

# Billboard

**\$20M GLITCH**  
DOES SOUNDEXCHANGE  
HAVE YOUR CASH? >P.5

**6 QUESTIONS FOR**  
**LUDACRIS** >P.40

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2006



**2**  
**LABEL  
STRATEGIES  
FOR  
YOUTUBE**  
>P.6

**THE MAKING  
OF A NUMBER**

Fergie, will.i.am, and rising production star Polow on the making of '**LONDON BRIDGE**' and Fergie's revealing new album >P.30

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# the fray



Denver-based quartet The Fray (Isaac Slade on vocals/piano, Dave Welsh on guitar, Joe King on guitar/vocals, Ben Wysocki on drums) has earned their success the old-fashioned way: by building a loyal grassroots following with touring, airplay and hard work. One of the most promising young bands on the road, they've sold out all of their headline shows in 2006 while growing into larger venues such as Denver's Red Rocks Amphitheatre and two nights each at New York's Hammerstein Ballroom, Chicago's Aragon Ballroom, and Los Angeles' Wilton Theatre. Just 2 years after forming, the band's Platinum debut album How To Save A Life is the #5 best selling album in iTunes history.

Their Platinum single "Over My Head (Cable Car)" is a Top 5 hit across many radio formats. VH1 showcased the band as a "You Oughta Know" artist, and their video for "Over My Head" has been in the VH1 Top 20 Countdown for over 4 months. "Over My Head" was also a Top 5 most played video at MTV and mtvU. "How To Save A Life," the Gold follow-up single, is rapidly gaining momentum and resonating with fans around the country.

The Fray is one of the most licensed bands of 2006. Their music has been featured on *Scrubs*, *One Tree Hill*, *Rescue Me*, *NCIS* and *FBI*'s summer promos. The Fray's music also launched the third season of *Grey's Anatomy*, with music in the commercials and the season premiere. A Limited Edition Deluxe CD/DVD with behind-the-scenes footage was released on Sept. 19, giving fans a more intimate look into The Fray's world. The Fray continue to write their story, one fan at a time.



Management: Jason Ienner & Gregg Latterman for A2 Management.  
www.thefray.net "Epic" and "Epic" Reg. U.S. Pat. & Tm.  
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# No. 1

ON THE CHARTS

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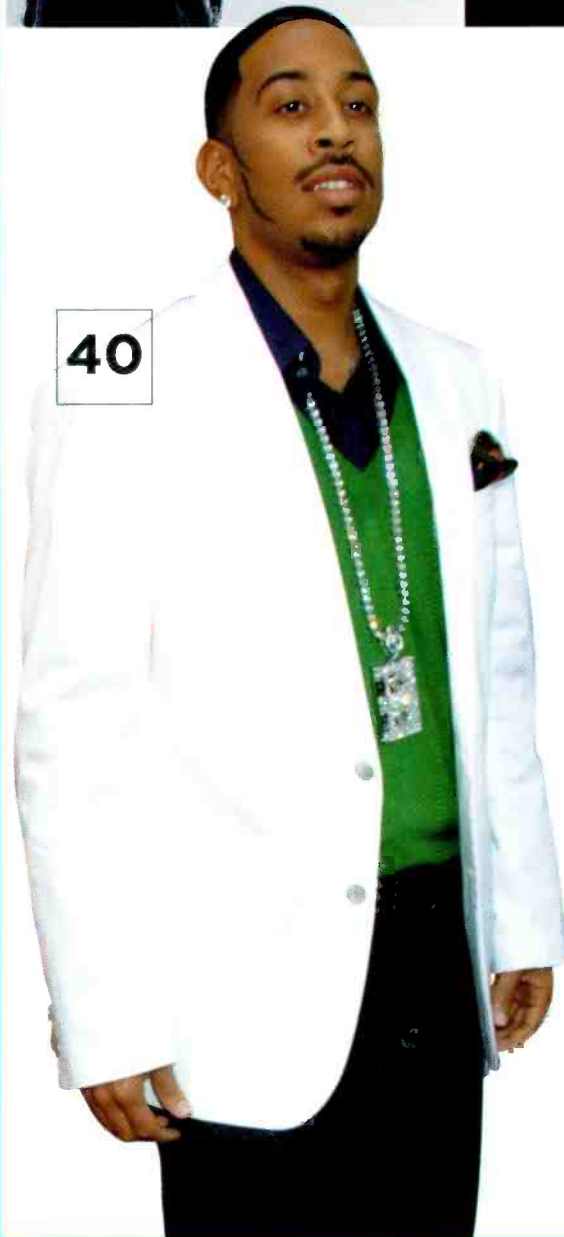
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**HOME FRONT**

**Conferences**

**CON ORGULLO!**  
Billboard's inaugural **Regional Mexican Summit**, taking place Nov. 13-14 in Los Angeles, will salute the top-selling genre in Latin music. For more information and registration, go to [billboardevents.com](http://billboardevents.com).

**TOUR TIME**  
Billboard's third annual **Touring Conference & Awards** being held Nov. 8-9 at New York's Roosevelt Hotel will honor **Elton John** with the Legend of Live award. For more information and registration, go to [billboardevents.com](http://billboardevents.com).

**I'M WITH THE BRAND**  
Billboard and Adweek host the ultimate brands and bands networking opportunity, the **Music Upfront**, Sept. 26 at the B.B. King Blues Club & Grill in New York. For more information and registration, go to [insidethemusicupfront.com](http://insidethemusicupfront.com).

**Global**

**BIG NEWS IN JAPAN**  
Billboard has a new relationship with Japan-based Hanshin Contents Link. As part of the deal, **Billboard Live** clubs will open in Osaka, Fukoka and Tokyo in summer 2007. For more information, see page 10.



# OPINION

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## Music In Advertising: Once Selling Out, Now Buying In

BY ERIC HIRSHBERG

Remember that scene in "The Doors" where Jim Morrison found out his bandmates had sold "Light My Fire" for use in a car commercial? After a heartfelt tirade about how this was a violation of the music, of the fans and of themselves, Morrison proceeded to trash the studio.

What a difference a few decades make. Today, landing a song in the right commercial can do more for a young band's career than landing a recording contract. And the list of stars who have signed on to participate in commercials is longer than a Ray Manzarek keyboard solo. Even old-school acts that very well could have been down the hall from the Doors while Morrison went ballistic (like the Rolling Stones, the Who and Led Zeppelin) have gotten in on the act.

Now, you probably think I'm trying to illustrate the journey of the artist from idealist to capitalist. But actually, for me, this anecdote illustrates something more profound: the seismic shift in people's attitudes toward music in advertising. After all, he's hardly alone. Jack White is writing Coke songs, the Black Eyed Peas wrote for Snickers, and Bob Dylan is appearing in iPod ads.

The lines that once separated artists from the dreaded perception of commercialism seem to have intertwined and begun to mate. How did this happen? I believe there were three key factors that brought this shift about:

**1. A few great pieces of creative.** Forward-thinking brands like Gap, Target, Volkswagen and the work we did for Mitsubishi changed the game. Those campaigns showed fans and artists that not only was licensing music in advertising not a career-ending move, but in many cases, it could be a career-launching move.

What these campaigns also had in common was their unprecedented use of unknown bands, shifting the paradigm from one of borrowed interest to one of discovery. When Madonna sold "Ray of Light" to AT&T, it felt crass. When Nick Drake's "Pink Moon" was introduced to a whole new generation in the VW Cabrio ad, it felt like a revelation.

**2. Napster. iTunes. Clear Channel. And all the other plagues that have visited the beleaguered music industry.** We're

now living through the first generation of people for whom music has simply always been free. And those who do pay for music don't want to—and no longer have to—pay for albums, but instead, individual songs.

Add to that the fact that Clear Channel keeps DJs playing established hits instead of discovering new ones, and the result is a music industry desperately looking for

to do more than just put the tag line on the end of the ads—we wanted to seed it in pop culture.

So, we commissioned up-and-coming acts like Len Price 3 and Fannypack to write full-length songs for the spots, with one catch. They had to work the tag line into the chorus. Not only were they willing to participate, but they actually negotiated the right

**'The lines that once separated artists from the dreaded perception of commercialism seem to have intertwined and begun to mate.'**



new revenue streams and ways of launching new acts.

**3. Hip-hop culture.** The dominant culture in pop music today has a different set of rules. Unlike the idealistic punks or rockers or singer/songwriters of decades past who had a disdain for and a distrust of corporate America, and to a certain extent of money itself, in hip-hop culture, getting paid is the point. It's not selling out. It's buying in.

You've got rappers as CEOs of their own record labels and fashion lines, and shows like MTV's "Cribs" celebrating the material rewards of success. This kind of ambition to monetize the music might have been seen as exploitive or unseemly in years past, but not in hip-hop culture. And hip-hop culture is the dominant culture influencing American youth today.

So where does it go from here? I hate predicting the future, but the present has gotten pretty darn interesting. My agency, Deutsch, just completed a campaign for Old Navy with the new tag line "Get Your Fash' On." To launch the line, we wanted

to retain a measure of control of the songs, so they can perform them and include them on upcoming albums if they took off.

Imagine: a band writes a song for an ad campaign, with "chorus lyrics" written by an ad agency, that goes into a TV commercial for a brand that makes someone say, "Great song, who wrote that?," which leads that person to seek out the band and all of the other songs it has written.

The brand gets a cool association that's uniquely its own. For the listener? A new favorite band. For the act? An introduction to an audience who otherwise might never have known it existed.

It's kind of crazy. It's also kind of cool. But most of all, it's the kind of thing we can expect a lot more of. Is corporate America championing independent music? Or corrupting it? Or saving it? Depends on your point of view, I suppose. But two things are very clear to me. People want music. And corporate America wants people.

*Eric Hirshberg is president/chief creative officer of Deutsch LA.*

### FOR THE RECORD

In the Sept. 9 issue, a caption in Backbeat misidentified Barry Summers' affiliation. He is an executive producer at World Productions.

### WRITE US.

Share your feedback with Billboard readers around the world. Send correspondence to [letters@billboard.com](mailto: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.

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How much WMG content for YouTube?



**No Tr3sspassing**  
MTV's new channel targets Latino youth



**SellaBand Wagon**  
Web site lets fans invest in new acts



**Cats Have Two Lives**  
Matador releases Cat Power CD—again



**Arena Arjona**  
Guatemalan star's shows a U.S. success

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**>>>NIELSEN ADDS VERIZON**  
Nielsen Mobile has added Verizon Wireless as a data provider. Verizon will supply weekly ringtones, ringback tones and full-length, over-the-air music download sales data. Nielsen Mobile, a division of Nielsen Entertainment, compiles data from wireless carriers, aggregators and other mobile entertainment retailers. Individual customer information from Verizon will not be shared with Nielsen.

**>>>TRANS WORLD BOYCOTTS SCISSOR SISTERS**  
Trans World Entertainment has boycotted the upcoming Scissor Sisters release, "Ta Dah!," due Sept. 26 on Bad Boy Records. The move is seen as retaliation for comments made during NARM's award night ceremony by Scissor Sisters co-lead singer Jake Shears, who chided Trans World for charging \$19.98 for the new Raconteurs album. A Trans World executive claims the company was willing to order the album, but the label "wouldn't support it [with advertising]," so we passed." Universal Records sources say the label was willing to support the record with advertising but not to the degree Trans World wanted.

**>>>WILL.I.AM JOINS MUSICANE**  
Will.i.am has joined the executive team as head of marketing for Musicane, an online service that provides content creators with tools to sell digital content directly from their own Web sites, blogs and online social networks. In this role, will.i.am will advance the company's growth, promote adoption of the technology and shape future products.

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# UpFront

SEPTEMBER 30, 2006

DIGITAL BY SUSAN BUTLER

## \$20 MILLION STALEMATE

Webcasting Booms, But The Devil Is In The Details

Here's the good news: SoundExchange has collected more than \$20 million in royalties from webcasters since early 2004. Now here's the catch: That money is just sitting in the organization's coffers because those paying the royalties—more than 500 commercial webcasters—and SoundExchange can't agree on how to communicate precisely whose music is being streamed, and who should make concessions in their current record keeping to come up with a universal standard.

Federal law requires webcasters and other digital broadcasters to pay for certain performances of sound recordings to a government-approved agency, currently SoundExchange. Regulations specify what type of identifying information they must provide, like artist name and song title. Based on this information, SoundExchange distributes royalties to featured musicians and vocalists, copyright owners of the recordings (typically labels) and to a fund for background performers.

But no rule or regulation specifies how webcasters must provide information from a playlist to SoundExchange. As a result, only a dozen of the roughly 500 commercial webcasters have identified—voluntarily—the music streamed on their services since early 2004, says Gary Greenstein, general counsel for

SoundExchange. Names of the webcasters and the amounts paid are confidential under federal law to ensure a competitive business environment.

The problems boil down to a glitch in federal regulations, which do not specify the formats for providing data to identify millions of streams and the information being supplied by digital broadcasters when they do report.

David Carson, general counsel of the U.S. Copyright Office, says, "As hard as it might be to believe—and it was hard for us to believe—[webcasters] and SoundExchange were unable, despite a great deal of encouragement from us, to agree on technical requirements for these reports, something that we in our naiveté had assumed should have been a relatively simple matter to resolve."

Greenstein says that SoundExchange would be overwhelmed in terms of manpower and expense if it had to bear the brunt of sorting through information received in different electronic formats or from paper reports for millions of streams before compiling royalty reports for rights holders.

Since 2001, the issue has been stuck in a copyright tribunal as it changed in form, now called the Copyright Royalty Board. Chief Judge James Sledge says that a decision cannot be made until there is a



break for the judges from presiding over other proceedings currently pending. The earliest time for a decision is next year.

Meanwhile, Greenstein says that SoundExchange may distribute royalties soon from the dozen webcasters that have identified the streams, as long as doing so would preserve the confidentiality of their identities and royalty amounts.

But even when webcasters and digital broadcasters do identify the recordings, problems may arise if regulations requiring certain types of information are not enforced.

Claire Ashton, an Atlanta-based manager for self-released artist Bain Mattox, recently learned that the SoundExchange database incorrectly listed the Orchard as Mattox's label. Mattox signed up with the Orchard to distribute his music to digital services, but he—not the Or-

chard—is the copyright owner of the sound recordings. He has not received his label share of royalties from anyone.

SoundExchange executive director John Simson says that the incorrect label information would have been provided by the licensee that reported and paid for the digital performances.

This type of misidentification may continue to be a problem. Aggregators and other distributors may not be providing accurate information for each track to digital broadcasters—especially on compilations. Also, digital broadcasters often fail to look closely at copyright information, providing "various artists" as the featured performer from a compilation track or a distributor's name rather than a label's name, Simson says.

Artists and labels must be wary of possible errors and notify SoundExchange promptly,

Simson adds. After researching Mattox's information, SoundExchange learned that it paid the label share—in the ballpark of \$200—to the Orchard. It will withhold that amount from the next distribution to the Orchard and will pay Mattox directly when he signs up with SoundExchange, Greenstein says.

The Orchard learned of the incorrect payment for Mattox shortly before press time, but has recently been working closely with SoundExchange.

"Prior to your engaging us on this issue," Orchard president/CEO Greg Scholl says, "in our ongoing effort to ensure that artists are properly compensated for digital performances of their works, we had requested from SoundExchange detailed royalty reports that would help us reconcile the summary statements that we have received from them over the past year." ...



**>>> SUPERNOVA SUIT SETTLED**

The new band formed by Tommy Lee, Jason Newsted and Gilby Clarke will not be promoting itself as Supernova. In a settlement reached in a trademark dispute over the name, the new band fronted by TV reality show winner Lukas Rossi will be called Rock Star Supernova. A California punk-rock band, first known as Supernova From Cynot3, may use the name Supernova. The deal was struck between the punk-rockers and reality-show producer Mark Burnett Productions and his affiliated companies. In June, Supernova From Cynot3 sued the producer for trademark infringement and other claims.

**>>> COMPLAINTS FILED AGAINST SONY BMG**

The Canadian Internet Policy & Public Interest Clinic filed complaints Sept. 21 against Sony BMG Canada with various federal and provincial government regulatory agencies in Canada over the ongoing Sony BMG Canada digital rights management class action litigation. The complaints stem from Sony BMG's proposed settlement agreement, which lacks important consumer protections included in the U.S. settlement, according to the CIPPIC.

**>>> SEGER EYES FIRST TOUR IN 10 YEARS**

It appears that Bob Seger will return to the road for the first time in more than 10 years in support of his new Capitol album, "Face the Promise," released last week. The arena tour will begin in early November and Seger will work through most of December, possibly going back out in January. The artist last toured in 1996, when he played 64 shows that grossed \$26.3 million and drew 923,829, according to Billboard Boxscore. "Face the Promise," Seger's first album since 1995's "It's a Mystery," boasts guest turns from Kid Rock and Patty Loveless.

continued on >>p10

**BUSINESS** BY BRIAN GARRITY

## The YouTube Gamble

Will Other Labels And Publishers Support the WMG Vision?

Warner Music Group's much-hyped licensing deal with viral video giant YouTube doesn't go into effect until later this year. But when WMG-controlled music and video finally does surface on the site, it's unclear how much content will actually be available.

The deal, in theory, clears all of WMG's recorded music and music video catalog for use on YouTube. In practice, that's a complicated goal.

The easy part for WMG is delivering its existing catalog of videos for on-demand viewing through the site. Similar deals are already in place with the likes of AOL and Yahoo.

But making its recorded music available in user-generated videos created by the YouTube community is a much thornier proposition.

To be clear, WMG isn't creating a centralized database of songs for YouTube users. Rather, the label is giving its blessing to YouTube users who take WMG songs they already own and feature them in videos posted to the site. Think a wedding video with the happy couple swaying to "Time of Your Life" by WMG act Green Day.

Then think again.

While WMG is signing off on its master rights for recordings, two other rights—performance and synchronization—are triggered by YouTube usage. For the right to perform, or stream, the songs, YouTube has already obtained a license from BMI. Of the other two performing rights societies, ASCAP says it is "insensitive negotiations" with YouTube, and SESAC declined comment. BMI's blanket license covers the right to stream all of the society's compositions for undisclosed percentages of certain defined revenue that YouTube generates. But until SESAC and ASCAP are on-board, YouTube technically doesn't have the right to stream roughly half of the available songs they represent—and, sadly, for our now less-happy wedding couple, "Time of Your Life," an ASCAP song.

Meanwhile, synch licenses, or the right to synchronize the recorded composition with a visual image, still need to be cleared with music publishers. This means more woe for wedding videos.

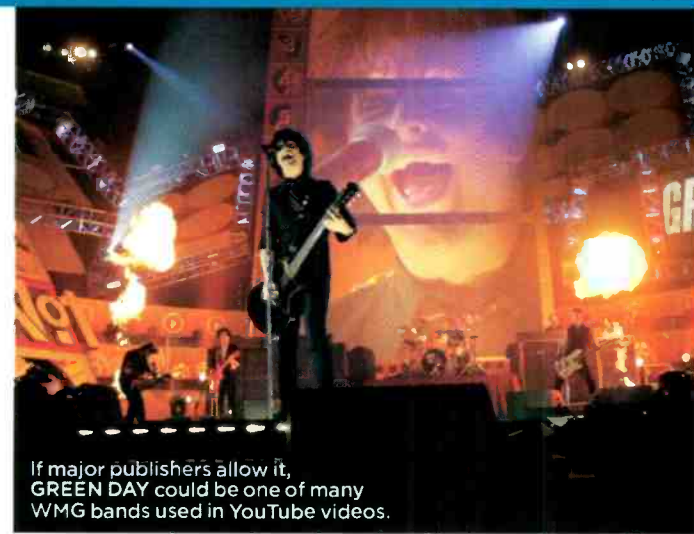
WMG is handling the clearance of publishing under its pact with YouTube. "This deal is about really establishing a

framework for all parties in the value chain to be incentivized to make user-generated content a new category," says Alex Zubillaga, executive VP of digital strategy and business development for WMG.

Unlike the compulsory rate-driven mechanical licensing business of physical product sales and downloads, there is not a set fee publishers receive on synch rights. Synch rates are open to negotiation and are most often hashed out on a case-by-case basis.

A company source familiar with the situation says WMG has a framework in place between its recorded music division and its Warner/Chappell Music publishing unit to facilitate the sign-off of artists with all WMG deals. That covers acts like Green Day. But WMG hit songs like "Crazy" by Gnarl Barkley, "(When You Gonna) Give It Up to Me" by Sean Paul and "I Write Sins Not Tragedies" by Panic! at the Disco are not controlled by Warner/Chappell.

For the WMG/YouTube deal to really work, the label will have to establish a standardized rate for digital synch rights with all publishers.



If major publishers allow it, GREEN DAY could be one of many WMG bands used in YouTube videos.

That's no small task. Both labels and publishers feel growing pressures to create working business models and efficient licensing systems that allow them to profit from fast-moving digital distribution opportunities. But publishers—not wanting to undervalue their copyrights—want experimental deals that avoid setting long-term precedents.

Last year saw a number of wide-ranging agreements between major labels and music publishers in an effort to ease master ringtone licensing. Some of those same pacts made allusions toward video rights but avoided specifics.

As a result, WMG may find itself having to pull from YouTube many user-generated videos featuring its songs, while the major negotiates with independent publishers and other publishing houses, some controlled by rival major labels—something WMG sources say the company is prepared to do.

The ease of negotiations with other publishers may hinge on whether the majors they are associated with—which are all in talks with YouTube about licensing deals—decide to first file suit against the viral video site for copyright infringement. Universal Music Group chairman Doug Morris has made public comments implying that YouTube first needs to enter into a settlement deal to cover past infringements before UMG will license its content to the site.

"You have to see this as stage one," Zubillaga says. "The opportunity that exists today—in terms of the existing content and all the material that is out there—is significant. But the more significant opportunity is when we can unleash the creativity of our labels and our artists to come up with new ways to bring really compelling content."

Additional reporting by Susan Butler in New York.

**DIGITAL** BY LARS BRANDLE

## Digital Discord

Licensing Dispute Complicates eMusic's European Launch

LONDON—eMusic's recent arrival in Europe seemed to offer a boost to independent labels, but European authors' rights societies are questioning the download service's licensing arrangements.

After what New York-based eMusic CEO David Pakman says was almost two years of groundwork, eMusic pressed the button Sept. 12 on an operation servicing all 25 European Union member states. From the outset, the online service offers 1.7 million titles—including tracks from Basement Jaxx, Franz Ferdinand and Miles Davis—from about 8,500 independent labels.

In a statement issued at launch, eMusic said it would track all licensed downloads country by country, paying publishing royalties to the Netherlands-based collecting society Buma/Stemra. The society would then account to, and pay through, authors' societies in other EU nations, such as Great Britain's MCPS-PRS Alliance and Germany's GEMA.

But the London-based Alliance warned that Buma/Stemra "is not able to grant such a Pan-European li-

cence since it does not have the MCPS or PRS rights to do so." The Alliance claimed it represents digital rights in worldwide repertoire for the United Kingdom only, while Buma/Stemra represents worldwide digital rights in the Netherlands only. Buma/Stemra general counsel Cees van Rij says the society is permitted to grant global repertoire rights in the Netherlands, where eMusic computer servers are. But the Alliance's general counsel, Crispin Evans, disagrees. "What is relevant is the country or countries that eMusic wishes to use rights in," he says, not the server's location. Evans says he remains hopeful the parties will work out differences, "but only on the basis that our rights and those of our members are fully and properly respected."

eMusic affiliates have been established in London and Amsterdam, and the service plans to launch local-language operations in Germany, France, Italy and Spain in 2007. As with the company's U.S. service, founded in 1998, eMusic's European repertoire is encoded in open MP3 format. Due to the lack of digital

rights management limitations, the four major record companies have not yet agreed to supply content. "Independents aren't generally hung up about DRMs, and certainly we're not," Beggars Group CEO Martin Mills says. "What's particularly great with eMusic," he adds, "is that we're not competing with the majors."

Additional reporting by Susan Butler in New York.



