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Jimmy & Terry



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*others may say it, but we wrote the song

The Hip-Hop Special

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Billboard

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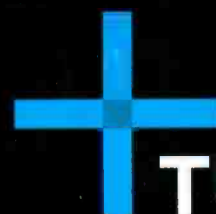
SHAREEFA



YOUNG DRO



AKON



TURNING
WEB BUZZ
TO CASH >P.22

SEPT 9, 2006

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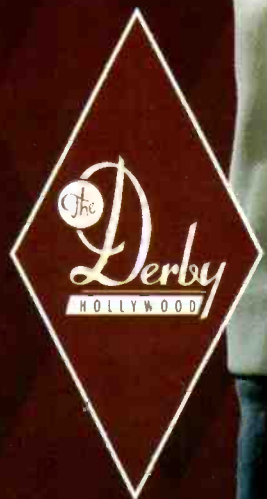
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No. 1

ON THE CHARTS

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TOP JAZZ	#1	MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	#1	FOURPLAY / X
TOP POP CATALOG	#1	THE DOORS / BEST OF THE DOORS
TOP REGGAE	#1	SEAN PAUL / THE TRINITY
TOP DVD SALES	#1	RV
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HOME FRONT

Conferences

MECCA ROCKS
The Doors keyboardist Ray Manzarek and manager Jeff Jampol will hold an exclusive keynote Q&A at Billboard's annual MECCA conference Sept. 11 in Los Angeles to discuss the Doors' digital success. billboardevents.com

R&B ON DEMAND
Billboard and Clear Channel Radic will broadcast the Sept. 8 **Billboard R&B/Hip-Hop Awards**. The webcast will be available via Billboard.com and more than 50 Clear Channel station Web sites. billboardevents.com

EXCLUSIVE Q&A
Top-selling norteño act **Los Tigres del Norte** will tell all in an exclusive Q&A with Billboard's Leila Cobo at the inaugural **Regional Mexican Music Summit**, set for Nov. 13-14 in Los Angeles. billboardevents.com

Blogging

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

TAMARA CONNIFF
Executive Editor/Associate Publisher
Billboard



REDDING ALIVE WITH ZELMA

You can taste the air in Macon, Ga.—a mix of fresh-cut grass, humidity and barbecue. It was a hot summer afternoon when I walked into Zelma Redding and her daughter Karla's boutique, Dreams, located just off Macon's main drag. Zelma likes to keep busy: Witness Karla's Shoes, a shop one block away that the mother-daughter team also owns.

"I gotta do something," Zelma says, shaking her head. "I'm sure as hell not just gonna sit on my ass."

Zelma is fierce. Zelma is kind. Zelma is Otis Redding's widow. In 2007, it will be 40 years since the world lost this man of pure soul and his band in a tragic plane crash.

Otis left behind a legacy of recordings mostly made during a four-year period—from his first sessions for Stax/Volt Records in 1963 until his death in 1967. As a songwriter, Redding penned such timeless songs as "I've Been Loving You Too Long," "Respect," "Mr. Pitiful" and "(Sittin' On) The Dock of the Bay."

He also left behind a woman who loved him and three young children—Karla, Dexter and Otis III—who needed him.

It must feel like a strange, cruel dream for Zelma. She found the love of her life, only to lose him and live with his ghost. When turning on the radio, she never knows if she's going to hear his voice—singing a song he wrote for her.

Zelma gives me a dismissive wave. She doesn't want to get lost in that kind of emotional maze. She's not the type of person to wallow or feel sorry for herself. She has

to focus on what is concrete. She owns Otis' publishing, and she runs it like a military sergeant. It's her way to keep him alive. She says, over the years, people have tried to cheat her out of the publishing, buy it from her or just generally swindle her.

She will have none of it. If she hears one of Otis' songs sampled in a hip-hop tune and knows she didn't give clearance, she'll call the artist herself and say, "Where the hell is our money? That's my husband's work. You can't steal it."

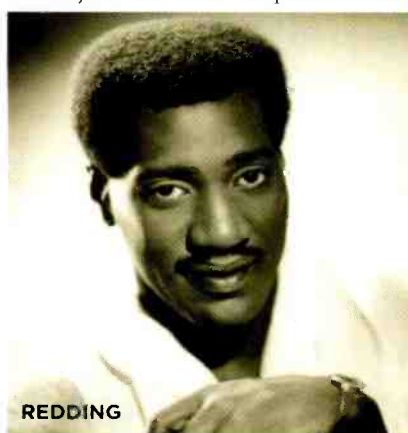
Zelma and Karla take me to the Big O ranch (Otis had a commanding stature and his nickname was Big O). He bought the sprawling house and property, just outside Macon, for his family as soon as he had enough money. Tourists and music fans come from all over the world just to look at the gate: big, white and electric with the Big O moniker. Behind the tightly locked iron, down the long driveway, is Otis' grave. He wanted to be put to rest at home.

Karla walks into the house's living room. She says it doesn't look much different than when her dad was there. This was the room where he played with the kids, where he was a family man.

When she thinks no one is watching, Zelma gently wipes a spec of dust off an old photograph of her and Otis. Karla says to me, "They loved each other desperately." And they stuck together through the bad stuff, too—his touring, his cheating, the heartache. He always came back to Zelma. "His heart was in this house and with us," Karla adds.

Otis was a renaissance man—a song-

writer, recording artist, performer, businessman and music publisher. He believed music could be a universal force, bringing together different races and cultures. Otis had a white manager, Phil Walden, and a racially mixed band—unprecedented



REDDING

moves for a black artist in the '60s. With no intention, Otis became a role model for generations to come.

Zelma was never a big fan of flying, even though Otis loved it. He once had to literally drag her on a plane, Zelma recalls. He said, "Zelma, stop being afraid. We'll die when it's time for us to die. But it's not going to be in this plane today." ...

Producer, songwriter, artist and executive Jermaine Dupri will receive the inaugural Otis Redding Excellence Award during the Billboard R&B/Hip-Hop Awards in Atlanta Sept. 8. Karla is currently working on the first official biography of Otis and the love story of her mom and dad.

FEEDBACK

L.A. SANS COUNTRY

I am writing you today with the hope that you can help bring country music back to Southern California. Thursday, Aug. 17, 2006, was the day country music died as far as I am concerned. Emmis Communications pulled the rug out from under all country music fans by changing the format at 93.9 KZLA, which was the only country music station available to Los Angeles and Orange County, Calif. Shockwaves were felt throughout the area as listeners tuned into their favorite station only to find Michael Jackson or other pop music playing. After the initial shock, most listeners were angry.

The new format is not a new format for California. In fact, there are probably another half-dozen stations that play the same music.

I am writing as a concerned country music fan and also to help get out the message that we (the country music fans)

WANT and NEED a country music station in the Los Angeles and Orange County area. This region also accounts for quite a sizable portion of revenue to the country music industry as a whole between CD sales and concert tickets.

Country music artists consistently sell out concerts in these areas. Now we are wondering if the artists will continue to come here if there is no radio station to help them promote their music. Will Tim McGraw and Faith Hill come next time (after three sold-out shows this year)? How about Kenny Chesney and Keith Urban? I personally think they will bypass us.

Country music is an important format

that not only is enjoyed by many listeners in the area but is uplifting. . . . This particular country station was a vital part of its community. It held many charity events each year to raise money for the community. There were donations for Hurricane Katrina and drives to help out families whose loved ones are in the armed forces serving their country.

Please use any powers that you may have to help us get a country music station back on the airwaves. I, for one, will be grateful and one of the many new faithful listeners.

Carole Wood
Costa Mesa, Calif.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF

EDITORIAL

DEPUTY EDITOR: Bill Werde 646-654-4680
BUREAU CHIEF: Leila Cobo (Miami) 305-361-5279
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishing) 646-654-4646; Ed Christman (Retail) 646-654-4723; Brian Garrity (Business) 646-654-4721; Paul Heine (Radio) 646-654-4669; Gail Mitchell (R&B) 323-525-2289; Michael Paoletta (Brand Marketing) 646-654-4726; Chuck Taylor (Pop) 646-654-4729; Ray Waddell (Touring) 615-321-4245
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BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ONLINE EDITORS: Katie Hasty (Billboard.com) 646-654-4650; Clover Hope (Billboard.com) 646-654-4780; Sven Philipp (Radio) 646-654-4679; Susan Visakowitz (Radio) 646-654-4730
COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins
CREATIVE DIRECTOR: JOSH KLENERT
ASSOCIATE ART DIRECTOR: Christine Bower DESIGNER: Greg Grabowy
CONTRIBUTORS: Jim Bessman, Fred Bronson, Antonio Bruno (Digital/Mobile), Ramiro Burr, Kerri Mason, Dan Ouellette, Deborah Evans Price, Christa Titus, Steve Trailman, Anastasia Tsioulcas

GLOBAL

LONDON: MARK SUTHERLAND (Bureau Chief/Global Editor) 011-44-207-420-6155; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL: Christie Eliezer (Australia); Larry LeBlanc (Canada); Steve McClure (Asia); Wolfgang Spahr (Germany)
CONTRIBUTORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville); Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.); Anthony Colombo (Rock, Spotlight Recaps, Video); Ricardo Companioni (Dance, Latin, Classical); Mary DeCroce (Kid Audio, Blues, Nashville); Raphael George (R&B/Hip-Hop); Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville); Geoff Mayfield (The Billboard 200, Heatseekers, L.A.); Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae); Silvio Pietroluongo (The Billboard Hot 100, Pop 100, Hot Digital Songs); Paul Pomfret (Hits of the World, London); Gary Trust (Adult Contemporary, Adult Top 40)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

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LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299; CARIBBEAN: Betty Ward 954-929-5120
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EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
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BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Blesheuveil 646-654-4677

INFORMATION MARKETING

INFORMATION MARKETING DIRECTOR: DAWN TOLAN
ASSOCIATE INFORMATION MARKETING DIRECTOR: Frances Davis
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL INFORMATION MARKETING DIRECTOR: Stephanie McNamara (London)
INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London)
INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Bridgen (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada); 44-1858-438887 (International)

PRODUCTION

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ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Blishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PRESIDENT & PUBLISHER: JOHN KILCULLEN
GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi
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DISTRIBUTION DIRECTOR: Lou Bradfield
BILLING: Liza Perez CREDIT: Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, N.Y. 10003
Phone: 646-654-4400
Edi. Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2500
Fax: 323-525-2394/2395
WASHINGTON, D.C.: 910 17th St. NW, Suite 215, Wash, DC 20006
Phone: 202-833-8692
Fax: 202-833-8672
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
MIAMI: 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

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He's Ba-a-a-ck
Danny Goldberg returns to the biz



Off Lead
Life after Frontman, on the road



Free Webb
Christian artist gets into spirit of giving



Mobile Moves
Bands hit the handset via games



Urban Wizard
"Doc" Wynter of Clear Channel

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>>>'iPOD' LAWSUIT SLASHED

Hongfujin Precision Industry, a unit of Shenzhen-based Foxconn, which manufactures iPods for U.S.-based Apple, slashed its libel claim against two Shanghai journalists from 30 million yuan (\$3.77 million) to just 1 yuan Aug. 31. The journalists of state-run newspaper China Business News were sued over a June 15 report in the newspaper alleging that workers on iPod assembly lines worked under harsh conditions for low pay.

>>>RIAA VIDEO DRAWS CRITICISM

Trade groups are criticizing the RIAA's educational video on copyright law as misleading and factually inaccurate. "It contains exaggerations and outright lies," says Michael Petricone, Consumer Electronics Assn. senior VP of government affairs. Petricone says fair use and creative commons laws counter some of the video's claims on sharing, copying and downloading. Calls to the RIAA for comment were not returned by deadline.

>>>NPR PREPS NEW MUSIC SERVICE

NPR is developing a digital music portal set to launch in the first half of 2007. The service will feature current programming and archival material amassed from the 815 public radio stations around the country and their partner Web sites. It will focus on a mix of genres, including classical, jazz, folk, opera, triple-A, electronica and alternative. Pricing details were not disclosed.

continued on >>p8

UpFront

SEPTEMBER 9, 2006

NOT TOURING BY AYALA BEN-YEHUDA

NO BANG FOR THE BUCKS

Daddy Yankee Fans Fall Prey To Fraudsters Advertising Fake Shows

Reggaetón superstars rarely make it to Hardeeville, S.C. So last month, local music fan Richard Martinez gladly forked over \$100 at the door for a Daddy Yankee concert that had been advertised on local radio.

But after a three-hour wait, Daddy Yankee was nowhere in sight. Martinez and other witnesses say a woman selling tickets then got into what she claimed was the rapper's limousine and screeched out of the parking lot with the money.

When the hundreds of fans in attendance caught on to the scam, all hell broke loose. "They were about to burn the club down. They started throwing bricks, glass, everything at the club," Martinez says.

That melee followed one of the latest alleged scams reported to law enforcement by management for Daddy Yankee, who is not currently on tour. Bergen County, N.J.-based prosecutor John Molinelli has issued an arrest warrant for a suspect—believed to be in the Dominican Republic—who received a wire transfer of

\$100,000 to produce Daddy Yankee for a recent concert in New Jersey.

"They're definitely allegations against the same person," Molinelli says, referring to a possible connection among incidents in South Carolina, New Jersey and three other locations.

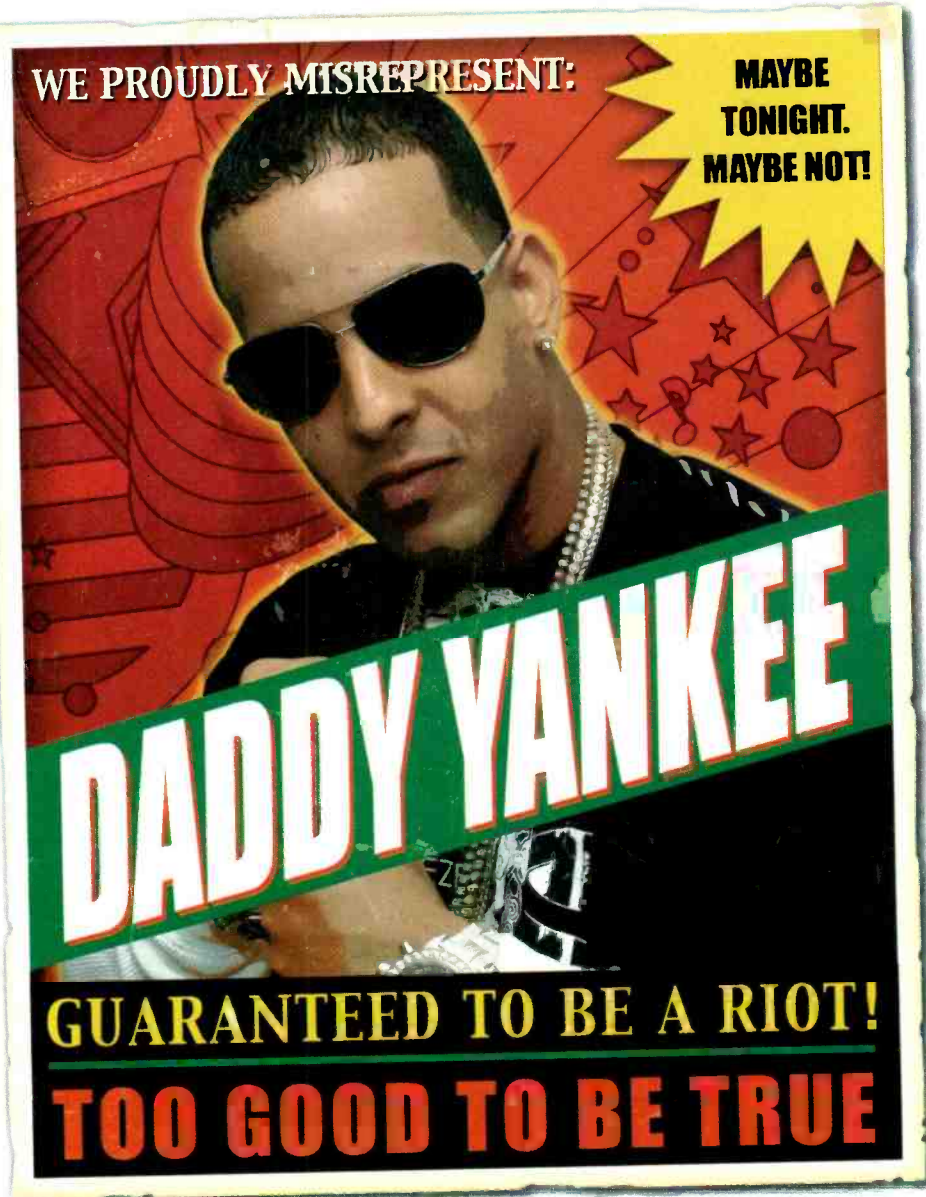
A statement on Daddy Yankee's Web site provides an e-mail address for fans to report suspected fraud. "Every day there are new scams," Yankee publicist Mayna Nevarez says. In October, says Nevarez, investors for a Daddy Yankee date in New York were ripped off for \$75,000; more recently, a San Antonio investor called before sending money to Daddy Yankee management for a non-existent concert.

Unlike in Latin pop and regional Mexican, which have longer touring histories and more established relationships between venues, management and promoters looking to make money on reggaetón concerts often literally don't know who they're dealing with, Nevarez and others say.

In the South Carolina case,

WE PROUDLY MISREPRESENT:

MAYBE TONIGHT. MAYBE NOT!



GUARANTEED TO BE A RIOT!
TOO GOOD TO BE TRUE

the club owner and the president of the local Spanish-language radio station say they were shown a performance contract that turned out to be fake. "They really did a number on us," says Esperanza Ebersole of Radio Sol, which ran promos for the Daddy Yankee show in exchange for a promised cut of ticket sales. "And we got nothing."

Veteran promoter Henry Cardenas says inexperienced people looking to cash in on the Yankee juggernaut are easy vic-

tims. "We work with a lot of managers and agencies. Before we get into one of these deals, we do our homework," says Cardenas, who is handling the Yankee tour starting next March.

The difference between a legitimate booking and a fake one can be a bit slippery. Javier Perez, who manages up-and-coming reggaetón act Alexis & Fido, says promoters often jump the gun and advertise a show lineup before all the deals have closed.

"It happens all the time. You'll

see 10 artists being announced, and three show up," Perez says. He recalls a promoter trying to lure him into booking Alexis & Fido on the promise of a bigger act's participation—even when the supposed headliner was not scheduled to perform.

For now there are no plans to assuage disgruntled Daddy Yankee fans with a South Carolina concert. "I know it's not his fault, but it would be nice," Ebersole says. "Not for free, [but] maybe half price." ■■■

**>>> CAREY,
WARNER/CHAPPELL
TOP BMI WINNERS**

Mariah Carey, Kanye West and Warner/Chappell Music took top honors Aug. 30 at BMI's sixth annual Urban Music Awards at New York's Roseland Ballroom. Carey won top honors for song of the year and songwriter of the year, the latter of which she shared with Bigg D and Jim Jonsin. Kanye West won the producer of the year award and Warner/Chappell Music was named urban music publisher of the year. The awards recognized the top songwriters, publishers and producers of the past year.

**>>> BROOKS &
DUNN, PAISLEY
LEAD CMA NODS**

Brooks & Dunn and Arista Nashville labelmate Brad Paisley dominated the field with six nominations each for the 40th annual Country Music Assn. awards, which will be held Nov. 6 in Nashville. Additionally, Kenny Chesney, Keith Urban and Carrie Underwood each picked up four nominations, while Rascal Flatts and Dolly Parton scored three a piece. Brooks & Dunn will host the awards show for the third time. It will be broadcast from the Gaylord Entertainment Center in Nashville on ABC.

**>>> BMG PUB
AUCTION
CONTINUES**

The auction process for BMG Music Publishing is now entering its third phase. Firm bids were due from the invited bidders by Aug. 31. Bertelsmann will review the offers to whittle the final contenders down to three or fewer.

**>>> LINKIN PARK
HITS iTUNES**

Linkin Park, one of the few major acts that had yet to make its music available via Apple's iTunes Music Store, has changed course and packed with the service. Three of the group's albums became available Aug. 29, each

continued on >>p9

HOME FRONT

360 DEGREES OF BILLBOARD

**BILLBOARD R&B AND
HIP-HOP HONORS TO
CAP CONFERENCE**

Lyfe Jennings, Lupe Fiasco, Governor, Young Dro, Shaareefa and Bobby Valentino are set to perform during the Billboard R&B Hip-Hop Awards Sept. 8 at Atlanta Live. The ceremony caps the seventh annual R7B/Hip-Hop Conference, held Sept. 6-8 at Atlanta's Renaissance Waverly Hotel.

Akon will be the master of ceremonies, or the "Ambassador of Rhythm," opening the show and introducing the performers. The rapper/producer, whose second album "Konvicted" is due Dec. 12, will also be equipped with a digital camera provided by Clear Channel, which is webcasting the awards show.

Big Jon Platt, EMI Music Publishing's executive VP and head of urban music, will present the Hip-Hop Founders Award to Public Enemy, and Jermaine Dupri will receive the inaugural Otis Redding Excellence Award for outstanding achievement in music, culture and business.

The awards honor the genres' most popular al-

bums, songs, artists and contributors as determined by the actual sales and radio airplay data that in forms Billboard's weekly charts. Kanye West, Mariah Carey, Jamie Foxx, Keyshia Cole and T.I. are among the multiple nominees.

The Billboard R&B Hip-Hop Conference will feature various panels, workshops and artist showcases and offers attendees the opportunity to network with influential industry figures while uncovering new talent. The event assembles music professionals from across the na-



tion. Attendees include more than 700 industry figures, including agents, artists, managers, producers, press and record label executives.

MILEPOSTS BY GAIL MITCHELL

Dick Scott, 73

From the Temptations To New Kids On The Block, A 50-year Vet Remembered

An early proponent of corporate/brand marketing within the music industry, Richard



SCOTT

"Dick" Scott was also a savvy manager whose diverse client roster included New Kids on the Block (NKOTB), Boyz II Men, New Edition, Tiffany, Teddy Riley and Doug E. Fresh. The veteran of more than 50 years in the industry died Aug. 29 in Los Angeles following a long illness. He was 73.

"He paved the way for all the branding deals being done today," says Richard Channer, GM of Joe Simpson's JT Entertainment, which guides the careers of Jessica Simpson, Ashlee Simpson and Ryan Cabrera.

"He had all kinds of deals for New Kids on the Block from apparel to school supplies. And he made sure that

this Kids-branded merchandise was not just available at their live shows but at all retail shops," Channer says.

Before he teamed with NKOTB in the mid-'80s, Scott had already forged an impressive industry career. Starting out as assistant station manager and merchandising director at sister Boston radio stations WCHB and WCHD, Scott segued to Motown Records as assistant to founder and president Berry Gordy. While there he also served as road manager for the Supremes, the Temptations and others.

Joining CBS Records in 1973 as director of administration in the then-newly created special markets division, Scott and fellow CBS executive LeBaron Taylor developed strategies that helped improve the marketing and promotion of black music. In 1976, Scott left CBS to establish Tiffany Entertainment, a management and artist development company. His partners included basketball legend Earl "the Pearl" Monroe.

Tiffany Entertainment paved the way for Dick Scott Entertainment. Among Scott's clients were dance-pop act Technotronic, and Maurice Starr, who created New Edition and later founded and produced NKOTB. Scott and Starr

eventually became partners in each other's companies.

As NKOTB sang its way to multiplatinum success, Scott parlayed the group's popularity into a merchandising bonanza. He licensed the group's name to more than 190 products, from T-shirts, dolls, toys and jewelry to games, bed sheets and towels. At one point, it was reported that the quintet generated more than \$800 million dollars in merchandise sales alone, not counting record sales or concert revenue.

In an NKOTB special feature in the Dec. 15, 1990, issue of Billboard, Scott recalled that after being exposed to the artist Tiffany's audience, the group embarked on its first tour, which "was a very successful venture. But I began to think globally. I felt that if handled properly, the group could be the biggest thing in the world, and as [NKOTB's hit] 'Hangin' Tough' began to explode, everything began to take shape, particularly with the merchandising, which was flying out the window."

Scott is survived by a son, Furqan, and a nephew, Quintin Moses. At press time, arrangements were being made for a private funeral service.

Additional reporting by Michael Paoletta in New York.

BUSINESS BY TODD MARTENS

GOLDBERG, NEW WEST FORM NEW LABEL

Ammal Records Marks Music Vet's Return To The Biz

After a brief stint in liberal talk radio, industry vet Danny Goldberg found himself itching to get back to the music industry. With a new management firm already in hand, Goldberg has now teamed with roots-focused New West Records to launch Ammal Records.

Goldberg was last seen in the music biz as the head of Artemis Records, the label he founded in 1999 and left in 2005. He departed Artemis shortly after selling ownership to Sheridan Square, telling Billboard at the time that he would "like to be excited" about what he does.

"I wanted to get back in the music business," Goldberg says. "It's what I've done most of my professional life. I took this break to be CEO of Air America, which was a rare, one-of-a-kind opportunity."

Goldberg stepped down this spring from his Air America position, which he had held for about a year. He'll remain vice chairman at the station until the end of this year. Earlier this month, he announced the formation of Gold



GOLDBERG

Village Entertainment, a company that launched as a management firm. His first clients include Steve Earle and Allison Moorer.

Goldberg is a household name in the music industry, having held leadership positions at record labels Atlantic, Warner Bros. and Mercury. He also ran management company Gold Mountain in the '80s and '90s.

He sees Ammal as an extension of what he was doing at Artemis. Ammal will release about two or three albums per year, with RED-distributed New West providing marketing and promotion services. Goldberg points to Warren Zevon and the Pretenders—acts he worked with at Artemis—as the kind of level of talent he would like to sign to Ammal.

"There's a certain category of artists who have a natural audience of 100,000 [units], give or take," Goldberg says. "In many cases, the artists between 50,000 units and a gold record are not going to be prioritized at majors. But these are still artists with whom a focus and effort can make a huge difference."



QUEEN + PAUL RODGERS' latest tour played to 69% capacity and grossed nearly \$13 million.

TOURING BY MITCHELL PETERS

Old Bands, New Singers

Just How Important Is An Original Vocalist To A Tour?

While ticket sales seem promising, this fall's upcoming Alice in Chains tour is one of several recent outings to beg the question of whether or not a band can remain relevant in the touring market without its original frontman.

Original Alice in Chains members Jerry Cantrell (guitar/vocals), Mike Inez (bass) and Sean Kinney (drums) successfully tested the waters in the United States with a six-city club trek in May. New lead vocalist William DuVall joined the '90s rock act on those dates. DuVall replaces Layne Staley, who died of a drug overdose in 2002. Alice in Chains' last outing with Staley was in 1996.

The North American trek begins Sept. 22 at the Joint in Las Vegas and wraps Nov. 26 at the Warfield in San Francisco, with more dates to be added. General on-sales began Aug. 19, and so far the numbers look good. Minneapolis' First Avenue date (Nov. 13) sold out immediately, and dates at Norfolk, Va.'s NorVa (Oct. 22) and Baltimore's Rams Head Live! (Oct. 24) were well on their way, according to venue representatives. Those shows will have a capacity of 1,500 and an average ticket price of \$40.

"It's one of the strongest on-sales we've had in the history

of the NorVa," president Bill Reid says.

The concept of recruiting a replacement vocalist isn't new, and it's one that has worked for bands like INXS, Queen + Paul Rodgers, Journey and Lynyrd Skynyrd. Tom Vitorino, who manages Riders on the Storm, is all for new singers. He says original music never dies if there's a demand for it.

"Fans want to have a place to go celebrate the music they love," he explains. "As long as the vocalist doesn't become a bad imitation, it's good... If you put together a singer with a band and it comes across strange, the fans will alienate you."

CHUTZPAH REQUIRED

With Riders on the Storm (featuring the Doors' Ray Manzarek and Robbie Krieger), fans were not surprised to see the Cult's Ian Astbury step in on vocals, Vitorino says. "People know Jim Morrison has passed on. They don't expect him to appear at shows."

But filling the Lizard King's boots isn't easy. "You've got to have a thick skin to step into that center stage microphone, playing Doors music with original Doors members," he says. "It takes a lot of balls to do that." Paradise Artists agent/owner

Howie Silverman, who reps Queen + Paul Rodgers in the States, agrees with Vitorino that it's important for new vocalists to bring individual strength and personality to the table, not just a poor imitation. "I want to see a star in his own right," the agent says. "Don't give me some guy singing them like a tribute band."

Longtime promoter John Scher has seen his share of frontmen come and go. The co-CEO of Metropolitan Talent Presents, which produced INXS' North American tour with vocalist J.D. Fortune, says it's easier to replace a frontman who was not a key instrumentalist.

"You have situations where the lead singer was the dominant songwriter and sometimes the dominant instrumentalist. The lead singer can also be the lead guitarist," Scher explains. "That wasn't the case with INXS. Michael Hutchence was not the lead guitarist or a principal instrumentalist."

The promoter adds that the CBS reality TV show "Rock Star: INXS" played a tremendous role in the success of the band's Switched On tour. The reality show competition was held to find a replacement for original frontman Hutchence, who committed suicide in 1997.

"The TV show had an enormous effect because it gave exposure," Scher explains. "I think there's any number of acts this could work for depending on how it's treated on television."

Scher also points to the success Journey is having on its U.S. co-headlining tour with Def Leppard, which recently added a third leg. Journey is on its third replacement lead singer, Jeff Scott Soto, but that has not stopped the trek from grossing \$10.4 million between June 23 and July 30, according to Billboard Boxscore.

As a Journey fan, former Lynyrd Skynyrd manager Charlie Brusco has enjoyed something different about all three vocalists. But there are two reasons he returns to the live show: "For Neal Schon's guitar playing and the songs," the Alliance Artists president says. "As long as somebody is singing those songs well, I'll go back to see them."

Brusco, who helped organize Skynyrd's 1987 reunion tour with new vocalist Johnny Van Zant, says bringing in a new singer boils down to believability. "If it feels authentic to the fans, then the band can continue to go out there and do great." If not, "They won't be able to get enough

gigs to make it work."

Skynyrd's initial lineup split after the tragic plane crash in 1977 that killed original frontman Ronnie Van Zant (Johnny's brother) and two other members. When the Southern rockers regrouped a decade later, fans rushed to see the live show. "The reaction was so big that it ended up being a full-fledged, 32-date tour," Brusco says. "At the beginning, it was only being done as a tribute."

There are also tours that don't do well, as was the case with this summer's New Cars amphitheater jaunt. The reincarnation of the '70s/'80s new wave band featured original guitarist Elliot Easton and keyboardist Greg Hawkes, but excluded vocalist Ric Ocasek, a key member. (Bassist/vocalist Ben Orr died in 2000.) Todd Rundgren was drafted to front the band.

Ten concerts reported to Boxscore between May 13 and June 10 reveal that the New Cars/Blondie co-bill sold 43.7% of the available tickets, grossing \$1.5 million.

As for the fate of Alice in Chains' tour, the outcome will ultimately fall on fans' shoulders. "It's an emotional decision for their fans and whether their hearts and souls are open to something new," Scher says. ♦♦♦

with two bonus tracks and a third iTunes-exclusive cut. In addition, iTunes is selling the video content featured on the group's "Live in Texas" and "Collision Course" DVDs. In late July, Metallica made its music available on iTunes for the first time, leaving the Beatles, Led Zeppelin, Radiohead and Garth Brooks among the remaining major holdouts.

>>> CLEAR CHANNEL OFFERS SIX PACKS

Clear Channel Radio's Online unit on Aug. 29 launched a new artist-hosted, on-demand video feature called Video Six Pack. Christina Aguilera kicked off the initiative by selecting six of her own videos for viewing, including her latest single, "Ain't No Other Man." Six tracks from her latest CD, "Back to Basics," will be available for streaming along with an interview. Video Six Pack will be featured on 100-plus Clear Channel Radio station Web sites.

>>> AOL UNVEILS REVAMPED MUSIC STORE

On Aug. 29, AOL unveiled a revamped music product with a Web-based store and subscription service offering audio and video streaming, programmed radio and downloads that can be transferred to compatible digital media players. AOL Music Now, part of its AOL Music service, is open to any online visitor and features more than 2.5 million songs and videos. Until recently, AOL had been a service only available to its Internet access subscribers. Users will pay \$10-\$15 per month for full access to AOL Music Now.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Jonathan Cohen, Brian Garrity, Todd Martens, Ken Tucker, Reuters, Ray Waddell and Chris M. Walsh.



J.D. FORTUNE now fill the vocalist spot for INXS

2006 Tours With New Lead Singers SOURCE: Billboard Boxscore

INXS

Gross: \$6,896,945
Attendance: 134,235
Percentage Capacity: 87.4%
Shows Reported: 35

JOURNEY

(CO-HEADLINER WITH DEF LEPPARD)
Gross: \$11,187,243
Attendance: 264,301
Percentage Capacity: 86.2%
Shows Reported: 18

NEW CARS

(CO-HEADLINER WITH BLONDIE)
Gross: \$1,505,546
Attendance: 28,853
Percentage Capacity: 43.7%
Shows Reported: 10

QUEEN + PAUL RODGERS

Gross: \$12,858,832
Attendance: 166,716
Percentage Capacity: 69%
Shows Reported: 22

WORLD WIDE WEBB

Christian Artist Offers Album Online—For Free



WEBB

NASHVILLE—In an age when most artists and record companies do everything in their power to sell music, Derek Webb and INO Records are taking a unique turn. They are giving away his latest CD, “Mockingbird,” for free.

Starting Sept. 1, fans can log on to freederekwebb.com and download the complete “Mockingbird” free of charge for three months. The album was previously released through conventional methods last December and has sold 15,000 copies according to Nielsen SoundScan.

“I don’t consider myself in the record business as much as the music business,” says singer/songwriter Webb, formerly a member of popular Christian band Caedmon’s Call.

“I consider it my job to connect music with people,” he says. “To give away the record for free connects all the dots for me.”

Webb hopes the campaign will grow his fan base. “If I’m able to put another 40,000 or 50,000 copies in the marketplace, it doesn’t matter to me how they got there,” says Webb, whose socially conscious lyrics have inspired “Blue Like Jazz” author Donald Miller to hail him as a modern Woody Guthrie. “Most artists don’t make any money off the records they sell anyway. If that many more people have the record,” he says, “it enables me to do things I couldn’t do before.”

“Mockingbird” is Webb’s third studio disc for INO, a Brentwood, Tenn.-based Christian label, owned by Integrity Music. It is distributed to the Christian market via Provident-Integrity Distribution and to the general market via Sony BMG. During his summer tour dates, Webb has announced that the album will be

available on the site starting Sept. 1. He says his merchandise sales have doubled in the past few weeks. “What’s even more interesting is that the majority of what people are buying aren’t T-shirts or other records, but the very record I’m giving away,” he muses. “It’s fascinating to me.”

Webb says fans tell him they love the idea and want to support what he’s doing, so they are buying copies of “Mockingbird” to share with friends.

Webb thought the concept would be a tough sell when he presented it to executives at the

label, but both INO’s president Jeff Moseley and VP of promotion Dan Michael were completely supportive.

Michaels says they are counting on it to be a “viral campaign” and expect word of mouth among fans to promote freederekwebb.com.

The label is also sending e-mails to the INO database and has enlisted Internet marketing company BuzzPlant to help spread the word. Webb will promote the campaign on his monthly Podcast on iTunes as well as his MySpace page.

Both Michaels and Webb are quick to point out that they value retail’s contribution to Webb’s career. To show their appreciation, they plan to release two new projects in January 2007. “One Zero Remix” will be available exclusively via digital retail; a second CD, “One Zero Acoustic,” is going exclusively to brick-and-mortar retailers. “We’re not trying to change the delivery system forever,” Webb explains. “We’re just trying to connect with people.”



SpiralFrog’s Big Leap

Digital Service Lands Universal—Can It Land Ads And Users?

Mainstream media were quick to pump up the hype on Universal Music Group’s licensing deal with new ad-supported digital music service SpiralFrog. The New York Times went so far as to flag the venture as “a challenge to Apple Computer’s hugely successful iTunes service.” But a closer examination of SpiralFrog’s model may raise more questions than confidence.

To be sure, the New York-based company boasts a management team with impressive résumés. It is led by former Universal McCann Worldwide CEO Robin Kent and counts former Sony/ATV Music Publishing president Richard Rowe; former RIAA/IFPI chief Jay Berman and Mobile Entertainment

But there are a number of caveats to the innovations SpiralFrog is trying to forge. Users have to view a 90-second advertisement while downloading each file; files expire after six months; and the tracks can only be transferred to portable devices that are compatible with Microsoft’s WMA digital rights management standard. That doesn’t include the iPod, and likely also won’t include Microsoft’s new Zune digital music player, which sources say is expected to have its own proprietary DRM standard separate from the version of WMA used by other Microsoft-based music services and players.

The music industry has been experimenting with business models for ad-sup-

ported music downloading services in development that have concepts similar to SpiralFrog. Mashboxx, a legal P2P offering fronted by former Grokster chief executive Wayne Rosso, has licenses with UMG, Sony BMG and EMI. No definitive launch date for the service has been set.

QTrax, another rival service, has agreements in place with EMI Music as well as EMI Music Publishing. It too has an uncertain launch date. Both companies are allowing consumers to download files that expire after a limited number of plays (the working number is five).

A lingering question facing every try-before-you-buy download service is whether DRM-wrapped files with mul-

‘You can’t pull in big ad bucks if you don’t have lots of traffic.’

—WAYNE ROSSO of MASHBOXX

Forum Americas chairman Ralph Simon among its board of directors.

And its model offers at least one major feature that other ad-supported offerings lack: portability. The service, set for beta (or test) launch in December, will offer DRM-wrapped files that consumers can download free of charge and transfer to a portable device.

The SpiralFrog model also extends the length of time in which users can interact with the content.

The company was able to secure the deal with UMG by inking what sources say is a one-year pact with an option for a second year in exchange for a multimillion dollar advance and a piece of the service’s ad revenues. It is said to be pursuing deals with the other majors.

ported on-demand music for more than a year.

RealNetworks’ Rhapsody subscription service launched an ad-supported, try-before-you-buy offering called “Rhapsody 25” last April. Consumers who don’t subscribe to Rhapsody can stream any song or combination of songs up to 25 times per month.

Napster followed suit in May, launching an ad-supported music destination called Napster.com. Users can stream any song up to five times each.

While both services are viewing their ad-supported offerings as an effective education tool for would-be subscribers, neither is proving a runaway hit.

Meanwhile, the major labels have been lining up li-

multiple usage restrictions will be effective at luring payment-averse music fans away from P2P networks.

SpiralFrog has lined up Perry Ellis, Benetton and Levis as initial sponsors, betting that the concept just might work. But if it can’t attract users quickly, the company could also struggle to pull in more advertisers, which it needs to cover its content wholesale costs of an estimated 60-70 cents per download. Rosso, who has been laboring to get his own service off the ground for more than a year, says the service faces an uphill battle over the long-term: “You can’t pull in big ad bucks if you don’t have lots of traffic. And even if you can, what’s the ad value of something you can turn your head away from while you are downloading?”



Earlier this year, independent music digital aggregator the Orchard launched Orchard Music Services. The goal: get music on to ad campaigns, TV shows and feature films.

The Dimensional Associates company is joining a crowded marketplace that includes music publishers, music pluggers and entertainment marketing companies, all of which provide similar services.

"With this service we are expanding the uses of the music we currently work with," says the Orchard founder/chairman Richard Gottehrer, who—along with

VP of licensing Patrick Sullivan, director of creative licensing Annie Lin and manager of commercials and licensing Jim Heekin—leads the OMS division. "We have all this music at our fingertips, what else can we do with it?"

With its music partners around the globe, Sullivan says OMS can deliver music from everywhere with a digitized system.

In some cases, OMS administers synch rights for tracks that it has licensed for digital distribution (nearly one-quarter of its catalog). If the track is not a controlled composi-

tion from the label, the Orchard reaches out to the music publisher. OMS receives a percentage of the license fee from each track it places.

The Orchard's catalog features more than 1 million tracks, representing roughly 75 countries and numerous genres. OMS draws from this reservoir and works with a global network of label affiliates and repertoire experts to locate music. OMS also works with numerous agencies, including Peterson Milla Hooks, BBDO Worldwide and Euro RSCG.

Gottehrer has noticed that most OMS clients are not interested in "top-line content." Instead, he says, they are digging deep into the Orchard's catalog, "finding obscure pieces of music that suit their purposes."

Indeed, OMS has placed several songs in national and international ad campaigns. If a campaign and its featured music prove popular, discussions may follow to determine additional ways to exploit the music, encompassing ringtones, digisodes and remixes. Gottehrer says OMS is having such talks regarding the Sun Harbor's Chorus' "Hard Work," heard in a campaign for Svenska Enskilda Banken.

Lloyd Simon, president/CEO of New York music research/licensing firm Production Advisors, views OMS as a valuable resource, but one limited by its own catalog. Conversely, a company like Production Advisors is able to cast the widest of nets. "We're not tied to or associated with any one music service or music publisher," Simon says. "Our only goal is getting the right piece of music for our client—wherever that music happens to be."

BRANDING BY MICHAEL PAOLETTA

That Synching Feeling

Music Aggregator The Orchard Launches Service To Move Songs

"N.W.A. IS ME, DRE, YELLA, AND JERRY HELLER."
—EAZY-E

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—JERRY HELLER

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see Legal Notice on page 92
of this issue.

UpFront

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Hail! Hail! Rock'n'roll!

The Rock and Roll Hall of Fame officially opened this week on Sept. 2, 1995. It is similar to the United Nations in that its existence is an extraordinary achievement, and everybody has a different opinion about how it should be run.

I personally believe the founding fathers (in both cases) have done a very good job under difficult circumstances and should be applauded.

But, hard as it is to believe, I do have a thought or two. In my mind, "Rock and Roll" has a specific identity. The founders' inclusion of blues, folk, soul and R&B artists who had a direct influence on rock artists was also a good idea.

The truth is the biggest problem the hall faces is getting everybody deserving in. The 100-plus names submitted each year are all great artists.

One issue that does need to be dealt with for reasons of historical accuracy is band leaders

getting in while, in some cases, their profoundly important bands don't. Elvis is in, Scotty Moore is in, but Bill Black and D.J. Fontana are not; Buddy Holly but no Crickets; Bill Haley but no Comets; Smokey but no Miracles—you get the idea. If they weren't essential, why were their names used in the first place? I suggest a *mea culpa* special induction ceremony, and let's get them all in.

Meanwhile, I will continue to display my own personal prejudice and fight for the Johnny Burnette and the Rock and Roll Trio, Little Walter, the Hollies, the Paul Butterfield Blues Band, etc. And by the way, there's also dozens of songwriters, producers and other critically important nonperformers who must be recognized, beginning with Brian Epstein, Andrew Loog Oldham, Albert Grossman and yeah, Col. Tom Parker.

See you in the voting booth.

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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



Trustkill's Major Push

Indie Label Does Marketing For Major Label Metal Album

Sometimes an independently released album isn't so independent at all. An example of a major label cleverly working with an indie is happening right now at RED Distribution.

The debut from metal band **Bullet for My Valentine**, "Poison," has sold 84,000 copies in the United States since its Feb. 14 release, according to Nielsen SoundScan. Indie Trustkill Records has spearheaded all the marketing for the album, and the band is heavily featured on the Trustkill Web page.

But *Bullet for My Valentine* is not a Trustkill act at all. The band is actually signed to Jive Records, part of the Sony BMG family.

"*Bullet for My Valentine* is one of the releases I'm most proud of right now," RED GM **Bob Morelli** says. "It was a Jive signing completely, and they utilized us and one of our labels to use the cachet and the market-

ing expertise of Trustkill."

Trustkill founder **Josh Grabelle** says he had his eye on *Bullet for My Valentine* before the act signed to Jive, but decided not to sign the group. He notes that Sony BMG labels call him "all the time" to similarly downstream artists, and he has passed every time except for *Bullet for My Valentine*.

Morelli says the Jive-to-Trustkill downstream was the "first of [its] nature" at RED. In most downstream examples, such as RED-distributed Columbia artist **Brandi Carlile** or RCA act **Black Rebel Motorcycle Club**, the albums were simply worked by the distributor rather than a third-party label.

"Jive handles radio and video promotion, which they just started doing two or three months ago," Grabelle says.

He adds that Trustkill will always be involved with "Poison,"

but future *Bullet for My Valentine* releases will likely carry the Jive name only. While not every indie label would want to participate in such endeavors, Morelli cites it as the kind of initiative that will likely happen "more and more" at RED.

In the case of Trustkill and Jive, the indie is utilized as a full-on partner on an album. Rather than viewing the indie as a farm club of the major label, the major taps it for expertise in a certain market. "Most of the time it's set up through us because we have the relationships," Morelli says. "The major company then gets to utilize an avenue they didn't explore in the past."

Morelli has focused on expanding RED'S marketing and promotion departments since he became GM last year. He has also helped bring more BMG labels into the RED fold—Sanctuary,

Provident and ATO now regularly utilize the RED system.

But Morelli makes it clear that RED has not and will not shift its main focus as a distributor of third-party labels, of which RED works with about 40. The company is having a solid year, with year-to-date current album market share at about 2.7%, according to Nielsen SoundScan. Yet with major labels taking a greater look at the indie market, balancing the desires of the parent company and those of distributed labels becomes a greater challenge.

"It's clearly a priority to help develop records for the [Sony BMG] labels," Morelli says. "What makes us able to do that is that we're a third-party distribution company with the possibility of synergistic approaches."

RED, Morelli says, is always on the lookout for third-party labels that are willing "to work

BULLET FOR MY VALENTINE has moved 84,000 copies of 'Poison' with help from indie label Trustkill.



with the other labels in the system." Or find some middle ground, as the company is doing with the new One Haven Records, a recently formed imprint from Or Music co-founder **Michael Caplan**.

Caplan, now a senior VP of

A&R at Sony Music, is using One Haven to work with RED as a home for downstreamed artists from the parent company. He has released albums from **Keb Mo** and **Butch Walker**, and has R&B newcomer **Ryan Shaw** on the horizon. ...

BULLET FOR MY VALENTINE: STEVE BROWN

nervous nitelife06

FEATURING THE HOTTEST STARS AT RADIO AND AT NITECLUBS ACROSS AMERICA INCLUDING:

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DA BUZZ, DANIELLE BOLLINGER, PETER LUTS
& DOMINICO, AKIRA, PLUMB & MORE**

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CD IN STORES ON OCTOBER 10TH

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MOBILE BY ANTONY BRUNO

Majors Get In The Game

Labels Take Digital Revolution Into Their Own Hands By Creating Mobile Games And Video Content

Ringtones are so six months ago.

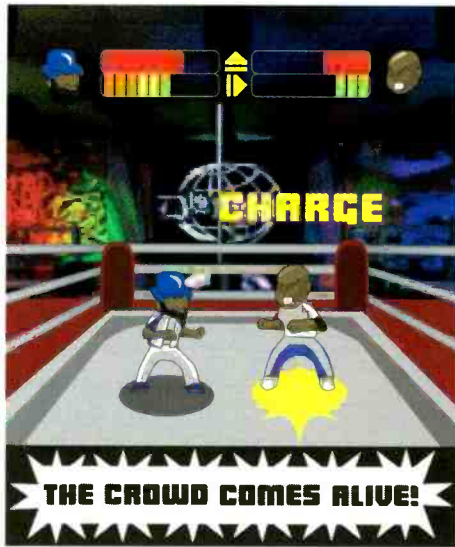
The music industry, searching for ever-expanding ways to promote acts and generate new revenue streams, is getting increasingly creative in its use of mobile technology. With ringtones now a well-established product, record labels are turning to mobile games and video.

Warner Music Group (WGM) this month introduced its first mobile videogame on T-Mobile and Verizon Wireless. The car-racing game features the likeness, voice and music of hip-hop sensation T.I. The company says it is developing additional mobile games from multiple artists spanning all genres. Similarly, Hudson Entertainment, a mobile-content aggregator, has produced mobile games that feature the likeness and music of such acts as hip-hop group D12 and (most recently) the late Bob Marley.

Meanwhile, Capitol Records is supporting the debut album by Dave Navarro's new band the Panic Channel with a first-of-its-kind mobile-TV promotion in conjunction with Sprint and GoTV. For the next three months, GoTV will air free behind-the-scenes footage, exclusive interviews and performances of the band. They will be refreshed every two weeks.

Partner Retail Entertainment & Design, which produces the content, says it is preparing a similar mobile-TV push behind the debut solo album from Fergie of the Black Eyed Peas.

"It's becoming popular and



Labels are releasing more mobile videogames like 'D12 Wrestling,' left, and 'Bob Marley Burnin'!



sort of a cachet to have a mobile presence, and that extends outside of ringtones," Hudson Entertainment COO Mike Samachisa says.

Of course, there's more to it than just being cool. Mobile TV and games have the potential to become big business in the near future. According to research group Infonetics, the global market for mobile-video services is set to reach \$5.6 billion by 2009, from \$46.2 million this year—a whopping increase of nearly 12,000%. An Informa forecast pegs the more mature global mobile-gaming industry at \$7.2 billion by 2010, up from the \$2.4 billion expected this year.

BIG NAMES NEEDED

To reach these numbers, the mobile industry is relying heavily on recognized entertainment brands to capture attention and encourage more traffic to these fledgling for-

mats. One of the reasons ringtones are so successful is that people have a pretty good idea what they are buying from the beginning because of their familiarity with the original song. The same cannot be said of mobile games or video.

"The only thing you have to go on is a name, a very short description and the price," Samachisa says. Content featuring recognizable names gets more sales. "It's like why you put an artist in a movie. It's because you're trying to connect his music audience to a new platform."

Record labels are taking advantage of this and beginning to publish and distribute this content directly to wireless carriers themselves, similar to what they do with ringtones now.

WGM and Sony BMG have developed their own mobile-game publishing divisions, rather than licensing the rights to existing game developers. Universal Music Group partners with sister company Vivendi Universal Games for the same. Sony BMG has even started publishing nonmusic-related mobile games, such as one called "The Shroud"—a sort of real-life treasure hunt that utilizes GPS positioning technology but no direct music element.

Additionally, labels are amassing a flood of video content that they expect to make available via mobile phones in the near future, incorporating mobile as the third screen to their existing TV and Internet

video strategy. Not just music videos, but live performances, interviews and other footage created specifically for mobile phones are in development.

The ultimate goal is to release mobile content in conjunction with an artist's new release, preferably beforehand to generate excitement, but this remains a difficult goal.

"That's obviously the ideal," WGM senior VP of strategy and product development George White says. "Getting a game completed, tested and ready to launch is even more of a challenge than getting a new hip-hop record recorded, mastered and ready to launch. But that's clearly where we want to be headed."

Particularly frustrating is the fact that this content must be optimized for multiple mobile phones, many of which require different content in different formats.

Development issues aside, there's also the challenge of drawing attention to this bevy of new content. Mobile TV and games combined do not generate a fraction of the traffic that ringtones do. The key, White says, is to direct fans who buy a ringtone to other mobile content by the same artist.

"We're really excited about cross-marketing between these categories, driving traffic from a ringtone promotion to a game," he says. "That's one of the things we feel we can bring to the category and is a theme that we've been working with carriers to do."

BITS & BRIEFS

NEW TRACKS FOR 'GUITAR HERO II'

GameSpot has partially revealed the musical lineup for the pending "Guitar Hero II" videogame. Publisher Activision—which bought game developer RedOctane for \$100 million earlier this year in part to acquire the popular guitar-simulation game—has not officially released the full soundtrack, but several songs have been confirmed based on video trailers and previews made available to the gaming press and individual artist Web sites.

Confirmed tracks include Black Sabbath's "War Pigs," Guns N' Roses' "Sweet Child O' Mine" and Rush's "YYZ." Rumored tracks include "Shout at the Devil" by Mötley Crüe and a track by the Stone Temple Pilots.

The game is scheduled to ship Nov. 7 for the PlayStation 2 console.

NOW YOU CAN PUT MORE IN YOUR LOCKER

Mp3tunes.com has introduced a free version of its Oboe music locker service, which allows users to stream music stored in the service through any Internet-connected device. Storage is limited to 1,000 songs. The company also has paid versions of the service at 2,000 songs for \$20 per year and an unlimited option for \$40 per year.

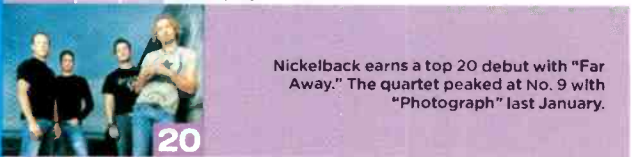
PIRATING DETECTIVE ON THE WAY

Identity Systems is developing technology that will let record labels and other media companies identify pirated music existing on the Internet today. Unlike existing software, the new system searches beyond traditional databases and spreadsheets, and examines e-mail, file-directory listings and peer-to-peer search results. EMI Music Publishing is assisting in developing the product.

HOT RINGTONES ^{SEP 9 2006} Billboard

COMPILED BY Nielsen Mobile

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	14	#1 SUPER MARIO BROTHERS THEME	KOJI KONDO
2	2	6	SEXY LOVE	NE-YO
3		19	I WRITE SINS NOT TRAGEDIES	PANCI AT THE DISCO
4	4	25	MS. NEW BOOTY	BUBBA SPARXXX FEATURING YING YANG TWINS & MR. COLLIPARK
5		16	RIDIN' RIMS	DEM FRANCHIZE BOYZ
6	7	96	THE PINK PANTHER THEME	HENRY MANCINI
7	9	41	LAFFY TAFFY	D4L
8	6	36	GASOLINA	DADDY YANKEE
9	8	50	MY HUMPS	THE BLACK EYED PEAS
10	11	22	WHAT HURTS THE MOST	RASCAL FLATTS



Nickelback earns a top 20 debut with "Far Away." The quartet peaked at No. 9 with "Photograph" last January.

