder

Happy 80th birthday, Tony, and congratulations
on what is sure to be the greatest achievement of your legendary career.

We're proud to be a part of it.



TONY BENNETT Duets *An American Classic*

In stores and online Tuesday, September 26

Tony Bennett is a rebel—he has walked away from recording contracts to keep his integrity and won't sing a song he does not believe in. He adheres to the philosophy of art for art's sake—whether he's recording an album or painting a portrait. ♦ “You have to be different,” Bennett says. “If you do what everyone else is doing, you're just one of the crowd.” ♦ This year, Bennett marks several milestones. On Aug. 3, he turned 80. On Sept. 26, his own RPM Records and Columbia Records will release “Tony Bennett: Duets/An American Classic,” which pairs the singer with an all-star artist roster for live duets of his best-loved songs. ♦ And on Dec. 4, Bennett will be presented with the Century Award, Billboard's highest honor for creative achievement, during the Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas. ♦ Happy 80th birthday, Tony!

What does it mean to be honored with the Billboard Century Award?

It means everything. Billboard is the bible of the music business. I'm going to be 80 years old and to still have people interested in me is fantastic. My 80th feels like a big payoff to me. It's really the best year I've ever had in show business. It's been a yearlong celebration.

Your career spans more than five decades. Does your success still shock you?

I've been very fortunate. I've always had sold-out [shows and albums] throughout my life. The public has been great to me. It was because of the thrust from Billboard magazine originally. Billboard always had me on the charts. It really institutionalized me when I was very young, in the '50s and right into the early '60s. That was enough of a thrust that

everyone in America got to know me.

I was the first to kick off “The Merv Griffin Show,” “The Steve Allen Show” and Johnny Carson. And Rosemary Clooney and I would always be invited to “The Ed Sullivan Show” to get them the ratings. We were the first American Idols. Then Michael Jackson came along, and they gave it over to him.

What did it mean to you to record with these younger artists?

Years ago, the artists that were 10 years my elder were masters like [Frank] Sinatra, Dean Martin, Nat “King” Cole, Ella Fitzgerald, Louis Armstrong and Count Basie. That's what I grew up on. So these artists for the duets album were all new to me.

Now all of a sudden, they are telling me I'm the **continued on >>p40**

Congratulations Tony!

All our Love,

Diana & Elvis

Tony,

Trying to sing with you was a humbling, if not humiliating experience.

You're like **A HOUSE YOU CAN'T BREAK INTO**, at least not by force. You can run at the door, *but the doors are locked...* you can bang on the windows...

I got into the **HOUSE OF BENNETT**, but only as the cat burglar... looking to steal a place in *this incredible legacy.*

I've had the pleasure of singing with you, **AND FOR YOU...**

*I broke in through the bathroom window, up a drainpipe... **I'm not leaving.***

Bono

from >>p38

master. I couldn't believe it.

Did you leave Columbia Records in 1972 because you did not want to follow its pop formula?

Columbia was owned by CBS, and they had to bring the level of popular music down so it would sell immediately. I understood it. They needed to pay their employees every week and wanted records that sold right away.

But I had a different training. In the American Theatre Wing, they insisted on no compromise. When you go out into the world, you find out everyone is going to tell you, "You have to do this, or we can't book you." You just have to hold out and go for the best level you can go.

Mitch Miller [then head of A&R at Columbia] actually understood where I was coming from even though he was frustrated with me. I try to just never compromise. Not to be stubborn, but I don't like to insult the audience. I don't look down at the audience, I never do. I don't have a philosophy that says, "Well, I'm more intelligent than they are because I'm on the stage and they aren't."

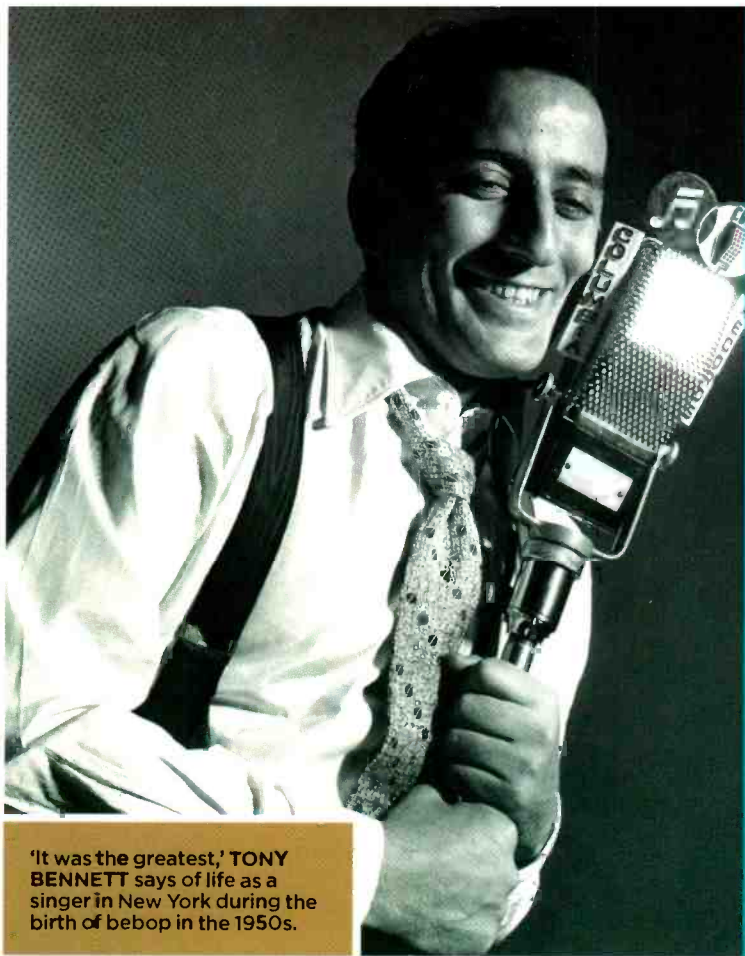
People that think that way in the business are very strange to me. I'm not that greedy. I don't ever want to insult an audience. A mass audience is very intelligent. They are geniuses about whether something is good or not. They will let you know right away. That's been my education. Being in front of audiences teaches you just what to leave out and what to put in a show.

What did you do when you left Columbia?

I went to England. The reputation was that my career dropped when I went there. But I went to paradise. I went to England and studied with Robert Farnon, who Sinatra called "the governor of all orchestrators." I went to paradise. The records didn't sell, but they'll last forever.

How did Bob Hope give you your stage name?

I was working at the Greenwich Village Inn. Pearl [Bailey] heard me rehearsing. She went to the boss and said, "If this boy isn't in my



'It was the greatest,' TONY BENNETT says of life as a singer in New York during the birth of bebop in the 1950s.

show, I'm not singing here next week." She put me on the show.

Bob Hope was at the Paramount Theater with Jane Russell and Les Brown's band. He came down to see Pearly May, and he got a big kick out of me because I was the only white kid in the show. He said, "Come over here son. What's your name?" I had a name that I thought would be catchy and I said, "Joe Bari."

Bob said, "That's a city in Italy! What's your real name?" I told him Anthony Dominick Benedetto. He said, "That's going to be too long for the marquee. We'll call you Tony Bennett." **continued on >>p42**

BIRTHDAY WISHES

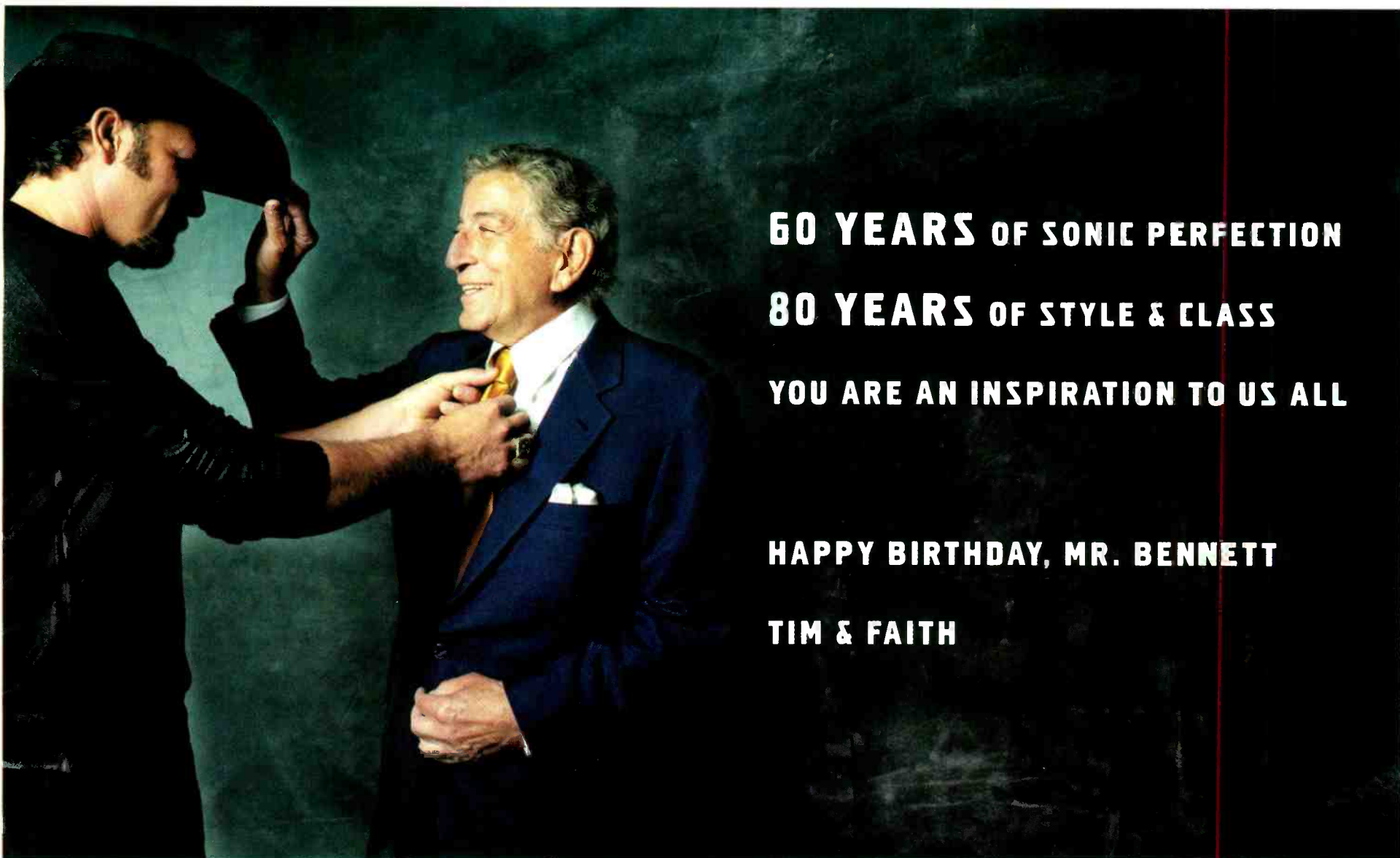
Through the years, Tony Bennett has won the affection of an array of luminaries in the worlds of popular culture, politics and business. Many, including musicians who performed on his new album "Tony Bennett: Duets/An American Classic," offered their praise and best wishes to him on the occasion of his 80th birthday on Aug. 3.

—The quotes were compiled by Debbie Galante Block.

'Tony is a unique talent. He was good in the early days and even better today. I saw him at the Monterey Jazz Festival last year, and he was better than ever. He's one of those guys who keeps improving upwards.'

—CLINT EASTWOOD

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ON YAHOO!

Former Columbia Records A&R head MITCH MILLER, left, understood TONY BENNETT'S decision to leave the label in 1972.



from >>p40

He gave me my name. I was about 26 years old. He had no idea there'd be a singer one day called Engelbert Humperdinck.

Bob took me on the road and was wonderful to me. I went all over the country. He taught me how to perform for an audience. When I got back, Mitch Miller heard that Bob Hope had taken me on the road, and he signed me and Rosey Clooney to Columbia.

What was it like to be in New York at the birth of bebop?

That was the greatest. I didn't know who Charlie Parker was, and I went into Birdland with a friend of mine and we had front-row seats. Charlie Parker performed, and it was so percussive and something so different from anything I'd ever heard that I actually got up and

ran out of the club and regurgitated in the street, I was so moved. I didn't know who he was. I'd never heard anything like it.

How did you find your vocal sound?

My vocal teacher Mimi Spear was on 52nd Street in New York City. Across the street from her brownstone, we could see marquee signs that read "Count Basie," "Art Tatum," "George Shearing" and "Stan Getz." They were all on that street.

She said, "Tony, go down there and listen to all the musicians and find out who you like and imitate them. Don't imitate singers, because if you do, you'll just be one of the chorus." That's how I got my own style. Fifty-second Street was the best. At 3 a.m., the clubs would close, and it would be Billy Jo Jones, Miles Davis, **continued on >>p44**

'The way your smile just beams, they can't take that away from me. Happy Birthday, Tony.'

—CAROL BURNETT

'Tony has an inner light which sparkles whenever he performs, and this combined with an extraordinary singing voice has made him the unique artist he is. I'm a big fan—love you, Tony.'

—PAUL MCCARTNEY

DON HUSKIN

DEAR TONY,

YOU HAVE ENRICHED OUR LIVES WITH YOUR
BRILLIANT ARTISTRY IN MUSIC, PAINTING AND
YOUR ENDEARING FRIENDSHIP. YOU ARE
A FABULOUS WORK OF ART.

HAPPY, HAPPY BIRTHDAY.

LOVE,

IRIS & JOHN



**CONGRATULATIONS,
TONY**

**YOU ARE AN AGELESS TALENT,
AND A TALENT FOR ALL AGES.**

**WARM WISHES,
PAULA AND SUMNER REDSTONE**



During sessions for 'The Beat of My Heart' (1957), TONY BENNETT sang with small-group arrangements and guest star drummers.

from >>p42

[John] Coltrane, and I would sit there and listen to them until 12 in the afternoon. The clubs were dark, no lights. I'd walk out and be blinded by the sun and sleep in the afternoon. That happened day after day after day. It was the greatest. They don't do that now.

You were the first white singer to perform with Count Basie. What was that like?

It changed my career even though people didn't like it. He always had the right tempo.

Did you encounter a lot of racism?

There was a lot of it. It's still not right, even now. Look at [Hurricane] Katrina and the United States, with the money and power that we have in our great country. I have traveled around the world to Asia and Europe. They show you what they have contributed to the world. The British show you theater, the Italians show you music and art, the French show you cooking and painting, and the Germans show you science. The only thing that the United States, which is still a young country, has contributed culturally to the world is jazz—elongated improvisation. It's tragic.

Fifty years from now people will be bowing to Dizzy Gillespie and Charlie Parker, just like the impressionist painters like Monet, who were starving in their day. The Americans don't even know what they have come up with.

How did the advent of rock'n'roll affect your career?

I learned a lot, and it's different than what anybody is doing today, even now. I went to the Paramount Theater with Louis Prima. We had to do seven shows a day—start at 10 a.m. and go until 10 p.m. Sinatra did the same. It was tough. Bob Whitman and Nat Shapiro, who were the managers of the Paramount in those days, gave us advice and said, "Never do anything but good songs. Don't ever sing a bad song, ever."

Plus, my mother used to be a seamstress and raised three children by herself when my father died. She used to get **continued on >>p46**

'Tony Bennett's voice is as unique as his fingerprint, his phrasing as elegant and distinctive as his handwritten signature, his gift for melody as identifiable as his famous profile. **He is the master of his craft, and if I ever reach 80 years young, that's what I want to be.** Happy birthday to the maestro; long may he reign.'

—STING

DON HUSKIN

**Dear Tony,
Your voice has been an inspiration
to me "all my life." (hint hint)
Love,
Billy Joel**



*Happy
Birthday*
TONY



We Celebrate You Every Day



**Marilyn Bergman | President
& Chairman of the Board**

© 2009 ASCAP. Concert Photo Credit: Jim Weiss

from >>p44

a penny a dress, this was during the Depression. Every once in a while, she'd take a dress and throw it over her shoulder and say, "Don't have me work on a bad dress. I'll work on a good dress. I won't work on a bad dress."

There are small stories, but looking back they really molded how I think. If you do good songs, the young people will like it, and their parents will like it. I always tried to do good songs. So when the whole rock'n'roll change came in with the marketing of Elvis Presley, the Beatles and the Rolling Stones, I kept doing good songs. So I went right through.

I just kept working. I wasn't playing stadiums, but I'm not interested in that. I like a nice acoustical [setting] where the whole family can come and hear me. My ambition was never to go to No. 1, over the top, bigger than anybody. To me there's God, and then there's the rest of us.

If I'm sold out, and people want to come back 11 months later and see me again, I'm successful. I like show business. I don't even question it. My hero is Louis Armstrong, because the audience was it for him. He knocked them right out. He went for the jugular vein when it came to the audience.

Why didn't you choose between painting and music?

I've always had to do both. The late Joe Williams, the famous jazz singer, met me on a plane once, and he said, "The thing about you, Tony, is not that you want to sing—you have to sing." It was very accurate. It saved me a lot of money. I didn't have to go to a psychiatrist and try to figure it out. I still have the commitment and craving to sing and paint every day and stay in shape. I'm always learning. You never stop learning. I really enjoy



TONY BENNETT in 1965 with his mother **ANNA BENEDETTO**, an inspiration for his determination.

my life, because I'm doing the two things I love to do. I don't feel like I worked a day in my life. I can't wait to get to the stage and hit the painting.

Do you have any regrets?

My greatest teachers are the mistakes I made. I made many, many mistakes.

'Congratulations, Tony, and if we were both 79 again, think of the wreckage we could create.'

—PAUL NEWMAN

'Tony is as great a human being as he is a performer . . . and that gets him close to sainthood.'

—MARIO and MATILDA CUOMO

PRIVATE COLLECTION OF TONY BENNETT

**dear tony,
to the "good life!" happy birthday. with love and admiration,
trudie and sting**

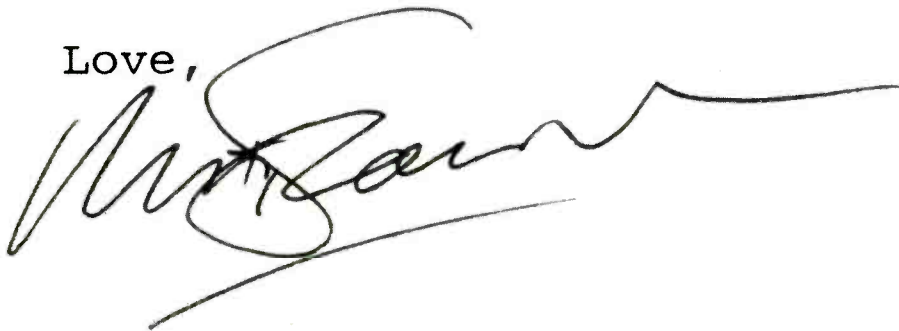
MARTIN SCORSESE

Dear Tony,

On your 80th Birthday, best wishes from
one of your greatest fans. Here's to
the music that's been and the music to
come.

Cent'anni!

Love,

A handwritten signature in black ink, appearing to read "Martin Scorsese". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

60

YEARS OF SONG

BY JIM BESSMAN

HOW THE BOY FROM ASTORIA
BECAME AN AMERICAN ICON

"I wanna be around," Tony Bennett sang in his 1963 hit, and on Aug. 3, this graceful, enduring musical presence on the American scene marked his 80th birthday and six decades of a first-class career. ♦ But anyone who has seen Bennett lately knows (as he himself has said way back when he turned 71) he's actually singing better now, thanks to his voice-preserving bel canto technique and, perhaps, the wisdom that he has accumulated through the years.

Not only does Bennett look decades younger when he bounds onto the stage, but he still regularly plays a good game of tennis. So it only seems natural that his 80th-birthday album, "Tony Bennett: Duets/An American Classic," should team the boyish octogenarian with an all-star roster of much younger pop stars—including Bono, Elvis Costello, the Dixie Chicks, Elton John, Paul McCartney and Barbra Streisand—who hold him in so much awe. The album will arrive Sept. 26 from Bennett's RPM Records through Columbia Records.

"You know how important Tony is to us," Columbia chairman Steve Barnett says. "He's been on the label longer than anyone, and his albums have charted every decade since the 1950s. Everything we think is great about Columbia Records, that we feel so proud of, is really reflected and amplified in Tony Bennett. That's who he is to us."

Citing the "Duets" album's innovative marketing aspects (see separate story), Bennett's son and manager Danny Bennett notes how his father has continued to lead the way in terms of alternative marketing opportunities. "He's hipper than hip with Target and Yahoo, but he represents value and integrity and excellence, and all companies are starving for that," Danny says. "It's been a wonderful journey, and with most people this would be the final curtain, but it's just the beginning for the guy.

"It's reality that he's 80, but the most amazing thing is that he stays young at heart and finds that balance between mind and body, and shows what you can accomplish by just saying, 'Yes.'"

"And that's what I've learned with Tony," his son says.

"Experience life to its fullest. The Zen of Bennett. If you stay true to yourself, wonderful things can happen, and you can stay relevant and eternal. And that's what's contagious to everyone who sees him.

"And besides," Danny adds, "he sings as if he were in his 20s, and none of us can figure that out."

HUMBLE BEGINNINGS

Bennett was born Anthony Dominick Benedetto, the son of a grocer and Italian-born immigrant, on Aug. 3, 1926, and he grew up in the Astoria neighborhood of Queens, N.Y. He studied singing and painting at the High School of Industrial Arts in Manhattan, now known as the High School of Art and Design.

Heavily influenced by the crooning styles of Bing Crosby and Nat "King" Cole, he sang while waiting tables as a teenager, then sang with army bands after enlisting as an infantryman during World War II. Vocal studies at the American Theatre Wing school followed, and his first nightclub performance was in 1946 at the Shangri-La in Astoria, where he sat in with trombonist Tyree Glenn.

Bennett's breakthrough came in 1949. Pearl Bailey had asked him to open for her in Greenwich Village, and Bob Hope came down to check him out. Duly impressed, the comedian wanted him to sing with him

at the Paramount. One catch: He had to lose his stage name of Joe Bari.

Hope asked what his real name was, then Americanized it to Tony Bennett. And so it was, and so it remains, except, of course, on his paintings. Bennett has avidly and successfully pursued his parallel career as a fine artist (see separate story) and always signs his works Anthony Benedetto.

He recorded a few unsuccessful sides for an obscure label in 1949, but it was his signing with Columbia in 1950 that propelled Bennett into the charts and pop stardom. Fabled Columbia talent scout/producer Mitch Miller had learned that Hope had taken Bennett on the road with him and also heard some early demos. Meanwhile, Bennett's idol Frank Sinatra had just left the label, and while Bennett thought that they were looking for a Sinatra soundalike, he was wisely coached into developing his own style by using musicians rather than other singers as role models.

Bennett now counts 35 songs that he introduced that have since become standards, including "Because of You," "I Want to Be Around," "The Good Life," "Rags to Riches," "If I Ruled the World" and, of course, "I Left My Heart in San Francisco," his Grammy Award-winning signature song from 1962.

While he began with big-selling pop hits appealing to the younger music consumer, Bennett quickly set his sights on the sophisticated songs of the greatest American songwriters, and these would eventually carry his career into the next century.

For the next 23 years after joining Columbia, Bennett recorded an average of three albums per year. Among the more noteworthy early ones, "The Beat of My Heart" (1957), which was only his third long-player, was a full-fledged concept album featuring Bennett's jazz interpretations of standards like "Lullaby of Broadway" and "Let's Face the Music and Dance," set to percussion backing by the legendary likes of Art Blakey, Jo Jones and Chico Hamil- **continued on >>p50**

GIVING BACK

Tony Bennett's heart is in the right place. His original paintings are often used for charitable purposes, and every year his artwork is featured in the American Cancer Society's holiday card with proceeds going to cancer research funding.

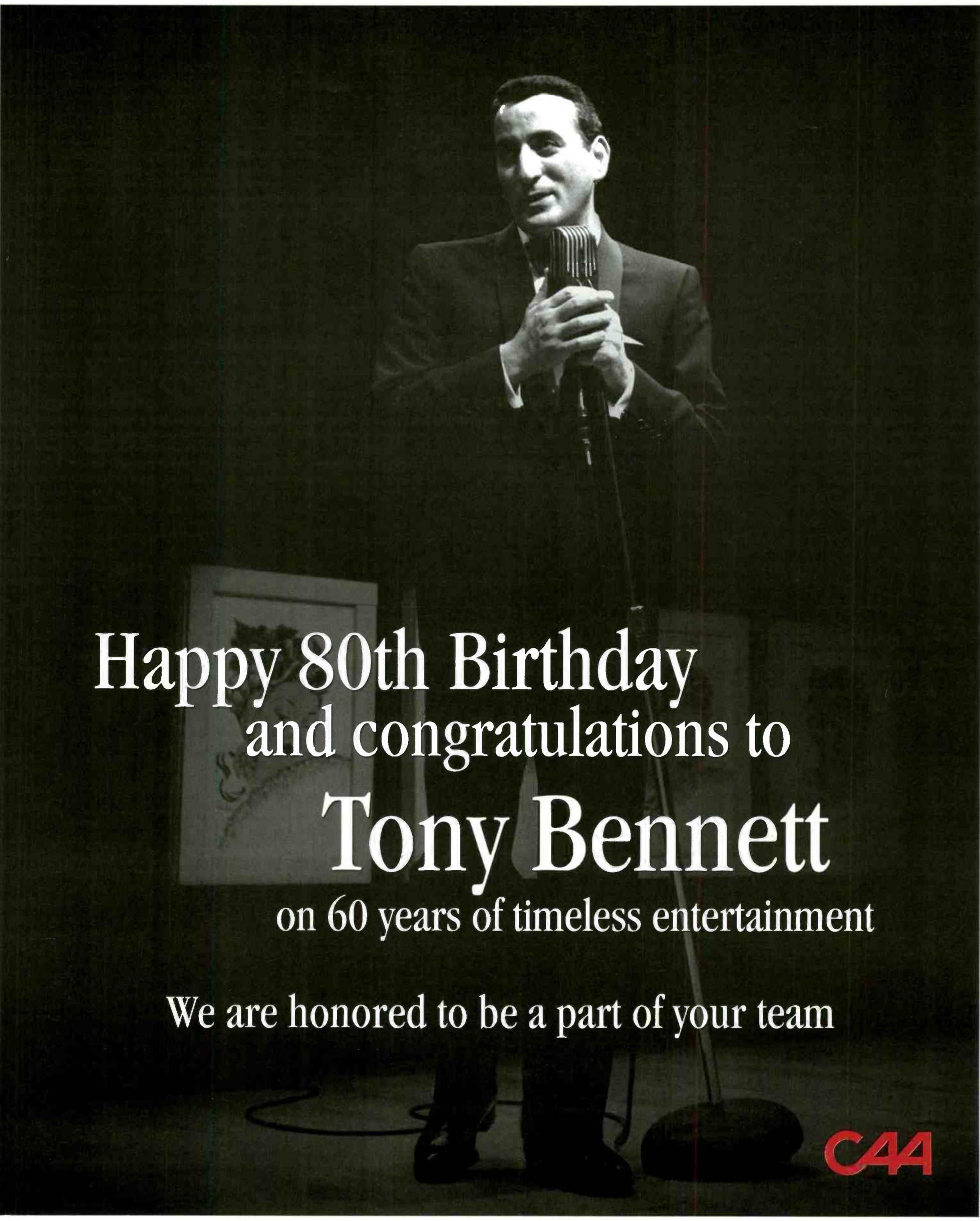
But Bennett's involvement in charities goes beyond painting. Actively concerned with environmental issues, he has performed at fund-raisers for the Walden Woods Foundation and the Save the Rainforest Foundation.

A civil-rights supporter who joined Dr. Martin Luther King Jr.'s march to Selma, Ala., in 1965, Bennett received the Salute to Greatness Award from the Martin Luther King Center in Atlanta for his efforts to fight discrimination.

He also helped establish the Frank Sinatra School of the Arts in his native New York borough of Queens, a public high school offering an extensive arts curriculum. And he has raised millions of dollars for the Juvenile Diabetes Foundation, which has instituted a research fund in his name. —Jim Bessman

"Tony Bennett's impeccable artistry has been flowing through our lives for 60 years now, ever since his first nightclub appearance in his hometown of Astoria [N.Y.]. What would we have done without him? His grace, his poise, his remarkable sense of ease, have been beautiful constants in our lives. **To put it simply, he is one of our treasures.** On the occasion of his 80th birthday and the upcoming release of "Duets," I salute this great American artist. Happy Birthday, Tony. Here's to the music: past, present and yet to come."

—MARTIN SCORSESE



Happy 80th Birthday
and congratulations to
Tony Bennett
on 60 years of timeless entertainment

We are honored to be a part of your team

CAA

from >>p48

ton; it demonstrated that Bennett had artistic aspirations beyond commercial pop success as well as the talent and vision to meet them.

"In Person With Count Basie and His Orchestra" (1959) marked the first time a male pop star sang with Basie. "At Carnegie Hall" (1962) was recorded a week before the "I Left My Heart in San Francisco" album was released (the single was already charting) and showcased his incredible stage prowess in what his pianist Ralph Sharon deemed "the performance of his lifetime" at one of his favorite concert venues.

But the music business and Columbia Records would change so much that by the 1970s, Bennett would suddenly be asked essentially to sing the same pop/rock, teen-directed songs as everyone else.

Sinatra, who memorably called Bennett "the best singer in the business," told him early on, "Don't do any novelty songs. Just do quality songs all the time. Put your integrity first."

So Bennett decided to quit Columbia in 1972 and start his own label, Improv, where integrity would be the hallmark. This was manifested in "The Tony Bennett/Bill Evans Album" (1975) and "Tony Bennett and Bill Evans—Together Again" (1977), a pair of challenging albums teaming Bennett with the great jazz pianist in evenly matched settings.

However, Improv was short-lived. The musical scene and the business behind it was changing again, but this time in a more adult-oriented direction that was perfectly suited for a Bennett comeback.

ROUND TWO

The comeback became a career juggernaut, a testament to the talents of his son Danny, who took over his father's management in 1979.

Danny, of course, had grown up well-versed in traditional pop music and also the music business. But he had also seen the Beatles at Shea Stadium and played in his own rock band, so he brought a younger perspective to his father's career.

Under his son's guidance, Bennett broadened his fan base via trendy press outlets like Spin and hipper-than-hip appearances on "Late Show With David Letterman," "SCTV," "The Howard Stern Show" and especially "The Simpsons," by way of a 1990 episode in which Bennett appeared in animated form.

On the recording front, Bennett returned to Columbia in 1986 after a 10-year absence. But he now enjoyed artistic freedom, as evidenced first by the aptly named "The Art of Excellence" (1986), then by concept titles like "Tony Bennett: Jazz" and "Bennett/Berlin" (both in 1987), "Astoria: Portrait of the Artist" (1989), the four-disc "Forty Years: The Artistry of Tony Bennett" (1991) and the 1992 Sinatra tribute "Perfectly Frank."



DUKE ELLINGTON, left, celebrated TONY BENNETT'S 65th birthday in 1971 at the Rainbow Room in New York.

Then in 1993 came the watershed in Bennett's resurgent career: Joining forces with an uncharacteristically reverent Red Hot Chili Peppers, he co-presented a MTV Video Award, immediately endearing him to an audience several generations removed from his core following.

His next album, the 1993 Fred Astaire tribute "Steppin' Out," was promoted with a hit MTV video of the title track, and when he followed it in 1994 with "MTV Unplugged" featuring Elvis Costello and k.d. lang, it won the Grammy for album of the year.

Bennett has maintained an even keel ever since. In 1995, "Here's to the Ladies" saluted such female vocalists as Peggy Lee, Judy Garland and Barbra Streisand,

while "On Holiday" (1996) focused on Billie Holiday. After children's album "The Playground" (1998), he returned the following year with "Bennett Sings Ellington: Hot and Cool" and in 2001 enlisted the likes of B.B. King, Ray Charles and Stevie Wonder on "Playin' With My Friends: Bennett Sings the Blues."

In 2002, he teamed up again with lang for an entire album, "A Wonderful World," and on his 2004 album "The Art of Romance," he contributed lyrics to Django Reinhardt's **continued on >>p52**

'For over half a century, Tony's had the world on a string. He may have left his heart in San Francisco, but he leaves a lot of joyful hearts in Boston, too, whenever he sings.'

—SEN. EDWARD KENNEDY,
D-MASS.