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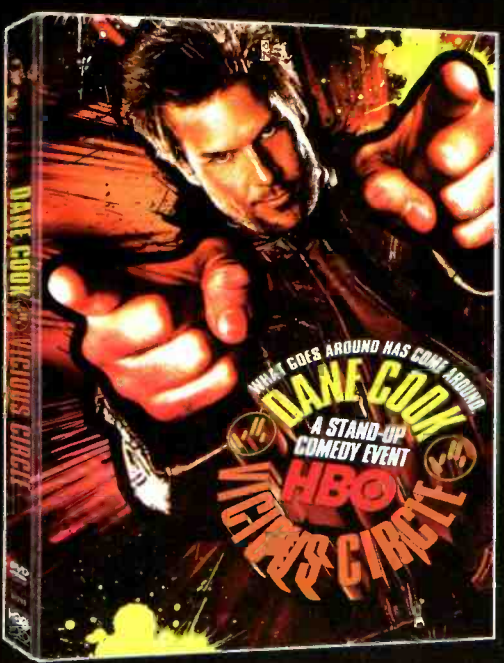
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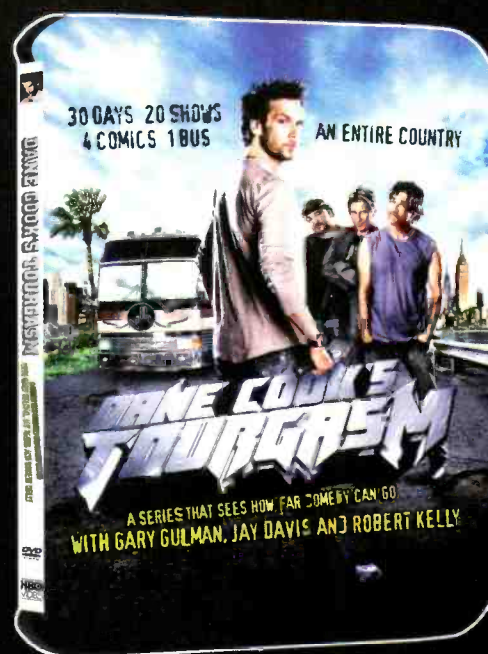
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>>> **YAHOO MUSIC OFFERS DRM-FREE ALBUM**

Yahoo Music's digital subscription service is now offering a complete album free of digital rights management software—Jesse McCartney's "Right Where You Want Me." Customers can choose to buy the full album in either unprotected MP3 or the traditional Windows Media format for \$9.99. Yahoo's first DRM-free sales experiment was a personalized single from Jessica Simpson.

>>> **MADONNA'S CONFESSIONS TOUR SETS RECORD**

Madonna wrapped her Confessions tour Sept. 21 at the Tokyo Dome as the top-grossing tour ever by a female artist. Tour producer Arthur Fogel estimates the tally at \$193.7 million (final figures were not available at press time) from 60 shows that drew nearly 1.2 million in paid attendance. That gross narrowly puts Madonna over Cher's benchmark of \$192.5 million. However, it took Cher an endurance-testing 273 shows between June 2002 and April 2005 to reach that mark on her marathon Farewell tour.

>>> **REALNETWORKS, SANDISK ALIGN TO TAKE ON IPOD**

RealNetworks and SanDisk are deepening their ties in an effort to make the Sansa e200 series of MP3 players the flagship device for the Rhapsody music subscription service. New Sansa models will come preloaded with Rhapsody and, among other features, will include 32 hours of music from the four major labels and will have the capability to automatically update free music samples based on the user's taste and past preferences. Rhapsody will continue to support the broader range of PlaysForSure devices in the marketplace.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Ed Christman, Jonathan Cohen, Ray Waddell and Chris M. Walsh.

MUSIC BY AYALA BEN-YEHUDA

## Tr3s Elements

MTV Launches Bilingual Music Channel Aimed At Young U.S. Latinos

With original programming, its own VJs and an ambitious distribution plan, MTV Tr3s—formerly known as MTV Español—aims to be more than just MTV in Spanish.

The 24-hour bilingual music channel aimed at young U.S. Latinos is relaunching Sept. 25 with the goal of reaching 55% of Latino TV households, or 5.5 million homes, by the end of the year.

MTV Español reached 3.1 million Latino households and consisted mainly of eight-hour video blocks that repeated throughout the day, with no on-air talent. The channel now has its own VJs, such as comedian Carlos Santos, who will host "MiTRL," a weekly version of MTV's flagship video countdown. The first episode will feature a live performance by Alejandro Sanz and world premieres of videos by Sanz and Ricky Martin.

The MTV shows "My Super Sweet 16" and "Pimp My Ride" will be offered as "Quiero Mis Quinceas," a show about quinceañera parties, and "Pimpeando," which shows off car culture. Videos are divided into at least six programming blocks, and include spaces for rock and classic Latin videos as well as current hits in English. Subtitles will appear when

Spanish is spoken.

"This is an experiment in what this market wants and needs," says José Tillán, the channel's senior VP of music programming and talent strategy. "A lot of folks that have been doing Latin [programming] in the U.S. for a long time are still struggling with the concept that, hey, maybe Latin is a culture, not a language, in the U.S."

The introductory show "Hola My Name Is MTV Tr3s," which features interviews with pop acts Julieta Venegas, the Kumbia Kings and rapper Pitbull, will air on MTV Tr3s, MTV and MTV2 the week of launch. Nelly Furtado and reggaetón group Calle 13 will also perform in a music special Sept. 25 that will be repeated on the other two channels.

Other programming priorities are the Nov. 1 premiere of Martin's "Unplugged" special and the Premios MTV Latinoamérica, the music awards show that takes place Oct. 19 in Mexico City.

In addition to programming changes, MTV Tr3s hopes to boost viewership by switching from a cable- and satellite-only distribution to one that includes free broadcast channels. The company will announce affiliations in the coming weeks with low- and full-power local TV sta-



Comedian **CARLOS SANTOS**, now a MTV Tr3s VJ.



tions within the top 25 Latino TV markets.

In Los Angeles, the channel's top market, affiliating with a local broadcast station means reaching 94% of the Latino TV market instead of the 15% that subscribe to basic digital cable, GM/senior VP Lucia Ballas-Traynor says.

"If you're really going to be a pop-culture destination where you'll be creating and defining trends, you need that to really be a force," Ballas-Traynor says.

That hybrid strategy means the channel will be available for free and as part of a pay-TV package in some markets. In doing so, MTV Tr3s is following the model used by other Spanish-language networks, particularly Azteca America, to achieve a critical mass of viewers.

Ballas-Traynor says with low cable penetration among Latino TV viewers, the hunt is on for free broadcast spectrum in the top markets. And sometimes even cable providers don't carry the station. In Manhattan, MTV Tr3s is only available on satellite. (Competitor mun2, which

is owned by NBC-Universal's Telemundo, is carried on cable in Manhattan).

"It comes down to real estate," Ballas-Traynor says. "First we have to establish our brand, and people have to see the channel up and see the impact that it's going to have in our market before you get a slot in a place like Manhattan."

Though the Latino youth market is growing, so is competition to entertain it. Mun2, which has seen ratings increase since it relaunched last fall, reaches about 4 million Latino homes. Entertainment channel LATV is available on pay and free TV in Southern California and plans to go national via hybrid distribution this year or next. Los Angeles-based Sí TV launched in 2004 and is reportedly attracting more advertisers. (MTV Latin America and MTV Puerto Rico are separate entities.)

The big players in Spanish TV—Univision and Telemundo—still have far greater U.S. viewership than the up-and-coming cable networks. But in addition to the already-established MTV brand, the new channel can count a marketing partnership with Wal-Mart in its arsenal. The nation's largest music retailer will have an MTV Tr3s-branded music section rolling out in 900 of its stores where it will stock specially packaged CDs and DVDs from the channel.

"The combination of Wal-Mart's presence across America coupled with MTV Tr3s' unique understanding of Latino youth passion points allows us to not only better serve our Latino consumers, but also opens a window to Latin music for all Wal-Mart customers," David Porter, VP for merchandise, Wal-Mart, said in a press release.

## HOME FRONT

360 DEGREES OF BILLBOARD

### BILLBOARD BLOOMS IN JAPAN

Billboard has entered into a broad-based relationship with Japan-based Hanshin Contents Link. The wide-reaching agreement spans live entertainment, publishing, TV and radio programs, Web sites, digital products and other marquee music properties.

As part of the deal, Billboard Live clubs will open in Osaka, Fukoka and Tokyo in summer 2007. The Tokyo venue, which will hold 330

people and feature a full-length glass well overlooking the Roppongi neighborhood, will serve as a centerpiece of the budding Tokyo Midtown Complex. In addition, the agreement will spawn a new Web site, billboard-japan.com, which will serve as a portal for music information, charts, music downloads, CD/DVD merchandise and other music-related products.

"Our agreement with Hanshin Contents Link is an exciting new chapter in our magazine's

112-year history," says Bob Krakoff, CEO of VNU Business Media, parent company of Billboard. "Music plays a vital role in both of our cultures, and this deal allows us to enhance our impact on a robust market."

Hanshin is a household name in Japan as the owner of the Hanshin Tigers baseball team. "We are committed to exploiting business possibilities with Billboard as aggressively as possible," Hanshin Contents Link president/CEO Tsuneaki Miyazaki says, "and hope to lead the music industry in Japan."

### BILLBOARD CHARTS HEAD TO TOUCHTUNES

Starting Oct. 1, current Billboard music charts will be in-

tegrated into TouchTunes online jukeboxes throughout the United States, Canada and Mexico. The partnership marks the first time a digital jukebox company has been granted rights to any Billboard charts. Patrons will be able to select songs to play directly from the chart displays, which will include The Billboard Hot 100, Hot R&B/Hip-Hop Songs, Hot Latin Songs, Hot Mainstream Rock Songs and Hot Dance Music/Club Songs, among others.

Jukebox operators will also have access to the same charts via TouchTunes' proprietary Web-based Operator Dashboard, an online music programming and business management tool.

"TouchTunes' industry-leading, digital-downloading jukebox network has revitalized the world of coin-operated music, and it's an attractive and powerful vehicle for distributing our charts and leveraging the Billboard brand," says John Kilkullen, president/publisher of Billboard Information Group.

"Billboard's charts will be of immense help to operators in programming music and to patrons looking for songs they've heard on the radio or elsewhere but can't identify," TouchTunes senior VP Dan McAllister says. "Helping patrons find songs faster enhances their experience with the jukebox. And the faster they find their songs, the faster the jukebox generates revenue for our operators."



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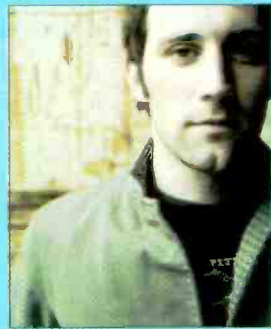
#### Panelists include:

- Steve Bartels, Island Records & Island Def Jam Music Group
- Kathy Delaney, Deutsch New York
- Julie Greenwald, The Atlantic Records Group
- Gregg Latterman, Aware Records & A-Squared Management
- Kevin Liles, Warner Music Group
- Lawrence Mestel, Primary Wave Music Publishing
- Josh Rabinowitz, Grey Worldwide
- Mark-Hans Richer, Pontiac Division of General Motors
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- Jarrod Moses, Alliance
- Gayle Troberman, MSN Microsoft Corp
- Bill Rosolie, Fuse

#### Performances include:



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## SELLABAND TAKES FLIGHT WITH ONLINE ANGELS

On Newly Launched Web Site, Fans Can Invest In Unsigned Acts

LONDON—A new online initiative aimed at developing fresh talent casts the Web user as “angel investor” and A&R scout.

Amsterdam-based, German-registered SellaBand launched sellaband.com Aug. 15 as a “virtual” home for emerging, unsigned acts. SellaBand.com visitors can invest in the talent showcased there and could enjoy a three-way profit split with artists and SellaBand itself. “We take the involvement of all parties concerned one step further than MySpace does,” SellaBand managing director Johan Vosmeijer says.

Former Red Ink Benelux GM Vosmeijer, who left that Sony BMG unit in April, heads SellaBand’s staff of five in Amsterdam. He explains that acts join without charge and can post up to three demos on-site for streaming. Each act’s page can include links to its own Web site or MySpace page (sites that also direct fans to SellaBand).

The SellaBand site lists what it terms “believers”—fans who invest a minimum of \$10 in the act toward a goal of \$50,000. Believers pay by credit card to SellaBand, which holds funds in an escrow account. “We can’t touch it, so you won’t see us driving around in Porsches,” Vosmeijer says. Until the \$50,000 target is reached, believers can withdraw or redirect investments. Although the company will not touch the funds, it will benefit from interest accrued.

Vosmeijer says SellaBand’s initial funding comes from German individuals with no previous music industry con-

nection who wish to remain anonymous.

More than 3,100 “parts” of \$10 each had been sold by Sept. 19, with 264 artists signed up. Dutch metal band Nemezea was leading the way in terms of investment with \$9,380, ahead of German pop/electronica artist Kirt (\$1,800).

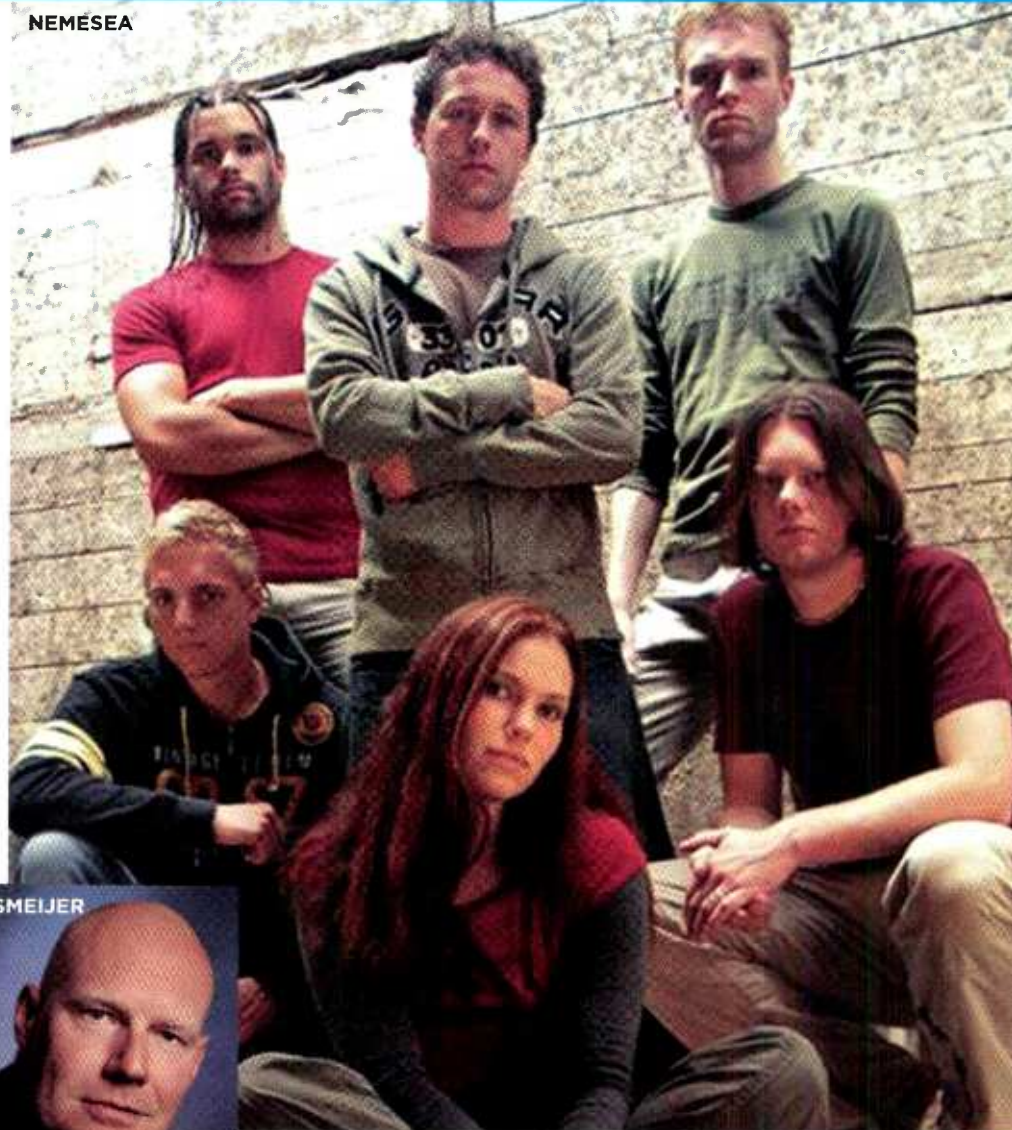
Rotterdam, Holland-based singer/songwriter Aletta joined SellaBand Sept. 6. “It’s a very good initiative,” she says. “Like Web sites such as MySpace, this allows people to get to know my music by searching for me or by finding me by accident, which gives me a good opportunity to connect with new fans. “What other Web sites don’t offer,” she continues, “is making money out of it if you do really well without investing any money.”

Vosmeijer says word-of-mouth has been responsible for spreading news of the project so far, but cross-promotion with other online services—including Web browser-based instant messaging service eBuddy—will begin in October.

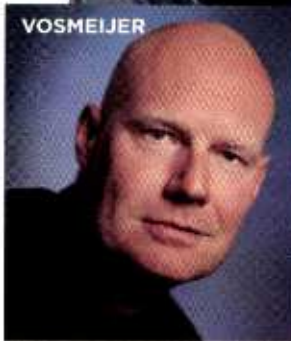
The aimed-for \$50,000 funds the recording of a (maximum) six-track mini-album, overseen by an appointed A&R manager who will meet the act and suggest appropriate producers and studios. SellaBand’s eight A&R managers include music consultant Adam Sieff, former Sony BMG director of jazz for the United Kingdom and Europe. The 12 producers involved include U.K. producer/engineers Chris Kimsey (Rolling Stones, INXS) and Haydn Bendall (Sting, Pet Shop Boys).

Vosmeijer says SellaBand has “preferred partner” agreements with several studios, including Electric Lady in New York and the Strongroom in London, at “artist-friendly” rates. He adds that 60% of the album budget is for recording and the rest covers production/mailling costs.

The mini-album tracks will be available as free downloads at a portal that SellaBand is currently building. SellaBand will



NEMESEA



VOSMEIJER

sell advertising there, sharing profits annually with artists and investors, based on the number of an act’s tracks downloaded and the level of investment.

Participating acts sign over

author’s rights on the SellaBand tracks to the company in perpetuity. Any publishing income will be divided among the composer (60%), SellaBand (30%), the producer (5%) and A&R manager (5%). Each believer will receive the mini-album as a Digipak CD, and 100 will be supplied to the artist. Vosmeijer says profits from physical sales will be split between acts and believers for a 12-month period after recording, during which time SellaBand owns the master. “After 12 months we give [the artist] the master back,” Vosmeijer says.

“This is first and foremost a new A&R platform,” he adds. “Record companies are free to ‘look in’ and find something they really like. I’ve had people asking what happens if there’s \$40,000 in the budget and all of

a sudden the artist gets a really lucrative record deal? If they feel that’s the way to go, more power to them. The fans can get their money back or put it in another band. But if you get to \$40,000, you’d only need another \$10,000 to record the album—and that gets you to the next level.”

The initiative is still at an early stage, and, as Atlantic Records U.K. head of A&R Steve Sasse points out, will have to prove itself as a means to sell records.

“It looks like a lot of fun,” he says, “and the element of having to invest to show commitment means you’re voting with your wallet rather than just clicking on something. Is it going to throw up future superstars? It’s possible.”

Additional reporting by Tom Ferguson in London.

### ANGEL INVESTMENTS

Long-running British rock band Marillion helped pioneer the concept of “angel investment” in music with its 2001 album “Anoraknophobia.” First the group’s loyal fan base was invited to preorder the CD before it existed. Then an estimated 12,500 fans obliged with upfront funding.

The campaign generated in the region of £150,000 (\$282,000) for the making of the record, and the idea’s success allowed Marillion to secure a licensing and distribution deal for the album with EMI Records.

British pop-rock band Dodgy developed the concept further. The group invited its 6,000-strong database to donate any sum from £25 (\$47) up toward the recording and production costs of its next album, generating some £20,000 (\$38,000).

Those who gave four-figure sums received a piece of the self-released record, aptly titled “Real Estate,” to the tune of 2% of all album profits for each £1,000 (\$1,900) invested up to £5,000 (\$9,400) and 1% thereafter. —PS

## GLOBAL NEWSLINE

### >>> FRENCH MARKET FALLS

The trade value of recorded music in France fell 8.8% in the first six months of 2006 compared with the same period in 2005, according to labels body SNEP.

The market fell in value to €373.2 million (\$472 million)

and shrank 24.4% in volume to 46.5 million units. SNEP claims a reduction of price-cutting initiatives on catalog releases compared with the first six months of 2005 had contributed to the slump.

Album shipments fell 9.4% to €298.1 million (\$377 million), with volume down 25.2% to 34.4 million units.

However, the digital market rose 78.8% in wholesale value to €20.2

million (\$25 million) and now represents 5% of the total recorded-music market.

SNEP president Christophe Lameignère predicts growth in the download market will be boosted by the long-awaited Copyright Bill that passed into French law in August. According to Lameignère, “Thanks to the law, we have at last a healthy basis on which we will be able to build

something.”

—Aymeric Pichevin

### >>> CHILI VISION FOR DENMARK

Red Hot Chili Peppers topped the nominations listings ahead of the 13th annual MTV Europe Music Awards, scheduled for Nov. 2 in Copenhagen. Nominations were unveiled Sept. 19.

The Warner Bros. act is nominated in four

categories: rock, group, album (for “Stadium Arcadium”) and song (“Dani California”). Other multiple nominees with three nods apiece are Madonna, Shakira, Nelly Furtado, Christina Aguilera, Kanye West and Muse. Muse, Furtado and Justin Timberlake are among the confirmed performers at the event.

Nominations for most of the 30 categories were

assembled by a 1,700-strong voting academy. All categories are voted on by MTV viewers via online or mobile platforms.

—Lars Brandle

### >>> HUI TO EXIT UNI SOUTHEAST ASIA

Universal Music Southeast Asia president Harry Hui will leave the company when his contract expires in January 2007. According to a



# Scalping The Scalpers

Web Sites Present An Alternate Plan For U.K. Ticket Resales

LONDON—The United Kingdom's illegal ticket sellers are about to be scalped.

U.K. trade body the Concert Promoters Assn. (CPA) is spearheading the launch of ticket-exchange Web sites by its members to help consumers resell unwanted tickets without resorting to unauthorized vendors.

"We're setting up official exchange sites for customers who

sents managers of 16 U.K. concert/event venues with 5,000-plus capacities.

"We want to stop people who go to buy tickets with the sole ambition of reselling them for a huge profit and acting parasitically," London-based STAR secretary Jonathan Brown says.

NAA chairman Geoff Huckstep is also CEO of Nottingham, England-based venue National Ice Centre/Nottingham Arena.

matters into their own hands. "What some do is make it a condition of sale that the ticket is personal and cannot be resold," says Ben Challis, general counsel for the U.K.-based Glastonbury Festival.

Challis, managing director of London-based legal consultancy the Television Co., notes that promoters can also reserve the right to cancel tickets if they are put up for resale.



'We're setting up official exchange sites for customers who cannot come to our shows.'

—STUART GALBRAITH



cannot come to our shows," CPA executive committee member Stuart Galbraith says. "They will be able to place their tickets, at face value, on our sites. That way, we work against the [scalpers]."

Live Nation U.K. managing director Galbraith says operational details of the plans will be finalized in time for rollout to begin by the end of 2006.

The number of sites has not yet been decided, but they will operate under terms and conditions set by the industry's self-regulating body the Society of Ticket Agents and Retailers, to which Live Nation and Ticketmaster U.K. belong. STAR's 244 members include the National Arenas Assn. (NAA), which repre-

He says the new efforts will help the United Kingdom's advance ticket business, valued by government body the Office of Fair Trading at more than £1.5 billion (\$2.8 billion) in 2005.

"From the venues' point of view, we are the ones who have to deal with the trauma of those who are sold 'illegal' tickets, and the situation is getting worse," Huckstep says.

He adds that in Continental European markets no legislation specifically outlaws scalping, and the United Kingdom's 1994 Criminal Justice and Public Order Act only prohibits the resale of soccer tickets in order to prevent violence between opposing sets of fans in segregated grounds.

Some promoters have taken

Galbraith is among the U.K. live-entertainment representatives involved in a series of ticketing-fraud summits with the Department for Culture, Media and Sport, which spawned the concept of the CPA-led ticket exchange Web sites.

The CPA sites will face independent rivals already in the marketplace, such as the United Kingdom's free Scarlet Mist—a ticket-exchange service organized by music fans.