11	13	98	HALLOWEEN	JOHN CARPENTER
12	10	86	MISSION-IMPOSSIBLE	LALO SCHIFRIN
13	12	23	BEST FRIEND	50 CENT & OLIVIA
14	17	95	SWEET HOME ALABAMA	LYNYRD SKYNYRD
15	8	15	RIDE WIT ME	NELLY FEATURING CITY SPUD
16	15	68	BECAUSE I GOT HIGH	AFROMAN
17	19	81	CANDY SHOP	50 CENT FEATURING OLIVIA
18	16	10	DOWN	RAKIM & KEN-Y
19	14	25	GIMME THAT	CHRIS BROWN
20	-	1	FAR AWAY	NICKELBACK

Based on polyphonic ringtones data provided by, in alphabetical order, 9squared, Keith West/Moodtones, Infospace Mobile, MIDIRingtones AG Interactive, XRinger, Zingy and Zango, A Wider Than Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



FOR THE GIRL WITH EVERYTHING

Few iPod accessories are as attractive as the iPanty. Yes, the iPanty. The Sexy Society is marketing this as the perfect gift for the girl who likes to lounge around in her underwear all day and still have her music. The black lace item features a removable pocket just big enough to hold an iPod Nano, or "money" (?) or other "small personal items" (!), according to its description. It comes with a pink ribbon, too.

According to the Web site, the iPanty is already sold out, but back orders are being taken for \$12.95 at thesexysociety.com. —Antony Bruno





Indie Chain Takes On The Big Boxers

While Downloading Gets All The Blame For Small Stores' Woes, Manhattan's Great J&R Just Keeps Expanding

This column may start off sounding like last week's Retail Track, but bear with me.

In August, every newspaper in the land had articles about how digital downloading is killing record stores thanks to Tower's current predicament. In July, the New York Times ran a long piece on the impending death of independent record stores.

That story, which focused on some New York merchants, was distributed widely throughout the music industry, thanks to e-mails criticizing it from the heads of two independent-store coalitions.

Without singles, kids turned to the Internet, where songs are easier to steal and/or cheaper to buy as a download.

But in using Norman's Sound & Vision in New York's East Village as the jump-off point, the Times writer failed to analyze what else might be impacting that store.

In general, New York is not a kind place for record retailers. With one exception, which I'll get to shortly, New York has never been known to have great independent stores on the caliber of those in Los Angeles or San Francisco.

That's because Manhattan

considering how much advertising the store does in that paper. In fact, J&R Music is one of the most high-profile merchants of any kind in Manhattan.

J&R was the first consumer electronics and music superstore in Manhattan, and it exemplifies New York retail at its best. The staff is knowledgeable and helpful with a New York edge, if you know what I mean.

When other retailers want to expand, they simply bring their concept to the next town. Until recently, J&R simply expanded by opening new store concepts on Park Row, across from city

Since landing in New York, Best Buy and Circuit City have not laid a glove on J&R, which has a superstore music selection with deep catalog.

Like most newspapers covering Tower, the Times attributed independent record store woes solely to digital downloading, which it blamed for the 25% decline in CD sales between 1999 and 2005. In making its case, the article claimed kids no longer shop in record stores and instead get music off the Internet. According to the Times, record stores are "fast becoming a temple of nostalgia" for older shoppers.

But as last week's column showed, more than digital downloading is behind the troubles facing Tower; so, too, is more at play in New York music retail.

The only thing the Times might be right about is that kids don't visit record stores as much as they used to. That's because the major labels shot the entire industry in the foot, and practically killed off the only configuration kids could afford, when they decided that singles cannibalize album

rents are more expensive than anywhere else in the United States, especially for low-margin retailers. In fact, independents are not the only record stores having problems in New York. I could name 15 chain stores that shuttered doors in the past 10 years.

But getting back to Norman's, the Times stated that 10 years ago the store near St. Mark's Place would have been crowded with customers. Besides downloading, couldn't the fact that Best Buy now has a store a quarter-mile south of Norman's, while Circuit City has one that same distance north, also be a factor? It takes a special retailer to stand up to that Best Buy/Circuit City one-two punch.

Such a merchant can be found downtown near the Wall Street area in J&R's, which has proudly flown the indie flag in Manhattan for 35 years. That was sadly overlooked by the Times—pretty amazing, con-

hall. The entire 10-store operation, which also includes a direct-mail/online business, does upwards of \$350 million in annual revenue.

Since landing in New York, Best Buy and Circuit City have not laid a glove on J&R, which has a superstore music selection with deep catalog. But the store also emphasizes new music through weekly in-store performances and signings, according to **Rachelle Friedman**, who owns J&R with husband **Joe**.

In a first, J&R expanded beyond Park Row, opening a upscale version of its best-selling product lines in a store-within-a-store in Macy's on West 34th Street in late August.

With its new location, "now uptown people and tourists can get to see and feel J&R, too," Friedman says.

Who knows, maybe the Times reporters might wander in off the street too, as they are only seven blocks away.

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Dixie Chicks Tour Still Rolling

Trio Pulls In Good Numbers Despite Rerouting

Tales of the death of the Dixie Chicks tour have been greatly exaggerated. Yes, shows have been canceled, postponed and the route otherwise reconfigured (Billboard, June 17), no doubt to great frustration and consternation of the Chicks' camp. No, the numbers aren't in the ballpark of the trio's 2003 tour, which grossed more than \$62 million (tops for country that year) and moved more than 1 million tickets.

But the group's lower-than-expected ticket sales (news of which broke June 7 on billboard.biz) is not as big a story as the media has made of it, according to AEG Live CEO Randy Phillips, whose company is promoting the bulk of dates on the tour.

"We're not denying there's a story here, but this act is really an act in transition that started with the last album," Phillips says. "Not that they don't have a country base, not that the music does not have great country elements in it, but it's also transitioning into a broader mainstream audience." Truth is, the Dixie Chicks' Accidents & Accusations tour has grossed nearly \$10 million from the 17 shows reported to Billboard Boxscore so far this year. That's an average nightly gross of \$583,981 and an average attendance of more than 9,000 per night.

The Dixie Chicks say they don't consider themselves country, but most country acts would love to put up those kinds of numbers. Beyond a half-dozen or so elite country artists, very few acts in the genre can draw better than 9,000 per night on average.

And the Dixie Chicks have in the past sold a lot of tickets to country fans, many of whom obviously aren't buying this time around. "One of the problems we're having in penetrating the country audience is that country radio won't even take our money for advertising," Phillips says. "So, we don't know if it's the fans not supporting the Chicks and their music, or not knowing how to support them when they come to town."

Whether there is a political slant as to where tickets are selling depends on one's view. "The one obvious thing you see is that Canada is on fire beyond belief," says Phillips, also citing such sellout markets as New York, Boston, Philadelphia and Washington, D.C.

The heartland "is tougher, but how do we know how tough it really is when we can't get to the fans?" Phillips wonders. "We can't just rely on print. We need country radio."

Though there was much industry speculation about the group eschewing a guaranteed performance fee in lieu of paying the tour promoter a smaller percentage, "the irony is that they will make about the same amount of money per show on a pro-rata basis," Phillips says. The Chicks begin touring in Europe in November, and Phillips does not rule out a return to the United States. "We believe this record has a lot of life in it and the album has a lot to say about

how we finish booking the tour," he says.

Chicks manager Simon Renshaw, Creative Artists Agency and AEG Live were able to deftly reroute the tour into the group's strongest markets and "give the music time to speak for the group instead of quotes taken out of context and press releases," Phillips says, adding that



NATALIE MAINES of the DIXIE CHICKS performing at opening night of the concert tour.

the reshuffling of the tour makes a case for national tour promoters. "Only a national promoter could have moved this fast and responded to the tour's perceived strengths and weaknesses as evidenced in the initial public on-sales."

If the Chicks camp has made a mistake, perhaps it has been in how it has dealt with addressing the tour's ups and downs. "I think they kind of got caught off guard by the uproar and hoopla around the tour," Phillips says. "They were adapting, so how can you give a comment to the press or the public when you yourself are trying to figure out how to adapt to it?"

Regardless, there still appears to be no love lost between the Dixie Chicks and country radio, which introduced the trio to the world. "The fact that country radio won't even take our money for advertising is a sad commentary on the state of this country," Phillips says. "That's the ugly side of the story." Meanwhile, Phillips and AEG Live seem stoked to be in business with the trio, now and in the future. "The Chicks' career is a marathon, not a sprint," Phillips says, "and AEG Live values the business partnership and looks forward to our 10th tour together."

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(€)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,408,357 \$81/\$68.50	KENNY CHESNEY, GRETCHEN WILSON, DIERKS BENTLEY & OTHERS Ford Field, Detroit, Aug. 26	44,836 sellout	DLI Entertainment, The Messina Group/AEG Live
2	\$2,805,010 \$87.50/\$62.50	TIM MCGRAW & FAITH HILL U.S. Airways Center, Phoenix, Aug. 25-26	33,540 two sellouts	Live Nation
3	\$1,366,244 (\$1,598,506 Canadian) \$76.14/\$58.33	DIXIE CHICKS, BOB SCHNEIDER MTS Centre, Winnipeg, Manitoba, Aug. 19-20	20,835 two sellouts	Concerts West & The Messina Group & Moore Entertainment/AEG Live
4	\$1,014,580 \$75/\$32.50	TOM PETTY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND Saratoga Perf. Arts Center, Saratoga Springs, N.Y., Aug. 13	25,530 sellout	Live Nation
5	\$1,001,360 \$85/\$30.50	TOM PETTY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND New England Dodge Music Center, Hartford, Conn., Aug. 12	23,958 sellout	Live Nation
6	\$979,702 \$129.50/\$19.50/ \$9.99	MARIAH CAREY, SEAN PAUL Wachovia Center, Philadelphia, Aug. 11	15,160 sellout	Live Nation, in-house
7	\$967,783 \$64.50/\$54.50	KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD Quicken Loans Arena, Cleveland, Aug. 24	15,987 sellout	The Messina Group/AEG Live
8	\$943,375 \$75/\$32.50	TOM PETTY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND Darion Lake Perf. Arts Center, Darion Center, N.Y., Aug. 15	21,800 sellout	Live Nation
9	\$916,738 \$75/\$32	TOM PETTY & THE HEARTBREAKERS, THE ALLMAN BROTHERS BAND Post-Gazette Pavilion, Burt's Town, Pa., Aug. 16	22,447 23,070	Live Nation
10	\$888,875 \$95/\$35	STEELY DAN, MICHAEL MCDONALD Nikon Jones Beach Theater, Wantagh, N.Y., Aug. 17	13,416 13,855	Live Nation
11	\$860,378 \$88/\$19.50	SHAKIRA, WYCLEF JEAN ipayOne Center, San Diego, Aug. 16	11,940 sellout	Live Nation
12	\$849,880 \$75/\$19.50	SHAKIRA, WYCLEF JEAN U.S. Airways Center, Phoenix, Aug. 11	14,017 sellout	Live Nation, in-house
13	\$746,737 \$105/\$20.48	SHAKIRA, WYCLEF JEAN Mandalay Bay Events Center, Las Vegas, Aug. 12	9,229 9,309	Live Nation, in-house
14	\$735,863 \$65/\$38	RASCAL FLATTS, GARY ALLAN, ERIC CHURCH Minnesota State Fair, St. Paul, Minn., Aug. 25	13,884 sellout	Minnesota State Fair
15	\$735,625 \$85/\$59.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Red Rocks Amphitheatre, Morrison, Colo., Aug. 15	9,518 sellout	Live Nation, Kroenke Sport Enterprises
16	\$659,021 \$56.25/\$36.25	DAVE MATTHEWS BAND, PAT GREEN Starwood Amphitheatre, Antioch, Tenn., Aug. 16	16,100 17,341	Live Nation
17	\$628,488 \$42	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Freedom Hall Coliseum, Louisville, Ky., Aug. 27	14,964 sellout	Kentucky State Fair, Triangle Talent
18	\$626,160 \$90/\$35	JOAN SEBASTIAN, MARIBEL GUARDIA AND ORIGINALES DE SAN JUAN Allstate Arena, Rosemont, Ill., Aug. 20	8,813 12,054	Cardenas Marketing Network, Suave Entertainment
19	\$608,852 \$49.50/\$39.50	NICKELBACK, HOOBASTANK, CHEVELLE, HINDER Toyota Center, Houston, Aug. 25	13,296 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
20	\$576,221 (\$652,439 Canadian) \$52.55/\$30.91	NICKELBACK, THREE DAYS GRACE, THE ROAD HAMMERS Molson Amphitheatre, Toronto, July 14	13,075 16,000	House of Blues Canada
21	\$571,229 \$78/\$30.75	OZZFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS Gerrain Amphitheater, Columbus, Ohio, July 21	16,709 20,000	Live Nation
22	\$570,950 \$49	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Verizon Wireless Music Center, Pelham, Ala., July 29	10,326 sellout	Live Nation
23	\$567,175 (\$637,712 Canadian) \$38.24/\$29.79	VANS WARPED TOUR Parc Jean-Drapeau, Montreal, Aug. 13	18,661 21,000	Gillett Entertainment Group, Greenland Productions, House of Blues Canada
24	\$555,997 \$71/\$28.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO White River Amphitheatre, Auburn, Wash., July 30	12,758 17,425	Live Nation
25	\$554,523 \$68.50/\$38.50	AMERICAN IDOLS LIVE Wolstein Center, Cleveland, July 19	10,127 sellout	AEG Live, Jam Productions
26	\$551,498 \$72/\$15	DEF LEPPARD, JOURNEY, STOLL VAUGHAN UMB Bank Pavilion, Maryland Heights, Mo., July 21	21,101 sellout	Live Nation
27	\$549,224 \$88.50/\$34	STEELY DAN, MICHAEL MCDONALD Chastain Park Amphitheatre, Atlanta, Aug. 7	6,686 sellout	Live Nation
28	\$545,335 \$75/\$25	KELLY CLARKSON, ROONEY C.W. Mitchell Pavilion, The Woodlands, Texas, July 29	16,236 sellout	Live Nation, in-house
29	\$541,899 \$64.50/\$54.50	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN Kohl Center, Madison, Wis., Aug. 3	10,252 sellout	Frank Productions, Mischell Productions, The Messina Group/AEG Live
30	\$541,340 \$125/\$25	RAKIM Y KEN-Y Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Aug. 18	11,194 sellout	Rompeclias
31	\$536,061 \$30/\$20.24	VANS WARPED TOUR Comerica Park, Detroit, July 29	9,743 20,008	Live Nation, Olympia Entertainment
32	\$531,850 \$64.50/\$24.50	COUNTING CROWS, GOO GOO DOLLS DTE Energy Music Center, Clarkston, Mich., July 21	15,781 sellout	Live Nation
33	\$531,739 \$51/\$31	ENDFEST: RED HOT CHILI PEPPERS, SNOW PATROL & OTHERS White River Amphitheatre, Auburn, Wash., Aug. 12	14,618 19,508	Live Nation
34	\$524,252 \$86/\$20	CHICAGO, HUEY LEWIS & THE NEWS Nikon at Jones Beach Theater, Wantagh, N.Y., July 28	9,597 13,827	Live Nation
35	\$516,766 \$100/\$10	OZZFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS Verizon Wireless Amph., Virginia Beach, Va., Aug. 5	14,561 20,055	Live Nation



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Nike Taps Into 'Hurt'

New Ad Uses Cash Song To Accompany World-Class Athlete's Struggles

It's not every day that a TV spot stops us in our tracks. But a new Nike ad is doing just that—every time we watch it.

The spot, titled Endure, is emotionally intense. It features Brazilian footballer **Ronaldinho**, U.S. basketball player **Lebron James**, New Zealand weightlifter **Mark Spooner**, British distance runner **Paula Radcliffe** and other athletes at work.

Without music the pained expressions on the athletes' faces already tell a story. Add **Johnny Cash's** voice and the story comes that much more to life: "I hurt myself today/To see if I still feel/I focus on the pain/The only thing that's real," Cash sings. "What have I become?/My sweetest friend/And you could have it all/My empire of dirt/I will let you down/I will make you hurt."

Instead of focusing on their glorious peaks, the ad captures the athletes during times of trials and tribulations—those split-second instances when they overcome significant physical and/or mental barriers.

Turning points like these are often what spur athletes on to greater success, says **Mark Rhodes**, senior corporate communications manager of Nike EMEA (Europe, Middle East and Africa). "These moments help athletes to focus more, to succeed more," he adds.

Whereas most sports-minded

ads are upbeat and uplifting, Endure clearly goes against the grain. Which helps explain why Nike EMEA and its agency Wieden + Kennedy Amsterdam went with Cash's "Hurt" (originally made famous by **Nine Inch Nails** 11 years ago) to help tell the story. This is a postcard-perfect example of the creatives—visuals and music—seamlessly coming together.

Sure, the W+K creative team took liberties with "cutting and pasting" certain lines from Cash's "Hurt" to fit within the 60-second spot. But when it's done with the care and respect on display here, it does not cause one to cringe.

What it may cause—by the time the spot closes with the words "a little less hurt" emblazoned across the screen—is a goose bump or two.

"We knew this was the right piece of music for this spot the moment we heard it," says W+K Amsterdam's **Alvaro Sotomayor**, co-creative director of the spot. "We tried other pieces of music, but nothing got as close to the feeling of our concept and visuals as Johnny Cash's 'Hurt.'"

Tom Rowland, senior VP of film and TV music at Universal Music Enterprises in Los Angeles, worked with the Nike team in Portland, Ore., to secure the track for the spot. Once the track was greenlighted,

Rowland tipped off his European counterparts, as "they have great success in getting songs used in TV spots to the top of the charts."

"Hurt" is included on Cash's 2002 American/Lost Highway disc, "The Man Comes Around." It was his fourth album with producer **Rick Rubin** and the last one to be released before his death in September 2003. "The Man Comes Around" has sold 1.6 million units, according to Nielsen SoundScan; it has amassed worldwide sales of more than 2.3 million, according to the label. "Hurt" is also available as a digital download.

Endure is one of two new spots launched Aug. 24 to highlight the Nike Air and Nike Air Max 360 cushioning technologies. The other spot, titled Defy, features an original instrumental bed and captures athletes in airborne moments. Consider this the yin to Endure's yang: highs and lows, glory and pain.

Unfortunately, there are no plans to make these spots available to American audiences any time soon. They were created specifically for the European, Middle Eastern and African markets.

And as these words are being typed, they had yet to find their way to YouTube or other such Web sites. This needs to change. ■■■

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GLOBAL BY DIANE COETZER

South Africa Schism

Infighting Hits The Country's Anti-Piracy Campaign, Pitting RiSA Vs. Artists

Johannesburg—The South African music biz loses an estimated 500 million rand (\$70 million) to piracy every year, but attempts to stop the counterfeiters have been sidetracked by bitter infighting between the Recording Industry of South Africa (RiSA) and an artist-led anti-piracy campaign.

The feud reached a new peak Aug. 16, when four representatives of Operation Dudula forced their way into a meeting at RiS's offices, demanding the resignation of chairman and Sony BMG MD Keith Lister. Having pushed their way into the meeting, however, they did leave peacefully when asked to do so. Led by recording artist Mzwakhe Mbuli, the group has continued calls for Lister's resignation this week, alleging that he has urged RiSA members to distance themselves from Operation Dudula.

Lister rejects the claims. He draws attention to statements made by Mbuli that Operation Dudula supporters were not afraid to "take matters into their own hands." The industry veteran has branded Dudula "a vigilante group" that RiSA could not support if it continued to operate illegally. Support for Dudula was put to a vote at the executive committee and rejected, he explains.

The IFPI has come to the defense of Lister and RiSA, its representative body. In a statement, the international trade body said it is "not supportive of any activities by any party claiming to combat music piracy in South Africa that involve any illegal actions."

Operation Dudula campaigners have allegedly assaulted vendors selling pirated music during street marches in Johannesburg and Durban. Activists have also allegedly destroyed pirated CDs and cassettes—seven artists were arrested on charges related to the destruction of counterfeit materials during a Durban march in June.

In an interview with Billboard, Mbuli counters: "If RiSA carried out its mandate to combat piracy effectively, there would be no need for Operation Dudula. South Africa would not be infested by pirates that are trading openly, rendering piracy out of control. Operation Dudula achieved in

three months what RiSA could not do in a decade or two."

Operation Dudula has denied engaging in vigilante action. Mbuli even declares that the group has support from the South African Police Services (SAPS) Commercial Crime Unit. Eugene Mthethwa, managing director of Melodi Entertainment, notes, "If there has been violence, it is because of people infiltrating our marches for their own agenda."

Insiders say Operation Dudula has snubbed attempts to take part in drafting a proposal on piracy, which has been drawn up with the input of RiSA, the Assn. of Independent Record Companies of South Africa (AIRCO) and several other organizations. The document is to be delivered to the arts and culture (DAC) minister Z. Pallo Jordan. It contains action plans for the country's anti-piracy infrastructure ahead of the 2010 FIFA World Cup soccer tournament, which South Africa will host.

"We cannot prepare our assault on piracy alone and need the involvement and buy-in of government, especially the DAC and the Department of Trade and Industry," says Russell Crawford, head of RiSA's anti-piracy committee.

South Africa is the economic powerhouse of the African continent. Its recorded-music industry was ranked 16th by IFPI for the year 2005, generating a value of \$159 million (trade) or \$254 million (retail). Piracy, however, is still estimated in the 25%-50% bracket. The sale of pirate CDs—which at 40-50 rand (\$5.50-\$7), cost about one-third the price of genuine product—is prevalent at outdoor markets and taxi ranks. For a territory that shifted 17.6 million legitimate CDs last year, IFPI calculates South Africa's piracy level at up to 8.8 million CDs.

Crawford acknowledges the country's general crime problems have hampered the war on piracy. "With the SAPS being stretched rather thinly, piracy is not seen as a 'priority' crime."

In spite of these challenges, Crawford is claiming some major victories. "As a whole in 2005, we had 18 guilty convictions and over a million different illegal music products seized or confiscated." ...



MBULI

>>>MTVN FULLY OWNS MTV JAPAN

MTV Networks is taking 100% ownership of Tokyo-based MTV Japan, acquiring San Francisco-based private equity firm H&Q Asia Pacific's 68.1% equity stake in the joint venture.

Financial details were not disclosed for the deal, which was confirmed Aug. 29. It will take effect within 60 days of MTV's announcement. Upon completion, MTVN says it will combine MTV Japan with Nickelodeon and digital-media brand Flux into "one cohesive business where the assets of each brand can be optimized across the entire operation."

President/CEO Yu Sasamoto will continue to head MTV Japan, reporting to Viacom International Japan executive VP/managing director Peter Bullard. MTVN and H&Q Asia Pacific launched MTV Japan in 2001. —Steve McClure

>>>U.K. PUSH FOR PIRACY CONTROL

U.K. labels have called on the British government to encourage police authorities to prioritize intellectual-property crime and to give the trading-standard bodies responsible for piracy raids similar powers to police.

Labels body the BPI made the call in an Aug. 28 statement to coincide with the publication of its study into counterfeit CD purchasing conducted during February and March by research company IPSOS. The research, based on the behavior of 2,000 adults who admitted to buying pirated CDs, concluded that 37 million illegal CDs were sold in the United Kingdom in 2005. The BPI said it particularly wants the government to regulate outdoor markets (where pirates regularly sell illegal CDs) to enforce tougher penalties and to make employers liable for piracy in the workplace. —Juliana Koranteng

>>>SPANISH GOV'T PROBES VALE

The Spanish government's competition tribunal (the TDU) is investigating the recent sale of Spain's biggest indie label, Vale Music, to Universal Music Iberian Peninsula.

The investigation has been triggered by the Economy Ministry's antitrust unit the SDU, which wants the TDU to examine any adverse effects on the Spanish music market the Universal acquisition caused.

The SDU estimates that the four major labels' (Universal, Sony BMG, Warner and EMI) 79.5% share of Spain's recorded-music market would climb to 91.5% if the Universal-Vale transaction is approved. The surprise sale of Vale to Universal, for an undisclosed price, was announced June 22 (Billboard, July 8). A ruling is expected within two months. —Howell Llewellyn

>>>BRITS RETAIN TASTE FOR PEPPER

The British public has voted the Beatles' legendary 1967 album "Sgt. Pepper's Lonely Hearts Club Band" (Parlophone/EMI) as its favorite U.K. chart-topping album of all time. Results of the poll were broadcast Aug. 28 on national AC station BBC Radio 2 to celebrate the 50th anniversary of the U.K.'s album chart. The Beatles had four albums in the top 10, with "Revolver" (1966) at No. 6, "Abbey Road" (1969) at No. 8 and its eponymous 1968 set, better-known as "The White Album," at No. 10.

Michael Jackson's "Thriller" (Epic) was ranked No. 2, ahead of U2's "The Joshua Tree" (Island), Fleetwood Mac's "Rumours" (Warner Bros.) and Pink Floyd's "Wish You Were Here" (Harvest) at Nos. 3, 4 and 5, respectively.

Other titles in the top 10 were Simon & Garfunkel's "Bridge Over Troubled Water" (CBS) at No. 7 and Queen's "A Night at the Opera" (EMI) at No. 9. More than 220,000 votes were collected online by Radio 2 and chart compiler the Official U.K. Charts Co. —Lars Brandle

>>>PRS CHANNELS FUNDS FOR ACTS

The PRS Foundation for New Music, a unit of British authors body the Performing Right Society, has launched British Music Abroad, a funding scheme to assist emerging U.K.-based talent penetrating international markets.

The unspecified funding for travel and accommodation, which will enable acts to perform at showcases during global trade fairs, will come from nonprofit organization Arts Council England. The PRS Foundation will assess acts and manage the project, but applicants must contribute at least 10% of costs. Funding will be assessed on a case-by-case basis, depending on showcase event location and the number of people in each act. —Juliana Koranteng

GERMAN PUBLISHERS FRET OVER COURT CASE

Bankruptcy Bid Could See Ballooning Of Similar Claims

HAMBURG—The German music biz is sweating the outcome of a prominent songwriter's bankruptcy case that could hold serious repercussions for the music publishing community.

The case, involving German songwriter Uwe Fahrenkrog-Petersen, is drawing attention to the bankruptcy law of 1999—the Insolvency Code—which allows both companies and individuals to file for bankruptcy. Since the 1999 Code came into force, the Fahrenkrog-Petersen case is the first to make it to court.

Music copyrights are not exempt under German law, so the insolvency trustee—a

lawyer or accountant appointed by the court where the bankruptcy claim is filed—has the option to terminate all existing agreements. In a worst-case scenario for music publishers, the copyrights would revert to the insolvent songwriter and the trustee could sell the catalog to the highest bidder, using the money to satisfy the songwriter's creditors.

The claimant in the case is the bankruptcy trustee of Fahrenkrog-Petersen, who filed a lawsuit June 30, 2005, in the Hamburg Higher Regional Court (Landgericht) against EMI Music Publishing to confirm that the cancella-

German singer NENA's hit song "99 Red Balloons," and many of her other tracks, were penned by a songwriter whose bankruptcy outcome may affect the German music biz.



tion of contracts assigning publishing rights to EMI is valid. Fahrenkrog-Petersen penned nearly all the works of German female singer Nena, including the '80s global hit "99 Luftballons" and its English version "99 Red Balloons," and filed for bankruptcy in March 2004.

EMI Music Publishing, which controls Fahrenkrog-Petersen's '80s back catalog of roughly 100 works, is fighting the suit, arguing that German bankruptcy law leaves a gap for the protection of music copyrights.

Fahrenkrog-Petersen signed to his current publisher, BMG

Music Publishing, in 1994. BMG is not contesting the case and is understood to have a deal in place with Fahrenkrog-Petersen's trustee to protect its agreement.

Several hearings have already taken place and a decision scheduled for Aug. 18 has been postponed for late fall. EMI declined to comment.

Depending on the outcome in court, the case could trigger a flood of similar situations. "It is a dramatically underestimated problem," says Hamburg-based music lawyer Dr. Olaf Meinking.

But it is not the first case of private insolvency within the music community. In music business circles, 30-35 artists and writers are estimated to have filed for private insolvency or been on the verge of doing so since 1999, with some bailed out of debts in secret by their publishers at the last minute. Numerous publishers approached by Billboard declined to discuss the situation due to ongoing proceedings.

"The insolvency of writers is increasing," says Jens Schippmann, head of the Hamburg

law firm Kamin & Wilke. Schippmann suggests the new Insolvency Code is insufficiently clear on regulations for copyrights and publishing rights, and therefore represents "a gap in the law." He adds, "We are acting for various publishers and will defend our clients against any such claims made by trustees of bankrupt writers."

Gabriele Schulze-Spahr, chairwoman of the legal committee of the German publishers association DMV, says publishers are not the only ones under pressure.

The new code is also applicable to recording artists. "In these cases," she says, "similar problems have to be solved." Schulze-Spahr says the association will rally lawmakers to close the existing gap in legislation.

"We are already working on our strategies and depending on how the legal proceedings go on and the time pattern, we will start first discussions in Berlin," Schulze-Spahr says. "The politicians have to help us and the legislation has to decide in favor of the music business." ...

BMI Bonanza

New Media and Cable Markets Drive Revenue Growth

BMI is touting the largest performing right income of any copyright organization and the lowest percentage of operational costs in the company's 67-year history.

The performing rights organization has posted revenues of more than \$779 million for its fiscal year 2005-2006, which marks a 7% increase over the previous year. The revenues resulted in a \$676 million distribution—an 8.2% increase—of royalties to songwriters, composers and publishers. About 5% or less of the distribution flowed to overseas societies for their members.

"I am particularly pleased that our tradition of technology leadership and consistent attention to cost control have permitted us to deliver an ever-larger proportion of our licensing income to the songwriters, composers and copy-



BRYANT

right owners we represent," says Del Bryant, BMI president/CEO.

Operational expenses, as a percentage of revenues, decreased from 14.2% to 13.2%. This is due in part to maintaining a steady level of employees.

Bryant says that BMI has not needed to increase manpower by any great number to handle the volume of business or income increases.

During the past 10 years, employment levels have only fluctuated within about 10 people—between 590 and 600, he says. "On top of that, we're continuously looking at ways to re-engineer the business to do it in the best way and keep those numbers. We really watch our costs like a hawk."

On the income side, new media revenues grew to more than \$16 million, an increase of 35% over the prior year. Cable TV revenue grew by \$24 million, now representing more than 17% of the company's total.

There has been "tremendous growth" in the cable market globally, Bryant says, which has led to new services and new deals for BMI-represented repertoire. Also contributing to the numbers are revenues from cable deals pending at the end of

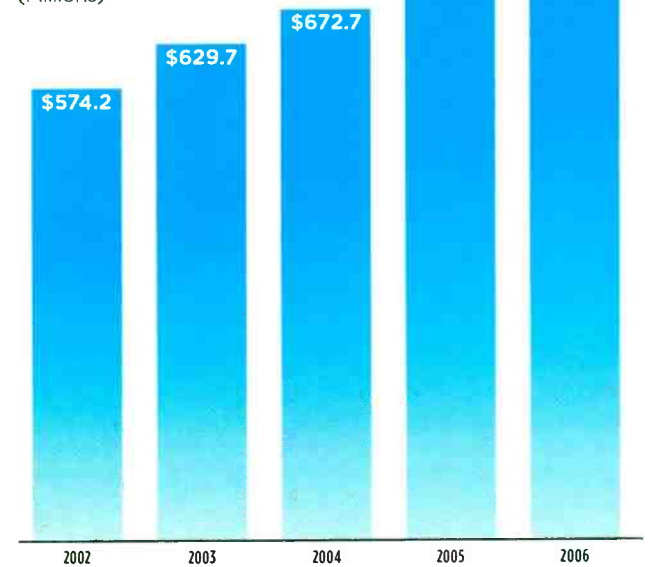
last year which were finalized, and deals that involved retroactive payments for performances in previous years.

General licensing income—from tens of thousands of bars and restaurants, retail and service establishments—increased 12% to more than \$86.6 million. BMI has just processed more agreements than ever before, Bryant says, and now has more than 40,000 separate licenses for eating establishments.

"We've really gone after these areas with a very deliberate telemarketing approach, and we continue to grow that area," Bryant says. "It's safe to say that within the next couple years we'll cross a couple hundred million dollars in that area."

International revenues hit a new high at \$204 million. Bryant says this is not simply

BMI Total Revenue (Millions)



SOURCE: Broadcast Music, Inc.

an increase due to exchange rates, but an actual increase in income based on local currency.

BMI's motion picture and TV catalog also grew, with composers contributing music to 78% of all network prime-time TV shows and to 24 of the 25 top-grossing films released during the fiscal year.

BMI represents more than

300,000 songwriters, composers and music publishers. It does not disclose the number of songs that generated revenue last year or the number of members who received royalties last year, saying that such information is proprietary and confidential. Revenue figures do not include income from BMI's Landmark Digital Services. ...

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Texas Justice

File Trader Swatted With Long Arm Of Law

Don't mess with Texas.

Delina Tschirhart is learning this lesson the hard way. After record labels sued her in San Antonio for unauthorized file sharing, Tschirhart wiped her computer hard drive clean and then deleted the software. Now a federal judge wants to make an example of her. She may be ordered to pay more than \$1.5 million for just 45 songs.

"Defendant's conduct shows such blatant contempt for this court and a fundamental disregard for the judicial process that her behavior can only be adequately sanctioned with a default judgment," Judge Orlando Garcia wrote in his decision this month. "No lesser sanction will adequately punish this behavior and adequately deter its repetition in other cases."

The labels sued Tschirhart for copyright infringement and sent letters requesting inspection of her computer's hard drive. Last January, the district court signed an order granting the labels' motion to compel the inspection.

According to a written report by the labels' computer forensics expert, the inspection revealed that two disk-cleaner utility programs were used to permanently remove data from the hard drive—first after Tschirhart was served with the lawsuit and received the letters, then again the day after the court signed the order.

Tschirhart's expert did not dispute the deletion, but instead argued that it was consistent with defragmentation of the hard drive (a customary way to increase a computer's performance). He suggested that this occurred automatically.

The court noted that automatic programs are typically set up to run on daily, weekly or monthly schedules—"not every four days, four hours and 30 minutes."

Even though essentially wiped clean, the hard drive revealed the presence of the same user name that investigators had identified as using iMesh to offer music files for peer-to-

peer distribution. The hard drive also showed that P2P programs iMesh and BearShare were once there, and Tschirhart's computer was used to download more than 200 sound recordings during a 10-month period in 2005. All the recordings were deleted before the inspection.

"By destroying the best evidence relating to the central issue in the case, defendant has inflicted the ultimate prejudice upon plaintiffs," Garcia wrote.

The court granted the labels a default judgment, awarding



LiCalsi

damages, attorney's fees and costs. A source close to the case says that the labels may ask for minimum statutory damages for only 45 recordings when they file papers with the court in September. Even so, the minimum \$33,750 per infringement would amount to more than \$1.5 million.

ANOTHER BITE: For years, artists' lawyers have tried—unsuccessfully—to argue that a fiduciary relationship is created when an artist enters a recording agreement with a label. This would hold the companies to a higher standard of care than mere contractual parties—similar to an attorney-client or financial advisor-investor relationship—and putting them at risk of punitive damages rather than merely actual damages for inaccurate accounting or other activities.

But a 1989 court decision made the Beatles' past relationship with Capitol Records/EMI

Records an exception to the rule. In renewed litigation, the question is whether their relationship since that decision is still one of trust.

The first New York state court litigation filed by Apple Corps and the Beatles against Capitol/EMI over unpaid royalties resulted in a 1989 settlement and new royalty agreement. In that case, an appellate court found a fiduciary relationship between the parties. It held that "from such a long enduring relation [dating back to 1962] was born a special relationship of trust and confidence, one which existed independent of the contractual duties . . ."

In a suit filed Dec. 15, 2005, Apple and the Beatles (or their representatives) again allege breach of fiduciary duties and other claims. They argue that EMI/Capitol "has become so integrated in the Beatles' careers that they do not share a conventional business relationship."

The labels argue that despite the relationship of trust and confidence they may have had 25 years ago, "distrust and contention has permeated" their relationship since the last lawsuit.

A New York Supreme Court judge on Aug. 21 denied the labels' motion to dismiss the claim. The court held that it could not decide now whether there was a continuing fiduciary relationship.

"Whether or not the level of contentiousness and distrust was so great as to destroy the fiduciary relationship the parties had is an issue that must await development of the factual record," the court wrote in its decision. "Further, while ordinarily record companies owe no fiduciary duties to recording artists, the law recognizes circumstances where the parties' relationship elevates an arms-length transaction to a fiduciary relationship."

Paul LiCalsi, a partner with Sonnenschein Nath & Rosenthal, is lead counsel for Apple and the Beatles. Mayer Brown Rowe & Maw represent the labels. ♦♦♦

CLEAR
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Dave "Doc" Wynter

Radio veteran sees opportunities in Hispanic-targeted radio and the chance to cull future talent from unorthodox places.

In anticipation of Billboard's seventh annual R&B/Hip-Hop Conference and Awards, held Sept. 6-8 at the Renaissance Waverly Hotel in Atlanta, Billboard spoke with conference radio advisory board member and Clear Channel senior VP of urban programming Dave "Doc" Wynter about trends developing in the format.

From a man whose motto is, "It's not about us, it's about the audience," it is easy to see why the New York-born Florida resident is one of radio's most successful team leaders.

The future of black air personalities has become a hot topic recently. What do you think of the influx of comedians-turned-jocks?

I don't buy the notion that a person has to be born in a radio station with Mom's umbilical cord cut on the board. If someone comes up through the comedian circuit and decides he wants to go into radio or comes up from another circuit, he becomes a radio person.

When people mention Steve Harvey, he's a radio person and he's a damn good radio jock. He just happens to also be a comedian. So I believe that things have changed with regards to where we'll be finding these people. If a person's going to be funny, chances are he probably would have had some experience onstage doing comedy. So it's just another tool in their arsenal. I don't think you should hold that against someone because they didn't "come from radio."

Where are we going to find the next Steve Harvey or Doug Banks?

I think they're out there, but I don't think that they're necessarily working on a radio station right now. Depending on where you come from, that may not be a good thing. Some of the better talent that I've found weren't on the radio at the time I met them.

Tell us about a specific talent that you found in an unorthodox way.

T-roy, who does afternoons for us at WJCT in Jacksonville [Fla.], was actually the winner of a radio contest back in the '90s. I was the program director at the time and I happened to go on the trip, and it was either kill him or hire him because he was just that much of a nuisance. He

was that outspoken, and he was that funny. I just came up to him and said, "Hey man, you ever thought about going into radio?" And he said no. So I gave him a part-time job, and now he's one of the biggest personalities in Jacksonville and one of the most highly sought-after personalities in Clear Channel.

Since you are saying that radio's next crop of stars probably are not working in radio yet, how do we get people excited about radio again?

These days people's ambitions are such that if you're 18 years old and you go to college and come out at 22, you're not thinking about doing overnights on the radio station for \$15,000. You have loftier ambitions, and I think part of that comes from the fact that we've got more people going to college and getting an education. That's not to say that they don't have any interest in radio.

I think you find talented people and you tell them, "If you want to make this investment, given the talent that I see in you, I think there's an opportunity for you to make a lot of money in this business."

I was a computer programmer who was bitten by the radio bug, and I thought I could be really good at it. Chuck Atkinson, who was my boss at one point, said, "Hey, I think you're going to make a lot of money in this business someday."

I had pretty strong ambitions because I had a degree and I had a job, and I had to tell my parents one day, "I'm leaving to go play records on the radio." As you might imagine, my Jamaican parents weren't too excited about that. Obviously since then, they've changed their opinion.

When dealing with your program directors today, what takes up the bulk of your time?

I spend a lot of time grooming program directors to be better managers. The job has changed quite a bit. They have to write letters and be able to properly conjugate the verb "to be." It's a side of the business they might not be trained for, but it's the way the job is going . . . Time management is probably the biggest issue for everyone because there's so much to do. You've got to manage up and manage down. I encourage programmers who are looking to grow their career to prepare themselves . . . Do you realize that, for most of the people you copied into the e-mail, it might be their last impression of you?

Much has been made over radio formats being categorized as rhythmic or urban. What's the big fuss?

This whole notion of urban versus crossover is derived from the notion that if you're listed as crossover, you're not subjected to what urban dictates. And by virtue of that, you appeal to a broader audience, resulting in greater sales opportunities for you than for someone who is targeting only the African-American audience. But there's a trickle-down effect as well, where African-Americans are not given the chance to program these stations because they are designated as "specialists" who can only program stations that are targeted to African-Americans.

If you can program a station where 99% of the station is programmed for African-Americans but directed at the general audience . . . you can program a station that's



CAREER HIGHLIGHTS

2000: Director of urban programming at Clear Channel and PD of WSOL and WJBT, both in Jacksonville, Fla.

2003: Named VP of urban programming at Clear Channel.

2006: Promoted to senior VP of urban programming at Clear Channel.

targeted solely to a black audience. At the end of the day, the listeners are coming to that radio station for the music and the hipness and lifestyle it offers. Who better to convey that than someone who lives the life?

A lot of radio people say the market is slowing down, but where do you see the industry's growth?

Hispanic radio is growing by leaps and bounds, and there are a lot of opportunities in Hispanic-targeted radio. Black talk is burgeoning. African-Americans are interested in getting information on the radio as well. There is a lot of passion in gospel. With the success of "The Steve Harvey Morning Show," another option in morning drive and urban adult radio, you're going to begin to see more people give urban talk a chance as well.

Has urban radio done a poor job of appealing to the Hispanic demographic?

If you're on the radio in New York or Los Angeles and you're strictly targeting African-Americans, that's a mistake. You cannot ignore the Hispanics in urban radio anymore. I won't name names, but I think several people made mistakes in some of those markets like Los Angeles and New York. When you look at the ethnic makeup of those radio stations and they're 80% or 90% black, they aren't targeting or interested in the Hispanic perspective, and their ratings demonstrate that.

How has [New York State Attorney General] Eliot Spitzer impacted the lives of you and your programming team?

It's a bit much because you can always argue that we need to behave responsibly like any other industry. But people's lives have been ruined over something that I don't think warranted that kind of scrutiny. We have to fill out a lot of paperwork, along with blood and urine samples, just to give away a few CDs and concert tickets. So, it's kind of taken the fun out of it. . . .



Running Start

OK Go Jogs Some Serious Digital Sales On Back Of Web Buzz BY BRIAN GARRITY

IF THERE IS ONE thing Capitol Records' alt-rockers OK Go have established it's this: They know how to create a sensation on the Internet. But convincing fans to actually buy their music is proving an altogether trickier task.

The band released a low-budget video for the single "Here It Goes Again" on YouTube July 31, and, for the second time in 12 months, became a prime example of how fast word-of-mouth about an act can spread in the age of viral video.

The clip is a novelty piece that features the group performing a choreographed routine involving eight treadmills. It attracted more than 3 million views on youtube.com in the first two weeks following its debut on the site, and more than 4.5 million times to date. Since then the band has been all over mainstream media and appeared at the MTV Video Music Awards Aug. 31, performing the routine.

But with all the buzz in place, next comes the hard part—transforming an online "hit" into actual sales.

OK Go can attest firsthand that creating a lightning strike of massive Internet popularity does not automatically result in increased digital track and CD business. A year ago the band sparked a similar sensation with the video for the song "A Million Ways"—a clip that has been viewed more than 9 million times worldwide in the last year. What follows is a chronicle of how one band scored on the Internet, then learned how to respond.



FEBRUARY 2005




OK Go records its second album, "Oh No," in Malmö, Sweden, with Tore Johansson.



MAY 29, 2005

While on tour in Toronto with the Kaiser Chiefs, the members of OK Go—lead singer/guitarist Damian Kulash, bassist Tim Nordwind, drummer Dan Konopka and guitar/keyboards player Andy Ross—give a video copy of a dance routine for the song "A Million Ways" from their new album to a fan. They had teamed with Kulash's sister Trish Sie, a former professional ballroom dancer, to choreograph the number and intended to perform the dance at the end of live shows. In mid-May, the band had filmed one of the rehearsal sessions in the backyard of Kulash's Los Angeles home.





OCTOBER 25, 2005

VH1 The "A Million Ways" video is featured on VH1's "Best Week Ever" as online views top 1 million. A week later, the band and a handful of its fans perform the dance on "Good Morning America," and "A Million Ways" tops MTVu's countdown show "The Dean's List."

SEPTEMBER 8, 2005

OK GO on 'Mad TV'

The band performs "A Million Ways" on "The Tonight Show With Jay Leno," kicking off a media blitz in connection with the album release in which they next do the song Sept. 9 on "Mad TV." But despite the surging viewership for "A Million Ways," the video is never formally submitted to MTV or VH1. "We never got a giant push from them to play it. There was just all this hoopla around the Internet activity," says Rick Krim, executive VP of music and talent for VH1. "Between YouTube numbers and MySpace numbers, we get so many giant numbers thrown at us these days sometimes it is hard to know what's even good anymore. The bar keeps getting raised." Opening week sales for "Oh No" total 7,000, and the band tops the Billboard Heatseekers Chart the week of Sept. 4; digital track sales for "A Million Ways" total 1,000 downloads. But sales of the album and the track quickly fall off. Meanwhile, "Do What You Want" produces little traction at radio, and the accompanying video is not picked up by the music video channels.



MAY 24, 2006

With online views now in the multimillions, the video for "A Million Ways" is made available on iTunes almost a year after it first appeared online. A source familiar with the situation says timing of the iTunes video store and soft sales of the track slowed the urgency to get the video posted.

JUNE 6, 2006



Panic! At the Disco's latest tour kicks off with OK Go in the opening slot. In early June, Capitol also releases the song "Invincible" to alternative radio; OK Go makes a video to accompany the track. Meanwhile, tensions are rising between the band and the label over the "Here It Goes Again" video. Capitol, in an attempt to increase awareness for OK Go, leaks "Here It Goes Again" to a handful of viral-video sites including MySpace and stupidvideos.com. The band—still hoping to use "Here It Goes Again" as a single—immediately demands that Capitol pull it. Kitman doesn't want to release the video online until radio, retail and MTV are lined up. "People for a while have been talking a good game about the Internet and their readiness to deal with the new technology, but the reality is they were slow to catch up. It's hard to figure out how to harness it," he says. "The lesson that we've learned is when you see something catching on you need to bring some conventional artillery out and do the things you do when you have a radio hit." At the end of June, the band licenses the song and video for "Do What You Want" to JCPenney for use in a commercial.

LEFT: SABINA MCGREW; MAD TV: KELSEY MCNEAL/FOX

JUNE 20, 2005



Only a couple weeks after a copy of the "A Million Ways" rehearsal footage is uploaded to a then-little-known YouTube, OK Go film a video for the song "Do What You Want," the first single from its forthcoming album. **Viral sharing of the "A Million Ways" video begins to grow**, but Capitol releases a digital "Do What You Want" EP June 24. Meanwhile, the "A Million Ways" clip surfaces on iFilm, the Web's most popular viral-video site at the time. The band, noting the video's popularity, submits the clip to its label Capitol Records.

JUNE 27, 2005

After OK Go distributes an official link to the "A Million Ways" video to its online street team and various music blogs, the influential blog Music for Robots posts the clip. Around the same time, **the clip starts popping up on LiveJournal blogs and MySpace pages**. On June 28, Capitol goes for adds for "Do What You Want" at radio.

JULY 23, 2005



Following an Entertainment Weekly plug for the video in the "Must List" of its July 15 issue, the band, emboldened by the viral success of "A Million Ways," **decides to make another low-budget choreographed video with** **Sie—one that will outdo the first clip**. So while on a stopover in Orlando, Fla., OK Go films a video for the song "Here It Goes Again," another track from the forthcoming "Oh No." The clip features the band performing a synchronized dance routine on eight treadmills. The band opts to hold on to the clip for release at a later date.

AUGUST 25, 2005

The band launches a Web site dedicated to the video and song called a1000000ways.com (now defunct), after including a link to the "A Million Ways" video on its Web site earlier in the month. **Meanwhile, Web popularity of the clip continues to grow**. The video is added to Fuse's "Oven Fresh" initiative Aug. 19, Yahoo Music's "Dig It or Dis It" program Aug. 22 and the VH1 Web site Aug. 26. The week of Aug. 30, when Capitol releases "Oh No" and the band is featured in an NPR story about the video, "A Million Ways" ranks No. 3 on iFilm. Since its debut in June, the video has generated more than 500,000 views across the Web.

NOVEMBER 30, 2005

By the end of November, the video has been streamed more than 3 million times. With "Do What You Want" going nowhere, Capitol finally releases "A Million Ways" to radio. "We tend to forget that six months ago it wasn't so obvious that YouTube was a phenomenon," acknowledges Jamie Kitman, OK Go's manager and president of the Hornblow Group U.S.A. in Nyack, N.Y. Supporters of the song include WFNX Boston; WEQX Albany, N.Y.; and WWCD Columbus, Ohio. Fan tributes to the video start surfacing on YouTube and other viral-video sites from as far as away as Vietnam. **But there's a growing frustration that all the enthusiasm for the video has not resulted in meaningful sales for either the album or the single**—even in markets like Boston where the song is getting spins. "We kept saying: 'All signs point to the hit,'" Kitman says. "But there were questions: Do people love the song, or do they really just love the video? Do they even know it's a band? We never really knew." By December, sales of "Oh No" total about 1,000 units per week while download sales of the single total less than 1,000 per week. Neither the single nor the video are reacting at radio or on video channels on a wide-scale basis either.

DECEMBER 18, 2005

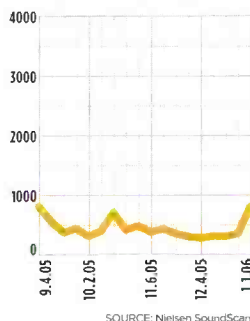


Ready to move on to a new single, Kitman screens the "Here It Goes Again" video with Capitol executives in Los Angeles. But this time the band doesn't want to just create another viral-video hit. Anticipating a similar sensation, they want to line up radio, retail and video support in advance. **But the label and management are divided over strategy**. Capitol, sensing the same uphill battle it faced at alternative radio with "A Million Ways," wants to focus on another track, "Oh Lately It's So Quiet," in an attempt to break the band via the hot AC format. Capitol also voices concerns that the "Here It Goes Again" video, like "A Million Ways," may be too low tech for MTV/VH1 support. At the end of the month, **Kitman meets with EMI vice chairman David Munns in New York to discuss the challenges** OK Go has faced in trying to monetize "A Million Ways."

JANUARY 1, 2006

Digital Sales

(Units, "A Million Ways")



FEBRUARY 1, 2006

The band performs on "Jimmy Kimmel Live," then on DirecTV's CDUSA the next day, but frustration mounts as U.S. sales remain soft. **After touring on its own for the last year, OK Go lands an opening slot on the Motion City Soundtrack tour**. The single for "A Million Ways" is released Feb. 13 in the United Kingdom, but the track stalls on the charts at No. 43. "Oh No" is released Feb. 27 in Britain.

MARCH 28, 2006

Kitman meets with VH1 GM Tom Calderone to screen the "Here It Goes Again" video, thinking there still might yet be hope for the clip and the song. **The radio push on "Oh Lately It's So Quiet" having stalled**, Kitman lobbies Capitol for a new single to work to alternative radio.

JULY 25, 2006

In a key turning point, VH1 adds the "Here It Goes Again" video to its top rotation tier. "We had a narrative that we thought made this second video a big deal," Kitman says. "We had the biggest Internet video hit, now comes the follow-up." Calderone and Krim commit to play the video more than 50 times per week by the week of Sept. 4—50% more than the next-highest-played video. Capitol responds by committing to ship an additional 100,000 units to retail. At the same time, exposure from the JCPenney ad causes an uptick in the band's SoundScan numbers. Sales of "Oh No" increase more than 50% between the first and last week of July. Meanwhile, OK Go has run a series of YouTube initiatives in recent months to retain a connection with fans of the video. **On July 31, the video for "Here It Goes Again" is formally submitted to VH1. Coinciding with its submission, "Here It Goes Again" is also posted to YouTube and Google Video, among other sites.**



AUGUST 20, 2006

From the week ending July 30 until now, digital sales of "Here It Goes Again" grow from less than 1,000 to more than 5,000 downloads per week, while album sales grow from less than 1,000 units to exceeding 4,000 units per week. **In its first week online, the "Here It Goes Again" video was streamed more than 1 million times**; by late August, it had been viewed more than 3 million times. "The Early Show" aired a segment on the video Aug. 3; the video was added to the rotation at Fuse Aug. 6; a "Good Morning America" segment about YouTube spotlighted the video Aug. 9. Meanwhile, Capitol used its presence at the NARM conference to set up price-and-positioning programs with the likes of Target and Best Buy.

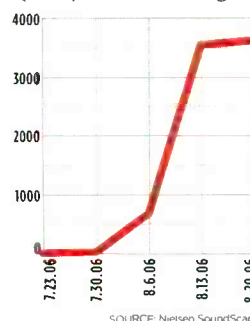
AUGUST 24, 2006

MTV adds OK Go to its lineup of performers for the Aug. 31 **Video Music Awards**.

AUGUST 29, 2006

Digital Sales

(Units, "Here It Goes Again")



Intent on sharing more of what motivates the person behind his various alter egos—rapper, actor, business entrepreneur and philanthropist—Ludacris reassures that the witty, animated style and bouncy, Southern-fried tracks that took him to the forefront of the Dirty South movement are still part of the mix. Thus, party- and girl-happy tracks like lead single “Money Maker” featuring Pharrell and “Girls Gone Wild” are tempered by more introspective songs like “Do Your Time,” about the social implications of incarceration, and “Freedom of Preach,” Ludacris’ conversation with God. One of the most emotional tracks is “Runaway Love.” Featuring Mary J. Blige, the song addresses the sometimes overwhelming life pressures that many kids endure, be it from peers or their family environment.

Other collaborators on the album include R. Kelly, Field Mob and Young Jeezy. Ludacris experiments musically as well, dabbling in pop and rock elements and an organ-driven southern blues feel.

The rapper originally chose the title “Release Therapy” because his five-album deal with Def Jam was up and he had the option of leaving. But ironically, as he notes, “It was also time for me to release as well. I’m really getting a lot of stuff off my chest [on this album]; something my career has been leading up to. You get to a phase where you want to try new things.”