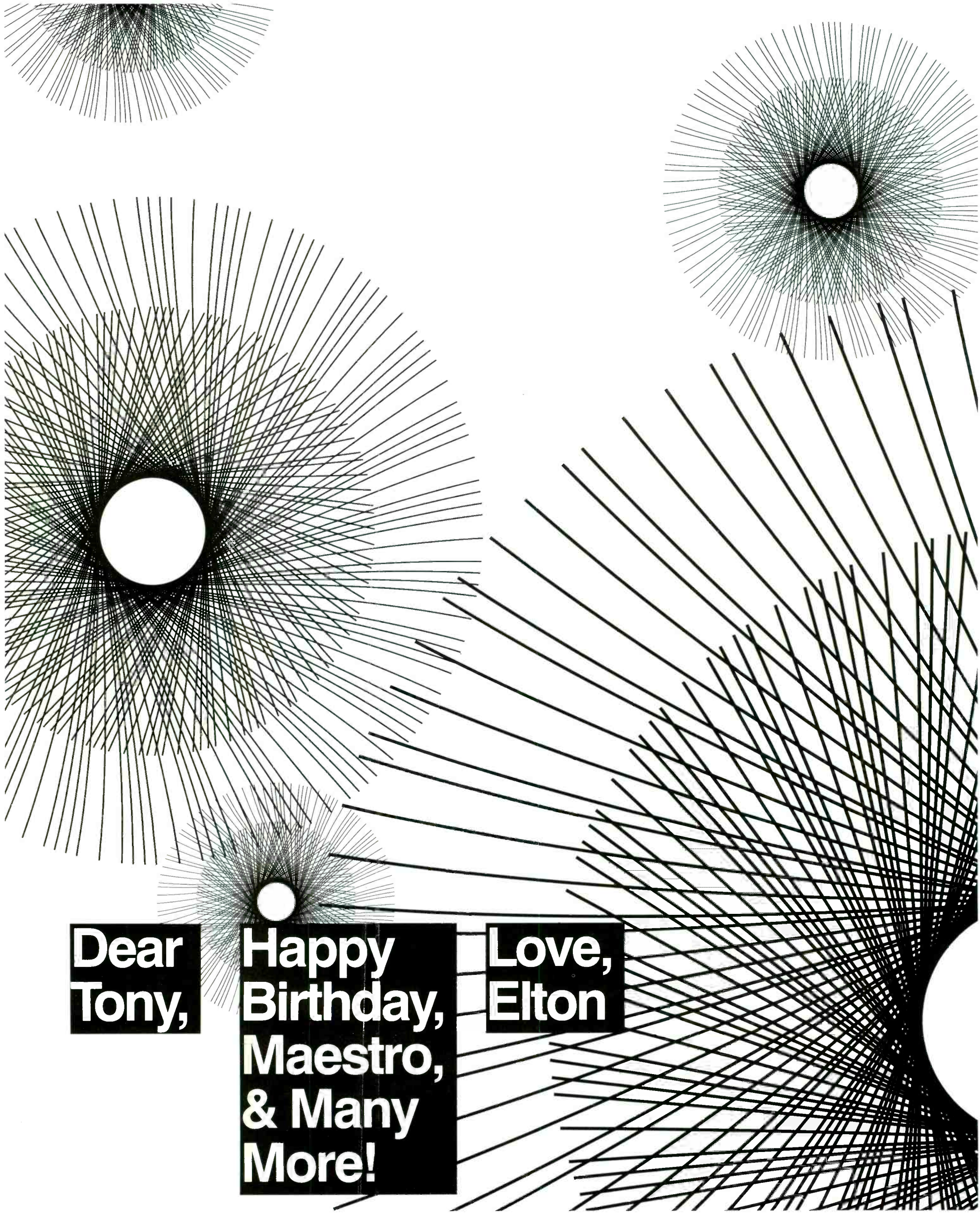
'Cool is as cool does. Tony Bennett has never been anything but the coolest. What a delight it was for me to work with my idol and the last man standing.'

—MICHAEL BUBLÉ

RON GALELLA/WIREIMAGE.COM

To My husband's favorite singer,
Tony Bennett
On behalf of our abused children
at the Barbara Sinatra Children's Center
...Happy Birthday and Congratulations!

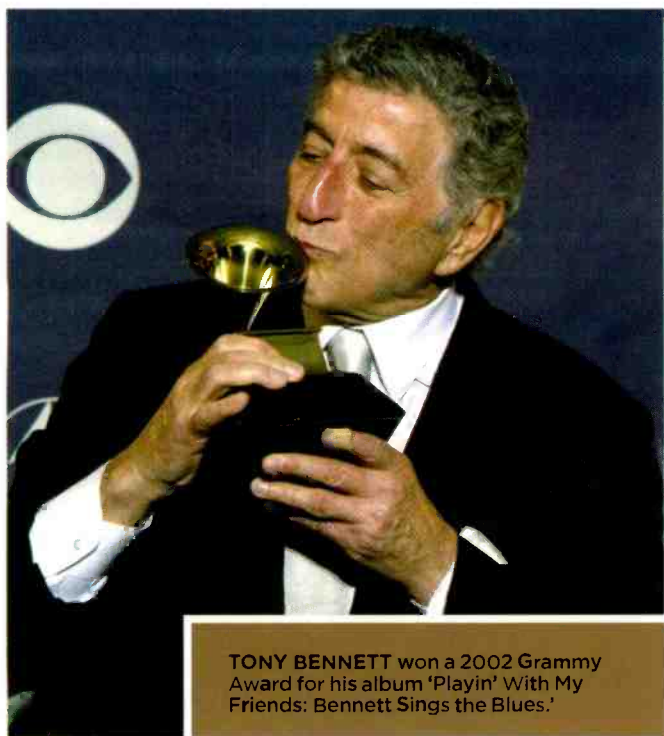
Thanks,
Much love,
Barbara Sinatra



**Dear
Tony,**

**Happy
Birthday,
Maestro,
& Many
More!**

**Love,
Elton**



TONY BENNETT won a 2002 Grammy Award for his album 'Playin' With My Friends: Bennett Sings the Blues.'

from >>p50

instrumental "Nuages" in his successful first-ever attempt at songwriting.

During all this time, of course, Bennett continued to perform to packed houses. He also continued his art: "What My Heart Has Seen," a book of his paintings, was published in 1996, and a second volume of more recent work is slated for publication next year.

Bennett published his autobiography, "The Good Life," in 1998. He is now the subject of a documentary film produced by Clint Eastwood, which will premiere at the Sundance Film Festival next year, followed by a general release in February.

All this caps a career that so far has accounted for more than 50 million albums sold worldwide and 13 Grammy Awards, including the Grammy Lifetime Achievement Award.

"Without Donnie Ienner's and Michele Anthony's influence, none of this would have been possible," Danny says, crediting the long-time support at Columbia of, respectively, the former chairman/CEO and president/COO of the Sony Music Label Group. "They both afforded us the opportunity to push the envelope like no one else would have. No other person in this industry would have let us do and accomplish the things we were able to accomplish."

Anthony speaks of Bennett's artistic longevity and credibility from a uniquely personal perspective.

"My dad [music industry veteran Dee Anthony] was Tony's road manager when I was born in the '50s," she relates. "Danny and I were babies on the road and literally raised as brother and sister. We were given telephone books to rip up on the side of the stage so we wouldn't make noise. So when I went over to Sony in 1990, it was such a wonderful turn of the universe to become 'Uncle Tony's' record company."

Anthony adds, "I truly believe he's as relevant today as he was in the '50s because of his artistry, and I've known that literally since the day I was born. It's the kind of artistry that has the respect not just of the public but great musicians of every genre, as evidenced by the record that's about to come out."

Legendary music publisher Frank Military also goes back a long way with Bennett, more than 50 years.

"I was involved in managing Dean Martin at the time and left Dean to go with Frank," Military says. "I remember [Sinatra] telling me, 'Tony Bennett has probably the best voice of all the singers.'"

Aware of Bennett's love for standards, Military has been bringing him songs by the likes of George Gershwin, Cy Coleman, Johnny Mercer, Cole Porter, Jule Styne, Sammy Cahn, Burton Lane, Harry Warren and Rodgers & Hart since he started at Chappell Music in 1980. (Military is now a consultant for Warner/Chappell.)

Military is still bringing songs to Bennett. "I love him," he says. "At this stage of his life, he's bigger and better than ever before, and I'm so happy for him."

According to Danny, his father is happy also, at this point in his life. His upcoming NBC-TV special, "Tony Bennett: An American Classic," will evoke places in the singer's life.

"The first day he saw the set, he got all choked up," Danny says. "All that love that Tony's given out has come back to him. It was a dream come true."

'Tony has total integrity as a performer, as an artist and as a person. He's a triple threat. His ability to find the essence of a song and deliver it so elegantly and consistently is what has made him a legend. His musicality is innate, and he's unquestionably a musician's musician. He's just got what it takes to be the best in the world.'

—DONALD J. TRUMP

STEVE GRANITZ/WIREIMAGE.COM

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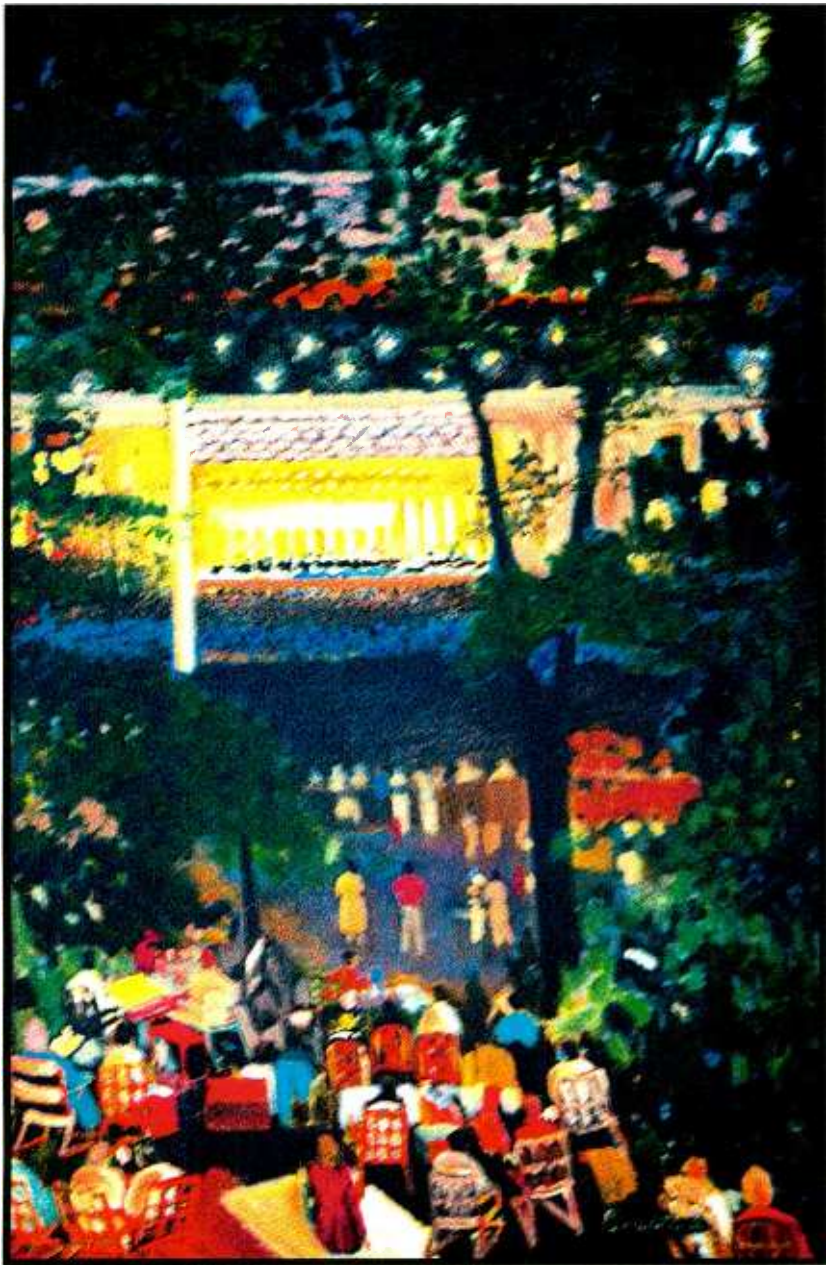
BEVERLY HILLS

BANGKOK

BEIJING

MANILA

TOKYO (2007)



Dear Tony

YOUR BEAUTIFUL IMPRESSION OF RAVINIA FESTIVAL IS MATCHED ONLY BY OUR GLOWING IMPRESSION OF YOU.

Congratulations
on your 80th

WE'RE LOOKING FORWARD TO YOUR 25TH CONCERT HERE THIS SUMMER.

YOUR FRIENDS AT RAVINIA



RANKING BENNETT'S BEST

A tally of Tony Bennett's best-selling albums attests to his enduring appeal, with titles included from five different decades. ♦ Billboard.com Chart Beat columnist Fred Bronson compiled the following recap of Bennett's top 20 singles and albums. The singles list is based on a point system developed for Bronson's book "Billboard's Hottest Hot 100 Hits," third edition, and includes all of Bennett's chart entries, dating back to his 1951 debut on the Best Sellers in Stores chart. ♦ Topping the singles is Bennett's very first chart entry, "Because of You," which spent 10 weeks at No. 1. ♦ The albums recap is based on the peak position each disc achieved. Bennett's highest-ranked album carries the title of his signature song, "I Left My Heart in San Francisco."

THE TOP 20 SINGLES

1. "Because of You," 1951
2. "Cold, Cold Heart," 1951
3. "Rags to Riches," 1953
4. "Stranger in Paradise," 1954
5. "In the Middle of an Island," 1957
6. "I Won't Cry Anymore," 1951
7. "Blue Velvet," 1951
8. "Here in My Heart," 1952
9. "I Wanna Be Around," 1963
10. "Can You Find It in Your Heart," 1956
11. "Cinnamon Sinner," 1954
12. "I Left My Heart in San Francisco," 1962
13. "There'll Be No Teardrops Tonight," 1954
14. "Firefly," 1958
15. "The Good Life," 1963
16. "Solitaire," 1951
17. "Who Can I Turn To (When Nobody Needs Me)," 1964
18. "If I Ruled the World," 1965
19. "The Little Boy," 1964
20. "Don't Wait Too Long," 1963

THE TOP 20 ALBUMS

1. "I Left My Heart in San Francisco," 1962
2. "I Wanna Be Around," 1964
3. "Tony," 1957
4. "The Movie Song Album," 1966
5. "Tony's Greatest Hits, Volume III," 1965
6. "The Many Moods of Tony," 1964
7. "This Is All I Ask," 1963
8. "Tony Bennett at Carnegie Hall," 1962
9. "Who Can I Turn To," 1965
10. "If I Ruled the World—Songs for the Jet Set," 1965
11. "MTV Unplugged," 1995
12. "Love Story," 1971
13. "A Time for Love," 1967
14. "When Lights Are Low," 1964
15. "Here's to the Ladies," 1995
16. "Tony Bennett on Holiday—A Tribute to Billie Holiday," 1997
17. "Perfectly Frank," 1992
18. "Steppin' Out," 1994
19. "I've Gotta Be Me," 1969
20. "The Art of Excellence," 1986

"Tony is a natural, a great voice, a true artist. Tony has inspired young audiences through several generations, and they have identified with America's great music through him. **Style, his own sound and an honest, in-depth understanding of the music and lyrics of the songs he performs make him so unique.**

It has been a privilege and an honor to have worked with Tony for more than 20 years. Here's to you, Tony, and here's to the many good times to remember."

—JORGE CALANDRELLI

**Tony doesn't change his
music or appearance to
appeal to Pop Culture...**

he *is* Pop Culture.

**What a thrill to be part of your
80th birthday celebration.**

Happy Birthday, Maestro!

Love,

Phil Ramone

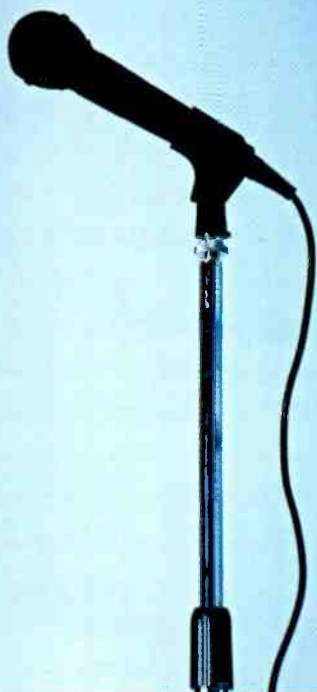
Here's to 80. And the best is yet to come.

From those of us who slow-danced to "Rags to Riches" in the early '50s or later smiled while you "Left My Heart In San Francisco," thanks for giving us "A Wonderful World" for so many years.

Happy birthday, Tony Bennett.
The best is yet to come.



AARP



'CLASSIC' MARKETING

TV SPECIAL,
RETAIL DEALS
SET FOR 'DUETS'

BY JIM BESSMAN

Columbia Records is celebrating Tony Bennett's 80th birthday with an album release and marketing strategy worthy of the milestone. ♦ "Tony Bennett: Duets/An American Classic," arriving Sept. 26 from RPM Records/Columbia Records, features Bennett in superstar duets with Bono, Michael Bubl , Elvis Costello, the Dixie Chicks, Juanes, Billy Joel, Elton John, Diana Krall, k.d. lang, John Legend, Paul McCartney, Tim McGraw, George Michael, Sting, Barbra Streisand, James Taylor and Stevie Wonder. ♦ Bennett selected the album's 18 songs. They include such classics as "Rags to Riches," "The Good Life" and "I Wanna Be Around," while Bennett's son and manager, Danny Bennett, chose the acts. ♦ The only solo performance on the album is, aptly, Bennett reprising his signature song, "I Left My Heart in San Francisco," accompanied by pianist Bill Charlap.

Reflecting on the duet performances, the singer says: "They are all good. The one that was a bull's-eye was the Barbra Streisand record ["Smile"]. The Dixie Chicks shocked me. It was the first time they ever did a swinging record [on "Lullaby of Broadway"]. They were right in there.

"What I like about the artists that were chosen by Danny is that they are all institutional artists; they all do big business," Bennett adds. "They're not flash in the pans, they are not going to die out. They are all going to be remembered through the years.

"And they are all different," he notes. "That makes a good duet album. If you sound alike, you don't know who's singing. In this case with k.d. lang, Diana Krall and Stevie Wonder, they all have a different sound."

In contrast to other duet recordings, each artist performed live with Bennett during sessions produced by Phil Ramone. The album was recorded at Capitol Studios in Los Angeles; Bennett Studios in Englewood, N.J.; and Abbey Road Studios in London.

Bennett's quartet, which accompanies him on tour, played on the album, with additional orchestrations and arrangements by Jorge Candelari. Danny Bennett was executive producer and also audio engineer on the sessions.

Columbia executives are ecstatic with the result. "Obviously this is an incredible record," Columbia chairman Steve Barnett says. "It makes the hair on your neck stand up. And when you see Tony interact with Bono and McCartney and the Chicks and the rest in the [electronic press kit], you'll see why this is such a special project.

"But it's a massively important record for us for so many reasons: It's so contemporary and so cool. And look at the artists working with him, and what greater feeling can you get?"

The centerpiece of the album's marketing campaign is a fall NBC-TV special, "Tony Bennett: An

American Classic," directed by Rob Marshall, director of the film "Chicago." Target will present it in a major corporate sponsorship agreement.

Also planned: a major reissue campaign of Bennett's catalog by Sony/Legacy, a new art book of his original paintings and a documentary on his life and career, due in 2007. Clint Eastwood will executive-produce the film.

Danny Bennett explains how the NBC special came about.

"We'd been talking about doing a special in line with 'Duets,' but you know how tough it is to get a music special on TV these days," he says. "They don't want to hear about it. But with our experience with 'Live by Request' [A&E TV Network's live concert series that Danny Bennett executive-produced], we know it can work if it's mar-

keted differently. 'American Idol' is a music show. The old paradigms are changing quickly."

Foremost among Danny Bennett's decisions was to hire Marshall, a film director, rather than a TV director, and to seek corporate sponsorship for an ambitious staging for many of the album's duet performances.

"We approached Rob, and he said, 'Oh, my God, I'd love to,'" says Danny Bennett, whose RPM TV Productions is the show's producer. "He got together the Oscar-winning team behind 'Memoirs of a Geisha' and re-created venues from Tony's past, like Carnegie Hall and the Sahara [Hotel and Casino in Las Vegas], at the Los Angeles Theater. It will look like nothing you've ever seen on TV."

And Danny Bennett went to Target for sponsorship even before going to the networks.

"We wanted something really special in the tradition of ['60s corporate-sponsored concert series] 'Singer Presents' . . . and they bought into the whole thing," he says. Indeed, Target is also hosting the elder Bennett's 80th birthday party gala Aug. 3 at **continued on >>p58**

'Working with Tony enriched my life, not only as a musician, but as a human being. It was a great experience from which I'm still learning a lot.'

—JUANES

TO TONY,
YOU HAVE ALWAYS
BEEN A "STAR"
BUT, MORE IMPORTANTLY,
A GREAT MAN TO
THOSE LUCKY ENOUGH
TO HAVE YOU
AS A FRIEND.

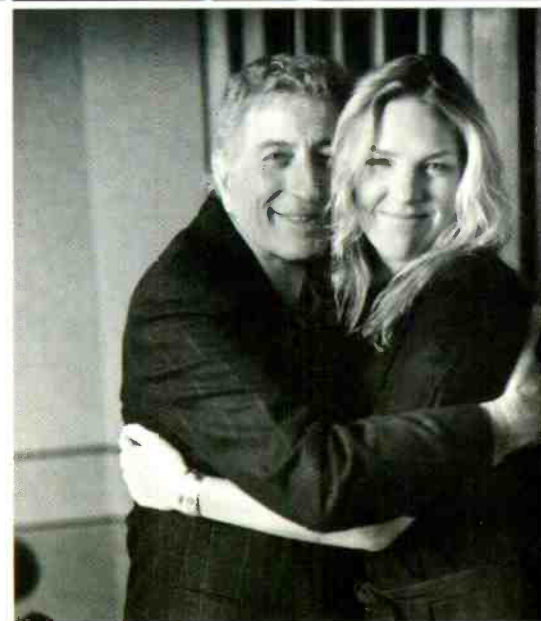
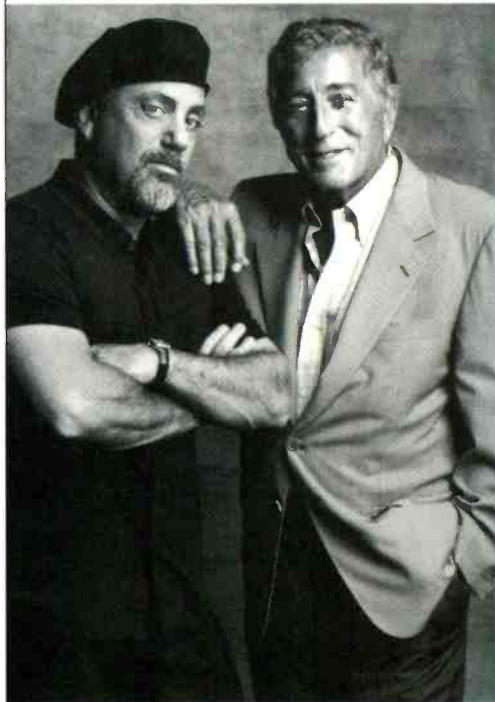
HAPPY BIRTHDAY, DEAR FRIEND
HERB SIEGEL



Congratulations On Your 80th!

“The Music
Never...Never...
Ends”

FROM YOUR ROAD FAMILY,
Vance, Tom, Lee, Paul,
Gray, & Harold



Among the stars who cut live duets with TONY BENNETT on his new album are, from top left, BILLY JOEL, K.D. LANG and DIANA KRALL.

from >>p56

the Rose Center for Earth and Space at the Museum of Natural History in New York.

For the “Duets” CD release, the mass merchant will offer two added-value items: an audio disc with four bonus tracks and a CD/DVD package featuring “making of” footage from the recording sessions and interviews with the guest artists.

Target will also stage an extensive multimedia campaign for the CD launch and the NBC special, which will air close to Thanksgiving.

“It’s the first partnership with an artist for the whole fourth quarter,” Danny Bennett says, also noting Target’s commitment for heavy TV and print advertising.

Columbia Records GM Tom Donnarumma notes that while Target is the “cornerstone” of the “Duets” campaign, promotions will focus on other dealers, too.

“We’ll have campaigns with every retailer out there,” he says. “Amazon will feature catalog, Barnes & Noble will cross-market in their book department, Borders will focus on their ‘Rewards’ members, there’s a great Costco plan [and activities at] Handleman, Anderson, Virgin.”

Danny Bennett adds that Starbucks will offer price and positioning on the title, along with two full-page ads in the manner of its renowned Ray Charles “Genius Loves Company” promotion.

Bennett’s various partners on “Duets” permits Columbia to work several radio formats, the label’s marketing manager Rocco Lanzilotta notes. “We’re going to adult contemporary, triple-A, even Spanish, because of the track [“The Shadow of Your Smile”] with Juanes.”

Meanwhile, AC WLTW New York is hosting Bennett’s first New York appearance in more than two years on the release date at the Theatre at Madison Square Garden. Natalie Cole will open the station’s annual “One Nite With Lite” show, which will celebrate Bennett’s career and likely feature “Duets” guests.

On the new-media front, Donnarumma says forthcoming promotions may include a Yahoo campaign, Tuesdays With Tony, featuring a streaming video of a duet on each of the four successive Tuesdays prior to the album’s release.

“We also look to do something with Clear Channel Radio and AOL, and an extensive iTunes campaign will focus on the new record and catalog,” he says.

Lanzilotta adds, “We’re spreading the net wide, working with traditional and nontraditional ways to get the record out. I don’t think anyone is going to not know that he’s 80 and has a new album out.”

*And, maybe tomorrow
I’ll find what I am after
I’ll throw off my sorrow
Beg, steal or borrow
My share of laughter . . .*

“Tony, my dear friend, you have definitely found what you are after. I am proud to call you my friend, and you will remain my hero forever. “Just keep swingin’ like you been swingin’, kid . . .” With much love and affection, your pal.”

—BRUCE WILLIS

MARK SELIGER

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FRED TAYLOR

Dear Tony,

*Y*ou are a singer,
you are an artist,

but most of all
you are a gentleman.



With much love,

Tussi and John

106.7 Litefm

You May Have Left Your
Heart In San Francisco

But We're Honored

You Chose

To Bring

Your Voice
and Your
106th Release

To WLTW's
Annual
Fall Concert

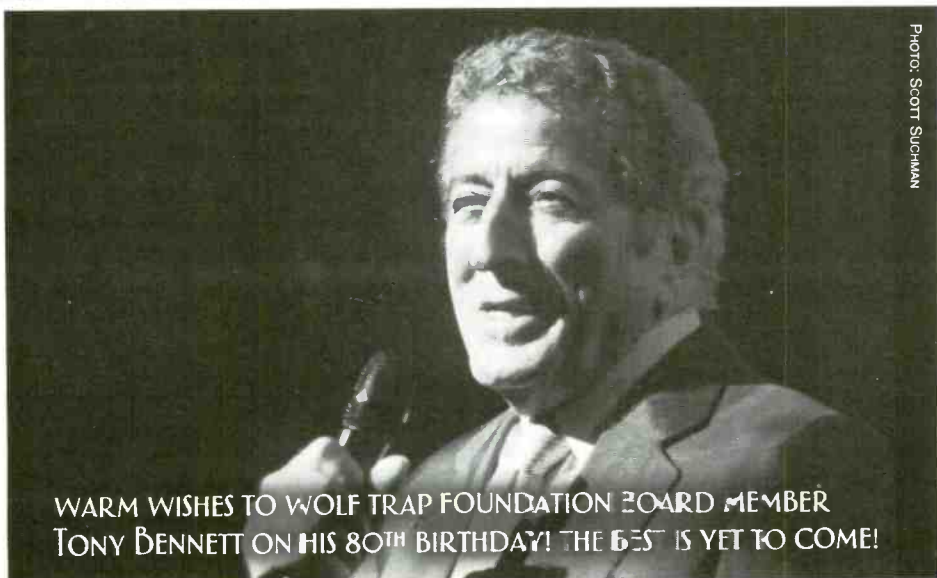
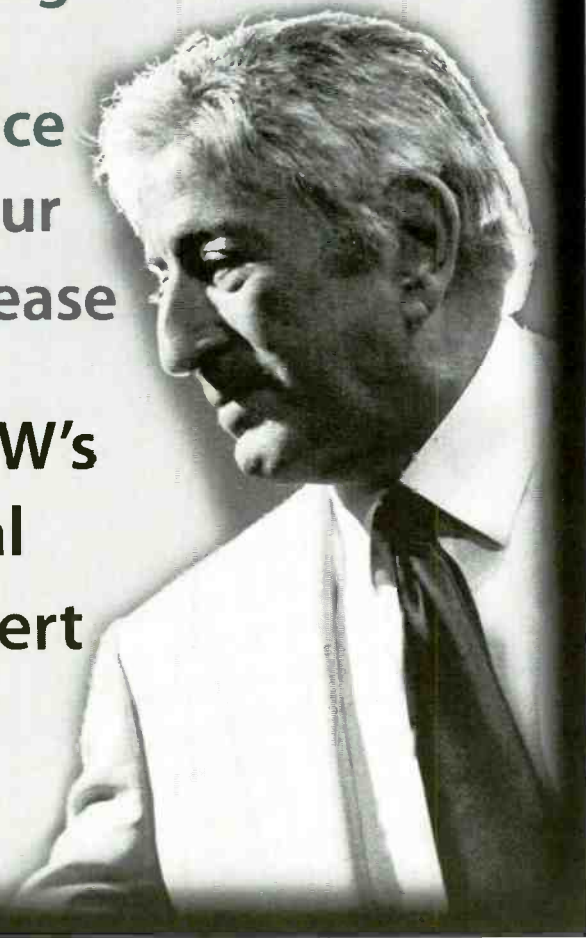
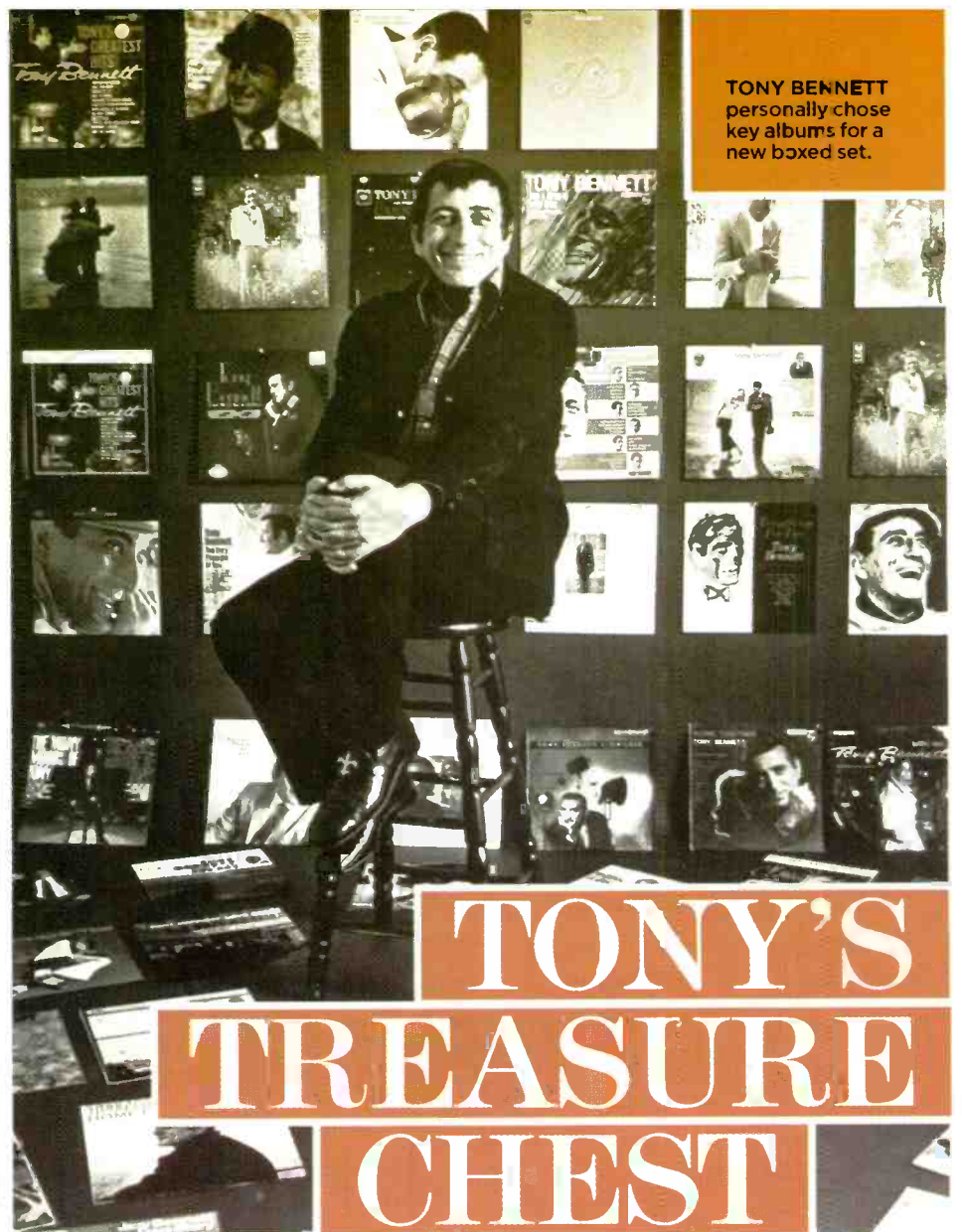


PHOTO: SCOTT SUCHMAN

WARM WISHES TO WOLF TRAP FOUNDATION BOARD MEMBER
TONY BENNETT ON HIS 80TH BIRTHDAY! THE BEST IS YET TO COME!



TONY BENNETT personally chose key albums for a new boxed set.

AMBITIOUS REISSUE PLAN WILL REINTRODUCE BENNETT'S CATALOG

With new versions of his classic hits, the new Columbia Records album "Tony Bennett: Duets/An American Classic," arriving Sept. 26, will encourage fans to "rediscover Tony all over again" via his catalog, says Danny Bennett, his son and manager.

"His catalog is 106 albums strong," Danny Bennett says, "an amazing treasure chest. So we're refurbishing it and revamping it, and digitizing it for preservation."

And to coincide with the campaign around "Duets," Columbia/Legacy is embarking upon a reissue program that will initially focus on significant album titles, a career-spanning boxed set containing 13 key albums deemed by Tony Bennett himself as his seminal collection, along with a compilation comprising his entire singles output.

Due Aug. 29 are reissues of the albums "I Left My Heart in San Francisco," "Perfectly Frank," "MTV Unplugged," "The Ultimate Tony Bennett," "The Art of Romance" and "Playin' With My Friends," as well as two new greatest-hits discs, "Tony Bennett's Greatest Hits of the '50s" and "Tony Bennett's Greatest Hits of the '60s." Each title is priced at \$11.98.

On Sept. 26 comes the "The Classic Collection" boxed set, to include: "I Left My Heart in San Francisco," "Perfectly Frank," "MTV Unplugged," "Cloud 7," "Beat of My Heart," "Tony Sings for Two," "I Wanna Be Around," "When Lights Are Low," "Songs for the Jet Set," "The Movie Songs Album," "Tony Bennett & Bill Evans" and "The Art of Excellence," along with the exclusive "The Singles Collection" compilation.

The set, which is priced at \$169.98, will initially be sold exclusively by Amazon.com and later at music retail. It will contain a Tony Bennett sketchbook featuring his drawings of musical artists, and his recollections and anecdotes, written in his own hand, of the tracks the collection contains.