In the United Kingdom, Galbraith says the CPA will not recognize ticket-exchange services that do not follow STAR terms and conditions and that encourage auctioning. "We don't want to be associated with them in any shape or form," he says.

statement from Universal Music Group International, Hui is leaving to "take up a new challenge in the entertainment industry." He will continue as a consultant to UMSEA after that time. Further details of his plans are not yet available.

London-based UMG president for the Asia Pacific region Max Hole will assume direct responsibility for UMSEA pending the appointment

of Hui's successor.

—Steve McClure

## >>> SINGER SIGNS OFF AT MCPS-PRS

The CEO of U.K. collecting society the MCPS-PRS Alliance has tendered his resignation after just 18 months in the role.

The alliance confirmed Sept. 19 that Adam Singer will exit once a pending Copyright Tribunal hearing on proposed U.K. online

royalty rates has run its course. The Tribunal hearing, resulting from a dispute over online rates with labels body the BPI and a raft of digital services, is due to begin Sept. 25 and is expected to continue through Oct. 20. A decision has not yet been made on a replacement for veteran broadcasting executive Singer, who joined in February 2005.

—Lars Brandle

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RETAIL BY TODD MARTENS

## JAZZ APPEAL

Verve Mini-Album Series Woos Download Crowd

In an attempt to spur catalog sales and win the hearts of downloaders, the Verve Music Group released 10 budget-priced albums Sept. 19 from classic jazz and R&B artists. Dubbed the "To Go" series, the albums offer six songs from the likes of Nina Simone, Billie Holiday, Ella Fitzgerald, John Coltrane and Louis Armstrong, and are priced at \$4.99.

Packaged in a slipcase, the CD covers are designed to emphasize downloading, and Verve is asking retailers to creatively stock the albums. For instance, Best Buy will carry the collections in endcaps near digital media players and accessories, Verve senior VP of sales Michael Kauffman says.

"Fundamentally, we wanted to come up with a series that could connect with an audience that is increasingly experiencing their music digitally," Kauffman says. "There's a need to be as conscious of price sensitivity as we can be. These six-packs are priced more aggressively than the 99-cent track model in the digital world."

Retailers are onboard, albeit tentatively. "Our attitude is we're going to have them in stock, and we're going to see what happens,"

says Bob Schick, buyer for the six-store Virginia chain Plan 9 Music. "If this is what people want to buy, that's great. It's not a lot to look at, but we're going to see what happens."

This is not the first time a Universal Music Group (UMG) label has experimented with shorter, cheaper CDs. About two years ago, Island released "The 7 Series," which featured seven tracks from recent albums at a reduced price. But retailers did not embrace the albums, and the series fizzled.

Still, Terry Currier, owner of Portland, Ore.-based Music Millennium, believes Verve's albums have a chance. He says he has purchased between five and 10 copies of each CD for his three stores, and will place the albums on his counter.

"It's going to take retailers to support concepts like this to see if they can work," Currier says. "If everyone at least gives it a chance and it doesn't work, then we can move on to the next thing. Right now a lot of things need to be tried, and this isn't costing retailers anything to try this."

Currier admits he wishes the CDs had slightly

more elaborate packaging. But Kauffman isn't afraid the simply designed slipcases will be a problem and points out that for a segment of the intended audience, packaging is not as important as it used to be.

"They want to get the CD [and] rip it," he says. "The package is a little more disposable. The real challenge is going to be getting these positioned in a way an audience will see them."

And that's where Best Buy comes in. Kauffman says it wasn't entirely easy to persuade Best Buy to place the albums next to digital music players. (A Best Buy representative did not return calls by deadline.) Verve had to turn to UMG catalog division Universal Music Enterprises to help, and the big-box retailer is receiving exclusives from some non-Verve acts, including James Brown, Patti LaBelle, Etta James, the Commodores and the Jackson 5.

"In order to do an endcap that was near the



MP3 players, Best Buy wanted some pop names," Kauffman says. "Those are five titles UME [gave] to help secure that real estate."

Long-term, Kauffman hopes to see the series in college bookstores and even computer retailers like CompUSA. But first it will have to succeed at traditional music retailers.

"Six songs for [less than] six bucks is a good thing," Currier says. "It may even introduce some non-jazz people into that arena. I've been a big proponent that if the labels made shorter records and sold them for a lower price, it would help the industry out." ...



## Retail Track

ED CHRISTMAN echristman@billboard.com

## Last Chain Standing

Potential Tower Acquisition Preoccupies Vendors At Trans World Convention

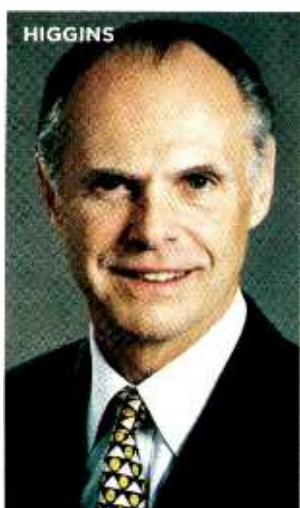
Trans World Entertainment chairman/CEO Bob Higgins may not publicly acknowledge that the Albany, N.Y.-based company is considered a leading contender to acquire Tower Records in its Chapter 11 auction, but that was all vendors were talking about at the chain's annual convention.

Ironically, the convention, held Sept. 13-16 in Saratoga Springs, N.Y., marks the first time the Trans World field management staff has met since the company completed its acquisition of 335 Musicland stores March 28 under similar circumstances.

In his opening address, Higgins welcomed the former Musicland associates by noting that Trans World, which was founded in 1972 and now uses F.Y.E. as its primary logo, initially grew through opening stores. But in 1993, the chain started an acquisition strategy that has since seen it gobble up Strawberries, Spec's, the Wall,

Camelot, Disc Jockey, Warehouse and now Musicland. "We have become the last man standing," Higgins said, according to a copy of his speech made available to Billboard. "We have proven you don't have to be first in retail. . . . The important thing isn't when you start your business, it's the strategies you use to run your business and how well you implement those strategies."

Currently, Trans World's main focus is shifting from a music-based merchant to a full



entertainment retailer, according to Higgins. In 2000, music comprised more than 75% of the chain's overall business while video accounted for about 15%. In this year's fourth quarter, Higgins expects music to be 40%, movies 40%, videogames 10% and other products like portable electronics, accessories, T-shirts and blank media to comprise the remaining 10%. Moreover, he said the latter category "presents a great opportunity for future growth" and that the company hopes to double revenue in those categories by 2008.

Even though Trans World is concentrating on increasing other product categories, Higgins said an important part of the company's strategy is to "maintain our music business." In an interview with Billboard he said that, so far, the company has been able to accommodate growth in the other product lines by contracting VHS and audio cassette product. Trans

World was one of the last merchants to carry those product lines, wringing out every last possible sale to customers who still wanted those formats.

Higgins expects to maintain music sales through the growth of digital sales either in-store through the integration of Mix & Burn to its Listening and Viewing Stations or through downloads from its online stores.

With the Musicland acquisition, Trans World picked up the traffic from that chain's online stores, such as Sam Goody. Later this year, Trans World will switch all its sites and the Musicland online stores to hosting by VCommerce from its current supplier buy.com, according to Trans World president Jim Litwak. For its digital download store, it is using MusicNet.

"Our aim is to integrate all touch points providing a complete experience for the customer, no matter where they engage F.Y.E.—in-store or online," he said.

Speaking of the F.Y.E. logo, Higgins said the chain would continue to transform all its 900 former record-cum-complete entertainment stores to that logo. But the company will still use Suncoast as the logo for its video stores. In fact, Higgins sees Suncoast as a growth initiative. While it has 175 Suncoast stores across the country, 40% of those operate in three states, which means that the rest of the country presents good fill-in opportunities.

In addition to acquisition and new stores, other important ingredients for growth include Trans World's commitment to strengthening its in-store look, marketing plans with more consumer advertising, product selection and staffing, Litwak told Billboard in an interview at the conference.

Of course, further growth could also result from a possible Tower Records acquisition, but Trans World executives re-

peatedly decline to discuss that possibility, except to point out that the company looks at whatever competing chains are put on the block.

Meanwhile, in the first six months of its fiscal year ended July 29, Trans World lost \$14.8 million, or 48 cents per diluted share, on sales of \$586.8 million. For the full year, the company expects to produce net income of 10 cents-20 cents per share, according to guidance it provides to analysts. Trans World closed trading Sept. 18 at \$6.03, almost midway between the 52-week range of \$4.56 to \$8.39.

But back to the convention: Trans World management used the meet to prepare the field staff for the ever important fourth quarter, in which the chain will carry an exclusive Hall & Oates Christmas album and to "try and enhance our selling culture," Litwak said. "At Trans World, selling is a contact sport." ...



BICE



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Bo Bice Passes Go

The Time Has Come For 'American Idol' Runner-up's Monopoly Campaign

Bo Bice acknowledges that he didn't pay too much attention to the first offer from Hasbro. But once he looked it over a couple times, he says he began smiling. "I got excited. I felt quite honored," he says. "I liked that the concept represented the past and the present—that it was putting a new twist on something old and familiar."

Bice is referring to a just-launching ad campaign surrounding Hasbro's new board game, Monopoly Here and Now. The RCA Records artist is central to the multiplatform campaign (TV, Internet, in-store play), which features him singing a rockin' cover of the Chambers Brothers' 1968 hit "Time Has Come Today."

A full-length version of the remake is available for sale at iTunes and other digital stores.

Hasbro's agency Grey World-wide in New York was given the

mandate to search for a major artist to put a new spin on the classic piece of psychedelic music. After fielding many suggestions, Grey and its client settled on Bice.

"Everyone at Grey thought he could really bring this song to its knees," Grey music supervisor and director of licensing Amy Rosen says. "We all remembered how he tore it up on 'American Idol' with the [Ides of March's] song 'Vehicle.'"

RCA Music Group VP of soundtracks and film/TV music Karen Lamberton worked closely with Grey creatives to bring this deal to fruition.

Lamberton's RCA Music Group colleague, senior VP of A&R/staff producer Stephen Ferrera, produced the track with Grey senior VP/director of music Josh Rabinowitz.

Which helps explain why Bice is identified in the ads. "Our cre-

atives usually don't want to distract from the message, the visuals," Rosen explains. "But in this instance, we were the instigators, the matchmakers. This recording wouldn't exist if not for us. It's the perfect example of extending a brand into people's lifestyles."

Rosen calls the arrangement a straight-up licensing deal with RCA that includes all production costs. "We have the song exclusively for the ad cycle, but the label owns it," she notes.

The 15- and 30-second spots are airing on TV. They are also receiving in-store play at Target and Kmart stores nationwide—with other retail chains to follow. Additionally, the spots will be used as "online roadblocks" on pogo.com, foxnews.com and other sites.

Rosen puts the media buy for the campaign, which runs

through the holidays, in the "multimillions." Such exposure has the potential to boost sales for Bice's debut album, "The Real Thing." Released late last year, the disc has sold 651,000 copies, according to Nielsen SoundScan.

Those who now purchase a physical copy of the CD at the Sony Music Store online will receive a free digital download of "Time Will Come Today."

Lamberton says that whether the label will promote the track to radio remains uncertain. "But if we hear rumblings around the country, we'll act on it," she says. "It would be cool to see a song created for an ad campaign become a huge hit."

For the uninitiated, Monopoly Here and Now is an updated, branded version of the original board game.

The new version, which does not replace the classic, still-pop-

ular original, features branded content as tokens: a Starbucks coffee cup, a New Balance running shoe, a Motorola Razr phone, McDonald's french fries. Get the picture? It also features new high-end properties from around the world and updated Chance/Community Chest cards. (A visit to a spa, anyone?)

The properties were voted on by 3.6 million people on the Monopoly Web site, with some cities holding press conferences to get their landmarks placed among the 22 in the game.

It all comes back to voting, Hasbro director of marketing Tracy Hogan says. "Americans voted for Bo Bice on 'American Idol,' and they voted on Monopoly Here and Now."

In the end, she says, "A classic game and a classic song have been brought into the here and now."

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# UpFront



## The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

## A Capitol Idea

Artists Need To Get Involved In The Legislative Process

Legislative issues and Copyright Royalty Board proceedings now in play—they include rights and royalty rates in everything from ringtones, webcasts and satellite transmissions to “orphaned” works of owners who cannot be located easily—are the most crucial ever faced in the history of the music industry. The results will decide who will be able to earn a living in music in the digital future.

Yet few songwriter/artists or songwriter/producers are taking the trip to Washington, D.C., even though lawmakers include them among the small group of people on whom they rely to make decisions.

“The CEO of a company—the principal—gets the most attention,” Sen. Dianne Feinstein, D-Calif., says. Artists and songwriters—the principals for their music—are encouraged to testify because it humanizes the issues, she says.

“They are the creative arm,” Feinstein says. “They are what this is all about. If they tell their story, it’s very persuasive.”

There are a few reasons why many have not yet become involved. Sometimes the creative community simply doesn’t know that they should be invested. “There’s really no megaphone that gets to us,” says Five for Fighting’s John Ondrasik, in Washington, D.C., earlier this month as part of the Recording Academy-led Recording Arts Day.

There is the Napster factor. Public reaction to the music industry and bands like Metallica going after the original peer-to-peer service in court is still a sore spot. “That scared many people away who may be able to address the issues,” Ondrasik says. “You have this fear of looking like a petty, arrogant, multimillionaire trying to get another wing for your mansion.”

Then there is fear of the unknown. “They are afraid they won’t know what questions will be asked of them and how to answer,” says Jay Rosenthal, co-legal counsel for the Recording Artists’ Coalition.

The issues are complex. But competent industry representatives will explain the issues, go over possible questions and protect artists if challenged during a hearing, Rosenthal says.

Even when members of the creative community want to become involved, trade groups must be selective to be effective. Who sits before lawmakers makes a difference.

At one Senate subcommittee hearing this year, Todd Rundgren appeared for a satellite radio service. He did not stay on topic, choosing instead to spend most of his time com-

plaining about major labels.

Anita Baker wowed the senators by her presence. But after making a speech, she said her schedule required her to leave before the question-and-answer period, which is often the most crucial part of a hearing.

Rosenthal notes that the best kind of person to testify is a well-known songwriter, artist or producer who has experience talking about the business. In other hearings this year, some songwriters who testified were not known—nor were their songs—by the lawmakers or by most of today’s music industry.

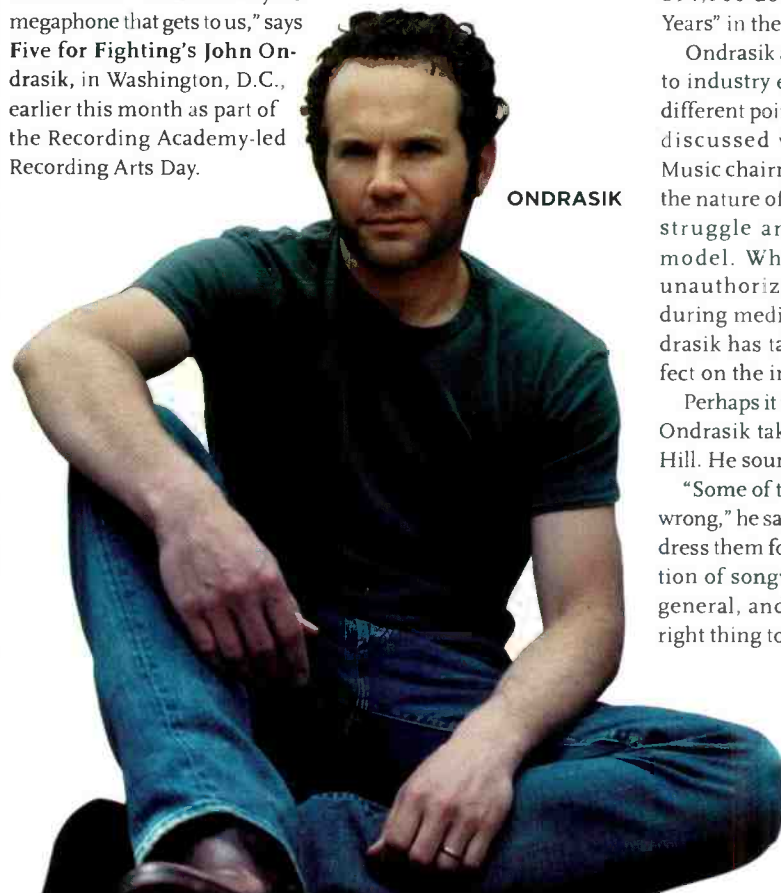
Ondrasik has yet to testify, but he could be a model for the witness of the future. Ondrasik is not a superstar, but lawmakers and the industry know his hit songs. During the Grammys on the Hill dinner, Ondrasik performed three songs. The crowd of 250 leapt to their feet applauding after each song. Rep. Mary Bono, R-Calif., had one of his songs on her iPod.

The public, especially the digitally savvy, knows Ondrasik. Nielsen SoundScan reports about 132,500 downloads of Five for Fighting’s recent single, “The Riddle”; 334,000 downloads of “Superman”; and 894,500 downloads of “100 Years” in the United States.

Ondrasik also has the access to industry executives to hear different points of view. He has discussed with Sony BMG Music chairman Andrew Lack the nature of the business, the struggle and the business model. When asked about unauthorized downloading during media interviews, Ondrasik has talked about its effect on the industry.

Perhaps it won’t be long until Ondrasik takes a stand on the Hill. He sounds revved up.

“Some of these practices are wrong,” he says. “We need to address them for the next generation of songwriters, for art in general, and because it’s the right thing to do.”



ONDRASIK

ONDRASIK: JIM WRIGHT



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### KEYNOTES



**Nic Harcourt**  
Music Director & Host of  
*Morning Becomes Eclectic*  
KCRW



**Thomas Hesse**  
President  
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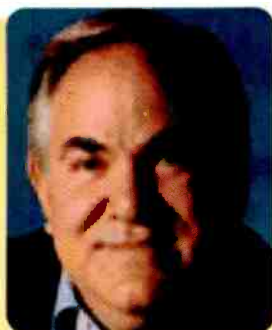
**Jim Griffin**  
Managing Director  
**OneHouse LLC**  
Co-Founder, Pho Group



**John T. Frankenheimer**  
Chair, Music Group  
Partner and Co-Chair  
**Loeb & Loeb LLP**



**Ralph Simon**  
Chairman  
Emeritus & Founder  
**Mobile Entertainment  
Forum Americas**



**Ted Cohen**  
Managing Partner  
**TAG Strategic**  
& Chairman  
**Mobile Entertainment  
Forum Americas**



**Ned Sherman**  
CEO & Publisher  
**Digital Media Wire**

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- Panel 2: The Social Networking Phenomenon & Music
- Panel 3: (Track 1) The Future of Radio  
(Track 2) Open Mic with Digital Music Industry Leaders
- Panel 4: (Track 1) Advertising, Promotions & Digital Music  
(Track 2) PassAlong Networks Demo Presentation & Roundtable
- Panel 5: (Track 1) Broadband Video & Music  
(Track 2) The Evolution of Peer-to-Peer & Music

#### Day 2

- Panel 1: The Future of Mobile Music
- Panel 2: Digital Media & the Live Music Experience

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# UpFront



## The Indies

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

# Pulling In New Fans, Placating Old Ones

Matador Attempts A New Approach  
To Reissuing Recent Releases

Reissues can be tricky, especially when the original album was released just eight months ago.

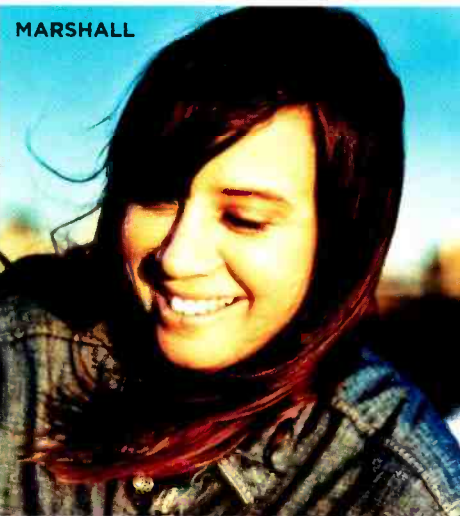
A relatively common practice among majors and indies—too common—is to reissue an album with a bonus disc or a DVD (see last week's news that Warner Bros. would reissue the Flaming Lips' "At War With the Mystics" with a bonus DVD). While the intended purpose may be to score a band better placement at retail, it's a slap in the face to anyone who purchased the album the first time around.

"As fans, we know the disappointing feeling of being overlooked when an artist or label seems to ignore us," Amory says. "And as Internet users, we know how to vocalize our displeasure immediately and publicly when we're upset. Labels are getting closer and closer to consumers because of all these factors."

Amory says Matador believes Cat Power still has a wider audience to reach and hopes the album's new artwork, which features a picture of Marshall, would appeal to an audience not yet familiar with the artist. The label is rolling out a massive print advertising program, and Marshall was picked to be the centerpiece of an eMusic print campaign, which will package eMusic cards with Marshall's image in magazines ranging from PC World to Men's Journal.

Amory stops short of saying the label would never reservice a recently released album with bonus content, but hopes "The Greatest" re-launch brings the label one step closer to solving an age-old marketing dilemma.

"It was a tossup between extra songs or a super-low price with new packaging," Amory says. "We decided that the low price and the photos of Chan Marshall would mean more to this audience than extra songs by an artist they didn't know . . . We needed to figure out a perennial marketing conundrum—how to break an artist to a new audience without alienating the core fan base."



To cite an indie example, Matador last year incurred the ire of Interpol fans when it reissued the alt-rocker's "Antics" a year after its initial release with a remix-heavy bonus disc. This fall, however, the label took a different approach with Cat Power's "The Greatest." The latest from singer/songwriter Chan Marshall, "The Greatest" has sold 125,000 copies in the United States, according to Nielsen SoundScan, since its January release.

The album received a new retail push with new artwork and a lower list price, down to \$9.98 from \$12.98. And this time, Matador posted a note on its site to Cat Power fans explaining the reasoning.

Read the post: "If you're of the opinion that dropping the list price on 'The Greatest' is a curious way to reward the serious Cat Power fans that bought the album the day it came out, well, you're right." The site went on to add that there are no additional new songs and noted that the folks at Matador are "not intent on gouging Cat Power fans, but we are trying to be creative and competitive in a marketplace where it is becoming increasing[ly] hard to maintain the shelf life of a title for more than a couple of months."

Matador's GM Patrick Amory says the label is welcoming fan feedback and is even open to ideas. Even though "The Greatest" isn't being rereleased with any added content, he says the label was anticipating fan disapproval to the suddenly lower list price.

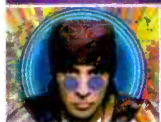
**LOBSTER IN HOT WATER?** On Sept. 5, the Lumberjack Mordam Music Group announced that it had picked up Lobster Records for exclusive distribution. Yet less than one year ago, Lobster, the Southern California-based rock/punk label that has released albums from Yellowcard, Park and Mock Orange, among others, had signed with Chicago's Victory Records.

Sources close to the situation are vague on details, saying only there was some sort of "paperwork issue" between Lobster and Victory. Nevertheless, LMMG was led to believe Lobster was a free agent. But not so fast, according to Victory chief Tony Brummel, who contacted Billboard after it was reported that Lobster to LMMG was a done deal. Brummel stresses that the label is still very much signed to Victory. LMMG president/COO Tim Hinsley declines to comment on any specifics regarding the issue, noting that the quarrel is between Lobster and Victory. "We just want to sell records," Hinsley says. "We don't want to get involved in legal disputes."

Lobster president Steve Lubarsky said, "Things are happening behind the scenes," but could not say when everything would be resolved. Nevertheless, Hinsley is hopeful. He notes that while LMMG hasn't received any Lobster product yet, the company is still in the process of setting the label up for distribution.



## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

The Killer is back. Jerry Lee Lewis, the wildest hell-raiser in the history of rock'n'roll, has just released an excellent new album. It's called "Last Man Standing" and has been a five-year labor of love for producers Jimmy Rip and Steve Bing, who have gathered 21 impressive guests from the worlds of rock and country for this living tribute.

The title refers to the fact that Jerry Lee has outlived his Sun records contemporaries Elvis Presley, Carl Perkins, Roy Orbison, Johnny Cash and Sun founder Sam Phillips. The one exception is the producer of his early hits, Cowboy Jack Clement, who is having more fun than ever as a DJ on Outlaw Country at Sirius Satellite Radio.

The irony is that Jerry Lee would have been the last man expected to be standing, and still rocking, at 71. But as one of history's most exciting live performers, and a pioneer who helped invent rock'n'roll, he has never stopped recording de-

spite not having a hit since 1981.