Staying fresh and relevant while evolving in a genre not known for longevity is tricky. But taking that gamble is something Ludacris’ co-manager, Chaka Zulu, has championed.

“I pushed for this direction,” recalls Zulu, who first met the rapper when both worked at Atlanta radio station WHTA in the mid-’90s. “People will pass over you if you don’t make certain statements. I wanted him to put people on notice—to slap a few people on the wrist, get in their faces and open up. Now is the right time.”

Island Def Jam chairman Antonio “L.A.” Reid says Ludacris is taking a worthwhile risk with “Release Therapy.” “It’s important that he grow and change,” Reid says. “It’s funny. When an artist takes a chance and it works, people say it’s a wonderful thing. If it doesn’t, people say go back to what you do. But you have to take the chance.”

“Ludacris is probably one of the most consistent rappers in the game,” adds his other co-manager and Zulu’s older brother Jeff Dixon. “Yet people underestimate him. That’s because he doesn’t let too many people into his world.”

He is now. It’s definitely a more open Ludacris who is crisscrossing the country before “Release Therapy” arrives in stores. As the centerpiece of a news/concert special currently airing on E! Entertainment, he not only talks about the album but also about his role as dad to a 5-year-old daughter. Ludacris

will also go up close and personal on both BET (“Blueprint”) and MTV (“Diary,” “TRL” and “Life and Rhymes”).

The “Release Therapy” marketing campaign was designed with Ludacris’ more mature tone in mind, says Phillana Williams, senior VP of marketing for the Island Def Jam Music Group. “There’s still the Ludacris that fans love, but now there’s a side of him they’ve never heard before. Our marketing plan reflects that. He is doing an amazing amount of promotion because he’s so committed to this album.”

The night before this Billboard interview, he hosted an album listening party at Los Angeles hot spot Social Hollywood, one of several such events being staged in New York, Atlanta and other major markets. The “Release Therapy Coast-To-Coast” marketing campaign formally kicked off with a “Money Maker” performance Aug. 31 on the MTV Video Music Awards. Also on tap are appearances on the Jimmy Kimmel and Ellen DeGeneres talk shows plus a New York Times feature and a Source cover story.

Rounding out the promo tour is a string of radio station whistlevotes; major retail in-stores in New York and Los Angeles; a tie-in with Cingular Wireless for an Aug. 30 concert at New York’s Hammerstein Ballroom; a 10-city Axe-sponsored concert tour and a special Labor Day weekend junket in Atlanta that will include radio and club visits, a performance, a basketball tournament and a charity event.

Such a grind may seem more in keeping with a developing act. However, nothing can be taken for granted these days when it comes to music sales. Although Ludacris’ last project, 2004’s “Red Light District,” went double platinum according to Nielsen SoundScan, it has sold less than his other albums (see sidebar). Given the aggressive push and the current sales climate, Dixon says they are aiming for “that pop radio/top 40 lock” and hope to sell more than 500,000 units the first week. Ludacris’ biggest debut, “Chicken*N*Beer,” moved 430,000 first-week units; “Red Light” came in at 322,000.

Carl Mello, senior buyer for the Newbury Comics chain, says a robust first week is all but guaranteed. What happens after that will “depend on whether the single crosses over. It could go either way; I don’t know if the movies help or hurt.”

After six weeks on the Hot R&B/Hip-Hop Songs chart, “Money Maker” stands at No. 13. The song debuted on the Hot 100 three weeks ago at No. 96 and holds the No. 61 position this week. Prior to “Money Maker” going to radio in mid-July, listeners were given a chance to sample Ludacris’ new serious side through two album tracks streamed on the Internet: “Tell It Like It Is” and “War With God.”

When asked why the first couple of singles are more in the vein of what Ludacris is known for, co-manager Zulu notes there are plans to also release some more serious tracks soon. “We have so many songs and Ludacris has so much to say that we are going to leak more music,” he says. “And fans will get the full spectrum of the album.”

Violet Brown, urban music buyer for Trans World, contends Ludacris’ acting success opens more doors for publicity and thus more opportunities to talk about the album. “This album will carry through the holiday season and be one of the bigger titles this year,” she predicts. “He’s putting as much into the music as he always has. It hasn’t gone downhill because of his acting.”

Over the years, rappers-turned-actors have encountered various ups and downs with their music careers. In some cases, their acting success has eclipsed their rap personas (Will Smith). In others, an argument could be made that film work helped sustain their recording careers (LL Cool J). The critical and popular acclaim that Ludacris has garnered through roles in “Crash,” “Hustle & Flow” and TV’s “Law & Order: Special Victims Unit” aside, it will be interesting to watch how fans will react to his more serious turn on “Release Therapy.”

Tim Wilson, owner of Minneapolis-based retail outlet Urban Lights Music, believes Ludacris’ evolution will be more beneficial in the long run. “On the one hand,” Wilson says, “he will probably turn off some of his current fans based on his more mature approach. On the other, he will also gain new fans based on his movie appearances and new direction. Evolution and longevity are the key words here. People have to under-



LUDACRIS rehearses for this year’s MTV Video Music Awards



DTP ACTS STRETCH OUT

Intent on Disturbing Tha Peace, principals Ludacris, Chaka Zulu and Jeff Dixon established the Atlanta-based production company in 1998. DTP has been making noise ever since.

After flagship artist Ludacris signed with Def Jam South, DTP placed several other acts on major labels—most notably former DTP posse member Chingy, who scored a top 5 crossover hit with “Right Thurr” through Capitol. Renewing its joint venture with Def Jam last year, DTP has since successfully segued into R&B (Bobby Valentino) and had a top 10 R&B/hip-hop album (“Block Music”) by female rapper Shawna. The longtime DTP member (she appeared on Ludacris’ “What’s Your Fantasy?”) is the daughter of blues legend Buddy Guy. And southern colleagues Field Mob (DTP/Geffen) claimed a top 10 crossover single, “So What.”

In keeping with its motto, “We are just getting started!,” DTP is revving up nearly a half-dozen releases between now and 2007:

Bobby Valentino: The suave crooner attracted a cache of female fans with the hit “Slow Down” from his DTP debut “Give Me a Chance.” Sophomore set “Special Occasion” (Def Jam) lands in stores Nov. 7.

Shareefa: Soulful with powerful pipes, this female R&B singer is already making moves on the Hot R&B/Hip-Hop Songs chart with “Need a Boss,” featuring mentor Ludacris. Her debut album, “Point of No Return,” (Def Jam) is due Oct. 24.

I-20: A street lyricist with an edgy swagger, I-20 has been featured on both DTP compilations, 2002’s “Golden Grain” and 2005’s “Ludacris Presents Disturbing Tha Peace.” The rapper is recording a new album for release in 2007.

Fate: Formerly known as Lil’ Fate, this young rapper is being billed as “the lady magnet.” His new album (for DTP), as yet untitled, is due next year.

Small World: From North Carolina, this rapper is touted for his vibrant and energetic flow (DTP/Def Jam) due 2007.

Playaz Circle: DTP promises this street-edged duo will bring “the street cinema to the industry” (DTP, 2007).

stand that artists have to grow and the window for growth is small as far as other opportunities rap may present.”

Ludacris has parlayed his success within and outside music into such opportunities as a Saturday evening show on XM Satellite Radio (“Disturbing Tha Peace Presents Ludacris’ Open Mic”) and his own CP Time clothing line for men and women. Not to mention his role as pitchman for Pontiac’s new Solstice roadster, sales of which are up since he signed on, according to Vigilante Entertainment, who created the campaign.

Between the side ventures and the music, Ludacris makes time for philanthropic endeavors. His Ludacris Foundation recently staged its first back to school event, providing health screenings, haircuts, shoes and school supplies for more than 200 inner-city kids in Atlanta. He is also fielding various film scripts and confirmed for a return engagement on “Law & Order: SVU.”

Ludacris renewed his Def Jam contract last year but declines to disclose the length of the deal. Still, as he finishes his lunch and gets ready to head down the hall to Billboard’s neighbor, R&B/hip-hop station KDAY, he declares he has a lot more music “inside of me so I’m going to continue. The beautiful thing is I have no idea where rap/hip-hop is going. It’s forever changing, and I’ll be changing along with it.”

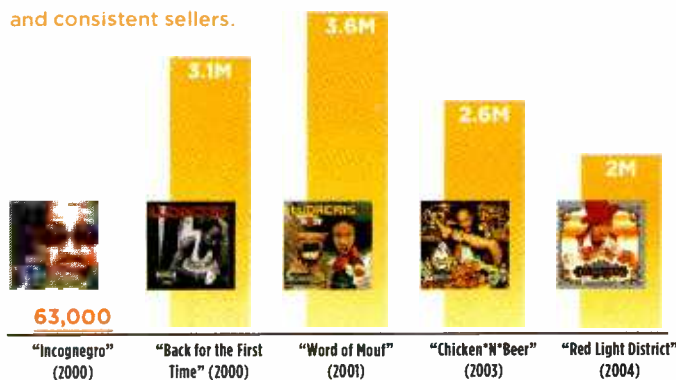
Additional reporting by David Greenwald.

TRACK RECORD

Ludacris first gained local notoriety as a popular DJ on Atlanta station WHTA. National fame came courting when fellow rapper and Def Jam South talent scout Scarface signed Ludacris to the label.

“Back for the First Time” (2000) marked Ludacris’ Def Jam debut. A repackaging of Ludacris’ independent release “Incognegro,” the album mined multiplatinum thanks to two crossover hits, the provocative “What’s Your Fantasy” and the Neptunes-produced “Southern Hospitality.”

Though sales faltered on his last Def Jam release, 2004’s “Red Light District,” Ludacris remains one of hip-hop’s most popular and consistent sellers.



*SALES FIGURES: Nielsen SoundScan



ATL & BEYOND

What's Up At The Billboard
R&B/Hip-Hop Conference & Awards

ON THE AIR

How The Country's Hottest Radio Stations Stay On Top

During the last decade, traditional radio has watched its fortunes rise and fall as technological forces like the Internet, the iPod and satellite radio steadily nip at its heels. But terrestrial stations don't plan to throw down the gauntlet anytime soon. ■ When Billboard's seventh annual R&B/Hip-Hop Conference rolls into Atlanta Sept. 6-8, the event will salute key programmers and stations across the country that personify the passion, energy and creativity that have long been the hallmarks governing memorable and ratings-earning radio. The winners of Billboard's inaugural Urban Radio Awards ceremony won't be announced until the evening of Sept. 7 at the Renaissance Waverly Hotel, but in the meantime, Billboard has compiled a list of the top PDs and executives from various markets who represent some of the brightest and strategically keen minds in the business.



AJ APPLEBERRY, WYLD
ANGELA WATSON, WQUE
New Orleans

While much of New Orleans struggled to recover from Hurricane Katrina, Clear Channel stations WQUE and WYLD never lost dominance in their market, ranking Nos. 1 and 3, respectively. In the past year, neither station dropped below an 11 share, and WQUE remains the top-rated R&B/hip-hop outlet in New Orleans.

This success has a lot to do with the guidance of PDs AJ Appleberry (WYLD) and Angela Watson (WQUE).

In the aftermath of the storm, both were among those who rallied to form the United Radio Broadcasters of New Orleans, a radio conglomerate that aims to keep the city informed of emergency information and important news.

"People turn to us for all kinds of post-Katrina news," Appleberry says. "We try to keep them informed of events that have anything to do with recovery after the storm, including insurance, seminars and workshops."

WYLD also airs the public affairs program "Sunday Journal," which Appleberry says is the sole African-American talk show in the market.



TERRI AVERY, WPEG
Charlotte, N.C.

As the PD of CBS Radio R&B/hip-hop station WPEG, Terri Avery helped the station climb to No. 1 in the Charlotte, N.C., market.

Beginning her career at WWRL in New York, Avery has worked in various markets from Dallas to Columbus, Ohio, handling everything except sales along the way. She credits such mentors as Radio One's Cathy Hughes, the late Michael Spears of Dallas' KKDA and the late Sonny Taylor of New York's WWRL as helping her achieve her career goals.

"What makes WPEG special to the audience is that it's a great station that's serving them," Avery says. "Though I can't forget [hits by] Steve Harvey, Michael Baisden and Al B. Sure it's my staff that's brought us to No. 1."

Avery is also the PD for adult R&B station WBAV, helping bring it into the top five for the market.



KATHY BROWN, WMMJ
STEVE HEGWOOD, WKYS
Washington, D.C.

Owned by Radio One, WMMJ has seen a rise in its ratings with Kathy Brown at the helm. As OM/PD, Brown has worked tirelessly to boost the adult R&B station in the market.

A 20-year veteran, Brown began at the small station WLNK/WJPC just outside Chicago as a part-time jock and worked her way up.

"One of the best tips for any aspiring programmer is to know what your programming style is and don't be afraid to try things," Brown says. "I always ask my staff, 'Are you a big fish in a small pond or small fish in a big pond?' I like to think of myself as a shark in the pond, so it doesn't matter if I'm big or small."

Meanwhile, Steve Hegwood is returning as PD of WKYS, where he left in 2000 and moved to Los Angeles. He may also soon oversee several other stations for Radio One.

KEN JOHNSON, CUMULUS BROADCASTING

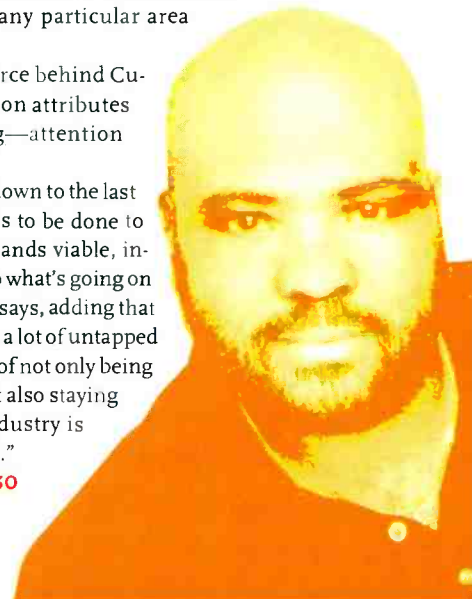
Atlanta-based Cumulus Broadcasting is the second-largest radio broadcasting company in the United States with more than 300 stations in midsize markets. Ken Johnson, VP of urban programming, oversees roughly 30 of those stations, including Mobile, Ala.'s WBLX and Wilmington, N.C.'s WMNX.

Johnson calls himself "the keeper of the strategy. I let the programmers program. It's a matter of me not getting too deep into any particular area unless I need to."

As for the driving force behind Cumulus' success, Johnson attributes it to one simple thing—attention to detail.

"We make sure that down to the last detail we do what needs to be done to make these [station] brands viable, interesting and relevant to what's going on in the marketplace," he says, adding that terrestrial radio still has a lot of untapped potential. "It's a matter of not only being able to stay relevant but also staying aware of where the industry is and being able to adapt."

continued on >>p30



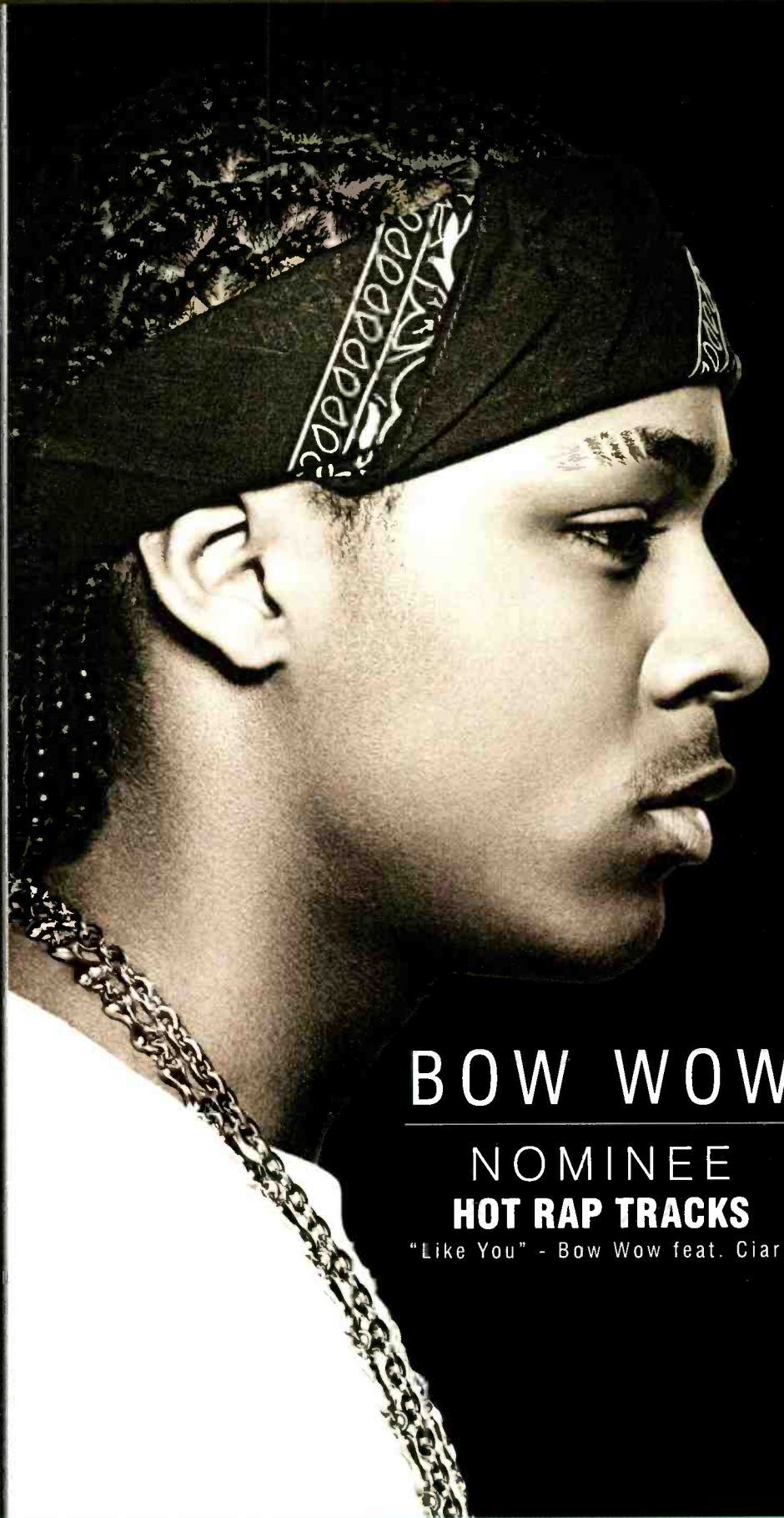
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PUBLIC ENEMY KEEPS IT REAL

Legendary Rappers To Be Honored
With The Hip-Hop Founders Award
BY CLOVER HOPE

Rarely do rap acts—let alone groups—withstand the test of time. Then again, Public Enemy has never been one to conform, which is why it will receive this year's Billboard Hip-Hop Founders Award.

With its radical brand of socially relevant music, the group, which includes Flavor Flav and Chuck D, became a pioneering face in hip-hop while the culture was in its fledgling stages in the early '80s. By shedding light on controversial issues within the black community and beyond, the group helped add a much needed social awareness to hip-hop and paved the way for such politically minded rappers as N.W.A, KRS-One and Nas.

With two decades and 11 albums under its belt, Public Enemy is still impacting pop culture today. Earlier this year, the group released "Rebirth of a Nation" via Guerilla Funk, and in August Koch issued the remix collection "Bring That Beat Back." Meanwhile, Flav's reality dating series "Flavor of Love" remains popular in its second season on VH1, and Chuck D continues to raise his voice through various lectures, panels and discussions.

That deliberate activism, coupled with the continued cultural significance of its music, is why Public Enemy will receive the award Sept. 8 at Billboard's R&B/Hip-Hop Awards, which will cap the seventh annual R&B/Hip-Hop Conference, to be held Sept. 6-8 at Atlanta's Waverly Renaissance.

Born Carlton Ridenhour in Long Island, N.Y., 46-year-old Chuck D formed Public Enemy in 1982 while studying graphic design at New York's Adelphi University and DJ-ing at the student radio station WBAU. There, he met some fellow hip-hop fanatics and rapped on the song "Public Enemy No. 1," which was featured on a demo tape.

After hearing the record, Def Jam co-founder and producer Rick Rubin pegged Chuck D for his nascent label and the rest, as they say, is hip-hop history.

Chuck D then officially formed Public Enemy with fellow rapper DJ Terminator X, Professor Griff and longtime friend William Drayton, a.k.a. Flavor Flav.

In 1987, Public Enemy released its debut album "Yo! Bum Rush the Show," which brimmed with political time bombs. But with anything revolutionary comes criticism, and the group quickly found opponents in the music and political arenas, particularly with the release of its pivotal 1988 album, "It Takes a Nation of Millions to Hold Us Back."

Even so, singles like "Bring the Noise," "Fight the Power" and "Don't Believe the Hype" voiced the concerns of many while advocating change. After Griff exited the group, Public Enemy continued its dominance with the release of "Fear of a Black Planet" (1990), which spawned another controversial cut, "911 Is a Joke," and "Apocalypse '91... The Enemy Strikes Black" (1991).

In 1995, Chuck D retired Public Enemy from touring and founded his own record label and publishing company. The next year, he released his solo debut, "The Autobiography of Mistachuck" (Mercury). The members later regrouped to helm the 1998 soundtrack to Spike Lee's film "He Got Game," and in 2005 issued "New Whirl Odor."

Through all the public criticism and scrutiny, the group remains a crucial player in hip-hop.



from >>p28



KIM JOHNSON, WZAK AND WENZ Cleveland

In the last four rating periods, WZAK jumped to become top five in the 12-plus demographic with the help of OM/PD Kim Johnson. The Radio One station is No. 6 in its market with a 5.6 rating and syndicates "The Tom Joyner Morning Show."

Billed as Cleveland's "R&B Leader," WZAK is the only station in its market that offers contemporary R&B as well as classic soul.

"My professional philosophy is to lead by example," Johnson says. "When it comes to holidays, I work them just like my jocks do because I'm also an on-air personality and jock, too. I try to make sure that the radio station is well connected to the community by being at all the events—from the opening of a new school to a community festival, we want to be there and be a part of it. Having great music, great contests and staying in the forefront of the community sets us apart."



HELEN LITTLE, WWPR New York

After leaving behind a career as a label executive, Helen Little jumped into radio with both feet.

She recently moved from Philadelphia's R&B/hip-hop station WPHI to become PD of New York's WWPR, joining the ranks of Clear Channel's other black female PDs. Little is carrying on the competitive nature that previous PD Nate Bell left behind by not sharing any trade secrets about WWPR's longstanding battle with Emmis' hip-hop WQHT for top station in radio's No. 1 market.

"Operating from a place of integrity is important to me," Little says. "Reputation is vital. In addition, people are an even more important factor in regard to how I work. Dealing with people openly in a direct manner and with respect creates situations of trust and mutual respect. It also helps build long-lasting relationships because they know what to expect from me."



AL PAYNE, WKJS Richmond, Va.

Currently tied for No. 2 in its market, with a rating of 8.6 in the 12-plus demographic, Radio One's WKJS is continually battling for the top spot with Clear Channel-owned AC WTVR and Cox-owned country WKHK.

PD Al Payne says the key to staying relevant is to remain active inside and outside the station doors. "A lot of the songs are the same nationwide so we try to make sure our so-called 'stationality' is a mirror image of the community we're serving," he says.

With syndicated shows, including Tom Joyner in the morning, "we try to use their voices to talk about local events," Payne says. "Only 40% of our job is what we do behind the mic; the other 60% is what we do in the streets."



ELROY SMITH, WGCI Chicago

Although this Clear Channel station is No. 2 in its market, with a 4.8 rating in the 12-plus demographic (behind Tribune news/talk WGN), WGCI previously held the top spot for more than a year.

While PD Elroy Smith notes the importance of ratings, he says there are more intangible measures of success in radio and stresses the need for public interaction.

"You've got to dominate with regard to not only attracting listeners, but keeping them," he says. "The other element is to make sure the employees are happy because you will hear that being transmitted over the airwaves. We also try to touch the community because anybody can play Mariah Carey or Jay-Z, but what is important is what happens in between those hits."



DAVID "DOC" WYNTER, CLEAR CHANNEL

As the VP of urban programming and supervisor of numerous urban stations across the country, 19-year radio veteran Doc Wynter is one of Clear Channel's most important assets.

In addition to presiding over two stations in his home market of Jacksonville, Fla., the New York native also administers more than 70 stations. Jacksonville's WJBT and WSOL are No. 2 (6.9 rating) and No. 4 (6.5) in the market, respectively. Wynter also hosts the No. 1-rated show "The Quiet Storm" in St. Louis.

Wynter acknowledges that radio is a career you have to have in your blood to pursue over the long term. "Radio can be daunting and intimidating," he says, "and you have to be really hungry to want to do this."



SKIP CHEATHAM, KKDA DALLAS

Owned by Service Broadcasting (which also owns adult R&B sister KRNB), Dallas' KKDA, better known as R&B/hip-hop K104, carries the distinction of being one of the only independent urban stations in the country that's consistently No. 1 in its market. Much of that, according to industry observers, is due to the talents of veteran PD Skip Cheatham.

With the station for more than 10 years, Cheatham has retained such key personalities as its talented morning show team Skip Murphy & Co., while staying in tune with R&B/hip-hop radio's changing landscape. As a result, KKDA became one of the first heritage stations able to evolve with the changing scene instead of simply resting on its historical laurels.

In addition to programming K104, Cheatham also holds down an afternoon on-air shift and is involved in such outside activities as hosting his own local TV show.

Reporting by Gail Mitchell in Los Angeles and Hillary Crosley, Raphael George and Clover Hope in New York.

PUSHING THE ENVELOPE

Billboard Honors Jermaine Dupri's Entrepreneurial Spirit With Otis Redding Excellence Award BY GAIL MITCHELL

Jermaine Dupri personifies the term music man. He is a producer, songwriter, artist, label executive and entrepreneur. With more than 10 years in the music game, Dupri remains an influential tastemaker whose work continues to raise the bar in R&B/hip-hop and pop. For that reason, as well as his work outside the studio, Dupri will receive Billboard's first annual Otis Redding Excellence Award for outstanding achievement in music, culture and business. Launched to coincide with the 40th anniversary of the legendary singer's death, the award will be presented to Dupri on Sept. 8 at the Billboard R&B/Hip-Hop Awards show. The event—in which Dupri is also a finalist in the top songwriter and top producer categories—will cap the seventh annual R&B/Hip-Hop Conference being held Sept. 6-8 at Atlanta's Renaissance Waverly Hotel.

In addition to being an accomplished songwriter, Redding was a commanding singer whose recordings—most notably "(Sittin' On) the Dock of the Bay"—are still played and covered by other artists today. But Redding didn't limit himself to those two roles. He was also a businessman and music publisher, serving as president of his own successful publishing firm, Redwal Music Co.

Dupri's creative drive and passion for his craft mirror that of Redding. His behind-the-board skills have laid the foundation for a string of hits by an industry who's who: Mariah Carey, Usher, TLC, Anthony Hamilton and Bow Wow. His credits sheet counts 17 No. 1 R&B/Hip-Hop singles. Plus, for four straight weeks in 2005—between Aug. 27 and Sept. 17—Dupri logged four singles in the top 10 of the R&B/Hip-Hop chart with songs by Carey and Bow Wow. He also counted four songs in the top 10 of the Hot 100 then—last accomplished by Irv Gotti the week of April 6, 2002.

And the list just keeps growing. Dupri has since checked off another top 10 R&B hit with Janet Jackson & Nelly's "Call on Me," the first single from Jackson's hotly anticipated new Virgin album "20 Y.O." due Sept. 26. Plus, he also had recent R&B/Hip-Hop chart success with Jackson's labelmates Dem Franchize Boyz ("I Think They Like Me"), Chingy ("Pullin' Me Back" featuring Tyrese) and Monica ("Everytime Tha Beat Drop" featuring Dem Franchize Boyz), and album track collaborations with a diverse array of artists ranging from LeToya to Lionel Richie. It comes as no surprise then that the Grammy-winning Dupri was named songwriter of the year in June at the 19th annual ASCAP Rhythm & Soul Music Awards (his fifth such award), sharing the honor this time with 50 Cent.

"I don't know if people really understand how prolific he is," Carey said of Dupri (Billboard, Nov. 5, 2005). "J.D. is one of the few examples of the modern-day producer with staying power."

Added Bow Wow of his mentor, "J.D. is a great songwriter and producer. His energy and creativity are unlike any other. He really gets to know the artists that he works with, and that's why his songs fit so perfectly."

When he's not wearing his songwriter/producer hat, Dupri juggles dual executive roles as president of Virgin Records' urban division—home to such acts as Dem Franchise Boyz, Jhnta Austin, Beenie Man and OutKast member Big Boi's Purple Ribbon roster—as well as chief executive of So So Def Recordings, responsible for bringing such talents as Anthony Hamilton, Bone Crusher and J-Kwon to the national forefront.

Dupri comes by his love of music naturally. His dad, Michael Mauldin, is a former Columbia Records veteran who currently manages and promotes R&B/hip-hop artists from his Atlanta base and helped Dupri with some of his early acts, including teen rap duo Kris Kross. After launching So So Def's affiliation with Columbia Records in 1992, Dupri introduced such acts as male group Jagged Edge and female

quartet Xscape. In 2003, Dupri found himself at Arista Records as one of the label's key black music executives.

Recalls former Arista president/CEO Antonio "L.A." Reid, "We were very much a pop label at the time. He came in with the intention of building the urban scene. He became a magnet for talent."

Outside his studio activities, Dupri helms several business offshoots that have promoted and managed talent (the Scream Tour, Arrested Development). There's also his hour-long Saturday evening radio show, "So So Def Radio," which is devoted to playing new music from unsigned artists. The show airs on Infinity Broadcasting's R&B/hip-hop outlet WVEE in Atlanta.

Rather than rest on his formidable laurels, however, Dupri keeps pushing on. As he told Billboard late last year, "I can't even think about slowing down. When I get to the point where at least 80% of the songs on the top 10 are mine, that's when I'm going to stop. Until then, I'm going to keep going."

'HE REALLY GETS TO KNOW THE ARTISTS HE WORKS WITH, AND THAT'S WHY HIS SONGS FIT SO PERFECTLY.'

—BOW WOW

JERMAINE DUPRI is a two-time finalist at this year's R&B/Hip-Hop Awards.



Billboard

SEPT 6-8 • THE RENAISSANCE WAVERLY • ATLANTA

R&B hip hop conference awards

SCHEDULE

WEDNESDAY, SEPT. 6

1:00pm-5:00pm
REGISTRATION

CONFERENCE ATTENDEES RECEIVE FREE ADMISSION TO
REMIX HOTEL

1:00pm-3:00pm daily

Remix magazine's traveling music production seminar consists of workshops for studio pros and bedroom beat-makers. Register for demos (use Apple's LogicPro7 and Digidesign's Pro Tools LE with new virtual instruments and plugins) and get the skinny on PR production, mix-tapes, and marketing from Public Enemy co-founder Hank Shocklee's Inertainment Q&As.

2:00pm-3:00pm

CHANNELING THE DIGITAL WORLD

Experts provide updates on the latest technological advances affecting the industry and address pressing issues in the world of digital distribution.

Moderator:

- Tamara Connolly, Executive Editor/Associate Publisher, Billboard Magazine

Speakers:

- Barry Benson, Merchandising & Promotions Manager, Infospace
- David Ellner, CFO/SVP of Operations Universal/Motown
- Chris Frankenberg, Songwriter, BMC
- Evan Harrison, Executive VP, Clear Channel Radio
- Sumant Sridharan, Director of Product Management, LiveDigital

3:15pm-4:15pm

CASHING IN THE INTERNATIONAL CONNECTION

Sponsored by Armed Forces Entertainment

Label executives, internet gurus, industry tastemakers and artists weigh in on how to best capitalize on the import/export value of R&B/hip-hop.

Moderator:

- Hillary Crossley, R&B/Hip-Hop Correspondent & Editor, Billboard/R&B Records

Speakers:

- Fiona Bloom, President, The Bloom Effect
- Randall Grass, EM, Sharenie Entertainment
- Kendall Minter, Entertainment Attorney, Minter & Associates
- Michael Thomas, CEO, Infrity Productions International

4:30pm-5:30pm

R&B: DECLARATION OF INDEPENDENCE

R&B is holding its own in a hip-hop world, thanks to a peccolating underground scene. Panelists explain the ins and outs of the genre's independent crusade.

Moderator:

- Gail Mitchell, Senior Editor R&B/Hip-Hop, Billboard

Speakers:

- Craig Bowers, President, Soul Thought Entertainment
- Max Gousse, Executive VP, Music World Entertainment
- Kevin Harewood, President, EDclectic Entertainment
- Frances Jaye, President, Neo Soul Cafe
- Jeanette McLean, VP/GM, MBK Entertainment Inc.
- Eric Poberson, Artist, Blue Erro Soul
- Lamonda Williams, Director/Urban Programming, Music Choice

6:00pm-7:00pm

WELCOME RECEPTION

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7:00pm-9:00pm

WE HEAR THE FUTURE

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Performances by:



THURSDAY, SEPT. 7

9:30am-4:30pm
REGISTRATION

1:00pm-8:00pm
REMIX HOTEL

10:00am-11:15am

I'M WITH THE BRAND

Now more than ever, branding hookups are becoming the name of the game. A diverse panel culled from the worlds of film, TV, clothing/shoes, video/games, fragrances and more share the secrets of finding the right partner as well as the latest marketing trends.

Moderator:

- Michael Paoletta, Brand Marketing Editor, E! Board

Speakers:

- Brian Feit, Chief Buzz Officer, The BMF Media Group
- Valerie Graves, Chief Creative Officer, Vigilante Entertainment
- Matthew Knowles, Founder/CEO, Music World Entertainment
- Morris L. Reic, Managing Director/Founding Partner, Weslin Rinehart Group
- Wanda Shelley, Partner/Producer, B2 Entertainment
- Jennifer Yu, Entertainment Marketing Manager, Fila
- Chaka Zulu, co-CEO, Disturbing Tha Peace

11:30am-12:45pm

WHAT THE BLING?!: THE STATE OF HIP-HOP

Sponsored by The Recording Academy

Is there a happy medium between hip-hop's socially conscious roots and its more popular booty-shaking persona? Artists, producers and label execs debate hip-hop's past, present and future.

Moderator:

- TBD

Speakers:

- Tuma Basa, MTV Programmer, MTV Networks
- Kerry "Krucial" Brothers, Producer/Songwriter/Artist, Krucial Keys
- Mr. Collipark, Producer/Manager, TVT Records
- Chuck D, Founder-Chuck D Mobile, Co-Founder-Public Enemy, Artist
- Troy Marshall, VP/Rap Promotion, Universal/Motown
- Jeff Robinson, CEO, MBK Entertainment Inc.
- DJ Tzomp, Producer, NZone Entertainment
- Joyce Wilson, President, Joyce Productions

1:00pm-2:30pm

ARTIST SHOWCASE LUNCHEON

Performances by:



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LINE OF EVENTS

**LAST
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REGISTER**

2:45pm-3:45pm

WHO'S SIGNING WHO?

Key publicizing and A&R executives discuss the musical trends in store for R&B and hip-hop.

Moderator:

- Qiana Conley, Director of Creative A&R, Notting Hill

Speakers:

- Ethiopia Habtemariam, VP, Universal Music Publishing
- Chris Hicks, VP of A&R Urban, Warner Brother Records & Warner Chappell Music
- HipHop
- Rodney Jenkins, President/VP of A&R, Darkchild Productions/VP of A&R, Def Jam
- Kawan "KP" Prather, Senior VP/P&R, Sony BMG
- D. Prosper, Director of A&R, G Unit Records
- Shakir Stewart, SVP of A&R, Def Jam

4:00pm-5:00pm

RETAIL & THE DIGITAL DIVIDE

What is traditional retail's game plan as it adapts to the brave new world of digital technology? Key urban music retailers and buyers share ideas and forecast the future.

Moderator:

- Renrie Jones, President, The Eye Picture Group

Speakers:

- Jasz, Owner, Ear Wax
- Tebaygc, Owner, DBS Sounds
- George Daniels, President/Owner, George's Music Room
- Tera Garrett, CEO, Face2Face N.E.G.
- Neil Levine, SVP/GM, Caroline Distribution
- James Lewis, Owner, Reflections Emporium
- Jeff Price, President/Founder, SpinnART Records

5:30pm-7:00pm

BILLBOARD R&B/HIP-HOP RADIO AWARDS RECEPTION

For the first time Billboard and Radio & Records honor & celebrate the best in radio... as voted on by subscribers!

7:00pm-8:30pm

COCKTAILS AND SHOWCASE!

Sponsored by MBK Entertainment Inc.

Performances by:



Mike Miller



Jermaine Paul

8:30pm-9:30pm

... MORE COCKTAILS AND SHOWCASES

Sponsored by Butter Records

Performance by:



Jascel

FRIDAY, SEPT. 8

9:30am-3:30pm

REGISTRATION

1:00pm-8:00pm

REMIX HOTEL

10:00am-11:00am

THE BILLBOARD Q&A WITH LUDACRIS

Sponsored by ASCAP

Billboard's Gail Mitchell interviews the rapper, actor, philanthropist and label executive who is pushing the industry to new heights.



Ludacris

11:15am-12:15pm

EVERYTHING YOU WANTED TO KNOW ABOUT RADIO, BUT WERE AFRAID TO ASK

From how music gets played to radio promotions, Erroy Smith of WGCI Chicago and other top radio program directors from around the country break down the truths and myths of the radio industry.

Moderators:

- Raphael George, Urban/R&B/Hip-Hop Chart Manager, Billboard/Radio & Records
- Erroy Smith, Operations Manager, Clear Channel Chicago

Panelists:

- John Cimick, Program Director, WQHT New York
- Tony Fields, Operations Manager, Cox Radio Miami
- Thea Mitchem, Program Director, Clear Channel Philadelphia
- Eric Myers, Program Director, Clear Channel Norfolk

12:30pm-1:30pm

RELATIONSHIP COUNSELING

Elliott Sptzer's payola investigation has affected the work relationship between radio and record execs. Panelists assess the changing dynamics and how to move forward to everyone's mutual benefit.

Moderator:

- Kevin Fleming, Editor, The Urban Buzz

Panelists:

- Craig Davis, Senior National Director of R&B Promotions, Jive Records
- Troy Dudley, VP of Urban Promotions, Universal Motown
- Jamillah Muhammad, Program Director, WMXD Detroit
- Reggie Fouse, Program Director, WVEE Atlanta
- Nicole Sellers, Sr. National Director of Promotions, J Records
- Doc Wyrter, VP Urban Programming, Clear Channel

1:30pm-2:30pm

SHOWCASE LUNCHEON

Performances by:



Brian Cook

Lyrcasis



Jascel

S.P.

Young Darr

D-Boyz

3:00pm-4:00pm

MIX SHOW MASTER CLASS

Key DJs son'ta es and techniques from the mixtape circuit.

Moderator:

- Ebro Dancer, Assist. PD, WQHT/New York

Panelists:

- CJ Drama, Sirius Radio
- CJ Khalec, WEDR Radio/Terror Squad
- J Perod
- Robert "Gaspa" Smith, Hittmann DJs
- Michael "3000" Watts, Swishahouse

4:30pm-5:30pm

VIRGIN RECORDS HAPPY HOUR

Hosted by:

Performance by:



Jermaine Dupri



Johnna Austin

8:00pm

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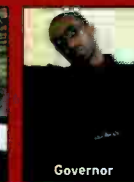
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JAMES WHITE

STARS

SPECIAL FEATURE ON '20 Y.O.' SHE JOINS POWERHOUSE COLLABORATORS TO CELEBRATE A MUSICAL MILESTONE

JANET JACKSON

STILL IN

BY GAIL MITCHELL

CONTROL

'THIS IS MY PRIVATE CELEBRATION BECAUSE TRULY, FOR THE FIRST TIME IN MY LIFE, I'M VERY HAPPY'

Super diva. Very few artists can legitimately lay claim to that title. Fewer still can sustain an extraordinary career that, despite a few bumps along the way, has fans anticipating your every move after 20 years. ■ Two decades after the debut of Janet Jackson's career-making album, "Control," fans are eagerly awaiting the Sept. 26 release of her new Virgin Records set, "20 Y.O." (formerly titled "20 Years Old"). ■ The album reunites Jackson with original "Control" collaborators Jimmy Jam & Terry Lewis, and pairs her for the first time with Grammy Award-winning producer Jermaine Dupri (who is also her boyfriend). ■ Some would expect a super diva to possess an exalted sense of self. After all, this is the singer behind an album that yielded no fewer than six crossover hits that exuded female empowerment, songs like "What Have You Done for Me Lately," "When I Think of You" and "Let's Wait Awhile."

Then, three years later, with 1989's "Rhythm Nation 1814," she became the first artist to produce seven top five hits from one album, trumping big brother Michael.

After jumping to Virgin from A&M for a reported \$32 million, Jackson continued her platinum-selling ways with "janet." (1993), "The Velvet Rope" (1997), "All for You" (2001) and "Damita Jo" (2004). Along the way, there have been movies ("Poetic Justice," "Nutty Professor II: The Klumps"), TV ("Good Times," "Diff'rent Strokes," "Fame"), sexy and provocative (read: topless) magazine covers (1993's Rolling Stone and Vibe this September), a bout with depression, a legal battle over her musical income and the now-infamous "wardrobe malfunction" during the 2004 Super Bowl halftime show.

Yet the Janet Jackson who sat down with Billboard fits anything but the diva prototype. The baby sister of the Jackson family was shy but forthcoming with her answers, at various times humorous and self-deprecating.

She says she's at the happiest time in her life, but still in control and determined to take her career even higher, with one proviso: "I've got to have some fun," she says.

How would you assess your career to this point?

It's still a great ride. Along the way there have been highlights but thankfully not a dull moment. Looking back, the highlights include the albums "Control," "All for You," "janet." and "Rhythm Nation 1814." Hanging with Tupac, Regina King and Joe Torry while filming "Poetic Justice."

Then there's "Velvet Rope," where I showed more of my feminine side. That was a crossroads for me: sharing what I'd been going through personally and how I felt about what was happening in the world. That turned out to be a very intimate record.

Then there's this new album. It's a highlight

not just because I'm celebrating the 20th anniversary of "Control." Once again, as back then, I'm making my own decisions.

This will sound corny, as if it's not me talking, but it hasn't always been easy, and I'm proud of "her" [Jackson refers to herself in the third person]. This is my private celebration because truly, for the first time in my life, I'm very happy.

Was the creative process for this album any different from its predecessors?

No. This time it was four of us collaborating—Jimmy Jam, Terry Lewis, Jermaine and myself. But it was the same process: Everyone getting all of their thoughts and ideas out on the table, then talking about which ideas to keep or throw out. [Singer/songwriter] Johnita Austin also played a part in the album.

It was really a collaborative effort, and that's what made it so nice. Jermaine would run into the studio and talk about the songs Jimmy and Terry had done on someone's album.

Then Jimmy would start playing the song, and Jermaine would say, "You know what? Let's do something

'It was really a collaborative effort,' JANET JACKSON says of her new album '20 Y.O.,' due Sept. 26 on Virgin Records.



kind of along those lines as a base."

He understood them, he understood me and vice versa.

How would you describe the musical mind-set of "20 Y.O."?

This album takes me to a place where I haven't been in a while: R&B and dance. I give that credit to Jermaine. I like to say he brought the country to the album, while he says he brought the ghetto [laughs].

But the dance element was the one thing I was adamant about having. The album also features samples from music that inspired me 20, 25 years ago. There are also some midtempo songs and some of what everyone calls my "baby-making songs."

Basically, the album is everything that's always been a part of me, but with freshness to it.

The "Call on Me" video carries a retro vibe. What inspired its concept?

Hype Williams was the director during the 10-day shoot. All the visuals you see in the video are how Hype hears the music; it's very colorful. The idea was to do something different from what you see on TV; to go back to the way we used to do videos.

A lot of videos seem the same to me. And that's fine. But young kids don't get the opportunity to see the way it was done before and where imagination can go. That takes money, and labels aren't doing that now.

So what was it like working in the studio for the first time with Jermaine?

It was just absolutely wonderful, very easy, not one hiccup. When we're at home in Atlanta, I'll sometimes go to the studio with him. But I'll never, obviously, walk in and disturb him while he's at work creating. So this was my first time actually seeing him at work, and I loved it.

Sometimes I'd just peek in there. His back would be to me, and he never knew that I was in the room. I'd just sit and watch him.

From then to now, how have you evolved artistically in the last 20 years?

I think you hear it lyrically. And I think you can hear the maturity as time has progressed. Still from time to time you'll hear that kid come out, too. That's still there, somehow.

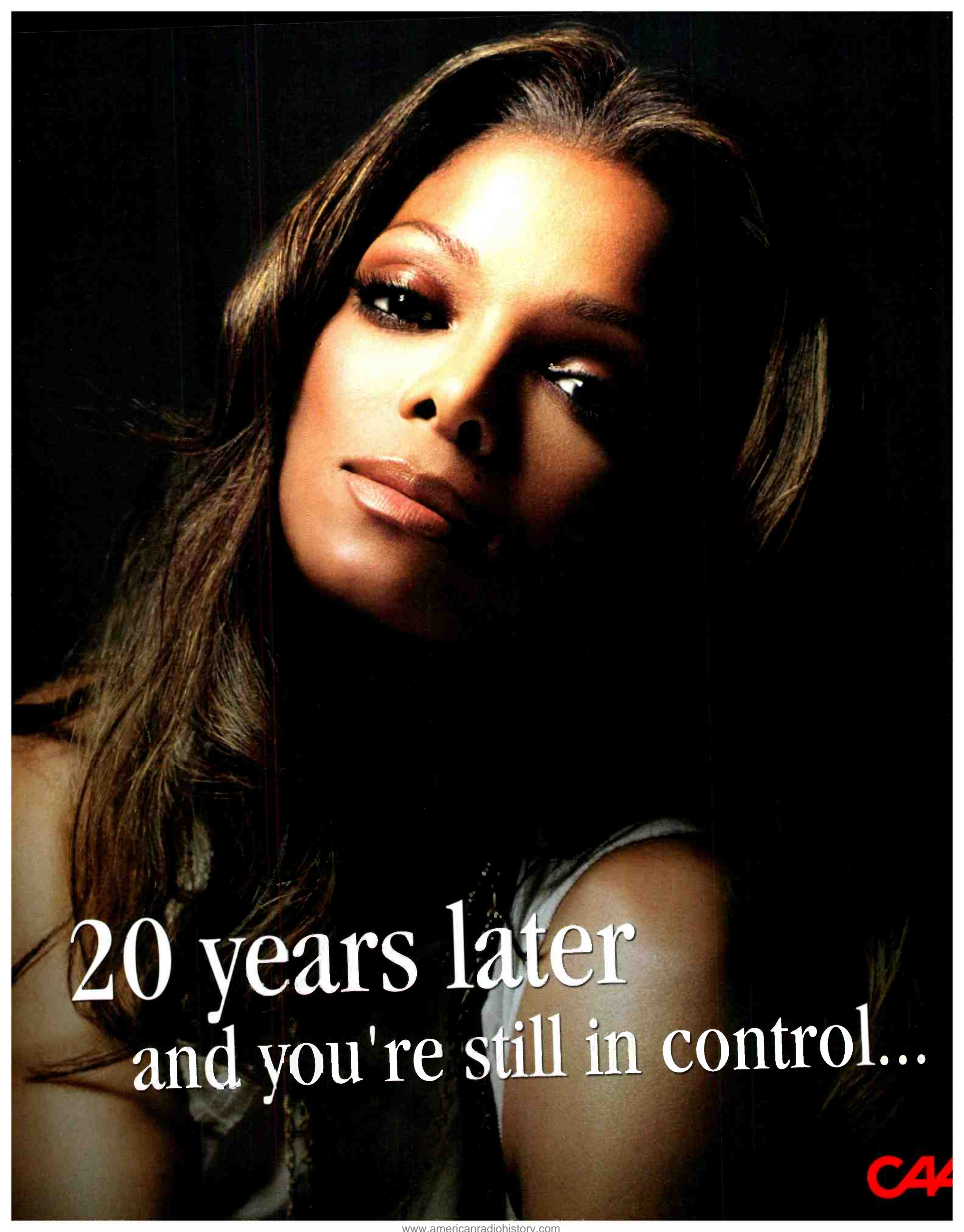
I'm also just more relaxed, more confident.

My family would tell me to just relax and enjoy what's going on. I'd say, "OK," but wouldn't do it. But time goes so quickly. I'm doing that now, because there are things that allow me to do that,

And as an artist, are you still having fun?

Yes. I can't sit here and take credit for everything. I've been fortunate to have a strong team behind me. Some people may do this because they think it's a great way to make a lot of money. But I really love what I do.

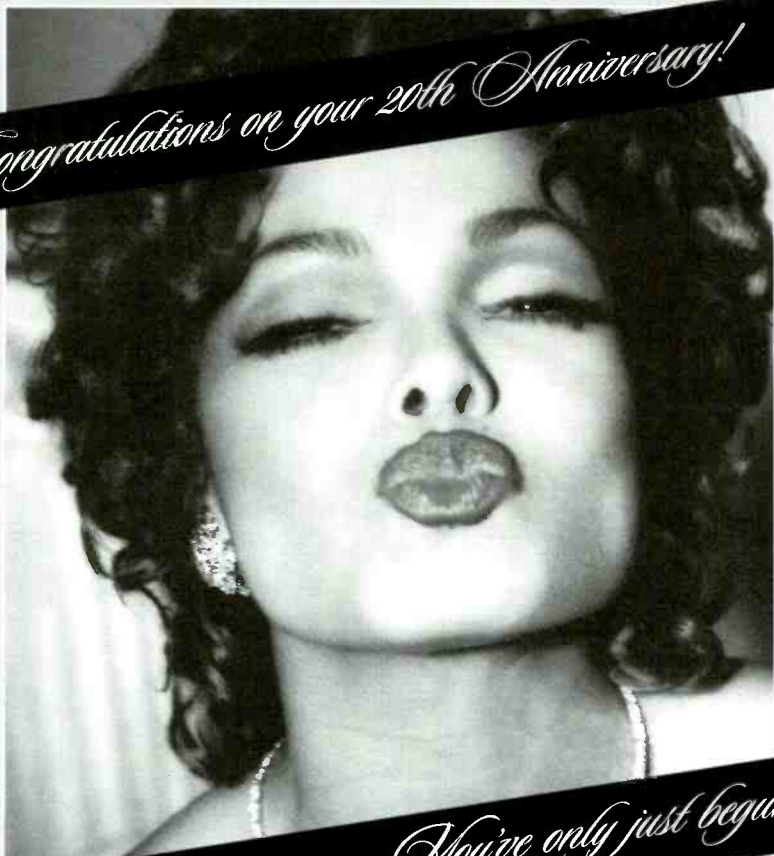
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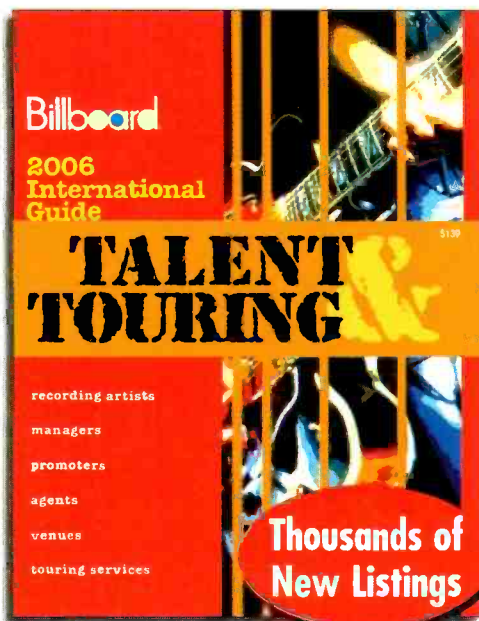
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JACKSON'S JUGGERNAUT

CO-PRODUCERS REVEAL HOW '20 Y.O.' TOOK CREATIVE SHAPE BY JANINE COVENEY

Don't call it a comeback. ■ Janet Jackson conceived her new Virgin Records release, "20 Y.O." (due Sept. 26), as a celebration of the joyful liberation and history-making musical style of her 1986 breakthrough album, "Control." ■ That album has sold more than 5 million copies in the United States alone, according to Nielsen SoundScan. ■ Jackson's musical declaration of independence launched a string of hits, an indelible production sound and an enduring image cemented by groundbreaking video choreography and imagery that pop vocalists still emulate. ■ Jackson reunited with Jimmy Jam & Terry Lewis and was joined by Jermaine Dupri to craft a musical reflection of who she is today and how the artistic promise of "Control" has been fulfilled some two decades later.

Creating a project with such lofty goals was a relatively smooth process, Jam and Dupri say. Conversations that began before Christmas 2005 between Jackson and the producers narrowed down the theme early, and songwriting and recording began in earnest in February.

The discussion turned to how Jackson was feeling at the time "Control" was recorded (when, incidentally, Dupri was just 13).

"I started asking questions like, 'What was the feeling of life when you were 20?' I was so intrigued with what was going on in her life then that I just thought her album should be called that," Dupri says.

Jam adds, "It made sense as a concept because, obviously, the 20 years since the 'Control' album, but it also means—for her—a sense of rejuvenation. A sense of

that excitement that you have when you are 20 years old, when your life is beginning and you're striking out on your own. She has that same sense of hunger and excitement."

For Jackson, recruiting Jam & Lewis was a no-brainer. Working creatively with her boyfriend Dupri, who is not only a distinct hitmaker in his own right but also president of Virgin's urban music division, was more of a risk. Although they have been together for five years, during which time Dupri crafted Mariah Carey's comeback project "The Emancipation of Mimi," the couple had never collaborated professionally.

"I didn't know how we would jell, if we were gonna get in an argument," notes Dupri, who admits that he can be a bit ruthless in the studio. "I didn't even want to walk down that path with her, because we're such good friends. I never wanted this business part to get between us."