—Jim Bessman

'Tony Bennett is an icon in the music business. He has stayed true to who he is as an artist and what he believes in, and it was one of the highlights of my career when he joined me onstage at Madison Square Garden to perform "Cold Cold Heart," the song he asked me to sing on for this [new album]. The reaction of the crowd was amazing to watch—and shows how much of a musical force he truly is.' —TIM MCGRAW

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TONY

KAUFMAN ASTORIA STUDIOS

GEORGE & MARIANA KAUFMAN

Tony Bennett
80 Years Of Pure Class.

Happy Birthday!

MB
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*celebrates Tony Bennett,
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A performer and artist for the ages,
Mr. Bennett founded
Frank Sinatra School of the Arts
in 2001 to create and support
America's future artists.
We applaud his generous spirit.*

www.exploringthearts.org

THE SON ALSO RISES

DANNY BENNETT IS UP TO THE TASK OF MANAGING DAD

Tony Bennett made a fateful decision back in 1979, one that contributed to the career momentum he has enjoyed from that point on.

He approached his son Danny Bennett with the idea of Danny managing him.

The younger Bennett, a musician himself, had even released an album for Warner Bros. as part of the rock band Quacky Duck & His Barnyard Friends, which he formed with his brother Daegal. (Daegal Bennett now runs Bennett Studios in Englewood, N.J., where many of his father's recordings are produced.)

But the band was defunct in 1979 when Tony Bennett, between managers and labels, recognized the interest that his then-25-year-old son had in the business side of music.

The resulting father/son, client/manager relationship has pushed Tony Bennett into places more accessible to the younger generation, while solidifying his stature among the great interpreters of classic American popular songs.

"I love being managed by my son," says Tony Bennett. "He understands me and I understand him. We get along great. Danny had me so set up, I could have retired five years ago," the singer adds. "But I'm still not finished with what I have to do. I like it."

Danny Bennett reflects: "When I think about it, that we've been working together for over 25 years, it's amazing. Next year I'll be as old as he was when I started as his manager: I don't know if that's a black-hole thing, but it's pretty wild."

But the wild thing started out slowly at first, father and son agreeing to partner professionally on a tentative, step-by-step basis. Still, the younger Bennett wasted little time broadening the elder's market base.

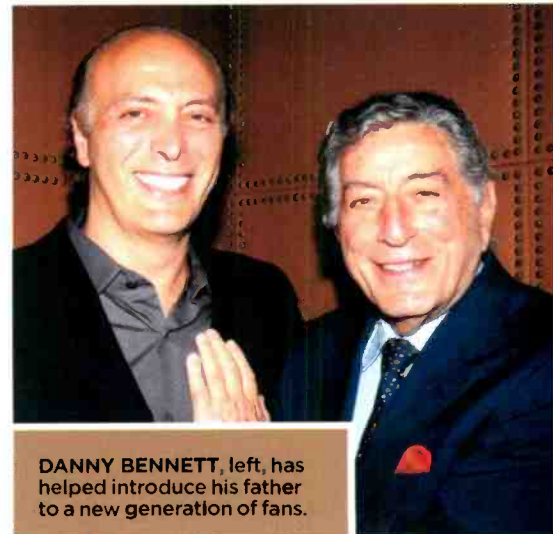
Media provided the initial thrust. Where Tony Bennett traditionally garnered TV exposure via such standbys as Johnny Carson's "Tonight Show," Danny Bennett also took him to "Late Show With David Letterman."

Likewise, the jazz magazines and older-demo publications that were Bennett's customary press outlets were supplemented by features in college-oriented magazines like Spin.

A huge jump in Bennett's hipness quotient came when the producers of "The Simpsons" wanted Bennett to sing a song for an episode (the historic 1990 show "Dancin' Homer"), and Danny convinced them to animate Tony singing the Capital City version of "New York, New York"—the first time a "Simpsons" guest was so depicted.

In 1993, Bennett co-presented an MTV Video Award with the Red Hot Chili Peppers, sparking a relationship with the network that culminated with Bennett's 1994 hit album "MTV Unplugged," which won the Grammy Award for album of the year.

"As I've said over the years, 'marketing' doesn't have to be a bad word," Danny Bennett says, "as long as you stay true to the artist. As soon as you put a disc in a jewel case and try to sell it, you're dealing with keeping the balance of art and commerce. I've been fortunate to do that with Tony in a way that makes sense, but



DANNY BENNETT, left, has helped introduce his father to a new generation of fans.

above all else, it's about retaining the integrity of the artist's visions."

His father's vision, according to Danny Bennett, is "to make records like he did with Bill Evans," a reference to the classic but comparatively uncommercial Bennett album duets with the legendary jazz pianist in the mid-1970s.

"Maybe they're not million-sellers, but those are records that will sell forever and build your legacy. It's records like 'MTV Unplugged' and the [new] duets albums and the k.d. lang [duet] album [2002's "A Wonderful World"] that give him the ability to do what we call 'obtain five free plays'—do anything we want to do. It's not about selling records but making music that lasts forever, ultimately.

"But the reality is, you have to sell records, and when we satisfy both these things, art and commerce, that's my strategy."

This fits in neatly with his father's philosophy, which Danny Bennett says "is to play to the whole family."

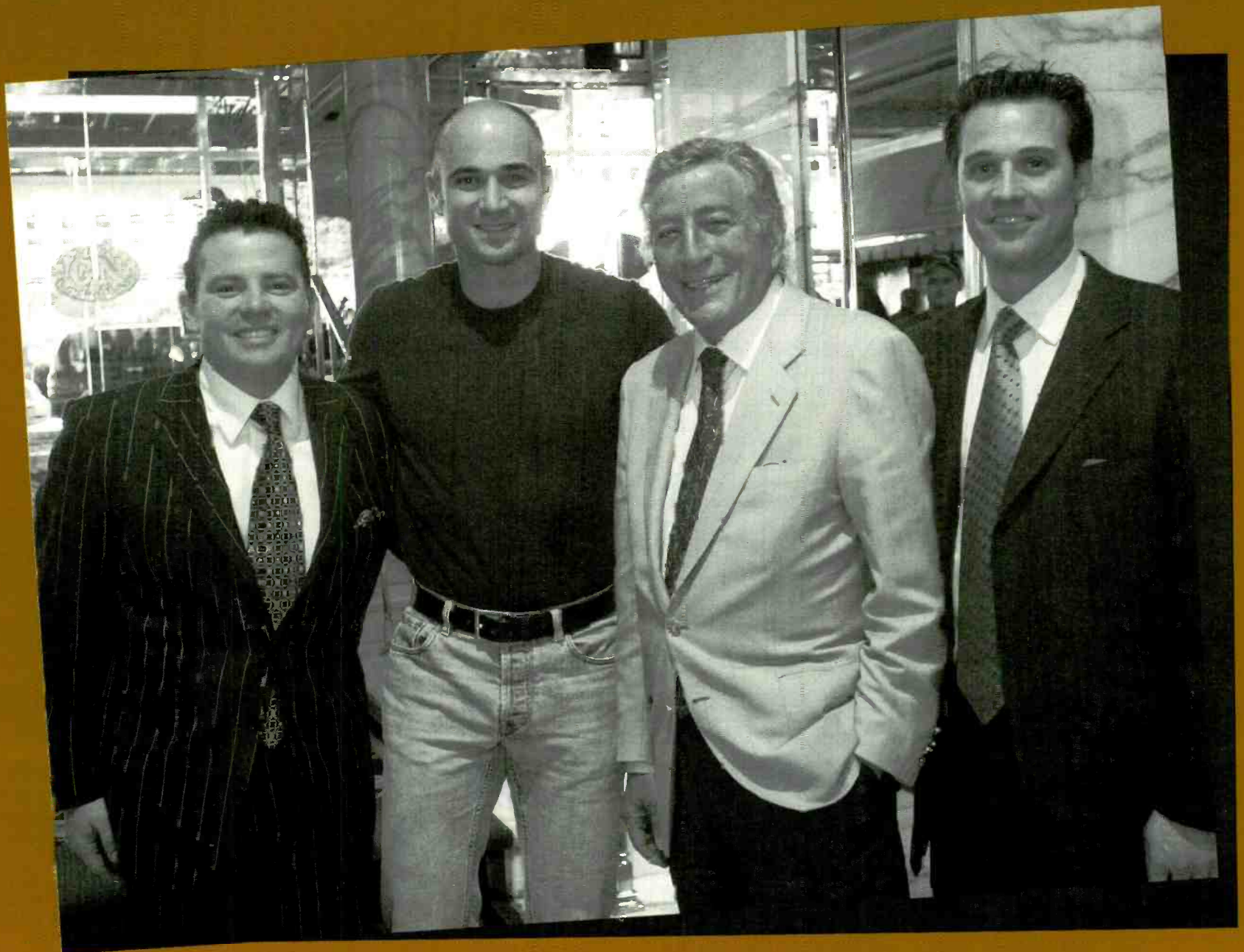
"It's a good one, too," he adds, "because at the end of the day it allows us, say, a special during Thanksgiving, because we know he has broad appeal.

"It was always the quality of his voice and his passion and his tremendous integrity that was the basis of everything we were ever able to do—and no one seems to figure that out. They go, 'How do you do it?' The answer is simply because Tony Bennett transcends."

—Jim Bessman

'Besides his amazing voice, Mr. Bennett has impeccable phrasing and a remarkable knack for choosing great songs. What an amazing career he's had. I could only dream to do half as well.'

—JOHN LEGEND



Happy Birthday, Tony!
...from your boys in Vegas,
Tim Poster, Andre Agassi
and Tom Breitling

Dear Tony,
 We could name 80 reasons
 why you deserve
 to have the happiest
 of birthdays,
 but the number one
 we can account for is...

YOU ARE THE VERY BEST!

**Congratulations,
 Michael & Walter**

Lipsky and Miller

CERTIFIED PUBLIC ACCOUNTANTS

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Happy Birthday
 Tony Bennett!



A work of art who began his
 80th year on the stage of
 The Metropolitan Museum of Art



THE CONSUMMATE PERFORMER

**HOW BENNETT
 KEEPS THE BEAT
 ON THE ROAD**

BY RAYWADDELL

From his first tour opening for Bob Hope in 1949 through his career renaissance with younger audiences and into a golden era where he still plays 100 dates per year, Tony Bennett has always known how to connect with a live audience.

Bennett's "bel canto" delivery, charisma and unsurpassed style onstage has made him that rare artist whose appeal spans generations. And, at 80, everyone agrees he still has chops—an a cappella song that reaches the back rows with ease is still part of his show.

"I love the audience," says Bennett matter-of-factly. "It's a nice job. You're not hurting anybody," he quips. "You're making people forget their fears for 90 minutes or so."

Venue managers are quick with praise.

"He hasn't lost a beat," says Anthony Makes, VP of concerts at the Kodak Theatre in Los Angeles, where Bennett performed in June. "It's amazing how much energy he brings to the stage, and his voice is as powerful as ever. The show was phenomenal."

Some three decades into his career, Bennett's touring concerns received a major boost when, dissatisfied with his recording opportunities and seemingly endless stints playing Las Vegas, Bennett brought in his son Danny to oversee his career.

"He turned to me and said he just wanted to become the consummate concert performer," Danny Bennett recalls. "That's what he loves to do, and that's what he'll always do. He's 80 and still doing it, and he still loves it."

In what was considered a risky move at the time, Danny advised his father to buy out his Vegas contract and hit the road.

"He was coming out of the '70s, that time period in Vegas when maybe five years prior people were doing those 30-weeks-a-year kind of jobs, where you'd just sort of land yourself at the Sands and stay there," Danny says.

"There was kind of a preconceived notion of Tony being just a Vegas thing with the tuxedo and all that, and I always felt he was much, much more than that, and so did he."

So the singer set out to take his music to the people, playing new markets to younger crowds. By the time the mid-'80s rolled into the '90s, Bennett was finding himself on MTV and on bills alongside such bands as Nine Inch Nails. Danny says some people told him it would alienate his father's core audience, but instead of committing career suicide, Bennett exuded transgenerational cool.

"I think it was important to him to stay in touch with the audience," Danny says. "Other performers may feel that touring is drudgery, but being in touch with the 'street,' so to speak, is really kind of the key to Tony's success, I think."

Younger audiences respond to Bennett's ap-

proach to performance. "The old adage is that Tony never sings the same thing once. He's always reinventing, always moving things around," his son says.

An artist of Bennett's stature is a nice feather in the cap for an agent. Bennett is booked by Jeff Frasco at Creative Artists Agency, also known as the responsible agent for the American Idols tour.

"Tony's a legend," Frasco says. "The approach to booking him is just to keep it special, whatever we do. We do that by playing the right venues at the right ticket prices. It's still artist development, but he's a legend and deserves to be treated as such."

The right venues are generally not large arenas, and the right price is generally very affordable. Danny says his father was "pre-Pearl Jam" when it comes to setting ticket prices.

"He could charge twice what he does, but he wouldn't feel good about it," Danny says. "He's of the people, so to speak, and he feels alienated if he's in an arena, and he can't feel or touch his audience. Tony Bennett is the perfect balance between art and commerce and always has been."

Bennett's broad appeal provides a wide canvas of potential concert appearances. "He can play anything from 15,000 seats right down to 2,000 seats," says Frasco, who adds that his client's wide demographic "creates more of an opportunity than a challenge."



"You're making people forget their fears for 90 minutes or so," TONY BENNETT says of his continued love of live performance. "It's a nice job."



LEFT: DANIEL LEWIS/WIREIMAGE.COM; ABOVE: DON HUNSTEIN

Even with his new duets album coming out on Columbia Records next month and plans for an NBC-TV special in November, when it comes to touring, Bennett is “just doing what he normally does for the most part,” Frasco says. That means about 100 concert performances per year.

Bennett always performs as “an evening with,” meaning no support acts are booked, and Frasco says they always wait a minimum of one year before replaying a market.

When it comes to promoters, Bennett plays for “everybody,” Frasco says. “Casinos, performing arts centers, sheds, regular promoters—everybody,” he says. “He’ll do some jazz festivals and things like that as well. There is always a lot of interest from buyers. I have to fend them off.”

Performing arts centers have been frequent venues for Bennett this year, including the Mann Center for the Performing Arts in Philadelphia, the summer home of the Philadelphia Orchestra. Bennett was booked for the Mann Aug. 6.

“We are delighted to [have presented] Mr. Bennett days after his 80th birthday,” says Peter Lane, executive director of the Mann, which has hosted Bennett every other year since 2000.

In addition to the wide range of public venues available to Bennett, he is also an in-demand performer for corporate and private events. “I

‘Tony is a one-of-a-kind artist and humanitarian, a singer’s singer and consummate performer’s role model. **He generously shares his gifts, infusing them with grace, power and such finesse.**

Sharing his love of music and being part of Tony Bennett’s artistry is a real privilege.’

—PHIL RAMONE

have had the pleasure of working with Tony Bennett off and on for the past 21 years, and he never disappoints,” says Ron Pateras, director of entertainment at Jam Entertainment and Creative Services, a division of Jam Productions. “He is a crowd-pleaser, a consummate professional and a true artist.”

Bennett generally travels with a quartet, sans entourage. “He’s pretty much by himself except for a tour manager [Vance Anderson], and he just shows up and does his thing,” Frasco says. “It’s just an honor to be involved with him.”



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AN AMERICAN ARTIST

Many recording artists paint, more or less as a hobby. But for Tony Bennett, painting has become a bona fide second career. • His paintings have been exhibited in prestigious galleries throughout the world, including the Smithsonian American Art Museum in Washington, D.C., which recently accepted his oil painting "Central Park" for its permanent collection. • His "Homage to Hockney" is likewise on permanent display at the Butler Institute of American Art in Youngstown, Ohio, as is "Boy on Sailboat, Sydney Bay" at the National Arts Club in New York.

MARK SELIGER

ANTHONY BENNETTO



CAN

BY JIM BESSMAN

**PRESTIGIOUS
GALLERIES AND
MUSEUMS EXHIBIT
BENNETT'S OILS**

The official artist of the 2001 Kentucky Derby, Bennett has also been commissioned by the United Nations, in commemoration of its 50th anniversary. And he is the author of "Tony Bennett: What My Heart Has Seen," a bound volume of his paintings that Rizzoli published in 1996. A new volume of his art work will be published next year.

Painting has always been a passion for Bennett, going back to his attendance at Manhat-

tan's High School of Industrial Arts (now known as the High School of Art and Design). And he still paints daily, even while touring.

"It all goes hand in hand," says Danny Bennett, his son and manager. "Tony is not a Sunday painter and never has been. And the same integrity that we apply to his music career, we do with his art: We're very, very careful."

He cites the Smithsonian's embrace of "Central Park" as a high-water **continued on >>p68**

Dear Tony,

**A wonderful achievement
to have made
millions of people happy
not only in America
but in many other countries
throughout the world.**

**I'm proud to have been
a member of your team.**

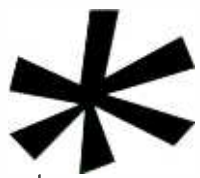
Derek Boulton

CONGRATULATIONS TONY, YOU ARE A LEGEND AMONG LEGENDS.

WE ENJOYED HAVING YOU
HERE AT CAPITOL STUDIOS
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Happy Birthday, Tony

...and many more!

Thanks for helping JDRF move
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John and Marilyn McDonough
and the
Juvenile Diabetes Research Foundation



Happy Birthday Tony.
Thank you for your continued loyalty
throughout the years.

Love,
Seth, Tom, Donna
and the entire staff at
Upward Bound Travel



*Congratulations, Tony.
Always my love and best wishes.*

WYNN CAMPBELL



from >>p67

mark for his father, who signs his paintings with his birth name, Anthony Benedetto.

“His ambition is to be known as a painter as well as a musician, and he will be, I think, in his lifetime, because he’s as serious about art as he is music,” says Danny Bennett. “He doesn’t want to make wallpaper or Jerry Garcia ties.”

Tony Bennett’s love and passion for painting is “growing exponentially,” his son adds. He notes that his father’s paintings steadily “sell over the years.”

“It seems understated at times,” he continues, “but here’s a guy who has painted his whole life. We’ve set up a network of galleries that he sells in, and it works out well. We’ve made a balance between art and commerce, so that it’s not so accessible that you can find it at McDonald’s—which we easily could have done.”

When lithographs are made of Tony Bennett’s paintings, they are done in very limited editions to preserve and increase their future value.

“We’re very specific that way,” Danny Bennett says of the strategy. “It’s about nurturing: There are Tony Bennett fans who buy his artwork, but there are art connoisseurs now who buy Anthony Benedetto paintings. He certainly makes money painting, but he could probably make a lot more if he did it the way most people do, by cranking it out. But it’s not about the money.”

Indeed, Tony Bennett is a “tremendous editor” of his work, Danny Bennett says. “Every six months he goes through his recent work and keeps what he likes and destroys the rest. But he paints all the time: watercolors on the road, and then he comes back and turns them into oil paintings.”

Such diligence is lauded by Everett Raymond Kinstler, one of America’s great portrait artists, who also attended the High School of Industrial Arts and proudly points out that Bennett is older than he—by two days.

“He’s very dedicated and sincere, and is always striving to get better. And that’s why he has,” says Kinstler, whose painting of his friend is part of his current New York Creative exhibition of portraits of cultural luminaries at the Museum of the City of New York. (The Smithsonian owns a Kinstler charcoal of Bennett.)



‘Central Park’ (2000), top, and ‘Duke Ellington, God Is Love’ (1996) are two works by Anthony Benedetto inspired by topics close to the painter’s heart.

“I’ve said to him, ‘Think of it as music, and do it the way you sing,’ and he’s become a unique artist through his sensitivity and great range of interpretation.”

Harold Holzer, senior VP for external affairs at the Metropolitan Museum of Art in New York, considers Bennett “a wonderful artist, modern and classical at the same time. But everything about him is artistic.”

Holzer is the author of “Lincoln on Democracy,” which he co-edited with Mario Cuomo, is graced with a Bennett cover painting. He hosted an evening with Bennett at the Met last year.

“He showed slides of his paintings and talked about how art had inspired him, and when he was finished I said, ‘After listening to you for an hour, there’s only one way to describe you—not as a singer or a painter, because what you are is a work of art.’ And that’s what he is.”

‘Tony endures because he respects the intentions of the songwriter, but is utterly and only himself when he sings. He is a joy and inspiration to work with and an artist in every sense of the word.’

—DIANA KRALL and
ELVIS COSTELLO

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'Berlin Serengeti'
Radio Citizen hits a groovy tune



Brazil Breaks Out
Ivete Sangalo is one of five artists to watch



Distributor Wanted
Fat Joe to release new CD without Atlantic



'Last Man Standing'
Jerry Lee Lewis set bows on Artists First



Musical Moxie
Esperanza Spaulding's jazz bass sparks 'Junjo'

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MUSIC

AUGUST 12, 2006

HIP-HOP BY HILLARY CROSLY

RIDIN' HIGH

Houston's Chamillionaire Rings Up Hits

Houston has been among hip-hop's hottest spots for a while now. The syrup-slow beats of the city's chopped-and-screwed scene are rising like heat from the Texas soil, and MCs, including Paul Wall and Slim Thug, have established themselves as stars. But one native son has shone a bit brighter than the rest of late: Chamillionaire.

In the past few months, the MC (born Hakeem Sediki) has seen his debut album, "The Sound of Revenge," go platinum; his second single, "Ridin'," hit No. 1 on The Billboard Hot 100; and the song is one of the top-selling ringtones of all-time, moving 2.7 million copies. Now, as he traipses around Europe and Canada on his first world tour, the Ciara track "Get Up" on which Chamillionaire is featured is at No. 34 on the Hot R&B/Hip-Hop Songs chart and rising, and the rapper is about to start pushing his proper third single, "Grown & Sexy."

Cham hasn't exactly done it with all of Houston cheering.

Starting out as a street promoter, he and his friend Wall passed out fliers for local clubs and labels until they met KBXX DJ and Swisha House co-owner Michael "5000" Watts in 1998. Swisha House, a key independent imprint in Houston's hip-hop scene, is home to the late DJ Screw and the birthplace of the chopped-and-screwed sound.

The two rappers talked Watts into a meeting and became part of the Swisha House MC click that included Slim Thug.

"The mix tapes created a huge buzz, but Swisha House was like a long internship," Cham says. "We're watching everybody else get money, but we don't have any food on the table."

Chamillionaire and Wall left Swisha House and signed to the local Paid in Full Records. There, their "Get Ya Mind Correct" sold more than 100,000 units. But again, Chamillionaire felt he wasn't receiving his fair share and left to form his own Chamillitary Entertainment. Unfortunately, he lost friend Wall in the process.

"Things change as you grow up, and Paul just turned into a person that didn't match with me," Chamillionaire says. "We were arguing about everything, so we agreed to disagree. He went back to Swisha House, and then people starting saying I wasn't going to survive without Swisha House because they were such a large label in Houston. That's a huge amount of pressure. People openly saying, 'I can't work with him because I'm cool with Swisha House.'"

Cham may have the last laugh. And he's doing it with an especially savvy, fan-sensitive digital campaign.

Prior to signing his Chamillitary Entertainment label to Uni-

versal Music Group in late 2004, Chamillionaire already had an aggressive online branding campaign in place from his Web site. "We knew 'Ridin' ' was huge," manager Charles Chavez says. "We had a million hits on the Web site before the deal [with UMG]."

His first single from "The Sound of Revenge," "Turn It Up" featuring Lil Flip, peaked at No. 31 on the Hot R&B/Hip-Hop Songs chart in December 2005. And his second track, "Ridin'," rose to No. 1 on the Hot 100 in June and remains a top 15 song after 24 weeks.

"The Sound of Revenge" debuted on The Billboard 200 at No. 10. "Revenge" rose steadily, selling about 20,000 per week from mid-March to the end of April; as "Ridin' " hit, his sales took off.

The album has now sold 1.1 million, according to Nielsen SoundScan. Utilizing a multipronged marketing approach of incessant touring, Internet marketing and ringtones, Chamillionaire has garnered higher sales than both of his Houston competitors, Wall and Slim Thug.

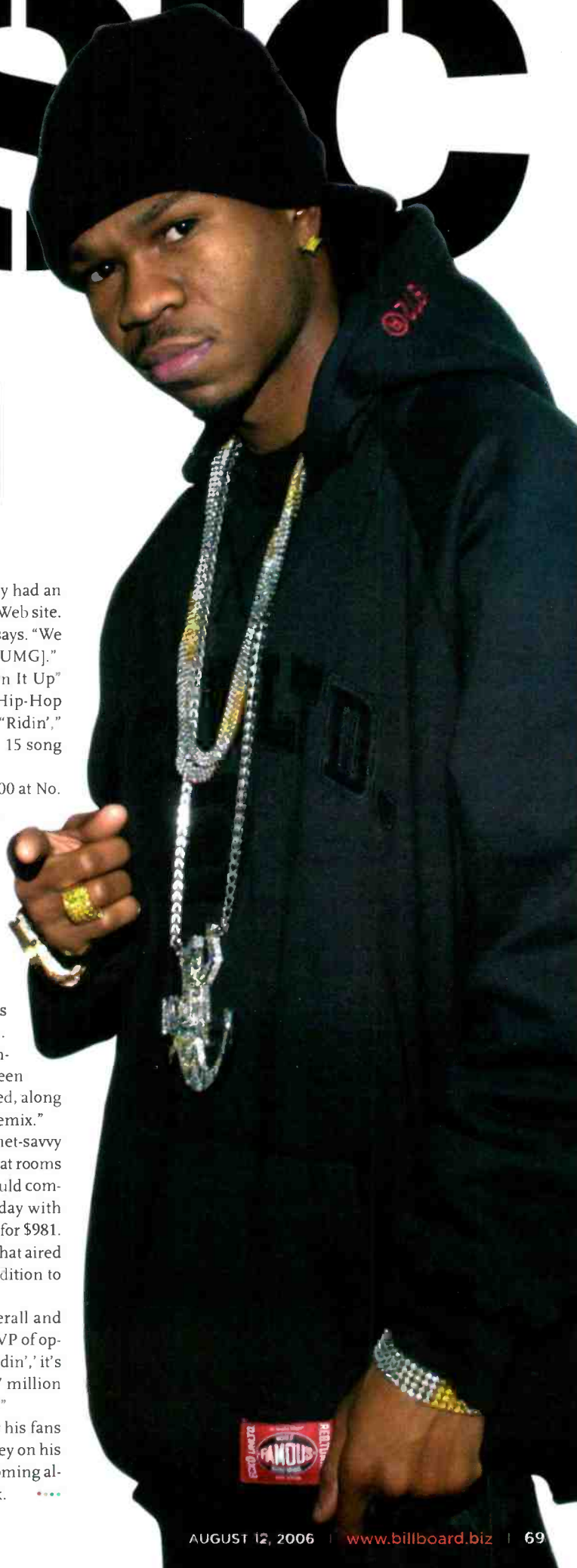
"He's been on tour since August [of last year]," says Elise Wright, VP of marketing for Universal/Motown. Wright also says the various regional remixes Cham commissioned for "Ridin' " were crucial. "The song had been out in the South forever and it needed to be reinvigorated, along with a West Coast, an East Coast and an international remix."

Wright says Chamillionaire also has been an "Internet-savvy artist." Before he got to UMG, he had created elaborate chat rooms where fans he had gathered from the mix-tape circuit could comment and purchase his swag. Universal auctioned a day with Chamillionaire while shooting his "Ridin' " video on eBay for \$981.

There were also commercials for "Ridin' " ringtones that aired on BET. The ringtone went on to sell 2.7 million, in addition to more than 1 million digital copies of the song.

"He sold almost 700,000 'Turn It Up' ringtones overall and 282,000 digital singles," says David Ellner, CFO/senior VP of operations at Universal/Motown. "So when we came to 'Ridin', ' it's a monster at mobile . . . His total ringtone sales of 2.7 million within UMG puts him in a unique group of superstars."

Staying connected to his fan base, Chamillionaire let his fans choose his third single, "Grown & Sexy," through a survey on his MySpace page. And he's got guest appearances on upcoming albums by such acts including UGK, Joe and Young Buck. . . .



CHAMILLIONAIRE: GARY GERSHOFF/WIREIMAGE.COM

>>>DIAMOND RIO LEAVES ARISTA NASHVILLE

After 15 years on Arista Nashville, Diamond Rio has exited the label in a split that is being described as amicable. The group released nine albums on Arista, including two greatest-hits packages. Of those, four debuted in the top 10 of Billboard's Top Country Albums chart, three are certified platinum and five others are gold-certified. The group also notched 19 top 10 titles, including five No. 1s. It has not had a top 10 hit since "I Believe" in 2003. —Phyllis Stark

>>>WOMACK MOVED TO MERCURY

MCA Nashville has shifted Lee Ann Womack to sister label Mercury in order to "even out" the label rosters, according to a representative for parent Universal Music Group Nashville. Decca Records released Womack's first two albums, and sister label MCA absorbed her after Decca folded. MCA released her next five albums, including a hits set and a Christmas project. Womack's first Mercury project is tentatively set for release late this year or early 2007. —Phyllis Stark

>>>WHIGS' DEBUT GETS RERELEASE UNDER NEW DEAL

The Whigs have signed to ATO Records. The label will rerelease the three-piece garage band's self-released debut album, "Give 'Em All a Big Fat Lip," through RED Distribution. The Whigs will continue their two-month headlining tour before heading into the studio in early 2007 to record their first album with ATO. —Courtney Lear

>>>OGLIO SWITCHES DISTRIBUTION

Oglio Records is switching distribution from Alternative Distribution Alliance/Warner to Fontana/Universal. Under the new deal, Oglio will release George Lopez's new CD, "El Mas Chingon," Sept. 26. This marks the label's third Lopez release. Marketing and promotion at Oglio are handled in-house while independent contractors are retained for retail promotion, radio promotion and publicity campaigns. —Courtney Lear



Latin Notas

LEILA COBO |cobo@billboard.com

Grammys Shift Categories

Mainstream Awards Revise Latin Field

Even as the Latin Grammy Awards prepare for their New York debut on Nov. 2, the mainstream Grammys have been busy revising the categories within the Latin field.

The changes, which take effect with the 2007 awards, shrink the tropical music categories and expands the regional Mexican group for a total of seven Latin categories, up from six.

The salsa/merengue and traditional tropical categories will merge into one category, Latin Tropical. The regional Mexican categories, previously covering only Tejano and Mexican American (which will include grupero and ranchera), will expand to four, adding banda and norteño. Also, the best Latin rock/alternative album category has been expanded to incorporate urban into its scope. The Latin pop category remains the same.

Those who know the U.S. Latin music market will recognize the need to expand regional Mexican. Commanding more than 50% of all Latin music sales, according to the RIAA and Nielsen SoundScan, having only two categories in the Grammys was frustrating, to say the least.

The puzzle is how Tejano managed to remain a category. Last year, continuing a downward trend, only 11 entries were submitted to voters, with many of those ill-equipped, quality and production-wise, to compete.

The other weak categories were salsa/merengue and traditional tropical. The latter suffers for lack of releases, the former because the independent labels that underpin this genre do not submit their product to the Grammys.

Big mistake. Although Latin music is not a Grammy priority, a membership push could make the difference.

If the Grammys are serious about representing the Latin market, they would also do well to explore a stand-alone urban category, and this is a crucial year to test the mettle and staying power of that music.

As for Tejano, as it stands, it only downgrades the Latin field in general. And, if Tejano artists and labels continue to not submit product, clearly they are not interested in the category either.

ROC LA FAMILIA GIVES BIRTH: It took nearly a year after its launch for Def Jam Latin label Roc La Familia to release its first album.

But a well-crafted strategy among Def Jam, Roc La Familia and Machete Music got "Hector Bambino 'El Father' Present: Los Rompe Discotekas" featuring various artists to peek at No. 1 on Billboard's Top Latin Albums chart (it is No. 3 this issue).

Roc La Familia is headed by president Juan Perez, a childhood friend of Jay-Z's (who guests on Bambino's album). The notion behind the label was to tap into a largely unexplored urban Latin market that drew from Latin and mainstream cultures.

"Los Rompe Discotekas," for example, is in Spanish, but the single, "Here We Go Yo," has played on Latin and urban stations. Hector Bambino "El Father" is signed to Machete, but put out the album as a joint venture among Machete, Roc La Familia and his own label, Goldstar Music. "We're bringing him to another demographic that might not necessarily take him as their own," says Yves Pierre, product manager for Def Jam.

Up next for Roc La Familia is a bilingual, all-reggaeton album by N.O.R.E. due Sept. 12, including appearances by Fat Joe, Daddy Yankee, Frankie Negrón, Ivy Queen and P. Diddy, followed by albums from Azteca Escobar and Tru Lies this fall.



BAMBINO



BeatBox

KERRI MASON |kmason@billboard.com

Radio Citizen Tunes In Groovy Creations

There's something about "The Hop." The first single off Radio Citizen's "Berlin Serengeti" (Ubiquity) is only a crunchy guitar lick and the most basic of drum riffs with an Edith Piaf-sounding chanteuse rapping over it. But the result has an ambling naturalness that could land it in an ad campaign targeted at twentysomethings.

"If you turn on the radio [in America], most of the current productions, even the rock ones, are so auto-tuned, time-aligned and effects-loaded, you could say the electronica is everywhere," says Niko Schabel, the Berlin-based producer/musician behind Radio Citizen. "Still it seems to me the really experimental and innovative electronic music has a hard [time getting standing] in the mainstream."

But Schabel's groovy cre-

ations, especially those featuring vocalist Bajka, could easily be enjoyed by a mass audience, perhaps even a more mature one. The live/sample patchworks evoke '70s kitsch, Jack Kerouac cool and Eastern energy, but without losing their song

structure or hitting the five-minute mark.

In addition to sampling and mixing "Serengeti," Schabel also played alto sax, kalimba, percussion, Rhodes, clarinet, flute and piano. It's scheduled for a Sept. 12 release.



RADIO CITIZEN

SUMMIT UPDATE: Billboard is proud to present a smarter, swankier Billboard Dance Music Summit Sept. 17-20. The smarts come courtesy of a stellar collection of speakers and panelists, and the swank is directly from our new host city: Vegas, baby.

As always, attendees will learn from a full slate of trend-conscious panels, and hobnob with the industry's best artists. And in a unique cooperation with lifebynight, a citywide celebration of dance music taking place at the same time, they'll also be able to experience Las Vegas' best nightclubs, including celeb magnets Tao and Pure.