Jerry Lee grew up poor in Ferriday, La., and when his mother noticed the influence of rhythm and blues creeping into his piano playing from Haney's Big House across the tracks, she enrolled him in Southwestern Assemblies of God University, hoping he'd turn away from sin and end up on the holy road like his cousin Jimmy Swaggart! Unfortunately for the church, but lucky for us, his boogie-woogie version of "My God is Real" at a church assembly got him expelled.

He was asked years later, "Are you still playing the devil's music?" Jerry Lee answered, "Yes, I am, but you know it's strange, the music they kicked me out of school for is the same music they play in church today. The difference is I know I'm playing for the devil and they don't." Where sacred meets profane—the eternal coolness of Jerry Lee Lewis. See you next week. ...

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> PINK CADILLAC Artist	JERRY LEE LEWIS with BRUCE SPRINGSTEEN
2 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) Wicked Cool	THE WOGGLES
3 PUNKROCKER Big Beat	TEDDYBEARS
4 ZENO BEACH Yep Roc	RADIO BIRDMAN
5 DOLLS Columbia	PRIMAL SCREAM
6 SAVING GRACE American Recordings	TOM PETTY
7 HOT GIRLS IN GOOD MOODS Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
8 YOUR LOVE, NOW Slovenly	TH' LOSIN STREAKS
9 PINKERTON'S ASSORTED COLOURS Groove Disques	THE ANDERSON COUNCIL
10 DANCE LIKE A MONKEY Roadrunner	NEW YORK DOLLS

## COOLEST GARAGE ALBUMS

1 LAST MAN STANDING Artist	JERRY LEE LEWIS
2 RIOT CITY BLUES Columbia	PRIMAL SCREAM
3 BROKEN BOY SOLDIERS V2	THE RACONTEURS
4 HIGHWAY COMPANION American Recordings	TOM PETTY
5 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
6 ROCKFORD Big 3 Records	CHEAP TRICK
7 WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS
8 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
9 SINNER Blackheart	JOAN JETT AND THE BLACKHEARTS
10 ZENO BEACH Yep Roc	RADIO BIRDMAN

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

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# On The Road

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## More Bang For The Buck

### Congress Of Corruption Tour Hits The Road Till The Cows Come Home, If Not Longer

**W**e now know for sure that Congress is corrupt, as Ill Nino, Godhead, Ra and the Dreaming are burning up the road in the hard rock Congress of Corruption tour this fall.

The tour, which began Sept. 21 at the Recher Theatre in Baltimore, Md., is the brainchild of Daniel E. Catullo III, president of Los Angeles-based Cement Shoes Records. Ill Nino, Godhead and Ra will all have their debut Cement Shoes CDs in stores while the tour is out.

The trek is expected to run about 35 dates, booked by Mike Monterulo at the Kirby Organization. Catullo, a former tour manager and still an acclaimed video director/producer, formed Cement Shoes for bands that want to work the road.

"One of the biggest things we believe in is tour-

a \$10 ticket price.

"We're not going to make any money," Catullo says. "Our purpose with this tour is to showcase these bands and promote the albums. We're doing a concert tour to sell records, not make money off concert tickets and T-shirts."

However, there is another purpose. "What's great about this is the kids, especially in some of these Midwest towns, can go into a small intimate venue and see a production that they normally wouldn't see unless they go to an arena and spend \$75," Catullo says.

Bliss Energy drink has wrapped one of the tour buses, and Yamaha drums and ESP guitars are offering giveaways in each market. But Catullo says the tour is otherwise sponsor-free. "I kind of want to keep this as a pure rock experience," he maintains. "I don't really want kids to hear

ILL NINO



ing and keeping these guys on the road," Catullo tells On The Road. "Every band I'm getting ready to sign, I tell them, 'I'm only willing to do this if you're willing to go on the road and not come home until I call you, whether it's six months or six years.'"

With such a mindset, Catullo says creating a package became a matter of economics. "The first three releases on the label are Godhead, Ra and Ill Nino, and what we saw about these guys is they all three share the same fan base," Catullo says. "It just made sense for us to put a tour together and put these guys out in one swoop. This way we get more bang for the buck, since I'm giving everybody substantial tour support."

Catullo says he had been looking for an excuse to put a rock package together anyway. "I personally feel a lot of the package rock tours these days have kind of lost their sizzle," he says. "I think there is room in the rock world for a new, exciting tour."

Congress has "huge" production, Catullo says, with 45 band and crew traveling on five tour buses and one semi. Despite the production values, the tour plays large clubs and theaters on

about this great tour for \$10, and then go down there and feel like we were pushing product on them, the old bait-and-switch thing."

Veteran production guru Mark Russo is tour manager for Congress. The tour will work with a variety of mainstream concert promoters and in-house buyers, and Catullo hopes to create a franchise out of Congress of Corruption.

"The goal on this tour is to have such a great response that I'll probably do another run in the spring, which may or may not be with my own bands," he says. "I may keep this brand going long-term and do this one or two times a year."

Cement Shoes was formed in 2006 by Catullo, Peter Koepke (former president of London Records) and Philadelphia Phillies shortstop Jimmy Rollins. The label is distributed by Fontana/Universal.

"I believe the best way to build bands these days is on the road," Catullo says. "These bands are going to go out and tour like maniacs with a huge production and win fans over in every single city. We're gonna build the buzz at the street level from firsthand experience." ■■■

## BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,759,497 \$63.50/\$59.50	RED HOT CHILI PEPPERS, THE MARS VOLTA The Forum, Inglewood, Calif., Aug. 31-Sept. 1	27,196 two sellouts	Live Nation, Goldenvoice/AEG Live
2	\$1,412,543 (\$185,083 Australian) \$121.33/\$75.55	COUNTDOWN SPECTACULAR: SHERBET, HUSH & OTHERS Acer Arena, Sydney, Australia, Sept. 1-2	16,516 17,514 two shows	Frontier Touring Co.
3	\$1,387,125 \$55/\$35	TOOL, ISIS Staples Center, Los Angeles, Sept. 7-8	27,196 two sellouts	Goldenvoice/AEG Live
4	\$1,275,521 \$123.25/\$88.25/ \$58.25	ERIC CLAPTON, ROBERT CRAY Xcel Energy Center, St. Paul, Minn., Sept. 16	13,594 sellout	Jam Productions
5	\$1,174,002 (\$155,982 Australian) \$117.59/\$72.38	COUNTDOWN SPECTACULAR: SHERBET, HUSH & OTHERS Entertainment Centre, Brisbane, Australia, Sept. 16-17	13,330 18,680 two shows	Frontier Touring Co.
6	\$1,068,411 \$129.25/\$34.25	ROGER WATERS PNC Bank Arts Center, Holmdel, N.J., Sept. 6	15,279 15,457	Live Nation
7	\$927,948 \$202/\$24.75	CROSBY, STILLS, NASH & YOUNG First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 3	14,086 20,000	The Next Adventure
8	\$927,649 \$59.50/\$40	DAVE MATTHEWS BAND, GOV'T MULE Elisson Music Center, Cuyahoga Falls, Ohio, Aug. 2	20,982 sellout	House of Blues Concerts
9	\$919,268 \$125/\$19.50	MARIAH CAREY, SEAN PAUL United Center, Chicago, Sept. 11	12,958 13,930	Live Nation
10	\$894,399 \$129.50/\$39.50	MARIAH CAREY, SEAN PAUL Palace of Auburn Hills, Auburn Hills, Mich., Sept. 9	12,804 sellout	Live Nation, Palace Sports & Entertainment
11	\$839,643 \$125/\$19.50	MARIAH CAREY, SEAN PAUL Verizon Center, Washington, D.C., Sept. 7	12,121 14,199	Live Nation
12	\$821,601 \$120.50/\$40.50	AEROSMITH, MÖTLEY CRÜE New England Dodge Music Ctr., Hartford, Conn., Sept. 7	13,682 24,128	Live Nation
13	\$776,647 \$59.50/\$45	TOOL, ISIS Allstate Arena, Rosemont, Ill., Sept. 8	14,474 sellout	Jam Productions
14	\$749,406 \$150/\$110/\$95/ \$65	JUAN GABRIEL Colosseum at Caesars Palace, Las Vegas, Sept. 15-16	8,072 two sellouts	Caesars Palace, Concerts West/AEG Live
15	\$748,649 \$85/\$19.50	SMACKIRA, WYCLEF JEAN TD Banknorth Garden, Boston, Sept. 5	10,735 13,068	Live Nation
16	\$738,254 \$55/\$45/\$35	TOOL, ISIS Kemper Arena, Kansas City, Sept. 8	15,706 sellout	Jam Productions
17	\$694,082 \$148/\$21.75	CROSBY, STILLS, NASH & YOUNG UMB Bank Pavilion, Maryland Heights, Mo., Sept. 7	12,757 21,092	The Next Adventure
18	\$687,636 \$53.25/\$43.25	TOOL, ISIS Target Center, Minneapolis, Sept. 16	13,832 sellout	Jam Productions
19	\$667,152 \$123.25/\$20	CROSBY, STILLS, NASH & YOUNG Marcus Amphitheatre, Milwaukee, Wis., Sept. 6	11,893 17,770	The Next Adventure
20	\$662,372 \$47.50/\$39.50	NICKELBACK, HOOBASTANK, CHEVELLE, HINDER Baylor Entertainment Center, Nashville, Sept. 9	15,334 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
21	\$639,753 \$171/\$36	CROSBY, STILLS, NASH & YOUNG Post-Gazette Pavilion, Burgesstown, Pa., Sept. 10	13,290 23,066	The Next Adventure
22	\$626,375 \$148/\$21.25	CROSBY, STILLS, NASH & YOUNG Verizon Wireless Music Center, Columbus, Ind., Sept. 2	11,711 24,240	The Next Adventure
23	\$619,256 \$70/\$38.50	AMERICAN IDOLS LIVE Van Arsdale Arena, Grand Rapids, Mich., Aug. 15	11,413 11,663	AEG Live
24	\$618,979 \$55/\$30	TOOL, ISIS Oakland Arena, Oakland, Calif., Sept. 5	12,388 sellout	Goldenvoice/AEG Live
25	\$605,640 \$49/\$25	RASCAL FLATTS, GARY ALLAN, ERIC CHURCH Verizon Wireless Amphitheatre, Virginia Beach, Va., Sept. 8	19,644 sellout	Live Nation
26	\$587,466 \$72.50/\$38.50	AMERICAN IDOLS LIVE Arena at Gwinnett Center, Duluth, Ga., Aug. 3	10,156 10,529	AEG Live
27	\$586,070 \$75/\$40	QUEEN LATIFAH, ERYKAH BADU, JILL SCOTT, KELIS, MO'NIQUE Metriweather Post Pavilion, Columbia, Md., Aug. 13	10,891 15,000	I.M.P.
28	\$583,580 \$62.75/\$44.25/ \$27.50	TOBY KEITH Fisher Park Stadium, Hershey, Pa., Aug. 27	11,276 20,224	Live Nation
29	\$582,441 \$70/\$38.50	AMERICAN IDOLS LIVE Spartan Center, San Diego, Aug. 25	10,624 11,176	AEG Live, Viejas Entertainment
30	\$580,980 \$40	AMERICAN IDOLS LIVE Freedom Hall Coliseum, Louisville, Ky., Aug. 18	14,056 sellout	Kentucky State Fair
31	\$571,985 \$95/\$20	STEELY DAN, MICHAEL MCDONALD Tweeter Center Waterfront, Camden, N.J., Aug. 19	10,395 24,934	Live Nation
32	\$567,417 \$64.50/\$54.50	HENNY CHESNEY, PHIL VASSAR, JAKE OWEN John Paul Jones Arena, Charlottesville, Va., Aug. 30	10,954 13,839	The Messina Group/AEG Live
33	\$563,449 \$92.50/\$27.50	STEELY DAN, MICHAEL MCDONALD PNC Bank Arts Center, Holmdel, N.J., Aug. 23	9,368 16,470	Live Nation
34	\$563,400 \$62.75/\$28.75	TOBY KEITH New England Dodge Music Center, Hartford, Conn., Aug. 20	14,221 24,211	Live Nation
35	\$562,131 \$71.50/\$21.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN Cibola Pavilion, Phoenix, Aug. 22	17,257 19,992	Live Nation



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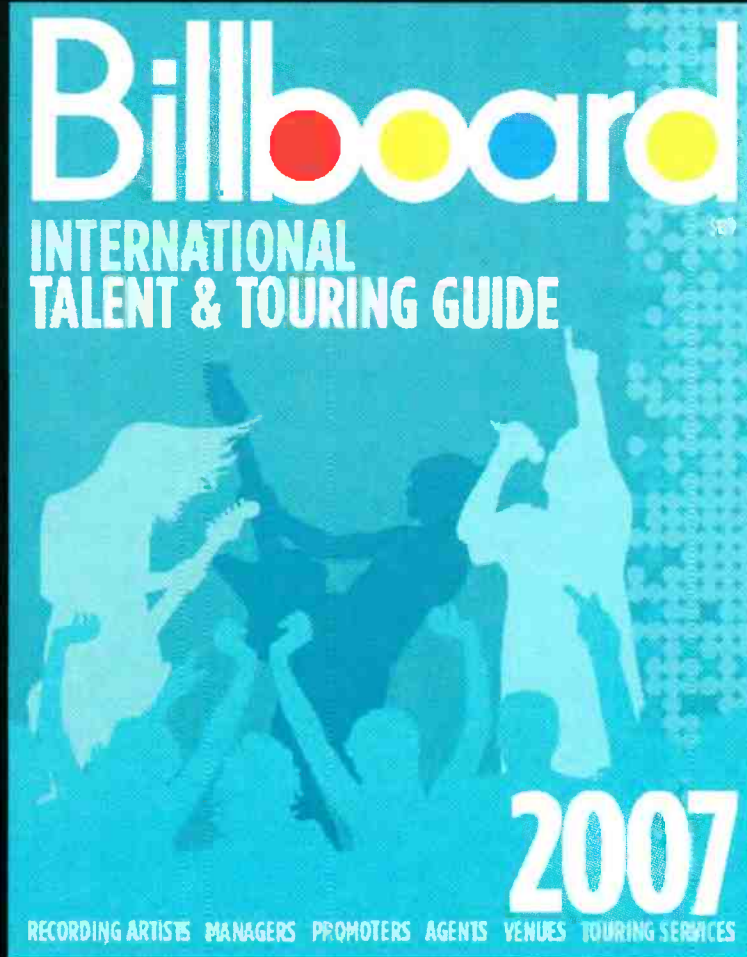
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## Ricardo Arjona's Tour Triumph

### Guatemalan Pop Star Filling Venues Stateside

Introspective and politically conscious songs written in poetic Spanish do not sound like a formula for arena sellouts. But Guatemalan pop star Ricardo Arjona's concert audience is bigger than ever, thanks in part to emerging markets for Latin tours and album sales in the United States.

Arjona is promoting "Adentro," his latest album for Sony BMG, with a 19-city American tour that wrapped its first leg Sept. 10 at the Coors Amphitheatre outside San Diego. Arjona sold out a 270-degree capacity crowd of 12,500 at Miami's American Airlines Arena on Aug. 20 as well as two nights at Los Angeles' 6,600-seat Gibson Amphitheatre. He also filled lower-capacity setups at venues like San Jose, Calif.'s 6,650-seat HP Pavilion and the 4,400-seat Rosemont Theatre near Chicago. In contrast, promoters did not report any Arjona sellouts in seven U.S. markets that he visited in 2003.

After a Latin American tour that includes 32 sold-out shows in Buenos Aires, Arjona is scheduled to return to the States for six more dates starting in November, among them two nights at New York's Theater at Madison Square Garden and at least one more night in L.A. in January.

But instead of just making the usual big-city stops this time around, the singer/songwriter of such hits as "Mojado" has taken on arena theater setups in emerging Latino markets like Boston; Denver; Atlanta; Orlando, Fla.; Phoenix; and McAllen, Texas. Those cities were also on the list this year for Sony BMG's highest-profile artist, Shakira.

There's evidence that the tour has worked its magic on Arjona's chart numbers. A month before his U.S. tour started in July, his latest single, "A Ti," debuted at No. 35 on Billboard's Latin Pop Airplay chart; the single has since risen to No. 4. Similarly, his album, which debuted in December 2005 at No. 2 on the Latin Pop Albums

chart, was at No. 17 when his Mexican tour started in May and is now at No. 3.

Less than a year into its release—and with several U.S. concerts still left to go—"Adentro" has sold 156,000 copies stateside, besting his last album, "Solo" (2004), which has moved 119,000 units. Arjona's 2002 release "Santo Pecado," which he followed with a smaller U.S. tour, has sold 202,000.

Sony BMG U.S. Latin GM/VP Ruben Leyva says Arjona's tour reflects the movement of Latin album sales outside major metropolitan areas. Citing strong sales in the Midwest, Colorado and new East Coast markets, Leyva says, "Sales are coming out of very unlikely places at this point. I think it is reflecting what is happening with the Latin demographic in general."

U.S. promoter Henry Cárdenas' firm CMN has handled three Arjona tours since the singer's first stop at Miami's 4,600-seat James L. Knight Center in 1999. Cárdenas credits the proliferation of nonregional Mexican radio and the rising fortunes of Spanish-speaking ticket buyers with the growth in the Latin concert market.

Even 10 years ago, "salaries weren't as high and [ticket buyers] didn't have that disposable income," Cárdenas says. "A lot of people worked in blue collar [jobs]. Today there are professionals who make a lot of money."

The rising costs of airline travel for artists and union demands at venues—as well as the willingness of Latino concertgoers to pay up for their favorite performers—have led to heftier ticket prices for Arjona and other artists, according to Cárdenas. Prices for the "Adentro" tour range on average from about \$50 to \$125.

Those prices, combined with higher attendance, have led to a growth in revenue of at least 30% over past Arjona tours, the promoter says. "Latinos, when it's a good product, they support it."





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MOBILE BY ANTONY BRUNO

# Ads Go Mobile

## The Imminent Explosion Of Marketing Messages Over The Phone

Want proof that mobile entertainment is getting serious? Just look to the explosion of mobile advertising expected just around the corner.

Although it's been around in various guises since 2001, mobile advertising has been limited to ads placed by content providers on their own mobile Web sites. Wireless operators to date have resisted inserting advertising into their own services for fear of alienating subscribers with unwanted messages.

These same operators, however, are now transforming themselves into media companies akin to TV networks, and as such are turning to mobile advertising as a much-needed revenue stream.

According to research firm Informa Telecoms & Media, advertisers are expected to spend about \$871 million worldwide on mobile advertising this year alone. That figure is expected to almost double to \$1.5 billion by the end of 2007, and skyrocket to \$11.3 billion by the end of 2011.

The catalyst? Mobile operators getting in on the action.

At Billboard's mobile entertainment conference MECCA, held Sept. 11 in Los Angeles, Sprint Nextel unveiled a plan to begin placing ads in various content services and applications in early October.

Smaller operators are getting into the game as well. Amp'd Mobile, which leases Verizon Wireless' network to offer edgier content to young adults, solidi-

fied a deal with Procter & Gamble during the CTIA Wireless I.T. & Entertainment conference Sept. 12-14 to place ads in its video-on-demand and other TV video offerings. Other carriers, like Verizon, Cingular and T-Mobile, say they're looking at mobile advertising "very closely"

application such as a game.

According to Mike Baker, CEO of mobile marketing technology firm Enpocket, about 70% of today's mobile advertising takes the form of text messages, with about 25% coming from browser banner ads and 5% from branded mobile appli-

their subscribers. Mobile advertising is a new revenue stream needed to offset both costs, so don't expect ad-supported mobile content to mean free mobile content.

"I wouldn't head in the direction of major price changes with mobile advertising," Ver-

**'I wouldn't head in the direction of major price changes with mobile advertising.'**

—JOHN HARROBIN, VERIZON



but have not announced anything quite as concrete just yet.

Mobile advertising can take many forms. There are banner ads that appear on the phone screen while users navigate through Web pages, ads placed during loading times of applications, ads played or streamed before a video begins, ads pushed via text messaging to users who opt-in for such content and ads that take the form of an

application and downloads. By next year, he expects the breakdown to become 60% browser-based banner ads, 25% text messages, 10% video-based advertising and 5% branded applications and downloads.

"If done properly, it doesn't even look like an ad to the end user, but a service," says one high-level wireless operator executive, who did not wish to be identified. Carriers are sensitive about implementing such advertising in a way that will not annoy customers, but the money is too great to ignore. Wireless operators are expected to take about 50% of any advertising revenue spent on their networks. The rest will be split between the content owners supporting the advertising and the technology companies, making it possible to insert ads into mobile services on the fly.

Wireless operators and content owners have different reasons for pursuing a mobile advertising model. Carriers are still trying to pay off the billions they've spent upgrading their networks to broadband-like speeds, as well as cover the handset subsidies used to offer more sophisticated devices to

Verizon VP of marketing and new media John Harrobin says.

Instead, wireless operators say they'll use advertising revenue to acquire more and better content without raising existing prices. According to Sprint VP of business development and product innovation Paul Reddick, subscribers complain more about the quality of content offered to them than they do about the price.

Meanwhile, content owners have expressed great interest in the ability to target specific user profiles with ads that can be acted upon immediately. Of particular interest is mobile search.

This month, Verizon and Alltel introduced content search applications that let subscribers find ringtones, wallpapers and other service available from the carriers based on a specific search term, like an artist's name. The type of mobile advertising envisioned would allow a content owner to target an ad for that artist's new album to the user who just requested the search.

"There's a big shift in progress from traditional advertising to new media, and we're in the golden age," Baker says. "The whole advertising industry is becoming driven by quantitative advertising." ...

## BITS & BRIEFS

**EYE WANT MY DAVE.TV** Satellite-based music video channel Eye Music Network has begun broadcasting its 24/7 music programming on dave.tv, an Internet-based TV network and social networking site. Dave.tv users will be able to access streaming feeds from Eye Music Network and create customer music TV channels around specific acts that are then posted on their dave.tv broadcast blog. Eye Music Network also broadcasts live concerts and other music-related programming.

### THE ORCHARD IS BLOOMING

The Orchard continues to grow, this time branching out to include marketing and digital music distribution services for four new independent labels. Joining the Orchard are Dim Mak Records, Norton

Records, CornerstoneRAS/Park the Van and SurfDog Records. Collectively, they hold rights to works by Public Enemy, Brian Setzer, the Ramones and others.

### GAC ROLLS OUT NEW SERIES

The Great American Country network, an online destination for country music fans, has launched an original broadband series called "Still Rollin'." The series features more than 20 exclusive highlights of interviews with such country acts as the Wreckers, Darryl Worley and Earl Scruggs. In addition, the network will start incorporating such new features as celebrity blogs and tour diaries, ringtones and music clips, trivia contests and quizzes, and allow fans to vote on the top 20 videos of the week.

## YAHOO! MUSIC

TOP 20 STREAMS SEP 30 2006



Newly solo siren is the featured artist on "Pepsi Smash" this month, sharing an exclusive performance and interview.



New album "The Open Door" drops Oct. 3, two days before group begins first leg of a 16-date tour in Toronto.

1	JUSTIN TIMBERLAKE SexyBack JIVE	3,656,758
2	SHAKIRA Hips Don't Lie EPIC	3,366,821
3	CHRISTINA AGUILERA Ain't No Other Man RCA	3,197,484
4	FERGIE London Bridge A&M/INTERSCOPE	2,867,463
5	NELLY FURTADO Promiscuous MUSELVEY/GEFFEN	2,460,324
6	CASSIE Me & U BAD BOY/ATLANTIC	2,367,119
7	BEYONCÉ Ring the Alarm COLUMBIA	2,281,780
8	JESSICA SIMPSON A Public Affair EPIC	2,196,498
9	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	2,189,578
10	JOJO Too Little Too Late UNIVERSAL MOTOWN	2,034,217
11	CIARA Get Up LaFACE/JIVE	1,991,010
12	RIHANNA Unfaithful DEF JAM	1,982,184
13	EVANESCENCE Call Me When You're Sober WIND-UP	1,869,488
14	PANIC! AT THE DISCO I Write Sins Not Tragedies DECA/DANCEFUELED BY RAMEN	1,777,105
15	GNARLS BARKLEY Crazy DOWNTOWN/LAVA	1,690,882
16	PINK Who Knew LaFACE	1,654,013
17	BEYONCÉ Déjà Vu COLUMBIA	1,567,499
18	CHRIS BROWN Say Goodbye JIVE	1,511,509
19	ALY & AJ Chemicals React HOLLYWOOD	1,484,974
20	SEAN PAUL (When You Gonna) Give It Up to Me VP/ATLANTIC	1,383,560

The top 20 audio and video streams (combined) for the four weeks ending Sept. 17.  
Source: Yahoo! Music

### BLACKBERRY BRANCHES OUT

It used to be that BlackBerry devices were for business users who just wanted to get e-mails on the road. No longer, now that wireless operator T-Mobile teamed with BlackBerry developer Research In Motion to bring the new Pearl BlackBerry smart phone to the United States.