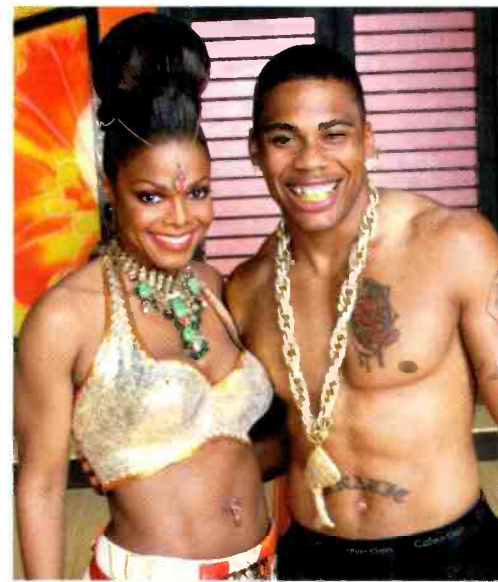
Rather than contribute separate tracks for "20 Y.O.," Dupri and the Jam & Lewis team decided to collaborate. The process could have caused ego and procedural conflicts. But Jam & Lewis give high marks to Dupri, who Jam says knows more about the Jam & Lewis style than the Minneapolis-bred moguls themselves.

"The great thing about working with Jermaine, he came in with total respect for us, we had total respect for him," Jam says. "The fact is that we were fans of each other and for Janet."

The entire team of Jackson, Jam, Lewis and Dupri created the tracks, with occasional contributions from songwriter Johnta Austin.

The project was recorded chiefly at Jam & Lewis' Flyte Tyme Studios in Los Angeles and Dupri's Southside Studio complex in Atlanta, with some sections undertaken at Village Recorder in L.A. and the Hit Factory in Miami.

All the parties note that Jackson is an extremely focused in the studio. "She's one of those you literally have to kick out the studio. She'll never tell you her voice is getting tired, she'll just work and work," says Jam.



JANET JACKSON teamed up with **NELLY** in the video for 'Call on Me,' directed by Hype Williams.

The first single, "Call on Me," pairs Jackson with St. Louis rapper Nelly, with a video directed by Hype Williams. Dupri notes that other than her 1998 outing singing hooks on Busta Rhymes' "What's It Gonna Be," Jackson had not worked with any contemporary hip-hop artists.

"If Janet had just come out, people wouldn't be asking that question. Of course she don't need Nelly, but in today's market, half the kids watching '106th & Park' don't even know what 'Control' sounds like."

While "20 Y.O." celebrates "Control," the album does not reference songs from that project. Instead, there are subtle cues that hark back to the 1986 smash. "There are little pieces of ear candy in almost all of the songs that references something over the past 20 years, but you really have to be a fan or someone who had listened to a lot of her music to recognize it," Jam says.

Jam & Lewis also left behind one of their signatures: building new songs from the rhythm beds of classics, as they did using Sly Stone's "Thankyoufalettinmebemicelfagin" for "Rhythm Nation" and Change's "Glow of Love" for "All for You."

Lyrical Jackson ex- **continued on >>p40**



Our
journey
together
has only
just begun

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success.

Love,
Johnny Wright
& Kenneth Crear



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amines her life today, with upbeat grooves, sexy ballads and a positive outlook.

"It's a lyrically confident album," Jam notes. "She talks about a whole lot of different subjects, but it's not anything heavy. It's not 'Rhythm Nation,' it's not 'Velvet Rope,' there's no pain, no bitterness, no suffering. It's more confident woman lyrics."

Other tracks from the set include "Show Me," which Jam calls a "happy record"; "With You," which Dupri calls a bona fide smash; "So Excited"; a sexy fantasy called "My Body"; and "Get It Out Me."

Key to the project is reconnecting Jackson with her urban base without losing the strong core of pop and dance fans she has built during the last two decades.

"Times have changed from when Michael and Janet were out in the '80s," Dupri notes, pointing to the fact that urban artists no longer have to cross over to pop before achieving maximum exposure and sales. "Janet shouldn't be changing or trying to change to get on pop radio."

Virgin Records executive VP of urban music Lionel Ridenour notes that the album's first single, Jackson's "Call on Me," has arrived as her first top 10 R&B hit since 2001's "All for You."

Ridenour says: "We thought it was very important to the overall plan to start off and make sure she connected with the base. Considering that she has so many types of fans, and she has had a very broad base all along, but we knew she needed to start off with a top 10 urban record."

The troops at Virgin Records are gearing up to create an international event out of the release. The promotional plan brings Jackson down from the thin air of superstardom back to earth, where her fans can relate to her.

The singer has already appeared at press conferences in Washington, D.C., and Atlanta and on the covers of *Us Weekly* and *Vibe*; is personally visiting radio stations; and will appear at listening parties and meet-and-greets here and abroad.

"It's the kind of project everybody dreams of working on and the kind of artist every label dreams of having on their roster," says Virgin Records executive VP/GM Lee Trink. "Janet is an icon and a historic figure in our culture. She's one of those gifted artists that people look up to, that people emulate, that people want to believe in. We're fortunate to have someone like that on our roster, because there's not that many superstars that stand the test of time." ...



A couple for five years, **JERMAINE DUPRI** and **JANET JACKSON** had never previously collaborated together.

A RETURN TO THE ROAD

BY RAY WADDELL

JACKSON HAS SIGHTS SET ON WORLD TOUR

Although she has only a handful of national tours under her belt, Janet Jackson is without question one of the most successful female touring artists of all time. ■ Numbers back it up. Between 1993 and 2002 (when she last toured), Jackson grossed \$94 million and sold nearly 2 million tickets to just 161 shows reported to *Billboard* Boxscore. ■ That's an average gross of \$583,850 per night and average attendance of 12,422 per show. Those kind of numbers are clearly superstar level.

So as Jackson prepares for the Sept. 26 release of her new Virgin Records album "20 Y.O.," marking the 20th anniversary of her landmark "Control" record, fans can look forward to her return to the road around March 2007.

"My three choreographers and I are working on ideas now for a world tour," Jackson says. "It's always a visual thing for me as we start planning; I can see it on the stage. I don't want to share those ideas yet, because nothing is etched in stone. But we'll begin rehearsing at the end of the year."

Live Nation touring VP Brad Wavra was the lead promoter for Jackson's 1998-99 *Velvet Rope* tour and her *All for You* tour in 2001-2002. Live Nation is one promoter, likely among others, in discussions to produce Jackson's upcoming tour.

Wavra calls working with Jackson "one of the most pleasant experiences on the road you could imagine. Janet Jackson as a human being is as kind and gentle and as artistic a person as you would ever meet on this earth."

According to Wavra, Jackson has always been focused on turning the album into a special live experience for fans.

"I think that's one of the great legacies of Janet Jackson: She . . . really realized how important the live show is to the artist's career," he says. "She works really hard on the record, then once she has it how she wants it, she works just as hard on creating that live experience."

Wavra describes Jackson's concert fan base as primarily a "white, suburban audience, male and female, and it spans the ages. It's like 14 to 40 when we were touring her."

Still, he says, the audience crosses racial lines. "I think her foundation is in the white pop audience, but she never gave up on the urban roots," he explains. "Everything we ever did with her was strategically planned to be promoted on both sides of the equation, pop and urban."

According to Wavra, Jackson "always understood that the African-American part of her life and her audience was an important part, and she made sure her songs, her live show and her ticket prices appealed to both segments."

Jackson's management team of Kenneth Crear and

Johnny Wright has a sure grasp on career development and touring's role in that process, Wavra says. "They're both smart managers in their own right, and their strengths play off of one another," he says. "Johnny and Kenneth both allow the professionals and specialists around them to do their jobs."

Wright in particular is "very strong in delegating authority to the professionals he trusts, and I think that's part of the strength of Johnny Wright's management style," Wavra says. "I don't pretend to know one thing about the record business, but when it comes to touring, with 20-some-odd years, I think I'm pretty good there. Likewise, David Zedeck, his agent, is strong in touring, but [Wright] doesn't use him for recording or A&R decisions."

Wavra thinks the upcoming Jackson tour will be "wildly successful," despite negative publicity surrounding the Super Bowl flap of 2004.

"I think that Janet got a bum rap," he says. "She's the antithesis of that person that was created in the media. If it hadn't been an election year I doubt it would have gotten played like it did."

A huge record will surely help. And Wavra points out that she has "surrounded herself with the greatest hitmakers of our time."

So who will produce the tour?

"We've been in preliminary discussions, and I'm sure they've talked to other promoters out there," Wavra says. "It's a testament to their strategic planning that her management team was engaging [in July] to get things set up properly for next March." ...

JACKSON'S TOP SINGLES

The titles on this chart are ordered by their peak position on *The Billboard* Hot 100. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked. ...

— Chart data compiled by Keith Caulfield.

Rank	Title	Peak Position	Debut Date	Label
1	That's The Way Love Goes	1 (8 weeks)	May 1, 1993	Virgin
2	All For You	1 (7)	March 17, 2001	Virgin
3	Miss You Much	1 (4)	Sept. 2, 1989	A&M
4	Doesn't Really Matter	1 (3)	June 17, 2000	Def Jam/Def Soul/IDJMG
5	Escapade	1 (3)	Jan. 20, 1990	A&M
6	Together Again	1 (2)	Dec. 20, 1997	Virgin
7	Again	1 (2)	Oct. 23, 1993	Virgin
8	When I Think Of You	1 (2)	Aug. 9, 1986	A&M
9	Love Will Never Do (Without You)	1	Nov. 17, 1990	A&M
10	Black Cat	1	Sept. 15, 1990	A&M
11	Rhythm Nation	2	Nov. 11, 1990	A&M
12	Come Back To Me	2	June 30, 1990	A&M
13	Any Time, Any Place/ And On And On	2	May 28, 1994	Virgin
14	Let's Wait Awhile	2	Jan. 17, 1987	A&M
15	Runaway	3	Sept. 16, 1995	A&M
16	Someone To Call My Lover	3	June 23, 2001	Virgin
17	What's It Gonna Be?!*	3	March 13, 1999	FlipMode/Elektra/EEG
18	I Get Lonely**	3	May 23, 1998	Virgin
19	Nasty	3	May 17, 1986	A&M
20	If	4	July 24, 1993	Virgin

Busta Rhymes Featuring Jackson ** Jackson Featuring BLACKstreet

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SPECIAL FEATURE

REGGAETÓN EVOLUTION

Genre Rides Out Rocky Times As
Its Sound Evolves, And A New
Generation Of Hitmakers Emerge

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SIN DUDA...TENEMOS LO MEJOR

DADDY YANKEE

Paula Deanda

BIMBO

Beibi G

TEGO CALDERON

Cubo

Buddah

Chaka Black

RAKIM & KEN-Y

Psycho Realm

DJ RoBn

Baby Boy "Nostra"

PITBULL

KING NENE

Adriel

DUNDI

EDDIE DEE

CHAOS

Tazmania

Bolin

Bolo

VICO C

Kino Rankins

Dainamite

CRAZY T

Projecto Vega

Humby

YOMO

MC MAGIC

Tabu

Yung Thugz

TITO "EL BAMBINO"

Agressor

Alberto Style

ALEX

Alex Gargola

NINA SKY

Antowan

Ariel

BABY SHABBA

Mario VI

NALDO

Big Boy

Big Lou

CHARLIE

ALEXIS Y FIDO

Coo=Kee

D+Plus

Dalmata

DJ URBA

ARCANGEL &

D'LA GHETTO

DNA

Drexter

El Nazi

Eric Duars

JOHN ERIC

Eskizzo

Fatty

Gang=Yah

GUAYOMAN

MASTER JOE

Horny Man

J King

JL "The Bee-Show"

Joan & O'Neill

VISITANTE (CALLE 13)

JOHNNY PREZ

Jomar

Jose "The Bee-Show"

KARTIEL

LIL ROB

La Sister

LIL MAN

Lisa M

CHINGO BLING

Luigi

Maestro

Magnate Y Valentino

OG BLACK

Maicol & Manuel

THE REYES BROTHERS

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MIKEY PERFECTO

Mista Greenz

NICKY JAM

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MONTANA

PLAY N SKILLZ

Mr. G

Nano MC

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Panty Man

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THIRSTIN HOWL III

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Primo LX

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MOVING ON, NOT OUT

As New Styles Evolve, Genre Continues
To Prove Its Versatility **BY LEILA COBO**

A

look at Billboard's Top Latin Albums chart for any given week since the beginning of the year will likely reveal reggaetón titles dominating the top 10 positions. * And yet, in recent months, an increasing number of industry observers are questioning the durability and future of the genre, citing flagging sales, radio stations that are flipping from the reggaetón format and a homogenization of sound. * Despite the naysayers, however, reggaetón seems to be experiencing a stabilizing and evolutionary period, rather than a crisis. * While the genre is no longer on the tip of everybody's tongue or the priority list of every Latin label executive, its current momentum suggests it is moving on rather than dying out. * "I'm tired of the question, 'What's wrong with reggaetón?'" says an exasperated Gustavo López, president of Machete Music and one of the genre's early supporters. "It's going through the syndrome that every genre that explodes has, where too many albums are released. But it is as hot as it has ever been, from a hits standpoint," he says, referring to its chart performance. * For the week ending July 28, there were five reggaetón titles in the top 10 of the Top Latin Albums chart: one each by established stars Daddy Yankee and Don Omar, one by up-and-comers Wisin & Yandel and one each by debut acts Calle 13 and Rakim & Ken-Y.

The sounds run the gamut from fresh (Calle 13) and pop (Rakim & Ken-Y) to a blend of traditional and adventuresome (Daddy Yankee, Omar, Wisin & Yandel).

The variety suggests that reggaetón, while keeping the dance beat that makes it distinctive and gives it mass appeal, is diffusing in many directions, from hip-hop to fusion to a pop-leaning sound.

Rakim & Ken-Y and Tito "El Bambino," for example, exemplify a more melodic reggaetón that the labels are in turn working like pop, marketing it to urban and teen audiences.

Tito "El Bambino," formerly part of Héctor & Tito, says he took a full year in recording his solo debut, "Top of the Line," because he was looking for opinions on what was lacking in reggaetón.

"And I understood that international listeners were looking for a lot of melody," he says. "That's why many of the songs have live instruments, and people have loved the mix. They don't just want to hear the reggaetón beat."

Likewise, Rakim & Ken-Y are identified with a more "romantic" reggaetón, in the words of Ken-Y. As a result, their label, Universal Music Latino, has worked them as both a reggaetón and a pop act, marketing to a young demographic.

"They are lighter, sweeter songs," Ken-Y says, noting that another differentiator is the mix of styles within the pair's brand of reggaetón, from straight-ahead dance tracks to romance.

"It's reggaetón for all audiences," he adds.

In radio, too, the more romanticized, pop reggaetón stands a better chance of crossing over into other Latin formats.

"The reggaetón that becomes pop is the one that's going to survive," Entravision Communications VP of programming Nestor "Pato" Rocha predicts. "The songs that are hitting with us are more in the pop field. The music has to hit not just reg-

gaetón fanatics, but everyone else."

Mayna Nevarez, a publicist who has long worked with the genre and whose client list includes Daddy Yankee, sees yet another movement within reggaetón, one that stems from Panama, one of the genre's origins.

"The music is different because they're mixing calypso, soca and reggaetón," says Nevarez, referring to acts like Mach & Daddy and Junior Ranks. Mach & Daddy in particular are steadily climbing the charts with their hit single "La Botella," a feel-good party song that mixes various influences."

Walter Kolm, Sr. VP, marketing/A&R for Universal Music Latino, who licenses Mach & Daddy in the United States, also sees the new wave of reggaetón coming from Panama. And, for the first time, the music is playing on the West Coast before getting picked up by East Coast DJs. "I see the invasion now coming in from California," he says.

Nevarez says reggaetón from Panama is "a completely different sound. It has been very hard to get the PDs to pro-

gram that song, because it's completely different from traditional reggaetón."

And therein lies much of the problem with the genre's evolution: Radio, so crucial in the mass development of the style, keeps playing the same old music.

"Most of the songs in heavy rotation are by a handful of core artists," Billboard Latin charts manager Ricardo Compagnoni says.

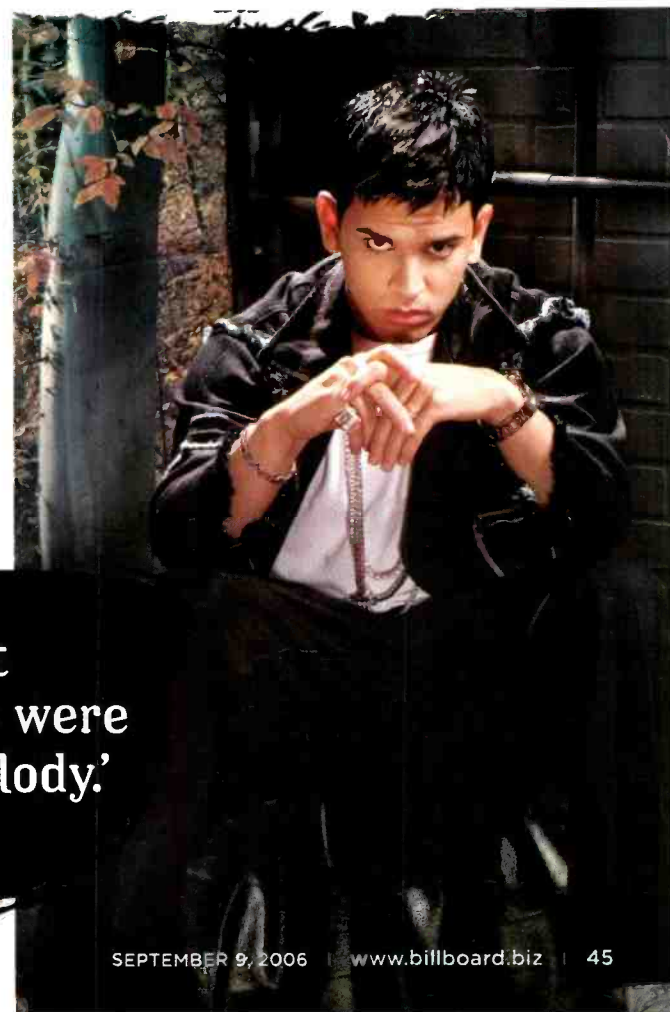
Lack of radio airplay was a focus during the reggaetón panel at the Billboard Latin Music Conference in April.

"On the streets, where we came from, people are still listening to our music, which is changing constantly," said Elias de Leon, owner of indie label White Lion, home to acts like Calle 13. "But radio stations are still playing records that we released four and five years ago, and they won't play talent that is up-and-coming, so of course, the audience is tired of them. These stations are ignorant: They don't even know what's going on in the streets, and they don't want to know."

Part of the problem is that reggaetón, as a relatively new genre, simply does not have the depth of catalog that pop and regional Mexican do. On the other hand, programmers are still feeling their way around a new for- **continues on >>p48**

**'I understood that
international listeners were
looking for a lot of melody.'**

—TITO 'EL BAMBINO'





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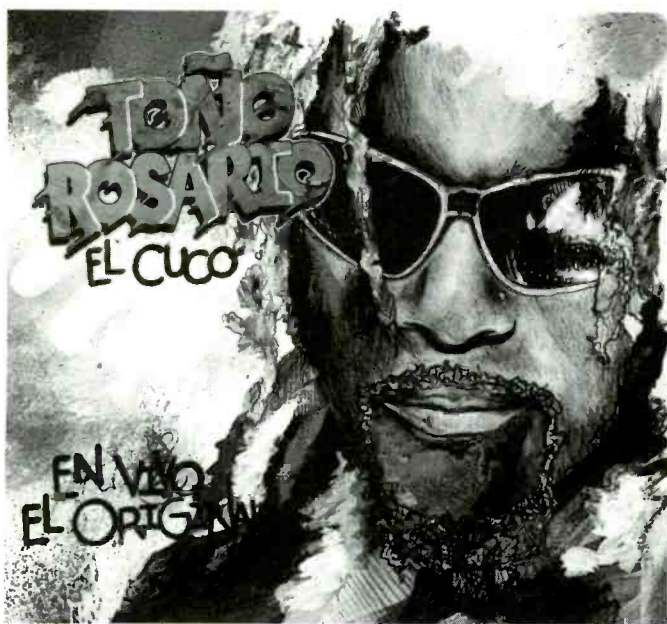
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from >>p45

mat. Currently, Nielsen BDS, the source of the Billboard singles airplay charts, monitors 15 Latin "rhythmic" stations. That's the name given to the genre that encompasses Latin hip-hop, rap, some pop and, above all, reggaetón, although the total number of stations carrying the format is much larger nationwide.

For the most part, those stations that have flipped to a Latin rhythmic format have seen a rise in listenership, compared with their previous incarnations.

While a handful of stations have returned to other formats, this seems to be the case in markets that already had a Latin rhythmic station in place, suggesting that the market is still not ready for more than one dedicated radio station for reggaetón.

"If there's a market where they're already playing reggaetón music, I wouldn't want to flip the station," says Entravision's Rocha, noting that

ciated with reggaetón.

"We're doing it a different way so people say it doesn't sound the same," he says. One change N.O.R.E. foresees is an increasing use of sampling, as exemplified by his sampling of Hector Lavoe on the track "Mentira."

N.O.R.E. is not alone in this. Tego Calderón's new Atlantic release "El Subestimado/The Underdog" samples different beats by a broad variety of acts. The result is an album that still has enough reggaetón to be included in the genre, but also contains hip-hop, rap, funk and even salsa.

Although Calderón's album is entirely in Spanish (save for one bilingual track), by virtue of being signed to Atlantic, his music will be worked in English and Spanish marketplaces.

Likewise, Daddy Yankee's upcoming Interscope release, slated for November, will also get a major crossover push.

How these two artists perform in the mainstream market will serve as a testing ground for other mainstream labels that are considering signing reggaetón acts.

However, despite all the best intentions, the only reggaetón artist to have visited any mainstream charts lately is Daddy Yankee. Although Calderón's new Spanish single is already on the Latin tracks, his single "Chillin'," the one that is aiming for the crossover, has yet to be heard in the mainstream.

Likewise, Héctor Bambino "El Father," whose album "Héctor 'El Father' Presents: Los Rompe Discotekas" was released by Roc La Familia and features Jay-Z, is playing only on Latin stations.

As some executives keep searching for another major reggaetón hit, such as "Gasolina," that can cross markets and cultural boundaries, many reggaetón acts seem unfazed.

Calderón, for example, did not include any American rappers on his new album. Don Omar did on "King of Kings," but he says he is concentrating on the Latin marketplace.

And the big producers in the genre, including Luny Tunes and Boy Wonder, are set to release their compilation albums featuring new acts this year.

"There are a lot of acts, but there's a lot of imitation and lack of originality," Calderón says. "And, there is a lack of producers," he adds, echoing a concern voiced by many.

Carlos Pérez, president of video production and imaging company Elastic People, suggests that the responsibility for moving the genre ahead lies in the hands of reggaetón producers.

"They have to make the genre evolve so that radio stations can find new ways to back reggaetón," he says. Many in the industry are now criticizing the fact that producers share the loops and beeps they have created. "In order to [foster] new talent, they need to . . . come up with a new sound."

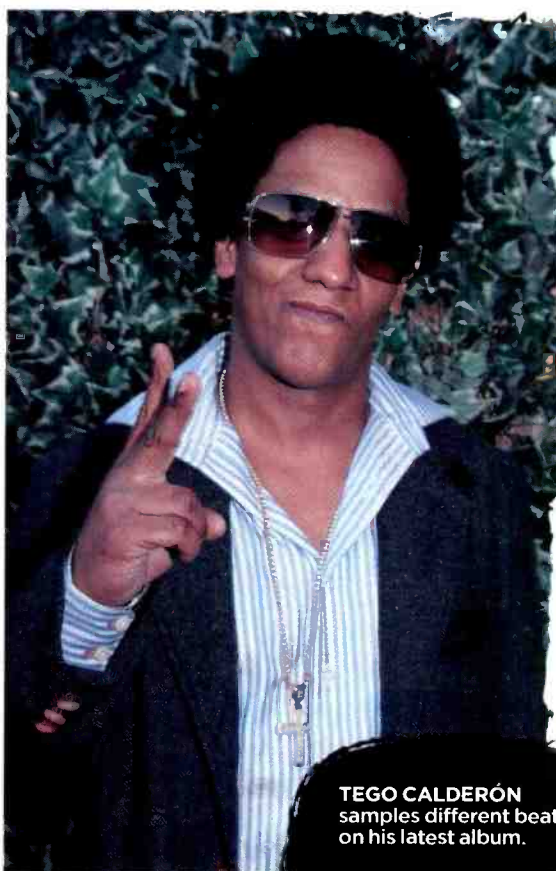
The success of acts like Calle 13, which has departed from the traditional reggaetón sound and producers, indicates listeners have their ears open.

"I am thrilled about the stuff I'm hearing, and it's not your typical reggaetón," Machete's López says.

However, he says, no matter what changes, the beat—somewhere—remains.

"It's a dance movement," López says. "A dance beat youth can listen [to], enjoy, buy and download with pride."

Additional reporting by Ayala Ben-Yehuda in Los Angeles.



TEGO CALDERÓN samples different beats on his latest album.

most important markets already have a rhythmic station in place.

Rocha says that Spanish urban KZZA Dallas-Fort Worth (a former Entravision station that Liberman Media purchased Aug. 2) plays English- and Spanish-language urban tracks, and experienced an initial boom when it launched, its ratings growing by as much as 30%.

When a rival came in (Univision's KSZO), it cut into KZZA's popularity, but still, the station remains stable.

With stations like KZZA playing music in English and mainstream rhythmic stations playing occasional Spanish-language tracks, it makes sense that labels are increasingly aiming for English and Spanish markets.

"What we are trying to do is take reggaetón to where hip-hop is right now," Roc La Familia president Juan Pérez says. The label is "using the same formula to make it just as big as hip-hop: the street teams, radio runs and promo tours. The guerrilla-style marketing."

On Sept. 12, Roc La Familia is releasing a first reggaetón album by rapper N.O.R.E. titled "Nore Y La Familia . . . Ya Tu Sabe," whose first single "Más Maiz" is being serviced to stations in both languages.

The album, N.O.R.E. says, is a departure in that it uses producers who aren't usually asso-

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THE CLASS OF 2006

Reggaetón's Array Of Rising Artists Bodes Well For Genre's Growth **BY RAMIRO BURR**

T

wo years after reggaetón first started to explode in the United States, the genre's next generation offers a dynamic array of sounds and fusions to keep things interesting. * Amid concerns of stale playlists at reggaetón stations, these acts offer evidence of the genre's ability to reinvent itself. * Even the kids are in on the game, as one of the best-selling CDs in recent months has been the "Reggaetón Niños" CD, with clean versions of top reggaetón hits sung by children. * In 2006, the charts feature many rising stars, in particular a handful of imaginative artists who fuse a wide diversity of sounds, incorporating everything from salsa and merengue to bachata, R&B and hardcore rap. * Like the first generation, today's fresh acts also tap collaborations as an important vehicle to reach new audiences. * Yet despite the fusions, the focus of the new music is still on the main reggaetón dance beat, called the dembo, a

simple but bewitchingly addictive rhythm. * Ultimately, whether it's on a barrio street corner or in ritzy dance clubs, artists slow and speed up the dance beat, then adorn it with everything from R&B horns and hip-hop attitude to rap lyrics and salsa soneos. * Here is a sampling of some rising stars.

YAVIAH

Puerto Rican reggaetón rapper/songwriter Yaviah was heavily influenced by Playero 37 and the Noise. He collaborated on mix tapes circulated among DJs at clubs and dancehalls. In 1994, his first hit came in the single "Gatito" from "M.C. Non Stop Reggae, Vol. 1," a compilation featuring acts like Indian & Yetto, Two Sweet, K.I.D., Guayo Man, Easy Boyz and Too Much Flava.

ELIEL

Born Eliel Lind Osorio in Rio Grande, Puerto Rico, at an early age Eliel worked with Baby Rasta & Gringo, Bebe, Hornyman & Pantyman and Charlie & Felito. He quickly established a reputation as a talented producer and signed with VI Music. He released "El Que Habla Con Las Manos" for VI Music in 2004 and "Greatest Reggaetón Beats" for Machete Music in 2005.

GLORY

Puerto Rican female rapper Glory has a smooth, deep voice that gives reggaetón a new shade. After providing backing vocals on Don Omar's "Dale Don Dale" and Daddy Yankee's "Gasolina," she released "Glou/Glory" last summer on Machete Music. The CD includes the hits "La Popola," "Perreo 101" and "La Tracionera" with Omar.

VOLTIO

Voltio (Spanish for "voltage") was born Julio Ramos in Santurce, Puerto Rico. He formed the rap group Masters of Funk with Rey 29 and Hector Bambino early on. Voltio broke through with 2004's "Voltage/AC" and last December released his salsa-tinged reggaetón self-titled CD on the White Lion/Norte label. Highlights include "Chulin Culin Chunfly," "Julito Maraña" and "Bumper."

RAKIM & KEN-Y

The early-2006 "Masterpiece" from the duo of Rakim & Ken-Y on the Pina Records/Universal Music Latino label offers an interesting palette of reggaetón and rap with guests ranging from India to Carlito's Way. Highlights include "Tocarte Toa," "Way



Way" and "Nos Fuimos." Rakim (aka Jose Nieves) and Ken-Y (Kenny Vazquez) are natives of Gurabo, Puerto Rico.

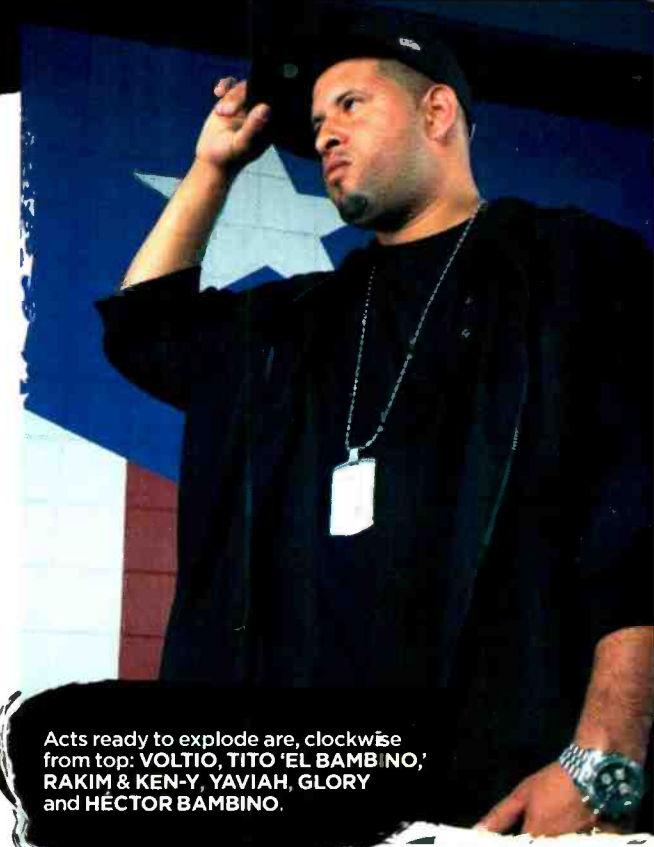
TITO 'EL BAMBINO'

Young and clean-cut, Tito "El Bambino" may represent the smoother, classier side of reggaetón. Tito, formerly of the duo Héctor & Tito, mixes in salsa, R&B and more on his 2006 EMI Televisa debut, "Top of the Line," which features production by superstar producers Luny Tunes and special guests Noriega and Daddy Yankee.

HÉCTOR BAMBINO 'EL FATHER'

The other half of groundbreaking duo Héctor & Tito, Héctor Bambino "El Father" signed to VI/Machete and struck a joint venture with Roc La Familia, a branch of Jay-Z's Roc-A-Fella Records, to

continues on >>p52



Acts ready to explode are, clockwise from top: VOLTIO, TITO 'EL BAMBINO,' RAKIM & KEN-Y, YAVIAH, GLORY and HECTOR BAMBINO.



HECTOR EL FATHER • WISIN Y YANDEL • PITBULL
DON OMAR • LDA • ALEJANDRO SANZ • TEMPO
ANGEL Y KRIS • FAT JOE • ZION Y LENNOX • N.O.R.E.
RAKIM Y KEN Y • ALEXIS Y FIDO • PLAN B • YAVIAH

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from >>p50

produce his 2006 debut, "Héctor Bambino 'El Father' Present: Los Rompe Discotecas." The 15-track bilingual CD fuses hip-hop and reggaetón with guests Don Omar, Fat Joe, Wisin & Yandel, Alexis & Fido, Trebol Clan and Jay-Z. (billed here as "El Presidente").

CALLE 13

Santurce, Puerto Rico, act Calle 13 comprises El Residente (vocalist/songwriter René Pérez Joglar) and his half-brother Visitante (producer/musical arranger José Cabra Martínez). Their late 2005 self-titled debut features some reggaetón, but they mostly work up a mish-mash of urban rap, hip-hop and Latin dance rhythms. Signed to White Lion, the duo's debut is distributed by Sony BMG's Norte label.

ALEXIS & FIDO

Veterans of the underground reggaetón scene in Puerto Rico, Joel "Fido" Martínez and Raul "Alexis" Ortiz are known for mixing rapid-fire raps and hardcore reggaetón on their late-2005 debut, "The Pitbulls." The CD features top-rank guests Trebol Clan, Baby Ranks and Baby Rasta. The duo scored a home run with the smash single "El Tiburon," featured on Luny Tunes' "Más Flow 2" CD.

ANGEL & KHRIZ

After a strong start with 2004's "Los MVP," the duo of Angel Rivera and Christian Colon from San Juan, Puerto Rico, cooled just a bit. Luckily the debut had legs, lasting more than 12 weeks on Billboard's charts while the single "Ven Báilalo" peaked at No. 5. Other hit tracks include "Los MP" and "Sientate." The CD was relaunched last year on the Luar Music/MVP/Machete label.

MACH & DADDY

Panama-based brothers Pedro "Mach" Machore and Martin "Daddy" cite their father, renowned Panamanian singer Armando Machore, as their top influence. The duo mixed reggaetón with soca, dancehall, vallenato and other Caribbean rhythms on its late-2005 Panama/Universal Music debut, "Desde Abajo," which spawned the hit single "La Botella." The brothers wrote all the songs.

TONY HAZE & SHAKA BLACK

Puerto Rican duo Tony Haze & Shaka Black specialize in fusing reggaetón with bachata, salsa and merengue on their latest CD, "No Hay Más Na Qué Hablar." Guest acts include Jon Eric, Andy & Lennox, Michael Imano, Faro, H.Man, DJ Joe and OG Black.

TONY TOUCH

Though his mix tapes lean more toward a fusion of R&B, Latin reggae, rap and house, Brooklyn, N.Y.-based Puerto Rican freestyle DJ/producer Tony Touch released 2005 EMI Latin CD "The Reggaetón Album" with special guests Tego Calderón, Daddy Yankee and Ivy Queen. He began his career in the early 1990s with his mixes and won honors at Justo's 9th Annual Mixtape Awards in 2005 for best freestyles.

WISIN & YANDEL

Signed to Machete, a Universal imprint, Wisin & Yandel made history when they simultaneously placed four tracks in the top 10 on the Hot Latin Rhythm Airplay chart this year: "Rákata," "Llamé Pa' Verte," "Noche De Sexo" featuring Aventura and "Mayor Que Yo," a collaboration track from "Más Flow 2" that also features Daddy Yankee and Héctor Bambino "El Father." Born Juan Morera and Llandel Vegilla in Puerto Rico, the duo melded all their musical influences from boleros and salsa to hip-hop and reggaetón.

ZION & LENNOX

Formed in Carolina, Puerto Rico, the duo of Zion (Felix Ortiz) and Lennox (Gabriel Pizarro) shared a common interest in hip-hop, rap and dancehall. The pair collaborated on numerous CDs from Daddy Yankee to Los Anormales and scored its first hit, "Te Hago El Amor," on 2004 CD "Gargolas, Vol. 4: The Best Reggaetón." Zion & Lennox's debut, "Motivando La Yal," peaked at No. 10 on Billboard's Top Latin Albums chart.

HEATING UP THE CHARTS

The chart recaps in this Latin music special are for the year to date, starting with the Dec. 3, 2005, issue—the beginning of the chart year—through the Aug. 12, 2006, issue.

The recaps for Top Latin Albums and Top Latin Rhythm Albums are based on sales information compiled by Nielsen SoundScan. The recaps for Hot Latin Songs and Hot Latin Rhythm Airplay are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Recaps compiled by Anthony Colombo and Ricardo Companioni.

Hot Latin Songs

Pos. TITLE - Artist/Imprint/Label

- 1 ROMPE Daddy Yankee—El Cartel/Interscope
- 2 LLAME PA' VERTE Wisin & Yandel—Machete
- 3 DOWN Fakim & Ken-Y—Pine/Universal Latino
- 4 HIPS DO N'T LIE Shakira Featuring Wyclef Jean—Epic/Sony BMG Norte
- 5 MACHUCANDO Daddy Yankee—El Cartel/Interscope
- 6 UN BESO Aventura—Premium Latin
- 7 ELLA Y YO Aventura Featuring Don Omar—Premium Latin
- 8 CAILE Tito El Bambino—EM Televisa
- 9 LO QUE SON LAS COSAS Anais—Jrivation
- 10 ALIADO DEL TIEMPO Mariano Barba—Tree Sound

Top Latin Albums

Pos. TITLE - Artist/Imprint/Label

- 1 BARRIO FINO: EN DIRECTO Daddy Yankee—El Cartel/Interscope
- 2 PA'L MUNDO Wisin & Yandel—Machete
- 3 DA HITMAN PRESENTS REGGAETON LATINO Don Omar—VI/Machete/UMRG
- 4 NUESTRO AMOR R3D—EMI Televisa
- 5 NOW LATINO Various Artists—The EMI Group/Universal/Zomba/Sony BMG Norte/Sony BMG Strategic Marketing Group
- 6 FIJACION ORAL VOL. 1 Shakira—Epic/Sony Music
- 7 KING OF KINGS Don Omar—VI/Machete
- 8 REBELDE RBD—EMI Televisa
- 9 MI SANGRE Juanes—Surco/Universal Latino
- 10 HISTORIA DE UNA REINA Ana Gabriel—Sony BMG Norte

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Duos to watch, clockwise from top: TONY HAZE & SHAKA BLACK, ZION & LENNOX and ALEXIS & FIDO.



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THE BEAT THAT SELLS

Sponsors Tap Reggaetón To Reach Young Latinos **BY LEILA COBO**

Like no other Latin genre before it, reggaetón is a magnet for sponsors and brands looking to target a specific youth market. ✦ It is no wonder. Reggaetón burst into public consciousness at about the same time that the U.S. Census reported that Latinos were the fastest-growing population in the United States and that young Latinos were the segment that was most rapidly expanding. ✦ And here was a musical style that appealed to young Latinos of all origins. ✦ But while reggaetón as a musical style is appealing and multiple brands have picked up specific songs for multiple uses, very few such acts have actually become the face of a brand or a campaign. ✦ “Marketers are still not fully aware of the reggaetón market, compared with acts like Juanes, Maná or Carlos Vives,” says Henry Cárdenas of Cardenas Marketing Network, an event and concert promotion firm. “They’re still a little skeptical.” ✦ There are exceptions, of course, including Tego Calderón’s participation in 2004 as one of the faces of Hennessy’s “Never Blend In” campaign. ✦ The highly visible association included Calderón billboards in 10 major U.S. markets, ads in regional and national publications, radio spots and point-of-sale visibility.

In another high-profile campaign, this past spring Burger King launched its “My Music, My Style” promotion with Puerto Rican reggaetón artist Voltio. The sponsorship included a promotional and performance tour with Voltio in several cities and also promoted the mobile download of a Voltio single.

Although Burger King has done promotions with Latin music artists before, this is the first time it teamed with a reggaetón act.

The most visible face of reggaetón sponsorship deals is Daddy Yankee, who has a clothing line with Reebok (DY), hosts a syndicated radio show on the ABC network sponsored by Ford Fusion, appears in a Pepsi campaign in Puerto Rico and has been supported on tour with sponsorship from the likes of American Airlines.

“The artist’s image has to be consistent with the product’s image,” says Javier Figueroa, marketing manager for Pepsico International in Puerto Rico. “In Daddy Yankee’s case, we were sure there wasn’t going to be a problem.”

Daddy Yankee is seen not only as an artist with credibility, but also as a squeaky-clean, family-oriented act. But that is not the case with many other artists who often have legal problems or personal scandals or both. This does not mean that particular brands do not seek urban Latin music in general and reggaetón in particular to promote their products.

In the concert arena, because reggaetón draws younger crowds, liquor companies are a hard sale, Aragón Entertainment president Iván Fernández says. But other types of brands, like mobile companies, are avid backers.

“Top 20 Latin-Urban Countdown,” a weekly radio show on the Latino Broadcasting Company, has seen “phenomenal” ad sales growth, according to president/CEO Tony Hernández. Strong categories in the space include automotive, retail, quick-service restaurants, spirits, beer, cell phone service providers and electronics.

“I believe this is a reflection of the overall strength of the Latin urban youth market and the growing interest on the part of major brands to capture a slice of this lucrative, fast-growing consumer market,” Hernández says.

However, he adds, while reggaetón initially drove the growth, advertisers now are reaching for a broader Latin urban consumer.

“It’s really the young Latin/urban ‘lifestyle’ that’s the driver today,” Hernández says.

But beyond the urban lifestyle, brands will take on songs as long as they are good and fit a particular product.



Daddy Yankee’s “La Gasolina,” for example, was used for multiple campaigns. His track “El Truco” is now being used in a JCPenney back-to-school TV spot.

Reggaetón served as the backdrop for Ford’s recent “Drive It Like a Ford” TV campaign, and current hit “La Botella” by Mach & Daddy has been the music for Fruko ketchup in Colombia, for Cristal beer in Peru, Telcel in Mexico and Atlas beer in Panama.

However, when companies actually turn to an act, not just a song or style, to reach a specific market, they do so because they think they have something to gain from it beyond a catchy tune.

Pepsi, for example, studied Daddy Yankee’s impact and popularity for several years, boosting its business relationship with him as his impact grew.

“He was pretty popular in Puerto Rico, years before he exploded internationally,” Figueroa says. Pepsi initially used Daddy Yankee’s music for a local campaign. Then, it sponsored a show at the Coliseum in San Juan, and after seeing audience reaction, hired him to be the face of a new Pepsi product.

“He truly understands his audience,” Figueroa concludes. ...

Hot Latin Rhythm Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **WISIN & YANDEL** (5) *Machete*
(3) *Mas Flow/Machete*
(2) *Gold Star/Machete*
(1) *Machete/Latium/Universal Republic*
(1) *El Cartel/VI/Machete*
(1) *Jive/Zomba*
- 2 **DADDY YANKEE** (5) *El Cartel/Interscope*
(2) *El Cartel/VI/Machete*
(2) *Gold Star/Machete*
(1) *Mas Flow/Machete*
(1) *White Lion/Sony BMG Norte*
(1) *Diamond/Machete*
(1) *VI/Machete*
- 3 **DON OMAR** (5) *VI/Machete*
(1) *Chosen Few*
Emerald/Machete/Urban Box Office
(1) *Premium Latin*
(1) *Allstar/VI/Machete*
(1) *Gold Star/Machete*
- 4 **AVENTURA** (2) *Premium Latin*
(1) *Machete*
- 5 **IVY QUEEN** (4) *La Calle/Univision*
(1) *Perfect Image*
- 6 **RAKIM & KEN-Y** (3) *Pina/Universal Latino*
(1) *Chencho/Chosen Few*
Emerald/Urban Box Office
(1) *Sony BMG Norte*
- 7 **ZION & LENNOX** (3) *White Lion/Sony BMG Norte*
(1) *MVP/Luar/Machete*
(1) *El Cartel/Interscope*
(1) *Sony BMG Norte*
(1) *Bacatranes/Universal Latino*
- 8 **HECTOR “EL FATHER” BAMBINO** (4) *Roc-La-Familia/Def Jam/IDJMG*
(3) *Gold Star/Machete*
(1) *Flow/Machete*
(1) *Mas Flow/Machete*
(1) *MVP/Machete*
(1) *New Era/Universal Latino*
- 9 **TITO EL BAMBINO** (2) *EMI Televisa*
(1) *Platinum/Sony BMG Norte*
- 10 **ANGEL & KHRIZ** (3) *Luar/MVP/Machete*
(1) *La Calle/Univision*

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REGGAETÓN KINGS

A Scorecard Of The Genre's Superstars

R

eggaetón continues to be a genre of many compilations and few stars. In any given week Billboard's charts contain collections galore, with just a few artists' names interspersed in the mix. † Those solo acts are the core of the genre as a whole, and their tracks, many of them well-worn by now, are the ones radio plays and replays. † But 2006 is the year of reckoning, with the big names in the genre—namely Daddy Yankee, Don Omar and Tego Calderón—all releasing new studio albums. † In the case of Omar and Calderón, these are only their second studio albums, despite their lengthy stay on the reggaetón circuit. † Although sales have been robust so far, the power of these acts on the touring circuit remains to be seen. The only reggaetón artist to headline his own extensive arena U.S. tour to date is Daddy Yankee. † As far as album sales go, these “kings” of reggaetón retain their clout. An update follows on each of these artists, including sales information from Nielsen SoundScan.



DADDY YANKEE

The most recognized and top-selling reggaetón performer in the market, Daddy Yankee has had a string of successful albums.

None is as successful as 2004's “Barrio Fino,” which spawned mega hit “La Gasolina” and has sold more than 1 million units in the United States alone, according to Nielsen SoundScan. That album led to Daddy Yankee inking a deal with Interscope Records via his own El Cangri label. The first release through that arrangement, “Barrio Fino En Directo,” arrived at the end of 2005. It has sold 659,000 units, and, since its release, has not dropped from the top 10 on Billboard's Top Latin Albums chart.

Now, Daddy Yankee is readying his first all-studio album to be released on Interscope. Due in November, “El Cartel” will feature tracks produced by Scott Storch, Timbaland and Luny Tunes. There has also been talk of a collaboration with Dr. Dre.

For Daddy Yankee, who is clearly not afraid of recording in English, this is expected to be a major crossover album, fully supported by Interscope, as well as by Daddy Yankee's own promotion and marketing team.

A tour is anticipated for 2007. If past performance is any indication, this disc should debut atop Billboard's Top Latin Albums chart and within the top five of The Billboard 200.



DON OMAR

The “king of kings,” as he calls himself on his new album, Don Omar had released just two records, including 2003's “The Last Don,” which has sold 340,000 units.

On the strength of his debut disc and a series of collaborations, Omar managed to produce a staggering number of hits. Ten of his tracks have reached Billboard's Hot Latin Songs chart since the beginning of 2005.

With such a track record, there was understandably much speculation about the fate of his sophomore album. “King of Kings” (VI/Machete) came in at No. 1 on Billboard's Top Latin Albums chart despite radio's lukewarm response to the first single, “Angelito.”

“King of Kings” has plenty of standard, danceable reggaetón fare, but it also includes straight-ahead rap, piano ballads and an opening track about the power of God featuring violinist Miri Ben-Ari.

It does not, however, feature Omar rapping or singing in English. He has said, in fact, that the English-speaking market is not a priority or a primary objective for the moment. The fact that Omar would succeed with something different solidified his standing in the reggaetón world in particular and the Latin music world in general.

“King of Kings” has steadily remained in the top five of the Top Latin Albums chart since its release in May and has sold 238,000 units.



TEGO CALDERÓN

Like Don Omar, Tego Calderón has been riding on the extended success of his 2003 album “El Abayarde,” which has sold 130,000 units. Last year Calderón managed to ink a highly publicized deal with Atlantic via his own Jiggiry label. On Aug. 29, his Atlantic debut, “El Subestimado/The Underdog,” hit stores.

Calderón is widely viewed as the most poetic and intellectual among the reggaetón acts. Despite his role as the face of a Hennessy ad campaign two years ago, he has not been in the spotlight as much as his compatriots.

With “El Subestimado,” he bucks expectations. The album does not contain English-language tracks, and Calderón, like Omar, says he won't record in English anytime soon. However, he does include some English choruses on a couple of tracks, specifically “Chillin'” (featuring Omar), and Atlantic is banking on that to get play on mainstream radio at a later date.

Most pressing is the need to satisfy Calderón's core audience with an album that does not deviate from what fans knew about him but also does not merely fall under the “reggaetón” classification.

“El Subestimado” includes straight-ahead reggaetón, salsa (there is a duet with Oscar D'León), rap and first Spanish-language single, “Los Mate,” which is starting to climb the charts.

This will be the first reggaetón studio album that will test how well a mainstream, non-Latin label can work with an act in promoting his album.



HÉCTOR BAMBINO 'EL FATHER'

The current album from Héctor Bambino “El Father,” “Héctor Bambino 'El Father' Present: Los Rompe Discotekas,” is a joint venture among Machete, Gold Star (Bambino's label) and Roc La Familia, Roc-A-Fella's new Latin label.

Although it falls under the Roc-A-Fella umbrella and boasts a first single with Jay-Z, “Los Rompe Discotekas” has nevertheless been pushed primarily to Latin radio and Latin audiences. The album debuted at No. 1 on Billboard's Top Latin Albums chart in mid-July and has sold 84,000 units.

—Leila Cobo

Hot Latin Rhythm Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 EL CARTEL (7)
- 2 MACHETE (9)
- 3 LA CALLE (9)
- 4 WHITE LION (9)
- 5 VI (13)

Hot Latin Rhythm Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 MACHETE (40)
- 2 SONY BMG NORTE (19)
- 3 UNIVISION (18)
- 4 INTERSCOPE (7)
- 5 UNIVERSAL LATINO (19)

Hot Latin Rhythm Songs

Pos. TITLE—Artist/Imprint/Label

- 1 ROMPE Daddy Yankee—El Cartel/Interscope
- 2 LLAME PA' VERTE Wisin & Yandel—Machete
- 3 DOWN Rakim & Ken-Y—Pina/Universal Latino
- 4 ELLA Y YO Aventura Featuring Don Omar—Premium Latin
- 5 RAKATA Wisin & Yandel—Mas Flow/Machete
- 6 MACHUCANDO Daddy Yankee—El Cartel/Interscope
- 7 NOCHE DE SEXO Wisin & Yandel Featuring Aventura—Machete
- 8 VEN BAILALO Angel & Khriz—Luar/MVP/Machete
- 9 CAILE Tito El Bambino—EMI Televisa
- 10 UN BESO Aventura—Premium Latin

Top Latin Rhythm Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 DADDY YANKEE (1) El Cartel/Interscope (1) El Cartel/VI/Machete
- 2 DON OMAR (2) VI/Machete (1) VI/Machete/UMRG
- 3 WISIN & YANDEL (1) Machete
- 4 REGGAETON NINOS (1) Afuego/Urban Box Office/EMI Televisa
- 5 RAKIM & KEN-Y (1) Pina/Universal Latino
- 6 LUNY TUNES (3) Mas Flow/Machete (1) Mas Flow/Gold Star/Machete
- 7 CALLE 13 (1) White Lion/Sony BMG Norte
- 8 IVY QUEEN (1) La Calle/Univision/UG (1) Perfect Image/Universal Latino
- 9 TITO EL BAMBINO (1) EMI Televisa
- 10 VOLTIO (1) White Lion/Epic/Sony Music

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Global Markets Await Next Wave of Reggaetón Hits
BY EMMANUEL LEGRAND

In 2004, Daddy Yankee's "Gasolina" introduced the world to a new music mix hailing from Puerto Rico: reggaetón. The track became a global hit from Australia to Switzerland. It reached No. 9 on Billboard's Eurochart Hot 100 Singles chart. ✦ The key question then was, Could reggaetón, with its infectious blend of Latin, reggae and hip-hop grooves, be more than a one-hit genre? There were hopes that, as success was growing in the United States, it would spread worldwide. "Gasolina" remains the only international reggaetón hit. Yet there is a sense of buoyancy about the genre's potential. ✦ Gustavo López, president of leading reggaetón label Machete Music, admits that reggaetón does not enjoy the same status in the rest of the world that it has in the United States, but he is starting to see a drift. ✦ "The genre has proven its longevity in the U.S., and we are very hopeful that it will expand," López says. With Daddy Yankee showing the way, such artists as Don Omar and Tego Calderón are two of the hottest names tipped for international success.

Omar's new album "King of Kings" is out on Machete Music, distributed worldwide by Universal, and Calderón's album "El Subestimado/The Underdog," is out on Atlantic.

Machete Music GM David Junk notes that the goal of the label is to build such acts as Omar and Wisin & Yandel on a global scale. "We've gone from licensing tracks to [developing] artists," he says.

Having the Universal marketing and distribution machine at hand is also a plus when attempting to break acts on a global scale, Junk adds. "We may be a small label in Burbank [Calif.], but we have access to Universal's worldwide network."

López says that sometimes a lucky break will appear. "Conteo," one of Omar's tracks, was featured in the movie "The Fast and the Furious: Tokyo Drift" and attracted attention in Japan. "It is a perfect tool to cross over," Junk says.

Finding a breakthrough is also part of the strategy of digital music distributor the Orchard. The company recently licensed a New York label, Musica de la Calle, a division of Sunflower Entertainment, which specializes in Latin street music.

"With reggaetón, we have to use guerrilla marketing tactics," says New York-based Jason Ojalvo, VP of marketing and business development for the Orchard. "Our experience is that when people can sample the music, they tend to like it."

Consequently, the Orchard will mount marketing campaigns with digital retailers that include free downloads. The scheme will start in the United States and expand internationally. Ojalvo says Europe is a prime spot. "First we'll look for Latin pockets, the local communities, and start from there," he says.

Targeting the grass-roots Latin audience is what London-based DJ Jose Luis focuses on. Luis, who is of Venezuelan origin, runs Candela, a concert promotion company for Latin underground

music. He is also a DJ in Latin clubs and operates reggaeton.co.uk.