"If we learned anything from last year's summit, it's that the DIY attitude is very much alive in the dance/electronic music world, and that there is money to be made for people who want to work for

it," says Michael Paoletta, summit organizer and Billboard brand marketing senior correspondent. "The most heavily attended panel discussions focused on brand marketing and sync licensing, which is why we're increasing those elements this year."

Unmissables: The keynote from Eric Hershberg, president/chief creative officer of Deutsch LA, who helped develop recent ad campaigns for Mitsubishi and Old Navy; new-school pioneers Junkie XL and Kaskade discussing smart career development; an international panel, "Across the Pond," with European heavyweights Simon Dunmore (Defected) and Brandon Bakshi (BMI Europe); the return of '80s queens Bananarama; and the view down from the glass floor in the Palms' roof-level Ghost Bar—only for the very brave.

BAMBINO: EDDIE MALLUK/WIREIMAGE.COM

LATIN BY LEILA COBO

Brazilian Heat

A New Wave Of Acts Determined To Crack The U.S. Market

When Brazilian icon Ivan Lins' "Historias" won the 2005 Latin Grammy Award for album of the year, no one was more surprised than Lins himself.

There he was, a Portuguese-speaking Brazilian, picking up a top award on a Spanish-language TV show in a country where his album had not even been released.

The moment exemplifies the situation of much of Brazil's music in the United States: critically acclaimed, yet largely non-existent when it comes to sales and airplay.

Now a series of significant releases will test new approaches to working Brazilian sounds in the world's largest music market.

The new albums include a self-titled set from Lenine, released in July by indie label Six Degrees; two Marisa Monte albums—"Infinito Particular" and "Universo Ao Meu Redor"—to be released digitally in August by Metro Blue/Blue Note; and a self-titled set from Ivete Sangalo, slated for a fall release from Universal.

Each represents a different style within Brazil's rich musical culture. And each is being worked in a unique manner, in an effort to break down longstanding barriers.

The first one is language, says Marcos Maynard, president/CEO of EMI Brazil, home to Monte, Lins, Daniela Mercury and Chico Buarque. "Our second barrier is a very different musical rhythm. Brazilian pop is very different from international pop."

The most acclaimed Brazilian music is a sophisticated brand of pop known locally as MPB. This complex music tends to be adored by critics, but nowadays rarely tops charts even in Brazil.

Exceptions include Maria Rita's 2003 self-titled Warner debut, which topped the half-million mark in Brazil, and Monte's current albums, which combined have sold nearly 700,000 copies in Brazil.

However, in the United States "Maria Rita" sold only 24,000 copies, according to Nielsen SoundScan; her follow-up languished at 4,000 copies. Monte's last album, the 2003 release "Tribalistas," has scanned 25,000.

When viewed as world music, those are good numbers. But some labels are chafing at the limitations of that genre.

"We don't consider ourselves a traditional world music label," says Bob Duskis, president of Six Degrees, which regularly puts out Brazilian music. "That may be seen as quibbling, but there are all kinds of stereotypes in people's minds when it comes to world music. We release music that is modern and comes from all parts of the world. And we market them not like they're part of a small niche, but like they could reach a broad audience."

Six Degrees' biggest success story is Bebel Gilberto, whose debut "Tanto Tempo" scanned 293,000 copies in the United States, according to Nielsen SoundScan, and a total of 1 million worldwide. Although the album was mostly in Portuguese, "We marketed Bebel under the supposition that people who liked Sade would like Bebel," Duskis says.

And then there is Sergio Mendes' "Timeless" (Concord/Hear Music)—produced by the Black Eyed Peas' Will.i.am—which received mass marketing and commercial airplay. The album has scanned 160,000 copies since its February release.

But in most cases, Brazilian music sung in Portuguese is absent from the airwaves, save for college radio, NPR stations and world music shows.

In an effort to overcome that, Blue Note is centering most of its marketing efforts for Monte in the digital world.

Although Monte's albums were released in Brazil in the spring, they will not hit U.S. stores until September to better coincide with her U.S. tour in November—the singer's first in six years. In addition, Monte's catalog will be pushed digitally. On July 18, iTunes released a single from each of Monte's two new albums;

the full albums became available digitally Aug. 1, a full month before the store release date.

"This is just a seismic shift for us," says Cem Kurosman, director of publicity for Blue Note. "But we felt this could be a much more productive route to focus our dollars and energies online."

In Kurosman's view, the biggest difficulty with Brazilian acts is lack of TV and radio exposure coupled with the lack of a steady physical presence in the States.

"You need a team in the U.S. who understands the U.S. market," says Carlos Tabakoff of MGT management, who handles Lenine and is bringing him on tour this fall. "You need a team in Brazil that understands the investment needed to conquer this market. And you need an artist who can make the financial and time investment. The U.S. market is about coming on a regular basis and starting small."

That is a challenge to big Brazilian artists who sell and tour well in the massive, self-contained Brazilian market. For such acts, there is little incentive to work the difficult U.S. scene.

Sangalo is making a serious attempt to break in the United States and Europe, where she has been steadily touring since last year. Sangalo's new album, a hits compilation that includes four tracks rerecorded in Spanish, will be her first album to be released in Spain and the United States. In an effort to internationalize Sangalo's music, Universal will work her in the U.S. market like a Latin pop act, a tactic used successfully by BMG for Brazilian singer Alexandre Pires a few years ago.

This type of major label support, some say, is crucial. "Brazilian music is a constant and it will remain at a constant cruising speed around the world," says Gene De Souza, development director for concert series the Rhythm Foundation and host of weekly radio show "Cafe Brasil." "Whether it's a breakthrough or not, it would depend on having a unique kind of project or movement. And you will need major marketing support." ...

FIVE TO WATCH From upbeat Bahian music to balladeers, a quick look at some of Brazil's best.



IVETE SANGALO

Brazil's top-selling female star is a dynamo known for high-octane performances of Bahian music, similar to samba but more aggressive and upbeat. Formerly the lead singer of Banda Eva, as a soloist, she has sold nearly 7 million albums in Brazil. Her "MTV Ao Vivo" is the top-selling DVD in Brazil's history.



LENINE

The producer/songwriter is known for his collaborations with Tom Capone and for penning tracks for some of Brazil's biggest names. He plays an intriguing blend of MPB with rock, funk, electronica and other sounds. "Lenine" is a selection of greatest hits from previous Brazilian releases.



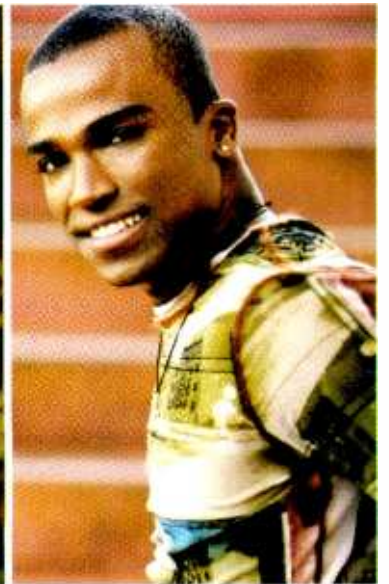
MARISA MONTE

Elegant, cerebral and progressive, Monte of the gorgeous, husky voice takes her time between albums. Her simultaneous release of two separate discs in two separate styles (samba and MPB) is unprecedented. A legend in Brazil, she is also known for her powerful live performances.



DANIELA MERCURY

Another queen of Bahian music, Mercury has had a long and distinguished career in Brazil and abroad. She is perhaps the Brazilian artist most intent on international success. Label EMI has vowed to support her goals.



ALEXANDRE PIRES

The former lead singer of Sopa Contraria launched a successful Spanish-language solo career in 2001 then went on to become a top Latin balladeer. Pires, who performed in Spanish at the 2005 Latin Grammy Awards, has plans to move to Miami to further his Latin recording endeavors.



Rhythm & Blues

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Busy Days For Knight

Singer Has New Album, Clothing Line, Eatery In The Works

Before Gladys Knight's manager son Jimmy Newman died in 1999, he gave his mom some sage advice.

"He said, 'You've been there and done that,'" Knight recalls during a stop at the Sheraton in Universal City, Calif. "You need to do the music you love, specialty things. You need to do what's in your heart."

So she did. First up was recording "One Voice" with the Knight-directed Saints Unified Voices choir. The 2005 album, conceived after her conversion to Mormonism, garnered Knight and the choir a Grammy Award for gospel choir of the year. Simultaneously, Knight was recording "Before Me," a homage to Billie Holiday, Lena Horne, Duke Ellington and other icons whose talent had influenced and inspired the singer.

The Verve Records project, produced by Tommy LiPuma and Phil Ramone, finds Knight coming full circle in her storied career: As a young lady in Atlanta she studied jazz and performed in a jazz band. She applies her unique sheen to such timeless tunes as the George and Ira Gershwin-penned anthem "The Man I Love" and Ellington's inspirational "Come Sunday." The album's Oct. 3 release coincides with the taping of a PBS special at Hollywood's

Kodak Theatre.

"Before Me," however, isn't the only "specialty thing" on Knight's agenda. Recently selected as the new face of Ashley Stewart's "Great Women of Style" campaign, Knight has also teamed with the full-figured female fashion retailer to establish the Stores Community Foundation. Profits from the sales of "Before Me" at the chain's 200-plus stores will benefit the charitable initiative.

The first contribution will go to Dress for Success, the not-for-profit organization that helps disadvantaged women transition into the work force. In addition, Knight will make personal appearances and conduct seminars in various Ashley Stewart stores in tandem with local Dress for Success affiliates. The Stores Community Foundation will also be the beneficiary of an Oct. 26 charity event at the Apollo Theater in New York, at which Knight will perform.

Knight is concurrently exercising her design sense by way of a new clothing line that will be sold at the stores. Launching with lounge wear, Knight plans to expand into dressier duds. "Fashion today can be frustrating," she says. "I hate shopping, because I see things I like, try them on and they don't work. Everyone

doesn't fit the super-thin stereotype."

Before the year is out, Knight and daughter Kenya Jackson, who now manages her mother's business affairs, will witness the groundbreaking for Las Vegas' newest retail venture, East Village. Among the planned theaters, shops and restaurants: Knight's chicken and waffles eatery. The dining venue is now officially a chain. Knight has two sites in Atlanta and a third in Laredo, Md.

Following the Vegas store's 2008 opening, Knight wants to reopen her daughter's bakery there. It previously enjoyed a three-year run before the deaths of Knight's son and mother prompted Jackson's management shift.

"Wherever I go and whatever I do, I want to make a difference," Knight says of her various ventures. "Just let me make a difference."

MUSICAL NOTES: "Finally Got It Right" is the title of Charles Wright's new album on his long-monikered label, Million Dollars Worth of Memories Records. Wright was frontman for the Watts 103rd Street Rhythm Band ("Express Yourself")... Kudos to Quincy Jones on receiving the lifetime achievement award at the annual BBC Jazz Awards held July 13 in London.



Real Talk

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Free Agent Fat Joe

No Longer With Atlantic, Artist Looks For Distribution

After much speculation, we can report that Fat Joe has left Atlantic Records and is looking for a distributor for his upcoming album, "Me, Myself & I."

"The contract ended a few months ago," Fat Joe says. "No hard feelings, but they weren't feeling what I was asking for. I've always been an artist to them, and they didn't understand me asking for my own imprint. But one man's trash is another man's treasure."

Though Joe does not speak badly of Atlantic, he admits he was annoyed with the label's pressure to produce a more commercially driven record.

Atlantic says it has no comment.

Joe is set to shoot a video for his new single, "No Drama," Aug. 11. The track was originally called "Clap & Revolve" before he realized a less juicy title would get him more video spins. Thus far, he's taken a liking to a Damon Johns' video treatment, where Joe might be impersonating Denzel Washington in a clip similar to "Man on Fire."

The new set is "my most in-depth album in terms of vulnerability and doing the music I love," Joe says.

He is aiming for a December release for the album. "Basically, all I'm asking for is distribution."

Joe has also swallowed his fear of flying and leaves for an 11-day European tour soon, which will start in Lisbon, Portugal, and end in Oslo.

Meanwhile, two members of Fat Joe's Terror Squad crew, Tony Sunshine and Remy Ma, are also working on solo projects.

Joe says it's a shame Sunshine is not better-known. "Tony's a superstar and labels don't understand him because they don't get this Spanish guy doing R&B music. He should've sold 5 million records."

And what about Terror Squad members Prospect and Armageddon? "The other guys, I feed them once a year, and then they disappear. I got money and I'm still working my ass off. I'm relentless, other guys aren't like that."

PURPLE PAIN: A few columns ago, I unintentionally started a mix-tape beef. Finding a joint called "Jon Moskowitz Presents Purple Reign," I interviewed the tape's producers, the Bangers, along with their organizer Jon Moskowitz (Billboard, July 1).

As reported in that column, there was a similar tape mixing Prince with the Diplomats' music titled "A Prince in Harlem" by Shotti and the Tapemasters Inc. Moskowitz and the Bangers told me that Shotti heard about their Prince/Dip set mix tape, allegedly stole the idea and then

admitted as much to Moskowitz in a club.

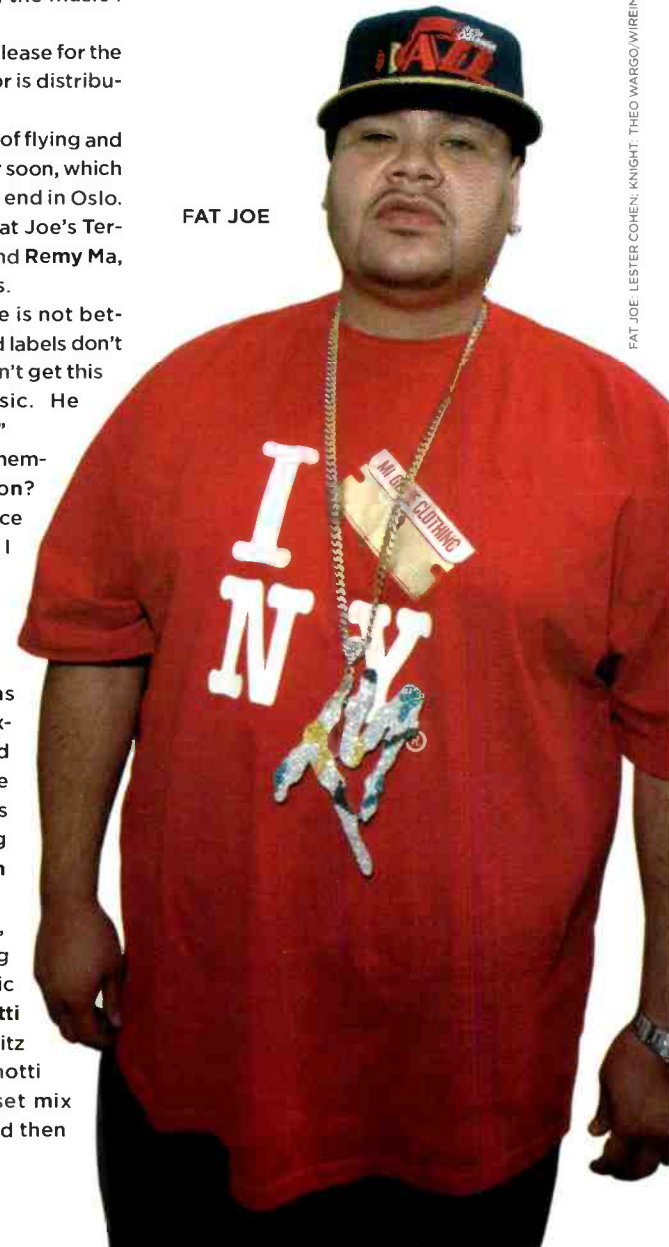
I couldn't find Shotti for his comments at that time, but now he wants to tell his side of the story.

"I did see [Moskowitz] in the club like Billboard quoted," Shotti says. "I never said I stole his idea. His CD is a mash-up and mine is a remix CD. Our CDs are totally different, I actually constructed my beats. A lot of thought went into this CD and this is why I didn't want something that just sounded good."

Shotti says he thought of the idea on his own and was surprised to read the comments from the Moskowitz camp.

"I support the guy Moskowitz, I bought the CD at the mix-tape [store]," Shotti says. "I put my tape out with the intention to do a remix, not a mash-up like Moskowitz. Prince and the Diplomats' styles were matched and they had the purple thing going on. I just couldn't believe no one had thought about it earlier. I told Moskowitz, his CD was a mash-up and mine was a remix, and then he told you that mine was the mash-up."

FAT JOE



FAT JOE: LESTER COHEN; KNIGHT: THEO WARGO/WIREIMAGE.COM



Nashville Scene

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Country Stars Take DIY Route For New Albums

Tracy Lawrence And Mark Chesnutt Enter Joint Venture Deals

Platinum country hitmakers **Tracy Lawrence** and **Mark Chesnutt** are back with new, DIY-style ventures.

Lawrence and his manager/brother **Laney Lawrence** have launched a label, **Rocky Comfort Records**, as a joint venture with Nashville indie **C05 Music**. Rocky Comfort will be distributed by **A2M Distribution**.

Laney will serve as president of the Nashville-based label, and Tracy will direct its A&R efforts. He previously recorded for **Atlantic Records** for a decade beginning in 1991 before shifting to **DreamWorks** and then, briefly, to sister label **Mercury**.

Lawrence has logged 21 top 10 singles, including seven No. 1s, along with four platinum or multiplatinum albums.

His first album for the new label, titled "For the Love," is due in early 2007. First single "Find Out Who Your Friends Are" has shipped to country radio.

Lawrence joins several of his fellow artists, who all launched their careers in the 1990s, in starting their own record companies. His label-owning contemporaries include **Clint Black** (Equity Music Group), **Toby Keith** (Show Dog Nashville), **Neal McCoy** (903 Music), **Aaron Tippin** (Nippit) and **Tracy Byrd** (Blind Mule, also distributed by A2M).

Meanwhile, Chesnutt has entered a joint venture



LAWRENCE

with label/distributor **CBUJ Entertainment** to release "Heard It in a Love Song" Sept. 5. CBUJ will handle radio promotion, distribution, marketing and sales for the project in an equity-sharing deal with Chesnutt.

The album largely comprises cover songs, including **Waylon Jennings'** "Dreaming My Dreams With You" and **George Jones'** "A Day in the Life of a Fool." The title track is a remake of the **Marshall Tucker Band** tune. It goes to radio in mid-August.

The album was produced by Chesnutt, **Jimmy Ritchey**, **Mark Wright** and **Ralph Sall**.

Chesnutt netted four platinum albums for **MCA Nashville** and sister label **Decca**, where he recorded from 1990 to 2000 before segueing to **Columbia** and later **Vivaton Records**. His résumé includes 20 top 10 hits, including eight No. 1s.

MUSIC NEWS: **Toby Keith** has recorded his first Christmas album, with **Randy Scruggs** in the producer's chair. Originally scheduled for release this year on Keith's **Show Dog Nashville** label, the CD has been pushed back to 2007 so it won't compete with the Aug. 29 release of the soundtrack to Keith's first feature film, "Broken Bridges."

Willie Nelson has joined **XM Satellite Radio** as "proprietor" of its newly christened "Willie's Place" classic coun-

try channel, formerly known as "Hank's Place." His role will include providing creative direction and exclusive programming.

XM is building new studios for "Willie's Place" at **Nelson's BioDiesel Truck Stop** in Carl's Corner, Texas. The channel will begin broadcasting live from Carl's Corner in 2007.

ON THE ROW: The 18-month-old, Cleveland-based indie label **Rust Records** is opening a Nashville office. Label president **Ken Cooper** will relocate to Nashville, but will also maintain the company's Cleveland office.

Rust's country roster includes **BlackHawk**, the **PovertyNeck Hillbillies** and **Shane Owens**, as well as **Aaron Tippin** via a joint venture with Tippin's **Nippit** label. Cooper recently inked a distribution agreement for Rust with **RED**.

SIGNINGS: Nashville-based startup **Montage Music Group** has signed **Little Texas** and newcomer **Minnie Murphy** as the first acts on its roster. Both had been managed by newly appointed Montage president/CEO **Allen Butler**. Little Texas previously recorded for **Warner Bros.** from 1991 to 1997 where the group landed eight top 10 singles including the No. 1 hit "My Love" in 1994.

Rounder Records has signed 27-year-old bluegrass vocalist **Bradley Walker**. His debut for the label, "Highway of Dreams," is due Sept. 12. It was produced by **Carl Jackson** and features guest artists **Vince Gill**, **Rhonda Vincent**, **Alecia Nugent**, **Larry Cordle**, **Sonya Isaacs** and **Cia Cherryholmes**. Walker, who has muscular dystrophy, has used a wheelchair all his life.



The Beat

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A Killer Return

Jerry Lee Lewis Duets Set Will Bow On New Label Artists First

It only took five years and four record labels, but **Jerry Lee Lewis'** "Last Man Standing" is finally coming out.

The album pairs him with such artists as **Bruce Springsteen**, **John Fogerty**, **Eric Clapton**, **Neil Young**, **George Jones**, **Willie Nelson** and **Rod Stewart** for 21 tracks of pure Killer.

Produced by **Steve Bing** and **Jimmy Rip** for Bing's **Shangri-La Entertainment**, the Sept. 26 release will be the debut from **Jeff Ayeroff's Artists First** label. **Alternative Distribution Alliance** will distribute the title.

The album was born after Bing approached Lewis in 2001 to write songs for a movie, appropriately titled given Lewis' history, "Why Men Shouldn't Marry." The movie never was made, but Lewis cut two songs.

"Steve said, 'I don't care if we don't have a label. Here's the money, just make the record,'" Rip says. It didn't start as a duet project—"Even Jerry said, 'I don't need all these people,'" Rip recalls. But as word of the

album spread, and after **Mick Jagger** performed on one of the songs cut for the movie, Rip started asking more artists to participate, and then eager acts started coming to him.

One obvious omission? There are no female duet partners. Rip says it wasn't for lack of trying. "There were quite a few, at least a handful, of women asked and there was a scheduling problem. It just didn't work out."

Albums that pair legends with contemporaries and protégés have become all the rage since **Frank Sinatra's** "Duets" and "Duets II" albums in the early '90s, but they took on a new urgency after **Ray Charles'** "Genius Loves Company," released in 2004, showed a way to reach fans by pairing legends long past their chart heydays with newer artists all happy to share the spotlight.

Coming up is a **Sam Moore** duets album that pairs the **Soul Man** with everyone from **Springsteen** and **Clapton** (who

both clearly love paying homage to their heroes, for which we say God bless 'em) to **Mariah Carey** and **Fantasia**. Additionally, **Tony Bennett** will salute turning 80 with a duets album featuring **Elton John**, **Dixie Chicks** and **Sting**, among others.

To **Bing** and **Rip's** credit, the pairings on "Last Man Standing" make sense (and the album was conceived before **Charles'** project came out). Upon listening, it's clear the artists loved and respected each other, and the partners were picked based on musical compatibility, not just marketing—**Toby Keith** and **Kid Rock** are the only artists under 50 on the project (although **Moore's** album may be great, he admits he did not know some of the artists before they showed up at the studio).

The album was first slated for **Lost Highway**, then had a stop at another label before landing at **Columbia**, which sat on a release date so it could co-



LEWIS

incide with a planned TV special. But when the album's main supporters **Steve Greenberg** and **Don Ienner** left the label earlier this summer, it once again was homeless. That's where **Artists First** stepped in.

The creative and marketing company had already been consulting **Columbia** on the Lewis project, and once the album was again a free agent,

Artists First stepped up. "You feel an obligation and romance in working with a project like this," Ayeroff says, comparing it to how he felt when he and former business partner **Jordan Harris** worked with **Roy Orbison** while running **Virgin North America**.

The project will be promoted through direct TV marketing and will be plugged through a

December PBS "Great Performances" episode.

Artists First is in talks with a number of retailers about special programs, although Ayeroff says, "This is a **Walmart** record if you think about it, given his success on the country charts."

"Standing" will be followed on **Shangri-La/Artists First** by more Lewis albums.

Jazz Notes

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Spaulding A Jazz Bass Hopeful

A rarity who plays acoustic bass while simultaneously singing, Esperanza Spaulding revels in nonconformity.

"I've always been that way," says the Boston-based native of Portland, Ore., who has moxie-plus. "So many people are asleep but I'm awake."

Spaulding is a high school dropout who opted to take the GED, entered Boston's Berklee College of Music on a scholarship thanks to her bass prowess, graduated a year early and now teaches there. At age 21, she has established herself as a bandleader in addition to scoring high-profile side action with such renowned artists as saxophonist Joe Lovano and vocalist Patti Austin.

On Aug. 8, Spaulding makes her recording debut as a leader with "Junjo," an impressive trio date that she produced and arranged. It will be released by the Barcelona, Spain-based AYVA Music label. "My music has come so far from when we recorded it [in April 2005]," says the ebullient Spaulding whose every sentence exudes excitement. "It's all been a trip. It seems like every six months my music evolves. As I meet different musicians in new circles, they influence me and change my sound."

A nine-song collection of buoyant originals and sprightly covers, "Junjo" features Cuban pianist Aruán Ortiz and drummer Francisco Mela. In the liners Spaulding writes, "You are my people, and I hope to make a dozen more CDs with you as we grow together musically and personally."

As it turns out that dream may be wishful thinking. She laughs when reminded of it and says, "Already we've all become too busy. I'm glad we had the chance to take a picture, and I hope to take more. But they're off and I'm on to other stuff too."

Spaulding is writing for a quintet she has formed, with tenor saxophonist Mike Tucker and rising-star trumpeter Christian Scott, who is her

beau. "Christian's so busy that I snatch him up whenever I can," she says. "I'm writing with him in mind and blending my vocals in as another horn player. I've been using my voice a lot more, trying to compress a big-band sound into my arrangements."

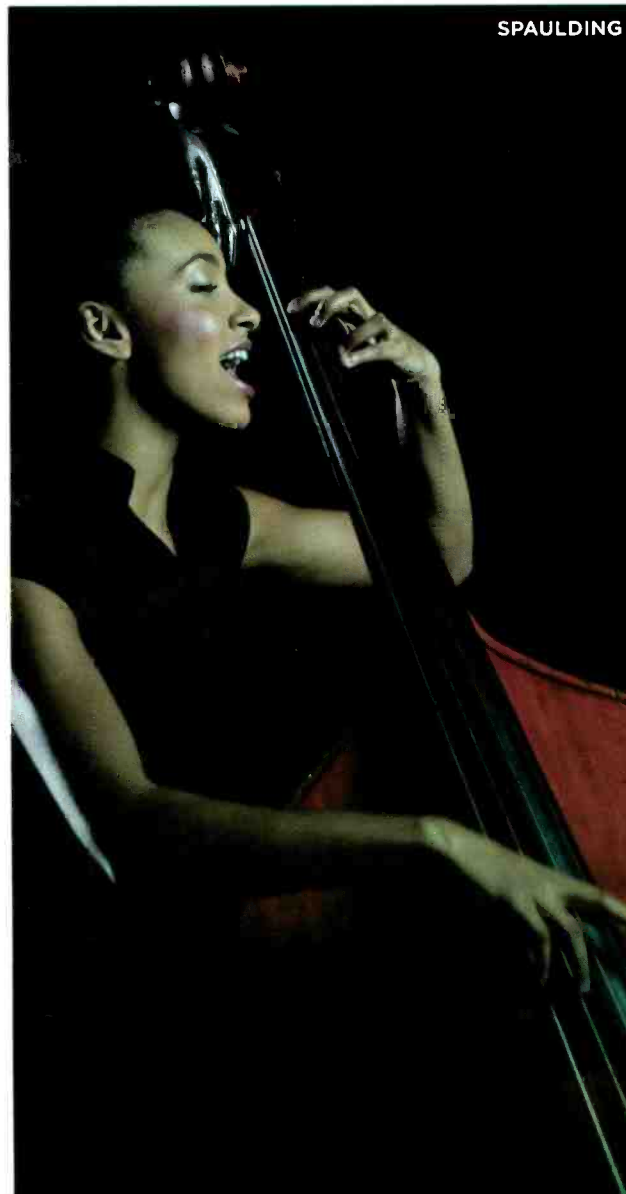
As for her influences as a bass player, she cites Slam Stewart, Dave Holland and Ron Carter, who was guest speaker at Berklee's 2005 commencement and presented the grads with their degrees. "When Ron gave me mine, he told me to calm down," Spaulding says. "I'm not quite sure why, but I am hyper. I'm sorry to say that so far I haven't heeded his advice."

AHOY, ROTTERDAM: After 30 years of presenting its multistage music extravaganza in the Hague, Netherlands, the

North Sea Jazz Festival relocated this year to Rotterdam for edition No. 31, which took place July 14-16.

Judging by the swells of people at the 13 stages of the Ahoy convention and performance center, the festival did not skip a beat financially. Ditto the artistic showcases that comprised top-tier U.S. touring acts, European revelations and special one-of-a-kind performances.

Highlights included New York-based drummer John Hollenbeck's pensive-to-explosive collaboration with Austria's Jazz Big Band Graz; the encore of rock guitarist Jeff Beck's instrumental set featuring an impromptu jam with fusion bassist Stanley Clarke; and Italian vocalist Roberta Gambarini's sublime guest appearance with pianist Hank Jones' trio. ●●●



SPAULDING



CAMERA OBSCURA



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Scottish Camera Zooms In On Europe

With the ink on a global publishing deal still wet, critically acclaimed Glasgow, Scotland, band Camera Obscura is hitting the European festival circuit in August and September following a 23-date July tour of 500- to 1,000-capacity venues in North America. The acoustic indie-pop act is playing events in the United Kingdom, Germany, Sweden and Spain ahead of headlining tours in Scandinavia and the United Kingdom in October.

Camera Obscura released its first album "Biggest Bluest Hi-Fi" (2001) on Scottish indie Andmoresound before signing worldwide to Spanish licensee Elefant for second album "Underachievers Please Try Harder" (2003).

Elefant released its third album, "Let's Get Out of This Country," in the week beginning June 5 through indie distributors in Europe and licensees elsewhere in the world. Chapel Hill, N.C.-based label Merge is the North American licensee.

"The U.S. tour helped generate a lot of interest from the press," Merge co-owner Laura Balance says, "and they did a few radio programs along the way. The band may come back in January 2007 to do some more shows."

Camera Obscura is booked through London-based Coda for most major European markets and by Ground Control for North America. The band signed worldwide to BMG Music Publishing in early July. —Olaf Furniss

BIG BLUE WORLD: It's taken 15 years but Peter Gabriel has finally completed the "Big Blue Ball" album, a multi-artist project that started during a series of sessions at his Real World studios in the early 1990s.

"The idea was to put rock musicians together with musicians from all over the world and see what happened," Gabriel says from his Wiltshire, England, base. "We ran the studio like a dating service with a 24-hour cafe."

Recording took place over three years in a series of weeklong residential sessions. "But," Gabriel says, "the tapes were left in a mess and it's taken this long to sort out." Eventually, producer Stephen Hague (Pet Shop Boys,

New Order) was recruited to pull the album into shape.

Gabriel takes several lead vocals. Other singers include Sinead O'Connor, Karl Wallinger (World Party), Natacha Atlas and Papa Wemba backed by a mix of western, African and Asian musicians.

"Big Blue Ball" is due globally on Real World/EMI this fall. "The size of the cast means it's not something you can tour," Gabriel says. "But if it sells, maybe we can record a follow-up." Gabriel's copyrights are via his own Real World Publishing. —Nigel Williamson

CHARLOTTE ENCORE: Two decades after releasing her first album, French actress Charlotte Gainsbourg is issuing a follow-up.

That 1986 debut, "Charlotte Forever" (Philips), was written by Gainsbourg's late father, singer/songwriter/actor Serge Gainsbourg. But her return to music with "5:55" on Paris-based Because Music features a team of collaborators far removed from her father's chanson universe.

The album's music is written and played by Nicolas Godin and Jean-Benoit Dunckel, better-known as Virgin France electronica duo Air. Contributions from the other side of the English Channel come in the form of lyrics by former Pulp vocalist Jarvis Cocker and Neil Hannon of Parlophone act the Divine Comedy. Air and Gainsbourg herself also contribute lyrics. Nigel Godrich (Beck, Radiohead, Paul McCartney) produced the album and Beck's father, Canadian composer David Campbell, did the string arrangements.

"5:55" will please Air's and Jarvis' fans as well as Charlotte's," Because CEO Emmanuel de Buretel says. "5:55" will be released in France Aug. 28 through distributor Wagram and internationally Sept. 4, licensed to Warner Music. De Buretel says an early 2007 U.S. launch is planned.

Gainsbourg has appeared in 30 films, including director Alejandro González Iñárritu's Academy Award-nominated "21 Grams" (2003).