In addition to the expected business productivity features and wireless e-mail support (including the ability to access 10 different e-mail accounts), the Pearl steps up the entertainment value with a camera phone with 5x zoom functions, MP3 player and mobile video player. It also supports master ringtone playback, and has 64MB of memory and an expansion slot for a microSD card. And for the jet-setter crowd, the Pearl also works in other countries with GSM networks.

It's BlackBerry's attempt to appeal to a broader range of users, not just businessmen. To that end, it sponsored a launch bowling party with such celebrities as Adrian Grenier, DJ AM, Chester Bennington of Linkin Park, MC Lyte and Scott Weiland of Velvet Revolver.

The Pearl is available for \$200 with a T-Mobile service plan.  
—Antony Bruno







**ABOVE:** "The Producers" panelists, from left: **Salil Dalvi**, NBC Universal; **John Nararian**, E! Entertainment; **David Dorn**, Rhino Entertainment; **Jeremy Laws**, Universal Pictures Mobile Division; **Brian Seth Hurst**, Opportunity Management Group, and **Steve Lerner**, Wind-up Records.

**RIGHT:** Giving the thumbs up (and a rock on) are Billboard president/publisher **John Kilcullen**, Sprint Nextel VP of business development/product innovation **Paul Reddick** and Billboard digital/mobile contributor **Antony Bruno**. Reddick wears a race-car suit for his keynote address that Will Farrell wore in "Talladega Nights."

**BELOW:** Discussing the potential of social networking on mobile devices as a way to sell content are, from left, moderator **Mark Donovan** of M Metrics, **John Smelzer** of Fox Interactive Media, **Mike Gallelli** of T-Mobile and **Mike Garamond** of Motorola.



# MECCA MADNESS

Billboard's Mobile Entertainment Content, Commerce and Applications (MECCA) conference, held in partnership with CTIA-The Wireless Assn.'s Wireless I.T. & Entertainment confab in Los Angeles, dove headfirst into the popular subject of wireless entertainment on Sept. 11. More than 1,000 attendees from the mobile and entertainment industries turned out to discuss and debate the future convergence of their respective markets. A focus on getting more customers to buy mobile content was the prevailing theme. Highlights included a keynote by the Doors' Ray Manzarek, Sprint Nextel's Paul Reddick throwing loaves of Wonder Bread into the audience and a fantastic after-party sponsored by AOL Mobile.

—Antony Bruno

PHOTOGRAPHS FOR BILLBOARD BY JESSE GRANT AND MAURY PHILLIPS/WIREIMAGE



**ABOVE:** **Andrew Bud**, CEO of conference sponsor mBlox.

**BELOW:** **Tom Wheeler** of Core Capitol Partners, left, discusses the state of the mobile industry with panelists **Michael Arrieta** of Sony Pictures Digital Entertainment, center, and **Greg Ballard** of Glu Mobile.



**ABOVE:** Moderator **Tom Wheeler**, left, of Core Capitol Partners quizzes **Robert Tercek** of Multimedia Networks on what's needed to kick-start the mobile entertainment industry in the opening session, "State of the Industry."

**LEFT:** **Mike Wehrs**, AOL Mobile chief technology evangelist gives his keynote address, outlining the new path AOL plans to take in mobile entertainment.

**BELOW:** "Web 2.0" panelists, from left: **Mark Donovan**, M Metrics; **John Smelzer**, Fox Interactive Media; **Michael Gallelli**, T-Mobile; **Mike Garamond**, Motorola; **Daren Gill**, Clearchoice; and **Michael Grossi**, Hello.



**ABOVE LEFT:** **Brian Seth Hurst**, founder of the Opportunity Management Group, moderates the session "The Producers."

**LEFT:** Billboard executive editor/associate publisher **Tamara Conniff** and director of charts **Geoff Mayfield** presented the Doors' **Ray Manzarek** with a plaque celebrating "The Best of the Doors" topping Billboard's Top Pop Catalog chart on the group's 40th anniversary. From left are Manzarek, his manager **Jeff Jampol**, Conniff and Mayfield.

**BELOW:** "State of the Industry" panelists, from left: **Tom Wheeler**, Core Capitol Partners; **Michael Arrieta**, Sony Pictures Digital Entertainment; **Greg Ballard**, Glu Mobile; **Rio Carraeff**, Universal Music Mobile; **John Burris**, Sprint Nextel; and **Robert Tercek**, Multimedia Networks.





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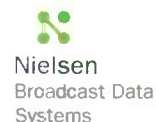
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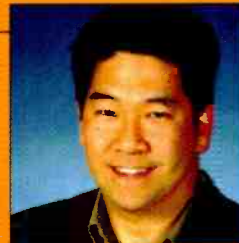
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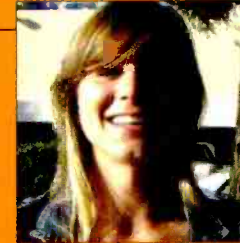
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## Tony Granger

As TV And The Internet Intermingle, Advertising Needs To Entertain Consumers And Connect With Their Hearts

**E**arlier this year, during the 53rd annual international advertising festival Cannes Lions 2006—the Academy Awards of advertising—Saatchi & Saatchi New York was the most-awarded agency in the United States (and third in the world). Surely this is a nod to the agency's chief creative officer, Tony Granger. Since joining the office nearly two years ago, Granger has kept his eye on improving the bottom line—creatively and financially. Witness recent campaigns from Crest, Folgers, Sony, Xbox and Coca-Cola. Beginning Dec. 1, the agency has a new client: JCPenney.

With no formal training, Granger—a native of Johannesburg—embarked on his advertising career 25 years ago at Grey as an assistant art director. By the early '90s, Granger was working at Hunt Lascaris, which TBWA purchased in 1995.

In 2001, he waved goodbye to his homeland and said hello to Bozell New York. At the time, he says Bozell was “a shop with a very dusty name, a small list of potentially great clients and a healthy bottom line.” As co-president/chief creative officer, Granger restructured the agency, and five months later, “we hit the billion-dollar mark.” In the span of 18 months, Bozell had become one of the most-awarded agencies in the United States.

Granger packed his bags in 2003 and moved to London as executive creative director of Saatchi & Saatchi. Two years later, with bags packed yet again, the man with numerous advertising awards under his belt returned to New York.

On the eve of New York's Advertising Week 2006 (Sept. 25-29), Billboard visited Granger in his spacious office in downtown Manhattan.

### First things first: Is the 30-second spot dead?

Television is and will be enormously powerful. It's just changing. But moving forward, television and the Internet are going to combine. You're going to have one source of entertainment, and you can see it happening already. Look at the G5 [points to his Mac]. It's not a computer—it's an entertainment center. The new G5 is designed with a remote control. It's designed as a portal for you to speak to anyone in the world who has a little camera. You can download using your remote control. And the technology is coming down the pike to have a fuller screen for movies that you download.

### Do you think the computer will become more like an entertainment center for your media room?

Absolutely. And with that comes the reinvention of television, the reinvention of music, the reinvention of entertainment. Consumers are no longer looking at television just as entertainment, and they're not just looking at computers as

sources of information. This affects the 30-second commercial, which may have a short life span, which is a good thing for agencies, clients and creative people.

### Why is that?

You won't be restricted to that 30-second airtime. It may become completely three-dimensional. At the moment, you can click on ads on the Web and enter into completely different content. So instead of being two-dimensional on the TV screen, the ads are now becoming three-dimensional. They're becoming portals.

### Consumers are being given more power. They can opt to dial in or out. How does this affect your job?

The commercial becomes a merger of information and entertainment. It must connect to consumers, it must entice them and it must tease them. We must make sure we produce content that the viewer wants to engage with—not has to engage with. It's a whole new way of thinking. You must en-

tertain—without being intrusive or interruptive.

### With computers and other technology people can fast-forward and create their own programming. Has the Internet, in a way, forced agencies to create campaigns that are more engaging and less hard sell?

I think the Internet has sped up marketers' understanding that they have to stop working that way. The really great creative agencies across the world have always created work that's engaging. The problem is that only 10% of agencies are great—90% of agencies just schlop the work out. So it's becoming, “Creativity is the new black.” Marketers are now saying, “Now that consumers can dial me out, it's no longer good to be hard-hitting.”

### Isn't it about making emotional connections?

You want to make a connection to the heart rather than the mind. This is good news for the consumer, because it then becomes

about making ads more creative, more entertaining and more watchable. Lord knows, you go home, you switch on the box and you want to be entertained. You don't want the used car salesman beating down your door. You want to connect with consumers and not be hated, not be dialed out.

### How are sites like YouTube changing the ad agency world?

You can create a campaign where all the money is spent on production with zero spent on the media. You can seed YouTube with a couple videos and watch the campaign explode. It's wonderful. My wife recently showed me a commercial for an Australian beer that her mum had e-mailed her. She proceeded to send it to her entire e-mail list. It has become the new word-of-mouth. So it's no longer perceived as an ad break, but a “Wow, come look at this!”

My son showed me a crudely animated spot for Mentos. It's completely random—it's about this strange little guy who loves pie. He says, “I love pie,” while

his mum says, “Don't eat pie.” Now my son and his friends know about Mentos at the same time they are saying, “I love pie, I love pie, I love pie.”

### Didn't Saatchi do something similar with a recent spot for Folgers?

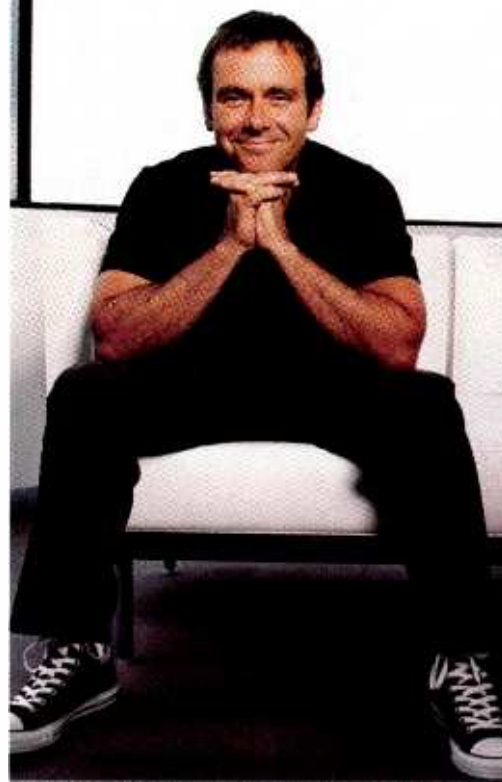
Yes, it was a viral campaign that exploded. Normally you have a budget, and you shave some off for production, and you spend the rest on media costs. There are formulas. But this spun it completely around. All the money was spent on production with zero dollars spent on media. The good thing about the Internet is that it's changing the rules as it develops.

### Did sales of Folgers increase during the campaign?

It's too early to tell. We know there's a massive spike in brand awareness—brand chatter is high. With this campaign, there is still the connection to the heart rather than a connection to the mind. We had to connect with consumers emotionally and get them to want to interact with us—rather than push it in their faces.

### The businesses of music and advertising are reinventing themselves with the digital revolution. Is the digital revolution the biggest challenge right now?

No, it's the biggest opportunity. The danger is that people see it as a challenge, as something scary. It's a huge, huge opportunity. It's a massive opportunity to reinvent what we do into something better, something more profitable and more entertaining. It's here to stay, and it's probably going to reinvent itself into something else. If brands, agencies, networks and music companies see it this way, they will find opportunities for massive revenue growth. ...



Lord knows, you go home, you switch on the box and you want to be entertained. You don't want the used car salesman beating down your door.



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# FERGIE DELICIOUS!

**Fergie has been preparing a lifetime for moments like these.**

*Clad in booty-baring shorts and flanked by a brigade of costumed Brits, she marched down the red carpet during MTV's Video Music Awards preshow at New York's Radio City Music Hall. Exactly one week later in the same locale, the three other Black Eyed Peas cleared the stage for her show-stopping solo set at Fashion Rocks. Again all ears were attuned to her pandemic first single "London Bridge," which remains in the top five of The Billboard Hot 100 after crowning the chart for three straight weeks.*

*Now that Fergie has helped transform the Black Eyed Peas from ground-level hip-hoppers to globe-trotting pop wonders, the 31-year-old singer is refocusing on her dream deferred—solo success. Co-executive produced by Peas' frontman will.i.am, her solo debut, "The Dutchess," is a mishmash of bubble-gum pop, hip-hop and R&B grooves derived from her performance-rich background. The set arrived Sept. 19 via will.i.am/A&M.*

*Before she began strutting around stages, the Hacienda Heights, Calif., native (born Stacy Ann Ferguson) voiced the characters of Sally and Lucy in the cartoon series "Charlie Brown," which led to roles in "Kids Incorporated," the Fox Family series "The Great Pretender" and her first musical turn in the all-female pop trio Wild Orchid, which disbanded after releasing two moderately successful albums in the late '90s.*

*Wrought with the showbiz blues, Fergie battled addiction to crystal methamphetamine before finding solace in therapy—and music. Prior to becoming a full-time Pea on 2005's "Monkey Business" (A&M), she contributed background vocals on the group's multiplatinum 2003 set "Elephunk" and began setting the stage for "The Dutchess."*

*Fergie and Will took time away from their ongoing Black Eyed Peas tour to chat about her upcoming release.*





#### How long have you been planning this solo record?

**Fergie:** I always had this dream. I told my mom when I was 7 years old, but I just ended up being in bands. I'm a free spirit. I follow my heart, and it's led me to where I am now. I probably would've taken more time to finish it even though they're songs from a seven-year period, but [Interscope CEO] Jimmy Iovine heard some [tracks] and was like, "This is great, let's put it out."

#### Has being in Black Eyed Peas given you the creative license to experiment with rapping?

**Fergie:** Just being around it and living the lifestyle [with them], it felt more natural and comfortable—and not as taboo. But I've always been a fan of rappers like Roxanne Shante, Monie Love, Queen Latifah, Salt-N-Pepa—these were girls that I emulated growing up, but just more in private. BEP gave me that confidence to do it. I'm not trying to be a serious MC, that's not my goal. I'm just paying homage to everything I grew up listening to. If I didn't include that part of me, it wouldn't be a true representation of who I am.

## ON THE 'BRIDGE' THE MAKING—AND MEANING—OF A NUMBER ONE HIT

Co-written by Sean Garrett and Polow-Freache Jones (Polow Da Don), "London Bridge" is currently No. 2 on The Billboard Hot 100 after topping the chart for three straight weeks. Much like Cassie's sensual hit "Me & U," the read-between-the-lines lyrics are obscure enough to dupe kids attracted to its throbbing bass, yet obvious enough to alarm adults.

The track was originally given to Fergie at the suggestion of Jones' manager Dominic "DJ" Mormile, head of urban A&R at Interscope. No doubt the song has been incinerating clubs and radio for the same reason it appealed to Fergie. "I loved

into a little bit of punk-rock mosh music because I love to do that if you've ever seen my stage shows.

"Finally" is the last song on the album. It's piano, strings and vocals, played by John Legend. He co-wrote that song. It's a timeless ballad that you can play 30 years from now, and it'll still be cool because it doesn't lend to any era. And it's really stripped down. I really had a chance to sing, although I didn't oversing anything. My taste is more to bring it out at certain moments.

#### Will, you produced much of the album. What were some of your favorite moments on "The Dutchess"?

**Will:** "Mary Jane." She goes from dub, doing her interpretation of roots, to some ska-punk and ends up with jazz. From a production standpoint that was fun, flipping all those different styles. Another song, "Big Girls Don't Cry," really pushed my production skills. I did an Edie Brickell type of production—"I'm not aware of too many things," on guitars. "Clumsy" is like the Shangri-Las "Leader of the Pack" with a ghetto-ass beat, but then here come the guitars and her singers. "Fergalicious"? It's like the sister of [Black Eyed Peas hit] "My Humps."

the horn part, I loved the sirens in the beginning, and I loved the 'oh shit' part because it was giving you that 'I don't give a fuck' mentality right from the beginning," she says.

As for the lyrical meaning, when Fergie rhymes, "How come every time you come around/My London, London Bridge, wanna go down," it's clear she's not paying homage to mother England. "There isn't any deep sentiment—it's just kind of a stupid song," Fergie says. "I'm letting people figure out their own meanings to it."

Below, three sexperts give Billboard the scoop. —CH

**"Any reference in pop music to 'going down' is bound to reference oral sex . . . she's also quoting 'love you long time,' from a highly sexualized song [2 Live Crew's 'Me So Horny']"**

—DR. CAROL QUEEN  
director of the Center for Sex & Culture

**"The frequent references to alcohol and being drunk suggests the backdrop against which casual sex/hooking up/oral sex is likely to occur."**

—sex therapist IAN KERNER,  
author of "She Comes First"

**"Maybe those words just sounded good to Fergie and she liked singing them . . . At the end of the day, it's good marketing [and] a great song."**

—DR. SADIE ALLISON,  
author of "Tickle His Pickle"

#### Is the Fergie on this album different from the Fergie on the Black Eyed Peas albums?

**Fergie:** It is different because I'm a singer first and foremost. There are more ballads and more intimacy between me and the listener because sometimes when you're in a group you don't have space to air out your dirty laundry. This [album] is a complete thought. It's not just a verse or a sentence. It's my complete feeling and emotion. I think people will be surprised because they don't know that sensitive side of me yet. I also like to experiment with different tones in my voice, and I wanted to make the album really colorful.

#### Can you break down some of the tracks?

**Fergie:** In "Fergalicious," I emulated ['80s female rap trio] J. J. Fad, and we sampled the track from Afro-Rican's "Give It All You Got." "Voodoo Doll" is my take on dub music. It's about my struggle with crystal meth. There's a demon part that's a completely different voice than the singing part, and it's almost like two voices. It's me battling with myself. "Mary Jane Shoes" featuring I3 is a breezy reggae song, and at the end I go

#### Why the title "The Dutchess"?

**Fergie:** "The Dutchess" is a play on words from the Duchess of York, but it's not to be taken literally [laughs]. If you notice, on the album cover it says "Fergie as the Dutchess" because I wanted each song to be a movie poster. But because "London Bridge" did so well so fast, we had to get everything done so only half the songs on the album have movie poster themes. For example, for "Fergalicious" I'm holding a lollipop; it's pretty campy and cute. The pictures were all shot by Ellen von Unwerth in Paris so a lot of them are very Brigitte Bardot-esque.

#### How did you find time to record in between touring with the Black Eyed Peas?

**Fergie:** A lot of it was recorded on the John Lennon studio bus. We'd go in a couple of hours before going on stage and that's how it got done. The songs span a seven-year period. Some were done before I was in the Black Eyed Peas—we just updated them, and some were done in this one-month span that we took off from touring, which is very rare for us.

Will and I moved into this studio house in Malibu called Morningview. It's like a ranch. It was very serene—complete opposite to the chaos of touring. I was alone a lot, which is something that doesn't happen to me on tour, so I got to find these emotions that are a little bit deeper than the surface. [For example], "The Makeup Song (All That I Got)" and "Velvet" are very intimate lyrically and feeling-wise. I wanted [the latter] to sound like velvet feels—very smooth—and I wanted it to be sensual.

#### In your earlier days, did you always want to be an entertainer?

**Fergie:** I was a complete ham as a child—always performing, taking whatever products were in my kitchen and doing commercials for my dad and the video camera. My parents took me to musicals at a very young age. There was a local community theater and my mom would take me to see "West Side Story," "Oklahoma," "Peter Pan," "Annie."

They would also take me to concerts like Tina Turner, Pointer Sisters and Madonna, so that was buried in principle. They don't perform but they were always music fans and loved to see shows, which was great for me. But then, I didn't want to just sit there, I wanted to do it. [Laughs]

I went to public school, and in the summer instead of going swimming I would go to the set. We worked six days a week so I had to be a little adult. I definitely think that's why I rebelled later. Since I was a child actor, I liked to people-please a lot—it's called being professional when you're younger. And I didn't know how to say no. When I was in Wild Orchid, I should have left a long time prior to when I did, but I didn't know how to. We were doing music that I wasn't really into. It wasn't fun anymore, and it wasn't a creative outlet for me so I went to other places for that.

#### When and why did you decide to join the Black Eyed Peas?

**Fergie:** I had been a fan of theirs since 1998. They were amazing dancers and MCs with this sick style, and I had put it in my mental notes that I wanted to work with them someday. One of the last shows I did with Wild Orchid—this is after I knew that I was leaving, I was just fulfilling my commitment—BEP were on the bill. It wasn't like they were the No. 1 artists at the time or anything. I was finally doing my own album, and I knew that crossing paths with them must mean something.

I approached Will in the hallway, got my hustle on and exchanged numbers. We started playing phone tag and having conversations. They needed a singer for "Shut Up," and we started working together but we didn't plan to be a band. I was still working on my solo material with Will, becoming friends with the guys and doing background on their albums. When it came time for them to tour with "Elephunk," I was a background staple. Joining a band was another commitment, but I was such a huge fan of theirs, and I thought I'd be an even better solo artist if I learned from them.

**Will:** A lot of people don't realize, but I was producing her by mid-2002, writing songs with her and, at the same time, we were recording "Elephunk." We've been trying to figure out the release since. Should we put it out after "Elephunk"? No, we still need to work as the Black Eyed Peas. We set the anchor. No matter what happened with the individual projects, we committed to the Peas.



**The Black Eyed Peas basically gained global recognition right when you joined. Do you ever assess your impact on the group?**

**Fergie:** This question is interesting to me because I feel like "Where Is the Love" made BEP a worldwide success. It was kind of a phenomenon. People at that time really related to those lyrics. I'm hardly on that song. I think people started looking at us [more], then when they would come to the shows they would get this female and male perspective, and I think that made our shows interesting so people kept coming back.

**What do you think of the success of the first single so far?**

**Will:** I'm thrilled it's taken such a great start.

But we have a long way to go. We have 9 million albums to sell. A song doing well on the radio and charting on Billboard? That's a sprint. That's the beginning of the marathon.

**Is there any nervousness on your part about what Fergie's success could do to the group dynamic of the Black Eyed Peas?**

**Will:** What we've accomplished as a group, it's so enormous, I'm not afraid of messing up what we do. We sell thousands of seats in every country on the planet. You can't get nervous. We're all succeeding in all different parts of our careers. Just because I produce Nas and John Legend and Justin Timberlake doesn't mean it will change the dynamic of the Peas.

We're really proud and supportive. We're going to tour together. It doesn't make sense for her to open up for other people when she's in one of the biggest groups in the world. So we'll tour together, still record together, we have a Black Eyed Peas album coming in 2007. But right now it's "Dutchess" time.

**In hindsight, is it better that "The Dutchess" is coming out now instead of back when you originally planned to do a solo album?**

**Fergie:** Definitely, I think everything happens for a reason and all of my choices have led me up to this moment and made me stronger, not only as an artist but as a person. I want to do more BEP albums and more of my [own] albums. I'm in this for the long run. ♦♦♦

## RISING STAR: POLOW

Producers normally slave over the boards to create a signature sound—think the Neptunes' "zing" or Kanye West's nostalgic soul samples. But up-and-coming producer Polow Da Don does the complete opposite. And while aiming for a sonically diverse catalog, the in-demand rapper-cum-producer has earned four top 10 hits in the past two years, including Fergie's recent Billboard Hot 100 chart-topper, "London Bridge."

"If I do a beat that sounds like another beat I did, I'll scratch it immediately," says the 27-year-old Atlantan, born Polow-Freache Jones (his first name is of French descent). "I've had a legitimate R&B hit, a legitimate rap/pop record and a legitimate pop record, and they all sound totally different."