Luis thinks the success of "Gasolina" opened doors, but now is the time to consolidate. "It helped a lot, but because the record industry in the U.K. and the urban DJs in England are completely ignorant of reggaetón and Latin music in general, the momentum did not last. Still, reggaetón has been growing a lot since last year," he says.

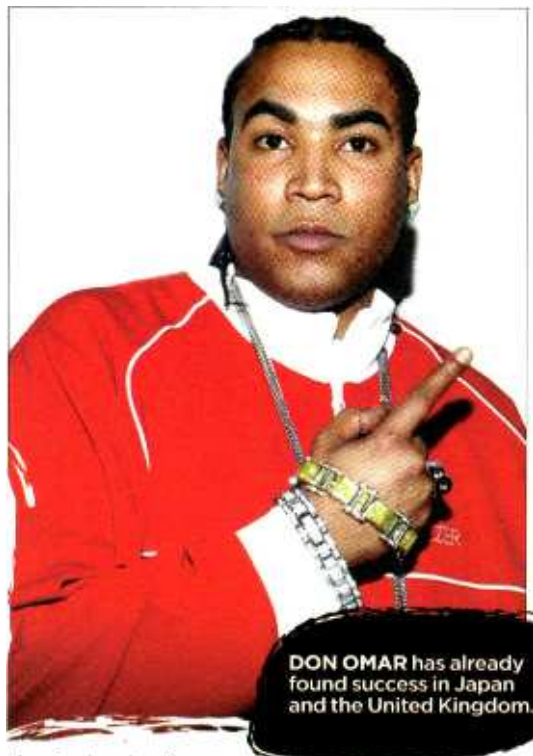
Luis names the concert that Omar performed at the 5,000-seat Brixton Academy at the end of July as one of the positive signs that reggaetón is reaching out to new audiences. "That would not have happened last year," he says.

Luis believes that in the United Kingdom reggaetón is taking the place hip-hop had years ago as sexy urban music. "Unfortunately," he adds, "hip-hop has become hard to promote in clubs due to the violence that seems to be associated with it. Reggaetón has not that problem in Europe. Reggaetón is like the Latino son of hip-hop and dancehall, but at the moment it does not have a violent element in it that those two have. It is very open to everyone to enjoy."

These views are shared by French broadcaster Sam Zniber, PD of France's national top 40/urban station Fun Radio. "Reggaetón is in a good place to take on rap on a global scale," Zniber says. He claims that reggaetón can be "as positive as Latin music, as engaging as dance music and as furious as good rap: It's just the right mix."

So what will it take for reggaetón to thrive alongside other genres? "One great artist and one top 10 single, and it'll roll," Ojalvo says.

"We are much more hopeful today than a year ago," López says. "The music that's coming is amazing. And it just wants to cross borders."



DON OMAR has already found success in Japan and the United Kingdom.

Top Latin Rhythm Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 EL CARTEL (2)
- 2 MACHETE (10)
- 3 VI (13)
- 4 MAS FLOW (6)
- 5 WHITE LION (2)

Top Latin Rhythm Album Labels

Pos. LABEL (No. Charted Titles)

- 1 MACHETE (26)
- 2 INTERSCOPE (1)
- 3 UNIVERSAL MOTOWN RECORDS GROUP (1)
- 4 UNIVERSAL LATINO (10)
- 5 EMI TELEVISIA (4)

Top Latin Rhythm Albums

Pos. TITLE-Artist/Imprint/Label

- 1 BARRIO FINO: EN DIRECTO Daddy Yankee-El Cartel/Interscope
- 2 PA'L MUNDO Wisin & Yandel-Machete
- 3 DA HITMAN PRESENTS REGGAETON LATINO Dcñ Omar-VI/Machete/UMRG
- 4 KING OF KINGS Don Omar-VI/Machete
- 5 BARRIO FINO Daddy Yankee-El Cartel-VI/Machete
- 6 REGGAETON NINOS VOL. 1 Reggaeton Ninos-Afuego/Urban Box Office/EMI Televisa
- 7 MASTERPIECE: NUESTRA OBRA MAESTRA Rakim & Ken-Y-Pina/Universal Latino
- 8 BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 Various Artists-Chencho/Chosen Few Emerald/Urban Box Office
- 9 MAS FLOW 2 Luny Tunes & Baby Ranks-Mas Flow/Machete
- 10 CALLE 13 Calle 13-White Lion/Sony BMG Norte



La Bruja



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Diesel



Sin Truco



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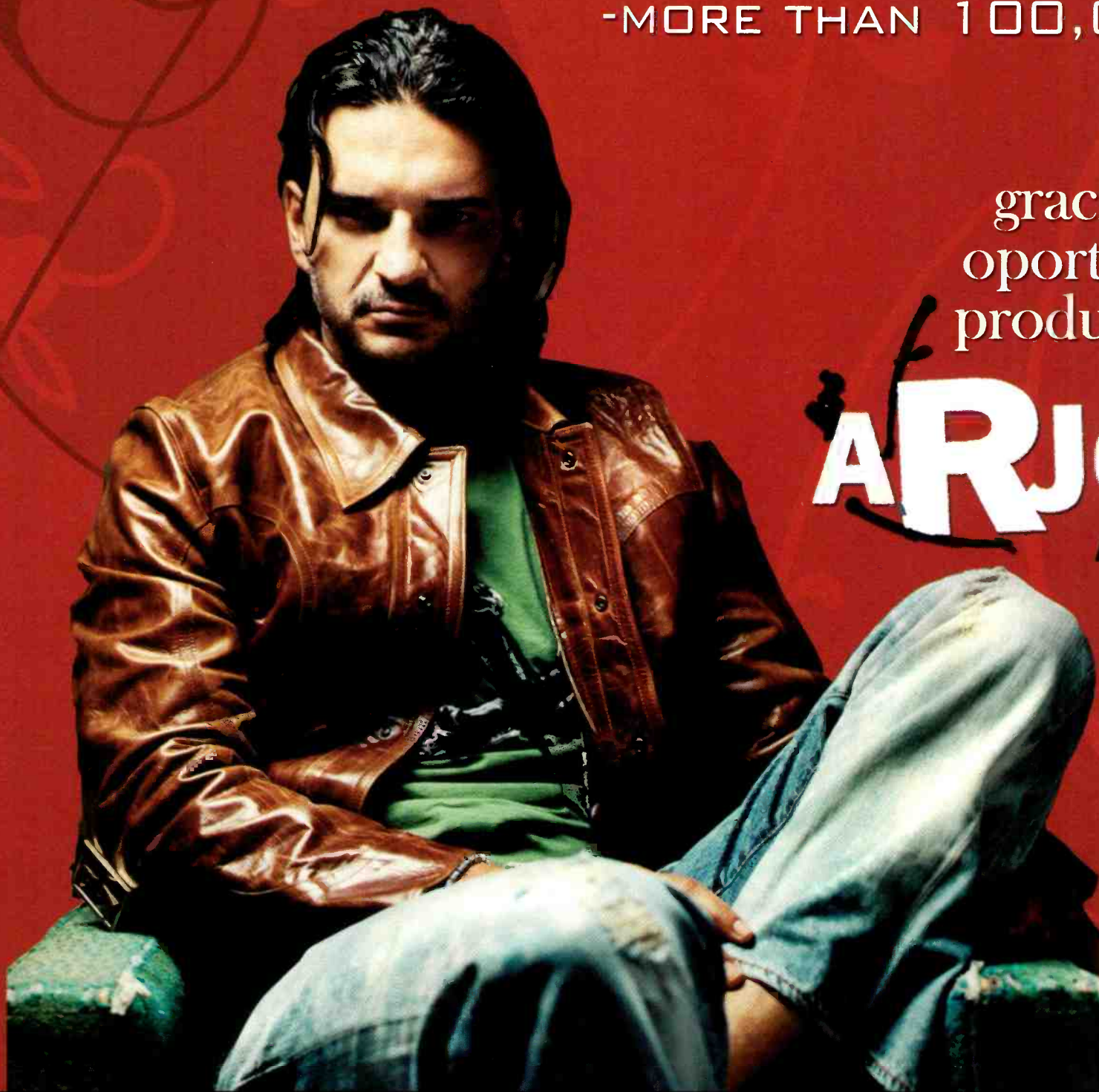
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Hello, Mali
Dee Dee Bridgewater records in Africa



Bilingual Belinda
Mexican Cheetah Girl unleashed Stateside



New England
Debut albums make Britain's year



All Eyes On Her
Tupac's mom pays anniversary tribute



Voodoo Bus
DJ Ferry Corsten takes to the road

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MUSIC

SEPTEMBER 9, 2006

ROCK BY TODD MARTENS

Major Moves

Indie stalwarts The Decemberists find a new home with Capitol

Thanks to its baroque, heavily orchestrated pop sound and detailed lyrics that delve into folklore and mythology, the Decemberists were an unlikely lot to receive a major-label advance.

But on Oct. 3, Capitol Records will release the band's new album, "The Crane Wife." Like all the Decemberists' work, it's an oddly melodic album with frontman Colin Meloy finding lyrical inspiration in Japanese folk tales and World War II.

"We were talking to more boutique labels... that one would think would be more open to an experimental-type record," Meloy says. "But Capitol happened to be the ones who met us on our terms. That surprised us."

Key to those terms—a label that would allow the band to remain signed to Rough Trade in the United Kingdom, and a right of refusal on "pretty much everything," Meloy says.

The artist also believes the band's ambitions had outgrown the financial constraints of Kill Rock Stars, which issued its three prior albums. The label, previously home to Sleater-Kinney and Bikini Kill, generally keeps recording budgets at around \$2,000, Meloy says.

"That's what makes [Kill Rock Stars] such a fantastic label," he says. "It has a great roster of bands, artists who are willing to take those risks. Unfortunately, we're all about carving out big slabs of orchestral, cinematic pop, and we just can't do that on \$2,000 per record."

The Decemberists are just one of many indie-friendly signings over at Capitol of late. In addition to recently picking up ex-Matador act Interpol, Capitol's roster has also been bolstered by singer/songwriter Kevin DeVine, U.K. rap phenom Lily Allen and rock act Sound Team. They join LCD Soundsystem, the Magic Numbers and Fischerspooner—all

well-reviewed artists who have yet to score any major mainstream success.

"I'm interested in the avant-garde," label president/CEO Andy Slater says. "I wouldn't classify all of this as avant-garde, but I'm interested in things outside the mainstream as well as the mainstream. So I'm lucky that people find Capitol to be a home for their work."

The Decemberists bring to Capitol a solid fan base, with its Kill Rock Stars finale, "Picaresque," having sold 123,000 units in the United States, according to Nielsen SoundScan. "The Crane Wife" is a highly anticipated album within the indie-rock world, and has already leaked to file-sharing networks.

As Capitol has been gingerly releasing watermarked copies of the album to the press, it is being dissected track by track on the Web. Meloy saw a similar response unfold with "Picaresque," and it has him wondering if the idea of a release date is a bit antiquated.

"When a blog is excited about a record, whether it's a leak or not, it's a good thing," Meloy says. "Release dates might become an ancient apparatus, and it might be something that needs to be torn down and rebuilt. The record is out right now, and I don't know what to do. It's silly and pointless and hypocritical for me to get mad since I use that technology, too."

Capitol head of marketing Sharon Lord says the leak won't affect—or hurt—the label's plans. Indeed, on Aug. 30, the label sanctioned the release of a DRM-free MP3 of album track "Summersong" on indie-centric Web site Pitchforkmedia.com.

"This will be a real word-of-mouth record," Lord says. "People will hear this and like it and spread the word."

Aside from downloadable bonus tracks given to indie retailers and iTunes, Capitol is work-



THE DECEMBERISTS

ing up some press-generating promotions to tie into the band's October tour. For instance, the album is packaged with extensive artwork from illustrator Carson Ellis, who is also Meloy's significant other. Lord says the label plans on working with art galleries around the country to stage receptions to display the work.

As for more traditional media, a video was filmed for the track "O Valencie!" The song will be worked at public radio and Americana stations, and a larger radio campaign could happen in the near future. Come early 2007, Lord says Capitol will start looking at more mass-market retail campaigns for the Decemberists, hoping to grow the band's fan base beyond its indie roots.

Slater insists that a significant increase over the sales numbers of "Picaresque" will not be a measure of the Decemberists' success on Capitol. He points to such current chart hits as Cherish, Letoya and Corinne Bailey Rae, and says the label's mainstream achievements allow Capitol the opportunity to sign more adventurous, underground artists.

"We're lucky that we've had success with enough things that we can invest in the artist community in a certain way," he says. "I didn't necessarily go into this thinking it's going to work on a larger level. I just think this has value and is original. On its best days, a major label has an opportunity to be something like a great art gallery."



>>>MYA ON THE MOVE

R&B vocalist Mya will return Nov. 14 with her first album for Universal Motown, "Liberation." In addition to first single "Ayo," the set includes "I Got That" featuring the Game, the Scott Storch-produced "Lock U Down" and the Kwame-produced "I Am." Mya was previously signed to Interscope; her 2003 label swan song, "Moodring," has sold 589,000 copies in the United States, according to Nielsen SoundScan.

—Jonathan Cohen

>>>THEY LOVE A 'PARADE'

My Chemical Romance has transformed itself into the fictional band the Black Parade for its new album, "Welcome to the Black Parade." On the set, due Oct. 24 via Warner Bros., frontman Gerard Way inhabits a character he dubs "the Patient," who at death relives his strongest memory—a parade his father took him to as a child. The title track debuted Aug. 31 during the MTV Video Music Awards preshow.

—Jonathan Cohen

>>>AKON GOES 'SMACK'

On Dec. 12, R&B vocalist/producer Akon will release his sophomore effort, "Konvicted," via SRC/Universal. The disc boasts collaborations with Snoop Dogg, Styles P and Eminem, who is featured on lead single "Smack That." It's the follow-up to 2004's "Trouble," which has sold 1.4 million copies in the United States.

—Clover Hope

>>>BYE-BYE BLINK

With ex-Blink-182 colleague Tom DeLonge entrenched with Angels & Airwaves, Mark Hoppus and Travis Barker have formed (+44). The group's debut, "When Your Heart Stops Beating," will arrive Nov. 14 via Interscope. (+44) also includes ex-Nervous Return member Shane Gallagher and Craig Fairbaugh, who played with Barker in the Transplants.

—Jonathan Cohen

From Memphis To Mali

Singer Dee Dee Bridgewater Journeys To Bamako And Ties West Africa's Red-Clay Musical Tradition To Her Own

BAMAKO, MALI—West Africa time is liquid and the evening air saturated with equatorial humidity. Cotton clothes are drenched with sweat, and the distinctively Malian poly-rhythms are luminous as jazz vocalist Dee Dee Bridgewater walks onstage to greet a band of local musicians.

They're gathered at Malian superstar vocalist Oumou Sangare's under-the-stars club, Space Cultural Wassulu, which adjoins her hotel, Residence Wassulu, in the capital city of Bamako—a flat, dusty, but brightly colored metropolis split in two by the serpentine Niger River, which teems with produce and artisan marketplaces. It's a Sunday night and keyboardist Cheick Tidiane Seck has called an audition of sorts, to introduce Bridgewater to an array of young Malian musicians playing koras, ngonis and calabash drums.

The occasion? Bridgewater, who is based in Paris and Los Angeles, is in the process of recording her next album here. After hearing an album her

Malian liaison Seck made with pianist Hank Jones (1995's "Sarala" on Sunnyside), she sought help in "exploring my African roots" from Seck, who splits his time between Paris and Bamako. He offers the introductions: Bridgewater makes the call on who she feels most comfortable collaborating with.

"The people of Mali are quietly proud, have a lot of dignity and integrity, have an inner peace in their improvisational style that speaks to my spirit," says the vocalist, who was born and raised in Memphis, where, she points out, the earth has the same red color as this country.

Given that Mali's traditional music sounds like it has a direct link to Delta blues, many American acts have comfortably recorded with musicians here—most notably blues/roots artist Taj Mahal's collaboration with kora great Toumani Diabate on 1999's "Kulanjan" (Rykodisc) and jazz trombonist Roswell Rudd's meeting with Diabate on 2004's "MALIcool"

(Sunnyside). But, arguably, Bridgewater's desire to marry the two musical worlds, with their common African ancestry, is the most ambitious recorded undertaking to date. "We'll do some jazz standards like Wayne Shorter's 'Footprints' and Les McCann's 'Compared to What,'" she says, "but I'm also setting off to discover Malian traditional music."

Case in point: the catchy mélange "Demitaermou/Children Go Round," a spirited tune with galloping rhythms that Bridgewater jazzes up in the first album track, recorded at Bogolon, the late guitarist Ali Farka Touré's Bamako studio. She's joined by ngoni player Bassekou Kouyate (who appeared on Touré's Nonesuch finale, "Svane," earlier this year) and his vocalist wife, Ami Sacko.

"Bassekou taught me this old song about the importance of educating our children because they are our future," Bridgewater says. "I wrote an English lyric that corresponded to the story in Bambara."

Other Malian musicians in-



DEE DEE BRIDGEWATER dances to Malian rhythms at a United Nations FAO village visit.

involved in the project include Sangare, who, like Bridgewater, is a United Nations' Food and Agriculture Organization ambassador. (Before their studio session, the two toured Malian villages to view FAO-funded projects.) "Oumou has become like a sister to me," Bridgewater says. Diabate's involvement is still in question, given his upcoming collaboration with Björk.

Bridgewater's initial August

sessions will be continued in Paris with France-based Malian musicians as well as her jazz band. She will return to Bamako in October to finish the record. Signed by Universal International, which plans to release the CD in March in Europe on the resurrected Emarcy imprint, Bridgewater says the U.S. release is tentatively planned for second-quarter 2007, with distribution not yet finalized.



Reggaetón Refresher

Genre Needs Some Changes To Keep Up With The Times

In the past several months, I have often and very publicly defended the viability of reggaetón as a genre with long-term possibilities, as evidenced by this week's reggaetón special.

My support of the genre takes into consideration that reggaetón is strong, despite a wane in sales and enthusiasm when compared with last year. This week, for example, reggaetón titles occupy four of the top 10 slots in the Top Latin Albums chart. This is clearly nothing to scoff at, and despite what naysayers may predict, I firmly believe reggaetón will develop into a Latin subgenre with a steady following, like bachata or merengue before it.

But after a weeklong, marathon reggaetón listening session, I have to put a caveat on my sunny predictions. To hold our attention for more than a few additional minutes, several things have to evolve in this music, primarily the following:

- The slow, dramatic, ominous intros: Up half a step, down half a step, up half a step, down half a step, up half a . . . Shoot me already! Please consider using more intervals; there are 12 different notes to play with in a single scale. And burn that ubiquitous loop once and for all.
- The melodies—or should I say "the" melody. Or better still, the "fragment of a melody." Please see above. Most reg-

gaetón that purports to be melodic uses a single fragment, over and over again. This is not a melody line; it's a broken record. Move on.

- The "social" message: For a genre born out of the barrio, reggaetón has had alarmingly little to say. Save for a few key players who actually dwell on issues of importance or display some degree of lyricism, the social incisiveness is self-centered to the point of irrelevance: "You didn't believe in me!" "You said reggaetón wouldn't work!" "You called me a thug!" "You wrote nasty things about me!" At this point, who cares? It's really hard to take rich, successful, whining stars seriously.
- The new directions: Every-

body is talking about this. Reggaetón must evolve, and it is. But simply dumping a bachata or salsa beat into a formulaic track does not do the trick. That is not evolution, it is not production and it is certainly not creativity. It's a collage.

LOOKING AHEAD: Having said that, there is still a lot of interesting music out there, and the genre's most successful artists—Daddy Yankee and Don Omar—have proven their worth with vastly different but equally convincing music. There are acts with wit and lyrical flair, like Tego Calderon and Calle 13, and there are serious attempts at more thoughtful production. More importantly, reggaetón, which will

always have its signature beat, has opened the door to the potential of rap and hip-hop, and allows some acts to cross freely in both directions.

Much of this will no doubt be highlighted Oct. 11-13 at the 2006 Latin Rap Conference in New York. Last year's event brought together radio programmers, artists, producers and marketers seeking to push the genre forward. This year's conference is once again organized by Jesse Perez of Sicko Records, Jerry Blair and Rich Isaacson of Fuerte and the Clear Picture Entertainment Group.

For more information on the Latin Rap Conference and to register, please visit lrc2006.com.

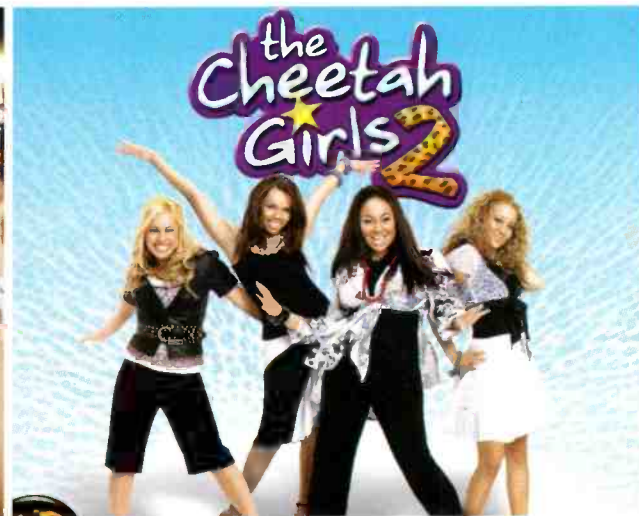
POP BY AYALA BEN-YEHUDA

Disney Delivers

Mexican Pop Star Belinda Gets Massive U.S. Push From 'Cheetah Girls 2'



BELINDA, at left and center, in stills from 'Cheetah Girls 2'; at right, the 'Cheetah Girls 2' soundtrack debuted at No. 5 on Billboard's Top 200



You may not know Belinda Peregrin. But the Mexican pop star has already been announced with a Cheetah Girls roar, at least to the nearly 8 million mostly young viewers who tuned in to the Disney Channel at the end of August.

Belinda, who goes by her first name, has sold more than 2 million copies of her albums worldwide, including soundtracks for telenovelas she starred in and her self-titled 2003 debut on BMG U.S. Latin.

In the United States, "Belinda" sold 83,000 copies. But she stands to get a major boost in exposure from her role in Disney Channel's "The Cheetah Girls 2: When in Spain," which premiered Aug. 25. In the Latin-themed movie, she plays a Spanish rival of Raven-Symoné's singing crew. In addition to her first English-speaking role, Belinda performs English and Spanish songs on the soundtrack, which debuted at No. 5 on Billboard's Top 200 with 87,000 copies sold in its first week.

Given that the first Cheetah Girls album has moved 1.6 million copies in the United States—and that a dubbed Spanish version of the TV movie sequel with English subtitles will broadcast on the Disney Channel Sept. 15—the Disney affiliation represents a potential major crack at the bilingual youth market. It's good timing for Belinda, whose pop-rock album "Utopia," will be released on EMI/Televisa in October.

Belinda is already a bona fide Spanish-language star. The soundtrack to her "Complices al Rescate" novela sold 120,000 copies in the United States alone. On her last tour, the 17-year-old sold-out 11 nights at Mexico's National Auditorium, breaking the female record at the Mexico City concert hall that seats 10,000.

Gary Marsh, president of entertainment for Disney Channel Worldwide, says he first encountered Belinda during the casting of the series "Hannah Montana." Though she "was not yet comfortable enough to handle a full English-speaking role," Marsh resolved to get her on the channel—and "as the Cheetah Girls script emerged, it was clear there was a part."

"I'm shy speaking English all the time, but I write in English," says Belinda, who has two English songs on "Utopia," an album recorded with American producers such as Kara DioGuardi, Lester Mendez and Greg Wells who have worked with artists as diverse as Gwen Stefani, Celine Dion and Shakira. "I would love to do an English record," she says.

Buzz Marketing CEO Tina Wells cites the merchandising of Cheetah clothing, books and even a videogame as evidence of the brand's across-the-board appeal. "Next to 'High School Musical,' I feel like Cheetah Girls is the next biggest tween property in terms of visibility," Wells says.

EMI/Televisa recently released "Ni Freud, Ni Tu Mamá," ("Neither Freud, nor your mother"), the first single from "Utopia." Rodolfo López-Negrete, president of EMI/Televisa, calls Belinda's

Disney role "a very good and very positive coincidence," but insists that the marketing focus for "Utopia" will remain Spanish-speaking youth in the United States, Latin America and Spain.

"Belinda has incredible taste for music," López-Negrete says. "She knows exactly what she wants and what her target audience is expecting from her. . . . We have plans down the road to go after the English-language market but not now." Rather, he says, the two English songs "sort of pave the way for the future."

Adrian Posse, senior VP of A&R at EMI/Televisa, says Belinda's signing to the music/TV conglomerate fits the label's eventual goal of creating "global Latin artists" who can be superstars in non-Spanish speaking countries.

"Between Spanish and English, we can reach the whole world," Posse says. "We have the telenovelas and Mexican talent, which is impressive."

Belinda will have the full force of EMI/Televisa's multiplatform marketing behind her. In a level of TV promotion unprecedented for the label, commercial spots on Spanish-language channels in Mexico, Puerto Rico and the United States will advertise the release

of each single from Belinda's album through 2007. Meanwhile, "Ni Freud, Ni Tu Mamá" will be used in the United States and Puerto Rico as the theme for a new Televisa show, "Código Postal," scheduled to occupy the 3 p.m. timeslot currently held by "Rebelde"—the show that launched blockbuster act RBD. The show is scheduled to begin airing in the United States in December.

On the digital front, a deal is in the works to cross-promote her music with advertising for a major wireless company. EMI/Televisa has also approached clothing retailers like Hot Topic, the Gap and Wet Seal for in-store marketing.

In yet another bit of good timing, the bilingual music channel MTV Tr3s is set to launch in the United States in September, featuring artists like Ricky Martin and Shakira who are popular in both the English and Spanish markets. "Belinda will definitely fill in that role," says Jose Tillán, senior VP of music and talent for MTV Networks Latin America and MTV Tr3s. Tillán oversaw some of Belinda's performances on MTV Latin America specials. "We envisioned her as more than a little kid or a teeny-bopper artist. She could actually sing."



PEREGRIN



Ten Years Without Tupac

Shakur's Mother To Carry On Legacy With South Africa Trip, Mandela Meeting

With the 10th anniversary of Tupac Shakur's Sept. 13, 1996, murder approaching, it only makes sense to reference how his life and career still shape contemporary hip-hop music. The personality and emotion he delivered through rhyme has essentially become the archetype on which new and established MCs hang their career expectations. He has reached No. 1 on the Top R&B/Hip-Hop Albums chart eight times, five of those posthumously. And fans can now buy his entire Death Row catalog as ringtones through Koch Records and Hudson Entertainment.

Afeni Shakur, Tupac's mother, is celebrating the anniversary of her son's passing with a trip to South Africa. Shakur will sprinkle Tupac's ashes in Soweto, returning his

remains to the birthplace of his ancestors. Shakur will also meet with former South African President Nelson Mandela to foster a relationship between her Tupac

Amaru Shakur Foundation and the Nelson Mandela Foundation.

"I feel blessed to be able to visit South Africa, especially Soweto," Shakur said in a

statement. "Events that happened there are so much a part of our history, and it will be an honor for my son to rest in this special place; the birthplace of the South African struggle for democracy. Nelson Mandela's contribution to the people of South Africa has been immeasurable, and I look forward to helping with his work all over the country."

RAZZLE DAZZLE: Usher, who's portraying Billy Flynn in the New York run of the Broadway musical "Chicago," had a successful opening on Aug. 22. The performer will play Flynn for six weeks at the Ambassador Theater through Oct. 1. Box office ticket sales for "Chicago" have doubled since Usher signed on, according to Pete Sanders, a spokesman for the show.

"I don't know if you can win a Tony for a few months on Broadway but, hey, why not wishful thinking?" Usher told Reuters. "It is more challenging than anything that I have ever done, and I am yet to even begin it."

He follows in the footsteps of Taye Diggs and Wayne Brady, who also played Billy Flynn.

SLAP YOUR FAVORITE DJ: WQHT mix-show DJ and mix-tape heavyweight KaySlay recently released his third independent label mix-tape through Koch Records with Atlanta's WVEE mix show DJ Greg Street, "DJ KaySlay & Greg Street Present the Champions—the North Meets the South." His two previous mix-tape albums, "The Streetsweeper, Vol. 1" and "Streetsweeper,

Vol. 2; The Pain From the Game," reached No. 4 and No. 10 respectively on the Top R&B/Hip-Hop Albums. The pair split the album content by region, serving up songs like "Can't Stand the Reign" featuring KaySlay's protégé, Papoose, as well as Bun B and NBA star Shaquille O'Neal. Meanwhile, Street offers up "Big Problems" featuring Lil Scrappy, Lil Jon and Lil Wyte.

Meanwhile, WQHT mix-show and premiere mix-tape DJ Green Lantern has a new partner named Uncle Murda. Green made a tape entitled, "Say Uncle . . . 2 Hard For Hip-Hop," with the Brooklyn native MC. The tape features 23 songs from Murda along with a standout feature from international superstar Akon on "Murderer Pt. 2." ●●●



SHAKUR



Umbrella Imprint Gives Shelter To Veteran Acts

Beyoncé isn't the only one experiencing a case of déjà vu. So is Jheryl Busby.

Two years ago, the veteran label executive launched Def Soul Classics. Founded on the concept that enduring R&B acts are still valuable brands, the Def Jam subsidiary swung into action with the Patti LaBelle album, "Timeless Journey" (Billboard, May 6, 2004). The division is currently represented on the Top R&B/Hip-Hop Albums chart by the Isley Brothers' top 20 album "Baby Makin' Music." However, Busby opted out of the Def Jam mix following the exit of then-Def Jam president Kevin Liles (to whom he reported).

Now Busby is picking up where he left off, opening up Umbrella Recordings in partnership with songwriter producer Mike City. And once again, a new LaBelle album—"The Gospel According to Patti LaBelle" (October)—will inaugurate his new venture. But this time, there is an added twist.

Busby is casting a wider net when it comes to artist signings. Instead of focusing on '70s-era talent, he is moving up into the '90s and beyond. "I keep watching labels dropping [proven] acts," he recalls. "So I thought, let me give them

a deal. My MO is chase the artists whose record labels have walked away, but their fan bases haven't."

Busby has since signed singer/songwriters Tweet, formerly with Gold Mine/Elektra, and Carl Thomas, late of Bad Boy/Universal. He is also queuing up several more well-known R&B chart climbers that he will reveal shortly.

Operating under the tag line "a shelter for artistic integrity," Umbrella incorporates several ideas Busby outlined to Billboard two years ago when he first launched Def Soul Classics. Among them: matching artists with corporate sponsors to develop co-branding campaigns, concert DVDs and exploring other nontraditional marketing avenues.

On the business side, artists can elect to record under their own label and move it under the Umbrella banner. Or they can record directly for Umbrella, which will be distributed by Bungalo/Universal. Whatever the scenario, Busby says the end result is a 50-50 split between the artist and Umbrella once costs have been fully recouped.

For example, a project costing \$650,000 (\$250,000 to record, \$400,000 for marketing)



LaBELLE

will need to sell between 140,000-150,000 units to recoup costs at a rate of \$5 a record. Going in, the artist owns 75% of the master, Busby 25%. At the end of the licensing term, 100% ownership of the master reverts to the artist.

"Sharing on my 50% means a \$2 royalty," Busby says. "That almost matches what Michael Jackson got with 'Thriller.' Plus the artists will own their masters. They don't lose anything."

Capitalizing on the inherent value of once top-selling artists isn't a new concept. Mathew Knowles' Music World Entertainment has released projects by the O'Jays, Kool & the Gang and Chaka Khan, and is set to bow Sunshine Anderson's sophomore set in January. Image

Entertainment fared decently last year with Mint Condition's "Livin' the Luxury Brown" CD and concert DVD. Khan now records for new Sony BMG imprint Burgundy Records, which will test consumer waters Sept. 19 when Aaron Neville's "Bring It on Home . . . the Soul Classics" lands on store shelves.

Busby isn't concerned about the competition, noting that whoever can brand the concept the fastest will win.

"We're choosing artists we feel are viable," he says. "If they can sell 250,000 and have a strong tour base, we're talking business. And the artist is making money versus taking an advance and never seeing another cent." ●●●

GLOBAL BY LARS BRANDLE

New Brits Rock Sales

U.K. Rookies 'Sell More Albums Than Ever' In '06

LONDON—Britain's latest wave of hot new talent turned the heat up to bumper levels in the first half of 2006, newly published sales figures reveal.

New sets—nine in total—from Arctic Monkeys (Domino), Corinne Bailey Rae (Good Groove/EMI), the Kooks (Virgin), Shayne Ward (Syco Music), Journey South (Syco Music), Andy Abraham (Sony BMG), Sandi Thom (RCA), the Feeling (Island) and Dirty Pretty Things (Vertigo) all feature in the Top 100 chart for the first six months, having sold more than 3.3 million copies in total, representing 17.2% of sales.

The figures were based on over-the-counter scans reported by charts compiler the Official U.K. Charts Co. (OCC) and published by trade body the British Phonographic Industry (BPI). By comparison, the first half of 2005 featured six new acts in the top 100 sellers. Only two British debutants were present in the top 100 five years ago, and three 10 years ago.

According to the BPI, "The new acts are selling more albums, more quickly, than ever before," topping the official album sales charts for 13 weeks in the first six months. Sales of new artist albums were a boon for the albums market, which, according to OCC figures, registered a 2.3% shortfall during the period in comparison with the first half of 2005.

The banner performance for young talent coincided with the Internet's coming of age as a marketing tool, executives note.

"Digital traffic has created a generation of 12- to 16-year-olds that are using their computers to discover and explore, which is a very different process to the '70s and '80s when people were told what to play by radio stations and the press," Warner Music U.K. managing director Korda Marshall says.

Sheffield rockers Arctic Monkeys and Scottish singer/songwriter Thom are two such newcomers whose tales illustrate the connection between

new media and overwhelming album sales.

The Arctic Monkeys established new benchmarks for a debut release when their album, "Whatever People Say I Am, That's What I'm Not," dropped in January amid an extraordinary buzz heavily generated by Internet users. The album sold 306,000 in its first week, and has now exceeded sales of 1 million units.

Thom later emerged on the back of widespread publicity surrounding her living room performances, which were reportedly webcast to millions worldwide. Although viewership totals have been the source of public debate, the album "Smile . . . It Confuses People" and lead single "I Wish I Was a Punk Rocker (With Flowers in My Hair)" both topped their respective charts. "Smile" has sold 220,000 units so far.

"In the U.K., there's a much more dynamic environment where new artists can come to the fore. The Internet now is part of that armory for breaking a new act," says Gennaro

Castaldo, spokesman with music and entertainment retailer HMV. TV also boosted the industry's first half. RealityTV program "The X-Factor" was the stimulant behind finalists Abraham, Journey South and Ward.

And overall, EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth notes, the health of the country's new acts is strong. "That quality is translating overseas with real impact being felt in key territories," he adds, pointing to the international success of Bailey-Rae's self-titled debut, which opened at No. 17 on The Billboard 200 July 8, and has also gone top 40 in 14 European territories.

Britain's press and broadcast media played a vital role in ushering in new acts as well. "It's a lot easier to get new things away," Marshall adds, "because there's more interest in the mainstream media to play new artists."

Additional reporting by Juliana Koranteng in London.



CORINNE BAILEY RAE'S album contributed to the 3.3 million units new U.K. artists have sold this year.

Five To Watch

British Debut Artists Likely To Feature On The Next Best-Seller Lists

LILY ALLEN

Label: Regal

Sound: Sassy, streetwise

pop from a girl's perspective.

Reasons to watch:

A MySpace phenomenon prior to her first release (her site boasts more than 60,000 friends), the campaign for Allen's debut "Alright, Still" album was digital-led, with innovations including the first loyalty-based WAP fan club in the United Kingdom: The more fans visit, the more content is available to them. The album is already certified gold (100,000 units).



GET CAPE. WEAR CAPE. FLY

Label: Atlantic

Sound: Unplugged, alt-pop fused with electronic beats.

Reasons to watch: Sam

Duckworth's eclectic DIY project has come up through the United Kingdom's live scene, having played 150 gigs in 18 months before signing to Atlantic for accessible upcoming debut, "Chronicles of a Bohemian Teenager (Part 1)."



THE HORRORS

Label: Loog

Sound: Alternative rock, wrapped in a goth image.



Reason to watch: Bonafide NME darlings, the Southend-based band graced the front page of the influential British music weekly (circulation: 74,206) before a proper record release. Gig-goers have been warned not to miss the act, which is easy to do: Sets last just 10 to 20 minutes.

JAMIE T

Label: Virgin

Sound: Electronic meets rap from a distinctly British viewpoint.

Reasons to watch: London-based Jamie Treays raised awareness with his series



of "Panic Prevention" mix tapes and club nights, leading him to be tipped as the likely successor to the Streets' club crossover crown. Has also remixed Gorillaz.

PAOLO NUTINI

Label: Atlantic

Sound: Ranges from upbeat, summery-pop tunesmith to smoky, soulful troubadour.



Reasons to watch: Huge support at U.K. radio, most notably AC station Radio 2, with its weekly reach of more than 13 million, has already seen his debut album "These Streets" certified gold. Heralded in some U.K. media quarters as the "next James Blunt," Nutini plays the Austin City Limits festival Sept. 15.



Bussing Loose

DJ Ferry Corsten Ditches The Jet For An Upcoming Tour

DJs are to jet planes as bands are to buses as far as touring is concerned. But this fall, one jock is challenging the norm and adopting other elements of rock tours as well.

Ferry Corsten's the Road to Voodoo Music Experience tour kicks off Sept. 27 in Phoenix, covering 28 shows in 34 days. He will ride the entire way on a Southern Comfort-sponsored luxury bus, complete with a mini-production studio. The tour culminates in a bus-top performance at the multi-act Voodoo Music Experience in New Orleans, immediately following the Red Hot Chili Peppers' main-stage set. The outing is the brainchild of Voodoo creator Steve Rehage, AM Only president Paul Morris and the marketing teams at House of Blues and Southern Comfort.

With a high-profile opportunity like Road to Voodoo and Corsten's new Ultra album "L.E.F." topping the iTunes Dance charts, manager Alan Stewart of Magus Entertainment knew his client was transcending mere club DJ status and wanted to up the tour marketing plan to match.

"I noticed that a lot of DJs just fly in and hope the promoter hyped the date," he says. "There's a certain grass-roots marketing structure that the dance world lives in, and a lot of it targets their world and their fans. But with [Duran Duran vocalist] Simon [Le Bon] guesting on ["L.E.F." single] 'Fire,' I wanted to capture more mainstream fans."

So Stewart, who also manages Duran Duran and Fischer-Spooner, put his rock experience to work for the DJ. His plan combined traditional advertising (online and terrestrial) with local street teams (armed with posters and flyers), an intern army attacking online outlets and music and lifestyle retail

outreaches (meet-and-greets, in-stores, ticket barbers). He's even planning to produce "webisodes" from different stops on the tour and host them on Corsten's Web site.

"Shows would be a success regardless, but I want to do the most possible," Stewart says. "If people attend or not, I want them to see Ferry's name."

Indeed, demand for the fan-favorite trance DJ is so high that some shows fall on Sundays, Tuesdays and Wednesdays, which in clubland are usually dark or dedicated to specialty parties.

"When you have someone as well-known as Ferry playing a market he rarely visits, people know that this may be their only chance to see him and will make the extra effort to go out," Morris says. "He has a great attitude and a passionate and loyal following in all markets across the U.S. If it were possible, he would play every night of the tour."

SUMMER PICK: It's a dancefloor reality: Mainstream club DJs frequently have to transition from top 40 pop to dance to hip-hop and back again. For them, Junior Vasquez's new mix of Christina Aguilera's hit "Ain't No Other Man" is particularly useful. The Dee-Lite-ish rerub starts with the original's horns, has a full-fledged breakdown in the middle and ends cold, all of which makes it more like a dance-enhanced original, rather than an alienating, dark, underground-only remix. "Junior really nailed it," says Hosh Gureli, VP of A&R for RCA Music Group/Sony BMG, who commissioned the work.

While "Man" was already climbing the Hot Dance Music/Club Play chart, Junior's record label JVM brought on promoter Bobby Shaw to push it even harder. The move, made with RCA's blessing, snagged the track the No. 1 spot last week.



CORSTEN



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Up-and-comers Rock Australia And The U.K.

The Butterfly Effect Goes Gold Down Under Twice; Betty Curse And The Immediate Debut

Having achieved gold certification (35,000 units) for two separate albums in recent weeks, the Butterfly Effect's popularity has clearly taken wing in Australia.

The Brisbane-based rock band's June 17 release "Imago" passed the milestone in late July after peaking at No. 2 on the Australian Recording Industry Assn. chart. In contrast, its debut album, "Begins Here"—a notably less accessible set—took three years from its July 2003 release to go gold.

Both albums were released domestically through Sony BMG-distributed Modern Music/Roadshow Music.

Key to Imago's success has been mainstream media's embrace of its singles "Slow Descent" and "Gone," Brisbane-based Modern Music managing director David Leonard says. "Commercial radio realized that the

band's hardcore following was larger than it thought," he notes.

He adds that negotiations are under way with a U.S.-based label to release "Imago" in North America, Europe and Japan during 2007, and for the band to tour internationally for much of next year, booked by Pushworth Group in Australia and Primary Talent in Europe. Leonard says talks continue with U.S. agents. The act is published by Sydney-based Rough Cut Music.

—Christie Eliezer

CURSED TALENT: In Danny Boyle's acclaimed 2002 horror film "28 Days Later," teenage U.K. actress Megan Burns took on a population of British zombies. Four years later, the now-20-year-old Burns has turned to the dark side herself, reinvented as goth/pop artist Betty Curse, inspired by the Cramps, Nick Cave and the Cure.

With an enthusiastic press already on board, U.K. audiences are getting an early chance to see Curse and her three-piece band during an August club tour, booked by London-based Helter Skelter. September support shows with Rykodisc-signed U.S. horror rock act Wednesday 13

will follow.

Curse is signed to Island Records, which has already issued two limited-edition U.K. singles, "Excuse All the Blood" (May 29) and "God This Hurts" (Aug. 21). A third single, "Girl With Yellow Hair," is due in November.

The singer's debut album,

"Hear Lies Betty Curse" (Island), will be released Oct. 30 online in the United Kingdom, appropriately close to Halloween. A physical U.K. release is due in January 2007, with international plans being finalized. Its songs were mainly co-penned by the unsigned Curse and Nuxx/Warner Chappell writer Steve Ludwin.

Island Records U.K. marketing manager Sarah Boorman says Curse is "targeted directly at the 14- to 18-year-olds who want a more feisty feminine alternative to the current trend towards emo-rock."

—Lars Brandle

IMMEDIATE REACTION:

An unsuspecting Beck had a copy of alternative rock quartet the Immediate's demo CD slipped into his bag while shopping in their native Dublin a couple years back. Manic Street Preachers bassist Nicky Wire

had a disc lobbed to him onstage at a Manics' gig in the city.

Another copy reached London-based independent label Fierce Panda, which released the single "Never Seen" as a limited-edition vinyl 7-inch in early 2005. Coupled with a burst of shows in the capital, that brought a one-off U.K./Ireland album deal with Vital-distributed Fantastic Plastic Records, which issued debut set "In Towers and Clouds" in Ireland Aug. 18. A U.K. release follows Sept. 18.

The album debuted at No. 33 on Ireland's IRMA chart one week after release, aided by TV and radio exposure for extracted singles "Don't You Ever" and "Stop and Remember."

The Immediate played South by Southwest in 2005, and the band's manager Philip Cartin says it hopes to return to the States in 2007 with new label and publishing deals. —Nick Kelly



BUTTERFLY EFFECT

REVIEWS

SPOTLIGHTS

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

ALBUMS



BEYONCÉ B'Day

Producers: various
Columbia/Sony Urban Music

Release Date: Sept. 5
Beyoncé plays up both her naughty and nice

sides on the follow-up to her multiplatinum solo debut, "Dangerously in Love." While lead single "Déjà Vu" was viewed by many as simply "Crazy in Love" part two, they've got another thing coming in terms of the album's other tracks. It's a rockier, edgier Beyoncé belting out her I'm-my-own woman perspective on such intense tracks as "Ring the Alarm," the Tina Turner-esque funk/rock fest "Suga Mama" and the slick, wicked "Kitty Kat." Beyoncé shifts into emotive mode on the ballad "Resentment," which calls to mind the subtle fervor and passion of the best girl groups of the '60s and '70s. Throughout, she romps with creative abandon, thankfully unafraid of stretching the boundaries lyrically and musically. And in the process, she tosses the age-old notion of a sophomore slump on its ear.—GM



AUDIOSLAVE Revelations

Producer: Brendan O'Brien
Epic

Release Date: Sept. 5
Audioslave's previous two records have

borne the unmistakable signs of a band swinging for the fences but whiffing more than it should, so "Revelations" finds them shuffling their offensive strategy. The rhythm section takes lead duties from the acidic melodies of Chris Cornell, which

have never been as insistent as they might be, though his ragged howl is aging quite nicely. The change is for the better. Morello's instantly recognizable wah-wah powers the title track, "Broken City" furnishes a nice swampy choogle and the hardclap-aided "Original Fire" does a decent job channeling, of all people, T. Rex. But once again, the results feel too spotty. Three discs in to an experiment that's stuck, Audioslave still hasn't jelled into the uniformly cohesive unit that Rage Against the Machine or Soundgarden were on their sleepest days. If nothing else, these aren't guys who'll give up fighting.—JV



TV ON THE RADIO Return to Cookie Mountain

Producer: Dave Sitek
Interscope

Release Date: Sept. 12
Hipster eyebrows were raised when Brooklyn

experimentalists TV on the Radio traded up from Touch & Go to Interscope, but luckily their sophomore album is no less wonderfully weird than their acclaimed indie releases. Yep, that's David Bowie emitting vocal harmonies on the sublime "Province." But TVOTR keeps it real via the horn-inflected "I Was a Lover," the accelerated groove of "Wolf Like Me" and the fuzzed-out "Playhouses," which is chock-full of trippy, distorted feedback. There's a renewed socio/political emphasis in the lyrics as well, particularly on "Hours" and "Blues From Down Here." And with its tribal drums, nearly chanted vocals and imposing wall of white noise, eight-minute closer "Wash the Day Away" proves that while TVOTR now record for just another major label, their music is more distinctive than ever.—JM

SINGLES



SARAH McLACHLAN River (4:08)

Producer: Pieree Marchard
Writer: J. Mitchell
Publishers: various
Arista

It's been three years

since Sarah McLachlan's "Afterglow," which took six years following 1997's "Surfacing." For upcoming holiday album, "Wintersong," the introspective songstress again proves worth the wait. The new set primarily reinterprets an eclectic blend of classics, including first single "River," from Joni Mitchell's 1971 "Blue" album. It may feel odd to hear about cutting down Christmas trees in the summertime, but this doleful ballad actually pines over a lover's quarrel. "I've gone and lost the best baby that I've ever had/Oh, I wish I had a river I could skate away on." McLachlan brings an ever-engaging solemnity and resign to the song, remaining unmistakable in her vocal beauty and quiet passion. It's not Christmas in July, but we'll take it in September. Breathtaking.—CT



BEYONCÉ Ring the Alarm (3:17)

Producers: Zizz Beatz, Beyoncé Knowles, Sean Garrett
Writers: B. Knowles, K. Dean, S. Garrett
Publishers: various

Columbia
Beyoncé's "Déjà Vu" had that event-single aroma about it—a throwaway song that is guaranteed airplay because it launches a new project. The second release from her imminent "B'Day" is memorable, but hardly a home run. The video for "Ring the Alarm" is highly entertaining with Beyoncé's stacked hair and flailing finger-pointing, but still, without a sturdily constructed track that plays as well without pictures, she's got a great side dish missing the meat. We get the pissed-off bit, and boy she's convincing, with distorted vocals and a ranting assault of a lyric, but this is no "Crazy in Love"—more just plain crazy. Among a challenging summer hitload, we were looking to Beyoncé for mmm... This is more hmm.—CT

ALBUMS

ROCK

IRON MAIDEN

A Matter of Life and Death

Producers: Iron Maiden, Kevin Shirley
Sanctuary

Release Date: Sept. 5

★ After 30-odd years, Iron Maiden's sound is so ingrained, the deaf can hear it. Charging guitar runs, trilling hooks, burning solos—it's all about the six string. It's gotta be since the band juggles three guitarists in its lineup. "A Matter of Life and Death" does get repetitive, although that doesn't keep it from being cool. Maiden makes its usual headlong dash into songs that are epic in scale and ambition, setting the background for wartime tales of blood and honor. Six tracks exceed seven minutes, but that suits "For the Greater Good of God" (one of the best cuts) and the throbbing groove of "These Colours Don't Run." It occasionally veers into overkill, but that won't hurt these cats.—CLT

HIP-HOP

METHOD MAN

4:21: The Day After

Producers: various
Def Jam

Release Date: Aug. 29

▶ There's nothing new under the sun, and that often goes double for hip-hop. On his fifth solo disc, Wu-Tang cleanup hitter Method Man has been forced into damage control following a few misadventures in sitcoms and deodorant commercials. As such, he spends this CD blandly obsessed with haters, his own influence and the fact that he still seems to enjoy the marijuana, hence the weird mixed-metaphor title. But despite having nowhere to go lyrically, he remains a remarkably potent presence, almost solely on the basis of that burnt-charcoal voice. Meth is best when his hooks are ripe but his sound is grimy, as he is on the Erick Sermon-produced "Problem" and the long-leaked "Say," which employs a sparkling sample from Lauryn Hill. When he relies on

expensive-sounding, gussied-up tracks by producers like Scott Storch ("Is It Me"), he's just playing catch-up.—JV

ELECTRONIC

BLOWOFF

Blowoff

Producer: Blowoff
Full Frequency Music

Release Date: Sept. 5

★ Blowoff is comprised of two musically disparate individuals: rocker Bob Mould and house music head Richard Morel. Together they make rock music you can dance to and 4 a.m. dance/electronic music that rocks. On "Blowoff," Mould and Morel flip-flop behind the microphone, guitar and keyboards. On "Get Inside With Me," Mould's vocals are all nervous energy and emotional angst, while "Saturday Night All the Time" finds Morel's voice a hazy swirl of psychedelic bliss. Opener "Hormone Love" deserves to be played alongside your favorite track by the Killers, while the energetic "Life With a View" is a single waiting to happen. Throughout this debut, the rugged beats and rhythms pulsate with a cocksure swagger, perfectly capturing the aural vibe of the duo's manly, monthly Blowoff party at the 9:30 Club in Washington, D.C.—MP

JUNIOR BOYS

So This Is Goodbye

Producer: Junior Boys Domino

Release Date: Sept. 12

★ Junior Boys' newest effort is a winner if solely thanks to the bittersweet, catchy, funky and tastefully melodic "In the Morning," a collaboration with Mouse on Mars' Andi Toma. The duo's sophomore set, "So This Is Goodbye," is yet another exercise in cold, understated dance music, populated with Jeremy Greenspan's sexy murmur and minimal synths and beats. The new wave-synths of the Simply Red-ish "Count Souvenirs," the surreal beat of "First Time" and the long instrumental interlude in opener

"Double Shadow" prove that the crew takes risks. This release is comparable to 2004's stunning "Last Exit" in that every song has its own merits yet feels part of a greater whole.—KH

COUNTRY

PAT GREEN

Cannonball

Producer: Don Gehman
BNA

Release Date: Aug. 22

▶ Pat Green is the kind of accessible artist who can open for Kenny Chesney one night and Dave Matthews Band the next, and he serves up plenty of likeable country rock on his fourth major-label effort. The title cut is Mellencamp-styled Americana that Green's fans just eat up, and there's more of the same in the nostalgic "Way Back Texas" and rough-hewn romance of "Love Like That." Indeed, Green is a big ol' romantic at heart, never moreso than on the piano-based ballad "Dixie Lullaby" and a really nice duet with Sara Evans, "Finder's Keepers." He has a hit on his hands with the El Camino road anthem "Feels Just Like It Should," and he gives one of his best studio performances to date with "Sleeping With the Lights On."—RW

POP

SKYE

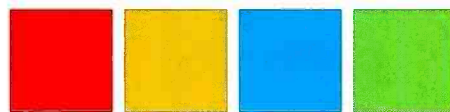
Mind How You Go

Producers: Patrick Leonard, Steve Fitzmaurice

Cordless Recordings

Release Date: Aug. 22

★ Tastemakers know the voice; it's the stuff dreams are made of. Incredibly cool, yet oh-so-warm, it is like no other. The voice belongs to Skye Edwards. As the former lead singer of British act Morcheeba, Edwards helped usher in the trip-hop movement of the mid-'90s. After waving goodbye to that group, she ushers in her solo career with "Mind How You Go," an album that is subtle and sparse but beautifully layered; as electronic as it is unplugged. "Tell Me About" **continued on >>p70**



SINGLES

from >>p69

Your Day," an ode to New Orleans, is filtered through blue skies, while the chorus-less "What's Wrong With Me" is decidedly gray. Other choice cuts include "Powerful," "Calling," "Stop Complaining" and "Love Show." A co-write with Daniel Lanois, "Jamaica Days," reflects upon Skye's roots.—MP

LATIN

LA QUINTA ESTACION
El Mundo Se Equivoca
Producer: Armando Avila
Sony BMG

Release Date: Aug. 22

★ La Quinta Estación is a dichotomy. The Spanish group, which developed and broke in Mexico, boasts a contemporary look and sound. But its sensibility is definitely grounded in the tradition of big Latin ballads and big voices. Lead singer Natalia, who boasts a powerful, emotional instrument that evokes the likes of Rocío Durcal, can sound like a grand dame on tracks like "Que Fui Para Tí?," then turn around and deliver a totally youthful sound on "Tu Peor Error" and "Ahora Que Te Vas," one of those rare pop tracks with enviable vocal quality. La Quinta's magic lies in its excellent songwriting skill, and its ability to entice new listeners with romantic lyrics. This well-rounded album may finish breaking the group in the United States.—LC

NEW AGE

GEORGE WINSTON
Gulf Coast Blues & Impressions: A Hurricane Relief Benefit
Producer: George Winston
Dancing Cat/Windham Hill
Release Date: Sept. 5

▶ Although the good-time, high-energy

playing of New Orleans pianists Professor Longhair and Henry Butler seems worlds apart from the plaintive, prototypical New Age style perfected by George Winston in the '80s, those artists have long been a formative influence on the Windham Hill veteran. In tribute to the Katrina-ravaged Crescent City, Winston salutes Longhair, Butler, James Booker and even Dr. John on rollicking covers of "When the Saints Go Marching In," "The Breaks" and "Pixie," which jump alive with crafty right-hand rolls that'd make the masters proud. For the first time in ages, the album includes more of Winston's own work than interpretations; "Gulf Coast Lullaby—Part 2" and the heartfelt "Blues for Fess, Beloved" are two of his best original compositions since 1990's "Summer." Proceeds from the set will be distributed to Gulf Coast and New Orleans aid organizations.—JC

WORLD

CÉU
Céu
Producers: Beto Villares, Antonio Pinto
Six Degrees
Release Date: Sept. 5

★ São Paulo native Céu (Maria do Céu Whitaker Poças) makes her U.S. debut with a tasty blend of tradition, samba cool and discreet electronica. The self-titled album's 15 tracks offer a variety of sonic textures. "10 Contados" is a languid number, aglow with twinkling synth embellishments and a pensive bass line. "Roda" lays down a funky percussive vibe, enhanced by some artful turntable work and Céu's sensual vocal, while "Valsa Pra Biu Roque" draws inspiration

from much more traditional sources. Her cover of Bob Marley's "Concrete Jungle" is the only dubious moment on the record as her rendition lacks the gravity the song demands. Despite this minor glitch, Céu's debut is an auspicious one.—PVV

CLASSICAL

JOSHUA BELL
Voice of the Violin
Producer: Grace Row
Sony Classical
Release Date: Sept. 5

▶ After the huge success of his 2003 album "Romance of the Violin," affable violinist Bell returns with a second disc of beloved classical melodies arranged for violin and orchestra. This time the focus is on operatic and vocal selections, including Rachmaninoff's "Vocalise," Tchaikovsky's "None but the Lonely Heart" and Strauss' "Morgen," the last of which features a guest appearance by opera's current It girl, soprano Anna Netrebko. It's a pleasant enough excursion, and Bell's Stradivarius sings as serenely as ever even when the arrangements lapse into questionable taste, such as when a chorus joins Bell on Schubert's "Ave Maria." This is the lightest of fare, but like its predecessor, it is sure to find many fans.—AT

FOR THE RECORD: In the Sept. 2 issue's single reviews, the photo of Akil Dasan should have been credited to photographer Marisa Marchitelli.