—Aymeric Pichevin

REVIEWS

SPOTLIGHTS

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

ALBUMS



RICK ROSS

Port of Miami

Producers: *various*
Slip-N-Slide/Def Jam
Release Date: Aug. 8
Miami rapper Rick Ross gained instant recognition (and

improbable hype) with his underground hit "Hustlin'," a hard cut with twitchy 808s and a catchy chopped-and-screwed hook. That song's formula is repeated incessantly on his debut album. Though not an expert lyricist by any stretch, the barbate rapper does a good job creating a grandiose thug persona (he is named after an infamous drug dealer) and depicting Miami's mean streets. Thus the majority of tracks center around hustling and drug-peddling, including "Blow" and "Push It," which cleverly samples the "Scarface" theme. Ross is more genuine, however, on cuts like "It's My Time" featuring Lyfe Jennings and "Pots and Pans" (despite its inane hook), where he recounts his upbringing and the newfound opportunity rap has afforded him. But for the most part, that authenticity is eclipsed by his larger-than-life facade.—*CH*



ANI DiFRANCO

Reprive

Producer: *Ani DiFranco*
Righteous Babe
Release Date: Aug. 8
No paparazzi lens could snap a more revealing picture than

the one DiFranco willingly offers with each annual studio album (16 in as many years). With the unforced intimacy that has won her legions of fans, "Reprive"

tackles the usual DiFranco topics: the ugliness of love, the improprieties of the ruling class, and an ever-shifting view of self. It might sound heady, but she's got the gift of lyrical precision—nothing cuts to the core quite like the resolution of a DiFranco rhyme. Musically, the album is more languid than earlier efforts without sacrificing the urgency of her patented guitar pluck-strum. And "Half-Assed," a mature woman's plea for an evasive moment of truth, is one of her most fully realized songs to date.—*KM*



ALI FARKA TOURÉ

Savane

Producer: *Nick Gold*
World Circuit/Nonesuch
Release Date: July 25
Malian guitarist Ali

Farka Touré was one of the giants of West African music. His passing in March was a terrible loss, but he exits here with a flourish. "Savane" is without question one of the finest efforts in his legendary discography. A good deal has been made of the connection between the traditional music of Mali and American blues music, and Touré was the living embodiment of the Malian end of that equation. Spin the title track and you'll hear not only an evocation of the windswept Sahara, but also a rhythm and string licks that crossed the Atlantic hundreds of years ago and took root in the American South. Elsewhere, Touré's subtle vocals and the sweet economy of his lead guitar infuse such songs as "Gambari Didi" and "Ledi Coumbe" with the incandescent glow of virtuosity.—*PVV*

SINGLES



JOHN LEGEND

Save Room (3:43)

Producers: *William Legend, John Legend*
Writers: *J. Stephens, W. Adams, J. Wilson, B. Buie, J. Cobb*
Publishers: *various*
Sony Urban/Columbia

Despite John Legend's collaborative efforts with the likes of Kanye West, Snoop, Lauryn Hill, Jay-Z, Alicia Keys and even Fort Minor, the man needs no help selling his old-soul vocal abilities. "Save Room," from the upcoming "Once Again," is a singer's singer effort that proves Legend to be a cut above with a beautifully rendered song about holding onto cozy moments. A retro feel, including female background vocals and instrumentation (even horns), adds to the appeal while his loose, live-sounding voice cuts a groove straight from the '70s. Legend is already a critic's darling; "Save Room" should thrust him into the collective mainstream.—*CT*



LeANN RIMES

Some People (4:10)

Producer: *Dann Huff*
Writers: *D. Matkosky, D. Brown, J. Cotten*
Publishers: *various*
Curb

LeAnn Rimes has been around for so long and crossed so many format borders that at times it's easy to take her stellar talent for granted. Country radio warmly embraced previous offering "Something's Gotta Give" (into the top two), and the momentum should maintain eight cylinders on "Some People," which shows Rimes' maturity as an interpreter and as a premier vocalist. Her soulful reading of the line "a little faith will pull us through" is enough to convince. This is among her best work in a long while, and man, oh, man, that's saying something. Now if only there were a way to convince Curb to release her extraordinary new overseas-only pop album, "Whatever We Wanna."—*CT*

ALBUMS

HIP-HOP

DMX

Year of the Dog . . . Again

Producers: *various*
Sony Urban

Release Date: Aug. 1

▶ Though DMX has never finessed the mic like a Jay-Z or 50 Cent, the fiery MC has always been good for pensive cuts ("Slippin' ") and grimy street anthems ("Get at Me Dog"). But on his sixth album (his first with Sony Urban), he talks about the fire he used to possess without rekindling those flames. Pairing his angry snarls with brooding production, he shows flashes of his old tortured (yet relatable) self on tracks like "Blown Away," "Goodbye" and even the preachy lead single "Lord Give Me a Sign." On record at least, this DMX is more engaging than the erratic, unbalanced individual on display on cuts like "We in Here" and "Wrong or Right (I'm Tired)." Unfortunately, "Year of the Dog" finds the latter taking center stage.—*CH*

GYM CLASS HEROES

As Cruel As School Children

Producers: *Sam Hollander (S*A*M), David Katz*
(Sluggo)

Decaydance/Fueled by Ramen

Release Date: July 25

★ References to contemporary phenomena such as MySpace and text messaging make "As Cruel As School Children" a tongue-in-cheek soundtrack for the new generation from a group that fuses rap with rock and R&B. The album varies tones while documenting each period of the school day. The seventh period, for example, is represented by the silky, melodic "7 Weeks," while lunch, study hall and detention interrupt the flow with glib, poetic raps. At first the album feels upbeat and even juvenile; closer consideration reveals lyrics that unwind into mature introspection, covering topics as sensitive as alcoholism ("The Queen and I") and sexual exploitation ("Scandalous Scholastics"). The quartet breaks conventional

boundaries to laugh at itself, wavering between cheesy and witty. While gimmicky, it's refreshing the Heroes aren't taking themselves too seriously.—*RS*

ROCK

DIRTY PRETTY THINGS

Waterloo to Anywhere

Producers: *Dave Sardy, Tony Doogan*

Interscope

Release Date: Aug. 8

★ Dirty Pretty Things' debut has engendered a somewhat tepid response, especially from the British press—probably because the Libertines' implosion left such a scar on the psyche of Anglos and Anglophiles. But Carl Barat's new project confirms the "sensible Lib" brought as much to his old band as glorified former mate Pete Doherty. The scathing "Waterloo," in large part a flipped bird to Doherty, is a good old-fashioned mod-punk'n'roll record—nothing more, certainly nothing less. Scorchers like "Deadwood" and "You F*cking Love It" have immediate impact, while more self-searching entries like "Last of the Small Town Playboys" and "The Enemy" are genuine growers. Plus, the swaggering delight "If You Love a Woman" proves Barat can channel Mick Jagger as well as he can Joe Strummer. A perfect summer blast of piss and vinegar.—*SV*

KAKI KING

. . . Until We Felt Red

Producer: *John McEntire*
Velour

Release Date: Aug. 8

★ "Red" would not be the beautiful record it is without producer John McEntire, who modernizes and refocuses guitarist King's formerly acoustic-dominated pieces. Unlike King's first two albums, there's an emphasis here on her tiny, child-like voice within the first 30 seconds. "Yellowcake" kicks off urgently with drums and synths deposited among her building vocals. Lap steel and Tortoise-like dissonance help the title

track soar, while songs like "First Brain" and "Ahuvati" remain mellow and abstract. King's boast-worthy ability to strum and fingerpick frames her compositions better than ever, while McEntire's invisible hand provides the atmospheric mania and sonic-rock crescendos. Before anyone even thinks of getting bored with King's routine, she takes more risks and, as "Until" attests, makes change work in her favor.—*KH*

BREAKING BENJAMIN

Phobia

Producer: *David Bendeth*
Hollywood

Release Date: Aug. 8

▶ Breaking Benjamin's "Phobia" gained a lead at radio with the single "The Diary of Jane," but that momentum won't carry this album very far. Points of interest are few and far between, as "Diary" is just about the only thing of substance here. Otherwise, this is one loop of repetitive and limp modern rock that centers on soaring choruses ("Until the End," "Evil Angel," et al.). Vague instrumentals "Intro" and "You Fight Me," which contain audio from an airport terminal, bookend the album for no obvious reason. Then you get a retooled version of "Diary" that's done up with piano and strings. A disappointing listen that lacks initiative and imagination.—*CLT*

COUNTRY

BUCK OWENS

21 #1 Hits: The Ultimate Collection

Producers: *various*

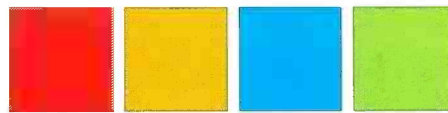
Rhino

Release Date: Aug. 1

★ The recent passing of the great Buck Owens placed renewed focus on one of country's most influential artists, and this lean-and-mean Rhino package aptly demonstrates the range of his considerable legacy. From 1963 to 1967, Owens racked up 15 consecutive *Billboard* chart-toppers, beginning with the earnest "Loves Gonna Live Here." There are some of the genre's all-time

continued on >>p76

REVIEWS



SINGLES

from >>p75

classics here, like the wry "Act Naturally," the exuberant "I've Got a Tiger by the Tail" and the definitively stone country "Together Again." Having all these killer tunes in one neat package makes clear the impact of guitarist Don Rich on the Bakersfield Sound, along with Owens' own signature Telecaster work, both evident on the cool instrumental "Buckaroo" and 1969's hard-charging "Who's Gonna Mow Your Grass." Few artists can say they defined a sound, but Owens is assuredly in that group.—RW

THE SADIES In Concert Vol. 1

Producers: *the Sadies*
Yep Roc

Release Date: Aug. 8

★ These twangy Canadian firebrands bring plenty of friends to this live set, recorded in February in Toronto. Guests include Neko Case and Jon Langford (for both of whom the Sadies have served as backing band), Garth Hudson, Gary Louris, Kelly Hogan, Jon Spencer and more than a dozen others. But despite the fleet of cameos, the quartet's redlining alt-country stands front and center as it sprints through no fewer than 41 two-and-a-half-minute stompers over two CDs. The group's surf-rock tendencies come out to play on frenetic hoedowns like "Cheat" and "Uncle Larry's Breakdown," and they nail "O Brother"-style gospel on "Higher Power" while employing slower numbers like "1000 Cities Falling Apart (Pt. 1)" for smart social wariness. "In Concert" has a certain all-star-game (or "Last Waltz") feel, but the stacked lineup never eclipses its humid, sweaty vibe.—JV

LATIN

FEY

Faltan Lunas

Producer: *Carlos Jean*
EMI Televisa

Release Date: Aug. 1

▶ Following the success of 2005's "La Fuerza del Destino," a collection of Mecano covers, Mexican pop singer Fey returns with an album of ethereal tracks vacillating between pop and outright dance. This is a good medium for Fey's sweet voice, which can straddle that gray area between teen pop (where she once fell) and adult contemporary (where she is now). "Tres Razones" veers more toward pop with breathy, entreaty vocals, while the title track is decidedly uptempo with retro flourishes. Later, "Volar Otra Vez" has tinges of melancholy with acoustic guitars intertwined with electronica, while closers "Si Tengo Miedo" bares Fey's vocals over the decidedly electronic arrangements. "Falta Luna" doesn't conform to normal Latin pop standards, and this alone makes it stand out.—LC

FOLK

RILEY BAUGUS Long Steel Rail

Producers: *Tim O'Brien*,
Dirk Powell
Sugar Hill

Release Date: Aug. 8

★ Riley Baugus is the latest in a long line of superb North Carolina banjo pickers. He gained notice for his work in the film "Cold Mountain," though Baugus was already a known quantity among old-time music artists. "Long Steel Rail" is Baugus' solo debut, and the presence of collaborators the caliber of Tim O'Brien, Dirk Powell and Joe Thrift speaks volumes about his status among his peers. The

record features mainly traditional tunes such as "Rove Riley Rove," "Sail Away Ladies," "Old John Henry" and the title track. The instrumental component is impeccable, while Baugus' vocals sound like they've been echoing through the Appalachian Mountains for about 150 years. Quintessential American old-time music.—PVV

NEW & NOTEWORTHY

BLOOD MERIDIAN Kick Up the Dust

Producer: *not listed*
V2

Release Date: Aug. 8

Borrowing dark Western themes as well as its name from a Cormac McCarthy novel, Blood Meridian's V2 debut is a whiskey-fueled lament that spirals down into a pit of despair with no hope of a brighter day. The album has a sound steeped in country, the blues and Neil Young-style Americana splattered with blood and self-deprecation a la Nick Cave. Frontman Matthew Camirand's (Black Mountain) punk-tinged vocals ruminate over working too hard ("Work Hard, For What?") and lovers' woes ("Your Boyfriend's Blues"), while "Most Days" could pose as a suicide note as Camirand wails, "Most days and most nights I love my life/But tonight could be the end." Blood Meridian realizes that life is rough, lonely and most of the time a huge pain in the ass. By the end of the album, you'll realize this, too—and it's quite depressing.—JM

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THIS WEEK ON
.com

ADDITIONAL REVIEWS:

- Psalm One, "The Death of Frequent Flyer" (Rhymesayers)
- Kill Hannah, "Until There's Nothing Left of Us" (Atlantic)
- Kaada, "Music for Moviebikers" (Ipecac)

POP

BLUE OCTOBER Into the Ocean (3:59)

Producers: *David Castell*,
Justin Furstenfeld

Writer: *J. Furstenfeld*

Publisher: *Paper on Paris*
Universal Motown

★ Buoyant track "Into the Ocean" possesses a musical adroitness commonly found on the intelligent end of the pop spectrum where Peter Gabriel and Dave Matthews Band reside. Its light weight feel and delightful sing-song chorus are so catchy, they almost disguise the far-from-happy-go-lucky lyrics. Lead songwriter/vocalist Justin Furstenfeld actually uses the ocean as a metaphor for struggling with suicidal despair. The production is very assured: Skipping drums, overlapping vocals and cheerful electronic bleeps ebb and flow in great balance with a warm violin floating in the background. It's another excellent track from the band's latest album, "Foiled," that will keep the album afloat on The Billboard 200.—CLT

COUNTRY

JOHN CONLEE Pass It On (3:13)

Producer: *Bud Logan*

Writer: *H. Allen*

Publisher: *Coburn*, BMI
RCR

★ This fine song is a cautionary tale that admonishes parents to be mindful of their legacy. The poignant lyric speaks of a man who passes on his addictions to his children; the second verse addresses how young minds can also be poisoned by prejudice. Harley Allen, one of Music Row's most gifted writers, makes his points with a gentle poetic touch, and Conlee's distinctive voice beautifully delivers the potent lyric. The veteran crooner has never sounded better, particularly as he segues into the third verse about Jesus' sacrifice on the cross. At a time when country programmers have embraced songs of a spiritual nature such as "Believe" and "Jesus, Take the Wheel," it appears Conlee has his finger on the pulse with this powerful record.—DEP

ROCK

OAR Heard the World (3:59)

Producer: *Jerry Harrison*

Writers: *M. Roberge*,
J. Harrison

Publishers: *Old Man Time/*
Construct, ASCAP
Lava/Atlantic

★ A sort of jam-rock quintet, OAR has a great story to tell while it still waits to break at radio. Starting in 1998 as an Ohio college frat band, these guys have built a cult following through nonstop touring and sold out Madison Square Garden in January. It is easy to imagine that this tune hit a home run that night. A blockbuster sunset anthem driven by simple campfire guitars, "Heard the World" sends a huge hands-in-the-air chorus over a hiccupping Dave Matthews groove. Super catchy but far from inventive, this Jack Johnson-meets-Matchbox 20 ballad should enchant rock radio beyond selected triple-A stations.—SP

PRIMAL SCREAM Country Girl (3:54)

Producer: *Youth for Biglife*
Management

Writer: *Primal Scream*

Publisher: *not listed*
Columbia

★ For a British indie band that once delighted followers with psychedelic and punk rock sounds, and later fusions of pop and acid house, Primal Scream can sure deliver some good old American country rock. New single "Country Girl" is an instantly infectious stomper that will keep toes tapping. With a hint of early Rolling Stones, a rousing chorus and a little Neil Young added for good measure, the single's familiar feel is certainly not revolutionary, but a band that can continually reinvent itself after 20 years is perhaps refreshing enough. Having peaked at No. 5 on the U.K. charts, "Country Girl" is already the highest charting single of its career, and although unlikely to find the same success stateside, maybe its accessibility will finally earn the band deserved attention on U.S. rock radio.—KT

AC

BOB SEGER Wait for Me (3:42)

Producer: *Bob Seger*

Writer: *B. Seger*

Publisher: *not listed*
Capitol

▶ It has been more than a decade since Bob Seger served up any new material, which wouldn't be particularly newsworthy if not for just how inspired and well-executed his sudden reappearance is. Single "Wait for Me" is vintage and yet so craftily produced that it serves as a connect between the memories of a master and a surprisingly relevant new chapter. Not only did the man write and produce the song, but he has the backing of a major label—rare among the over-50 crowd. Album "Face the Promise" is due in September and with AC's already easy embrace of "Wait," Seger might be in store for a Rod Stewart-like debut. Seger has shot an unexpected bull's-eye here. Who'd have thunk it?—CT

LEIGH NASH My Idea of Heaven (4:08)

Producer: *Pierre Marchard*

Writers: *L. Nash*, *R. Knowles*,
B. Steinberg

Publishers: *various*
One Son Records

▶ Leigh Nash, whose sweet, sun-kissed vocals defined group Sixpence None the Richer for more than 13 years (including 1998 top five hit "Kiss Me"), bows solo with "Blue on Blue," replete with a similar, appreciably celestial quality. In the two years since the band split, she had her first baby and decided to escape the chaos of Los Angeles to record in Nashville. The relaxed, rosy result is an optimistic beacon amid the dark themes inundating much of radio. Launch single "My Idea of Heaven" is a midtempo chugger professing contentment in love ("To feel your heart beating/To feel our lips meeting/This is my idea of heaven"). AC and adult top 40 radio should sniff a new core artist without much arm-twisting, along with the promise of many radio-ready tracks. Nash is like a cool rain shower on a 95-degree day.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Katie Hasty, Clover Hope, Kerri Mason, Jill Menze, Sven Philipp, Deborah Evans Price, Rachel Surwit, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Susan Visakowitz, Jeff Vrabell, 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



METAL MANIA

>>Following the release of Metallica's album catalog to the Apple iTunes Music Store, the band's "Metallica" debuts on Top Digital Albums at No. 10 with slightly more than 2,000 units. It also files 25-11 on Top Pop Catalog. Metallica's collected albums sold nearly 9,000 in the digital realm last week.

JAZZ MASTER

>>With his new "Jazzmasters V," Paul Hardcastle scores his second consecutive No. 1 bow on Contemporary Jazz Albums. With nearly 4,000 sold, it's his best sales week since 2000. It's also his 10th top 10 set, stretching back to 1993's "The Jazzmasters."



JOHNNY BE GOOD

>>John Mayer extends his record for the most top 10 hits by a solo male artist on the Adult Top 40 chart, as "Waiting On the World to Change" moves 11-10, becoming his sixth top 10 entry. Goo Goo Dolls have the most top 10s overall, with 11.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

LeToya Looks Strong, Even As No. 1 Loses Weight

Time we stop feeling sorry for one of the gals who got pink-slipped from Destiny's Child just as the group's sophomore album became a breakthrough success. If you wondered whatever happened to LeToya, look no further than the top of The Billboard 200. The singer's self-titled Capitol debut rings 165,000 copies, heading a top 10 that looks a lot healthier than last week's.

In stark contrast to the chart one week earlier, when the "Now 22" compilation was the only title notching six figures, this week's top four albums—three of them new entries—surpass 100,000.

"Now" trails prior-week sales by 27%, posting 151,000 copies in its third week and 756,000 so far. That release-to-date number is almost identical to the amount "Now 21," released April 4, sold in its first three weeks—757,000 copies, a total that was fortified by Easter shopping.

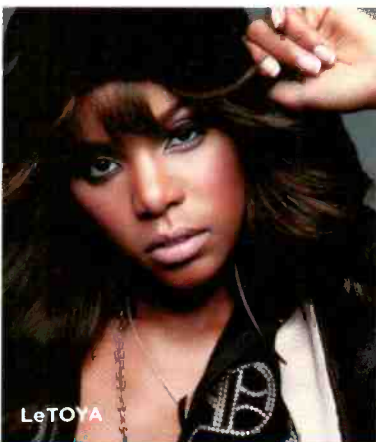
The solo debut by producer/composer/musician Pharrell and a career-best start by veteran Tom Petty own the third and fourth slots, respectively.

The 142,000 opening for Pharrell's "In My Mind" far outpaces any week posted by N*E*R*D, the rock side project he fronts with Neptunes partner Chad Hugo (the band's second album started with 119,000 in 2004). But it falls shy of

the No. 1 debut that the product on duo's compilation, "The Neptunes Present... Clones," earned in 2003 (249,000).

Aside from representing Petty's best opening rank as either a solo artist, frontman for the Heartbreakers or member of the Traveling Wilburys, "Highway Companion" also notches his biggest Nielsen SoundScan start (112,000). The Billboard Century Award honoree's prior fastest SoundScan start had been 94,000 for the Heartbreakers' "Greatest Hits."

BY THE NUMBERS: After last issue's weak album volume and sparse top 10, it's refreshing to see multiple titles sell six figures and watch overall album vol-



ume again exceed the 9 million mark.

Some nervous industryites look at least week's numbers, or the recent frame when a Johnny Cash album was able to lead The Billboard 200 with less than 90,000 sold, and declare that the woods are burning.

I figure it's too early to sound the alarm. At the same time, the presence of four 100,000-plus sellers by no means suggests the music industry has found its way out of the woods.

In 2006, the average sum for a No. 1 album through its first 30 weeks is 246,907, the lightest the chart has seen in the same span of time since we said goodbye to the '90s. At the 30th week of 2005, the average chart-topper was moving 339,930. That number was boosted by 50 Cent's "The Massacre," which sold more than 1 million copies in its first week, as well as fat numbers from albums by the Game and Mariah Carey.

By the end of 2005, the average for No. 1 declined to 328,117, making it the only year of the last five to see the average dwindle to a smaller number during the last five months.

Since 2001, the year with the lightest average through 30 weeks was 2003 (309,314). That calendar year also owns the lowest 12-month average of the

2000s (327,470).

The biggest No. 1 average in that span belongs to 2001, which put the chart's ceiling at 405,237 in the 30th week and at 413,597 by year's end. Those numbers were cooked by the last echo of teen pop, as 'N Sync's "Celebrity" sold 1.9 million in its first week.

As sluggish as this year's No. 1 numbers might seem, the No. 2 spot has a larger decline, a snapshot made dimmer last issue, when 67,000 copies by Los Lonely Boys' "Sacred" set the new low-tide mark for a runner-up in the SoundScan era (Billboard, Aug. 5). Through 30 weeks, the average for a No. 2 album stands at 147,840, down from 188,651 at the same time last year. By the end of the year, that average rose to 194,385.

Given the light numbers in the top two slots, it's surprising that this year's overall album sales lag 2005 by only 5.3%.

As mentioned here last week, release schedules are one culprit. Consumers' ability to buy individual tracks via digital distribution is a factor, and certainly increased competition for the entertainment dollar is greater than ever.

The numbers, and the conditions that have softened them, increase the need for labels to conjure new business models.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Gnarls Barkley is still "Crazy" after all these weeks, and still No. 2 on The Billboard Hot 100. If the song doesn't move up one notch, it will become the first single to peak at No. 2 in 2006. To reach the summit, "Crazy" will have to displace Nelly Furtado and Timbaland's "Promiscuous," which in its sixth week becomes the longest-running chart-topper of the year.

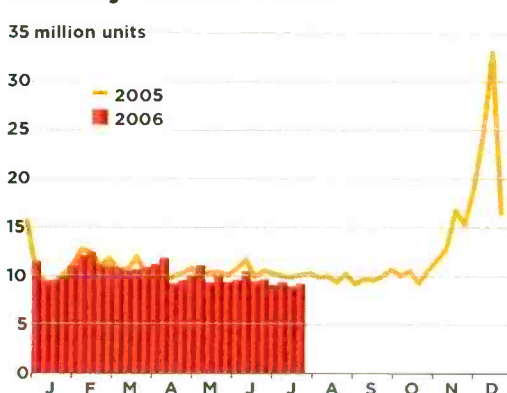
>>Fred Bronson also reports on the second-biggest leap in Hot 100 history and how "Highway Companion" ranks among Tom Petty's 19 chart albums. There is also chart news about Freddie Jackson, Linda Ronstadt and Ann Savoy.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,131,000	72,000	10,917,000
Last Week	8,908,000	85,000	9,813,000
Change	2.5%	-15.3%	11.3%
This Week Last Year	10,382,000	123,000	6,175,000
Change	-12.0%	-41.5%	76.8%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	323,988,000	306,963,000	-5.3%
Digital Tracks	184,038,000	322,209,000	75.1%
Store Singles	3,248,000	2,419,000	-25.5%
Total	511,274,000	631,591,000	23.5%
Albums w/TEA*	342,391,800	339,183,900	-0.9%

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

ALBUM SALES



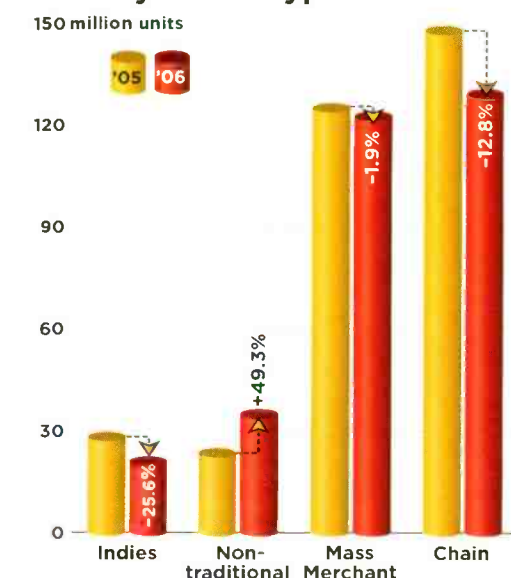
SALES BY ALBUM FORMAT

CD	314,033,000	288,815,000	-8.0%
Digital	7,584,000	16,845,000	122.1%
Cassette	1,685,000	774,000	-54.1%
Other	686,000	529,000	-22.9%

For week ending July 30, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Year-To-Date Album Sales By Store Type



LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 83 adult contemporary stations and 74 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen
Broadcast Data
Systems



Nielsen
SoundScan

Billboard HOT 100

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2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
2	2	12	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	19	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
4	4	13	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
5	9	10	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
6	11	7	SEXY LOVE	NE-YO (DEF JAM/DJMG)
7	15	10	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
8	6	20	SNAP YO FINGERS	LIL JON (BME/TVT)
9	8	13	DO IT TO IT	CHERISH (SHO NUFF/CAPITOL)
10	12	11	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
11	10	10	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
12	5	18	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
13	7	7	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
14	14	11	BOSSY	KELIS FEAT. TOD SHORT (JIVE/ZOMBA)
15	20	7	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
16	13	21	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
17	16	9	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
18	22	8	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
19	17	15	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
20	18	16	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
21	21	16	TORN	LETOYA (CAPITOL)
22	23	9	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
23	19	22	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
24	36	4	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
25	24	7	CALL ON ME	JANET & NELLY (VIRGIN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	32	11	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
27	25	32	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
28	43	5	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
29	35	12	A LITTLE TOO LATE	TOBY KEITH (SHOW DOG NASHVILLE)
30	28	15	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
31	41	11	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
32	29	23	BAD DAY	DANIEL POWTER (WARNER BROS.)
33	27	17	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
34	40	11	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
35	48	2	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
36	30	17	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
37	26	18	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
38	33	21	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
39	44	7	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
40	39	29	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
41	31	14	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
42	34	14	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
43	37	16	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
44	38	15	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
45	42	16	SUMMERTIME	KENNY CHESNEY (BNA)
46	45	11	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
47	46	11	LIFE AIN'T ALWAYS BEAUTIFUL	GARY ALLAN (MCA NASHVILLE)
48	50	8	BRING IT ON HOME	LITTLE BIG TOWN (EQUITY)
49	52	5	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
50	56	2	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)

1,023 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)	HIT PREDICT
1	1	27	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
2	2	25	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
3	11	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
4	5	39	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
5	3	34	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
6	6	15	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
7	7	17	STAY WITH YOU	GOD GOD DOLLS (WARNER BROS.)	☆
8	8	30	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
9	9	45	BAD DAY	DANIEL POWTER (WARNER BROS.)	
10	11	6	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWAKE/COLUMBIA)	☆
11	13	13	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
12	10	38	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
13	14	12	THE RIDDLE	FIVE FOR FIGHTING (AWAKE/COLUMBIA)	
14	12	27	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
15	16	16	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
16	18	11	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
17	17	19	THE REAL THING	BO BICE (RCA/RMG)	☆
18	15	16	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)	
19	19	14	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
20	21	9	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
21	20	19	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
22	25	8	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	☆
23	22	9	IS IT ANY WONDER?	KEANE (INTERSCOPE)	
24	27	5	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	
25	23	14	UPSIDE DOWN	MAT KEARNEY (AWAKE/COLUMBIA)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	31	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	2	22	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
3	5	42	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
4	3	51	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
5	4	58	YOU AND ME	LIFEHOUSE (GEFFEN)	
6	6	19	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
7	7	33	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
8	8	25	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
9	10	25	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)	☆
10	9	29	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
11	13	13	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	14	11	THE RIDDLE	FIVE FOR FIGHTING (AWAKE/COLUMBIA)	☆
13	11	44	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	☆
14	12	31	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
15	15	14	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
16	18	17	CRAZY IN LOVE	NICOL SPONBERG (CURB)	
17	16	15	SO LONG SELF	MERCYME (INO/COLUMBIA)	☆
18	17	10	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)	
19	20	19	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
20	19	16	THE REAL THING	BO BICE (RCA/RMG)	☆
21	21	7	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)	
22	25	3	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	
23	26	15	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
24	27	2	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)	
25	23	12	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	12	#1 CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
2	1	1	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
3	1	1	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)	
4	2	13	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
5	3	12	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
6	16	5	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
7	11	2	INVISIBLE	ASHLEE SIMPSON (GEFFEN)	
8	4	8	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
9	6	22	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	2
10	8	11	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
11	5	10	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
12	9	9	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
13	13	22	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
14	21	11	BOSSY	KELIS FEAT. TOD SHORT (JIVE/ZOMBA)	
15	15	17	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
16	12	14	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	
17	14	22	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	
18	18	27	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
19	10	9	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
20	20	5	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
21	17	6	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
22	25	8	DO IT TO IT	CHERISH (SHO NUFF/CAPITOL)	
23	27	4	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
24	19	13	SNAP YO FINGERS	LIL JON (BME/TVT)	
25	7	3	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWAKE/COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	25	BAD DAY	DANIEL POWTER (WARNER BROS.)	5
27	44	11	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
28	24	13	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
29	28	20	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
30	31	6	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	
31	73	2	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	
32	41	4	SEXY LOVE	NE-YO (DEF JAM/DJMG)	
33	53	2	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
34	36	16	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
35	30	11	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
36	1	1	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	
37	29	10	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
38	33	36	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	5
39	40	13	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
40	34	15	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
41	1	1	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)	
42	23	14	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
43	39	17	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
44	26	2	CALL ON ME	JANET & NELLY (VIRGIN)	
45	38	29	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	3
46	32	16	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
47	37	23	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
48	42	7	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
49	45	10	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRA)	
50	59	2	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
2	4	17	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
3	2	19	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
4	3	17	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
5	5	24	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
6	6	3	ORIGINAL FIRE	AUDIOSLAVE (INTERSCOPE/EPIC)	☆
7	16	3	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	☆
8	8	18	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
9	7	15	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
10	12	8	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
11	9	14	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
12	13	11	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
13	11	27	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
14	20	8	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	
15	21	7	KNIGHTS OF CYDONIA	MUSE (WARNER BROS.)	
16	14	18	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
17	17	11	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)	☆
18	10	19	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
19	18	21	COMING UNDONE	KORN (VIRGIN)	
20	24	6	TELL ME BABY		

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	2	13	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	3	16	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
4	39	3	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
5	4	16	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
6	6	26	I WRITE SINS NOT TRAGEDIES	PANCI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
7	7	9	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	8	26	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	5		UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
10	37		DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
11	9	23	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
12	16	6	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
13	13	10	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWOFF/CAPITOL)
14	10	23	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
15	12	27	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
16	11	9	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	18	10	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
18	15	8	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
19	28	2	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
20	27	13	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
21	14	18	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
22	21	13	SNAP YO FINGERS	LIL' JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
23	20	23	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
24	17	23	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
25	29	23	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
26	30	17	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
27	31	4	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
28	25	30	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
29	34	8	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
30	22	14	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
31	23	25	BAD DAY	DANIEL POWTER (WARNER BROS.)
32	44	5	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
33	19	27	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
34	35	5	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
35	42	6	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
36	26	9	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
37	32	12	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
38	52	11	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
39	24	3	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
40	38	10	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
41	36		GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
42	41	10	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
43	33		CALL ON ME	JANET & NELLY (VIRGIN)
44	45	10	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
45	41	2	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. & HAMBROCK (BLOCK/BAD BOY SOUTH/ATLANTIC)
46	1	8	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
47	50	10	HOW TO SAVE A LIFE	THE FRAY (EPIC)
48	67	7	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
49	-	1	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
50	4	12	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	15	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
52	97	2	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
53	47	15	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
54	16	25	MS. NEW BOOTY	BURBHA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
55	48	41	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
56	54	16	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
57	56	10	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
58	66	3	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
59	69	3	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
60	57	5	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
61	70	4	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
62	55	14	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
63	79	5	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
64	43	7	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
65	58	16	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
66	62	12	SUMMERTIME	KENNY CHESNEY (BNA)
67	77	3	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
68	60	11	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
69	64	4	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
70	68	9	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
71	74	9	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
72	73		THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
73	76	10	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
74	53	5	SOMEWHERE OVER THE RAINBOW	KATHARINE MCPHEE (RCA/RMG)
75	59		SCOTTY DOESN'T KNOW	LUSTRA (XOFF)
76	-		TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
77	72		WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
78	71	10	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
79	94	13	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
80	83	4	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
81	63	3	WHO SAID	HANNAH MONTANA (WALT DISNEY)
82	82	29	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
83	84	11	I DARE YOU	SHINEDOWN (ATLANTIC)
84	80	5	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
85	23		WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
86	12		SINGLE	NATASHA BEINGFIELD (EPIC)
87	86	6	SWING	TRACE ADKINS (CAPITOL (NASHVILLE))
88	87	6	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
89	43	3	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
90	2		TORN	LETOYA (CAPITOL)
91	7		IS IT ANY WONDER?	KEANE (INTERSCOPE)
92	75	10	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
93	-	1	IN THE AIR TONIGHT	NONPOINT (ATLANTIC)
94	78	20	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CREED/COLUMBIA)
95	95	6	COMING UNDONE	KORN (VIRGIN)
96	88	9	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)
97	89	20	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
98	-	1	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
99	92	5	WHO KNEW	PINK (LAFACE/ZOMBA)
100	-	1	BUT IT'S BETTER IF YOU DO	PANCI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	3	12	I WRITE SINS NOT TRAGEDIES	PANCI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
3	4	17	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
4	2	16	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	
5	6	11	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
6	5	19	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
7	9	3	CRAZY	GNARLS BARKLEY / DOWNTOWN/LAVA)	
8	8	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA	
9	12	4	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
10	7	24	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
11	13	8	DO IT TO IT	CHERISH (SHOWOFF/CAPITOL)	
12	10	7	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
13	15	20	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
14	11	8	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
15	23	3	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
16	16	10	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	
17	14	24	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
18	18	8	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
19	17	23	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
20	24	6	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
21	22	27	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
22	26	9	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
23	19	13	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
24	20	16	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
25	35	5	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 DO I MAKE YOU PROUD TAKIN IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	5	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	3	12	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
4	4	11	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
5	5	17	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
6	-	2	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
7	-	1	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
8	8	9	GET TOGETHER	MADONNA (WARNER BROS.)
9	9	17	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
10	10	11	DO IT TO IT	CHERISH (SHOWOFF/CAPITOL)
11	12		SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
12	-	1	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
13	13	13	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
14	-	1	CURSED SLEEP	BONNIE "PRINCE" BILLY (DRAG CITY/PALACE)
15	15	6	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
16	16	4	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
17	17	4	BING BING BAM BAM!!!	2 GUTTA (OKTOPIUS)
18	18	6	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
19	19	21	LAY BACK RELAX (THE MESSAGE SONG)	P-TA MÓN (OKTOPIUS)
20	20	3	DOROTHY AT FORTY	CURSIVE (SADDLE CREEK)
21	21	6	SOLDIER SONG	SABO (TEE-N-TEE)
22	22	20	SORRY	MADONNA (WARNER BROS.)
23	23	5	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
24	24	20	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
25	25	7	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST (IMPRINT / PROMOTION LABEL) Chart Rank