The R&B record is Jamie Foxx's "DJ Play a Love Song" from his 2005 debut "Unpredictable"; the rap/pop record, Ludacris' "Pimpin' All Over the World" featuring Bobby Valentino (2005) was Jones' first hit and reached No. 9 on The Hot 100; and the pop record, the Pussycat Dolls' "Buttons," remains a top 5 mainstay in its 19th week on The Hot 100. In fact, many of his singles have had staying power on the charts. "London Bridge," the lead single from Fergie's solo debut, "The Dutchess," spent three weeks at No. 1 on The Hot 100 after achieving the second biggest leap in chart history by rocketing from No. 85. Jones also produced Kelis' new pop-rap single "Blindfold Me" and Fergie's potential second single "Glamorous" featuring Ludacris.

"He is universal," says his manager of three years, Dominic "DJ" Mormile, head of urban A&R at Interscope. "Of his commercial singles, there isn't one where you hear it and say, 'This sounds like Polow.' All his records really don't fit a box."

Ironically, Jones, whose upcoming collaborations include projects by 50 Cent, Ciara, the Game, Eve and Pussycat Dolls lead singer Nicole Scherzinger, started out as an aspiring rapper. He has seen three separate rap projects disband. At 14, he was in a duo discovered by rapper/producer Lil Jon, then an A&R exec at So So Def. When that didn't stick, Jones and two buddies formed a group called Jim Crow and landed a deal with Noontime, whose co-founder, producer Jazze Pha, executive-produced their debut "Crow's Nest." Jim Crow lasted from 1999 to 2002, before losing its second major deal with Interscope.

However, Jones stayed at the label, earning a song deal in mid-2003 as well as a separate production deal for his company Zone 4, Inc. His roster includes Alabama rapper Rich Boy and singer/songwriter Keri Hilson (who co-wrote Mary J. Blige's "Take Me As I Am" and Usher's "Red Light"). It was then that Jones crafted the tracks for "Buttons" and "London Bridge." In the midst, he became a member of the now-defunct rap crew New Money, also comprised of Southern rappers Bubba Sparxxx, Sean Paul of YoungBloodZ, Pastor Troy, G Rock and Virginia-based producer Timbaland.

Jones apprenticed with Timbaland while studying beat-making with his younger sister K. Jones, who had written and produced rapper Rasheeda's single "Do It" (2000) featuring Pastor Troy & Re Re. "I started out using her MP until I learned how to get sounds in it," Jones says, referring to the standard audio device used to create beats. "I got better and better experimenting with different sounds, but I was still dabbling in rap."

His first real break came through his friendship with Ludacris, whom Jones knew as the radio jock (Chris Luva Luva) for Atlanta's Hot 97.5. In 2003, Ludacris handpicked a Jones

track originally created for Snoop Dogg and Too Short, and turned it into "Pimpin' All Over the World" for 2004's "Red Light District."

With the still unreleased "Pimpin'" as his sole major placement, Jones signed to Universal Music Publishing Group in November 2004 in a deal brokered by his childhood friend Ethiopia Habtemariam, VP of urban creative affairs. "For a lot of his tracks, he'll have hook or melody ideas already because he hears where he wants it to go. I know a couple of writers that are actually intimidated by his tracks," says Habtemariam, who is also responsible for bringing Ciara, Chris Brown and Ludacris to UMPG. "I don't think he'll ever admit this—he totally believes in himself—but when he steps into the studio he's insecure about it so he does everything he can to make sure a record is perfect. Up until the last stage of mixing and matching the record, he's making changes to the track to make it that much bigger."

Jones' insecurity may stem from his lack of musical training. While producers like Pharrell Williams and Timbaland boast drumming and keyboarding skills, respectively, Jones admits he is no instrumentalist, and his keyboard playing is "mediocre," though he's looking into professional lessons. "I have a natural feel for music," he says. "I can hear a song on the radio once and know if it's gonna be huge. There's just a certain feeling that makes you want to dance, makes you want to be with a girl, makes you want to fight somebody and it's in me."

"It sounds arrogant and stupid, but I've always been a great gambler because I can feel it," he says. "That's how I learned how to play videogames. Even if I didn't know how to play, I'd gamble. It forced me to learn at a faster rate. Now I don't have any guidelines when I go in the studio. I just start creating and whatever comes out, comes out."

Jones has had the chance to study—and study with—some of the best to hone that instinct. "From Dr. Dre, I learned the cleanliness of music—how to make it sound like a real record and put vocals in the right place," he says. "Nobody makes beats better than Timbaland, period, and I think Jazze Pha will al-



**'IF I DO A BEAT THAT SOUNDS LIKE ANOTHER BEAT I DID, I'LL SCRATCH IT IMMEDIATELY.'**

ways be relevant no matter what because he understands melody down to perfection."

Although he continues to entertain rapping, supplying a verse on Rich Boy's "Throw Some D's," Jones plans to spend more time behind the scenes. He would also rather "work with somebody new and incredible, or somebody who hasn't had that break" than a mediocre superstar. Habtemariam applies the same philosophy. "Being at a bigger publishing company, it's really easy to want to go after writers and producers that have hits on the charts already, but my thing is we get in there early and sign talent that we believe in and help build their careers," she says. "That's what happened with Polow and it's paid off." —CH



# WHAT'S IN STORE?

BILLBOARD BUILDS THE MUSIC STORE OF TOMORROW,  
FROM THE BEST OF WHAT'S WORKING AROUND THE U.S. TODAY

BY CHRIS M. WALSH INFOGRAPHIC BY KOPP ILLUSTRATION

Music retailers haven't had it easy lately. Traditional brick-and-mortar sales are down 25% since 2000, and the number of music retailers operating in the United States has dropped by roughly 3,300 during the same period.

On Aug. 20, one of the country's largest and most renowned retail chains, Tower Records, revealed it had filed for Chapter 11 bankruptcy, just two weeks after being named large retailer of the year at the annual NARM convention.

Despite closings and financial difficulties, some retail stores are flourishing. "Retailers have to do more things right than ever before," says Clark Benson, founder/CEO of the Almighty Institute of Music Retail. "If you want to be successful, you really need to embrace a few different trends."

Here are some retailers who are capitalizing on successful trends: diversifying product lines and businesses, reaching customers via the Web and holding live events, among other tools for growth.

## USING THE WEB

*Newbury Comics, New England*

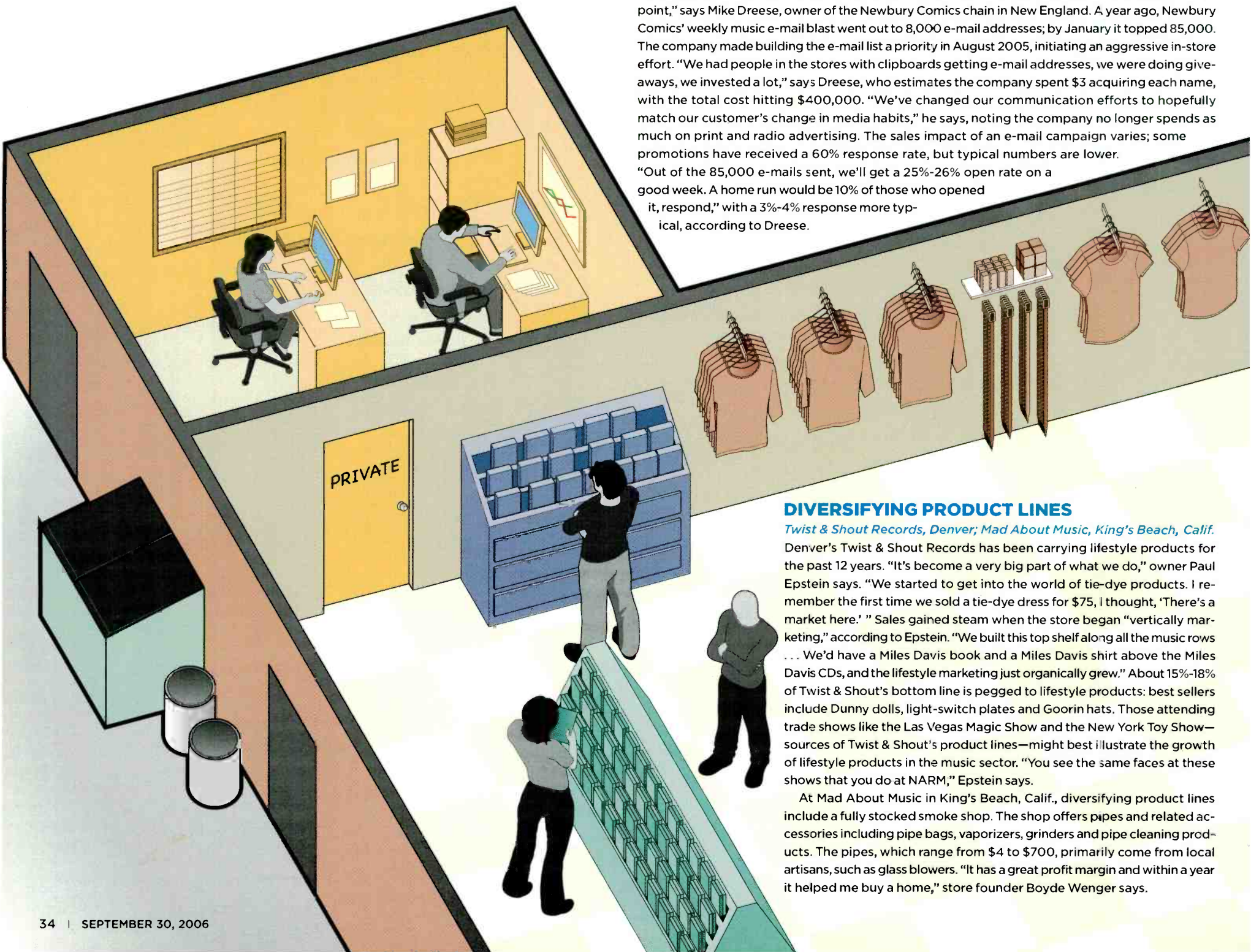
"We have an e-mail list that has 85,000 customer names that's a real driver of business at this point," says Mike Dreese, owner of the Newbury Comics chain in New England. A year ago, Newbury Comics' weekly music e-mail blast went out to 8,000 e-mail addresses; by January it topped 85,000. The company made building the e-mail list a priority in August 2005, initiating an aggressive in-store effort. "We had people in the stores with clipboards getting e-mail addresses, we were doing giveaways, we invested a lot," says Dreese, who estimates the company spent \$3 acquiring each name, with the total cost hitting \$400,000. "We've changed our communication efforts to hopefully match our customer's change in media habits," he says, noting the company no longer spends as much on print and radio advertising. The sales impact of an e-mail campaign varies; some promotions have received a 60% response rate, but typical numbers are lower. "Out of the 85,000 e-mails sent, we'll get a 25%-26% open rate on a good week. A home run would be 10% of those who opened it, respond," with a 3%-4% response more typical, according to Dreese.

## DIVERSIFYING PRODUCT LINES

*Twist & Shout Records, Denver; Mad About Music, King's Beach, Calif.*

Denver's Twist & Shout Records has been carrying lifestyle products for the past 12 years. "It's become a very big part of what we do," owner Paul Epstein says. "We started to get into the world of tie-dye products. I remember the first time we sold a tie-dye dress for \$75, I thought, 'There's a market here.' " Sales gained steam when the store began "vertically marketing," according to Epstein. "We built this top shelf along all the music rows . . . We'd have a Miles Davis book and a Miles Davis shirt above the Miles Davis CDs, and the lifestyle marketing just organically grew." About 15%-18% of Twist & Shout's bottom line is pegged to lifestyle products: best sellers include Dunny dolls, light-switch plates and Goorin hats. Those attending trade shows like the Las Vegas Magic Show and the New York Toy Show—sources of Twist & Shout's product lines—might best illustrate the growth of lifestyle products in the music sector. "You see the same faces at these shows that you do at NARM," Epstein says.

At Mad About Music in King's Beach, Calif., diversifying product lines include a fully stocked smoke shop. The shop offers pipes and related accessories including pipe bags, vaporizers, grinders and pipe cleaning products. The pipes, which range from \$4 to \$700, primarily come from local artisans, such as glass blowers. "It has a great profit margin and within a year it helped me buy a home," store founder Boyde Wenger says.





## CROSS-MARKETING

*Criminal Records, Atlanta*

Last year Criminal Records owner Eric Levin purchased the two-location Aurora Coffee business. "Now on any given day, if new releases are slight or loss leader sales are heavy, now I have coffee and pastries to sell as well," Levin says. One Aurora store sits directly next to Criminal and Levin is cross-marketing and promoting a synergy between the two businesses. The same gift cards are accepted at either business; singer/songwriter performance nights have been added to both coffee locations, which have boosted traffic; and in-stores at Criminal are now funneled through the neighboring coffee location. "It gives us more space and helps with traffic control. We line people up in front of the record store to purchase a CD, [and] once they purchase they get in line in the coffee shop," where the artist performs. Levin says he views the purchase of Aurora as a "hedge for the future" and estimates that coffee will be 40% of his business this year. "It should bring in about \$850,000."

## LIVE IN-STORES

*Amoeba Music, Hollywood, Calif.*

Amoeba Music uses live in-store performances to reach out to the local community and boost sales. "It's an increasingly important part of the Amoeba chain. It's an integral part of what we do," says Kara Lane, marketing manager for the 28,000-square-foot mega-indie's Hollywood, Calif., location. Lane points to the performances as a natural extension of the store's calling cards, particularly its massive selection of music and the staff's eclectic and collective knowledge, which are central to the "Amoeba experience." Recent in-stores at the Hollywood location have included the Raconteurs, Mates of State, Preservation Hall Jazz Band, the Boy Least Likely To and Dresden Dolls. The store holds two to three in-stores a week, which draw anywhere from 50 to 1,500 people. "Live in-stores are a chance [for the artists] to connect with fans and share their music in an organic way that downloading 10 tracks just can't approximate," Lane says. There's also a corresponding boost in sales, which Lane says averages about 30%, but "if the in-store is on release date, [it's] much higher."



# ARTISTS CONTINUE TO GET 'UPFRONT' AND CENTER ACROSS A VARIETY OF PLATFORMS

BY MICHAEL PAOLETTA

# EXPANDING YOUR BRAND

**W**ill it be a traditional or nontraditional execution? Will there be a viral component? Will it be interactive? Will it be a one-off or long-term partnership? What's the look and feel of the creative? These are the questions today's label executives, artists, managers and brand marketers ask as they navigate the ever-changing and evolving world of branded entertainment.

These and other questions will surely be front of mind at Billboard's third annual the Music Upfront, which will be held Sept. 26 at B.B. King Blues Club & Grill in New York. The one-day event, presented by Billboard and Adweek, coincides with Advertising Week 2006 (Sept. 25-29) in New York.

The Music Upfront gives U.S. labels a forum as they plan their campaigns for the coming season to stage "upfront" showcases of key artists and repertoire to ad agency creatives and brand marketers. In previous years, Rihanna, Anna Nalick, Ne-Yo, Teddy Geiger and others have been spotlighted.

With consumers accessing content when and where they want it across a variety of platforms—wireless, Internet, TV, radio—the potential for brand marketing opportunities and initiatives has increased.

"I think I speak for many when I say that I am fielding more offers today from brands looking to partner with an artist than I was last year at this time," Island Def Jam VP of strategic marketing Jeff Straughn says. "The relationships between labels and brands are growing, with each side understanding the needs of the other more and more."

When it comes to branded entertainment, one of Straughn's star pupils is hip-hop/pop singer Rihanna. Since her head-turning performance at last year's Music Upfront, she has partnered with a handful of brands, including Nike, JCPenney, Clinique, Fuze and, just recently, LG mobile phone.

While Straughn will not peg all of Rihanna's branding success on the 2005 Music Upfront, he acknowledges that "you want



RIHANNA gets 'Happy' while recording a song to promote Clinique's popular fragrance.

to put your artist in front of brand marketers whenever possible." Straughn views his artist's success in the brand marketing world as a strong case of "the domino effect, with one partnership leading to another one."

To help launch her sophomore album, "A Girl Like Me," Rihanna entered into business deals with Nike and JCPenney (Billboard, March 18). Now Rihanna, along with country artist Julie Roberts, has a starring role in a just-launching global campaign for the top-selling Clinique Happy fragrance (Billboard, July 22). Ne-Yo is also a "silent partner" of the initiative; he penned an original song, "Just Be Happy," for the fragrance's campaign, with Rihanna and Roberts recording their own hip-hop/pop and country versions, respectively.

According to a Clinique representative, the goal of the holiday advertising and promotional campaign, a strategic partnership with Island Def Jam, is to attract young customers to the Clinique brand and Happy fragrance.

Kelly Clarkson and Glacéau teamed up for a limited-edition label for focus flavor vitaminwater.

Straughn calls such partnerships ideal situations. "In each case, the partner wants to fully integrate Rihanna and her music into the campaign," he notes. Since its May release, "A Girl Like Me" has sold 957,000

units, according to Nielsen SoundScan.

Jet is also making much noise these days. The Australian band's new song, "Put Your Money Where Your Mouth Is," is heard in a recently launched, multipronged Verizon Wireless campaign for its Chocolate by LG mobile phone (Billboard, Sept. 2). Created by McCann Erickson New York, the TV spots also feature music by Chris Brown, Goldfrapp and newcomer Lady Sovereign. Unlike most other ad campaigns, each artist is identified in his or her respective spot.

For Camille Hackney, VP of strategic marketing at Atlantic Records, the Verizon campaign's timing is ideal. "It helps with our overall promotion and marketing setup plan," she says. Jet's sophomore Atlantic album, "Shine On," arrives Oct. 3. Meanwhile, "Put Your Money Where Your Mouth Is" is already a hit at modern rock radio.

Jet had final approval rights on the spot, which places a heavy emphasis on the music, Hackney notes. "They wanted to make sure the creative was right," she says. "It's much more than just a check for them. They don't need to be slammed by fans on blogs."

Three years ago, another brand, iPod, helped launch Jet's career. The group's song, "Are You Gonna Be My Girl?," was heard in an ad for the Apple product. The band's manager, Andy Kelly of Winterman & Goldstein, acknowledges that the spot directly affected the band's success, with fans seeking out the group that performed "that song in the iPod ad."

Kelly says the iPod spot was perfect for a couple of reasons: It was a cool and relevant product to the band's members—the iPod is all about music—and the creative was fantastic. "The Verizon spot was, again, a case of a good, relevant product at the perfect time," he says.

When these partnerships work, as it did with the iPod, and as Kelly thinks it will with Verizon, he says, "it helps the band in every other area—live shows, radio, TV, online—because of that increased awareness."

A year ago, at the 2005 Music Upfront, Queen Latifah and Procter & Gamble's CoverGirl brand announced a co-branded partnership, the Queen Collection. The goal of this business marriage was to partner with someone who resonates with the Queen Collection target consumer, explains Anitra Marsh, external relations manager of Procter & Gamble.

The Queen Collection debuted with nine products. Six months later, additional products were introduced. In the coming year, according to Marsh, even more items will be added to the collection.

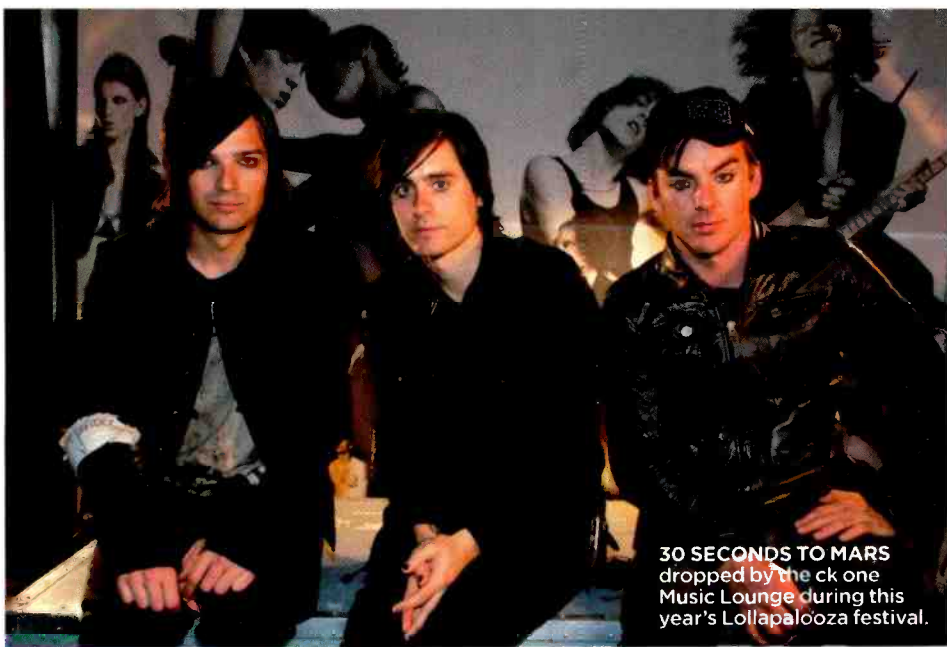
Earlier this year, Mariah Carey, who eschewed such deals in the past, signed her first branding deal. In the July 15 issue of Billboard, Carey acknowledged that Intel was her first brand partner. "The fact that the company deals in high-

continued on >>p37

RIHANNA: © DENNIS KLEIMAN / RETNA LTD.







**30 SECONDS TO MARS** dropped by the ck one Music Lounge during this year's Lollapalooza festival.

from >>p36

level technology, which music is a part of, appealed to me," she said. She also liked that the McCann-Erickson New York-created spot was not exploitive, but creatively inspiring.

At the time, Carey's manager, Benny Medina of Handprint Entertainment, remarked that the campaign was the perfect way to introduce his artist to brand marketers. "It's a multi-platform, multi-initiative concept that was strategically planned," he noted. The fact that it hit millions of eyeballs was icing on the cake. Since her Intel deal, Carey has also become business partners with Elizabeth Arden, Claire's and others.

Although she does not have a new album to promote and her summer tour is finished, Kelly Clarkson is front and center in a new campaign from Glacéau vitaminwater, which invited the singer to co-create a limited-edition label for its focus flavor. The partnership includes a Clarkson-fueled ad campaign.

Clarkson's partnership with Glacéau comes on the heels of its deal with rapper-turned-actor 50 Cent, who co-created his own vitamin water: the grape-flavored Formula 50.

According to Glacéau senior VP of marketing Rohan Oza, 50 Cent will become part of a larger vitaminwater campaign next year, which could encompass a tour.

The live element formed the very foundation of the launch of Jeep's newest vehicle, the Jeep Compass (billboard.biz, Aug. 21). The four-week, multimarket trek—Uncharted: The Jeep Compass Music tour—commenced at the end of August. The just-ending tour featured emerging artists performing at more than 300 free concerts. Naturally, to get from gig to gig, they all traveled in a Jeep Compass, which was incorporated into each performance.

The featured artists included AM, Creed Williams, Sonia and David Berkeley, who each toured one region of the country.

AWE and GMR, two entertainment marketing agencies under the Radiate umbrella of Omnicom, were instrumental in partnering Jeep with the performers.

With the Uncharted tour, Jeep hopes to expose its new Compass model to as many young people as possible at unique venues, director

of Jeep communications Jay Kuhnle says.

For brands and artists, this campaign encourages consumers to "discover," Radiate president Stephen Knill says. "These artists need to build their fan bases," he explains. "Live shows help them to better connect with fans and go beyond their Web sites."

Music fans that wanted to track the tour's progress and listen to the eight artists' music could log on to the interactive Jeep Compass Uncharted MySpace page, myspace.com/jeep.

Brian Feit, founder/president of New York-based strategic marketing firm BMF Media Group, says such multiplatformed campaigns are crucial in today's pop-culture landscape where short attention spans are the norm, not the exception. "You need to hit people from all angles," he notes.

Feit should know. In addition to designing in-store sound environments for lifestyle

beauty brands like Kiehl's, Feit's company creates experiential platforms for clients like 2(x)ist, Coty International and Calvin Klein Fragrances.

In early August, BMF—in association with the Hard Rock Hotel Chicago and title sponsor ck one—presented the ck one Music Lounge at the Hard Rock Hotel Chicago.

Coinciding with Lollapalooza, the VIP-primed ck one Music Lounge was equal parts daytime lounge, gifting bazaar and after-hours party hosted by DJs and bands.

Feit says that ck one and other brands were able to connect with more than 30 acts, including 30 Seconds to Mars, at this one event, resulting in Gnarls Barkley wearing Fila onstage during its Lollapalooza performance and Fall Out Boy's Pete Wentz wearing the same brand during a DJ set in the ck one Music Lounge.

"Partnering with the lounge was a perfect fit for the brand," Calvin Klein Fragrances VP of marketing Lori Singer says. "We were hoping that press and talent would respond to the rock-'n'-roll vibe of our new campaign—and, of course, fall in love with the fragrance all over again."