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THIS WEEK ON .com
ADDITIONAL REVIEWS:

- Lambchop, "Damaged" (Merge)
- Various Artists, "Acoustic Africa" (Putumayo)
- Mark Egan/John Abercrombie, "As We Speak" (Wavetone)

POP

PAULA DEANDA F/ THE DEY
Walk Away (4:23)
Producer: Stargate
Writers: various
Publishers: Super Sayin'/Zomba, ASCAP
Arista

▶ Sweet and simple, Paula DeAnda's "Walk Away"—second single from her self-titled debut—is made for teen slumber parties and Disney afternoons. The song is a bit more upbeat than her radio-friendly, Baby Bash-featured ballad "Doing Too Much." And much like Rihanna's new cut "We Ride" (same producer, Stargate) DeAnda's whispery, sugarcoated vocals glide easily over a basic piano-bass beat. Rapper the Dey's dull rhymes complicate the matter, but the focus remains on the singer's dotting lyrics: "Does she know/That you like to play PS2 like 6 in the morning/Like I do," she chants. Not as catchy as "Doing Too Much," but just as melodic and exploding at top 40 radio.—CH

PARIS HILTON
Nothing in This World (3:10)
Producer: Dr. Luke
Writers: L. Gottwald, S. Solomon
Publisher: Kasz Money, ASCAP; V2/Sony/ATV, BMI
Warner Bros.

★ Paris Hilton's debut "Stars Are Blind" got off to a fast start at radio, with its fresh, sun-splashed reggae vibe—even those who ridicule her vacuous image had to admit it was a tasty little pop morsel—but it stalled surprisingly fast, just scratching the Pop 100 top 15. While aborted second single "Turn It Up" still heads to clubs, duly remixed, Warner Bros. is now calling for top 40 adds with "Nothing in This World," another undeniably catchy, hook-happy midtempo jewel. The vocal is strikingly similar to "Stars"—mercy, does this mean that Hilton can actually sing? Sounds like Miss Paris could teach top 40's superstars a thing or two about melody. And with her Billboard 200 debut at a lofty No. 7 this

issue, the public seems to agree. Who would have ever suspected?—CT

R&B

LUTHER VANDROSS
Got You Home (3:38)
Producer: Bryan-Michael Cox, Jason Rome
Writers: B. Cox, J. Rome, H. Lilly
Publisher: various
J/Epic/Legacy

▶ Previous posthumous single "Shine," one of two new tracks from upcoming "The Ultimate Luther Vandross" was disappointing with its dated production and lackluster impact (though the Freemasons radio remix was illuminating). Follow-up "Got You Home" makes up for that misstep, with its soulful Toni Braxton-esque production, killer passion-fueled vocal from the man, beautifully layered harmonies and gratifying hook. "I'm glad that I got you home/To-night-night-night-night." Sounds like vintage Luther, tailor-made for moonlight and roses, and as romantic and smooth as any of his many momentous previous hits. Now this was worth the wait. Adult R&B, take it on "Home."—CT

COUNTRY

MONTGOMERY GENTRY
Some People Change (3:16)
Producers: Troy Gentry, Eddie Montgomery, Mark Wright
Writers: M. Dulaney, J. Sellers, N. Thrasher
Publisher: not listed
Columbia

▶ This first single from Montgomery Gentry's forthcoming album is a potent anthem with a positive lyric about people overcoming prejudice and addiction to lead better lives. Eddie Montgomery and Troy Gentry have built a solid career on edgy country tunes that mix small-town values with restless renegade spirit. This track showcases a different side of the pair, even incorporating a gospel choir to help drive the uplifting message home. It's a powerful record and should serve as

a fit introduction to the act's new disc.—DEP

ROCK

PEARL JAM
Gone (4:08)
Producers: Adam Kasper, Pearl Jam
Writer: E. Vedder
Publisher: Innocent Bystander, ASCAP

▶ Pearl Jam has roared back to life at rock radio this year with "World Wide Suicide" and "Life Wasted," the first two hard-rocking singles from its self-titled J debut. Whether programmers are fully back in the band's camp will be revealed by the response to "Gone," a midtempo track with solemn, slow-building verses contrasted by a more uplifting chorus. The theme of a man leaving his past life behind in the rearview mirror is classic Pearl Jam, while lines like "No more trying evenings/This American dream I am disbelieving," link the concept to the present state of the union. Also welcome is Eddie Vedder's return to storytelling; you can almost see the city lights receding in your mind's eye as the song's subject speeds off to an uncertain future.—JC

SEPTEMBER Satellites (3:07)

Producers: J. Von der Burg, N. Von der Burg
Writers: J. Von der Burg, A. Bhagavan, N. Von der Burg
Publishers: various
Robbins Entertainment, which scored mainstream top 10 victory earlier this year with Cascada's "Everytime We Touch" (and is inching toward a follow-up hit with her "Miracle") certainly has a way of sniffing out mass-appeal dance imports. Add September's "Satellites" to the stack, with its one-spin-and-you'll-be-singing-it hook, spot-on female vocals and production that shines like a beaming disco ball. Eight mixes on the maxi single add electronic flavor here and there, but the straight-ahead U.S. version, which stirs in a flurry of strings and a slightly more aggressive beat-insistent tempo, is truly one-stop shopping.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Katie Hasty, Clover Hope, Jill Menze, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, 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



MANA MANIA

>> Mana rocks The Billboard 200 at No. 4, the highest rank ever on that chart for a Spanish-language album by a duo or group, and the highest standing ever for any Warner Latina act. The 87,000-unit start also places Mana's "Amar Es Combatir" at No. 1 on both Top Rock Albums and Top Latin Albums.

FIRST ONES

>> In the same week, Justin Timberlake garners his first No. 1 as a solo artist on The Billboard Hot 100, duo the Wreckers take their debut single to No. 1 on Hot Country Songs, and see Between the Bullets, pages 74 and 83.



ROOKIES RULE

>> On the Adult Top 40 chart, Gnarlz Bayley's "Crazy" becomes the fourth straight debut single to hit No. 1, a chart first. The ascension extends a 28-week new-artist success streak that includes songs by James Blunt, Daniel Powter and KT Tunstall.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Danity Kane Stops Show With Chart-Topping Bow

In case you missed lessons learned in recent years from "American Idol," awards shows and the career path of Josh Groban, the top 10 of this week's Billboard 200 makes an obvious marketing mantra abundantly clear: TV exposure sells music.

You see that in the bows at No. 2 and No. 6 by, respectively, OutKast and Paris Hilton. You see it in the 169,000 that "The Cheetah Girls 2" soundtrack has sold during its two chart weeks at No. 5. And, nowhere is it more abundantly clear than in the No. 1 bow by Diddy's latest made-on-MTV group, Danity Kane.

The lady quintet sells 234,000 copies in its first week, a bigger frame than the previous two "Making the Band" acts earned.

O-Town, the ensemble assembled when "Making the Band" launched on ABC in 2000, sold 145,000 in the frame its self-titled 2001 album started at No. 5.

When the series shifted to MTV and recruited Diddy as its mentor, 2003 saw Bad Boy's Da Band ring up 204,000 in the opening week, which placed "Too Hot for T.V." at No. 2 on the big chart and No. 1 on Top R&B/Hip-Hop Albums.

A meager radio picture makes Danity Kane's sales splash all the more im-

pressive. Whereas O-Town's "All or Nothing" rose to No. 10 on the all-format Hot 100 Airplay list and Da Band worked "Bad Boy This, Bad Boy That" to No. 46, Danity Kane's "Show Stopper" has yet to dent that chart.

Exposure from "Making the Band" began 18 months ago when the series returned to the video channel. The gals' "Show Stopper" got "Making the Video" coverage from MTV, which helped the clip draw 37 plays on the channel.

Beyond that, "Show Stopper" has lived up to its title in cyberspace, attracting 6 million streams at the group's MySpace page and 1.5 million viewings at youtube.com.

All that new-fangled exposure makes

Danity Kane a David to the Grammy Award-winning Goliath that is OutKast, although the rap duo does lead Top R&B/Hip-Hop Albums. Billboard's urban sales charts are fed by a panel of core stores that specialize in those genres, thus artists' standings often differ from ranks on the big chart.

The soundtrack from OutKast's "Idlewild" film mounted its own TV attack, with opening-week slots on "Late Night With David Letterman," "Today" and "TRL." That helps pump first-week sales of 196,000, handsome by most acts' standards but a far cry from the 510,000 first-week sales that greeted the duo's juggernaut "Speakerboxxx/The Love Below" when that double-album reached the market in September 2003.

How does pop culture figure Hilton prove TV's music oomph? Easy. If the woman changes her shoes, someone on some TV show will broadcast the news, while TV series "The Simple Life" helped elevate her profile from tabloid princess to "It" girl when it launched on Fox in 2003.

Certainly the making of Hilton's album has kept her name in the entertainment media during an extended period of time. Guilty-pleasure lead single "Stars Are Blind" even became a decent-

sized hit, peaking at No. 18 on The Billboard Hot 100, with most of that song's chart action derived from digital sales.

Coming off the 1.6 million sales that Nielsen SoundScan tracked for 2003 release "Cheetah Girls EP," the success of the new Cheetah Girls soundtrack suggests that neither the sales oomph of Disney Channel, nor the buying appetite of its pre-teen and younger audience, should be underestimated.

ALL THAT JAZZ: It's a busy week on Top Jazz Albums, where Chris Botti's CD/DVD combo "Live: With Orchestra and Special Guests" bows at No. 2. His last two standards-based albums combined to sell 998,000 copies since the first of those two, "When I Fall in Love," arrived in September 2004.

Attention surrounding the one-year anniversary of Hurricane Katrina helps pump a re-entry on the jazz list for multi-act charity album "Our New Orleans 2005: A Benefit Album" (No. 9, up 333%). The album features Dr. John, Allen Toussaint, the Dirty Dozen Brass Band and others. Proceeds from "Our New Orleans" enabled Warner Music Group label Nonesuch to announce a \$1 million donation to Habitat for Humanity on behalf of Katrina victims. ♦♦♦

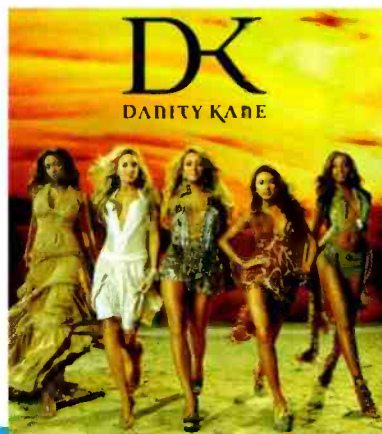


CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Justin Timberlake joins Kelly Clarkson and Rihanna in a very elite club—they have made the three biggest jumps to No. 1 in the history of The Billboard Hot 100. Timberlake is the newest member of this exclusive trio, as his "SexyBack" rockets 31-1.

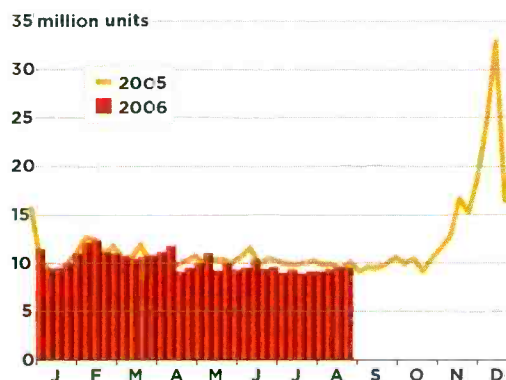
>> Fred Bronson also reports on another elite trio: the three "Making the Band" acts that have debuted on The Billboard 200. Each season has produced a better result, with O-Town opening at No. 5, Bad Boy's Da Band bowing at No. 2 and now Danity Kane kicking off its chart career in pole position.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,545,000	63,000	10,854,000
Last Week	9,586,000	65,000	10,674,000
Change	-0.4%	-3.1%	1.7%
This Week Last Year	9,658,000	90,000	6,024,000
Change	-1.2%	-30.0%	80.2%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	364,682,000	344,609,000	-5.5%
Digital Tracks	210,144,000	364,950,000	73.7%
Store Singles	3,669,000	2,672,000	-27.2%
Total	578,495,000	712,231,000	23.1%
Albums w/TMA*	385,696,400	381,104,000	-1.2%

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

ALBUM SALES

'05	364.7 million
'06	344.6 million

SALES BY ALBUM FORMAT

CD	353,332,000	324,063,000	-8.3%
Digital	8,745,000	19,108,000	118.5%
Cassette	1,846,000	840,000	-54.5%
Other	759,000	598,000	-21.2%

For week ending August 27, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	225,325,000	210,438,000	-6.6%
Catalog	139,357,000	134,171,000	-3.7%
Deep Catalog	94,352,000	94,095,000	-0.3%

CURRENT ALBUM SALES

'05	225.3 million
'06	210.4 million

CATALOG ALBUM SALES

'05	139.4 million
'06	134.2 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

SEP 9 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	DANITY KANE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BAD BOY 83989/AG (18.98)	Danity Kane	1	1
2	NEW	1	OUTKAST LAFACE 75791/ZOMBA (18.98)	Idlewild (Soundtrack)	2	2
3	1	2	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	1	1
4	NEW	1	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	4	4
5	5	2	SOUNDTRACK WALT DISNEY 861592 (18.98)	The Cheetah Girls 2	5	5
6	NEW	1	PARIS HILTON WARNER BROS. 41138 (18.98) ⊕	Paris	6	6
7	6	3	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22	7	7
8	NEW	1	LAMB OF GOD PROSTHEIC/EPIC 87804/SONY MUSIC (18.98) ⊕	Sacrament	8	8
9	NEW	1	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	9	9
10	NEW	1	KELIS JIVE 83258/ZOMBA (18.98)	Kelis Was Here	10	10
11	7	1	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	11	11
12	10	10	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	3	1
13	2	2	LYFE JENNINGS COLUMBIA 96495/SONY MUSIC (18.98)	The Phoenix	13	13
14	3	2	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man	14	14
15	4	2	CHERISH SHO/NUFF 54077/CAPITOL (12.98)	Unappreciated	15	15
16	9	6	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up	16	16
17	11	8	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	17	17
18	19	20	GREATEST HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	18	18
19	18	14	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	19	19
20	NEW	1	PAT GREEN BNA 84583/SBN (18.98)	Cannonball	20	20
21	15	15	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	21	21
22	16	12	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	22	22
23	17	25	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	23	23
24	12	2	BREAKING BENJAMIN HOLLYWOOD 1#2#3#4 (18.98)	Phobia	24	24
25	13	7	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10	25	25
26	21	16	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	26	26
27	30	30	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life	27	27
28	24	23	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	28	28
29	20	11	LETOYA CAPITOL 97136 (12.98)	LeToya	29	29
30	8	2	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me	30	30
31	22	20	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	31	31
32	27	26	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium	32	32
33	14	4	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie	33	33
34	28	21	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose	34	34
35	33	29	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	35	35
36	26	18	STONE SOUR ROADRUNNER 618073/IDJMG (18.98)	Come What(ever) May	36	36
37	32	34	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	37	37
38	31	32	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	38	38
39	29	33	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	39	39
40	NEW	1	CRAZY FROG NEXT PLATEAU/UNIVERSAL REPUBLIC 007149/UMRG (13.98)	More Crazy Hits	40	40
41	34	41	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled	41	41
42	23	17	TOM PETTY AMERICAN 44285/WARNER BROS. (18.98)	Highway Companion	42	42
43	39	40	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty	43	43
44	35	27	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way	44	44
45	45	53	SNOW PATROL POLYDOR A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open	45	45
46	36	24	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	46	46
47	40	37	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell	47	47
48	NEW	1	VARIOUS ARTISTS TVT 2508 (18.98)	Crunk Hits Vol. 2	48	48
49	25	9	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again	49	49
50	44	47	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	50	50
51	42	38	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground	51	51
52	38	31	INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	52	52
53	37	19	STEVE HOLY CURB 76758 (13.98)	Brand New Girlfriend	53	53
54	49	45	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15	54	54
55	47	42	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	55	55
56	46	36	JOHNNY CASH AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways	56	56
57	NEW	1	DJ KAYSLAY & GREG STREET DEJA 34 5815/ROCK (17.98)	The Champions: The North Meets The South	57	57
58	52	51	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	58	58
59	55	54	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam	59	59
60	59	48	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie	60	60
61	NEW	1	PRINCE WARNER BROS. 73381 (25.98)	Ultimate	61	61
62	NEW	1	GOVT MULE ATO 21555 (18.98)	High & Mighty	62	62
63	48	28	FIVE FOR FIGHTING AWARE COLUMBIA 94471/SONY MUSIC (18.98)	Two Lights	63	63
64	68	68	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	64	64
65	62	63	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	65	65
66	56	52	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2	66	66
67	69	70	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GRUP (13.98)	Amore	67	67
68	67	72	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	68	68
69	58	57	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	69	69
70	54	56	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It	70	70
71	65	58	GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits	71	71
72	64	62	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	72	72
73	43	2	SOUNDTRACK DECAYDANCE 39069/NEW LINE (16.98)	Snakes On A Plane: The Album	73	73
74	63	66	MICHAEL BUBLE 143 REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	74	74
75	72	65	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	75	75
76	50	44	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	76	76
77	57	50	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	77	77
78	73	69	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	78	78
79	41	5	SLAYER AMERICAN 44300/WARNER BROS. (18.98)	Christ Illusion	79	79
80	85	77	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	80	80
81	70	60	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	81	81
82	71	61	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	82	82
83	80	73	KEITH URBAN CAPITOL NASHVILLE 77489 (18.98)	Be Here	83	83
84	74	85	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	84	84
85	75	79	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	85	85
86	51	13	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!	86	86
87	60	49	LOS LONELY BOYS OR/EPIC 94194/SONY MUSIC (18.98) ⊕	Sacred	87	87
88	61	39	ALY & AJ HOLLYWOOD 162505 (18.98) ⊕	Into The Rush	88	88
89	77	55	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	89	89
90	82	80	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation	90	90
91	66	76	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	91	91
92	88	84	DIERKS BENTLEY CAPITOL NASHVILLE 66475 (18.98) ⊕	Modern Day Drifter	92	92
93	89	83	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	93	93
94	83	78	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	94	94
95	78	64	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	95	95
96	NEW	1	CURSIVE SADDLE CREEK 94* (13.98)	Happy Hollow	96	96
97	79	59	DASHBOARD CONFESSIONAL VAGRANT 006061/INTERSCOPE (13.98)	Dusk And Summer	97	97
98	87	86	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	98	98
99	93	137	BON JOVI ISLAND 005371/IDJMG (18.98) ⊕	Have A Nice Day	99	99
100	86	67	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	100	100

The media-magnet-turned-singer makes this year's biggest debut by a new female pop solo artist.

The delayed set, originally scheduled for a March bow, includes 28 hits and remixes from 1978-92.

Metal band Lamb of God lands best week ever at No. 6 with 62,000. Act will tour with Megadeth's Gigar tour through October.

At No. 9, Luther Vandross achieves first posthumous top 10 album with a career-spanning hits set.

"Boy" Kelis finally gets her first top 10 album as "Kelis Was Here" starts at No. 10 with 18,000.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	60	GARY ALLAN	138	NATASHA BEDINGFIELD	151	ANDREA BOCELLI	67	BUSTA RHYMES	76	KENNY CHESNEY	64	D	STREET	57	THE FRAY	27	GUNS N' ROSES	71	INDIA ARIE	52	DONELL JONES	179
TRACE ADKINS	14	ANGELS AND AIRWAYS	108	BEE GEES	197	BONE THUGS-N-HARMONY	158	DURANGO	186	ERIC CHURCH	164	JADY YANKEE	183	DMX	49	NELLY FURTADO	34	CHRIS ISAAK	184	JURASSIC 5	109	
CHRISTINA AGUILERA	3	MARC ANTHONY	149	DIERKS BENTLEY	92	BON JOVI	99	BREAKING BENJAMIN	24	MARIAH CAREY	178	JANITY KANE	1	EMINEM	135	PARIS HILTON	6	THE ISLEY BROTHERS	163	KEANE	111	
JASON ALDEAN	150	RODNEY ATKINS	47	BIG & RICH	123	BRAZERS MUSICAL DE	99	JOHNNY CASH	56	CARTEL	159	DASHBOARD	19	E-40	91	DAVE HOLLISTER	140	FEATURING RONALD ISLEY	163	TOBY KEITH	58	
ALEXISONFIRE	189	AVANT	166	THE BLACK EYED PEAS	104	BROOKS & DUNN	85	CASSIE	33	JOHNNY CASH	56	DEATH	97	EMINEM	135	STEVE HOLIDAY	53	ALAN JACKSON	69	KELIS	10	
THE ALL-AMERICAN REJECTS	75	AVENGED SEVENFOLD	177	MARY J. BLIGE	80	CHRIS BROWN	68	CASTING CROWNS	131	CRAZY FROG	49	DEATH CAB FOR CUTIE	176	FALL OUT BOY	154	STEVE HOLIDAY	53	J DILLA AKA JAY DEE	103	KIDZ BOP KIDS	25	
				BLUE OCTOBER	41	MICHAEL BUBLE	74	THE CASUALTIES	200	CREED	122	MI DIFRANCO	128	FIVE FOR FIGHTING	63	GOV'T MULE	62	CHEYENNE KIMBALL	168	MARK KNOPFLER AND EMMYLOU HARRIS	143	
				JAMES BLUNT	59	BUCKCHERRY	54	CHAMILLIONAIRE	119	SHERYL CROW	11	INSTRUBBED	133	FLYLEAF	84	PAT GREEN	20	ICE CUBE	100			
						LOS BUKIS	199	CHERISH	15	BILLY CURRINGTON	152	INKE CHICKS	44	KIRK FRANKLIN	157							

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

SEP 9 2006

HOT 100 AIRPLAY™			ADULT TOP 40™			
THIS WEEK	LAST WEEK	TITLE	THIS WEEK	LAST WEEK	TITLE	
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	#1 ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	26	15	17	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)
2	3	14 (WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	27	34	4	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
3	4	11 PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOI/CAPITOL)	28	29	11	LEAVE THE PIECES THE WRECKERS (MAVERICK/WARNER BROS.)
4	5	11 SEXY LOVE NE-YO (DEF JAM/IDJMG)	29	26	15	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
5	2	16 PROMISCUOUS NELLY FURTAO FEAT. TIMBALAND (MOSLEY/GEFFEN)	30	25	25	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
6	6	12 BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	31	49	2	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)
7	8	8 SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	32	32	36	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
8	7	15 U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	33	33	9	BRAND NEW GIRLFRIEND STEVE HOLY (CURB)
9	9	14 SHOULDERS YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	34	39	7	GIVE IT AWAY GEORGE STRAIT (MCA NASHVILLE)
10	12	9 I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	35	30	15	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) ROONEY ATKINS (CURB)
11	10	13 CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	36	41	4	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
12	11	17 DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)	37	36	6	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
13	13	13 I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	38	38	12	BRING IT ON HOME LITTLE BIG TOWN (EQUIPT)
14	20	7 GET UP CIARA FEAT. CHAMILLIONAIRE (LAFAGE/JIVE/ZOMBA)	39	37	18	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
15	17	19 OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	40	45	8	BUILDING BRIDGES BROOKS & DUNN WITH SHERYL CROW & VINCE GILL (ARISTA NASHVILLE)
16	14	24 SNAP YO FINGERS LIL JOHN (BME/TVT)	41	35	26	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
17	23	6 LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	42	46	33	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)
18	16	23 IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	43	42	27	BAD DAY DANIEL POWTER (WARNER BROS.)
19	22	11 CALL ON ME JANET & NELLY (VIRGIN)	44	40	21	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
20	19	22 SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)	45	48	7	WOULD YOU GO WITH ME JOSH TURNER (MCA NASHVILLE)
21	21	13 AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	46	47	7	SUNSHINE AND SUMMERTIME FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER)
22	28	7 S.E.X. LYFE JENNINGS (COLUMBIA)	47	43	25	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)
23	18	11 DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)	48	51	4	EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)
24	27	5 FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	49	44	20	TORN LETOYA (CAPITOL)
25	24	15 BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	50	57	5	THAT GIRL FRANKIE J. (COLUMBIA)

1041 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	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15 #1 CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
2	3	43 OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
3	1	31 BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
4	7	17 MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
5	8	10 WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
6	4	29 SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)
7	6	38 UNWRITTEN NATASHA BEDINGFIELD (EPIC)
8	5	19 DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
9	12	12 FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
10	11	16 THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	9	34 WALK AWAY KELLY CLARKSON (RCA/RMG)
12	10	21 STAY WITH YOU GOD GOD DOLLS (WARNER BROS.)
13	14	18 HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
14	13	49 BAD DAY DANIEL POWTER (WARNER BROS.)
15	17	9 PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
16	16	13 WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	18	12 CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
18	21	11 HOW TO SAVE A LIFE THE FRAY (EPIC)
19	19	13 IS IT ANY WONDER? KEANE (INTERSCOPE)
20	22	4 SO LONG SELF EVANESCENCE (WIND-UP)
21	26	11 AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
22	20	20 WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
23	23	18 NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
24	25	9 I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
25	24	18 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)

ADULT CONTEMPORARY™		
THIS WEEK	LAST WEEK	TITLE
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	35 #1 BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	26 UNWRITTEN NATASHA BEDINGFIELD (EPIC)
3	4	55 YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
4	3	23 WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
5	7	37 EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
6	5	46 BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
7	6	62 YOU AND ME LIFEHOUSE (GEFFEN)
8	9	17 BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
9	8	29 WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)
10	10	29 WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA)
11	12	15 THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	11	33 SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
13	13	18 WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	14	48 LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
15	15	35 MAKING MEMORIES OF US KEITH URBAN (CAPITOL NASHVILLE/BLG)
16	16	21 CRAZY IN LOVE NICOL SPONBERG (CURB)
17	18	6 WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)
18	17	11 I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
19	20	7 WAIT FOR ME BOB SEGER (HIDEOUT/CAPITOL)
20	19	19 SO LONG SELF MERCYME (INO/COLUMBIA)
21	24	5 CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
22	21	20 THE REAL THING BO BICE (RCA/RMG)
23	28	10 PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
24	25	11 FREE JON SECADA (BIG3)
25	26	19 OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	TITLE	CERT.
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	#1 SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
2	1	5 LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
3	5	2 SHOW STOPPER DANITY KANE (BAD BOY)	
4	2	16 CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
5	11	2 CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	
6	7	8 (WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
7	9	6 FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	
8	4	16 BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
9	6	12 AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	
10	14	15 CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
11	8	17 PROMISCUOUS NELLY FURTAO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
12	3	3 GET UP CIARA FEAT. CHAMILLIONAIRE (LAFAGE/JIVE/ZOMBA)	
13	38	20 HOW TO SAVE A LIFE THE FRAY (EPIC)	
14	24	6 LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)	
15	23	4 CHAIN HANG LOW JIBBS (GEFFEN)	
16	21	15 BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
17	10	26 I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
18	12	15 ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
19	17	26 OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	
20	15	12 DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)	
21	30	10 STARS ARE BLIND PARIS HILTON (WARNER BROS.)	
22	26	8 SEXY LOVE NE-YO (DEF JAM/IDJMG)	
23	16	9 A PUBLIC AFFAIR JESSICA SIMPSON (EPIC)	
24	18	14 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
25	22	21 DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
26	19	31 MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
27	25	9 SHOULDERS YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
28	28	10 U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	
29	31	6 I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
30	34	17 HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
31	27	13 IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
32	20	5 DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)	
33	43	7 WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	
34	35	17 BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	
35	13	3 WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	
36	60	2 TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)	
37	-	1 STRUT THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)	
38	42	24 SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)	
39	32	26 RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	
40	29	4 ABOUT US BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
41	37	17 SNAP YO FINGERS LIL JOHN (BME/TVT)	
42	40	18 SOS RIHANNA (SRP/DEF JAM/IDJMG)	
43	-	1 SLEEP ON IT DANITY KANE (BAD BOY/ATLANTIC)	
44	33	2 SHOW ME THE MONEY PETEY PABLO (JIVE/ZOMBA)	
45	39	13 LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)	
46	36	18 UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)	
47	41	29 BAD DAY DANIEL POWTER (WARNER BROS.)	
48	44	21 WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)	
49	71	4 BRING ME TO LIFE EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	
50	-	1 RIDE FOR YOU DANITY KANE (BAD BOY/ATLANTIC)	

THIS WEEK	LAST WEEK	TITLE	CERT.
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	21 #1 ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)	
2	1	19 MISS MURDER AFI (TINY EVIL/INTERSCOPE)	
3	4	7 WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	
4	3	28 THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
5	6	10 TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)	
6	5	7 ORIGINAL FIRE AUDIOSLAVE (INTERSCOPE/EPIC)	
7	7	12 THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)	
8	8	12 THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)	
9	10	4 CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	
10	9	21 DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
11	14	11 KNIGHTS OF CYDONIA MUZE (WARNER BROS.)	
12	15	3 PUT YOUR MONEY WHERE YOUR MOUTH IS JET (ATLANTIC)	
13	11	23 STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN V2)	
14	13	15 I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
15	12	22 MADEAMNSURE TAKING BACK SUNDAY (WARNER BROS.)	
16	19	12 READY TO FALL RISE AGAINST (GEFFEN)	
17	16	15 ROOFTOPS (A LIBERATION BROADCAST) LOSTPROPHETS (COLUMBIA)	
18	20	11 IS IT ANY WONDER? KEANE (INTERSCOPE)	
19	21	4 TO BE LOVED PAPA ROACH (ELECTRA/GEFFEN)	
20	17	18 CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
21	18	19 VICARIOUS TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
22	23	6 LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)	
23	24	8 LAND OF CONFUSION DISTURBED (REPRISE)	
24	22	20 CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)	
25	25	6 FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	
26	46	11 CRUZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)	
27	47	14 LEAVE THE PIECES THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)	
28	-	3 MY IMMORTAL EVANESCENCE (WIND-UP)	
29	53	4 STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN V2)	
30	67	2 I LOVED HER FIRST HEARTLAND (LDFTON CREEK)	
31	45	4 THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	
32	51	7 BRAND NEW GIRLFRIEND STEVE HOLY (CURB)	
33	-	1 THE PARTY'S JUST BEGUN THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)	
34	54	2 GALLERY MARIO VAZQUEZ (ARISTA/RMG)	
35	48	2 SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	
36	50	40 UNWRITTEN NATASHA BEDINGFIELD (EPIC)	
37	46	15 MISS MURDER AFI (TINY EVIL/INTERSCOPE)	
38	-	22 L.O.V.E. ASHLEE SIMPSON (GEFFEN)	
39	56	7 SUDDENLY I SEE KT TUNSTALL (RELENTLESS)	
40	52	33 TEMPERATURE SEAN PAUL (VP/ATLANTIC)	
41	55	5 PULLIN' ME BACK CHINGY FEATURING TYRESE (SLOT-A-LOI/CAPITOL)	
42	61	3 WOULD YOU GO WITH ME JOSH TURNER (MCA NASHVILLE)	
43	56	6 FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	
44	66	3 HONESTLY CARTEL (THE MILITIA GROUP/EPIC)	
45	62	8 IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) RODNEY ATKINS (CURB)	
46	68	18 NOT READY TO MAKE NICE DIXIE CHICKS (COLUMBIA)	
47	-	1 MORRIS BROWN OUTKAST (LAFAGE/ZOMBA)	
48	76	5 SOMEWHERE OVER THE RAINBOW ISRAEL KAMAKAWIWO'OLE (BIG BOY/MOUNTAIN APPLE)	
49	-	1 TOUCHING MY BODY DANITY KANE (BAD BOY/ATLANTIC)	
50	66	38 EVERYTIME WE TOUCH CASCADA (ROBBINS)	

THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	2	21 #1 ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)	
2	1	19 MISS MURDER AFI (TINY EVIL/INTERSCOPE)	
3	4	7 WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	☆
4	3	28 THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
5	6	10 TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)	☆
6	5	7 ORIGINAL FIRE AUDIOSLAVE (INTERSCOPE/EPIC	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	12	8	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	1	7	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	2	20	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
4	18	18	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
5	11	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
6	8	14	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
7	6	13	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	5	30	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
9	10	9	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
10	7	20	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
11	9	14	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)
12	21	3	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
13	11	30	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
14	14	2	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
15	22	15	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
16	16	10	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
17	19	12	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
18	13	3	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
19	15	31	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
20	30	8	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
21	20	17	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
22	18	27	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
23	17	19	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
24	25	27	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
25	23	27	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
26	32	5	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
27	38	4	CHAIN HANG LOW	JIBBS (GEFFEN)
28	49	23	HOW TO SAVE A LIFE	THE FRAY (EPIC)
29	33	20	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
30	27	21	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
31	29	27	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
32	35	12	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
33	28	13	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
34	39	12	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
35	37	9	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
36	24	11	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
37	26	10	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
38	34	17	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
39	44	6	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. & HAMBRECK (BLOCK/BAD BOY SOUTH/ATLANTIC)
40	47	9	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
41	42	29	BAD DAY	DANIEL POWTER (WARNER BROS.)
42	46	21	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
43	41	4	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
44	43	22	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
45	40	27	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
46	54	7	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWAKE/COLUMBIA)
47	51	9	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
48	31	3	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
49	69	2	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
50	83	2	STRUT	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
2	3	8	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
3	2	18	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	4	16	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
5	5	21	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
6	7	12	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
7	6	13	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	8	23	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	11	14	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
10	9	12	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
11	10	7	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	14	7	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
13	12	7	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
14	15	8	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
15	16	9	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
16	13	20	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
17	17	24	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
18	21	11	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
19	18	21	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
20	20	14	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
21	19	28	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
22	24	27	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
23	22	22	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
24	23	11	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
25	27	10	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
26	20	9	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
27	25	9	MORRIS BROWN	DUTKAST FEAT. SCAR & SLEEPY BROWN (LAFACE/ZOMBA)
28	26	9	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)
29	27	9	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
30	28	9	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
31	29	9	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
32	30	9	TOUCHING MY BODY	DANITY KANE (BAD BOY/ATLANTIC)
33	31	9	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
34	32	9	THE QUEEN AND I	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/LAVA)
35	33	9	IDLEWILD BLUE (DON'TCHU WORRY 'BOUT ME)	OUTKAST (LAFACE/ZOMBA)
36	34	9	ONE SHOT	DANITY KANE (BAD BOY/ATLANTIC)
37	35	9	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
38	36	9	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
39	37	9	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
40	38	9	HUSTLIN'	PARIS HILTON (WARNER BROS.)
41	39	9	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
42	40	9	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
43	41	9	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN)
44	42	9	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
45	43	9	SWING	TRACE ADKINS (CAPITOL NASHVILLE)
46	44	9	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
47	45	9	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
48	46	9	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
49	47	9	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
50	48	9	I DARE YOU	SHINEDOWN (ATLANTIC)
51	49	9	MOUNTAINS	LONESTAR (BNA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
2	3	8	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
3	2	18	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
4	4	16	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	☆
5	5	21	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
6	7	12	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
7	6	13	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
8	8	23	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
9	11	14	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	
10	9	12	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
11	10	7	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
12	14	7	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
13	12	7	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
14	15	8	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
15	16	9	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
16	13	20	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
17	17	24	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
18	21	11	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
19	18	21	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
20	20	14	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
21	19	28	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
22	24	27	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
23	22	22	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
24	23	11	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
25	27	10	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	20	9	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
27	23	5	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
28	24	3	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
29	25	28	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
30	28	3	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
31	26	4	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
32	27	19	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
33	26	20	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
34	29	14	SNAP YO FINGERS	LIL JON (BME/TVT)	
35	31	13	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
36	30	11	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
37	35	10	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
38	40	5	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)	☆
39	46	5	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
40	47	4	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)	
41	48	1	MIRACLE	CASCADA (ROBBINS)	☆
42	49	1	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
43	50	26	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
44	51	3	THE QUEEN AND I	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/LAVA)	
45	52	23	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
46	53	2	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	
47	54	5	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)	
48	55	8	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
49	56	1	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
50	57	1	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
2	2	12	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
3	3	9	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
4	23	2	SHE BI	ICE MIZZLE (DARLSYDE/PCH)
5	4	15	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	6	16	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
7	10	5	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
8	11	21	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
9	12	9	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
10	13	9	CHAIN HANG LOW	JIBBS (GEFFEN)
11	9	15	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
12	7	5	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
13	8	4	TURN IT UP	PARIS HILTON (WARNER BROS.)
14	12	9	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
15	15	17	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
16	13	13	GET TOGETHER	MADONNA (WARNER BROS.)
17	14	17	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
18	29	2	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
19	41	4	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)
20	17	30	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
21	20	4	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)
22	19	15	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
23	22	81	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	1	1	I'M COMING OVER	DUNN DEAL FEAT. P. DUB (LOCK'EM DOWN)
25	1	5	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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



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SEP 9 2006 R&B/HIP-HOP Billboard

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	OUTKAST LAFACE 75791/ZOMBA (18.98)	Idlewild (Soundtrack)	1	1
2	NEW	1	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane	2	2
3	NEW	1	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	3	3
4	1	2	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	4	1
5	3	4	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	5	1
6	NEW	1	KELIS JIVE 83258/ZOMBA (18.98)	Kelis Was Here	6	6
7	2	2	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	7	2
8	2	2	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	8	2
9	1	6	LETOYA CAPITOL 97136 (12.98)	LeToya	9	1
10	10	5	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	10	5
11	13	10	GREATEST GAINER NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	11	1
12	5	2	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me	12	5
13	14	9	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	13	9
14	7	6	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up	14	7
15	1	5	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	15	1
16	3	3	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie	16	3
17	NEW	1	DJ KAYSLAY & GREG STREET DEJA 34 5815/KOCH (17.98)	The Champions: The North Meets The South	17	1
18	12	8	INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	18	12
19	2	4	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again	19	2
20	18	15	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	20	15
21	NEW	1	DAVE HOLLISTER HIP-O 006310/UME (13.98)	The Definitive Collection	21	1
22	12	12	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	22	12
23	17	12	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	23	17
24	20	17	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	24	20
25	11	11	CHAM MADHOUSE/ATLANTIC 83975*/AG (15.98)	Ghetto Story	25	11
26	NEW	1	VARIOUS ARTISTS TVT 2508 (18.98)	Crunk Hits Vol. 2	26	1
27	21	14	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	27	21
28	26	0	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	28	26
29	22	13	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	29	22
30	19	19	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	30	19
31	NEW	1	PRINCE WARNER BROS. 73381 (25.98)	Ultimate	31	1
32	25	16	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	32	25
33	24	18	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music	33	24
34	23	21	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	34	23
35	NEW	1	J DILLA AKA JAY DEE BBE 076* (15.98)	The Shining	35	1
36	NEW	1	PATTI LABELLE GEFFEN/CHRONICLES 006128/UME (13.98)	The Definitive Collection	36	1
37	48	48	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	37	48
38	27	25	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	38	27
39	31	29	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	39	31
40	34	30	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	40	34
41	3	3	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box	41	3
42	29	23	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	42	29
43	33	33	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	43	33
44	37	45	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	44	37
45	35	38	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	45	35
46	39	22	TRAE G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless	46	39
47	30	22	SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music	47	30
48	38	28	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	48	38
49	48	36	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	49	48
50	32	24	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	50	32
51	16	16	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	51	16
52	47	31	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery	52	47
53	46	37	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	53	46
54	49	23	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	54	49
55	43	27	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	55	43

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	1	4	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	56	1
57	54	50	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	57	54
58	57	51	DJ KHALED TERROR SQUAD 4118*/KOCH (17.98)	Listennn: The Album	58	57
59	53	44	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	59	53
60	42	37	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown	60	42
61	36	26	B.G. CT MEDIA 101* (16.98)	Play It How It Go: Collection	61	36
62	41	45	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	62	41
63	79	69	PACE SETTER VARIOUS ARTISTS VP 1759* (16.98 CD/DVD) ⊕	Reggae Gold 2006	63	79
64	44	34	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making	64	44
65	64	66	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	65	64
66	5	5	JURASSIC 5 INTERSCOPE 006906* (11.98)	Feedback	66	5
67	55	16	JAGGED EDGE COLUMBIA 93618/SONY MUSIC (18.98)	Jagged Edge	67	55
68	59	58	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me	68	59
69	NEW	1	LAYZIE BONE PMC/HI POWER 900114/8-0UB (17.98)	The New Revolution	69	1
70	42	54	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	70	42
71	36	43	PASTOR TROY MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	By Choice Or By Force	71	36
72	58	64	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	72	58
73	53	59	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	73	53
74	40	49	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	74	40
75	46	67	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	75	46

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	11	KEB' MO' ONE HAVEN/EPIC 77821/RED INK	Suitcase	1
2	3	25	JAMES HUNTER 3D 612187/ROUNDER	People Gonna Talk	2
3	1	10	WALTER TROUT AND FRIENDS 3UE 1117	Full Circle	3
4	27	27	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	4
5	12	12	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	5
6	46	46	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	6
7	33	33	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	7
8	76	76	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	8
9	4	4	VARIOUS ARTISTS PUTUMAYO 253	Putumayo Presents: Blues Around The World	9
10	11	13	GEORGE THOROGOOD & THE DESTROYERS EAGLE 20039	The Hard Stuff	10
11	NEW	1	MARIA MULDAUR TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan	11
12	NEW	1	ALBERT CUMMINGS BLIND PIG 5105	Working Man	12
13	NEW	1	ANTHONY GOMES ADRENALINE 40023	Music Is The Medicine	13
14	NEW	1	INDIGENOUS VANGUARD 79800/WELK	Chasing The Sun	14
15	NEW	1	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	15

BETWEEN THE BULLETS rgeorge@billboard.com

OUTKAST LEADS HIP-HOP LIST

Outkast steers the soundtrack of its big screen venture to the summit of Top R&B/Hip-Hop Albums. "Idlewild," OutKast's second consecutive No. 1 and third on this chart, lands just ahead of Diddy's Danity Kane. The two acts trade places on The Billboard 200; Billboard's R&B/hip-hop charts use a core panel of stores.

Airplay for OutKast's "Mor-

ris Brown" is soft, with slightly more than 3 million in audience at R&B/hip-hop radio, (up 12%). Lead single "Mighty O" peaked at No. 30 on Hot R&B/Hip-Hop Songs. Along with radio stops, OutKast touted the film and soundtrack on "TRL," "Late Night With David Letterman" and "Today." Idlewild opened with \$5.7 million in receipts its first weekend. —Raphael George



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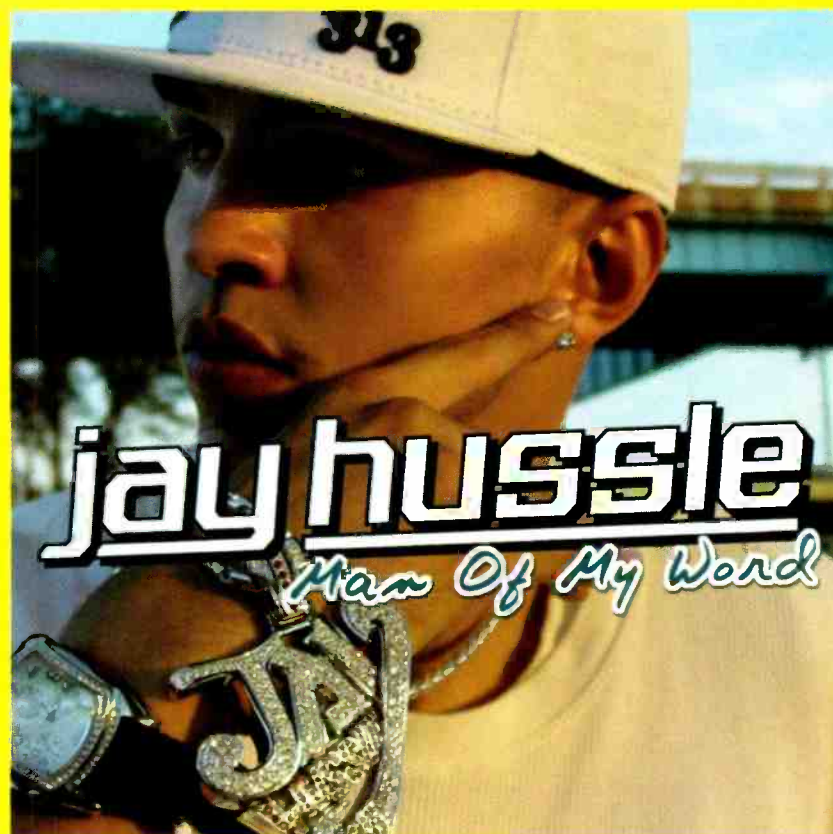
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SEP 9 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
2	2	22	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
3	3	14	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
4	5	12	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
5	7	11	CALL ON ME	JANET & NELLY (VIRGIN)	☆
6	4	12	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
7	10	13	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
8	6	16	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
9	8	14	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
10	9	17	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
11	13	9	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
12	12	23	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
13	22	4	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
14	18	6	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
15	15	26	TORN	LETOYA (CAPITOL)	☆
16	14	35	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
17	7	7	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
18	50	7	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
19	20	12	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	
20	11	23	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	17	24	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
22	16	30	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
23	29	10	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
24	26	44	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
25	19	18	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	31	5	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆
27	38	5	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
28	27	5	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
29	35	27	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
30	30	11	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
31	37	18	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	
32	33	5	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
33	28	6	SHE DON'T	LETOYA (CAPITOL)	☆
34	39	6	DUTTY WINE	TONY MATTERHORN (VP)	
35	36	12	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
36	32	13	SHINE	LUTHER VANDROSS (J/RMG)	
37	31	31	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
38	49	3	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
39	6	6	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
40	46	6	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	
41	40	6	WALK IT OUT	UNK (BIG DUMP/KOCH)	☆
42	51	7	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
43	4	8	YOU SHOULD BE MY GIRL	SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY)	☆
44	42	14	ME TIME	HEATHER HEADLEY (RCA/RMG)	
45	48	9	PEANUT BUTTER & JELLY	CADILLAC DON & J-MONEY (SOUTHERN BOYZ/35*ASYLUM)	
46	21	16	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆
47	23	10	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
48	45	5	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
49	50	4	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
50	-	-	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	4	12	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
2	1	25	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
3	2	33	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
4	3	39	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
5	-	13	SHINE	LUTHER VANDROSS (J/RMG)	
6	17	17	ME TIME	HEATHER HEADLEY (RCA/RMG)	
7	-	21	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	
8	-	-	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
9	9	9	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	
10	22	22	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	
11	5	5	CHANGE ME	RUBEN STUDDARD (J/RMG)	
12	33	33	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
13	14	50	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
14	9	27	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
15	10	32	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
16	12	19	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	
17	18	19	TORN	LETOYA (CAPITOL)	
18	10	10	CALL ON ME	JANET & NELLY (VIRGIN)	
19	24	6	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
20	19	16	THE FACT IS (I NEED YOU)	JILL SCOTT (EPIC/HIDDEN BEACH)	
21	21	11	UNTIL THE END OF TIME	FREDDIE JACKSON (GRP/HEUS)	
22	20	10	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	
23	23	7	IMAGINE ME	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
24	27	5	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
25	25	5	DAY DREAMING	NATALIE COLE (VERVE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	2	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
2	-	1	SHE BI	ICE MIZZLE (CARLSYDE/PCH)	
3	2	5	UNTIL THE END OF TIME	FREDDIE JACKSON (GRP/HEUS)	
4	4	4	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.A.)	
5	4	4	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	
6	-	1	I'M COMING OVER	DUAN DEAL FEAT. P. DUB (LOCK'EM DOWN)	
7	5	7	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)	
8	6	4	CONVERSATION (CAN I TALK 2 U)	K-CI (HEAD START)	
9	8	10	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	
10	11	5	DUMP TRUCK	J-MIZZ (T2/STREET PRIDE)	
11	7	0	SOLDIER SONG	SAPD (TEE-N-TEE)	
12	0	14	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	
13	10	3	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
14	14	29	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
15	-	1	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	
16	23	16	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
17	16	6	I LIKE THAT	CONCRETE SOULJA (KANTA)	
18	-	5	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	
19	-	7	LOLLOPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	
20	3	31	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
21	21	2	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
22	3	9	OH	KAYD FEAT. ALEXANDRIA HEARD (MALOUF)	
23	-	18	PICK IT UP	K'PRIS (OPHIR)	
24	-	1	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	
25	25	18	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	11	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
2	1	24	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
3	3	16	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
4	5	12	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
5	6	13	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
6	-	22	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
7	-	-	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
8	7	11	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
9	8	8	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
10	14	7	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
11	12	25	SNAP YO FINGERS	LIL JON (BME/TVT)	
12	13	9	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
13	10	19	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
14	11	21	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
15	18	5	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
16	16	6	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
17	15	16	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
18	7	7	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
19	-	9	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆
20	23	4	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
21	24	2	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
22	22	5	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
23	24	7	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
24	27	9	SUPERMAN	BROWN BOY (LOW PROFILE/A&M)	☆
25	21	10	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆

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	
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It ATLANTIC (68.4)	4
JANET & NELLY Call On Me VIRGIN (92.2)	5
LYFE JENNINGS S.E.X. SUM (18.2)	7
CHRIS BROWN Say Goodbye ZOMBA (84.1)	13
LUDACRIS FEAT. PHARRELL MoneyMaker IDJMG (71.9)	14
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	17
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	26
☆ MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)	27
JIBBS Chain Hang Low INTERSCOPE (81.9)	32
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	39
RUNK Walk It Out KOCH (78.7)	41
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	43
MEGAN ROC HELL Floating IDJMG (90.3)	53
CHERISH Unappreciated CAPITOL (72.8)	67
JOHNTA AUSTIN Turn It Up VIRGIN (86.4)	70
☆ BOBBY VALENTINO Turn The Page IDJMG (85.8)	-
☆ OUTKAST Morris Brown ZOMBA (82.4)	-
☆ THE PACK Vans ZOMBA (69.8)	-
RHYTHMIC AIRPLAY	
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	7
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	9
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	12
LUDACRIS FEAT. PHARRELL MoneyMaker IDJMG (67.9)	15
FERGIE London Bridge A&M (71.8)	16
FRANKIE J That Girl SUM (65.1)	19
JIBBS Chain Hang Low GEFFEN (89.7)	20
CHRIS BROWN Say Goodbye JIVE (86.0)	21
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (79.7)	22
BROOKE HOGAN About Us WARNER BROS. (82.7)	23
BROWN BOY Superman A&M (65.4)	24
LYFE JENNINGS S.E.X. SUM (94.4)	27
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (73.3)	28
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7)	30
PAULA DEANDA Walk Away RMG (72.3)	34

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	22	#1 LEAVE THE PIECES L. MILLER (S. MINOR, B. ALLMAN, J. STEELE)	The Wreckers J. SHANKS, M. BRANCH, J. HANSON, B. AUSTIN	1	1	1	31	46	5	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DDUGLAS, T. MCGRAW)	34	34
2	3	34	BRAND NEW GIRLFRIEND W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BECK)	Steve Holy CURB	2	2	32	31	11	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	31	31	31
3	1	1	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	3	3	33	33	9	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	33	33	33
4	5	10	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE	4	4	34	41	3	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	33	33	33
5	4	31	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BECK)	Little Big Town EQUITY	5	5	35	32	22	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	32	32	32
6	6	15	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE	6	6	36	34	15	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	32	32	32
7	7	13	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN	7	7	37	36	18	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	36	36	36
8	8	19	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner MCA NASHVILLE	8	8	38	35	16	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	35	35	35
9	9	24	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE	9	9	39	40	12	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	39	39	39
10	12	11	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA	10	10	40	42	8	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	39	39	39
11	15	9	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE	11	11	41	39	17	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	39	39	39
12	16	19	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK	12	12	42	44	4	LITTLE BIT OF LIFE K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS)	42	42	42
13	14	27	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY	13	13	43	45	4	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	42	42	42
14	13	16	FEELS JUST LIKE IT SHOULD D. GEHMAN, J. POLLARD (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA	14	14	44	51	4	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD-VASSAR)	44	44	44
15	10	4	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE	15	15	45	52	2	TWO PINK LINES J. JOYCE (E. CHURCH, V. SHAW)	44	44	44
16	17	2	AIR POWER ONCE IN A LIFETIME D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL NASHVILLE	16	16	46	51	4	FINDING MY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN)	44	44	44
17	24	4	YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA	17	17	47	47	5	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	44	44	44
18	22	5	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	18	18	48	51	3	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	44	44	44
19	19	26	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. O. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE	19	19	49	54	2	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	44	44	44
20	21	7	AIR POWER LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE	20	20	50	50	4	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	44	44	44
21	18	15	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	21	21	51	49	11	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. PITTARELLI, A. RUSSELL)	44	44	44
22	20	18	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL NASHVILLE	22	22	52	56	5	THE HONEST WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	44	44	44
23	25	11	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. O'CHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET	23	23	53	55	5	WHY ME B. CHANCEY (S. NIELSON, J. HINSON)	44	44	44
24	23	11	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BODNE, P. NELSON)	Lonestar BNA	24	24	54	55	9	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	44	44	44
25	30	26	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	25	25	55	57	7	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	44	44	44
26	26	28	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTSLAYER/BNA	26	26	56	48	18	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	44	44	44
27	27	9	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. T. RASHER)	Montgomery Gentry COLUMBIA	27	27	57	48	18	SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	44	44	44
28	29	14	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE	28	28	58	60	6	CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGES)	44	44	44
29	28	13	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA	29	29	59	NEW	NEW	PODUNK J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	44	44	44
30	38	3	GREATEST GAINER MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET	30	30	60	NEW	NEW	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	44	44	44

Up 3.2 million impressions, single takes the top 10's biggest gain. New album streets Oct. 3.