POP 100 AIRPLAY

NICKELBACK Far Away IDJMG (68.7) 30

☆ JOJO Too Little Too Late UNIVERSAL MOTOWN (73.5) 38

RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7) 46

NICK LACHEY I Can't Hate You Anymore ZOMBA (68.1) 48

TEDDY GEIGER These Walls COLUMBIA (68.3) -

ADULT TOP 40

JOHN MAYER Waiting On The World To Change COLUMBIA (67.7) 10

RASCAL FLATTS What Hurts The Most HOLLYWOOD (75.1) 20

☆ NICKELBACK Far Away IDJMG (67.2) 22

ADULT CONTEMPORARY

CHRIS RICE When Die You Fall In Love With Me COLUMBIA (75.2) 9

KT TUNSTALL Black Horse & The Cherry Tree VIRGIN (75.7) 11

RASCAL FLATTS What Hurts The Most HOLLYWOOD (89.6) 15

BOB SEGER Wall For Me CAPITOL (80.6) 22

MCDERMOTT

BREAKING BENJAMIN The Diary Of Jane HOLLYWOOD (56.8) 10

PANCI AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2) 12

LOSTPROPHETS Rooftops COLUMBIA (55.5) 17

RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (69.0) 20

RISE AGAINST Ready To Fall GEFFEN (58.7) 24

☆ DISTURBED Land Of Confusion REPRISE (66.2) 26

HEADER Liss Of An Angel UNIVERSAL REPUBLIC (61.0) 28

ANGELS AND AIRWAVES Da 11 For Me Now GEFFEN (73.8) 29

DEATH CAB FOR CUTIE I Will Follow You In The Dark ATLANTIC (65.5) 30

☆ TOOL The Pot ZOMBA (72.0) 31

CROSSFADE Invincible COLUMBIA (63.1) -

E-YE-LEAF Fully Alive RMG (62.8) -

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

HEAD AUTOMATICA Graduation Day REPRISE (67.6) -

☆ SNOW PATROL Chasing Cars INTERSCOPE (69.3) -

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

AUG
12
2006

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	83	2	#1 GREATEST GAINER LETOYA	CAPITOL 97136 (12.98)	LeToya	
2	HOT SHOT DEBUT		PHARRELL	STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	
3	3	3	YUNG JOC	BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	
4	4	5	INDIA ARIE	UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	
5	5	6	BUSTA RHYMES	AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	
6	1	1	PIMP C	WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	
7	6	1	GNARLS BARKLEY	DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	
8	8	1	NE-YO	DEF JAM 004934*/IDJMG (13.98)	In My Own Words	
9	7	1	RIHANNA	SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	
10	12	17	#1 MARY J. BLIGE	MATRARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2
11	7	8	ICE CUBE	LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	2
12	NEW	1	JURASSIC 5	INTERSCOPE 006906* (11.98)	Feedback	12
13	NEW	1	PASTOR TROY	MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	By Choice Or By Force	13
14	13	12	DONELL JONES	LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	1
15	14	1	T.I.	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	1
16	16	1	TRAE	G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless	16
17	14	15	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DEF SDUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music	1
18	1	11	SHAWNNA	DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music	3
19	16	22	E-40	SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1
20	15	13	FIELD MOB	DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	2
21	9	2	THE DIPLOMATS PRESENTS JR WRITER	DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making	2
22	17	23	CHRIS BROWN	JIVE 82876/ZOMBA (18.98)	Chris Brown	1
23	24	25	AVANT	MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	1
24	16	19	CHAMILLIONAIRE	UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2
25	23	30	SEAN PAUL	VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4
26	20	24	KEYSHIA COLE	A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2
27	21	26	HEATHER HEADLEY	RCA 64492/RMG (18.98)	In My Mind	1
28	26	35	MARY MARY	MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4
29	32	37	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1
30	31	33	JAMIE FOXX	J 71779*/RMG (18.98)	Unpredictable	2
31	28	32	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98)	Most Known Unknown	1
32	19	18	RAY CASH	GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery	8
33	27	20	TEENA MARIE	CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	3
34	36	42	URBAN MYSTIC	SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28
35	23	10	RHYMEFEST	ALLID/J 70371*/RMG (11.98)	Blue Collar	10
36	25	21	THA DOGG POUND	DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active	5
37	39	4	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98)	Greatest Hits	30
38	35	43	KIRK FRANKLIN	FO YO SOUL/GOSPEL CENTRIC 71019/ZOMBA (18.98)	Hero	4
39	37	43	ANTHONY HAMILTON	SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4
40	30	29	CAM'RON	DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1
41	33	16	SOUNDTRACK	UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	1
42	46	10	YO GOTTI	MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	6
43	44	45	RAHEEM DEVAUGHN	JIVE 53723/ZOMBA (11.98)	The Love Experience	9
44	34	34	JAGGED EDGE	COLUMBIA 93618/SONY MUSIC (18.98)	Jagged Edge	2
45	31	4	MARIAH CAREY	ISLAND 005784*/IDJMG (13.98)	The Emancipation Of Mimi	5
46	29	27	DJ KHALED	TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album	3
47	42	51	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1
48	38	43	DEM FRANCHIZE BOYZ	SO SO DEF 53423*/VIRGIN (18.98)	On Top Of Our Game	2
49	NEW		GLENN JONES	SHANACHE 5142 (17.98)	Forever: Timeless R&B Classics	49
50	51	50	BUBBA SPARXXX	NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	3
51	45	38	KIERRA KIKI SHEARD	EMI GOSPEL 32483 (17.98)	This Is Me	16
52	53	51	THE BLACK EYED PEAS	A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3
53	40	44	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	2
54	59	69	TONY TERRY	STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	34
55	50	53	CHARLIE WILSON	JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	1

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
56	52	64	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98)	Lyfe 268-192	
57	57	6	SOUNDS OF BLACKNESS	SLR 54693/LIGHTYEAR (17.98)	Unity	
58	57	6	VARIOUS ARTISTS	VP 1759* (16.98 CD/DVD)	Reggae Gold 2006	
59	62	73	UNCLE LUKE	LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times	
60	49	47	MOBB DEEP	G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	
61	44	11	CHRISTINA MILIAN	ISLAND 006481*/IDJMG (13.98)	So Amazin'	
62	58	63	KEM	UNIVERSAL MOTOWN 004232/UMRG (13.98)	Album II	
63	60	58	EMINEM	SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2
64	61	19	PRINCE	UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1
65	43	3	D-BLOCK	D-BLOCK 3685/KOCH (15.98 CD/DVD)	D-Block: The CD/DVD Mixtape	31
66	56	23	FORT MINOR	MACHINE SHOP 49388/WARNER BROS. (18.98)	The Rising Tied	23
67	66	46	PAUL WALL	SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	
68	64	18	GHOSTFACE KILLAH	DEF JAM 006155*/IDJMG (11.98)	FishScale	2
69	67	16	LL COOL J	DEF JAM 006158*/IDJMG (13.98)	Todd Smith	2
70	48	2	BOOT CAMP CLIK	DUCK DOWN 2035 (16.98)	The Last Stand	48
71	70	25	REMY MA	SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7
72	65	24	JAHEIM	DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1
73	56	5	SOUNDTRACK	UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift	23
74	73	40	DESTINY'S CHILD	COLUMBIA 97765/SONY MUSIC (18.98)	#1's	1
75	63	6	SMOKEY ROBINSON	NEW DOOR 006641/UME (13.98)	Timeless Love	11

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

TOP BLUES ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	7	#1 KEB' MO'	ONE HAVEN/EPIC 77621/RED INK	Suitcase	
2	2	8	JOE BONAMASSA	PREMIER ARTISTS 60282	You & Me	
3	3	21	JAMES HUNTER	30 E12187/ROUNDER	People Gonna Talk	
4	5	29	ETTA JAMES	HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
5	4	23	THE DEREK TRUCKS BAND	COLUMBIA 92844/SONY MUSIC	Songlines	
6	7	72	E.B. KING	3EFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
7	8	7	INDIGENOUS	*ANGUARD 79800	Chasing The Sun	
8	9	6	WALTER TROUT AND FRIENDS	RUF 1117	Full Circle	
9	12	9	GEORGE THOROGOOD & THE DESTROYERS	AGLE 20039	The Hard Stuff	
10	10	42	SUSAN TEDESCHI	*ERVE FORECAST 005111/VG	Hope And Desire	
11	14	13	GEORGE THOROGOOD & THE DESTROYERS	CAPITOL 11895	The Best Of George Thorogood & The Destroyers	
12	RE-ENTRY		DELBERT MCCLINTON	*NEW WEST 6079	Cost Of Living	
13	RE-ENTRY		RAY CHARLES	MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	
14	RE-ENTRY		VARIOUS ARTISTS	LLIGATOR 2021	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music	
15	13	41	BUDDY GUY	*SILVERTONE 72426/ZOMBA	Bring 'Em In	

BETWEEN THE BULLETS rgeorge@billboard.com

PHARRELL 'MINDS' BUSINESS

While LeToya celebrates her first No. 1 at Top R&B/Hip-Hop Albums, Pharrell carries his own solo act to the summit of Billboard.com's Top Rap Albums chart.

"In My Mind" (No. 3 on The Billboard 200 with 142,000 units) was originally slated for release late last year, but was pushed back until last week. Its current single "Number One," featuring Kanye West, gains 2 million in radio au-

dience on Hot R&B/Hip-Hop Songs at No. 44. It goes 97-57 on The Billboard Hot 100 with 17,000 digital downloads.

Pharrell promoted the release with appear-

ances on MTV's "TRL" and BET's "106 & Park," "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live," and with an in-store at the Virgin Megastore in New York's Times Square.

—Raphael George



AUG 12 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	18	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
2	1	10	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
3	3	13	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
4	5	8	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	
5	11	11	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
6	1	19	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	
7	3	22	TORN	LETOYA (CAPITOL)	
8	3	26	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
9	3	31	SNAP YO FINGERS	LIL JON (BME/TVT)	
10	7	19	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	
11	3	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
12	2	14	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
13	0	20	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
14	4	7	CALL ON ME	JANET & NELLY (VIRGIN)	
15	7	8	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	
16	6	10	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
17	19	9	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	
18	15	16	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
19	29	6	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	
20	23	40	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
21	26	14	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	
22	24	46	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
23	21	40	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
24	34	7	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	
25	20	20	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	1	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	
2	1	5	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	
3	5	6	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	
4	6	1	BING BING BAM BAM!!!	2 GUTTA (OKTOPUS)	
5	4	12	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
6	8	5	LAY BACK RELAX (THE MASSAGE SONG)	P.T.A. MON (OKTOPUS)	
7	7	6	SOLDIER SONG	SAPD (TEE-N-TEE)	
8	11	3	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)	
9	1	1	DUMP TRUCK	J-MIZZ (T2/STREET PRIDE)	
10	9	10	REGRETS	HEAVEN DAVIS (WILOCHILD DAVIS)	
11	10	5	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)	
12	7	25	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
13	12	3	LOLLIPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	
14	14	15	PICK IT UP	K'PRIS (OPHIR)	
15	28	7	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
16	15	19	I REMEMBER...	MELISA MORGAN (LU ANN/ORPHEUS)	
17	41	15	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
18	45	3	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
19	18	14	STEPPIN' INTO LOVE	KOOL & THE GANG (KTF)	
20	20	5	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
21	44	10	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
22	16	15	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	
23	26	16	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	
24	30	2	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
25	8	8	DA JERK	YUNG TONE (WABE/JON)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
22	8	8	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	
21	30	23	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
23	25	23	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
31	8	8	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
28	17	17	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
35	9	9	SHINE	LUTHER VANDROSS (J/RMG)	
18	16	16	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	
38	5	5	NEED A BOSS	SHARREEFA FEAT. LUDACRIS (DTP/DEF CON II)	
27	27	27	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
37	5	5	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
33	26	26	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
51	3	3	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	
42	6	6	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
32	25	25	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
36	27	27	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	
41	45	2	DUTTY WINE	TONY MATTERHORN (VP)	
42	14	14	GHETTO STORY	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	
43	40	40	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)	
45	49	10	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
46	10	10	ME TIME	HEATHER HEADLEY (RCA/RMG)	
47	62	2	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
47	62	2	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	
59	2	2	SHE DON'T	LETOYA (CAPITOL)	
49	44	40	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
52	5	5	PEANUT BUTTER & JELLY	CADILLAC DON & J-MONEY (SOUTHERN BOY/35*35/ASYLUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	20	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
2	2	12	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	
3	4	18	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
4	3	17	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
5	5	15	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
6	6	21	SNAP YO FINGERS	LIL JON (BME/TVT)	
7	7	12	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	
8	8	16	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
9	13	7	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
10	12	8	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
11	9	9	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
12	14	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
13	10	21	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	
14	9	7	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	
15	16	22	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
16	15	10	TORN	LETOYA (CAPITOL)	
17	19	28	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	
18	17	16	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
19	18	15	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	
20	25	4	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	
21	23	5	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
22	21	6	CALL ON ME	JANET & NELLY (VIRGIN)	
23	27	4	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
24	20	7	GRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
25	22	20	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	3	35	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
2	2	21	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
3	1	29	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
4	9	9	SHINE	LUTHER VANDROSS (J/RMG)	
6	8	8	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
6	5	23	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
7	8	28	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
8	7	37	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
12	17	17	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
10	9	29	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
16	13	13	ME TIME	HEATHER HEADLEY (RCA/RMG)	
12	11	25	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
13	14	46	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
14	13	19	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	
15	11	15	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	
16	17	18	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	
17	18	18	TORN	LETOYA (CAPITOL)	
18	11	5	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	
19	23	12	THE FACT IS (I NEED YOU)	JILL SCOTT (EPIC/HIDDEN BEACH)	
19	18	18	TAKE CARE OF U	SHANICE (IMAJAH/PLAYTYME)	
21	19	18	CALL ON ME	JANET & NELLY (VIRGIN)	
22	24	24	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	
23	11	6	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	
24	27	6	SATISFIED	PRINCE (UNIVERSAL REPUBLIC)	
25	26	17	WANNA SEE YOU SMILE	LORENZO OWENS (D-TOWN)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
JANET & NELLY Call On Me VIRGIN (92.2)	14
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	15
LYFE JENNINGS S.E.X. SUM (88.2)	17
RIHANNA Unfaithful IDJMG (66.2)	19
OMARION Entourage sum (79.1)	24
SHARREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	33
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	35
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	37
PHARRELL FEAT. KANYE WEST Number One INTERSCOPE (74.7)	43
☆ LUDACRIS FEAT. PHARRELL Moneymaker IDJMG (71.9)	46
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	51
GNARLS BARKLEY Crazy LAVA (83.7)	52
THREE 6 MAFIA Side 2 Side SUM (66.8)	62
MILA J FEAT. MARQUES HOUSTON Good Lookin Out UNIVERSAL MOTOWN (76.6)	63
☆ JOHNTA AUSTIN Turn It Up VIRGIN (86.4)	-
RHYTHMIC AIRPLAY	
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	9
NE-YO Sexy Love IDJMG (82.4)	10
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (75.8)	11
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	20
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	21
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	23
FERGIE London Bridge A&M (71.8)	26
FRANKIE J That Girl sum (65.1)	29
OMARION Entourage sum (75.1)	30
BROWN BOY Superman AME (65.4)	31
BROOKE HOGAN About Us WARNER BROS. (82.7)	32
SHARREEFA FEAT. LUDACRIS Need A Boss IDJMG (73.3)	34
☆ LUDACRIS FEAT. PHARRELL Moneymaker IDJMG (67.9)	36
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (79.1)	38
☆ JOJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	-
☆ SAMMIE You Should Be Mine UNIVERSAL MOTOWN (74.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	3	30	#1 IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	Ⓢ CURB		1
2	4	16	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith	Ⓢ SHOW DOG NASHVILLE		2
3	2	25	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVEFACE, A. GORLEY)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE		2
4	20	20	THE WORLD F. ROGERS (B. PAISLEY, K. LOVEFACE, L. T. MILLER)	Brad Paisley	Ⓢ ARISTA NASHVILLE		1
5	8	18	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	Ⓢ MAVERICK/WARNER BROS./WRN		5
6	5	19	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	Ⓢ BNA		1
7	6	18	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	Ⓢ LYRIC STREET		3
8	7	30	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	Ⓢ MCA NASHVILLE		1
9	9	27	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	Ⓢ EQUITY		1
10	10	11	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	Ⓢ CURB		10
11	12	11	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill	Ⓢ ARISTA NASHVILLE		11
12	16	19	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait	Ⓢ MCA NASHVILLE		12
13	13	9	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill	Ⓢ WARNER BROS./WRN		13
14	15	15	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERILL)	Josh Turner	Ⓢ MCA NASHVILLE		14
15	11	12	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	Ⓢ ARISTA NASHVILLE		7
16	17	23	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	Ⓢ MERCURY		16
17	19	21	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	Ⓢ RCA		17
18	18	12	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green	Ⓢ BNA		18
19	20	22	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	Ⓢ LYRIC STREET		19
20	21	11	AIR POWER 8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Blg & Rich	Ⓢ WARNER BROS./WRN		20
21	22	22	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. O. MAHER, C. KOESEL)	Danielle Peck	Ⓢ BIG MACHINE		21
22	23	14	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins	Ⓢ CAPITOL		22
23	24	5	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley	Ⓢ CAPITOL		23
24	26	24	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen	Ⓢ GIANTSLAYER/BNA		24
25	27	9	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson	Ⓢ COLUMBIA		25
26	32	6	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland	Ⓢ LOFTON CREEK		26
27	28	3	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson	Ⓢ ARISTA NASHVILLE		27
28	29	11	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar	Ⓢ BNA		28
29	31	17	NEW STRINGS F. LIDOELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	Ⓢ EPIC/COLUMBIA		29
30	30	10	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram	Ⓢ BIG MACHINE		30



Song, which is the highest-charting debut single by a duo since Brooks & Dunn 15 years ago, draws 29.9 million audience impressions.



Duo achieves Airpower in 11th chart week with Vietnam vet tribute (12 million audience impressions).



Single is from the film "Flicka," which stars McGraw and is due Oct. 26 from 20th Century Fox.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	37	44	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts	Ⓢ WALT DISNEY/LYRIC STREET		31
32	36	39	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry	Ⓢ COLUMBIA		32
33	34	36	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy	Ⓢ LYRIC STREET		33
34	33	32	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio	Ⓢ ARISTA NASHVILLE		30
35	35	38	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive	Ⓢ MIDAS/NEW REVOLUTION		35
36	NEW	1	RE-TEST WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland	Ⓢ MERCURY		36
37	38	41	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley	Ⓢ 903 MUSIC		37
38	41	45	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean	Ⓢ BROKEN BOW		38
39	40	43	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	Ⓢ BIG MACHINE		39
40	39	40	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain	Ⓢ EQUITY		39
41	42	13	UNBROKEN GROUND S. HENDRICK, S. J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols	Ⓢ MERCURY		41
42	44	51	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina	Ⓢ CURB		42
43	45	48	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson	Ⓢ LYRIC STREET		43
44	43	49	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	Ⓢ ARISTA/ARISTA NASHVILLE		43
45	47	50	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw	Ⓢ CATEGORY 5		45
46	51	55	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band	Ⓢ MERCURY		46
47	46	47	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne	Ⓢ UNIVERSAL SOUTH		46
48	50	54	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban	Ⓢ CAPITOL		48
49	49	53	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel	Ⓢ CURB		49
50	48	52	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand	Ⓢ ASYLUM-CURB		42
51	NEW	1	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw	Ⓢ CURB		51
52	48	57	WAIT FOR ME B. SEGER (B. SEGER)	Bob Seger	Ⓢ HIDEOUT/CAPITOL		52
53	RE-ENTRY	3	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw	Ⓢ CURB		53
54	42	59	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	Steve Azar	Ⓢ DANG/MIDAS/NEW REVOLUTION		52
55	42	2	CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGES)	Tracy Byrd	Ⓢ BLIND MULE/NEW REVOLUTION		55
56	NEW	1	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton	Ⓢ LYRIC STREET		56
57	NEW	1	WHY ME B. CHANCEY (S. NIELSON, J. HINSON)	The Lost Trailers	Ⓢ BNA		57
58	57	2	THAT'S SO YOU C. DINAPOLI, D. BASON (T. JAMES, K. GARRETT)	Rushlow Harris	Ⓢ SHOW DOG NASHVILLE		57
59	54	2	DRINKIN' ME LONELY B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young	Ⓢ RCA		34
60	53	56	GOOD GOOD LOVIN' B. MCCOMAS (B. MCCOMAS)	Brian McComas	Ⓢ KATAPULT		53

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	12	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	26
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	1	FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	13	LONESTAR Mountains BNA (89.6)	28
TOBY KEITH A Little Too Late SHOW DOG (87.0)	2	JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	14	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	31
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	5	PAT GREEN Feels Just Like It Should BNA (78.5)	18	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	38
GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	8	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	24	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	43
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	11	GRETCHEN WILSON California Girls COLUMBIA (81.0)	25		

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BETWEEN THE BULLETS wjessen@billboard.com

ATKINS HAS HELLACIOUS CHART WEEK

Almost nine years after his first Billboard chart appearance, Rodney Atkins narrowly claims consecutive No. 1s on Top Country Albums and Hot Country Songs.

Atkins' "If You're Going Through Hell" bowed at No. 1 on the album list last issue. The title track gains 2.6 million audience impressions and hops 3-1 on the songs tally this week. He fends off superstar competition to occupy the top box—Toby Keith's "A Little Too Late" had a bigger increase (3.1 million im-



ATKINS

pressions), but finishes the tracking week 145,000 impressions behind Atkins' 37.1 million. It took "Hell" 30 weeks to hit the summit, the third title this year that needed at least that many weeks to reign. Jack Ingram's "Wherever You Are" and Josh Turner's "Your Man" reached No. 1 in 32 chart weeks.

Also noteworthy is Sugarland's highest debut to date. "Want To" starts at No. 36, besting a No. 43 bow by "Down in Mississippi (Up to No Good)" in March.

—Wade Jessen

AUG 12 2006 **LATIN Billboard**



HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	#1 LABIOS COMPARTIDOS 2 WEEKS (THER, A. GONZALEZ) (FHER)	Mana WARNER LATINA	1
2	4	3	HIPS DON'T LIE W. JEAN, J. DUPLISSIS, S. MEBARAK R. (W. JEAN, J. DUPLISSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	1
3	2	1	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	1
4	5	5	CAILE LUNY TUNES TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISIA	2
5	3	2	ANGELITO W. O. LANDRON (W. O. LANDRON, E. LIND)	Don Omar VI / MACHETE	1
6	7	6	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / EALBOA	6
7	8	4	NO, NO, NO A. PENA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISIA	4
8	9	12	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
9	17	14	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Caddy UNIVERSAL LATINO	9
10	6	8	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVISA	6
11	9	7	ESTOY CON EL Y PIENSO EN TI S. GEORGE, B. BENZOZZO (A. MONTALBAN)	Anais UNIVISION	9
12	12	13	UN BESO L. SANTOS A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
13	33	3	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFF, R. FAIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP / ATLANTIC	13
14	13	18	A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	14
15	25	24	PAM PAM LUNY TUNES TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	15
16	15	7	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
17	21	26	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	6
18	47	2	GREATEST GAINER TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	18
19	24	29	MARIPOSAS ENANITOS VERDES, G. BORNER (F. STAITI)	Enanitos Verdes UNIVERSAL LATINO	19
20	16	21	CHA CHA JEEVE (JEEVE, J. O. MEJIA, N. SEROUSSI)	Chelo SONY BMG NORTE	16
21	30	38	PAYASO LOCO NOT LISTED (J. L. RODRIGUEZ)	Patricia 81 DISA	21
22	4	10	ESTE CORAZON A. AVILA (A. AVILA)	RBD EMI TELEVISIA	10
23	13	25	ALGUIEN TE VA A HACER LLORAR R. MUNDZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	17
24	23	23	TE COMPRO O. I. TREVINO, D. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	18
25	22	3	HERE WE GO YO H. DELGADO, S. C. CARTER, A. CALO, A. PENA (H. DELGADO, S. C. CARTER)	Hector "El Father" Bambino Featuring El Presidente ROC-LA-FAMILIA/DEF JAM / DJMG	15

At No. 19, song is pop/rock group's first top 20 hit on this chart. "Tu Carcel" peaked at No. 44 in 2004.



Chelo's debut album enters Heatseekers at No. 17 (3,000 units). Single is No. 20 on this chart.



Mexican electronic group's second single moves 16-12 on Latin Pop Airplay. Band will open for Moby in September.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	23	28	COMO DUELE (BARRERA DE AMOR) A. POSSE, M. L. ARRIAGA J. E. MURGIA (M. L. ARRIAGA, J. E. MURGIA)	Noelia EMI TELEVISIA	8
27	33	17	NUESTRO AMOR SE HA VUELTO AYER J. M. LUVO (C. BRANTA, L. LERNER)	Victor Manuelle Featuring Yuridia SONY BMG NORTE	8
28	11	10	ME VOY C. LOPEZ, J. VENEGAS (J. VENEGAS)	Julietta Venegas SONY BMG NORTE	9
29	25	41	TE MANDO FLORES B. OSSA (J. F. FONSECA)	Fonseca EMI TELEVISIA	25
30	42	46	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegres De La Sierra LIVA / UNIVERSAL LATINO	30
31	38	39	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	31
32	31	2	SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)	Don Omar VI / MACHETE	31
33	27	30	CHEVERE TINY (J. RAMOS, M. E. MASIS, V. HOWELL, NOTCH)	Voltio Featuring Notch WHITE LION/EPIC / SONY BMG NORTE	27
34	40	2	FLOW NATURAL TINY, LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. DAVIS)	Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISIA	34
35	13	16	PENSANDO EN TI F. J. BAUTISTA, H. PEREZ (F. J. BAUTISTA, A. QUINN, M. FIGUEROA, H. PEREZ)	Frankie J COLUMBIA / SONY BMG NORTE	13
36	46	2	PROMISCUOUS TIMBALANO DANJA (N. FJRTA, T. V. MOSLEY, N. HILLS, T. CLAYTON)	Nelly Furtado Featuring Timbaland MOSLEY / GEFEN	36
37	28	32	LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. GRIZ, A. RIVERO, F. C. FUZ, MORA, J. J. ALVAREZ SOTO MAJOR)	Noriega Featuring Angel & Khriz & Divino LA CALLE / UNIVISION	23
38	36	36	NO QUIERE NOVIO NELY (NELY, J. DE LA CRUZ, T. CALDERON)	Nejo Featuring Tego Calderon FLOW / UNIVERSAL LATINO	36
39	32	15	UNA CANCION QUE TE ENAMORE NOT LISTED (S. PRIMERA, Y. MARRUFO)	Servando Y Florentino VENEZUSIC	13
40	3	7	DEJALE CAER TO' EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES, NALDO)	Yomo Featuring Hector "El Father" GOLD STAR / MACHETE	33
41	39	43	NO ES UNA NOVELA M. DELEON (D. CRUZ, SANCHEZ)	Monchy & Alexandra J&N	31
42	HOT SHOT DEBUT	1	DONDE ESTAS? NOT LISTED (S. GUZMAN, J. ORTEGA ROMO)	Alacranes Musical UNIVISION	42
43	44	7	FRIKITONA DJ BLASS, BOY WONDER (DJ BLASS)	Plan B URBAN BCX OFFICE/CFEE / MACHETE	41
44	43	20	QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS / DISA	11
45	34	37	VOY A LLORAR POR TI LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	20
46	4	4	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	35
47	48	45	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	43
48	RE-ENTRY	5	DETRAS DE LA PUERTA E. PEREZ (A. CEJUDO)	El Chapo De Sinaloa DISA	47
49	NEW	1	REENCUENTRO NOT LISTED (G. FRANCO)	Banda Pequenos Musical FONOVISA	49
50	NEW	1	POR TI C. LOPEZ (D. GUERRERO, E. HUERTA, R. ARREOLA)	Belanova UNIVERSAL LATINO	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 DON OMAR 8 WEEKS (M. O. 06662/MACHETE (15.98))	King Of Kings	2	1
2	3	3	GREATEST GAINER MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	2
3	2	2	VARIOUS ARTISTS Hector Bambino "El Father" Present: Los Rompe Discoteclas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/DJMG (13.98)	Los Rompe Discoteclas	1	1
4	4	4	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo	1	1
5	5	5	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	2	2
6	6	6	VARIOUS ARTISTS THE EM GROUP/UNIVERSAL/SONY BMG NORTE 7246/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1	1
7	7	24	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	1	1
8	9	10	EMMANUEL SONY BMG NORTE 84971 (15.98) ⊕	Historias De Toda La Vida... Los Exitos	1	1
9	8	8	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	1	1
10	13	43	RBD EMI TELEVISIA 35902 (14.98)	Nuestro Amor	1	1
11	17	12	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
12	12	16	ALACRANES MUSICAL UNIVISION 310839/UG (13.98) ⊕	A Paso Firme	3	3
13	10	4	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	4	4
14	11	13	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98) ⊕	Borrón Y Cuenta Nueva	1	1
15	14	1	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
16	15	19	VARIOUS ARTISTS DISA 720876 (11.98)	Alfredo Ramirez Corral: Libres	7	7
17	19	20	RICARDO ARJONA SONY BMG NORTE 87549 (18.98)	Adentro	1	1
18	21	21	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	1	1
19	16	8	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	1	1
20	20	5	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	1	1
21	18	7	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	1	1
22	23	22	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
23	25	34	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	15	15
24	29	31	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno: Los Exitos	2	2
25	26	26	ANDREA BOCELLI SUGAR/VENEZUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	31	52	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
27	30	28	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
28	28	24	DON OMAR VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1	1
29	22	27	DUERO UNIVISION 310724/UG (12.98) ⊕	Relaciones Conflictivas	7	7
30	33	36	RBD EMI TELEVISIA 56122 (13.98) ⊕	RBD: Live In Hollywood	6	6
31	32	29	PATRULLA 81 DISA 720852 (11.98)	Tierra Extran	1	1
32	37	30	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime	1	1
33	42	55	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canoras	33	33
34	4	4	RBD EMI TELEVISIA 75852 (14.98)	Rebelde	2	2
35	38	36	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	2	2
36	34	32	VARIOUS ARTISTS DISA 720877 (11.98)	Greatest Hits Duranguenses 2000-2005	21	21
37	71	2	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	37	37
38	44	41	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1	1
39	35	47	REIK SONY BMG NORTE 85110 (18.98 CD/DVD) ⊕	Sesion Metropolitana	35	35
40	39	39	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98) ⊕	En Vivo - Siempre Contigo	23	23
41	50	51	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352525/UG (14.98)	30 Historias De Un Gigante	17	17
42	36	23	FRANKIE J COLUMBIA 96494/SONY BMG NORTE (18.98)	Un Nuevo Dia	1	1
43	24	2	GISSELLE UNIVERSAL LATINO 007162 (15.98)	Libre	24	24
44	57	58	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD) ⊕	La Trayectoria	29	29
45	64	44	VARIOUS ARTISTS URBAN BOX OFFICE 1100 (9.98)	Somos Americanos	7	7
46	45	42	LOS TIGRES DEL NORTE FONOVISA 352290/UG (14.98) ⊕	Historias Que Contar	2	2
47	HOT SHOT DEBUT	1	LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98) ⊕	La Historia De La Mafia... Los Exitos	47	47
48	49	49	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98)	20 Nortenas Famosas	4	4
49	43	43	TITO EL BAMBINO EMI TELEVISIA 49552 (13.98)	Top Of The Line	3	3
50	51	50	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98) ⊕	Guapa	5	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	63	60	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISIA 12189 (16.98) ⊕	Kumbia Kings Live	18	18
52	48	35	VARIOUS ARTISTS MAS FLOW/VENEZUSIC 653077/MACHETE (16.98)	Luny Tunes: Mas Flow 1: The Beginning	17	17
53	27	4	VICENTE FERNANDEZ SONY BMG NORTE 84244 (17.98)	The Living Legend (Box Set)	27	27
54	47	25	CUISILLOS MUSART 3777/BALBOA (11.98)	Amor Gitano	25	25
55	NEW	1	GRUPO BRINDIS DISA 720873 (12.98)	Mas Que Romanticos	55	55
56	56	56	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	20	20
57	52	37	ENANITOS VERDES UNIVERSAL LATINO 691202 (14.98)	Fescado Original	37	37
58	40	45	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	8	8
59	67	70	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	27	27
60	54	48	JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe	12	12
61	10	40	LOS HURACANES DEL NORTE UNIVISION 310858/UG (13.98) ⊕	Puro Pa' Arriba	22	22
62	53	52	REIK SONY BMG NORTE 95680 (14.98)	Reik	34	34
63	62	65	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	10	10
64	68	63	ANA GABRIEL EMI TELEVISIA 46956 (15.98)	Dos Amores Un Amante	22	22
65	74	30	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro	54	54
66	72	67	LOS TEMERARIOS DISA 720902 (12.98)	Las 30 Super Pegaditas	60	60
67	58	5	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	16	16



LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	3	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	6	A TI	RICARDO ARJONA (SONY BMG NORTE)
4	4	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
5	7	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
6	8	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)
7	9	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
8	2	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
9	9	ESTE CORAZON	RBD (EMI TELEVISIA)
10	11	DETALLES	YAHIR (WARNER LATINA)
11	14	LA BOTELLA	MACH & DADDY (UNIVERSAL LATINO)
12	16	POR TI	BELANOVA (UNIVERSAL LATINO)
13	22	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
14	15	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
15	12	LO QUE SON LAS COSAS	ANAS (UNIVISION)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	NEW LATIN (THE GMI GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	2	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
3	3	RBD	NUESTRO AMOR (EMI TELEVISIA)
4	4	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
5	5	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
6	6	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
7	7	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
8	10	ROCIO DURCAL	AMOR ETERNO...LOS EXITOS (SONY BMG NORTE)
9	9	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
10	11	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
11	12	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
12	15	RBD	REBELDE (EMI TELEVISIA)
13	16	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
14	13	REIK	SESION METROPOLITANA (SONY BMG NORTE)
15	14	FRANKIE J	UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	2	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
3	3	ANGELITO	DON OMAR (VI/MACHETE)
4	7	PAM PAM	WISIN & YANDEL (MACHETE)
5	18	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
6	14	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
7	4	HERE WE GO YO	RECTOR "EL FATHER" BAMBINO FEATURING EL PRESIDENTE (ROC-LA-FAMILIA/DEF JAM/UMG)
8	6	CHEVERE	VOLTIO FEATURING NOTCH (WHITE LION/EPIC/SONY BMG NORTE)
9	5	UN BESO	AVENTURA (PREMIUM LATIN)
10	8	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
11	11	SALIO EL SOL	DON OMAR (VI/MACHETE)
12	9	LAS NOCHES SON TRISTES	NORIEGA FEATURING ANGEL & KHAIZ & DIVINO (LA CALLE/UNIVISION)
13	16	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
14	19	FRIKITONA	PLAN B (URBAN BOX OFFICE/CFEE/MACHETE)
15	10	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	2	VARIOUS ARTISTS	RECTOR BAMBINO "EL FATHER" PRESENTA LOS ROMPE DISCOTEKAS (ROC-LA-FAMILIA/MACHETE/EL SOL STAR/UMG)
3	3	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
4	4	WISIN & YANDEL	PA'L MUNDO (MACHETE)
5	5	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
6	6	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
7	7	DON OMAR	OA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMG)
8	8	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
9	11	MACH & DADDY	DESDE ABAJO (UNIVERSAL LATINO)
10	9	TITO EL BAMBINO	TOP OF THE LINE (EMI TELEVISIA)
11	10	VARIOUS ARTISTS	LUNY TUNES: MAS FLOW 1: THE BEGINNING (MAS FLOW/VENEMUSIC/MACHETE)
12	12	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI TELEVISIA)
13	14	IVY QUEEN	FLASHBACK (LA CALLE/UNIVISION/UG)
14	13	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
15	15	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	1	DIGANLE	CONJUNTO PRIMAVERA (FONOVISIA)
3	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	4	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
5	6	PAYASO LOCO	PATRULLA 81 (DISA)
6	5	TE COMPRO	DUELO (UNIVISION)
7	10	DE RODILLAS TE PIDO	ALLEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
8	13	DONDE ESTAS?	ALACRANES MUSICAL (UNIVISION)
9	7	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISIA)
10	9	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
11	15	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
12	17	REENCUENTRO	BANDA PEQUENOS MUSICAL (FONOVISIA)
13	8	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
14	19	QUE NO EXISTA NADA	ZAINO (FONOVISIA)
15	11	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	3	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
2	1	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
3	2	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
4	4	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
5	5	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
6	6	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
7	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
8	10	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
9	7	DUELO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
10	11	PATRULLA 81	TIERRA EXTRANA (DISA)
11	15	LOS CADETES DE LINARES	LAS MAS CANONES (BCI)
12	12	VARIOUS ARTISTS	GREATEST HITS DURANGUENSES 2000-2005 (DISA)
13	13	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
14	20	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVISIA/UG)
15	16	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISIA/UG)

Billboard DANCE

AUG 12 2006

HOT DANCE CLUB PLAY				HOT DANCE CLUB PLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	6	#1 PROMISCUOUS	26	35	4	SOMEBODY
2	2	9	FACE THE MUSIC	27	34	3	I FEEL FOR YOU
3	3	7	STARS ARE BLIND	28	38	2	POWER PICK TURN IT UP
4	4	8	C'EST LA VIE	29	23	6	SUPERMODEL (REMIXES)
5	5	9	THE TIME	30	32	5	CRAZY
6	6	8	UNFAITHFUL	31	26	10	FAITH
7	7	7	HIGHER	32	HOT SHOT RE-ENTRY	10	BUTTONS
8	14	7	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	33	15	11	NOW THAT WE'VE FOUND LOVE
9	16	5	HE'S A PIRATE	34	27	6	FOREVER
10	19	4	LOST	35	28	9	LEAVIN' U (CHICO/MIKE DA WIZARD/TWISTED DEE MIXES)
11	18	5	LET ME HEAR THE MUSIC	36	25	13	GET TOGETHER
12	6	13	WORLD, HOLD ON (CHILDREN OF THE SKY)	37	40	3	FREE YOUR MIND
13	10	12	LOOK ON THE FLOOR (HYPNOTIC TANGO)	38	20	14	MAKE A MOVE ON ME
14	8	9	CAFE CON ALEGRIA	39	43	2	I CALL IT LOVE
15	17	8	TO CALL MY OWN	40	42	3	MY FREEDOM
16	9	0	YOU CAN TURN ME ON	41	41	8	CALL ON ME
17	11	13	I WILL STAND	42	45	2	MAS QUE NADA
18	22	5	STRUT	43	37	8	DISCOTEKA
19	21	5	UNDERGROUND BABY	44	NEW		A PUBLIC AFFAIR
20	24	6	SANCTUARY	45	NEW		BOSSY
21	13	11	I WILL	46	NEW		THE REJECTION
22	30	4	THE GLAMOROUS LIFE	47	NEW		PRIDE (IN YOUR SOUL)
23	31	4	MOVIN ON	48	NEW		JOHN THE REVELATOR
24	33	3	AIN'T NO OTHER MAN	49	48	4	CUBICLE
25	29	6	CALLING	50	50	2	FEELS LIKE LOVE


HOT DANCE AIRPLAY				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	7	#1 UNFAITHFUL	1	1	7	#1 UNFAITHFUL
2	2	13	GET TOGETHER	2	2	13	GET TOGETHER
3	3	8	AIN'T NO OTHER MAN	3	3	8	AIN'T NO OTHER MAN
4	4	5	PROMISCUOUS	4	4	5	PROMISCUOUS
5	5	12	LOOK ON THE FLOOR (HYPNOTIC TANGO)	5	5	12	LOOK ON THE FLOOR (HYPNOTIC TANGO)
6	6	8	CRAZY	6	6	8	CRAZY
7	7	12	WHAT'S LEFT OF ME	7	7	12	WHAT'S LEFT OF ME
8	8	6	STARS ARE BLIND	8	8	6	STARS ARE BLIND
9	9	4	CUT	9	9	4	CUT
10	10	16	FASTER KILL PUSSYCAT	10	10	16	FASTER KILL PUSSYCAT
11	11	12	TRACKING TREASURE DOWN	11	11	12	TRACKING TREASURE DOWN
12	12	11	THE ONE THAT GOT AWAY	12	12	11	THE ONE THAT GOT AWAY
13	13	5	A PUBLIC AFFAIR	13	13	5	A PUBLIC AFFAIR
14	14	3	SEXYBACK	14	14	3	SEXYBACK
15	15	10	WORLD, HOLD ON (CHILDREN OF THE SKY)	15	15	10	WORLD, HOLD ON (CHILDREN OF THE SKY)
16	16	16	HIPS DON'T LIE	16	16	16	HIPS DON'T LIE
17	17	3	CALL ON ME	17	17	3	CALL ON ME
18	18	3	WHO KNEW	18	18	3	WHO KNEW
19	19	7	MAKE A MOVE ON ME	19	19	7	MAKE A MOVE ON ME
20	20	2	IT'S TOO LATE	20	20	2	IT'S TOO LATE
21	21	12	MIRACLE	21	21	12	MIRACLE
22	22	4	PIECE OF HEAVEN	22	22	4	PIECE OF HEAVEN
23	23	2	ALIVE	23	23	2	ALIVE
24	24	NEW	WHAT A FEELING	24	24	NEW	WHAT A FEELING
25	25	13	WAITING FOR YOU	25	25	13	WAITING FOR YOU


HOT DANCE SINGLES SALES				HOT DANCE SINGLES SALES			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	2	#1 STARS ARE BLIND	1	1	2	#1 STARS ARE BLIND
2	2	9	GET TOGETHER	2	2	9	GET TOGETHER
3	3	17	EVERY DAY IS EXACTLY THE SAME	3	3	17	EVERY DAY IS EXACTLY THE SAME
4	4	23	SORRY	4	4	23	SORRY
5	5	77	WE WILL BECOME SILHOUETTES	5	5	77	WE WILL BECOME SILHOUETTES
6	6	21	STRAIGHT TO VIDEO	6	6	21	STRAIGHT TO VIDEO
7	7	NEW	THE DRILLER	7	7	NEW	THE DRILLER
8	8	37	HUNG UP	8	8	37	HUNG UP
9	9	19	FASTER KILL PUSSYCAT	9	9	19	FASTER KILL PUSSYCAT
10	10	25	CHECK ON IT	10	10	25	CHECK ON IT
11	11	8	GET YOUR BODY BEAT	11	11	8	GET YOUR BODY BEAT
12	12	8	CRAZY	12	12	8	CRAZY
13	13	16	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	13	13	16	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)
14	14	41	EVERYTIME WE TOUCH	14	14	41	EVERYTIME WE TOUCH
15	15	13	TENDER	15	15	13	TENDER
16	16	17	THAT OLD PAIR OF JEANS	16	16	17	THAT OLD PAIR OF JEANS
17	17	17	DISCOTEKA	17	17	17	DISCOTEKA
18	18	13	JUST A MAN/WOMAN	18	18	13	JUST A MAN/WOMAN
19	19	NEW	SOMEBODY	19	19	NEW	SOMEBODY
20	20	4	KEEP THE FAITH	20	20	4	KEEP THE FAITH
21	21	39	NUMBER 1	21	21	39	NUMBER 1
22	22	27	SEASONS OF LOVE	22	22	27	SEASONS OF LOVE
23	23	NEW	THE GARDEN	23	23	NEW	THE GARDEN
24	24	3	TAKE AWAY	24	24	3	TAKE AWAY
25	25	6	DJ ICEY & MARLOWE ZONE 001	25	25	6	DJ ICEY & MARLOWE ZONE 001


HOT DANCE AIRPLAY				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK		

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HITS OF THE WORLD


THIS WEEK		LAST WEEK		ALBUMS		JAPAN 	
(SOUNDSCAN JAPAN) AUGUST 1, 2006							
1	NEW	1	1	SMAP	POP UP! FIRST VERSION VICTOR		
2	NEW	2	6	KURURI	BEST OF KURURI/ TOWER OF MUSIC LOVER... VICTOR		
3	NEW	3	2	BONNIE PINK	EVERY SINGLE DAY... (REGULAR VERSION) WARNER		
4	NEW	4	4	BONNIE PINK	EVERY SINGLE DAY... (FIRST LTD VERSION) WARNER		
5	NEW	5	3	M-FLO	M-FLO INSIDE... WORKS BEST 2 AVEX TRAX		
6	2	6	7	VARIOUS ARTISTS	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER		
7	1	7	1	MEGARYU	GARYU SEMPŪ CUTTING EDGE		
8	NEW	8	5	PUSHIM	SING A SONG... LIGHTER! KIDON		
9	NEW	9	9	PHARRELL	IN MY MIND (FIRST LTD VERSION) TOSHIBA/EMI		
10	3	10	8	FIRE BALL	SOUNDS OF REVOLUTION TOSHIBA/EMI		


THIS WEEK		LAST WEEK		ALBUMS		UNITED KINGDOM 	
(THE OFFICIAL UK CHARTS CO.) JULY 30, 2006							
1	1	1	1	RAZORLIGHT	RAZORLIGHT VERTIGO		
2	2	2	6	SNOW PATROL	EYES OPEN FICTION/POLYDOR		
3	3	3	2	LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE		
4	4	4	4	KOOKS	INSIDE IN/INSIDE OUT VIRGIN		
5	5	5	3	PAOLO NUTINI	THESE STREETS ATLANTIC		
6	6	6	7	RAY LAMONTAGNE	TROUBLE ECHO		
7	NEW	7	NEW	PHARRELL	IN MY MIND VIRGIN		
8	5	8	5	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3		
9	9	9	9	RIHANNA	A GIRL LIKE ME SRP/OEF JAM		
10	8	10	8	NINA SIMONE	THE VERY BEST OF RCA		

THIS WEEK		LAST WEEK		ALBUMS		GERMANY 	
(MEDIA CONTROL) AUGUST 1, 2006							
1	1	1	1	SEMINO ROSSI	ICH DENK AN DICH KOCH		
2	NEW	2	NEW	MIA	ZIRKUS COLUMBIA		
3	2	3	2	LAFFEE	LAFFEE CAPITOL		
4	4	4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
5	3	5	3	PINK FLOYD	PULSE EMI		
6	8	6	8	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS		
7	5	7	5	SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
8	6	8	6	BILLY TALENT	BILLY TALENT II ATLANTIC		
9	12	9	12	ROGER CICERO	MAENERSACHEN STARWATCH		
10	7	10	7	THE PUSSYCAT DOLLS	PCD A&M		

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		Nielsen SoundScan International	
(NIELSEN SOUNDSCAN INTERNATIONAL) AUGUST 2, 2006							
1	1	1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
2	3	2	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA		
3	NEW	3	NEW	SEXYBACK (MAIN EXPLICIT VERSION)	JUSTIN TIMBERLAKE JIVE/ZOMBA		
4	5	4	5	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR		
5	4	5	4	CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/LAVA		
6	2	6	2	UNFAITHFUL	RIHANNA SRP/DEF JAM		
7	8	7	8	MANEATER	NELLY FURTADO MOSLEY/GEFFEN		
8	7	8	7	VOODOO CHILD	ROGUE TRADERS COLUMBIA		
9	10	9	10	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD		
10	6	10	6	SMILE (RADIO EDIT)	LILY ALLEN REGAL/PARLOPHONE		
11	11	11	11	STARS ARE BLIND (ALBUM VERSION)	PARIS HILTON WARNER BROS		
12	9	12	9	IN THE MORNING	RAZORLIGHT VERTIGO		
13	12	13	12	SHE MOVES IN HER OWN WAY	THE KOOKS VIRGIN		
14	13	14	13	LAST REQUEST (ALBUM VERSION)	PAOLO NUTINI ATLANTIC		
15	18	15	18	SMILE	LILY ALLEN REGAL/PARLOPHONE		
16	17	16	17	WHO KNEW	PINK LAFACE/ZOMBA		
17	16	17	16	SMILEY FACES	GNARLS BARKLEY DOWNTOWN/LAVA		
18	NEW	18	NEW	CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE		
19	14	19	14	MONSTER	THE AUTOMATIC B - UNIQUE/POLYDOR		
20	19	20	19	MANEATER (ALBUM VERSION)	NELLY FURTADO MOSLEY/GEFFEN		

THIS WEEK		LAST WEEK		ALBUMS		FRANCE 	
(SNEP/FEDP/TITE-LIVE) AUGUST 2, 2006							
1	1	1	1	LAURENT VOULZY	LA SEPTIEME VAGUE RCA		
2	3	2	3	OLIVIA RUIZ	LA FEMME CHOCOLAT UNIVERSAL		
3	2	3	2	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3		
4	4	4	4	DIAM'S	DANS MA BULLE CAPITOL		
5	5	5	5	GRAND CORPS MALADE	MIDI 20 AZ		
6	7	6	7	AYO	JOYFUL POLYDOR		
7	6	7	6	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA		
8	8	8	8	NADIYA	NADIYA COLUMBIA		
9	9	9	9	FLORENT PAGNY	ABRACADABRA MERCURY		
10	11	10	11	RAPHAEL	CARAVANE CAPITOL		

THIS WEEK		LAST WEEK		ALBUMS		AUSTRALIA 	
(ARIA) JULY 30, 2006							
1	2	1	2	SOUNDTRACK	HIGH SCHOOL MUSICAL EMI		
2	3	2	3	CHRIS ISAAK	BEST OF: STANDARD EDITION WARNER		
3	1	3	1	ESKIMO JOE	BLACKFINGERNAILS, RED WINE WARNER		
4	7	4	7	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA		
5	5	5	5	PINK	I'M NOT DEAD LAFACE/ZOMBA		
6	4	6	4	ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA		
7	11	7	11	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.		
8	14	8	14	THE PUSSYCAT DOLLS	PCD A&M		
9	17	9	17	RIHANNA	A GIRL LIKE ME SRP/DEF JAM		
10	9	10	9	SHAKIRA	ORAL FIXATION VOL. 2 EPIC		


THIS WEEK		LAST WEEK		ALBUMS		CANADA 	
(SOUNDSCAN) AUGUST 12, 2006							
1	NEW	1	NEW	CRAZY FROG	CRAZY FROG PRESENTS MORE CRAZY HITS NEXT PLATEAU/UNIVERSAL		
2	1	2	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL		
3	2	3	2	BILLY TALENT	BILLY TALENT II WARNER		
4	3	4	3	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA/SONY BMG MUSIC		
5	NEW	5	NEW	TOM PETTY	HIGHWAY COMPANION AMERICAN/WARNER		
6	4	6	4	RIHANNA	A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL		
7	5	7	5	SHAKIRA	ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC		
8	NEW	8	NEW	PHARRELL	IN MY MIND STAR TRAK/INTERSCOPE/UNIVERSAL		
9	6	9	6	THREE DAYS GRACE	ONE - X JIVE/SONY BMG MUSIC		
10	RE	10	RE	CRAZY FROG	CRAZY FROG PRESENTS CRAZY HITS NEXT PLATEAU/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		ITALY 	
(FIMI/NIELSEN) JULY 30, 2006							
1	2	1	2	LIGABUE	NOME E COGNOME WARNER BROS.		
2	3	2	3	GIANNA NANNINI	GRAZIE POLYDOR		
3	1	3	1	TIZIANO FERRO	NESSUNO E' SOLO CAPITOL		
4	5	4	5	FINLEY	TUTTO E' POSSIBILE CAPITOL		
5	8	5	8	PINK FLOYD	THE DARK SIDE OF THE MOON EMI		
6	4	6	4	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3		
7	10	7	10	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.		
8	9	8	9	EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA		
9	7	9	7	SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
10	6	10	6	THOM YORKE	THE ERASER XL		


THIS WEEK		LAST WEEK		ALBUMS		SPAIN 	
(PROMUSICAE/MEDIA) AUGUST 2, 2006							
1	1	1	1	RBD	REBELDE VIRGIN		
2	2	2	2	MARC ANTHONY	SIGO SIENDO YO SONY BMG		
3	4	3	4	LA OREJA DE VAN GOGH	GUAPA SONY BMG		
4	3	4	3	EL CANTO DEL LOCO	PEQUEÑOS GRANDES DIRECTOS SONY BMG		
5	NEW	5	NEW	ANA TORROJA	ME CUESTA TANTO OLVIDARTE SONY BMG		
6	7	6	7	AMARAL	PAJAROS EN LA CABEZA VIRGIN		
7	6	7	6	SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
8	5	8	5	JULIETA VENEGAS	LIMON Y SAL SONY BMG		
9	10	9	10	KIKO NAVARRO	KIKO & SHARA SONY BMG		
10	22	10	22	BATUKA	BATUKA BEACH VALE MUSIC		

THIS WEEK		LAST WEEK		ALBUMS		BRAZIL 	
(SUCESSO MAGAZINE) AUGUST 2, 2006							
1	1	1	1	BRUNO/MARRONE	AD VIVO EM GOIANIA SONY BMG		
2	3	2	3	CAIO MESQUITA	JOVEM BRAZILIDADE EMI		
3	2	3	2	ALMIR SATTER	UM VIOLEIRO TOCA SOM LIVRE		
4	NEW	4	NEW	SOUNDTRACK	PAGINAS DA VIDA-NACIONAL SOM LIVRE		
5	4	5	4	IVETE SANGALO	MTV AD VIVO UNIVERSAL		
6	NEW	6	NEW	GRUPO REVELACAO	VELOCIDADE DA LUZ DECKDISC		
7	6	7	6	ARMANDINDO	AD VIVO ORBEAT		
8	7	8	7	TEODORO/SAMPAIO	CUIDADO COM O CASAMENTO INDIE		
9	8	9	8	MARISA MONTE	INFINTO PARTICULAR EMI		
10	16	10	16	GUILHERME & SANTIAGO	ABOCE HRP		

THIS WEEK		LAST WEEK		SINGLES		FLANDERS 	
(PROMUVI) AUGUST 2, 2006							
1	1	1	1	ROOD	MARCO BORSATO POLYDOR		
2	2	2	2	LIEF KLEIN KONIJNTJE	HENKIE BERK MUSIC		
3	3	3	3	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		
4	5	4	5	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE		
5	6	5	6	YA YA YIPPEE	K3 STUDIO 100		

THIS WEEK		LAST WEEK		SINGLES		SWEDEN 	
(GLF) JULY 28, 2006							
1	1	1	1	WHO'S DA'MAN	ELIAS FT. FRANS PAMA		
2	2	2	2	BOTEN ANNA	BASSHUNTER WARNER		
3	5	3	5	EVERYTIME WE TOUCH	CASCADA BONNIER AMIGO MUSIC		
4	18	4	18	SOMMARNATT	CARACOLA PLUGGED RECORDS		
5	NEW	5	NEW	JAG TAR DET JAG VILL HA	SANDRA DAHLBERG M&L		

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	PETER JOBACK	FLERA SIDOR AV SAMMA MAN COLUMBIA
2	2	2	2	LARS WINNERBACK	EFTER NATTENS BRANDER 1996-2006 SONET
3	6	3	6	JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS LOST HIGHWAY
4	7	4	7	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA
5	11	5	11	LORDI	THE APOCALYPSE RCA

THIS WEEK		LAST WEEK		SINGLES		IRELAND 	
(IRMA/CHART TRACK) JULY 28, 2006							
1	1	1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
2	2	2	2	UNFAITHFUL	RIHANNA SRP/DEF JAM		
3	3	3	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN		
4	27	4	27	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA		
5	4	5	4	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA		

THIS WEEK		LAST WEEK		ALBUMS	
1	4	1	4	BILLY JOEL	PIANO MAN THE VERY BEST OF COLUMBIA
2	2	2	2	RAZORLIGHT	RAZORLIGHT VERTIGO
3	1	3	1	JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS LOST HIGHWAY
4	8	4	8	KOOKS	INSIDE IN/INSIDE OUT VIRGIN
5	3	5	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC

THIS WEEK		LAST WEEK		SINGLES		NEW ZEALAND 	
(RECORD PUBLICATIONS LTD.) AUGUST 2, 2006							
1	1	1	1	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN		
2	2	2	2				

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 2, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
3	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	10	COUP DE BOULE	LA PLAGE UP MUSIC
5	5	UNFAITHFUL	RIHANNA SRP/DEF JAM
58	58	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
8	8	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
8	NEW	DANKE	XAVIER NAIDOO NAIDOO RECORDS
6	6	ZIDANE Y VA MARQUEUR	CAUET ULM
10	7	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
17	17	SUNNY	CHRISTOPHE WILLEM VOGUE
12	11	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
13	13	SMILE	LILY ALLEN REGAL/PARLOPHONE
14	14	ROC	NADIYA COLUMBIA
15	9	'54, '74, '90, 2006	SPORTFREUNDE STILLER VERTIGO

ALBUMS

AUGUST 2, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3
2	3	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
3	2	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
5	5	SEMINO ROSSI	ICH DENK AN DICH KOCH
6	7	RAZORLIGHT	RAZORLIGHT VERTIGO
7	6	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA
8	25	SNOW PATROL	EYES OPEN FICTION/POLYDOR
9	12	KEANE	UNDER THE IRON SEA ISLAND
10	11	LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE
11	9	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
12	NEW	MIA	ZIRKUS COLUMBIA
13	13	LA FEE	LA FEE CAPITOL
14	10	JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LDST HIGHWAY
15	NEW	PHARRELL	IN MY MIND VIRGIN

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 2, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	5	UNFAITHFUL	RIHANNA SRP/DEF JAM
4	3	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
5	6	WHO KNEW	PINK LAFACE/ZOMBA
4	4	WORLD HOLD ON	BOB SINCLAR YELLOW PRODUCTION
11	11	SMILE	LILY ALLEN REGAL/PARLOPHONE
10	10	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
7	7	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
8	8	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
15	15	DEJA VU	BEYONCE FT. JAY-Z COLUMBIA
16	16	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
19	19	STARS ARE BLIND	PARIS HILTON WARNER BROS.
9	9	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
14	14	BECAUSE OF YOU	KELLY CLARKSON RCA

SALES DATA COMPILED BY



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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	22	#1 ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	●
2	2	6	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMICMG	●
3	3	31	GREATEST GAINER FLYLEAF	FLYLEAF OZONE 50005/PROVIDENT-INTEGRITY	●
4	4	4	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	●
5	5	HOT SHOT DEBUT	STELLAR KART	WE CAN'T STAND SITTING DOWN WORD-CURB 86991	●
6	5	17	VARIOUS ARTISTS	WOW WORSHIP (A&M) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY	●
7	7	14	MERCYME	COMING UP TO BREATHE IND 3872/PROVIDENT-INTEGRITY	●
8	9	97	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	●
9	6	43	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	●
10	10	54	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	●
11	8	2	BILL GAITHER	BILL GAITHER REMEMBERS HOMECOMING HEROES GAITHER MUSIC GROUP 2641/EMICMG	●
12	11	2	BILL GAITHER	BILL GAITHER REMEMBERS OLD FRIENDS GAITHER MUSIC GROUP 2607/EMICMG	●
13	14	18	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	●
14	12	39	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
15	13	43	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247	●
16	20	13	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY	●
17	26	20	MARTHA MUNIZZI	NO LIMITS...LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY	●
18	25	73	KUTLESS	STRONG TOWER BEC 5391/EMICMG	●
19	16	5	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 2483/EMICMG	●
20	24	16	MARK HARRIS	THE LINE BETWEEN THE TWO IND 3365/PROVIDENT-INTEGRITY	●
21	21	17	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG	●
22	45	16	AVALON	STAND SPARROW 4733/EMICMG	●
23	37	12	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569	●
24	17	39	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART IND/EPIC 3649/PROVIDENT-INTEGRITY	●
25	38	65	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	26	1	DAVID CROWDER BAND	B COLLISION SIXSTEPS/SPARROW 8093/EMICMG	●
27	18	79	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	●
28	18	19	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG	●
29	28	15	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG	●
30	30	91	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	●
31	31	71	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	●
32	27	17	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY	●
33	40	45	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	●
34	25	11	JOHNNY CASH	PERSONAL FILE LEGACY/COLUMBIA (NASHVILLE) 94265/SONY MUSIC	●
35	35	91	SANDI PATTY	HYMNS OF FAITH... SONGS OF INSPIRATION IND 3070/PROVIDENT-INTEGRITY	●
36	31	81	JEREMY CAMP	RESTORED BEC 8615/EMICMG	●
37	37	1	FIREFLIGHT	THE HEALING OF HARMS FLICKER 82689/PROVIDENT-INTEGRITY	●
38	RE-ENTRY	38	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568	●
39	36	1	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG	●
40	30	40	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	●
41	32	9	RELIENT K	MMHMM GOTE/EPIC/CAPITOL 2953/EMICMG	●
42	39	4	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	●
43	43	1	VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL/EMI GOSPEL 6353/EMICMG	●
44	44	8	DAY OF FIRE	CUT & MOVE ESSENTIAL 10794/PROVIDENT-INTEGRITY	●
45	45	1	BUILDING 429	RISE WORD-CURB 86405	●
46	35	26	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	●
47	40	6	VARIOUS ARTISTS	WORSHIP: THE ULTIMATE COLLECTION SPARROW 5098/EMICMG	●
48	47	21	CHRIS TOMLIN	LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG	●
49	49	8	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	●
50	RE-ENTRY	50	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	●

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	1	44	#1 KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	●
2	2	54	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
3	1	10	TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC	●
4	29	29	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●
5	20	20	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	●
6	6	27	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA	●
7	5	5	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	●
8	12	12	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	●
9	20	35	BYRON CAGE	AN INVITATION TO WORSHIP WORD-CURB CENTRIC 71281/ZOMBA	●
10	HOT SHOT DEBUT	10	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC	●
11	8	48	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	●
12	9	18	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	●
13	13	11	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 127/L	●
14	31	41	GREATEST GAINER VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL	●
15	10	41	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	●
16	16	44	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	●
17	15	46	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC	●
18	1	2	21:03	TWENTY ONE O THREE PAJAM/GOSPO CENTRIC/VERITY 71621/ZOMBA	●
19	19	1	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	●
20	9	2	LEE WILLIAMS AND THE SPIRITUAL QC'S	SOULFUL HEALING MCG 7042	●
21	27	3	BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERATION	BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERATION LIGHT 6523/ARTEMIS GOSPEL	●
22	7	17	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	●
23	18	67	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	●
24	21	70	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	●
25	22	83	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	●

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	23	55	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795	●
27	24	11	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH	●
28	28	3	DARIUS BROOKS	MY SOUL JMG 1000/KOCH	●
29	31	9	JUDITH CHRISTIE MCALLISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL	●
30	25	10	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH	●
31	29	44	HEZEKIAH WALKER & LFC	20/05 THE EXPERIENCE VERITY 62829/ZOMBA	●
32	26	53	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	●
33	32	6	VIRTUE	TESTIMONY DARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC	●
34	30	9	ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA	●
35	38	17	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523	●
36	34	83	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	●
37	NEW	37	EARNEST PUGH	LIVE: A WORSHIPERS PERSPECTIVE CRYSTAL ROSE/EPM 0976/TASEIS	●
38	37	21	GRITS	7 GOTE 42655	●
39	33	7	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	●
40	44	47	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635	●
41	40	144	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	●
42	RE-ENTRY	42	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE MANY ROADS 0003	●
43	RE-ENTRY	43	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	●
44	43	7	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTE 2966/EMICMG	●
45	RE-ENTRY	45	LYNDA RANDE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	●
46	RE-ENTRY	46	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED...LIVE IND 96415/SONY MUSIC	●
47	50	32	LECRAE	REAL TALK REACH 30014/CROSS MOVEMENT	●
48	47	27	RAMSEY LEWIS	WITH ONE VOICE NARAOA JAZZ 60699/NARADA	●
49	NEW	49	WILL BONDS & IOP	REJOICE SHABACH/WORD-CURB 5451/LKS	●
50	RE-ENTRY	50	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA	●

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



AUG 12 2006 ALBUMS

ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

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

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

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **CD** 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 CD single available. **D** Digital Download available. **DVD** DVD single available. **V** Vinyl Maxi-Single available. **V** 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 positions. 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 CEREMONY LEVELS

ALBUM CHARTS

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

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

TOP INDEPENDENT			
TWO WEEKS	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	3	#1 THOM YORKE THE ERASER XL 200*/BEGGARS GROUP (16.98)
2	2	43	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)
3	HOT SHOT DEBUT		FLOGGING MOLLY WHISKEY ON A SUNDAY SIDEONEUMMY 1287 (18.98 CD/DVD) ⊕
4	5	53	DANE COOK RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/OVD) ⊕
5	4	8	VARIOUS ARTISTS VANS WARPED TOUR 2006 COMPILATION SIDEONEUMMY 1291 (9.98)
6	NEW		MICHAEL FRANTI AND SPEARHEAD YELL FIRE! ANTI- 86807/EPITAPH (16.98)
7	3	3	THE DIPLOMATS PRESENTS JR WRITER HISTORY IN THE MAKING DIPLOMATIC MAN 5839/KOCH (17.98)
8	NEW		NEW YORK DOLLS ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS ROADRUNNER 618045/DJMG (17.98) ⊕
9	NEW		PASTOR TROY BY CHOICE OR BY FORCE MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)
10	7	53	JASON ALDEAN BROKEN BOW 7657 (12.98)
11	10	89	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)
12	NEW		LINDA RONSTADT ANN SAVOY ADIEU FALSE HEART VANGUARD 79808 (17.98)
13	9	6	DRAGONFORCE INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)
14	8	5	THA DOGG POUND CALL IZ ACTIVE DOGGYSTYLE 5919/KOCH (17.98)
15	21	17	GREATEST GAINER AARON SHUST ANYTHING WORTH SAYING BRASH 0017 (13.98)
16	6	3	SUFJAN STEVENS THE AVALANCHE: OUTFAKES AND EXTRAS FROM THE ILLINOIS ALBUM! ASTHMATIC KITY 022 (15.98)
17	13	8	DJ KHALED LISTENNN: THE ALBUM TERROR SQUAD 4118/KOCH (17.98)
18	15	28	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)
19	NEW		TERROR ALWAYS THE HARD WAY TRUSTKILL 84 (13.98)
20	NEW		ALL TIME LOW PUT UP OR SHUT UP HOPELESS 690 (8.98)
21	14	17	LACUNA COIL KARMA CODE CENTURY MEDIA 8360 (15.98)
22	12	23	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)
23	19	22	HAWTHORNE HEIGHTS IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) ⊕
24	16	18	ATREYU A DEATH-GRIIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) ⊕
25	26	17	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)
26	22	6	VARIOUS ARTISTS REGGAE GOLD 2006 VP 1759* (16.98 CD/DVD) ⊕
27	25	42	MOTION CITY SOUNDTRACK COMMIT THIS TO MEMORY EPITAPH 86765 (13.98) ⊕
28	17	3	BURY YOUR DEAD BEAUTY AND THE BREAKDOWN VICTORY 300 (15.98)
29	27	8	LIVE SONGS FROM BLACK MOUNTAIN EPIC 96539/RED INK (16.98)
30	35	10	YO GOTTI BACK 2 DA BASICS MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)
31	NEW		GAELIC STORM BRING YER WELLIES LOST AGAIN 20061 (16.98)
32	24	7	JOAN SEBASTIAN MAS ALLA DEL SOL MUSART 3771/BALBOA (13.98)
33	29	7	KEB' MO' SUITCASE ONE HAVEN/EPIC 77621/RED INK (15.98)
34	30	16	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)
35	NEW		SPOON TELEPHONE/SOFT EFFECTS EP MERGE 290 (15.98)
36	NEW		SILVERSUN PICKUPS CARNAVAS DANGERBIRD 009 (11.98)
37	NEW		VOIVOD KATORZ THE END 074 (15.98)
38	18	5	WAYMAN TISDALE WAY UP! RENDEZVOUS 5118 (17.98)
39	11	2	HELMET MONOCHROME WARCEN 11 (13.98)
40	38	10	DAN ZANES AND FRIENDS CATCH THAT TRAIN! FESTIVAL FIVE 009 (16.98)
41	31	7	SHADOWS FALL FALLOUT FROM THE WAR CENTURY MEDIA 8428 (15.98)
42	23	3	PEACHES IMPEACH MY BUSH XL 201*/BEGGARS GROUP (15.98)
43	45	16	FROM FIRST TO LAST HEROINE EPITAPH 86779 (13.98)
44	36	8	KOTTONMOUTH KINGS KOAIST II KOAST SUBURBAN NOIZE 60 (15.98)
45	33	9	DJ LIL' CEE/TREVOR SIMPSON ULTRA WEEKEND 2 ULTRA 1411 (19.98)
46	NEW		THE LONG WINTERS PUTTING THE DAYS TO BED BARSUK 54 (13.98)
47	42	37	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750*/TVT (11.98 CD/DVD) ⊕
48	NEW		FIREFLIGHT THE HEALING OF HARMS FLICKER 82689 (12.98)
49	43	16	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)
50	28	3	STRAPPING YOUNG LAD THE NEW BLACK CENTURY MEDIA 8427 (15.98)