Singer and her ck one colleagues saw immediate results. Sales figures in the weeks following the event rose 25% in Chicago, she notes.

Not surprisingly, BMF and ck one are looking to expand the ck one Music Lounge to other cities and events around the world.



New artists cruised the country this summer in Jeep Compasses during the Uncharted tour.

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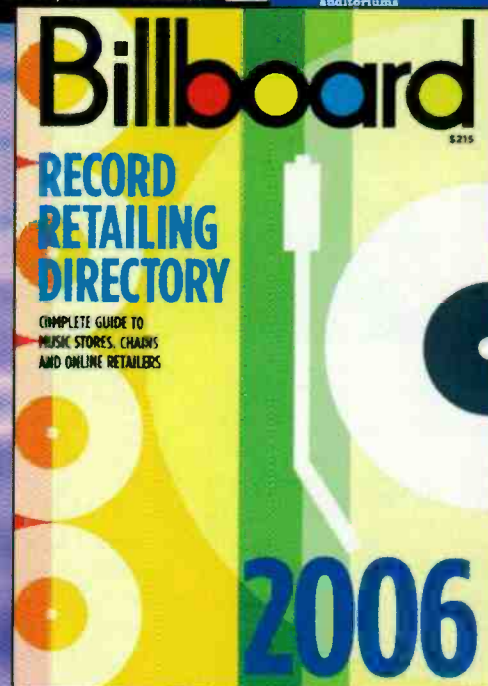
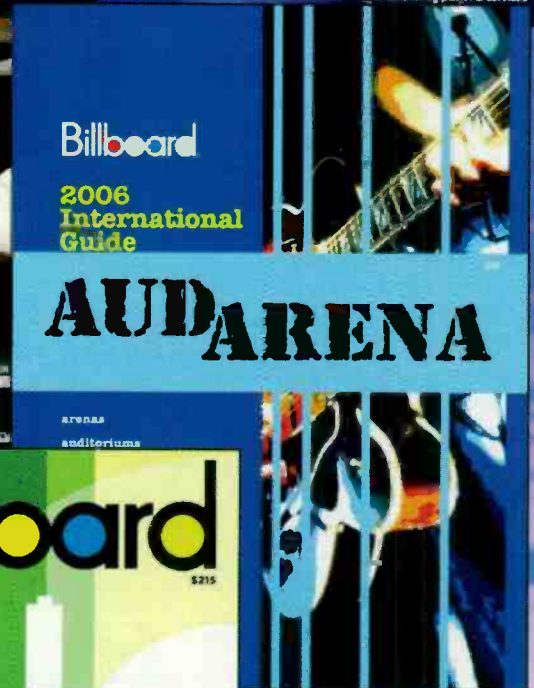
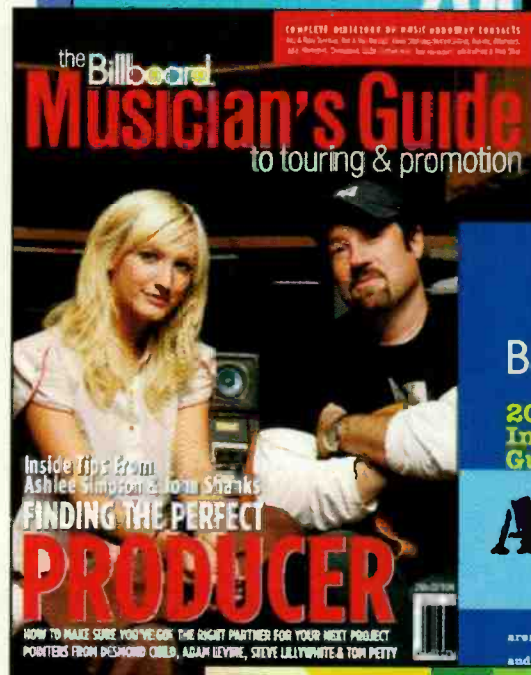
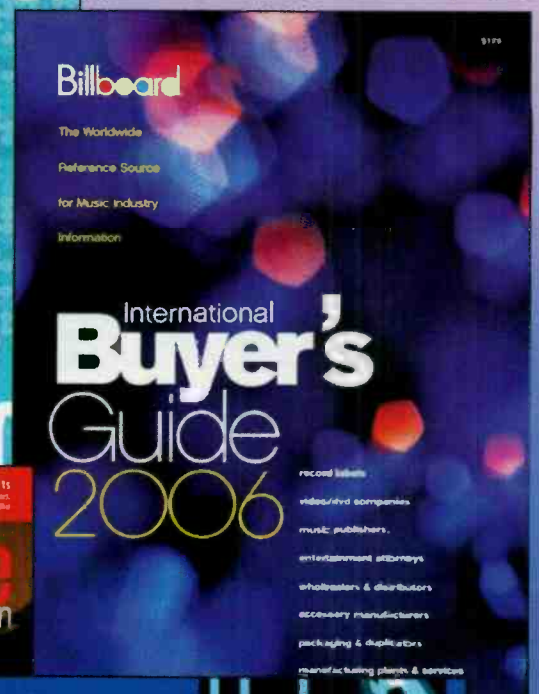
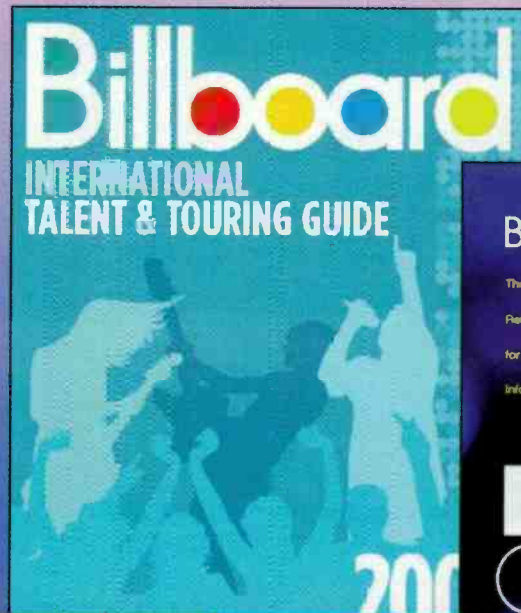
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# MUSIC

SEPTEMBER 30, 2006

ROCK BY MICHAEL PAOLETTA

## CUTTING EDGE

**Scissor Sisters Broke Big In The U.K., But Are They Too Cool For Stateside Glory?**

"American music fans are just as musically open-minded as their British counterparts, but the powers that be in the U.S. may not be as open-minded. Which, to a degree, will hold us back in the U.S.," Scissor Sisters frontman Jake Shears says. "Tons of Americans would love our music, but they don't know we exist."

The New York band's self-titled debut album was the best-selling album in the United Kingdom in 2004, moving 500,000 units, according to the Official U.K. Charts Co. To date, that album has sold 2.5 million copies in the United Kingdom. But on the eve of the release of the Scissor Sisters' sophomore album, "Ta-Dah" (Universal Motown), Shears and his bandmates—Babydaddy, Ana Matronic, Del Marquis and Paddy Boom—are still trying to crack the U.S. market.

It won't necessarily be easy. While dance-rock contemporaries like the Killers and Franz Ferdinand have successfully entered the American mainstream, Scissor Sisters have not yet extended their reach beyond their core constituency: the gay community.

For mainstream America, the band may simply be too quirky, too left-of-center, too flamboyant. Or not.

"People have lots of preconceived notions about us," Shears notes. "But they get over them by hearing us or seeing us live."

This month, several opportunities have been provided. On Sept. 8, CBS aired the band's performance at Condé Nast Media Group's "Fashion Rocks" benefit. Footage from a free Sept. 16 Motorola [Red] charity event in London's Trafalgar Square is on view at Yahoo Music, and in October, that entire concert will be screened in five cinemas in five markets, including New York and Los Angeles. During the week of Sept. 25, Scissor Sisters will appear on ABC's "Dancing With the Stars," NBC's "Late Night With Conan O'Brien" and other TV shows.

Manager Neil Harris hopes this exposure will help the Scissor Sisters reach people who would not necessarily catch the band at a rock club.

"If the band shows up, we win," Harris says. "The success we had in the U.K. with the first album proved we can extend the band's fan base to housewives and kids."

All this activity precedes the album's Sept. 26 release date in the United States (and its Sept. 18 release in the United Kingdom via Polydor). Throughout, the label has tapped Fly Life Media, Arrow Marketing and Urban Groove to help with,



respectively, gay, college and wireless marketing.

"With this campaign, we want to get the attention of all Americans," says Jessica Johnson, the band's product manager at Universal Motown. "So, we're going where Scissor Sisters fans and potential fans live."

Harris points out that it was TV, not radio, that initially championed Scissor Sisters in the United Kingdom. "We had a No. 1 album in the U.K. before pop radio came onboard. Touring and TV appearances were selling the album."

A chart-topper in the United Kingdom and Ireland, "Scissor Sisters" went top five on the European Top 100 Albums chart. But in the United States, the album sold only 283,000 units, according to Nielsen SoundScan, compared to 3 million for the Killers' "Hot Fuss" and 1 million for Franz Ferdinand's self-titled debut disc.

The new album's lead single, "I Don't Feel Like Dancin'," is already off to a great start overseas, currently at the top of the Official U.K. Singles Chart after entering at No. 4.

Stateside, the label has delivered the single to adult top 40 radio. If it gains traction there, it will be promoted to mainstream top 40 radio.

Guy Zapoleon, president of radio consulting firm Zapoleon Media Strategies, believes the track will make its way to mainstream top 40—but that could take months.

"Universal Motown must be patient and get the song on radio, no matter how long it takes," Harris says. "In England, the band broke on radio after the fourth single."

While a Jul. top 40 KIOI San Francisco PD James Baker believes the group will eventually break in the United States, he says it won't be with "I Don't Feel Like Dancin'." He thinks the song is "too out of the norm, too reminiscent of the '70s for soccer moms to relate to."

Shears disagrees. "People just need to be exposed to this song—and our music in general," he says. "They'll get it. People may look at us and think, 'What a bunch of weirdos.' But give them time and they'll see that we're pretty special."



## LATEST BUZZ

### >>>SHADY RE-APPEARS

Dodging retirement rumors, Eminem will spring back into action this winter with "Eminem Presents: The Re-Up," a mix-tape disc that will serve as an introduction to such new artists from his Shady Records camp as Stat Quo, Bobby Creekwater and Ca\$his. Eminem produced the majority of the tracks with assistance from the Alchemist and also raps on a handful of cuts. The first single and video is "You Don't Know," featuring Eminem, 50 Cent, Lloyd Banks and Ca\$his.

—Jonathan Cohen

### >>>CIARA'S 'PROMISE'

On Dec. 5, R&B singer Ciara will unveil her sophomore La Face/Zomba Label Group effort, "Ciara: The Evolution." The set boasts production from Rodney Jerkins, Pharrell Williams, will.i.am, Lil Jon and Polow Da Don (Polow-Freache Jones). Ciara wrote or co-wrote every track and co-produced the majority of the disc, which is led by the Jones-produced single "Promise." —Clover Hope

### >>>BEACH BOY PAIRING

Brian Wilson will be joined by ex-Beach Boys bandmate Al Jardine for four complete performances of the group's landmark "Pet Sounds" album in November. At press time there were no plans for Jardine to appear at two other "Pet Sounds" performances, scheduled for Nov. 1 in Los Angeles and Nov. 12 in London, the latter of which is being billed as the final show of its type in the United Kingdom.

—Jonathan Cohen

### >>>AIKEN NOT READY TO TOUR

Clay Aiken is waiting until 2007 to tour in support of his new Arista album, "A Thousand Different Ways." He tells *billboard.com*, "It's a very intimate album in terms of the concept and what's on it, so I'd like to try to do something a little more intimate this time. We're looking at starting that hopefully around February or March."

—Gary Graff



LUDACRIS

Ludacris' new album, "Release Therapy" (out Sept. 26), is definitely uppermost on his mind these days. But during the Sept. 8 Q&A keynote session at Billboard's seventh annual R&B/Hip-Hop Conference, the rapper took time to discuss his acting, the Oprah Winfrey divide and female rappers.

#### As an actor, what kind of roles grab your attention?

I look for roles that are meaningful, where people get something out of the project as opposed to asking, "What in the hell did I just watch?" One such

role I got beat out on was Mos Def's character in "16 Blocks" with Bruce Willis. I was OK losing that role because Mos Def was way more experienced. This was only my second movie audition. But that character . . .

would've been a cool chance to show some real diversity, a different side of me.

#### Have you been on the receiving end of the rapper-turned-actor backlash?

I feel other actors can't say a damn thing after "Crash" . . . A lot of people—I won't name names—were extremely upset that I got that role. However, I did what I had to do and after they saw it, they were like, "OK, that's cool." It was the same way people reacted when they heard about me cutting my hair and then saw the fade.

#### Will your next album reflect more of the personal vein explored on "Release Therapy"?

[It's] called "Theater of the Mind." It's a mixture of what's going on in "Release Therapy," plus other things in terms of substance and concepts.

#### Is rap/hip-hop cycling back to more substantive content?

You're always going to have the fun element of hip-hop because it's a culture. People like to go to clubs and dance. But . . . life is complex, and you have to show its complexities. That's definitely what I'm trying to do.

#### Why haven't more females been able to sustain rap careers?

Many individuals don't take a lot of female rappers seriously because they understand that frequently guys are writing their rhymes. Women account for about 70% of those who buy records. That being said, there needs to be more female rappers . . . I have this talk all the time with [Disturbing Tha Peace rapper] Shwnna, who writes all her own material . . . There's so much baggage that women hold onto and don't get off their chests.

As far as men not wanting to listen to female rappers, I disagree. A woman just has to

say the right things and, believe me, we're going to listen because we want to learn what it's about . . . Oprah is doing a good job, but she needs to instill in every woman's brain that you all rule the world.

#### Speaking of Winfrey, you've said you'd like the chance to talk to her again about rap and the hip-hop culture. What would you say?

I would like to reconcile our differences. People can disagree but still love and respect one another at the end of the day. Because of her lack of knowledge about hip-hop, I want to explain it to her. Which I did then, but a lot of my comments were edited out and then the media blew the situation out of proportion . . . I had to sit there and represent on behalf of all the hip-hop community. I just want her to understand and respect my opinion because I respect hers.



## Rhythm & Blues

GAIL MITCHELL [gmitchell@billboard.com](mailto:gmitchell@billboard.com)

# Mind Your Business

## Lessons To Be Learned From Ronald Isley's Sentence

Somebody's watching you, as Sly Stone used to say.

Ronald Isley is learning that lesson only too well. Labeled a "serial tax avoider," the legendary singer was sentenced to three years and one month in prison for federal income tax evasion Sept. 1. But how about artists and other industry players learning something from this latest object lesson and watching themselves when it comes to handling the business side of music?

News of Isley's sentence was a popular topic among attendees at Billboard's recent R&B/Hip-Hop Conference (Sept. 6-8). At this and other conferences through the years, a lot of folks talk the talk about taking care of business—that, at the end of the day, the music industry is more than just about entertainment. But then why are conference panels about the legal and financial aspects of the game, including such important elements as

retail and distribution, still among the least attended?

Isley certainly isn't the only artist who has run into tax and/or cash-flow problems, either by their own doing or mismanagement by others. M.C. Hammer, Toni Braxton, Marvin Gaye, Isaac Hayes, Aretha Franklin, Mystikal and Norman Whitfield are just a few names that spring to mind. And the scarlet letter isn't relegated to the urban side of the fence. Willie Nelson and Merle Haggard had their share of money woes as well.

Whether you're an artist, songwriter/producer, manager or label executive, big time or an up-and-comer, hit records can only take you so far. Parlaying that success into other sustaining business endeavors is the key to working the game instead of the game working you. For instance, don't be so eager to show off all your bling on "MTV Cribs" unless everything is above board. National expo-

sure is fine. Just make sure it doesn't lead to exposure of the IRS kind.

Walter Coulter, a financial adviser with American Express who also operates his own consultancy, says most industry players fail because they take signing and other bonuses and blow them on jewelry or a big house, instead of peeling off some bucks to build their credit and businesses. His advice boils down to three key points.

The first is get unfriendly advice. "Don't rely on friends," cautions Coulter, who has worked with Kanye West, West's manager G. Roberson and others. "Friends want to kick it with you at the end of the day. Seek professional outside advice, hire a business manager and make sure you stay on top of what they're doing."

Second, develop leverage immediately. "One thing I advise clients to do is divide up



their bonus checks and go to two or three different banks and get a secured line of credit against that money. That will immediately raise your credit score."

And third, use your money effectively. "Make the lowest down payment you can on a property and use your remaining funds to buy a piece of income property or invest in another business."

Remember, somebody's watching, and it better be you.

**RETURN TO R&B:** One of my favorite R&B singers is back. Popular these last few years on the inspirational front, Deniece

Williams is prepping for a new Shanachie album. Songwriter/producer and Philadelphia International vet Bobby Eli (he also co-wrote Blue Magic's 1974 No. 1 R&B hit "Sideshow") is producing the set due in February 2007. The tentative song list includes covers of songs by Donny Hathaway ("Someday We'll All Be Free"), the Moments ("Love on a Two-Way Street") and fittingly, Stevie Wonder ("If You Really Love Me")—Williams was a member of Wonder's Wonderlove backup group.



## Latin Notas

LEILA COBO lcobo@billboard.com



# Love At First Sight

A New Artist's Mix Of R&B And Bachata Scores With The Reggaetón Crowd

The name is Love. **Toby Love**. The sound you could describe as urban bachata, R&B bachata or, as Love calls it, "crunkchata."

His debut album, "Toby Love" (Sony BMG), entered the Billboard Top Latin Albums chart at No. 34, making this the highest debut by a new artist on that chart so far this year. On the radio, Love's first single, "Tengo Un Amor," a collaboration with reggaetón duo **Rakim & Ken-Y**, hit No. 1 on the Billboard Latin Rhythm Airplay chart and is No. 3 on Hot Latin Songs.

The song, which Love penned with several other authors, is "a smash," according to SBS senior VP of programming **Pío Ferro**. At SBS' rhythmic top 40 KXOL (96.3) Los Angeles, "Tengo Un Amor" is among the station's top five requested tracks and is in the top four of its callout.

The success indicates a broadening in Latin audiences' urban tastes. While danceable, straight-ahead reggaetón still dominates the Rhythm Airplay chart, more hip-hop and R&B ballads like "Tengo Un Amor" and **Rigo Luna's** "Nunca" are creeping in.

Love's story, however, is about more than just radio.

Two months ago, Sony BMG Norte president **Kevin Lawrie** called me about a recently signed artist, something he very, very rarely does.

"Remember the name," he said then. "Toby Love."

Love's given name is **Octavio Rivera**, but he has long been called Toby after his dad. The "love" part was incorporated by his sister and cousins, who teased him as a little boy because he was always in love.

Born in the South Bronx, N.Y., to Puerto Rican parents, Love grew up surrounded by

R&B, salsa and merengue. He's the first to admit he knew next to nothing about bachata, the traditional Dominican rhythm punctuated by tropical percussion and guitar, until he joined **Aventura**, the New York-based group that is largely credited with "urbanizing" the genre. Love spent six years with **Aventura** as a background vocalist and for the past year shopped his demos around.

Today if his music gains acceptance, he says it's because **Aventura** opened the door for a new sound.

"They broke the barrier," he says. "Nobody expected bachata to go where they took it to."

At Sony, where he was signed by **Jorge Fonseca**, a Sony BMG A&R executive, and **Lorenzo Braun**, VP of marketing/A&R for Sony BMG urbano, the expectation wasn't that he should sound like **Aventura** but like himself. The end result is an album with several English tracks, ballads, R&B and a little bit of rap. Much, but not all of it, has a bachata base.

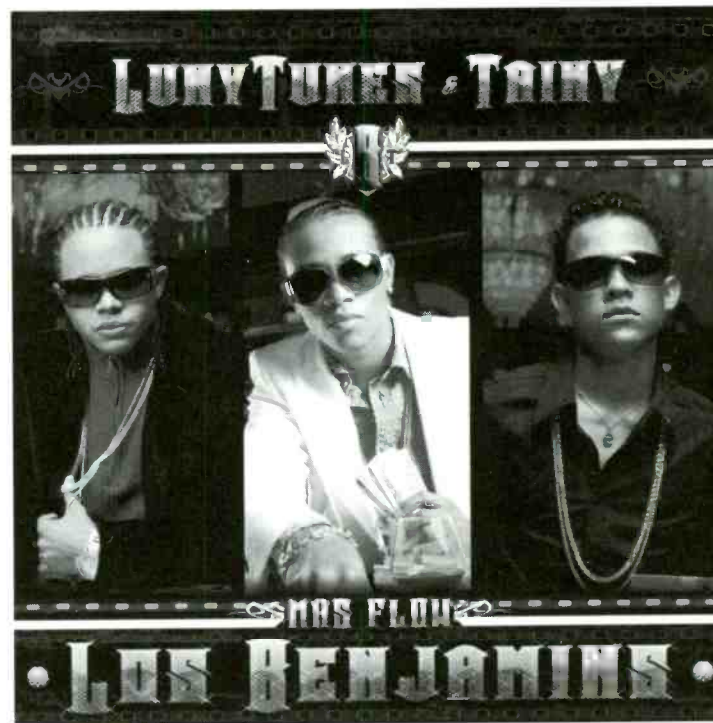
"The question came up of 'Where will this play?'" Lawrie says. "And we made a conscious decision not to approach it from a radio format standpoint, because there really is no format for this music. Well, there apparently is, but we didn't know that. We thought about what was really going on in the market."

"Toby Love" was marketed as a reggaetón or hip-hop album, with tons of street marketing and street teams. Mix tapes were distributed in bodegas, barber shops and street corners, and posters and videos were distributed in public spaces.

Braun speculates that audiences were hungry for a new twist in bachata.

With Love, he says, the success hinges on the songs. "They are simple, very street, very direct, easy to follow," Braun says, noting that a large chunk of Love's fan base consists of kids and tweens.

"It's taking the roots of bachata and fusing it with an urban attitude," Lawrie says. "It's exquisite because it is right where it needs to be." ...



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TOBY LOVE



LATIN BY AYALA BEN-YEHUDA

## POP-PUNK'S MEXICAN MOMENT

Reared On MySpace And MTV, Anglo-style Alternative Rockers Break Through Below The Border

Allison. Zoé. Motel. Panda. Novel: The newest trend in Mexican music is dominated by young bands with one-word names and a style reminiscent of Anglo pop-punk and alternative rock. Major labels are adapting to a movement fueled by video and the Internet to a degree not seen before in Mexico.

Unlike Mexican rock pioneers Maná and Café Tacuba, which incorporate Latin elements in their music, the new groups are young enough to have grown up on and still be in the target audience of MTV. Borrowing from Anglo groups is not new in Mexico, but this time the sound is heavily influenced by pop-punk bands like Blink-182 and Green Day. One band, EMI's Zoé, also draws on British groups that would land on alternative rock stations in the United States, like the Cure.

"I guess the statement of doing music with some Mexican element, it went away," says Camilo Lara, managing director of EMI Music Mexico.

Four of the nominees in the breakthrough artist category at this year's Premios MTV Latinoamérica—Allison, Zoé, Motel and Panda—are in the new Mexican rock genre. Another leader in the style, Universal's División Minúscula, is nominated in the alternative artist category. All five of those bands have had top 10 albums on the Mexican charts.

"They're very video-driven," says José Tillán, senior VP of music and talent for MTV Networks Latin America and MTV Tr3s, the bilingual U.S. channel set to launch Sept. 25. "It's kind of funny for them to see themselves on the channel they actually watch as a reference point for music."

A few of the Mexican bands have fans in other Latin countries, but the movement "is in the infancy stage," Tillán says. "The strategy for a lot of labels is you first have to blow it up in your territory before you start to get your record launched in other places."

Though acts enjoy radio sup-

port in Mexico, sites like MySpace and MTV's LaZona.com are allowing Mexican bands to absorb outside influences and get their sound out in a new way. Sony BMG U.S. Latin VP/GM Ruben Leyva, whose label roster includes Allison, is counting on the band's MySpace popularity to flow stateside, too. "They have a huge MySpace following in Mexico, and [it's] starting to develop here as well," Leyva says. (Allison has more than 24,000 "friends" linked to its profile.)