Single achieves Airpower in second chart week; gains 3.3 million impressions.

Third single from "Time Well Wasted" album sees first national chart action with play at 46 stations.

HITPREDICTOR

DATA PROVIDED BY

Promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		KENNY CHESNEY You Save Me BNA (92.5)	17	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	32
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	1	SUGARLAND Want To MERCURY (93.2)	18	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	33
GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	4	ALAN JACKSON Like Red On A Rose ARISTA (77.4)	20	TOBY KEITH Crash Here Tonight SHOW DOG (92.3)	34
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	6	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	23	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	39
FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	7	LONESTAR Mountains BNA (89.6)	24	☆ JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	43
JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	8	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	26	☆ PHIL VASSAR The Woman In My Life ARISTA (94.4)	44
DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	11	MONTGOMERY GENTRY Some People Change COLUMBIA (86.7)	27	SARA EVANS You'll Always Be My Baby RCA (89.5)	49
HEARTLAND I Loved Her First LOFTON CREEK (82.6)	12	GRETCHEN WILSON California Girls COLUMBIA (81.0)	29		
FAT GREEN Feels Just Like It Should BNA (78.5)	13	TIM MCGRAW My Little Girl CURB (88.3)	31		

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 138 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.
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BETWEEN THE BULLETS wjesser@billboard.com

WRECKERS END COUNTRY'S DUO DROUGHT

With 35.8 million audience impressions, the Wreckers step 2-1 on Hot Country Songs and make a mark in chart history. The two become the first new duo in 15 years to take a debut single to the summit, as Michelle Branch and Jessica Harp close a gap for chart-topping new duos that began after Brooks & Dunn's first single spent two weeks at No. 1 starting in the Sept. 7, 1991, Billboard.

A new female duo has not capped the chart in more than half a century—not since



the Davis Sisters (Skeeter and Betty Jack) logged eight weeks at No. 1 in the autumn of 1953 with "I Forgot More Than You'll Ever Know."

The Wreckers' track has amassed 359 million radio audience impressions since it bowed on Hot Country Songs in the April 15 issue. The videoclip has also played well since its March premiere, counting 417 plays at Great American Country, 349 at CMT and 263 at VH1 Country.

—Wade Jessen

SEP 9 2006 **LATIN Billboard**

HOT LATIN SONGS™

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	6	#1 LABIOS COMPARTIDOS	Mana	1
2	2	3	25	DOWN	Rakim & Ken-Y	1
3	4	-	2	NI UNA SOLA PALABRA	Paulina Rubio	3
4	5	5	13	MAS ALLA DEL SOL	Joan Sebastian	4
5	6	10	11	AIR POWER PAM PAM	Wisn & Yandel	5
6	8	11	6	TENGO UN AMOR	Toby Love Featuring Rakim & Ken-Y	6
7	3	2	23	HIPS DON'T LIE	Shakira Featuring Wyclef Jean	1
8	10	9	30	ALIADO DEL TIEMPO	Mariano Barba	6
9	7	6	22	CAILE	Tito El Bambino	2
10	14	9	7	DE RODILLAS TE PIDO	Alegres De La Sierra	9
11	17	46	5	GREATEST GAINER LOS MATE	Tego Calderon	11
12	9	7	11	NO, NO, NO	Thalia Featuring Anthony "Romeo" Santos	4
13	15	21	6	AIR POWER SALIO EL SOL	Don Omar	13
14	13	13	11	LA BOTELLA	Mach & Daddy	8
15	25	16	7	(WHEN YOU GONNA) GIVE IT UP TO ME	Sean Paul Featuring Keyshia Cole	13
16	22	22	3	LOS INFIELES	Aventura	16
17	26	14	7	TE MANDO FLORES	Fonseca	14
18	16	17	10	A TI	Ricardo Arjona	14
19	12	4	16	ANGELITO	Don Omar	1
20	20	27	6	QUE PRECIO TIENE EL CIELO	Marc Anthony	20
21	11	25	12	TE COMPRO	Duelo	11
22	28	28	11	DETALLES	Yahir	22
23	19	12	13	DIGANLE	Conjunto Primavera	6
24	30	-	2	SE FUE	Pepe Aguilar	24
25	21	19	6	FLOW NATURAL	Tito El Bambino Featuring Beenie Man & Ines	19

Duo returns to the top of Heatseekers in album's 28th week on that chart.



Song is in the top 10 of Tropical and Latin Rhythm Airplay charts.



LiSA Estropea scores its highest debut ever on Top Latin Albums at No. 13 (3,000 units). Also enters Heatseekers at No. 16.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	24	-	7	EL TELEFONO	Wisn & Yandel & Hector "El Father" Bambino	24
27	34	41	10	CHA CHA	Chelo	6
28	29	44	4	ANTES DE QUE TE VAYAS	Marco Antonio Solis	18
29	33	35	14	NO ES UNA NOVELA	Monchy & Alexandra	29
30	31	-	7	TU PEOR ERROR	La 5A Estacion	30
31	46	-	7	NO SE PORQUE	Chayanne	31
32	23	15	11	ESTOY CON EL Y PIENSO EN TI	Anais	7
33	39	-	7	ME MATAS	Rakim & Ken-Y	33
34	44	39	11	DEJALE CAER TO EL PESO	Yomo Featuring Hector "El Father"	33
35	35	47	3	AHORA QUE NO ESTAS	Ose	35
36	48	50	3	TE QUIERO ASI	Valentin Elizalde	36
37	49	32	3	TODOS ME MIRAN	Gloria Trevi	32
38	32	26	14	ALGUIEN TE VA A HACER LLORAR	Intocable	17
39	42	37	8	PROMISCUOUS	Nelly Furtado Featuring Timbaland	36
40	36	20	8	LAS NOCHES SON TRISTES	Noriega Featuring Angel & Khriz & Divino	20
41	47	-	2	NUNCA	Rigo Luna	41
42	41	36	8	CHEVERE	Voltio Featuring Notch	27
43	50	43	14	VOY A LLORAR POR TI	Los Rieleros Del Norte	20
44	37	31	14	ME VOY	Julieta Venegas	9
45	HOT SHOT DEBUT	1	1	SIN TI	Los Inquietos Del Norte	45
46	43	30	13	PAYASO LOCO	Patrulla 81	19
47	RE-ENTRY	17	17	NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle Featuring Yuridia	8
48	40	29	5	REENCUENTRO	Banda Pequenos Musical	29
49	NEW	1	1	QUE VUELVA	Grupo Montez De Durango	49
50	RE-ENTRY	8	8	SIN TU AMOR	Ana Gabriel	38

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	6	MANA	Amar Es Combatir	1	1
2	1	15	15	DON OMAR	King Of Kings	2	1
3	3	6	26	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	1	2
4	2	2	7	MARC ANTHONY	Sigo Siendo Yo	2	2
5	4	5	42	WISN & YANDEL	Pa'l Mundo	2	1
6	5	3	21	DADDY YANKEE	Barrio Fino: En Directo	1	1
7	NEW	1	1	BRAZEROS MUSICAL DE DURANGO	Rosas Rojas	1	1
8	10	11	4	LOS BUKIS	30 Recuerdos	6	6
9	8	8	4	LOS TIGRES DEL NORTE	La Banda Del Carro Rojo	8	8
10	7	7	23	VARIOUS ARTISTS	NOW Latino	1	1
11	1	10	37	CALLE 13	Calle 13	6	6
12	12	12	70	AVENTURA	God's Project	5	5
13	NEW	1	1	LA 5A ESTACION	El Mundo Se Equivoca	13	13
14	6	-	2	VARIOUS ARTISTS	Gargolas Next Generation	6	6
15	1	17	38	RICARDO ARJONA	Adentro	3	3
16	9	4	9	VARIOUS ARTISTS	Hector Bambino "El Father" Present: Los Rompe Discotekas	1	1
17	NEW	1	1	GRUPO EXTERMINADOR	Para Ti...Nuestra Historia	17	17
18	1	13	21	JUAN GABRIEL	La Historia Del Divo	4	4
19	1	-	2	PEPE AGUILAR	Enamorado	19	19
20	1	3	8	DIANA REYES	Las No. 1 De La Reina	4	4
21	1	18	22	MONCHY & ALEXANDRA	Exitos Y Mas	9	9
22	13	5	9	EMMANUEL	Historias De Toda La Vida...Los Exitos	8	8
23	13	4	47	RBD	Nuestro Amor	1	1
24	23	22	56	ANA GABRIEL	Historia De Una Reina	5	5
25	21	19	17	GRUPO MONTEZ DE DURANGO	Borrón Y Cuenta Nueva	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	22	16	9	VICENTE FERNANDEZ	The Living Legend	1	1
27	21	20	20	ANDREA BOCELLI	Amor	2	2
28	29	39	6	MACH & DADDY	Desde Abajo	28	28
29	23	25	14	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2	15	15
30	NEW	1	1	BRONCO: EL GIGANTE DE AMERICA	Huella Digital	30	30
31	50	49	5	GREATEST GAINER LA MAFIA	La Historia De La Mafia...Los Exitos	31	31
32	26	30	12	DUÉLO	Relaciones Conflictivas	7	7
33	36	24	13	JULIETA VENEGAS	Limon Y Sal	8	8
34	31	28	10	ROCIO DURCAL	Amor Eterno: Los Exitos	2	2
35	25	23	11	VARIOUS ARTISTS	Alfredo Ramirez Corral: Libres	7	7
36	28	26	80	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
37	27	29	64	SHAKIRA	Fijacion Oral Vol. 1	1	1
38	32	31	11	JOAN SEBASTIAN	Mas Alla Del Sol	1	1
39	33	33	17	LOS TUCANES DE TIJUANA	En Vivo - Siempre Contigo	23	23
40	38	35	38	DON OMAR	Da Hitman Presents Reggaeton Latino	1	1
41	30	21	10	ALACRANES MUSICAL	A Paso Firme	3	3
42	40	42	31	ANA GABRIEL	Dos Amores Un Amante	22	22
43	34	27	21	RBD	RBD: Live In Hollywood	6	6
44	37	38	15	LOS CADETES DE LINARES	Las Mas Canonas	33	33
45	39	34	14	LOS ACOSTA	Para Ti...Nuestra Historia	26	26
46	35	37	11	GLORIA TREVI	La Trayectoria	29	29
47	68	63	15	PAGE SETTER MARIANO BARBA	Aliado Del Tiempo	47	47
48	43	53	32	LOS TIGRES DEL NORTE	20 Nortenas Famosas	4	4
49	42	36	15	LUNY TUNES & BABY RANKS	Mas Flow 2	2	2
50	46	41	100	JUANES	Mi Sangre	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	41	32	4	LOS ANGELES DE CHARLY	Para Ti...Nuestra Historia	28	28
52	47	43	29	BRONCO: EL GIGANTE DE AMERICA	30 Historias De Un Gigante	17	17
53	51	50	21	JOSE JOSE	La Historia Del Principe	12	12
54	44	40	14	PATRULLA 81	Tierra Extranera	3	3
55	49	45	21	TITO EL BAMBINO	Top Of The Line	3	3
56	56	64	33	GRUPO EXTERMINADOR	30 Recuerdos	17	17
57	48	52	24	LOS TIGRES DEL NORTE	Historias Que Contar	2	2
58	64	62	11	JAVIER SOLIS	Tesoros De Coleccion	2	2
59	45	51	21	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Kumbia Kings Live	11	11
60	52	44	14	RBD	Rebelde	2	2
61	NEW	1	1	LOS BUKIS	Linea De Oro	6	6
62	60	59	25	GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos	28	28
63	NEW	1	1	GRUPO MOJADO	Para Ti...Nuestra Historia	63	63
64	69	60	54	MARCO ANTONIO SOLIS	La Historia Continua... Parte II	2	2
65	65	54	15	RIGO TOVAR	La Historia De Un Idolito	1	1
66	54	46	7	REIK	Sesion Metropolitana	35	35
67	59	70	4	BELANOVA	Dulce Beat	54	54
68	RE-ENTRY	7	7	ENANITOS VERDES	Pescado Original	3	3
69	62	48	16	VICTOR MANUELLE	Decision Unanime	6	6
70	70	61	17	LA OREJA DE VAN GOGH	Guapa	5	5
71	53	67	42	JENNI RIVERA	Parrandera, Rebelde Y Atrévete	11	11
72	66	58	34	CHALINO SANCHEZ	Coleccion De Oro	54	54
73	71	74	3	LOS INVASORES DE NUEVO LEON	20 Exitos	7	7
74	74	-	3	VARIOUS ARTISTS	Aprende A Bailar Vol. 2	61	61
75	72	-	3	VARIOUS ARTISTS	30 Nortenas Del Recuerdo	64	64

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LATIN

Billboard DANCE

SEP
9
2006

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	2	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
3	4	A TI	RICARDO ARJONA (SONY BMG NORTE)
4	7	DETALLES	YAHIR (WARNER LATINA)
5	5	NO, NO, NO	THALIA FEAT. ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
6	8	TU PEOR ERROR	LA 5A ESTACION (SONY BMG NORTE)
7	6	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
8	4	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SONY BMG NORTE)
9	12	NO SE PORQUE	CHAYANNE (SONY BMG NORTE)
10	13	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
11	9	SE FUE	PEPE AGUILAR (EMI TELEVISIA)
12	11	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
13	10	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
14	14	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
15	17	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MANA	AMAR ES COMBATIR (WARNER LATINA)
2	1	VARIOUS ARTISTS	NOW LATINO (THE EMI GROUP/UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
3	3	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
4	2	RICARDO ARJONA	A DENTRO (SONY BMG NORTE)
5	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
6	5	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
7	4	RBD	NUUESTRO AMOR (EMI TELEVISIA)
8	7	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
9	6	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
10	12	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
11	9	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
12	8	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
13	13	ANA GABRIEL	DOS AMORES UN AMANTE (EMI TELEVISIA)
14	10	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
15	11	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	5	LOS MATE	TEGO CALDERON (JIGGIRI/ATLANTIC)
3	3	PAM PAM	WISIN & YANDEL (MACHETE)
4	3	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
5	9	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
6	4	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
7	6	SALIO EL SOL	DON OMAR (VI/MACHETE)
8	19	LOS INFIELES	AVENTURA (PREMIUM LATIN)
9	7	FLOW NATURAL	TITO EL BAMBINO FEATURING BEENIE MAN & INES (EMI TELEVISIA)
10	8	EL TELEFONO	WISIN & YANDEL & HECTOR "EL FATHER" BAMBINO (ROC-LA-FAMILIA/MACHETE/DEF JAM/UMJMG)
11	14	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
12	11	CHEVERE	VOLTIO FEAT. NOTCH (WHITE LION/EPIC/SONY BMG NORTE)
13	10	ANGELITO	DON OMAR (VI/MACHETE)
14	17	DEJALE CAER TO' EL PESO	YOMO FEAT. HECTOR "EL FATHER" BAMBINO (GOLD STAR/MACHETE)
15	15	UN BESO	AVENTURA (PREMIUM LATIN)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	2	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
3	3	WISIN & YANDEL	PAL MUNDO (MACHETE)
4	4	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
5	7	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
6	5	VARIOUS ARTISTS	GARGOLAS NEXT GENERATION (VI/MACHETE)
7	6	VARIOUS ARTISTS	HECTOR "EL FATHER" BAMBINO PRESENTS: LOS ROMPE DISCO TEXAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/UMJMG)
8	8	MACH & DADDY	DESDE ABAJO (UNIVERSAL LATINO)
9	4	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
10	10	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
11	11	TITO EL BAMBINO	TOP OF THE LINE (EMI TELEVISIA)
12	12	VARIOUS ARTISTS	LUNY TUNES: MAS FLOW 1: THE BEGINNING (MAS FLOW/VEVEMUSIC/MACHETE)
13	13	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUGO/URBAN BOX OFFICE/EMI TELEVISIA)
14	15	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
15	14	DJ NELSON & RAFY MERCENARIO	THE KINGS OF THE REMIX (UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	3	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
3	4	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	1	TE COMPRO	DUERO (UNIVISION)
5	5	DIGANLE	CONJUNTO PRIMAVERA (FONOVISIA)
6	6	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
7	8	TE QUIERO ASI	VALENTIN ELIZALDE (UNIVERSAL LATINO)
8	10	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISIA)
9	11	SIN TI	LOS INQUIETOS DEL NORTE (EAGLE)
10	9	PAYASO LOCO	PATRULLA 81 (DISA)
11	7	REENCUENTRO	BANDA PEQUENOS MUSICAL (FONOVISIA)
12	21	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
13	13	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
14	22	QUE NO EXISTA NADA	ZAINO (FONOVISIA)
15	17	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	BRAZOS MUSICAL DE DURANGO	ROSAS ROJAS (DISA)
2	2	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)
3	1	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISIA/UG)
4	1	GRUPO EXTERMINADOR	PARA TI...NUESTRA HISTORIA (FONOVISIA/UG)
5	4	PEPE AGUILAR	ENAMORADO (EMI TELEVISIA)
6	3	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
7	5	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
8	6	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
9	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
10	10	BRONCO: EL GIGANTE DE AMERICA	HUELLA DIGITAL (FONOVISIA/UG)
11	11	LA MAFIA	LA HISTORIA DE LA MAFIA...LOS EXITOS (MOCK & ROLL/SONY BMG NORTE)
12	9	DUERO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
13	8	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
14	16	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	12	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	7	AIN'T NO OTHER MAN	IVASQUEZ/SHAPE UK/OSPIÑA & SULLIVAN MIXES) CHRISTINA AGUILERA RCA PROMO/RMG
2	6	6	TURN IT UP	(OAKENFOLD/DJ DAN/P. RAUHOFFER MIXES) PARIS HILTON WARNER BROS. 42902
3	1	1	BUTTONS (D. AUDE MIXES)	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M PROMO/INTERSCOPE
4	12	5	CALL ON ME	JANET & NELLY VIRGIN PROMO
5	1	8	LOST	ROGER SANCHEZ STEALTH 1438/ULTRA
6	13	8	THE GLAMOROUS LIFE	T-FUNK FEAT. INAYA DAY SILVER LABEL 2506/TOMMY BOY
7	14	1	MOVIN ON	DYNAMIX FEAT. JASON WALKER KULT PROMO/JVM
8	5	11	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
9	1	5	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC PROMO
10	16	7	I FEEL FOR YOU	JOHN KANO PROJECT FEAT. G1A 7 LIVE 011/MUSIC PLANT
11	3	9	LET ME HEAR THE MUSIC	L.E.X. FEAT. NIKI HARIS 3MP PROMO
12	11	12	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
13	4	11	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INZIA 562 PROMO/UNIVISION
14	19	7	FREE YOUR MIND	OHSHA KAI ACT 2 012/MUSIC PLANT
15	10	10	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN
16	21	6	MAS QUE NADA	SERGIO MENDES FEAT. THE BLACK EYED PEAS HEAR PROMO/CONCORD
17	23	4	I'M WITH STUPID	PET SHOP BOYS RHINO PROMO
18	9	9	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
19	22	6	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/UMJMG
20	8	9	HE'S A PIRATE (TIESTO FRISCIA & LAMBOY MIXES)	HANS ZIMMER WALT DISNEY PROMO
21	15	13	FACE THE MUSIC	CONJURE ONE NETWORK PROMO
22	30	3	IS IT LOVE?	HO MADE 022
23	18	8	SOMEBODY	RICHARD VISION FEAT. STRANGER DAYS SOLMATIC 1079/SYSTEM
24	5	5	BOSSY	KELIS FEAT. TODD SHORT JIVE PROMO/ZOMBA
25	25	7	MY FREEDOM	CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	20	11	HIGHER	SANNY X FEAT. TINA CHARLES WIZARD 0006
27	31	4	DESTINATION	JACINTA CHUNKY PROMO
28	32	4	CHELSEA	STEEFY WIND-UP PROMO
29	35	3	BE STILL	KASKADE ULTRA PROMO
30	34	3	ONE NIGHT ONLY	DEENA JONES AND THE DREAMS COLUMBIA PROMO
31	36	3	MOVE IN MY DIRECTION	BANANARAMA THE LAB IMPORT/FUEL 2000
32	41	3	FLY ME AWAY	GOLDFRAPP MUTE PROMO
33	27	9	STRUT	KEVIN AVIANE LIZA PROMO
34	26	9	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
35	HOT SHOT DEBUT	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89684	
36	47	2	SHINE (FREEMASONS MIXES)	LUTHER VANDROSS J 70004*/RMG
37	29	12	TO CALL MY OWN	BARTON NETSPHERES PROMO
38	39	5	JOHN THE REVEALATOR	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
39	NEW	SEXYBACK	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA	
40	46	2	GONE	SUN JH PROMO
41	45	2	MY NUMBER ONE	HELENA PAPAIOZOU MOOJA 70011/MUSIC PLANT
42	37	5	PRIDE (IN YOUR SOUL)	ALKEBULAN FWE 001
43	NEW	COMMON GROUND	DAVE AUDE & TALL PAUL FEAT. SISELY TREASURE AUDACIOUS PROMO/KOCH	
44	44	2	100 STORIES	ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC
45	43	17	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
46	NEW	HEAD OVER HEELS	EMELEE BARAK PROMO	
47	38	13	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
48	28	13	THE TIME	CHRIS THE GREEK PANAGHI DJG PROMO
49	42	10	CALLING	KOISHI & HUSH FEAT. SUZANNE SHAW CORDLESS PROMO
50	33	10	SANCTUARY	SYLVIA TOSUN SEA TO SUN PROMO

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	DEJA VU	BEYONCE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC
2	4	2	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE
3	2	6	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
4	3	4	TURN IT UP	PARIS HILTON WARNER BROS. 42902
5	5	13	GET TOGETHER	MADONNA WARNER BROS. 42935
6	6	81	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
7	7	25	STRAIGHT TO VIDEO	MINDLESS SELF INDOULGENCE METROPOLIS 409
8	8	27	LAST CALL	BRAZILIAN GIRLS VERVE FORECAST 007364/VG
9	9	27	SORRY	MADONNA WARNER BROS. 42892
10	NEW	WOUND	VELVET ACID CHRIST METROPOLIS 434	
11	10	41	HUNG UP	MADONNA WARNER BROS. 42845
12	12	23	SHAKE (X-PRESS 2 MIXES)	YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT
13	9	19	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC
14	11	3	IN THE MORNING	JUNIOR BOYS DOMINO 121
15	15	43	NUMBER 1	GOLDFRAPP MUTE 9304
16	19	12	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421
17	13	13	FASTER KILL PUSSYCAT	OAKENFOLD FEAT. BRITANY MURPHY MAVERICK/REPRISE 42306/WARNER BROS.
18	RE-ENTRY	THAT OLD PAIR OF JEANS	FATBOY SLIM SKINT 66278/ASTRALWERKS	
19	14	29	CHECK ON IT	BEYONCE FEAT. SLIM THUG COLUMBIA 80277/SONY MUSIC
20	22	5	THE GARDEN	CUT CHEMIST BEATDOWN 42938/WARNER BROS.
21	RE-ENTRY	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VG	
22	23	45	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
23	RE-ENTRY	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.	
24	25	2	IS IT LOVE?	HO MADE 022
25	NEW	LET'S GET DOWN	SUPAFLY ULTRA 1338	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	AIN'T NO OTHER MAN	3 WKS CHRISTINA AGUILERA RCA/RMG
2	2	9	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND MOSLEY/GEFFEN
3	5	7	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
4	3	11	UNFAITHFUL	RIHANNA SRP/DEF JAM/UMJMG
5	4	12	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
6	8	5	WHAT A FEELING	PETER LUTS & DOMINICO NERVOUS
7	10	16	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
8	6	9	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
9	19	3	ROCK THIS PARTY	BOB SINCLAR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL/TOMMY BOY
10	7	8	CUT	PLUMB CURB
11	14	6	IT'S TOO LATE	DIRTY SOUTH VS. EVERMORE ULTRA
12	9	16	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE
13	11	5	CALL ON ME	JANET & NELLY VIRGIN
14	12	17	GET TOGETHER	MADONNA WARNER BROS.
15	13	3	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
16	16	16	WHAT'S LEFT OF ME	NICK LACHRY JIVE/ZOMBA
17	17	10	STARS ARE BLIND	PARIS HILTON WARNER BROS.
18	15	20	FASTER KILL PUSSYCAT	OAKENFOLD FEAT. BRITANY MURPHY MAVERICK/REPRISE
19	20	14	WORLD, HOLD ON (CHILDREN OF THE SKY	

HITS OF THE WORLD **Billboard**

SEP 9 2006

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN JAPAN)		AUGUST 29, 2006	
1	NEW			AIKO	KANOJO PONY CANYON				
2	1			VARIOUS ARTISTS JPN	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER				
3	2			BONNIE PINK	EVERY SINGLE DAY... (REGULAR VERSION) WARNER				
4	NEW			VARIOUS ARTISTS	TOKYO FRIENDS THE MOVIE MUSIC COLLECTION AVEV TRAX				
5	3			MONGOL800	DANIEL HIGH WAVE				
6	10			DANIEL POWTER	DANIEL POWTER (LTD EDITION) WARNER				
7	NEW			PARIS HILTON	PARIS (LTD FIRST EDITION) WARNER				
8	5			STACIE ORRICO	BEAUTIFUL AWAKENING TOSHIBA/EMI				
9	9			EVERY LITTLE THING	CHISPY PARK AVEV TRAX				
10	NEW			TATA YOUNG	TEMPERATURE RISING MUTURE COMMUNICATIONS				

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		AUGUST 27, 2006	
1	3			SNOW PATROL	EYES OPEN FICTION/POLYDOR				
2	1			CHRISTINA AGUILERA	BACK TO BASICS RCA				
3	2			JAMES MORRISON	UNDISCOVERED POLYDOR				
4	4			ORSON	BRIGHT IDEA MERCURY				
5	10			THE FEELING	TWELVE STOPS AND HOME ISLAND				
6	9			KEANE	UNDER THE IRON SEA ISLAND				
7	6			RAZORLIGHT	RAZORLIGHT VERTIGO				
8	5			KOOKS	INSIDE IN/INSIDE OUT VIRGIN				
9	8			PAOLO NUTINI	THESE STREETS ATLANTIC				
10	7			NINA SIMONE	THE VERY BEST OF RCA				

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL)		AUGUST 29, 2006	
1				NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
2	5			SEMINO ROSSI	ICH DENK AN DICH KOCH				
3	11			ROGER CICERO	MAENERSACHEN STARWATCH				
4	1			CHRISTINA AGUILERA	BACK TO BASICS RCA				
5	6			RED HOT CHILI PEPPERS	STADIUM ARCADUM WARNER BROS.				
6	9			LAFFEE	LAFFEE CAPITOL				
7	4			JAN DELAY	MERCEDES DANCE UNIVERSAL				
8	7			KATIE MELUA	PIECE BY PIECE DRAMATICO				
9	2			JOY DENALANE	BORN & RAISED NESOLA/FOUR				
10	10			BILLY TALENT	BILLY TALENT II ATLANTIC				

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL)		SEPTEMBER 9, 2006	
1	1			I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR				
2	11			DEJA VU (ALBUM VERSION)	BEYONCE FT. JAY-Z COLUMBIA				
3	3			SEXYBACK (MAIN EXPLICIT VERSION)	JUSTIN TIMBERLAKE JIVE/ZOMBA				
4	5			CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE				
5	2			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC				
6	5			PROMISCUOUS (ALBUM VERSION)	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN				
7				AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA				
8	6			LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG GUSTO				
9	8			UNFAITHFUL	RIHANNA SRP/DEF JAM				
10	9			YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR				
11	10			CRAZY (SINGLE VERSION)	CHARLS BARKLEY DOWNTOWN/LAVA				
12	18			NEVER BE LONELY	THE FEELING ISLAND				
13	12			EVERYTIME WE TOUCH (RADIO EDIT)	CASCADEA ZOLAND				
14	13			STARS ARE BLIND (ALBUM VERSION)	PARIS HILTON WARNER BROS.				
15	14			MANEATER (ALBUM VERSION)	NELLY FURTADO MOSLEY/GEFFEN				
16	RE			VOODOO CHILD	ROGUE TRADERS COLUMBIA				
17	NEW			U + UR HAND	PINK LAFACE/ZOMBA				
18	NEW			ME & U (MAIN VERSION)	CASSIE NEXTSELECTION/BAD BOY/ATLANTIC				
19	NEW			EMPIRE	KASABIAN RCA				
20	NEW			LEAVE BEFORE THE LIGHTS COME ON	ARCTIC MONKEYS DOMINO				

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/IFOP/TITE-LIVE)		AUGUST 30, 2006	
1	5			OLIVIA RUIZ	LA FEMME CHOCOLAT UNIVERSAL				
2	2			LAURENT VOULZY	LA SEPTIEME VAGUE RCA				
3	1			RAPHAEL	CARAVANE CAPITOL				
4	NEW			MIOSSEC	L'ETREINTE PIAS				
5	7			BENABAR	REPRISE DES NEGOCIATIONS JIVE				
6	29			MARC LAVOINE	L'HEURE D'ETE MERCURY				
7	3			ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS				
8	4			M	EN TETE A TETE EMI				
9	6			JEAN-LOUIS AUBERT	IDEAL STANDARD VIRGIN				
10	77			MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.				

THIS WEEK		LAST WEEK		ALBUMS		(ARIA)		AUGUST 27, 2006	
1	NEW			KASEY CHAMBERS	CARNIVAL CAPITOL				
2	1			CHRISTINA AGUILERA	BACK TO BASICS RCA				
3	2			PINK	I'M NOT DEAD LAFACE/ZOMBA				
4	7			NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
5	5			CHRIS ISAAK	BEST OF STANDARD EDITION WARNER				
6	6			ESKIMO JOE	BLACKFINGERNAILS, RED WINE WARNER				
7	4			ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA				
8	3			SOUNDTRACK	HIGH SCHOOL MUSICAL EMI				
9	12			RED HOT CHILI PEPPERS	STADIUM ARCADUM WARNER BROS.				
10	9			DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA				

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN)		SEPTEMBER 9, 2006	
1	NEW			ALEXISONFIRE	CRISIS DISTORT/EMI				
2	1			CHRISTINA AGUILERA	BACK TO BASICS RCA/SONY BMG				
3	2			CRAZY FROG	MORE CRAZY HITS NEXT PLATEAU/UNIVERSAL REPUBLIC/UNIVERSAL				
4	NEW			PARIS HILTON	PARIS WARNER BROS./WARNER				
5	3			NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL				
6	NEW			OUTKAST	IDLEWILD (SOUNDTRACK) LAFACE/SONY BMG				
7	5			DIXIE CHICKS	TAKING THE LONG WAY OPEN WIDE/COLUMBIA/SONY BMG				
8	6			JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER				
9	7			SOUNDTRACK	STEP UP JIVE/SONY BMG				
10	8			BILLY TALENT	BILLY TALENT II ATLANTIC/WARNER				

THIS WEEK		LAST WEEK		ALBUMS		(FIMI/NIELSEN)		AUGUST 28, 2006	
1	1			GIANNA NANNINI	GRAZIE POLYDOR				
2	2			LIGABUE	NOME E COGNOME WARNER BROS.				
3	NEW			CHRISTINA AGUILERA	BACK TO BASICS RCA				
4	3			TIZIANO FERRO	NESSUNO E SOLO CAPITOL				
5	4			EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA				
6	5			FINLEY	TUTTO E POSSIBILE CAPITOL				
7	9			PINK FLOYD	PULSE EMI				
8	6			RED HOT CHILI PEPPERS	STADIUM ARCADUM WARNER BROS.				
9	14			NEGRAMARO	MENTRE TUTTO SCORRE SUGAR				
10	10			SHAKIRA	ORAL FIXATION VOL. 2 EPIC				

THIS WEEK		LAST WEEK		ALBUMS		(PROMUSICAE/MEDIA)		AUGUST 30, 2006	
1	NEW			MANA	AMAR ES COMBATIR WARNER				
2	1			RBD	REBELDE VIRGIN				
3	2			MARC ANTHONY	SIGO SIENDO YO SONY BMG				
4	3			AMARAL	PAJAROS EN LA CABEZA VIRGIN				
5	NEW			CHRISTINA AGUILERA	BACK TO BASICS RCA				
6	4			LA OREJA DE VAN GOGH	GUAPA SONY BMG				
7	5			JULIETA VENEGAS	LIMON Y SAL SONY BMG				
8	7			ANA TORROJA	ME CUESTA TANTO OLIVARTE SONY BMG				
9	6			KIKO NAVARRO	KIKO & SHARA SONY BMG				
10	8			SHAKIRA	ORAL FIXATION VOL. 2 EPIC				

THIS WEEK		LAST WEEK		ALBUMS		(BIMSA)		AUGUST 29, 2006	
1	1			ZOE	MEMO REX COMMANDER Y EL CORAZON ATOMICA EMI TELEVISION				
2	2			SHAKIRA	ORAL FIXATION VOL. 2 EPIC				
3	3			ALLISON	ALLISON SONY BMG				
4	5			GLORIA TREVI	LA TRAYECTORIA UNIVISION				
5	4			THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE				
6	8			BELANOVA	DULCE BEAT UNIVERSAL				
7	6			JULIETA VENEGAS	LIMON Y SAL SONY BMG				
8	7			VARIOUS ARTISTS	SECTOR BEAT 100.9 VOL. 3 WARNER/MAS				
9	11			FEY	FALTAN LUNAS EMI TELEVISION				
10	NEW			SOUNDTRACK	HIGH SCHOOL MUSICAL UNIVERSAL				

THIS WEEK		LAST WEEK		SINGLES		(PROMUWI)		AUGUST 30, 2006	
1	1			COUP DE BOULE	LA PLAGE UP MUSIC				
2	2			CRAZY	CHARLS BARKLEY DOWNTOWN/LAVA				
3	3			UNFAITHFUL	RIHANNA SRP/DEF JAM				
4	3			ROC	NADIYA COLUMBIA				
5	4			MANEATER	NELLY FURTADO MOSLEY/GEFFEN				

THIS WEEK		LAST WEEK		ALBUMS	
1	1			LAURENT VOULZY	LA SEPTIEME VAGUE RCA
2	3			PIERRE BACHELET	LE MEILLEUR DE BACHELET GIZA STUDIO
3	2			RAPHAEL	CARAVANE CAPITOL
4	0			CHRISTINA AGUILERA	BACK TO BASICS RCA
5	14			MIOSSEC	L'ETREINTE PIAS

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		AUGUST 28, 2006	
1	1			UNFAITHFUL	RIHANNA SRP/DEF JAM				
2	4			COUP DE BOULE	LA PLAGE UP MUSIC				
3	2			CRAZY	CHARLS BARKLEY DOWNTOWN/LAVA				
4	3			MANEATER	NELLY FURTADO MOSLEY/GEFFEN				
5	NEW			DEJA VU	BEYONCE KNOWLES FT. JAY-Z COLUMBIA				

THIS WEEK		LAST WEEK		ALBUMS	
1	1			CHRISTINA AGUILERA	BACK TO BASICS RCA
2	2			TIZIANO FERRO	NESSUNO E SOLO CAPITOL
3	4			JAN DELAY	MERCEDES DANCE UNIVERSAL
4	NEW			OUTKAST	IDLEWILD JIVE/ZOMBA
5	NEW			WURZEL 5	TEANGEIST MUSIKVERTRIEB

THIS WEEK		LAST WEEK		SINGLES		(YLE)		AUGUST 30, 2006	
1	2			VAPAA JONTAA KANSAA	CHIX/KOTITEOLLISUUS/51 KODDIA EMI				
2	NEW			FAIRYTALE GONE BAD	SUNRISE AVENUE BONNIER				
3	NEW			ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAIR FT. CUTEE-B YELLOW PRODUCTION				
4	1			THE REINCARNATION OF BENJAMIN BREEG	IRON MAIDEN CAPITOL				
5	5			RUSH	POISONBLACK CENTURY MEDIA				

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW			IRON MAIDEN	A MATTER OF LIFE AND DEATH CAPITOL
2	1			MAJ KARMA	UKONEN MEGAMANIA
3	5			MAMBA	MA TEIN SEN TAAS WARNER

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 30, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1		HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	70	DEJA VU	BEYONCE KNOWLES FT. JAY-Z COLUMBIA
3	3	UNFAITHFUL	RIHANNA SRP/DEF JAM
4	2	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
5	6	COUP DE BOULE	LA PLAGE UP MUSIC
6	8	FACON SEX	TRIBAL KING ULM
7	7	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
8	7	RIDIN'	CHAMILLIONAIRE FT. KRAYZIE BONE UNIVERSAL
9	11	DANKE	XAVIER NAIDOO NAIDOO RECORDS
10	15	EVERYTIME WE TOUCH	CASCADA ZOO LAND
11	5	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS THE EGG GUSTO
12	9	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
13	NEW	PEUT-ETRE TOI	MYLENE FARMER POLYDOR
14	10	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
15	12	ROC	NADIYA COLUMBIA

ALBUMS

AUGUST 30, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	CHRISTINA AGUILERA	BACK TO BASICS RCA
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	1	RED HOT CHILI PEPPERS	STADIUM ARCAOUM WARNER BROS.
4	8	SNOW PATROL	EYES OPEN FICTION/POLYDOR
5	4	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
6	12	KEANE	UNDER THE IRON SEA ISLAND
7	16	SEMINO ROSSI	ICH DENK AN DICH KOCH
8	10	RIHANNA	A GIRL LIKE ME SRP/DEF JAM
9	13	ORSON	BRIGHT IDEA MERCURY
10	7	JAMES MORRISON	UNDISCOVERED POLYDOR
11	5	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3
12	21	SLAYER	CHRIST ILLUSION AMERICAN/WARNER BROS.
13	56	ROGER CICERO	MAENNERSACHEN STARWATCH
14	15	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
15	NEW	OUTKAST	IDLEWILD JIVE/ZOMBA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 30, 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	3	UNFAITHFUL	RIHANNA SRP/DEF JAM
4	4	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
5	5	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
6	7	SMILE	LILY ALLEN REGAL/PARLOPHONE
7	6	WHO KNEW	PINK LA FACE/ZOMBA
8	9	DEJA VU	BEYONCE FT. JAY-Z COLUMBIA
9	10	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR
10	11	LOVE DON'T LET ME GO	DAVID GUETTA VS. THE EGG GUSTO
11	8	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
12	17	ME & U	CASSIE BAD BOY
13	18	SEXYBLACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
14	16	BREAKAWAY	KELLY CLARKSON RCA
15	20	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	25	ALAN JACKSON	PRECIOUS MEMORIES AC/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
2	3	35	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
3	4	3	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB
4	11	11	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 265E7/EMI CMG
5	5	52	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
6	RE-ENTRY		VARIOUS ARTISTS	RELIEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY
7	7	47	KIRK FRANKLIN	HERO FD YO SOUL/GOSPEL CENTRIC 71019/PROVIDENT-INTEGRITY
8	10	13	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
9	8	21	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY
10	12	53	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
11	11	43	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
12	21	21	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG
13	13	101	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMI CMG
14	16	4	AUDIO ADRENALINE	ADIOS: THE GREATEST HITS FOREFRONT 5086/EMI CMG
15	15		VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG
16	RE-ENTRY		VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
17	14	2	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY
18	18	22	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB
19	32	75	GREATEST GAINER NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
20	20	20	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY
21	11	3	LECRAE	AFTER THE MUSIC STOPS REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY
22	21	23	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMI CMG
23	22	9	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 2483/EMI CMG
24	23	21	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG
25	28	17	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	27	21	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY
27	24	77	KUTLESS	STRONG TOWER BEC 5391/EMI CMG
28	33	93	JEREMY CAMP	RESTORED BEC 8615/EMI CMG
29	30	21	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMI CMG
30	25	5	STELLAR KART	WE CAN'T STAND SITTING DOWN WORD-CURB 86991
31	25	19	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
32	31	48	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB
33	40	49	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 13831/EMI CMG
34	13	2	LEIGH NASH	BLUE ON BLUE ONE SON/NET/WEK 30478/PROVIDENT-INTEGRITY
35	35	95	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMI CMG
36	37	43	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
37	16	16	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569
38	42	12	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
39	53	95	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMI CMG
40	43	83	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
41	45	70	VARIOUS ARTISTS	WOW #15 PROVIDENT/WORD-CURB/EMI CMG 10769/PROVIDENT-INTEGRITY
42			VARIOUS ARTISTS	WORSHIP: THE ULTIMATE COLLECTION SPARROW 5096/EMI CMG
43	34	6	BILL GAITHER	BILL GAITHER REMEMBERS HOMECOMING HEROES GAITHER MUSIC GROUP 2641/EMI CMG
44	39	44	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMI CMG
45	RE-ENTRY		MARTHA MUNIZZI	NO LIMITS...LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY
46	45	43	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY
47	36	9	DAVID CROWDER BAND	B COLLISION SIXSTEPS/SPARROW 8093/EMI CMG
48	RE-ENTRY		SELAH	GREATEST HYMNS CURB 78890/WORD-CURB
49	RE-ENTRY		SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMI CMG
50	43	15	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA
2	2	48	KIRK FRANKLIN	HERO FD YO SOUL/GOSPEL CENTRIC 71019/ZOMBA
3	3	14	TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC
4	4	58	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC
5	6	33	GREATEST GAINER JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
6	7	3	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA
7	5	3	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
8	9	9	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483
9	11	52	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
10	9	22	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PDDIUM 2505
11	13	45	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
12	14	15	NORMAN HUTCHINS	WHERE I LONG TO BE JOI 1270
13	10	16	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 36569/WARNER BROS.
14	12	39	BYRON CAGE	AN INVITATION TO WORSHIP GOSPEL CENTRIC 71281/ZOMBA
15	20	24	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
16	23	4	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
17	22	87	SHEKHAN GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
18	19	48	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA
19	17	1	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC
20	15	7	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PDDIUM 2504
21	18	50	CECE WINANS	PURIFIED PURESPRINGS GOSPEL/INO 93997/SONY MUSIC
22	21	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345
23	26	4	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH
24	24	6	LEE WILLIAMS AND THE SPIRITUAL QC'S	SOULFUL HEALING MCG 7042
25	25	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	28	28	DARIUS BROOKS	MY SOUL JMG 1000/KOCH
27	33	21	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523
28	30	99	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795
29	29	4	THE SINGING PASTORS OF PISCATAWAY	DOWN THROUGH THE YEARS GAME 5260
30	27	1	21:03	TWENTY ONE 0 THREE PAJAM/GOSPEL CENTRIC/VERITY 71621/ZOMBA
31	36	2	VARIOUS ARTISTS	HIP HOPE HITS 2007 GOTEE 47744
32	37	11	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
33	34	13	JUDITH CHRISTIE MCALLISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL
34	32	48	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE VERITY 62829/ZOMBA
35	31	15	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH
36	50	12	KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES	JUST BEING ME WORLDWIDE/VERITY 80598/ZOMBA
37			GREATEST GAINER THE CROSS MOVEMENT	CHRONICLES (GREATEST HITS, VOL. 1) CROSS MOVEMENT 30023
38	45	3	REV. ANDREW CHEAIRS & THE SONGBIRDS	MAKE UP YOUR MIND EMMANUEL 3723
39	RE-ENTRY		MICAH STAMPLEY	THE SONGBOOK OF MICAH DEXTERITY SOUNDS 66933/EMI GOSPEL
40	39	84	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMI CMG/VERITY 65344/ZOMBA
41	38	13	ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA
42	RE-ENTRY		LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACD
43	47	51	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635
44	NEW		VALERIE BOYD	VICTORY SHEKHAN INTERNATIONAL 6002
45	40	10	VIRTUE	TESTIMONY DARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC
46	44	48	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPEL CENTRIC/EPIC 94426/SONY MUSIC
47	49	30	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/BLG
48	43	45	VICKI YOHE	HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL
49	46	57	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR
50	RE-ENTRY		KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



SEP 9 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. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓢ** DualDisc available. **Ⓢ** CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

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

SINGLES SALES CHARTS

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

CONFIGURATIONS

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

HITPREDICTOR

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

DANCE CLUB PLAY

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

AWARD CERTIFICATIONS

ALBUM CHARTS

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

SINGLES CHARTS

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

MUSIC VIDEO SALES CHARTS

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

DVD SALES/VHS SALES/VIDEO RENTALS

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

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW	1 WK	VARIOUS ARTISTS	CRUNK HITS VOL. 2 (TVT) 2508 (18.98)
2	NEW		DJ KAYSLAY & GREG STREET	THE CHAMPIONS: THE NORTH MEETS THE SOUTH (DEJA) 34 5815/KOCH (17.98)
3	NEW		GOV'T MULE	HIGH & MIGHTY ATO 21555 (18.98)
4	3	47	LITTLE BIG TOWN	THE ROAD TO HERE (EQUITY) 3010 (13.98)
5	1	2	SOUNDTRACK	SNAKES ON A PLANE: THE ALBUM (DECAYDANCE) 39069/NEW LINE (16.98)
6	2	3	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)
7	5	57	DANE COOK	RETALIATION (COMEDY CENTRAL) 0034 (18.98 CD/DVD) ⊕
8	NEW		CURSIVE	HAPPY HOLLOW SADDLE CREEK 94* (13.98)
9	NEW		J DILLA AKA JAY DEE	THE SHINING BBE 076* (15.98)
10	4	7	THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP (16.98)
11	7		ANI DI FRANCO	REPRIEVE (RIGHTeous) BABE 052 (15.98)
12	8	3	UNEARTH	III: IN THE EYES OF FIRE (METAL BLADE) 14574 (13.98) ⊕
13	6	2	YANNI	YANNI LIVE! THE CONCERT EVENT (YANNI) 3564/IMAGE (16.98)
14	9	57	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)
15	10	93	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)
16	14	3	SOUNDTRACK	THE LAST KISS (LAKESHORE) 33869 (18.98)
17	NEW		DEADSY	PHANTASMAGORE (ELEMENTREE) 60027/IMMORTAL (13.98)
18	NEW		ALEXISONFIRE	CRISIS (DISTORT) 438/VAGRANT (13.98)
19	NEW		THE MOUNTAIN GOATS	GET LONELY 4AD 2614*/BEGGARS GROUP (15.98)
20	NEW		THE CASUALTIES	UNDER ATTACK (SIDEONE) DUMMYY 1300 (13.98)
21	NEW		DECIDE	THE STENCH OF REDEMPTION (EARACHE) 343 (15.98)
22	25	32	GREATEST GAINER JUANITA BYNUM	A PIECE OF MY PASSION (FLOW) 9301 (17.98)
23	23	12	DJ KHALED	LISTENN: THE ALBUM (TERROR SQUAD) 4118*/KOCH (17.98)
24	17	21	BULLET FOR MY VALENTINE	THE POISON TRUST (KILL) 74 (13.98)
25	13	10	DRAGONFORCE	INHUMAN RAMPAGE (SANCTUARY/ROADRUNNER) 618034/DJMG (17.98)
26	16	5	MICHAEL FRANTI AND SPEARHEAD	YELL FIRE! (BOO BOO WAX/ANTI-) 86807/EPITAPH (16.98)
27	NEW		VARIOUS ARTISTS	ROGUE'S GALLERY: PIRATE BALLADS, SEA SONGS & CHANTEYS (ANTI-) 86817/EPITAPH (22.98)
28	12	12	VARIOUS ARTISTS	VANS WARPED TOUR 2006 COMPILATION (SIDEONE) DUMMYY 1291 (9.98)
29	15	5	FLOGGING MOLLY	WHISKEY ON A SUNDAY (SIDEONE) DUMMYY 1287 (18.98 CD/DVD) ⊕
30	NEW		M. WARD	POST-WAR (MERGE) 280* (15.98)
31	NEW		WALLS OF JERICHO	WITH DEVILS AMONGST US ALL (TRUSTKILL) 82 (11.98)
32	21	5	LINDA RONSTADT ANN SAVOY	ADIEU (FALSB HEART) VANGUARD 79808/WELK (17.98)
33	22	21	AARON SHUST	ANYTHING WORTH SAYING (BRASH) 0017 (13.98)
34	NEW		RATATAT	CLASSICS XL 198*/BEGGARS GROUP (15.98)
35	NEW		MISERY SIGNALS	MIRRORS (FERRET) 070 (13.98)
36	18	3	THE EARLY NOVEMBER	THE MOTHER, THE MECHANIC, AND THE PATH (DRIVE-THRU) 83630 (18.98)
37	20		THE DIPLOMATS PRESENTS JR WRITER	HISTORY IN THE MAKING (DIPLOMATIC MAN) 5839/KOCH (17.98)
38	11	2	A CHANGE OF PACE	PREPARE THE MASSES (IMMORTAL) 60026 (13.98)
39	NEW		NOUVELLE VAGUE	BANDE A PART (LUAKA) BOP/PEACHFROG 90064/V2 (16.98)
40	26	9	THA DOGG POUND	CALL IZ ACTIVE (DOGGYSTYLE) 5919/KOCH (17.98)
41	NEW		AGAINST ME!	AMERICANS ABOARD!!! AGAINST ME!!! LIVE IN LONDON!!! (FAT WRECK) CHORDS 716* (13.98)
42	NEW		TORTOISE	A LAZARUS (TAXON) THRILL JOCKEY 152 (19.98 CD/DVD) ⊕
43	NEW		EASY STAR ALL-STARS	RADIO (DREAD) EASY STAR 1014 (15.98)
44	24	3	MASTA KILLA	MADE IN BROOKLYN (NATURE) SOUNDS 126* (15.98)
45	42	10	VARIOUS ARTISTS	REGGAE GOLD 2006 (V.P. 1759* (16.98 CD/DVD) ⊕
46	33	20	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE) 1940 (16.98)
47	31	22	NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD (ANTI-) 86777/EPITAPH (16.98)
48	30	27	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT (DOMINO) 066* (13.98)
49	34		SUFJAN STEVENS	THE AVA LANCHE, OUTTAKES AND EXTRAS FROM THE ILLINOIS ALBUM! (ASTHMATIC) KITTY 022 (15.98)
50	28	21	LACUNA COIL	KARMA (CODE) CENTURY MEDIA 8360 (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's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	NEW	1 WK	OUTKAST	IDLEWILD (SOUNDTRACK) (LAFACE) 75791/ZOMBA
2	NEW		DANITY KANE	DANITY KANE (BAD BOY) 83989/AG
3	NEW		LAMB OF GOD	SACRAMENT (PROSTHETIC/EPIC) 87804/SONY MUSIC ⊕
4	2		CHRISTINA AGUILERA	BACK TO BASICS (RCA) 82639/RMG
5	NEW		J DILLA AKA JAY DEE	THE SHINING BBE 076*
6	3		RICK ROSS	PORT OF MIAMI (SLIP-N-SLIDE/DEF JAM) 006984*/DJMG
7	16		GNARLS BARKLEY	ST. ELSEWHERE (DOWNTOWN) 70003*/ATLANTIC
8	NEW		CURSIVE	HAPPY HOLLOW SADDLE CREEK 94*
9	NEW		THE MOUNTAIN GOATS	GET LONELY 4AD 2614*/BEGGARS GROUP
10	3		SLAYER	CHRIST ILLUSION (AMERICAN) 443CO/WARNER BROS.
11			THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP
12	5		TOM PETTY	HIGHWAY COMPANION (AMERICAN) 44255/WARNER BROS.
13	1		OBIE TRICE	SECOND ROUND'S ON ME (SHADY) 006845*/INTERSCOPE
14	2		LYFE JENNINGS	THE PHOENIX (COLUMBIA) 96405/SONY MUSIC
15	NEW		GOV'T MULE	HIGH & MIGHTY ATO 21555