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

TASTEMAKERS			
TWO WEEKS	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	NEW	1 WK	#1 TOM PETTY HIGHWAY COMPANION AMERICAN 44285/WARNER BROS.
2	NEW		PHARRELL IN MY MIND STAR TRAK 005698*/INTERSCOPE
3	1	3	THOM YORKE THE ERASER XL 200*/BEGGARS GROUP
4	NEW		JURASSIC 5 FEEDBACK INTERSCOPE 006906*
5	2	12	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC
6	NEW		MICHAEL FRANTI AND SPEARHEAD YELL FIRE! ANTI- 86807/EPITAPH
7	3	4	JOHNNY CASH AMERICAN V: A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY 002769*/UMGN
8	NEW		LETOYA LETOYA CAPITOL 97136
9	4	3	MUSE BLACK HOLES AND REVELATIONS WARNER BROS. 44284 ⊕
10	7	12	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS. 49996 ⊕
11	NEW		FLOGGING MOLLY WHISKEY ON A SUNDAY SIDEONEUMMY 1287 ⊕
12	5	2	LOS LONELY BOYS SACRED OR/EPIC 94194/SONY MUSIC ⊕
13	10	3	PIMP C PIMPALATION WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM
14	9	8	YUNG JOC NEW JOC CITY BLOCK/BAD BOY SOUTH 89397*/AG
15	12	3	CORINNE BAILEY RAE CORINNE BAILEY RAE CAPITOL 66361

TOP WORLD			
TWO WEEKS	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	1	74	#1 CELTIC WOMAN 71 WKS CELTIC WOMAN MANHATTAN 60233
2	NEW		GAELIC STORM BRING YER WELLIES LOST AGAIN 20061
3	NEW		ALI FARKA TOURE SAVANE NONESUCH 79965/WARNER BROS.
4	2	15	VARIOUS ARTISTS PUTUMAYO PRESENTS: PARIS PUTUMAYO 249
5	3	36	SEU JORGE THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162575
6	5	16	GOTAN PROJECT LUNATICO XL 195*/BEGGARS GROUP
7	NEW		TOUMANI DIABATE'S SYMMETRIC ORCHESTRA BOULEVARD DE L'INDEPENDENCE NONESUCH 79953/WARNER BROS.
8	10	4	VARIOUS ARTISTS PUTUMAYO PRESENTS: MUSIC FROM THE WINE LANDS PUTUMAYO 252
9	NEW		PUFFY AMYUMI SPURGE TOFU 031
10	6	44	VARIOUS ARTISTS PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234
11	9	9	VARIOUS ARTISTS PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251
12	NEW		CIRQUE DU SOLEIL DELIRIUM CIRQUE DU SOLEIL 20026
13	8	17	LILA DOWNS LA CANTINA NARADA 34248
14	13	9	PATRIZIO THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG
15	NEW		CIRQUE DU SOLEIL LE BEST OF CIRQUE DU SOLEIL CIRQUE DU SOLEIL 20022

TOP CONTEMPORARY JAZZ ALBUMS			
TWO WEEKS	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	1 WK	#1 PAUL HARDCASTLE JAZZMASTERS V (TRIPPIN' N' RHYTHM/V2)
2	1	1	THE RIPPINGTONS 20TH ANNIVERSARY (PEAK/CONCORD)
3	1	5	WAYMAN TISDALE WAY UP! (RENDEZVOUS)
4	2	5	PETER WHITE PLAYIN' FAVOURITES (LEGACY/COLUMBIA/SONY MUSIC)
5	4	15	MINDI ABAIR LIFE LESS ORDINARY (GRP/VG)
6	3	48	HERBIE HANCOCK POSSIBILITIES (HEAR/HANCOCK/VECTOR)
7	5	10	MARION MEADOWS DRESSED TO CHILL (HEADS UP)
8	6	5	MICHAEL FRANKS RENDEZVOUS IN RIO (KOCH)
9	10	8	ROB WHITE LET IT RIDE (E2/ORPHEUS)
10	7	5	DAVID BENOIT FULL CIRCLE (PEAK/CONCORD)
11	NEW		ALEXANDER ZONJIC SELDOM BLUES (HEADS UP)
12	12	27	KENNY G THE ESSENTIAL KENNY G (LEGACY/ARISTA/RMG)
13	11	42	JAMIE CULLUM CATCHING TALES (VERVE FORECAST/UNIVERSAL/UMRG)
14	8	8	WILL DOWNING THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION (HIP-0/UME)
15	13	10	EVERETTE HARP IN THE MOMENT (SHANACHIE)

MUSIC VIDEO

LAUNCH PAD

AUG 12 2006

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	1	#1 PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98)	Pink Floyd	8
2	NEW	WHISKEY ON A SUNDAY SIDEONE/DUMMYY 1287 (18.98 CD/DVD)	Flogging Molly	
3	3	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	3	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3
5	2	BILL GAITHER REMEMBERS HOMECOMING HEROES SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44691 (19.98 DVD)	Bill & Gloria Gaither	
6	5	BILL GAITHER REMEMBERS OLD FRIENDS SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44615 (19.98)	Bill & Gloria Gaither	
7	1	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	134
8	7	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
9	59	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
10	10	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.38 CD/DVD)	Pantera	
11	11	I'M GOING TO TELL YOU A SECRET WARNER MUSIC VIDEO/WARNER MUSIC VISION 49990 (32.98 DVD/CD)	Madonna	
12	15	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
13	11	CHRIS BROWN'S JOURNEY JIVE/ZOMBA VIDEO/SONY BMG VIDEO 81290 (18.98 DVD/CD)	Chris Brown	
14	16	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
15	20	ROCK OF AGES: THE DEFINITIVE COLLECTICN ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
16	NEW	CONFESSOR: LIVE IN NORWAY CAROLINE 127 (16.98)	Confessor	
17	18	REPLAY X3 MERCURY VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 856085 (39.98 DVD)	Rush	
18	10	PHISH: LIVE IN BROOKLYN RHINO HOME VIDEO 2970486 (29.98 DVD)	Phish	
19	21	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2
20	23	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
21	24	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	
22	22	COMMIT THIS TO MEMORY EPITAPH VIDEO 86802 (16.98 CD/DVD)	Motion City Soundtrack	
23	12	TREAL TV 2 CITY HALL 9002 (19.98)	Mac Dre	
24	13	FLY LIKE AN EAGLE: 30TH ANNIVERSARY CAPITOL/EMM MUSIC VIDEO 71116 (25.98 CD/DVD)	Steve Miller Band	
25	34	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER BROS./WARNER MUSIC VISION 38628 (9.98 DVD/CD)	Jay-Z/Linkin Park	

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	#1 DEJA VU 2 WKS BEYONCE FEATURING JAY-Z COLUMBIA	Beyoncé
2	4	WHY YOU WANNA T.I. GRAND HUSTLE/ATLANTIC	T.I.
3	6	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG	Christina Aguilera
4	10	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	Nelly Furtado
5	6	SHOULDER LEAN YOUNG DRO FEATURING T.I. GRAND HUSTLE/ATLANTIC	Young Dro
6	20	A PUBLIC AFFAIR JESSICA SIMPSON EPIC	Jessica Simpson
7	5	UNFAITHFUL RIHANNA SRP/DEF JAM/IDJMG	Rihanna
8	10	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	The Pussycat Dolls
9	10	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL	Chingy
10	11	I LOVE MY B**** BUSTA RHYMES FEAT. WILLIAM & KELIS AFTERMATH/INTERSCOPE	Busta Rhymes
11	19	BOSSY KELIS FEATURING TOO SHORT JIVE/ZOMBA	Kelis
12	13	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	The Fray
13	14	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHA COLE VP/ATLANTIC	Sean Paul
14	NEW	THE RIDDLE FIVE FOR FIGHTING AWARE/COLUMBIA	Five For Fighting
15	9	NUMBER ONE PHARRELL FEAT. KANYE WEST STAR TRAK/INTERSCOPE	Pharrell
16	NEW	CALL ON ME JANET & NELLY VIRGIN	Janet & Nelly
17	NEW	GET UP CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA	Ciara
18	NEW	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	Justin Timberlake
19	22	I KNOW YOU SEE IT YOUNG JOC FEAT. BRANDY MS B/HAMBRICK BLOCK/ROAD BOY SOUTH/ATLANTIC	Young Joc
20	11	TORN LETOYA CAPITOL	Letoya
21	21	SIDE 2 SIDE THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA/SUM	Three 6 Mafia
22	NEW	ENTOURAGE OMARION T.U.G./EPIC	Omarion
23	12	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	Gnarls Barkley
24	16	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL SICK WID' IT/BME/REPRISE	E-40

THIS WEEK	ARTIST	TITLE
1	VH1	FIVE FOR FIGHTING, THE RIDDLE
2		THE FRAY, OVER MY HEAD (CABLE CAR)
3		CHRISTINA AGUILERA, AIN'T NO OTHER MAN
4		NELLY FURTADO, PROMISCUOUS
5		BEYONCE, DEJA VU
6		RED HOT CHILI PEPPERS, DANIEL CALIFORNIA
7		DIXIE CHICKS, NOT READY TO MAKE NICE
8		KEANE, IS IT ANY WONDER?
9		PARIS HILTON, STARS ARE BLIND
10		RIHANNA, UNFAITHFUL
1	CMT	RODNEY ATKINS, IF YOU'RE GOING THROUGH HELL...
2		RASCAL FLATTS, ME AND MY GANG
3		BRAD PAISLEY, THE WORLD
4		GRETCHEN WILSON, CALIFORNIA GIRLS
5		THE WRECKERS, LEAVE THE PIECES
6		BILLY CURRINGTON, WHY, WHY, WHY
7		TRACE ADKINS, SWING
8		ERIC CHURCH, HOW 'BOUT YOU
9		TOBY KEITH, A LITTLE TOO LATE
10		JOSH TURNER, WOULD YOU GO WITH ME
1	MTV2	CLIPSE, MR. ME TOO
2		E-40, U AND DAT
3		30 SECONDS TO MARS, THE KILL
4		BUSTA RHYMES, I LOVE MY CHICK
5		PANIC! AT THE DISCO, BUT IT'S BETTER IF YOU DO
6		CARTEL, HONESTLY
7		UNDEROATH, WRITING ON THE WALLS
8		YOUNG DRO, SHOULDER LEAN
9		FLYLEAF, FULLY ALIVE
10		ANGELS & AIRWAVES, DO IT FOR ME NOW

THIS WEEK	LAST WEEK	ARTIST	Title
1	1	MICHAEL FRANTI AND SPEARHEAD ANTI- 86807/EPITAPH (16.98)	Yell Fire!
2	NEW	NEW YORK DOLLS ROADRUNNER 618045/DJMG (17.98)	One Day It Will Please Us To Remember Even This
3	NEW	STELLAR KART WORD-CURB 86526/WARNER BROS. (13.98)	We Can't Stand Sitting Down
4	1	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/DJMG (17.98)	Inhuman Rampage
5	2	CARTEL THE MILITIA GROUP EPIC 83850/SONY MUSIC (15.98)	Chroma
6	3	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
7	3	GREATEST GAINER AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying
8	5	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida...Los Exitos
9	4	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13
10	NEW	TERROR TRUSTKILL 84 (13.98)	Always The Hard Way
11	NEW	BOY KILL BOY VERTIGO/ISLAND 007080/DJMG (9.98)	Civilian
12	NEW	ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up
13	3	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme
14	5	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina
15	14	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck
16	10	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
17	NEW	CHELO SONY BMG NORTE 79145 (15.98)	360 Degrees
18	21	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
19	19	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here
20	23	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas
21	31	MARK HARRIS INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two
22	20	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
23	12	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend
24	22	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
25	9	BURY YOUR DEAD VICTORY 300 (15.98)	Beauty And The Breakdown
26	13	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal
27	RE-ENTRY	NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen
28	35	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II
29	13	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope
30	NEW	TOBY LIGHTMAN LAVA/ATLANTIC 83969/AG (13.98)	Bird On A Wire
31	NEW	GAELIC STORM LOST AGAIN 20061 (16.98)	Bring Yer Wellies
32	17	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol
33	25	KEB' MO' ONE HAVEN/EPIC 77621/RED INK (15.98)	Suitcase
34	23	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2
35	RE-ENTRY	BYRON CAGE GOSPO CENTRIC 71281/ZOMBA (17.98)	An Invitation To Worship
36	11	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
37	36	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes
38	NEW	MEN OF STANDARD COLUMBIA 80880/SONY MUSIC (11.98)	Surrounded
39	45	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose
40	24	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas
41	29	NATALIE GRANT CURB 78660 (17.98)	Awaken
42	NEW	SILVERSN PICKUPS DANGEROUS 009 (11.98)	Carnavas
43	NEW	VOIVOD THE END 074 (15.98)	Katorz
44	1	WAYMAN TISDALE RENDEZVOUS 5118 (17.98)	Way Up!
45	43	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand
46	46	AUGUSTANA EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards
47	3E	DAN ZANES AND FRIENDS FESTIVAL FIVE 009 (16.98)	Catch That Train!
48	34	KATIE MELUA DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG (13.98)	Piece By Piece
49	1E	PEACHES XL 201/BEGGARS GROUP (15.98)	Impeach My Bush
50	NEW	RAUL MALO SANCTUARY 84752 (18.98)	You're Only Lonely

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From the soundtrack to the upcoming movie "Snakes on a Plane," the song "Snakes on a Plane (Bring It)," by self-proclaimed "supergroup" Cobra Starship, enters the Modern Rock chart at No. 38. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

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



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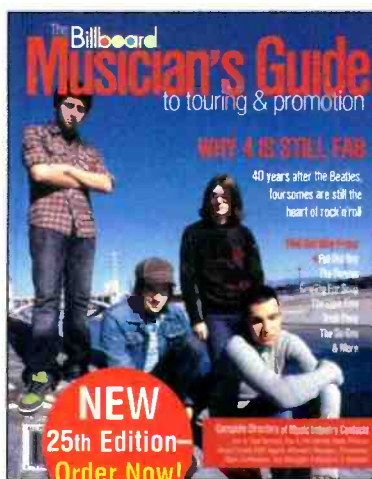
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Mileposts

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BIRTHS BOY: Max Pomfret, to Paul and Fiona Pomfret, July 29 in London. Father is Hits of the World chart manager for Billboard in the magazine's London office.

GIRL: Hannah Isabelle, to Susan and Michael Rosenberg, July 27 in New York. Mother is head of music marketing at Palm Pictures. Father is president of Koch Entertainment Distribution and Koch Vision.

DEATHS Floyd Dixon, 77, of kidney failure, July 26 in Los Angeles. The acclaimed jump-blues and R&B pianist, vocalist and songwriter is best-known for the 1954 song "Hey Bartender."

Born in Marshall, Texas, the self-taught pianist recorded for Supreme Records and Modern Records in the late 1940s. Dixon reached No. 4 on Billboard's R&B singles chart in 1951 with "Telephone Blues" and the next year with "Call Operator," both on Aladdin Records. With the success of the 1954 Cat album "Hey Bartender," Dixon built his reputation on the West Coast R&B scene, sharing the stage with the likes of Ruth Brown, B. B. King and Ray Charles.

Nearly dropping out of the music scene in the '60s and '70s, Dixon re-emerged when reissues of his works became popular in Europe. In 1978, Dixon's "Hey Bartender" was unearthed by John Belushi and recorded by the Blues Brothers. Then in 1983, it became a No. 2 country single for Johnny Lee, a major Nashville hitmaker of the era. In 1996, Alligator Records released Dixon's album "Wake Up and Live!" The title won a Blues Foundation award as comeback album of the year in 1997.

Dixon continued recording into his final years. The HighJohn label issued his album "Fine, Fine Thing" in 2005; the label is due to release a live CD and DVD collection with pianists Pinetop Perkins and Henry Gray in the fall.

Dixon is survived by cousins Marie Banks and Mary Dixon.

Sam Neely, 57, of a heart attack, July 19 at his home in Corpus Christi, Texas. The singer/songwriter was a notable performer on the Corpus Christi club scene who reached the top half of Billboard's pop singles chart three times in the early 1970s.

Born in Cuero, Texas, Neely learned to play the guitar at age 10. Moving to Corpus Christi, he played in numerous local rock bands, recording for the first time in 1966 with the Buckle.

Neely was signed by Capitol Records and had his first national hit in 1972 with "Loving You Just Crossed My Mind," which remained on the Top Pop Singles chart for 12 weeks, peaking at No. 29. The following year, "Rosalie," also on Capitol, reached No. 43 on the pop chart.

Moving to A&M, Neely had another hit with "You Can Have Her," which topped out at No. 34 in 1974. He recorded briefly for Elektra and in 1982 signed with MCA Nashville.

Neely's songs were featured in the soundtracks for the movies "Bonnie's Kids" and "Tilt," starring Brooke Shields. He also performed "The Party's Over (Farewell to M*A*S*H)," the last song in the final episode of TV's long-running "M*A*S*H" series.

Neely is survived by his wife Pat and son Jason.

INDUSTRY EVENTS

AUG. 18-19 The Bandwidth Conference, the Regency Center, San Francisco. 415-823-4540. bandwidthconference.com.

AUG. 25-27 Septien Music Conference 2006, the Addison Conference and Theatre Centre, Addison, Texas. 972-392-2810. septien-conference.com.

AUG. 30 Independent Music Conference, Sheraton Society Hill Hotel, Philadelphia. 203-606-4649. IMCO6.com.

SEPT. 6-8 Billboard R&B/Hip-Hop Conference and Awards, the Renaissance Waverly Hotel, Atlanta. 646-654-4660. billboardevents.com.

SEPT. 11 Billboard MECCA Fall 2006, Los Angeles Convention Center, 646-654-4660. billboard-events.com.

SEPT. 14 The Next Big Idea—East: The Future of Non-Traditional Marketing, Millennium Broadway, New York. 646-654-7268. thenextbigidea.com.

SEPT. 17-20 Billboard Dance Music Summit, Palms Casino Resort, Las Vegas. 646-654-4660. billboard-events.com.

OCT. 17 What Teens Want—West, Marriott Marina Del Rey, Los Angeles. 646-654-7268. whatteenswant.com.

OCT. 20-22 Fifth annual Mid-atlantic Music Conference, Best Western, Charlotte, N.C. 888-755-0036. midatlanticmusic.com.

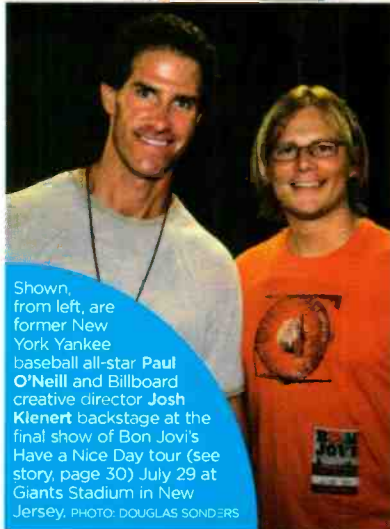
OCT. 31- NOV. 4 CMJ Music Marathon, Lincoln Center for the Performing Arts, New York. 917-606-1908. cmj.com/marathon.



Sony/ATV Music Publishing Nashville signed a co-publishing agreement with hit songwriter **Marcus Hummon**. Hummon has penned or co-penned No. 1 hits like Sara Evans' "Born to Fly" and the Dixie Chicks' "Ready to Run." Standing, from left, are Sony/ATV Music Publishing senior VP of creative **Terry Wakefield**, president/CEO **Troy Tomlinson** and VP of creative **Walter Campbell**. Hummon is seated. PHOTO: ALAN MAYOR



Ozzy Osbourne, left, and his wife, **Sharon**, unveiled his design for the latest Hard Rock Signature Series T-shirt July 28 at the Hard Rock Cafe in New York's Times Square. Proceeds from sales of the T-shirt will benefit the Sharon Osbourne Colon Cancer Program, which was established by Sharon after her battle with cancer. PHOTO: AP PHOTO/COURTESY HARD ROCK CAFE/DIANE BONDAREFF



Shown, from left, are former New York Yankee baseball all-star **Paul O'Neill** and Billboard creative director **Josh Klenert** backstage at the final show of Bon Jovi's Have a Nice Day tour (see story, page 30) July 29 at Giants Stadium in New Jersey. PHOTO: DOUGLAS SONDERS



Members of Latin teen pop group **RBD** met backstage with EMI Televisa execs before their concert July 15 at New York's Madison Square Garden. Standing, from left, are RBD's Maite: RBD manager **Pedro Damian**; EMI Televisa president **Rodolfo Lopez Negrete**; EMI Music North America chairman/CEO **David Munns**; and RBD's **Christian**, **Christopher Uckermann** and **Anahi**. In the front are RBD's **Dulce**, left, and **Alfonso Herrera**. PHOTO: COURTESY OF EMI



While touring to promote her new album "I'm Not Dead," **Pink** revealed the possibility of covering a Britney Spears song while on tour and starring in the new horror film "Catscombs" on the set of Fuse's "Daily Download" in New York. Fink, right, is pictured with Fuse executive VP/GM **Catherine Mullen**.



Montage Music Group held a celebratory launch party July 11 at the Sambuca Restaurant in Nashville. The label's president/CEO **Allen Butler** introduced his staff and also recognized guest performers **Minnie Murphy** and **Little Texas**, who recently signed to the label. Shown, from left, are Little Texas' **Duane Propes** and **Porter Howell**; Butler; Hedgewood International president/CEO **John Simmons**; and Little Texas' **Dwayne O'Brien** and **Del Gray**. PHOTO: ALAN MAYOR



BILLBOARD UNDERGROUND: The Billboard Underground's latest elite, invitation-only event presented unsigned act **Jupiter One** July 17 at the Core Club in New York. PHOTOS: STEPHEN LOVEKIN/WIREIMAGE.COM
ABOVE: Jupiter One performed songs from album "Magical Mountain and the Floating Hospital" for Billboard Underground guests, including Core Club's exclusive members.
BELOW: Enjoying the reception, from left are Jupiter One's **Mocha**, **K Ishibashi** and **Ben Wright**; Billboard's **Brian Kennedy**; Jupiter One's **Dave Heilman**; Shady Records/Goliath Artists' **Ryan Ruden**; the Core Club's **Flirt Beamon**; and Jupiter One's **Zac Colwell**.



Country music icons **Kris Kristofferson** and the late **Waylon Jennings** were inducted into Hollywood's RockWalk on Sunset Boulevard on July 6. From left are Guitar Center's **Dave Weideman**; Kristofferson; Jennings' wife, **Jessi Colter**, longtime guitarist for Kristofferson, **Stephen Bruton**; and RockWalk MC/ KLDS-FM DJ **Jim Ladd**.



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz



SUMMER

LET'S GET IT ON

For the first time in her illustrious career, Donna Summer says she is without direction—and that's a good thing. "There is lots of room for discovery," she says with a chuckle.

The singer/songwriter is not without a label. She just signed with Sony BMG imprint Burgundy Records. "It feels good," Summer tells Track. Summer will work closely with Burgundy executive VP/GM Joe DiMuro and his team. "They will help me to define who I am now," she says. "We must find this out, as I am a lot of things. These days, I am much more socially and politically aware. The world has changed over the past several years. There are levels of the human psyche I'd like to address."

Summer says a new album will hit in 2007, with original songs and, perhaps, a couple of remakes—possibly including something from Marvin Gaye. In the early '80s, prior to Gaye's untimely death, Summer was preparing to record some duets with him. "I have always loved his work," Summer notes.

"I was listening to his music the other day. His songs are relevant, touching and gripping. A couple of them would make for very timely covers."

Those suppliers are being cautious until they determine the realities of the Tower sale process. One possible scenario has Tower going through another prepackaged Chapter 11; that is, if one of the other suitors comes in as an equity sponsor. But some of those other bidders may instead sit on the sidelines and wait to see if Tower can get through its cashflow crunch. Only last week, Joe D'Amico came aboard as interim CEO, replacing Alan Rodriguez. D'Amico's mandate is to find a buyer for the 89-unit chain, which has been up for sale since February. Tower did not return a call for comment.

A MUSICAL AFFAIR

You may have heard that the team of Holland-Dozier-Holland is working on the score for a Broadway version of "First Wives Club." Now, Track hears that hit composers Nickolas Ashford & Valerie Simpson are composing the music to a new Broadway show, "Invisible Life: The Musical," directed by George Faison, who helmed "The Wiz" on Broadway. "Invisible Life" is based on E. Harris' best-selling novel. The show is slated to play Washington, D.C., Atlanta, Chicago and Detroit before opening next year on Broadway.

ROCK THE ROCKHOUSE

Entrepreneur/guitarist Zach Bair has sold his 5-year-old digital music company Immediatek and opened a Dallas rock club. The venue, RockHouse Live, holds about 300 people. Bair and biz partner Brad Coffelt are looking to expand the concept into other markets. Track hears the pair is scoping out venue possibilities in Fort Worth, Texas; Little Rock, Ark.; and other cities.

ON THE ROAD WITH BMW

The seven-city BMW 2006 Pop-Jazz Live Tour kicks off Aug. 18 at Tipitina's French Quarter club in New Orleans. Hidden Beach artist Mike Phillips headlines the trek, which is supported by a 15-track compilation from New York-based marketing company/label Spring.

PARADISE IS HERE

Who has not danced to Meat Loaf's eight-minute epic "Paradise by the Dashboard Light" at a wedding reception? Oddly enough, Sir Loaf himself has never taken the liberty, but he did hit the dancefloor with a rather famous partner on one special occasion. "I danced with Tipper Gore at Bill Clinton's [1997] inauguration at the D.C. Armory," the artist told Track at the New York press event July 31 announcing his upcoming album, "Bat out of Hell III." "We'd already played 'Paradise,' but Tipper and Al wanted us to play it again. She said that's her favorite song, but I couldn't sing the song because she wanted to dance."

LET'S WAIT AWHILE

Track hears that Janet Jackson will begin touring in March.



JACKSON

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Island Def Jam Music Group in New York names **Adam Lowenberg** senior VP of marketing at Island Records. He held the same position at Virgin Records.

RCA Music Group in New York names **Matt Shay** VP of A&R and marketing. He held the same position at J/Arista.

Razor & Tie Entertainment in New York names **John Luneau** senior counsel of business and legal affairs. He was head of business affairs/music at Palm Pictures.

Mercury France in Paris promotes **Sébastien Saussez** to managing director. He was marketing director.

Universal Music Group International in London elevates **Ian Brechley** to director of DVD and broadcast. He was international DVD marketing manager.

Montage Music Group in Nashville taps **Drew Webb** as head of operations. He was an executive at Hedgewood International.

Midas Records Nashville promotes **Shelley Hargis** to Midwest regional promotion manager. She was co-national director at Broken Bow Records.

RETAIL: Handleman Co. in Troy, Mich., names **John W. Beeder** president/COO. He was senior VP/GM of greeting cards at Hallmark Cards.



PUBLISHING: ASCAP in New York promotes **Mike Todd** to senior director of film and TV music. He was director.

BMI in Los Angeles names **Brenda Camberos** associate director of media relations. She was an entertainment reporter at Spanish-language newspaper La Opinión.

EMI Music Publishing in New York promotes **Paige Parsons** to manager of international/creative. She was international coordinator.

DISTRIBUTION: RED Distribution in New York names **Neil Ross** VP of business and legal affairs. He held the same position at Sanctuary Music Group.

RELATED FIELDS: Cornerstone in New York names Duck Down Music founder/CEO **Drew Friedman** director of urban music.

Send submissions to shan@billboard.com.

GOODWORKS

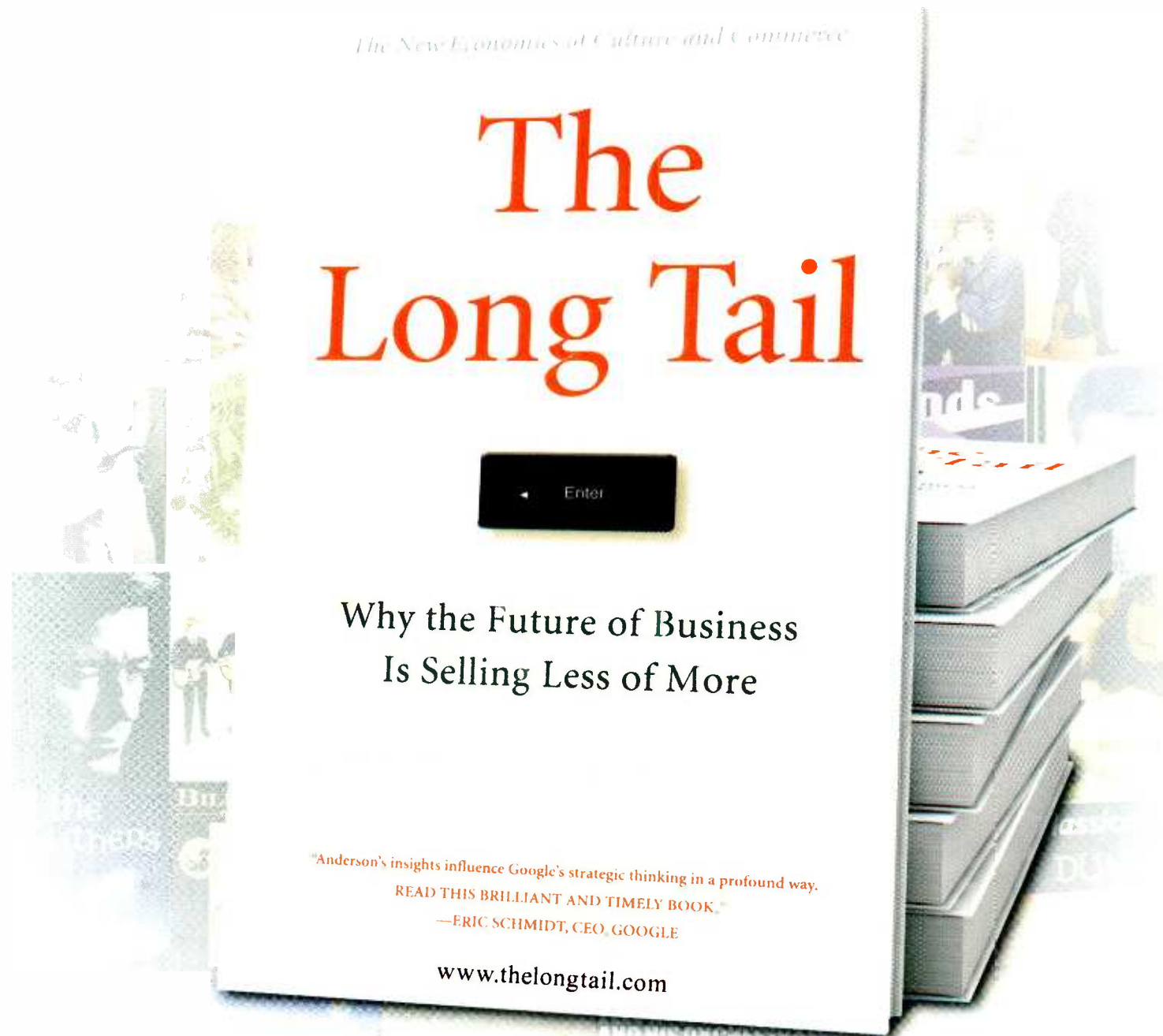
SOMETHING TO BELIEVE IN

Bon Jovi presented a \$100,000 check to the Music for All Foundation, the New Jersey-based national music and arts education organization. The band raised the money, by way of VIP ticket auctions and onstage experiences (created by band member David Bryan), during its recently ended Have a Nice Day trek.

SENIORS ROCK

Music Gives Life helps senior citizens in the New York area find companionship by learning to play music with other seniors. The group's Showstoppers ensemble of seniors, under the direction of certified music therapist Christina Britton Conroy, performs at fund-raisers and other events. For information, visit musicgiveslife.com.

Digital Music Group congratulates Chris Anderson on his New York Times best seller



Chris, we're with you 100 percent.



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