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	78	GREATEST GAINER CELTIC WOMAN	CELTIC WOMAN (MANHATTAN) 60233/BLG
2	2	5	GAELIC STORM	BRING YER WELLIES (LOST AGAIN) 20061
3	3	19	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS (PUTUMAYO) 249
4	4	20	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP
5	5	5	ALI FARKA TOURE	SAVANE (NONE) SICH 79965/WARNER BROS.
6	NEW		AMY HANAIALI	GENERATION HAWAII (HANAIALI) 8556
7	3	33	CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024
8	1	40	SEU JORGE	THE LIFE (AQUATIC) STUDIO SESSIONS (HOLLYWOOD) 162576
9	14	13	PATRIZIO	THE ITALIAN NEXT (PLATEAU/UNIVERSAL) MOTOWN 006240/UMRG
10	10	13	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY (PUTUMAYO) 251
11	3	48	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACQUISTO BRAZIL (PUTUMAYO) 234
12	NEW		RICHARD BONA	TIKI (DECCA) 007178/UNIVERSAL CLASSICS GROUP
13	5		CAMILLE	LE FIL (NARADA) 59701/BLG
14	NEW-ENTRY		LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM (GALLO) 3105/HEADS UP
15	11	24	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN LOUNGE (PUTUMAYO) 247

TOP COMPILATION ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	7	GREATEST GAINER NOW 22	VARIOUS ARTISTS (SONY) BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA/SONY MUSIC
2	1		CRUNK HITS VOL. 2	VARIOUS ARTISTS (TVT)
3	2		NOW 21	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY) BMG MUSIC/ZOMBA/UME
4	3	2	SMACKERS PRESENTS: GIRL NEXT	VARIOUS ARTISTS (HOLLYWOOD)
5	4	5	BUZZ BALLADS	VARIOUS ARTISTS (UME/RAZOR & TIE)
6	5	21	DISNEYMANIA 4: MUSIC STARS SING DISNEY ...THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)
7	6		WOW WORSHIP (AQUA)	VARIOUS ARTISTS (WORD-CURB/EMI) CMG/SONY BMG MUSIC/PROVIDENT-INTEGRITY
8	7	16	PURE '80S: #1S	VARIOUS ARTISTS (HIP-O/UME)
9	10	23	NOW LATINO	VARIOUS ARTISTS (THE BM GROUP/UNIVERSAL/ZOMBA/SONY) BMG MUSIC/SONY BMG STRATEGIC MARKETING GROUP
10	11	2	GARGOLAS NEXT GENERATION	VARIOUS ARTISTS (VVMACHETE)
11	11	6	BILLBOARD #1S: CLASSIC COUNTRY	VARIOUS ARTISTS (RHINO)
12	15	47	WOW HITS 2006	VARIOUS ARTISTS (EMI) CMG/PROVIDENT-INTEGRITY/WORD-CURB/SPARROW
13	13		ROGUE'S GALLERY: PIRATE BALLADS, SEA SONGS & CHANTEYS	VARIOUS ARTISTS (ANTI-EPITAPH)
14	8	12	VANS WARPED TOUR 2006 COMPILATION	VARIOUS ARTISTS (SIDEONE) DUMMYY
15	15	32	OPEN THE EYES OF MY HEART	VARIOUS ARTISTS (INO/EPIC/SONY MUSIC)

NOT VIDEOCLIPS & VIDEO MONITOR COMPILY BY Nielsen Broadcast Data Systems
 SALES DATA COMPILY BY Nielsen VideoScan
 Based on audience-weighted plays from MTV, VH1, BET and CMT, and non-weighted plays from eight other channels, as monitored by Nielsen Broadcast Data Systems. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	# RHY
1	1	183	#1 PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98)	Pink Floyd	3
2	4	92	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
3	NEW		CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY VIDEO 80458 (19.98 CD/DVD)	Chris Botti	
4	2	4	LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD)	Jimmy Buffett	
5	7	28	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3
6	3	2	GIVE IT AWAY GAIHTHER MUSIC VIDEO/EMM MUSIC VIDEO 44723 (19.98 DVD)	Gaither Vocal Band	
7	NEW		THE EUROPEAN INVASION: DOOM TROOPIN' LIVE EAGLE VISION/EAGLE ROCK 30156 (19.98 DVD)	Black Label Society	
8	5	4	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
9	13	33	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (13.98 CD/DVD)	Rob Zombie	
10	8	4	ONE COLD NIGHT WIND-UP VIDEO/SONY BMG VIDEO 13121 (18.98 CD/DVD)	Seether	
11	12	63	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
12	6	4	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
13	13	11	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
14	10	2	BONNIE RAITT & FRIENDS CAPITOL/EMM MUSIC VIDEO 70588 (25.98 CD/DVD)	Bonnie Raitt	
15	11	5	WHISKEY ON A SUNDAY SIDEONEUMMY 71287 (18.98 CD/DVD)	Flogging Molly	
16	16	14	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
17	15	131	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD+DVD)	Pantera	
18	14	3	CHASING TIME: THE BEDLAM SESSIONS CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 83990 (14.98 DVD)	James Blunt	
19	17	22	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
20	18	41	ROCK OF AGES: THE DEFINITIVE COLLECTIVE ISLAND VIDEO 547309/UNIVERSAL MUSIC & VIDEO DIST. (14.98 DVD)	Def Leppard	
21	23	127	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	1
22	21	50	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2
23	24	34	LIVE AT THE RAINBOW ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	
24	19	74	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
25	20	11	CHRIS BROWN'S JOURNEY JIVE/ZOMBA VIDEO/SONY BMG VIDEO 81290 (18.98 DVD/CD)	Chris Brown	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG	CHRISTINA AGUILERA RCA/RMG
2	NEW		RING THE ALARM BEYONCE COLUMBIA	BEYONCE COLUMBIA
3	4	5	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	JUSTIN TIMBERLAKE JIVE/ZOMBA
4	7	10	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL	CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL
5	12		LONDON BRIDGE FERGIE WILL I AM/A&M/INTERSCOPE	FERGIE WILL I AM/A&M/INTERSCOPE
6	5	2	TELL ME BABY RED HOT CHILI PEPPERS WARNER BROS.	RED HOT CHILI PEPPERS WARNER BROS.
7	NEW		MONEY MAKER LUDACRIS FEATURING PHARRELL DTP/DEF JAM/DJMG	LUDACRIS FEATURING PHARRELL DTP/DEF JAM/DJMG
8	20	3	MORRIS BROWN OUTKAST FEAT. SCAR & SLEEPY BROWN LAFACE/ZOMBA	OUTKAST FEAT. SCAR & SLEEPY BROWN LAFACE/ZOMBA
9	21	4	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY M.S. B. HAMBROCK BLACK/BOY SOUTHLANTIC	YUNG JOC FEAT. BRANDY M.S. B. HAMBROCK BLACK/BOY SOUTHLANTIC
10	9	6	A PUBLIC AFFAIR JESSICA SIMPSON EPIC	JESSICA SIMPSON EPIC
11	2	10	SHOULDER LEAN YOUNG DRO FEATURING T.I. GRAND HUSTLE/ATLANTIC	YOUNG DRO FEATURING T.I. GRAND HUSTLE/ATLANTIC
12	10	2	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER BAD BOY/ATLANTIC	DIDDY FEAT. NICOLE SCHERZINGER BAD BOY/ATLANTIC
13	14	11	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
14	1	4	CALL ON ME JANET & NELLY VIRGIN	JANET & NELLY VIRGIN
15	8	5	SEXY LOVE NE-YO DEF JAM/DJMG	NE-YO DEF JAM/DJMG
16	17	3	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE	SNOW PATROL POLYDOR/A&M/INTERSCOPE
17	15	5	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL SICK WID' IT/BME/REPRISE	E-40 FEAT. T-PAIN & KANDI GIRL SICK WID' IT/BME/REPRISE
18	18	3	CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP	EVANESCENCE WIND-UP
19	13	3	SAY GOODBYE CHRIS BROWN JIVE/ZOMBA	CHRIS BROWN JIVE/ZOMBA
20	23	6	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHIA COLE VP/ATLANTIC	SEAN PAUL FEATURING KEYSHIA COLE VP/ATLANTIC
21	RE-ENTRY		GET UP CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA	CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA
22	RE-ENTRY		SHOW STOPPER DANITY KANE BAD BOY/ATLANTIC	DANITY KANE BAD BOY/ATLANTIC
23	22	3	SWING TRACE ADKINS CAPITOL NASHVILLE	TRACE ADKINS CAPITOL NASHVILLE
24	RE-ENTRY		LEAVE THE PIECES THE WRECKERS MAVERICK/WARNER BROS./WRN	THE WRECKERS MAVERICK/WARNER BROS./WRN
25	NEW		YOU SAVE ME KENNY CHESNEY BNA	KENNY CHESNEY BNA

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
VH1		
1	SNOW PATROL	CHASING CARS
2	THE PUSSYCAT DOLLS	BUTTONS
3	CHRISTINA AGUILERA	AIN'T NO OTHER MAN
4	THE FRAY	OVER MY HEAD (CABLE CAR)
5	GNARLS BARKLEY	CRAZY
6	JUSTIN TIMBERLAKE	SEXYBACK
7	NICKELBACK	FAR AWAY
8	KEANE	IS IT ANY WONDER?
9	JESSICA SIMPSON	A PUBLIC AFFAIR
10	RED HOT CHILI PEPPERS	TELL ME BABY
BET		
1	YUNG JOC	I KNOW YOU SEE IT
2	CHINGY	PULLIN' ME BACK
3	JANET & NELLY	CALL ON ME
4	CHRIS BROWN	SAY GOODBYE
5	YOUNG DRO	SHOULDER LEAN
6	DIDDY	COME TO ME
7	OUTKAST	MORRIS BROWN
8	CIARA	GET UP
9	LUDACRIS	MONEY MAKER
10	SAMMIE	YOU SHOULD BE MY GIRL
CMT		
1	THE WRECKERS	LEAVE THE PIECES
2	TRACE ADKINS	SWING
3	KENNY CHESNEY	YOU SAVE ME
4	TOBY KEITH	A LITTLE TOO LATE
5	JOSH TURNER	WOULD YOU GO WITH ME
6	BIG & RICH	8TH OF NOVEMBER
7	RODNEY ATKINS	IF YOU'RE GOING THROUGH HELL
8	PAT GREEN	FEELS JUST LIKE IT SHOULD
9	DIERKS BENTLEY	EVERY MILE A MEMORY
10	RASCAL FLATTS	ME AND MY GANG

SALES DATA COMPILY BY Nielsen SoundScan
 SEE BELOW FOR COMPLETE LEGEND INFORMATION.

LAUNCH PAD

SEP 9 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	DEBT
1	2	28	#1 RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
2	3	12	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
3	HOT SHOT DEBUT		RAZORLIGHT VERTIGO/UNIVERSAL MOTOWN 007215/UMRG (9.98)	Razorlight	
4	NEW		BRAZEROS MUSICAL DE DURANGO DISA 770908 (10.98)	Rosas Rojas	
5	NEW		ALEXISONFIRE DISTORT 438/VAGRANT (13.98)	Crisis	
6	23	5	GREATEST GAINER OK GO CAPITOL 78800 (18.98)	Oh No	
7	NEW		THE MOUNTAIN GOATS 4AD 2614*/BEGGARS GROUP (15.98)	Get Lonely	
8	13	4	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	
9	NEW		THE CASUALTIES SIDEONEUMMY 1300 (13.98)	Under Attack	
10	2	3	UNDER THE INFLUENCE OF GIANTS ISLAND 006982/DJMG (11.98)	Under The Influence Of Giants	
11	NEW		DEICIDE EARACHE 343 (15.98)	The Stench Of Redemption	
12	11	30	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
13	12	20	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
14	13	51	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
15	7	10	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
16	NEW		LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca	
17	2	5	MICHAEL FRANTI AND SPEARHEAD BOO BOO WAX/ANTI- 86807/EPITAPH (16.98)	Yell Fire!	
18	NEW		GRUPO EXTERMINADOR FONOVISA 352781/UG (10.98)	Para Ti... Nuestra Historia	
19	13	11	REGINA SPEKTOR SIRE 44112/WARNER BROS (15.98)	Begin To Hope	
20	1	2	THE PANIC CHANNEL CAPITOL 35318 (18.98)	(ONE)	
21	NEW		M. WARD MERGE 280* (15.98)	Post-War	
22	23	2	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado	
23	11	8	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	
24	NEW		WALLS OF JERICHO TRUSTKILL 82 (11.98)	With Devils Amongst Us All	
25	14	43	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
26	2	2	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
27	2	35	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
28	1*	20	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	
29	23	12	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	
30	NEW		RATATAT XL 198*/BEGGARS GROUP (15.98)	Classics	
31	NEW		MISERY SIGNALS FERRET 070 (13.98)	Mirrors	
32	21	22	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	
33	24	9	EMMANUEL SONY BMG NORTE 84971 (15.98) ⊕	Historias De Toda La Vida... Los Exitos	
34	RE-ENTRY		NATALIE GRANT CURB 78860 (17.98)	Awaken	
35	4	2	A CHANGE OF PACE IMMORTAL 60026 (13.98)	Prepare The Masses	
36	NEW		NOUVELLE VAGUE LUAKA BOP/PEACHFROG 90064/V2 (16.98)	Bande A Part	
37	34	55	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
38	NEW		AGAINST ME! FAT WRECK CHORDS 716* (13.98)	Americans Abroad!!! Against Me!!! Live In London!!!	
39	32	9	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	
40	2*	27	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
41	26	18	MARK HARRIS IND/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	
42	NEW		TORTOISE THRILL JOCKEY 152 (19.98 CD/DVD) ⊕	A Lazarus Taxon	
43	RE-ENTRY		RAY LAMONTAGNE RCA 63459/RMG (11.98)	Trouble	
44	NEW		EASY STAR ALL-STARS EASY STAR 1014 (15.98)	Radioread	
45	4	3	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	
46	14	3	MASTA KILLA NATURE SOUNDS 126* (15.98)	Made In Brooklyn	
47	33	21	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
48	14	3	LECRAE REACH 30021/CROSS MOVEMENT (13.98)	After The Music Stops	
49	36	3	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
50	NEW		LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98) ⊕	La Historia De La Mafia... Los Exitos	

BREAKING & ENTERING THIS WEEK ON **billboard.com**
 "With Devils Among Us" by heavy metal band Walls of Jericho debuts at No. 24 on Top Heatseekers. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

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

SINGLES & TRACKS

SONG INDEX

SEP
9
2006

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

8TH OF NOVEMBER (Big Love Music, BM/WR, ASCAP/Rich Tean Music, ASCAP), WB, CS 21

A

ABOUT US (Cecile Barlier Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingdoms Publishing, ASCAP/Scott Storm Music, ASCAP/TVT Music, ASCAP/H100), CS 45
AHORA QUE NO ESTAS (WB, ASCAP/Brava Songs, ASCAP), LT 35
AINT GON LE UP (Da Great, ASCAP), RBH 78
AINT MY DAY TO CARE (Midas Magic, ASCAP/Fly Mason Music, SESAC/Angelou Music, SESAC/4 City Music, SESAC/Pacific Wind, SESAC), CS 44
AINT NO OTHER MAN (Xtina Music, BM/Careers-BMG, BM/Gifted Pearl Music, ASCAP/Works of Mart, ASCAP/Studio, BM/ArHouse, BM/Triana Sounds Music, ASCAP/za Music, The Club One Music Group, ASCAP), WB, H100 12, POP 7
ALGUIEN TE VA A HACER LLORAR (Ser-Cia, BMI), LT 38
ALIADO DEL TIEMPO (Three Sound, BMI), LT 8
AMARILLO SKY (Rich Tean Music, ASCAP/Found For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BM/Carter Vincent And Associates, SESAC/Grimm Girl Music, BM/Bar Two Beat One Music, ASCAP), WB, CS 33
ANGELITO (Lionel P. BMI/Sebastian, BMI), LT 19
ANIMAL HAVE BECOME (EMI April Music, ASCAP/Decca Music, ASCAP/Decca Music, Sony, ASCAP), EMI Blackwood, BM/Blas The Scene, BMI, HL H100 67, POP 82
ANTES DE QUE TE VAYAS (Pertunes, SESAC), LT 28

B

BAD DAY (Song 6 Music, BMI/H100 38, POP 41)
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys), WB, CS 25
BE WITHOUT YOU (Mary J. Blige, ASCAP/Little-Big, ASCAP/EMI Music, ASCAP/Babyboy's Universal Publishing Company, SESAC/Noontime, WB, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, CS, H100 48, POP 52
BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL H100 32, POP 74
BORN AND RAISED (Trac-N-Field Entertainment, BMI), RBH 83
BOSSY (Sisy, ASCAP/Nemo Tunes, ASCAP/Leverage Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BM/TV Show, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI Blackwood, BM/Lost Poet Music, BM/Soundtunes Tunes, BM/Jasper Cameron Ostal, Sony, BMI, HL H100 24, POP 21, RBH 26
BRAND NEW GIRLFRIEND (EMI Blackwood, BM/Shane Minor, BM/3 Ring Circus, BM/Songs Of Windswept Pacific, BM/Jeffrey Steele, BMI), HL CS 2, H100 40, POP 66
BREATHE (2 AM) (AriannaMusic, ASCAP), POP 81
BRING IT ON HOME (Warner-Tamerlane, BM/Sell The Cow, BM/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WB, CS 5, H100 58
BUILDING BRIDGES (Drunk Monkey, BM/Bug, BM/WB, ASCAP/Graffiti, ASCAP/EMI April Music, ASCAP/Criterion, ASCAP), WB, CS 6, H100 68
BUTTONS (Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/2500 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/72 Tunes, ASCAP/She Rights Music, BM/My Own Girl Music, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL H100 5, POP 3

C

CAILE (Sony/ATV Discos, ASCAP), LT 9
THE CAKE (Planet Songs Publishing, ASCAP/Lloyd Jones Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP/Edison Accord, BM/Reechwood Music, BMI), HL RBH 65
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoodstigma, ASCAP/WB, ASCAP/Rich Tean Music, ASCAP/H100), CS 28
CALL ME WHEN YOU'RE SOBER (Professor Screw-eye Publishing, BM/Dwight Frye Music, BM/Sweet 1666 Music, ASCAP), H100 10, POP 12
CALL ON ME (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Heard Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flyte Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal Music Corporation, ASCAP/Air Control Music, ASCAP), HL H100 44, RBH 16
CAMOUFLAGE (Kimo Mays, ASCAP/EMI April Music, BM/Slack In The Throat, ASCAP/Famous, ASCAP), HL WB, POP 98
CANT LET GO (Songs Of Universal, BM/Tappy Whyte's Music, BM/Bat Future Music, BMI), HL, RBH 31
CHA CHA (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Musichello, BM/Maximo Aguirre, BMI/Inkster, BMI), LT 27
CHAIN HANG LOW (Big Big Kid, ASCAP/1 D, ASCAP/Peace And Harmony, ASCAP/H100 24, POP 17, RBH 14
CHANGE ME (First Avenue Music, PMS/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP/Ink 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonia Dixon's Music, HL RBH 49
CHASING CARS (Big Lie, BMI), H100 18, POP 15
CHEAPEST MOTEL (Sixteen Stars, BM/Belle Grace, BM/Key Brothers Music, BM/H100 Music, BMI), CS 8
CHEVERE (EMI Blackwood, BM/Leon Blanco, BM/Strango Co Lingo, BM/Blue Kraft Music, BM/Designee, BMI), LT 42
CHICKEN NOODLE SOUP (Not Listed), RBH 62
CHUNK UP THE DEUCE (Compassion Publishing, BM/Not A Doctor Publishing, BM/Philly Penn International, ASCAP), RBH 66
COME TO ME (VMI Publishing, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Justin Combs Publishing, ASCAP/EMI April Music, ASCAP/Rebby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BM/Shay Wizzy Publishing, ASCAP/She Rights Music, BM/Songs Of Universal, BM/Key Brothers Music, HL RBH 49
CONVERSATION (CAN I TALK 2 U) (M. Smoov Music, ASCAP/love Da Smoke Music, ASCAP/Dwayne Corbin Publishing, ASCAP), RBH 91
CRASH HERE TONIGHT (Takeco Tunes, BMI), CS 34
CRAZ (Chrysalis Music, ASCAP/WB, ASCAP/Prod Gen, BM/BMG Records Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB, H100 4, POP 5, RBH 74
CRAZY BITCH (Famous, ASCAP), HL H100 62, POP 89
CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 57

D

DANI CALIFORNIA (Moebotblane, BMI), H100 31;
DEJAE CAER TO EL PESO (Universal, Musica Unica, BM/Universal Musica, ASCAP/Songs Of Pear, ASCAP/Sangre Nueva, ASCAP), LT 34
DEJA VO (EMI Blackwood, BM/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23 000 Music, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rosey, RBH 11
DE RODILLAS TE PIDO (Siempre, ASCAP), LT 10
DOTALLES (EMI Blackwood, BMI), LT 22
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP), H100 93, POP 36
DIGANLE (San Antonio, BMI), LT 23
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 49
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morenta Publishing, ASCAP), HL, POP 29
DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Urcle Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Nothing Date, ASCAP), H100 17, POP 11
DON'T DUMP TRUCK (Top Ties, ASCAP), RBH 98
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP), RBH 35

E

ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary Dudge, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 29
ENTOURAGE (Mr. Grandberry OS Music, SESAC/E-Hudson Music, BM/Warner-Tamerlane, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC), WB, H100 83, RBH 32
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP), LT 2
EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Greiff Beavers Publishing Designee, BM/Ensign Music, BM/Rancho Papa Music, BMI), CS 11, H100 80
EVERYTIME THA BEAT DROPS (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Don Franchize Boiz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP), H100 73, RBH 17

F

FACE DOWN (The Red Jumpstart Apparatus Publishing Designee), H100 96, POP 74
THE FACT IS (I NEED YOU) (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Bluesy Baby, ASCAP/Casual Vanilla Music, ASCAP), HL, RBH 77
FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero - SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 11, POP 9
FAVORITE GIRL (Notting Hill Songs, SESAC/Put It Down Music, SESAC/Dre 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzkat Publishing, ASCAP), CS 2
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greentown Music, BM/Comman, ASCAP/Dinn Groove, SESAC), HL, CS 14, H100 90
FEELS SO GOOD (Remynence Music, ASCAP/Reach Global Tunes, ASCAP/Songs Of Universal, ASCAP/Steady On The Ground, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI), WB, RBH 47
FINDIN' A GOOD MAN (His And Smashes Music, ASCAP/820 Music, ASCAP/Zomba Enterprises, ASCAP/Country Mommy, ASCAP/West Meraine, ASCAP/Wek, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WB, CS 19
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/She Rights Music, ASCAP), HL, CS 46
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 39
FLOATING (Dn Ry Publishing, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI/Embassy Music Corporation, BM/Dekebrid Music And Publishing Corporation, BM/Art Phillips Publishing, BM/Claudia Talloff Music And Publishing, BM), RBH 55
FLOW NATURAL (Sony Discos, ASCAP/Copyright Control)
FLY LIKE A BIRD (Rye Songs, BM/Songs Of Universal, ASCAP/EMI April Music, ASCAP/Minneapolis Guys Music, ASCAP/DJ Branda Music Works, ASCAP), HL, RBH 31
FREEZE (EMI April Music, ASCAP/LL Cool J, ASCAP/Lyle In, ASCAP), HL, RBH 99

G

GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI April Music, ASCAP), HL, WB, H100 57, POP 32
GET OUTTA MY WAY (Songs Of Pear, ASCAP/Fix-A-Tone, ASCAP), CS 37
GET UP (Bubble Gum Music, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 13, POP 18, RBH 11
GHETTO STORY CHAPTER 2 (EMI Blackwood, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BMI), POP 6
GIVE IT AWAY (Run Slow Music, ASCAP/ICC, ASCAP/Sony/ATV Tree, BM/Mr. Bubba, BM/EMI Blackwood, BMI), HL, CS 4, H100 74
GOOD LOOKIN' UP (E. Hudson Music, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC), RBH 74
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Avant Garde, SESAC/Multisongs BMG, SESAC), CS 35

H

HANDS UP (Stroom Shady Music, BM/Reslo World Music, ASCAP/EMI April Music, ASCAP/Rebby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BM/Shay Wizzy Publishing, ASCAP/She Rights Music, BM/Songs Of Universal, BM/Key Brothers Music, HL RBH 49
CONVERSATION (CAN I TALK 2 U) (M. Smoov Music, ASCAP/love Da Smoke Music, ASCAP/Dwayne Corbin Publishing, ASCAP), RBH 91
CRASH HERE TONIGHT (Takeco Tunes, BMI), CS 34
CRAZ (Chrysalis Music, ASCAP/WB, ASCAP/Prod Gen, BM/BMG Records Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB, H100 4, POP 5, RBH 74
CRAZY BITCH (Famous, ASCAP), HL H100 62, POP 89
CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 57
DANI CALIFORNIA (Moebotblane, BMI), H100 31;
DEJAE CAER TO EL PESO (Universal, Musica Unica, BM/Universal Musica, ASCAP/Songs Of Pear, ASCAP/Sangre Nueva, ASCAP), LT 34
DEJA VO (EMI Blackwood, BM/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23 000 Music, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rosey, RBH 11
DE RODILLAS TE PIDO (Siempre, ASCAP), LT 10
DOTALLES (EMI Blackwood, BMI), LT 22
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP), H100 93, POP 36
DIGANLE (San Antonio, BMI), LT 23
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 49
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morenta Publishing, ASCAP), HL, POP 29
DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Urcle Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Nothing Date, ASCAP), H100 17, POP 11
DON'T DUMP TRUCK (Top Ties, ASCAP), RBH 98
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP), RBH 35
ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary Dudge, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 29
ENTOURAGE (Mr. Grandberry OS Music, SESAC/E-Hudson Music, BM/Warner-Tamerlane, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC), WB, H100 83, RBH 32
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP), LT 2
EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Greiff Beavers Publishing Designee, BM/Ensign Music, BM/Rancho Papa Music, BMI), CS 11, H100 80
EVERYTIME THA BEAT DROPS (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Don Franchize Boiz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP), H100 73, RBH 17
FACE DOWN (The Red Jumpstart Apparatus Publishing Designee), H100 96, POP 74
THE FACT IS (I NEED YOU) (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Bluesy Baby, ASCAP/Casual Vanilla Music, ASCAP), HL, RBH 77
FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero - SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 11, POP 9
FAVORITE GIRL (Notting Hill Songs, SESAC/Put It Down Music, SESAC/Dre 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzkat Publishing, ASCAP), CS 2
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greentown Music, BM/Comman, ASCAP/Dinn Groove, SESAC), HL, CS 14, H100 90
FEELS SO GOOD (Remynence Music, ASCAP/Reach Global Tunes, ASCAP/Songs Of Universal, ASCAP/Steady On The Ground, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI), WB, RBH 47
FINDIN' A GOOD MAN (His And Smashes Music, ASCAP/820 Music, ASCAP/Zomba Enterprises, ASCAP/Country Mommy, ASCAP/West Meraine, ASCAP/Wek, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WB, CS 19
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/She Rights Music, ASCAP), HL, CS 46
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 39
FLOATING (Dn Ry Publishing, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI/Embassy Music Corporation, BM/Dekebrid Music And Publishing Corporation, BM/Art Phillips Publishing, BM/Claudia Talloff Music And Publishing, BM), RBH 55
FLOW NATURAL (Sony Discos, ASCAP/Copyright Control)
FLY LIKE A BIRD (Rye Songs, BM/Songs Of Universal, ASCAP/EMI April Music, ASCAP/Minneapolis Guys Music, ASCAP/DJ Branda Music Works, ASCAP), HL, RBH 31
FREEZE (EMI April Music, ASCAP/LL Cool J, ASCAP/Lyle In, ASCAP), HL, RBH 99
GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI April Music, ASCAP), HL, WB, H100 57, POP 32
GET OUTTA MY WAY (Songs Of Pear, ASCAP/Fix-A-Tone, ASCAP), CS 37
GET UP (Bubble Gum Music, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 13, POP 18, RBH 11
GHETTO STORY CHAPTER 2 (EMI Blackwood, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BMI), POP 6
GIVE IT AWAY (Run Slow Music, ASCAP/ICC, ASCAP/Sony/ATV Tree, BM/Mr. Bubba, BM/EMI Blackwood, BMI), HL, CS 4, H100 74
GOOD LOOKIN' UP (E. Hudson Music, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC), RBH 74
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Avant Garde, SESAC/Multisongs BMG, SESAC), CS 35
HANDS UP (Stroom Shady Music, BM/Reslo World Music, ASCAP/EMI April Music, ASCAP/Rebby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BM/Shay Wizzy Publishing, ASCAP/She Rights Music, BM/Songs Of Universal, BM/Key Brothers Music, HL RBH 49
CONVERSATION (CAN I TALK 2 U) (M. Smoov Music, ASCAP/love Da Smoke Music, ASCAP/Dwayne Corbin Publishing, ASCAP), RBH 91
CRASH HERE TONIGHT (Takeco Tunes, BMI), CS 34
CRAZ (Chrysalis Music, ASCAP/WB, ASCAP/Prod Gen, BM/BMG Records Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB, H100 4, POP 5, RBH 74
CRAZY BITCH (Famous, ASCAP), HL H100 62, POP 89
CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 57
DANI CALIFORNIA (Moebotblane, BMI), H100 31;
DEJAE CAER TO EL PESO (Universal, Musica Unica, BM/Universal Musica, ASCAP/Songs Of Pear, ASCAP/Sangre Nueva, ASCAP), LT 34
DEJA VO (EMI Blackwood, BM/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23 000 Music, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rosey, RBH 11
DE RODILLAS TE PIDO (Siempre, ASCAP), LT 10
DOTALLES (EMI Blackwood, BMI), LT 22
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP), H100 93, POP 36
DIGANLE (San Antonio, BMI), LT 23
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 49
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morenta Publishing, ASCAP), HL, POP 29
DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Urcle Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Nothing Date, ASCAP), H100 17, POP 11
DON'T DUMP TRUCK (Top Ties, ASCAP), RBH 98
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP), RBH 35
ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary Dudge, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 29
ENTOURAGE (Mr. Grandberry OS Music, SESAC/E-Hudson Music, BM/Warner-Tamerlane, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC), WB, H100 83, RBH 32
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP), LT 2
EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Greiff Beavers Publishing Designee, BM/Ensign Music, BM/Rancho Papa Music, BMI), CS 11, H100 80
EVERYTIME THA BEAT DROPS (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Don Franchize Boiz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP), H100 73, RBH 17
FACE DOWN (The Red Jumpstart Apparatus Publishing Designee), H100 96, POP 74
THE FACT IS (I NEED YOU) (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Bluesy Baby, ASCAP/Casual Vanilla Music, ASCAP), HL, RBH 77
FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero - SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 11, POP 9
FAVORITE GIRL (Notting Hill Songs, SESAC/Put It Down Music, SESAC/Dre 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzkat Publishing, ASCAP), CS 2
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greentown Music, BM/Comman, ASCAP/Dinn Groove, SESAC), HL, CS 14, H100 90
FEELS SO GOOD (Remynence Music, ASCAP/Reach Global Tunes, ASCAP/Songs Of Universal, ASCAP/Steady On The Ground, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI), WB, RBH 47
FINDIN' A GOOD MAN (His And Smashes Music, ASCAP/820 Music, ASCAP/Zomba Enterprises, ASCAP/Country Mommy, ASCAP/West Meraine, ASCAP/Wek, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WB, CS 19
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/She Rights Music, ASCAP), HL, CS 46
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 39
FLOATING (Dn Ry Publishing, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI/Embassy Music Corporation, BM/Dekebrid Music And Publishing Corporation, BM/Art Phillips Publishing, BM/Claudia Talloff Music And Publishing, BM), RBH 55
FLOW NATURAL (Sony Discos, ASCAP/Copyright Control)
FLY LIKE A BIRD (Rye Songs, BM/Songs Of Universal, ASCAP/EMI April Music, ASCAP/Minneapolis Guys Music, ASCAP/DJ Branda Music Works, ASCAP), HL, RBH 31
FREEZE (EMI April Music, ASCAP/LL Cool J, ASCAP/Lyle In, ASCAP), HL, RBH 99
GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI April Music, ASCAP), HL, WB, H100 57, POP 32
GET OUTTA MY WAY (Songs Of Pear, ASCAP/Fix-A-Tone, ASCAP), CS 37
GET UP (Bubble Gum Music, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 13, POP 18, RBH 11
GHETTO STORY CHAPTER 2 (EMI Blackwood, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BMI), POP 6
GIVE IT AWAY (Run Slow Music, ASCAP/ICC, ASCAP/Sony/ATV Tree, BM/Mr. Bubba, BM/EMI Blackwood, BMI), HL, CS 4, H100 74
GOOD LOOKIN' UP (E. Hudson Music, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC), RBH 74
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Avant Garde, SESAC/Multisongs BMG, SESAC), CS 35
HANDS UP (Stroom Shady Music, BM/Reslo World Music, ASCAP/EMI April Music, ASCAP/Rebby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BM/Shay Wizzy Publishing, ASCAP/She Rights Music, BM/Songs Of Universal, BM/Key Brothers Music, HL RBH 49
CONVERSATION (CAN I TALK 2 U) (M. Smoov Music, ASCAP/love Da Smoke Music, ASCAP/Dwayne Corbin Publishing, ASCAP), RBH 91
CRASH HERE TONIGHT (Takeco Tunes, BMI), CS 34
CRAZ (Chrysalis Music, ASCAP/WB, ASCAP/Prod Gen, BM/BMG Records Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB, H100 4, POP 5, RBH 74
CRAZY BITCH (Famous, ASCAP), HL H100 62, POP 89
CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 57
DANI CALIFORNIA (Moebotblane, BMI), H100 31;
DEJAE CAER TO EL PESO (Universal, Musica Unica, BM/Universal Musica, ASCAP/Songs Of Pear, ASCAP/Sangre Nueva, ASCAP), LT 34
DEJA VO (EMI Blackwood, BM/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23 000 Music, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rosey, RBH 11
DE RODILLAS TE PIDO (Siempre, ASCAP), LT 10
DOTALLES (EMI Blackwood, BMI), LT 22
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP), H100 93, POP 36
DIGANLE (San Antonio, BMI), LT 23
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 49
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morenta Publishing, ASCAP), HL, POP 29
DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Urcle Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Nothing Date, ASCAP), H100 17, POP 11
DON'T DUMP TRUCK (Top Ties, ASCAP), RBH 98
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP), RBH 35
ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary Dudge, ASCAP/Rodney Jenkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 29
ENTOURAGE (Mr. Grandberry OS Music, SESAC/E-Hudson Music, BM/Warner-Tamerlane, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC), WB, H100 83, RBH 32
ESTOY CON EL Y PIENSO EN TI (WB, ASCAP), LT 2
EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, ASCAP/Greiff Beavers Publishing Designee, BM/Ensign Music, BM/Rancho Papa Music, BMI), CS 11, H100 80
EVERYTIME THA BEAT DROPS (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Don Franchize Boiz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP), H100 73, RBH 17
FACE DOWN (The Red Jumpstart Apparatus Publishing Designee), H100 96, POP 74
THE FACT IS (I NEED YOU) (Universal Music Corporation, ASCAP/Jatcat, ASCAP/Bluesy Baby, ASCAP/Casual Vanilla Music, ASCAP), HL, RBH 77
FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero - SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB, H100 11, POP 9
FAVORITE GIRL (Notting Hill Songs, SESAC/Put It Down Music, SESAC/Dre 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzkat Publishing, ASCAP), CS 2
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greentown Music, BM/Comman, ASCAP/Dinn Groove, SESAC), HL, CS 14, H100 90
FEELS SO GOOD (Remynence Music, ASCAP/Reach Global Tunes, ASCAP/Songs Of Universal, ASCAP/Steady On The Ground, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI), WB, RBH 47
FINDIN' A GOOD MAN (His And Smashes Music, ASCAP/820 Music, ASCAP/Zomba Enterprises, ASCAP/Country Mommy, ASCAP/West Meraine, ASCAP/Wek, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WB, CS 19
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP/She Rights Music, ASCAP), HL, CS 46
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 39
FLOATING (Dn Ry Publishing, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI/Embassy Music Corporation, BM/Dekebrid Music And Publishing Corporation, BM/Art Phillips Publishing, BM/Claudia Talloff Music And Publishing, BM), RBH 55
FLOW NATURAL (Sony Discos, ASCAP/Copyright Control)
FLY LIKE A BIRD (Rye Songs, BM/Songs Of Universal, ASCAP/EMI April Music, ASCAP/Minneapolis Guys Music, ASCAP/DJ Branda Music Works, ASCAP), HL, RBH 31
FREEZE (EMI April Music, ASCAP/LL Cool J, ASCAP/Lyle In, ASCAP), HL, RBH 99
GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Sony/ATV Songs, BM/EMI April Music, ASCAP), HL, WB, H100 57, POP 32
GET OUTTA MY WAY (Songs Of Pear, ASCAP/Fix-A-Tone, ASCAP), CS 37
GET UP (Bubble Gum Music, BM/Noontime Tunes, BM/Warner-Tamerlane, BM/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL, WB, H100 13, POP 18, RBH 11
GHETTO STORY CHAPTER 2 (EMI Blackwood, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BMI), POP 6
GIVE IT AWAY (Run Slow Music, ASCAP/ICC, ASCAP/Sony/ATV Tree, BM/Mr. Bubba, BM/EMI Blackwood, BMI), HL, CS 4, H100 74
GOOD LOOKIN' UP (E. Hudson Music, BM/Dre 78 Publishing, SESAC/Lyric Publishing, SESAC), RBH 74
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/Avant Garde, SESAC/Multisongs BMG, SESAC), CS 35
HANDS UP (Stroom Shady Music, BM/Reslo World Music, ASCAP/EMI April Music, ASCAP/Rebby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BM/Shay Wizzy Publishing, ASCAP/She Rights Music, BM/Songs Of Universal, BM/Key Brothers Music, HL RBH 49
CONVERSATION (CAN I TALK 2 U) (M. Smoov Music, ASCAP/love Da Smoke Music, ASCAP/Dwayne Corbin Publishing, ASCAP), RBH 91
CRASH HERE TONIGHT (Takeco Tunes, BMI), CS 34
CRAZ (Chrysalis Music, ASCAP/WB, ASCAP/Prod Gen, BM/BMG Records Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WB, H100 4, POP 5, RBH 74
CRAZY BITCH (Famous, ASCAP), HL H100 62, POP 89
CROWDED (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 57
DANI CALIFORNIA (Moebotblane, BMI), H100 31;
DEJAE CAER TO EL PESO (Universal, Musica Unica, BM/Universal Musica, ASCAP/Songs Of Pear, ASCAP/Sangre Nueva, ASCAP), LT 34
DEJA VO (EMI Blackwood, BM/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/23 000 Music, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price International Music Publishing, ASCAP/Rosey, RBH 11
DE RODILLAS TE PIDO (Siempre, ASCAP), LT 10
DOTALLES (EMI Blackwood, BMI), LT 22
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP), H100 93, POP 36
DIGANLE (San Antonio, BMI), LT 23
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 49
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morenta Publishing, ASCAP), HL, POP 29
DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Urcle Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Nothing Date, ASCAP), H100 17, POP 11
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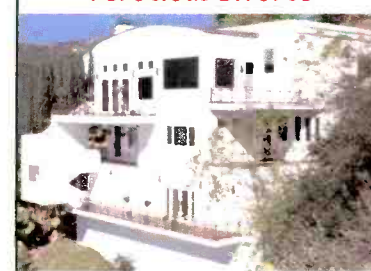
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NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006 and August 29, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, October 17, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.

4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.

5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.

6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.

7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.

8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.

9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.

10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.

11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.

12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.

13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.

14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

September 2, 2006

NOTICE TO CREDITORS AND OTHERS REGARDING THE WINDING UP OF PASQUA MUSIC LTD., Pasqua Music Ltd., was incorporated pursuant to the provisions of the Ontario Business Corporations Act on February 5, 1986. On May 17, 2006, the shareholders of Pasqua Music Ltd., at a meeting called for that purpose, by special resolution, voted to wind up the corporation voluntarily pursuant to the provisions of the Ontario Business Corporations Act. David Marcovitch was appointed Liquidator of the estate and effects of the Corporation. Anyone having a claim against Pasqua Music Ltd., shall deliver proof of such claim to Liquidator, David Marcovitch, at the address below, on or before October 15, 2006, thereafter, the liquidator will distribute the assets of Pasqua Music Ltd. having regard only to the claims then filed. David Marcovitch, Liquidator of Pasqua Music Ltd., Suite 201, 3199 Bathurst St., Toronto, ON, M6A 2B2, Canada

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Andre 3000 of superstar hip-hop duo **OutKast** dropped by Music Choice's new hit interactive video-on-demand show "Certified" to discuss the group's new album and film, "Idlewild." While there, he declared, "Hip-hop is dead, and it will be the young cats, not the vets, to bring it back." The artist also insisted, "No, OutKast isn't broken up!" Here he is hanging out with director of urban programming **Lamonda Williams**. PHOTO: COURTESY OF JIVE



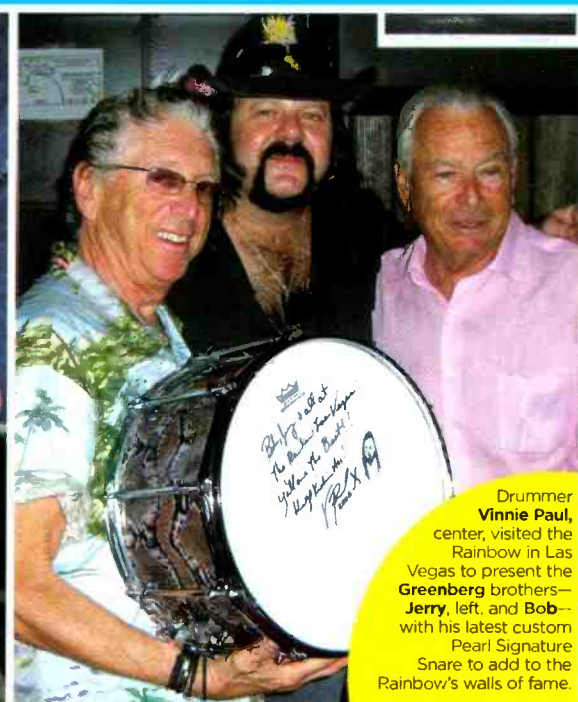
Celebrities like **Beyoncé**, left, and **Natalie Cole**, right, joined Radio One founder/chairperson **Cathy Hughes** for Radio One's 25th anniversary party. The star-studded celebration was held Aug. 17 in Washington, D.C., and featured a virtual who's who of the music, radio industry. PHOTO: COURTESY OF GRAY LLANOS



Downtown/Atlantic recording phenom **Gnarls Barkley** received RIAA platinum certification for his debut album, "St. Elsewhere," for shipments exceeding 1 million units in the United States. From left are **Lior Cohen**, Warner Music Group chairman/CEO of U.S. Recorded Music; Downtown Records GM **Terence Lam**; Downtown Records chairman/CEO **Josh Deutsch**; **Danger Mouse**; Cee-Lo; Atlantic Records chairman/CEO **Craig Kallman**; Atlantic Records president **Julie Greenwald**; and Cee-Lo's manager **KC Morton**. Not pictured is Gnarls Barkley's manager **Jeff Antebi**. PHOTO: COURTESY OF ANDREW ZAEB



VH Classic and World Productions presented "Decades Rock Live: The Pretenders." The sixth installment in the series will air Oct. 20 and features special guests **Iggy Pop**, **Incubus**, **Shirley Manson** and **Kings of Leon**. From left are Kings of Leon's **Nathan Followill** and **Jared Followill**, the Pretenders' **Martin Chambers**, Manson, VH's **Barry Sumners**, Pop, the Pretenders' **Chrissie Hynde** and Incubus' **Brandon Boyd** and **Mike Einziger**. PHOTO: COURTESY OF EDDIE MALUK



Drummer **Vinnie Paul**, center, visited the Rainbow in Las Vegas to present the **Greenberg** brothers—**Jerry**, left, and **Bob**—with his latest custom Pearl Signature Snare to add to the Rainbow's walls of fame.



BMI URBAN AWARDS: BELOW: **Mariah Carey** received an award for the three most-performed songs of the year at the BMI Urban Awards, held Aug. 30 at New York's Roseland Ballroom. Shown presenting the awards, from left, are **Rihanna**, BMI's **Catherine Brawton**, Carey, Virgin Urban president **Jamaine Dupri** and BMI's **Del Bryant**. PHOTO: COURTESY OF LESTER COHEN
ABOVE: From left, BMI's **Del Bryant**, **Catherine Brawton**, **Richard Blackstone**—chairman/CEO of Warner/Chappell Music BMI's urban publisher of the year—and BMI's **Phil Graham**. PHOTO: COURTESY OF LESTER COHEN



Hulk Hogan, pop star **Danielle Bologner**, center, and **Brooke Hogan** relax after Bologner's performance in support of her hit single "Kiss the Sky." Brooke and Papa Hogan stopped by the DJ Expo in Atlantic City, N.J., to promote her upcoming single and album. PHOTO: COURTESY OF SIG MACHINE MEDIA



Rick Ross has signed a co-publishing deal with Sony/ATV Music Publishing. From left are Sony/ATV Music Publishing president **Danny Strick**; Sony/ATV Music Publishing director of A&R **Juan Madrid**; Ross; **Kevon Glickman**, Ross' lawyer; and Slip N Slide Records CEO **Ted "Touche" Lucas**.



Steve Earle and **Rosanne Cash**'s friendship served as the foundation for a powerful one-hour episode of "CMT Crossroads," premiering Sept. 15 at 9 p.m. ET/PT. The performance was taped last week before an invitation-only audience at New York's Manhattan Center Ballroom. From left are CMT and cmt.com editorial director **Chet Flippo**; **Sarah Brock**, CMT executive producer/VP of production, music and events; Cash; Earle; and VH1 executive VP/editorial director **Bill Flanagan**. PHOTO: COURTESY OF RICK DIAMOND/CMT

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

AARON GETS SIRIUS WITH JANET

Aaron Neville, New Orleans' first son, has been hitting the streets of New York these past several days. Sure, Neville enjoys the Big Apple—perhaps not as much as the Big Easy—but he was pounding the pavement in the name of “Bring It on Home . . . The Soul Classics,” his debut album for Sony BMG Strategic Marketing Group imprint Burgundy. The set drops Sept. 19.

On Aug. 28 he stopped by Sirius Satellite Radio for a chat on Sirius Disorder (channel 24). He talked about the one year anniversary of Hurricane Katrina, and shared his personal experiences as well as his thoughts about the future of New Orleans' music scene. Naturally, he squeezed in a few words about his new album, which features guest appearances by Chris Botti, Mavis Staples, labelmate Chaka Khan and others.

While being ushered around the Sirius studios, Neville bumped into Janet Jackson, who was there promoting her own new album, “20 Y.O.,” due Sept. 26 from Virgin.



AARON NEVILLE and JANET JACKSON

G.O.O.D. SOUND BYTE

At his Aug. 29 show at the Nokia Theatre Times Square in New York, Kanye West shared his innermost desires about American Express, which presented the show exclusively for its cardholders. “Don't you think by this time I'd have my own American Express commercial?” Kanye wondered aloud from the stage. He answered his own question with two simple words: “I do.” Surely, an American Express exec or two was on hand, taking note.

SEAL & CLAP SAY YEAH TO DYLAN

By now, you are surely aware of the star-studded tribute to Bob Dylan Nov. 9 at New York's Lincoln Center (billboard.com, July 13). But did you know that Seal and Clap Your Hands Say Yeah have been added to the lineup? They join a colorful cast that includes Patti Smith, Philip Glass, Rosanne Cash and Cat Power. Michael Dorf, who produced last year's Joni Mitchell tribute, is helming this one, too. Proceeds from the Dylan tribute will benefit the Music for Youth Foundation.

MILLER GIVES McMULLAN SUN

The sweltering summer of 2006 became ultra-cool in Southampton, N.Y., on the weekend of Aug. 26. Fashion designer Nicole Miller and Asian superstar singer Sun hosted a birthday party for celebrity shutterbug Patrick McMullan at the Jaguar Cain Estate. Prize photos from his decades in the business dotted the walls of the expansive home, including images of Debbie Harry, Liza Minnelli, Rob Lowe, Boy George and Jackie Onassis. More than 700 guests lounged poolside and wandered the meticulously manicured grounds. A troupe of authentic dragon dancers also made their presence known, helping Sun—who has topped the *Billboard* Club Play chart three times—celebrate the release of her new single, “Gone.”

DIFFERENT TODAY

Northern Irish rockers Ash swapped Guinness for Brooklyn lager and relocated to New York to craft their fifth album, due next spring. Frontman Tim Wheeler tells *Track* the band—now back to being an all-male trio after the departure of indie fox guitarist Charlotte Hatherley earlier this year—spent so much time in the United States promoting its last album, “Meltdown” (Record Collection), that the members decided they might as well live there.

Wheeler and bassist Mark Hamilton were as good as their word, although drummer Rick McMurray commutes from his home in Scotland. But that hasn't hampered recording. Wheeler has already written nearly 30 new songs. Based on those played for *Track*, a less metal, more melodic approach seems to have taken over the band. There are also touches of psychedelia (“Shattered Glass”) and some Cold-play-esque piano on another as-yet-untitled jam.

Relations with Hatherley, who is currently recording her sophomore solo set, remain cordial to the point that Wheeler hopes she will rejoin them on stage for future special occasions. “I haven't played her any of the new stuff though,” he says. “That would be too much like seeing your ex-girlfriend.”

NAILS BY FANTASIA

It appears that singer Fantasia—“American Idol” graduate and star of Lifetime TV's recent hit “The Fantasia Barrino Story: Life Is Not a Fairy Tale”—has partnered with the Carolina Panthers' Mike Minter to open a chain of nail and beauty salons. If all goes according to plan, profits from the business venture will help fund a residential center for single moms. The first shop, Imaj Salon and Spa, is scheduled to open later this year in Concord, N.C.

HOOSIERS AND EZRA

Track hears that singer/songwriter Howie Day spent a month this summer recording a new album at Echo Park Studios in Bloomington, Ind., with none other than Better Than Ezra as his backing band. The set was produced by Mike Flynn, who raised hell in Bloomington in the late 1990s as a member of the band Old Pike. He's now an A&R man and staff producer at Epic, having helmed the Fray's smash debut, “How to Save a Life.”

From left: *Billboard*'s KRISTINA TUNZI and CHUCK TAYLOR, SUN and PATRICK McMULLAN



Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Island Def Jam Music Group in New York names **Mark Fischer** senior VP of promotion for rock formats. He was a partner at ON-Entertainment.

Zomba Label Group in New York appoints **Dan Mackta** senior director of marketing. He was VP/GM at Or Music.

Capitol Music Germany in Cologne promotes **Uli Mücke** to director of marketing. He was marketing manager.

TOURING: The Houston Livestock Show and Rodeo names **Jason Kane** managing director of entertainment, market research and audience analysis. He was VP/director of operations at BMP Radio in Austin.



RELATED FIELDS: Berlin-based mobile content and entertainment service Jamster promotes **Boris Hageney** to VP of North America. He was manager for Western Europe and is now based in New York.

Terry Hines and Associates in Miami names **Susan Stipcianos** director of the firm's Hispanic division. She was national press and Internet manager at Universal Music Latino in Miami.

Interep in New York promotes **Tom Marsillo** to president of Azteca America Spot Television Sales. He was senior VP/general sales manager.

Send submissions to exec@billboard.com.

GOODWORKS

NONESUCH AIDS NEW ORLEANS

Nonesuch Records gave its first donation for \$1 million to Habitat for Humanity International Aug. 29. These funds are targeted to help musicians buy affordable housing in the New Orleans Habitat Musicians' Village. Nonesuch raised the money via sales of its benefit album, “Our New Orleans,” which was issued last December. For more info, visit habitat.org.

A LABEL ON THE VERGE

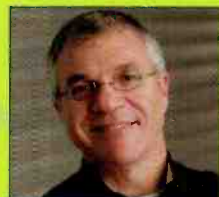
New York-based hip-hop/electronic startup Verge Records took home the Social Entrepreneurship Award at the New York University Stern School of Business' seventh annual Maximum Exposure Business Plan Competition. The award includes a \$50,000 check from the Stewart Satter Family Fund. Verge will use the money to help launch its label, which will feed a percentage of its profits into distressed communities to help support youth-gear music and art educational programs. For more info, log on to vergerecords.org.

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THE ROOTS



THE ROOTS

CONFIRMED SPEAKERS SUBJECT TO CHANGE

- Paul Anthony, CEO, Rumblefish
- John Babbitt, Talent Manager & Marketing Consultant, Tsunami Entertainment
- Brandon Bakshi, Director of Writer/Publisher Relations for Europe, BMI
- Chuck Barrett, Executive Producer, Promo Only
- Maurice Bernstein, CEO/President, Giant Step
- SuzAnn Brantner, General Manager, 3 Artist Management
- Richard Bridge, A&R Manager, Petrol Records
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- Lainie Copicotto, President, Aurelia Entertainment
- Patrick Doddy, VP of Brand Imaging, Armani Exchange
- Bonny Dolan, VP/Music Producer, Leo Burnett
- Shane German, Artist & Label Relations Manager, SoundExchange
- Geronimo, Director of Dance/Hip-Hop Programming, Sirius Satellite Radio
- Eddie Gordan, President, Music 2 Mix
- Alex Greenberg, Senior Account Executive, Mitch Schneider Organization
- Gregory Grene, Music Producer, Draft/FCB
- Hosh Gureli, VP of A&R, RCA Music Group
- Jedd Katranca, Creative Manager, Spirit Music Group
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- John Melillo, President, John Melillo Entertainment Consulting
- Guy Ornel, President, Ornel Management
- John Peake, Program Director, KNGY San Francisco
- Orlando Puerta, Director of Dance & Lifestyle Marketing, Warner Bros. Records
- Gary Salzman, President, BIG Management & Entertainment
- Ricky Simmonds, Co-Founder/Director, Audiojelly.com
- Jeff Straughn, VP of Strategic Marketing, Island Def Jam
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