Labels are also turning to independent labels to tap the energy of Mexico's youth. Warner signed a two-year licensing deal with Movic Records last fall. Under the arrangement, Warner will take over sales and distribution and provide mar-

keting support for Movic bands like Panda.

Univision Music Group Mexico diversified its largely regional Mexican and traditional pop catalog by striking a licensing agreement with indie Kbare Music, home to Novel.

EMI signed Zoé via a licensing deal with indie Noiselab, which ran a teaser campaign featuring the band's first single and video on its Web site months before release. EMI's Lara hopes the U.S. e-mail addresses on Zoé's mailing list will help spread news this side of the border.

That viral and word-of-mouth strategy becomes especially important due to the lack of Latin radio stations in the United States devoted exclusively to rock. Mexican radio stations

whose signals reach into U.S. border towns can provide some early exposure, but "I'm waiting for these bands to become a little more crossover," says Nestor Rocha, VP of programming for Entravision, which operates the Super Estrella top 40 network in the States.

As with regional Mexican and reggaetón hits that transcend their genres, Rocha is keeping an eye on radio airplay in Mexico. He wants to see whether alt-rock will find a slightly older audience "instead of just the teenyboppers."

Even with MTV Tr3s, mun2 and online buzz, radio and touring will still have to play their parts in establishing a fan base in the United States. For now, Allison is gearing up for a possible run of shows in

Texas and the West Coast; Zoé joined Molotov and power-pop-poppers Delux this past summer on the Coors Light Rock Prendido tour.

There's also the question of whether young Latinos in the United States who have already heard a lot of power-pop in English will want to hear it again in Spanish. "I venture to say that a kid who has a Molotov record or a Café Tacuba record will probably also have a record by Rage Against the Machine or Beck," Tillán says. "So maybe based on that philosophy, the kid who has a Blink-182 [album] might buy an Allison record if they discover it. I think it's really about how you are reaching this audience and having a conduit to expose new talent and new music."

ALLISON



## FIRST MEXICO, THEN THE U.S.?

Five Pop-Punk Bands Hoping To Reach An American Audience

### NOVEL

Label: Univision

Sounds like: Green Day



Univision enters the power-pop fray with Novel, a band from indie Kbare Music. The major hopes to spread the Monterrey, Mexico, band in its home country before bringing it to the United States in 2007. Novel's album, "Tu Fan," comes out Oct. 3 in Mexico.

### PANDA

Label: Warner Music Mexico

Sounds like: Unwritten Law



Monterrey's Panda came to Warner through a licensing deal with indie label Movic. Panda's album, "Para ti con Desprecio," has gone platinum in Mexico (more than 100,000 copies) but has sold just 2,000 units stateside. Warner Music Latina plans to more actively market the album in the United States next year.

### MOTEL

Label: Warner Music Mexico

Sounds like: The Get Up Kids



Two of this Mexico City band's members studied music at U.S. colleges. Motel's sunny, driving guitars earned its self-titled album a gold certification in Mexico (more than 50,000 copies) and a Sept. 26 U.S. release date.



### ZOÉ

Label: Noiselab/EMI Music Mexico

Sounds like: The Cure

Even with a sound influenced by '80s Britpop, Zoé may have been ahead of its time. EMI signed and then dropped Mexico City's Zoé in the late '90s, only to bring them back for the now gold "Memo Rex Commander y el Corazón Atómico de la Vía Láctea," set for an Oct. 3 U.S. release on EMI Televisa. The group joined Molotov and melodic Mexican punk act Delux on this summer's Coors Light Rock Prendido U.S. tour.





# Letting The Music Speak

Von Otter Does Abba; Hybrid Mixes It Up; French Songster Replaces Chanson With Pop Rock

When Stockholm-born mezzo-soprano Anne Sofie von Otter made her 2001 album "For the Stars" (Deutsche Grammophon) with Elvis Costello, the two discovered a shared passion for ABBA and recorded the '70s hitmakers' "Like an Angel Passing Through My Room."

Three-time Grammy winner von Otter has recorded more than 50 albums for DG to date—mostly classical. But her love of ABBA has often seen her perform her fellow Swedes' song as live encores. Now, on her new album "I Let the Music Speak," she performs 12 songs by the songwriters in ABBA, Benny Andersson and Björn Ulvaeus.

Von Otter says her love for the duo's music had been reignited by a production of their 1995 musical "Kristina från Duvemåla." Seeing it was "a real turning point," von Otter says. "I saw it again and again—the music never failed to move me."

That experience sparked the idea of an album celebrating "the diversity of the music which Benny and Björn have written," she says. The album includes ABBA songs and selections from the Andersson/Ulvaeus musicals "Chess" and "Kristina . . ." Andersson plays on two tracks. Publishing is variously through Universal/Union Songs, Mono Music/Kopparnåset and Three Knights Ltd.

The album was released in Japan Aug. 23, Sweden Aug. 30 and continental Europe Sept. 1. A U.K. release followed Sept. 11; U.S. release date is Oct. 10.

Von Otter tours Europe through mid-December, booked through London-based IMG.

—Jeffrey de Hart

**HYBRID FRIENDS:** Welsh breakbeat duo Hybrid lives up to its name on its third album "I Choose Noise," with guests spanning the spectrum from edgy rock (Perry Farrell) to genteel pop (English singer/songwriter Judie Tzuke) and neoclassical (Hollywood composer Harry Gregson-Williams).

The album was released in Europe Sept. 4 by London independent Distinctive Records/Amato, preceding an Oct. 10 U.S. release through distributor Navarre. The act's Mike Truman and Chris Healings have been writing and producing for a decade, and Distinctive says combined worldwide shipments of Hybrid's "Wide Angle" (1999) and "Morning Sci-fi" (2003) exceed 170,000 albums.

"Over the last few years," Distinctive head of A&R Richard Ford says, "we've made an effort to introduce [Hybrid] into the world of TV and film." One such introduction led to Gregson-Williams and his personal friend Farrell. "While working with Harry on [2004 Ridley Scott-directed thriller] 'Man on Fire,' the guys met Perry and hit it off," Ford explains. He adds that Distinctive is seeking film/TV tie-ins for "I Choose Noise."

Eight U.S. DJ sets and live shows start in San Francisco

Oct. 31, ahead of November European dates and December Australian shows. Hybrid is published by Anger Music.

—Steve Adams

**BAND MAN:** Vincent Delerm was a key figure among the new wave of French singer/songwriters who emerged in the first couple of years of this decade.

According to his Paris-based label Tôt ou Tard, Delerm's self-titled 2002 debut album has shipped more than 400,000 units globally to date—mostly in France—with 2004 follow-up "Kensington Square" shifting 220,000.

The artist releases his third album "Les Piquères d'Araignée" Sept. 22 in Belgium and Switzerland and Sept. 25 in France, distributed by Warner Music.

The new album sees the string-heavy chanson-style arrangements of his first two sets replaced by a pop/rock band format. Pianist Delerm has previously only toured as a solo performer, but Frèrebeau says he will be backed by a full band on his 60-date tour of France, Belgium and Switzerland, commencing Oct. 5.

Marketing efforts around the album include an unusual national TV ad campaign featuring Virgin France's veteran singer/songwriter artist Renaud, whose latest album "Rouge Sang" is released domestically Oct. 2. The ad features the two artists amicably poking fun at each other's new albums.

—Aymeric Pichevin

# Billboard STARS



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In a career that spans over two decades and includes more than 60 million albums sold, a Latin GRAMMY and many more prestigious awards, Ricky Martin has earned his place in entertainment history. His desire to entertain has taken him from television to Broadway, and to the world stage as a superstar. Join Billboard as we recognize international artist Ricky Martin in our November 4 issue. We'll take a look at his career starting at the age of 12 as a member of the world renowned group Menuco to his most recent project, MTV Unplugged, which airs in early November.

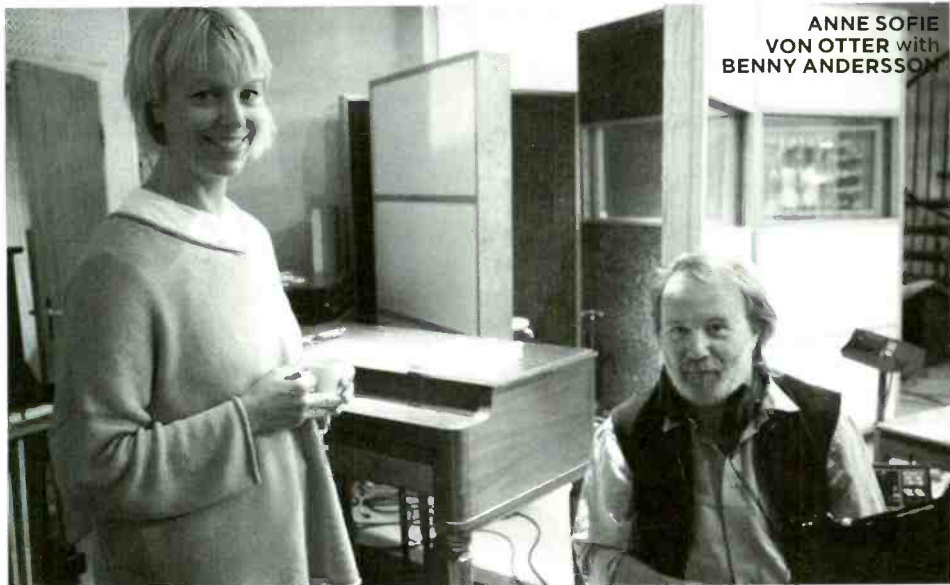
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ANNE SOFIE VON OTTER with BENNY ANDERSSON



HIP-HOP BY HILLARY CROSLY

## Surprise Souperstars

Teens' Homemade Dance Craze Spawns YouTube, Radio Hit

**C**hicken noodle soup used to be Campbell's pride, but now it's much more popular because of the Harlem, N.Y., song and dance craze youtube.com recently made famous. Produced by 19-year-old Troy "DJ Webstar" Ryan and written by his friend, 16-year-old Bianca "Young B" Dupree, the song "Chicken Noodle Soup" seeped into New York's teen scene around Easter. Now the song's dance, a combination of pumping your arms and wobbling side to side, has become a YouTube phenomenon and garnered Webstar a deal with Universal Records.

"I started out DJ-ing and throwing parties in Harlem," Webstar says. "And I met Young B through my parties. She came home one day just messing around and singing, 'Chicken noodle soup,' and it sounded good. So we recorded it, and somehow it leaked out. So I just started playing it at my parties, and the kids made up the dance."

Webstar made the neighborhood

rounds in May, throwing parties and spinning "Chicken Noodle Soup" at various Harlem teen venues like Skate Key. Then one June day, "Chicken Noodle Soup" played in the background while rhythmic top 40 WQHT New York DJ Enuff was recording his show live from Harlem's Rucker basketball court. Seeing the crowd's visceral reaction to the song, Enuff asked Webstar for the record.

Enuff began playing the song on his radio mix show in June. By July other urban stations like WHTA Atlanta and KKDA Houston picked up the track. Now "Chicken Noodle Soup" has garnered 1,086 spins nationally and is No. 41 on the Hot R&B/Hip-Hop Songs chart. Its steady rise up the chart is also directly linked to the YouTube dance frenzy the song inspired.

Teens across the country are filming their impressions of the dance and posting the clips on YouTube. At press time, there were 1,903 videos. Even Diddy has jumped on the bandwagon, encouraging fans to film their own dances to his next single "Get Off" and

post them on MySpace and YouTube.

"The first week we played the song, the kids came to my party and put the song on YouTube," Webstar says. "Over 40,000 people put it on MySpace, YouTube and other video sites, and I guess that's how the song spread, because Universal just went for radio adds a few days ago. And we came in No. 2 for songs added to radio just behind Beyoncé."

In early August, Universal Republic Records president Monte Lipman signed Webstar to an artist deal for himself and Young B as well as a label deal for his Scrilla Hill Records. "Webstar Presents... Caught in the Web," an entire album pulled together in the last few weeks, drops Sept. 26. Meanwhile, Young B's solo project is slated for first-quarter 2007. And aside from an upcoming "Chicken Noodle Soup" remix featuring Chris Brown and Ludacris, companies like Campbell's and Pepsi have reached out for branding deals with the young producer. But Webstar is just happy people are listening.

The song by YOUNG B, left, and DJ WEBSTAR has inspired thousands of kids to wobble and wiggle with their webcams running.



"People are scared of teenagers these days, and I don't know why," Webstar says. "When I went to the VMAs, I really knew I was accepted

when people like Hulk Hogan ask me to perform at his daughter's birthday party. I've watched this guy since I was in Pampers!"



## Nashville Scene

KEN TUCKER ktucker@billboard.com

## Cleveland Country

Rust Records Founder Ken Cooper Shuffles To Nashville From Northern Ohio

Everyone knows that Cleveland rocks, but if you listen ever so closely, you'll hear a bit of country twang, too. The rock'n'roll capital has produced a short but influential list of country music executives.

In the late '80s, Steve Popovich was head of PolyGram Records' Nashville division, which was home to then-new country star Kathy Mattea, Johnny Cash and the Statler Bros., among others. While Popovich's influence was definitely felt in Music City, he's best-known for his Cleveland International imprint, which gave birth to Meat Loaf's mega-smash album "Bat out of Hell." The label was also home to Ian Hunter ("Cleveland Rocks") and polka star Frankie Yankovic. Today, Cleveland International is the label of record for one of the origi-

nal country bad boys, David Allan Coe.

The list doesn't end there. Universal Music Group Nashville executive VP of promotion Bill Catino is a Popovich disciple who moved to Nashville in the late '80s and now calls the area home. His son, Jim Catino, also made the move and is senior director of A&R at Sony BMG Nashville.

Manager, publisher and producer Christy DiNapoli is another Cleveland-area transplant. DiNapoli, who manages country duo Rushlow Harris and previously managed Little Texas, came to Nashville to go to college and never left. More recently, Popovich's son, Steve Popovich Jr., moved to Music City and works at Sirius Satellite Radio as a specialty producer for its Outlaw Country channel.

Ken Cooper is the latest to

do the Cleveland-to-Nashville shuffle. He's founder/president of what was Cleveland-based and now Nashville-based Rust Records.

Cooper grew up in rural Ohio, listening to country music. His first eight-track tape

was Kenny Rogers' "The Gambler," and his father was a fan of the Charlie Daniels Band.

He went down the rock'n'roll path in his teens and 20s, however, playing, singing and writing songs as part of various bands.



COOPER

In 1998, Cooper—who also has a business background and once worked as a stockbroker—started Rust as a vehicle for his rock band, SinOmatic. The label had distribution deals with Atlantic Records and Universal, but an increasingly splintered rock landscape convinced Cooper that Rust should branch out into country.

Sales success with his first country signing, Shane Owens, and later with Pittsburgh country band the PovertyNeck Hillbillies convinced Cooper the genre was where his future lay. Record deals with proven hit-makers BlackHawk and Aaron Tippin drove the point home even further, and he decided to move Rust to Nashville.

The maturity of country music lyrics and more rock-tinged production drew him to the format, Cooper says. "Every-

thing started to come full circle when I hit my 30s. I would turn on country radio and it didn't sound alien to me."

So even though he spent his youth pursuing a career as a rocker, Cooper is now making his living in country. "There comes a point in your life where your true calling comes," he says. "This is our new home, this is where we were meant to be, and this is where we want to create the next 10 profitable years of this company's life span."

"It's funny how you get older and realize your youth and how you grew up," he adds. "I'm not so sure I want to hang out with 20-year-old punk rock kids anymore. I'd rather have dinner with Aaron Tippin and discuss his record." This Cleveland-born, rock-raised writer happens to agree.



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### The Met Via Satellite

Six Metropolitan Opera Performances, Coming Soon To A Theater Near You

Not long after former Sony Classical chief Peter Gelb was named the new GM of New York's venerated Metropolitan Opera, he hinted that the house was pursuing ways to expand its audience. Among them were far-reaching and novel plans to create high-definition broadcasts of Met productions to be transmitted live via satellite into movie houses around the world and to begin streaming performances online as well. As it turns out, Gelb didn't wait long to make those plans a reality.

New revenue-sharing deals struck this summer with three of the Met unions—those for the orchestra, chorus and ballet, and stagehands—have made it possible for the Met to distribute six Saturday matinee performances to movie theaters across the United States, Canada, the United Kingdom and Europe, starting this December.

The Met's partners are National CineMedia in the United States, which is a venture of AMC Entertainment, Cinemark USA and Regal Entertainment Group; Canada's Cineplex Entertainment; and Odeon/UCI in the United Kingdom and Europe. In addition, these performances will be presented on TV beginning in January on PBS, in partnership with New York's Channel 13/WNET.

The satellite performances include director Julie Taymor's whimsical production of Mozart's "The Magic Flute" (in a shortened family adaptation sung in English); Bellini's "I Puritani" with soprano Anna Netrebko; the world premiere of Tan Dun's opera "The First Emperor," directed by filmmaker Zhang Yimou ("Hero," "House of Flying Daggers"), which makes its world premiere at the Met this season and stars tenor Placido Domingo; Tchaikovsky's "Eugene Onegin," conducted by Valery Gergiev with soprano Renee Fleming and baritone Dmitri Hvorstovsky; and the Met's new productions of Rossini's "The Barber of Seville," with tenor Juan Diego Florez, and Puccini's "Il Trittico."

Public TV can be a make-or-break force in promoting artists and projects, especially during

pledge season. "PBS is very excited to be part of all of this," Gelb notes. "In fact, member stations are going to be doing giveaways for movie theater tickets and the like during pledge drive this December, just in time to tie in to the matinee showing of Julie Taymor's 'Magic Flute' on Dec. 30."

Live streams of Met performances will be available starting this fall, via the Met's Web site (metopera.org) using the RealNetworks platform. The Met also plans to make its radio broadcast archives available via the RealNetworks-owned Rhapsody digital music service.



NATHAN GUNN in Mozart's 'The Magic Flute.'

Gelb says that these initiatives serve multiple purposes. "First of all, it's a way of building audience development in the very broadest sense—we are reaching out to both longtime fans and to new audiences, and that outreach will in turn bring more people into the actual house."

"And hopefully," Gelb adds, "these programs will create a new revenue stream that will cover not just the postproduction costs for all these new delivery platforms, but also help cover costs of new productions as well. We can potentially reach break-even or better fairly quickly, between the reduced costs made possible by these new union agreements and in working with these additional media outlets."

Gelb concludes, "I feel very strongly that the more the Met performances are available, either live or taped, the more likely people will be to attend the Met in person."

"There is a vicious cycle at play right now, in which institutions are seeing a trend of diminishing returns in terms of both attendance and money," he adds. "I really think that if done smartly, such new initiatives can reverse that trend."

### Joy To The World

24 Years On, Disney's Christian Music Festival Sells Out Both Nights

In looking at Suzuki's sponsorship of Kutless' fall tour (Billboard, Aug. 19), Third Day's long-term agreement with Chevrolet and McDonald's new sponsorship deal with Smokie Norful, it's obvious corporate America is realizing the potential that Christian music has to connect with consumers. But one corporate icon realized this potential long ago.

It was 24 years ago that Disney launched Night of Joy. Since then, the annual Christian music festival, held in Orlando, Fla., at Walt Disney World's Magic Kingdom, has drawn more

than 900,000 attendees during its history. This year, the two-night event, held Sept. 8-9, sold out both evenings. MercyMe, BarlowGirl, Rebecca St. James, Matthew West, Jeremy Camp, David Crowder Band, Building 429, Vicky Beeching, the Afters, Casting Crowns, Hawk Nelson, Norful, Todd Agnew, Kirk Franklin and tobyMac were among this year's performers.

MercyMe frontman Bart Millard has a history with the event that predates his days with the band. "I was a youth minister in Lakeland [Fla.] in the early '90s and I used to bring our youth group to Night of Joy," he says. "We saw dcTalk, Carman and Petra. So for us to be playing in front of the Castle is a dream come true."

"It's great for the park to have something like this for churches to be a part of, and it's

great for thousands of Christians to show up," Millard adds. "Everybody is starting to realize there are a lot of people in the country who believe there is a God and are Christians, and they buy stuff." Indeed, according to the RIAA, Christian music shipments have increased from 381 million in 1995 to more than 700 million last year. In 2006, while overall music sales are down 5.5% year to date, according to Nielsen SoundScan, Christian sales are up 8%.

The Christian industry still very much appreciates Disney's stamp of approval. "Disney is a massive corporation, and for them to acknowledge our little industry is not just great promotion," tobyMac says. "It's sort of like we have their signature, [saying], 'This is a force to be reckoned with. This is legitimate.'"

The Christian music community formally showed its appreciation to Disney in April when the Gospel Music Assn. honored Night of Joy with the Lifetime Achievement Award during Gospel Music Week, presented for major contributions to the gospel community for more than 20 years. "It meant a lot to everybody who works on the event," Rob Jordan, associate brand manager for the Magic Kingdom, says of the GMA accolade.

Disney special event manager Carolyn Whitethorn adds, "Anyone can do an event for one year, but what made this event happen for 24 years is the response we have gotten from the community. . . . Our management values the relationship we have with the Christian community."

If you didn't make it to the festival, look out for

"Night of Joy 2006," a compilation CD that EMI Christian Music Group creates for Disney. The CD is distributed to Night of Joy attendees and used in other promotional efforts. This year's collection features Hawk Nelson, Sanctus Real, Kierra Sheard, Starfield, Adie, Shawn McDonald, ZOEGirl, St. James, Beeching, Norful and Chris Tomlin. The CD also includes special coupons for Family Christian Stores.

St. James says other companies have followed Disney's lead in embracing Christian music. "I don't know that Rock the Universe would have happened at Universal Studios had Disney not been doing this," she says of Universal's Christian festival, which took place the same weekend as Night of Joy. "I love the example it's setting. . . . Who would have thought 25 years ago that something like this would be possible?"

Disney became involved in Christian music before it became popular. "It's one of the most well-attended events, if not the most attended event," Norful says. "If more people would be empowered with that information, they would boldly step out. We can walk into corporations and say, 'Hey, look at what Night of Joy is bringing in revenue-wise. We need you guys to accept what we bring to the table.'"

Of course, the event is just plain old fun, too. "I got 347,000 points on the Buzz Lightyear ride," Millard proudly tells Higher Ground. "Somebody told me to hit the battery on Zurg to rack up points. Also my ride got stuck, but the gun stayed on so I got 100,000 just sitting still."

### Higher Ground

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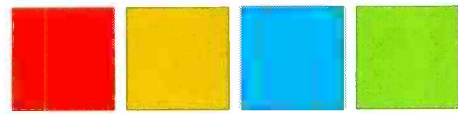


Christian music songstress REBECCA ST. JAMES poses with hitmakers MERCY ME (left) and performs (below) at Night of Joy.





# REVIEWS



## SPOTLIGHTS

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

### ALBUMS



**ALAN JACKSON**  
**Like Red On a Rose**  
Producer: Alison Krauss  
Arista Nashville  
Release Date: Sept. 26

After taking a gospel diversion on last year's "Precious Memories," we might expect Alan Jackson's next effort to return to mainstream country. Instead the veteran hat act recruited Alison Krauss to produce what was supposed to be a bluegrass outing but morphed into a Don Williams-style set of gentle melodies that's one of the best things Jackson's ever recorded. The songs, mostly about love and the benefits of aging, are fine fits for his smooth tenor; Krauss deploys a top-shelf group of players with a subtle touch that never overwhelms Jackson's vocals, but still keeps the songs moving in their own quiet way. "Sometimes less is more," as Jackson sings on "The Fire Fly Song," and on "Like Red On a Rose" he's definitely found a path that merits more attention.—GG



**MY MORNING JACKET**  
**Okonokos**  
Producers: Phil Edwards, Sam Erickson, Galea McGregor, Wyatt Smith

ATO/RCA  
Release Date: Sept. 26  
It's high time one of America's best live bands committed its stage show to disc, and "Okonokos" delivers as powerful a wake-up call to the ears as seeing MMJ in the flesh. Vocalist Jim James lets it rip on

"What a Wonderful Man," "One Big Holiday" and the spine-tingling "Gideon," while the band jams "Dondante" and "Steam Engine" into 11-minute rock epics. MMJ also proves its versatility on more intimate material such as "Golden" and "I Will Sing You Songs," which is handled with the finesse of players twice their age. The track list rightfully goes heavy on last year's outstanding "Z" (opener "Wordless Chorus," the jolly "Off the Record"). But it also dips into the back catalog for delightful obscurities such as "O Is the One That Is Real" and the countrified "Xmas Curtain." More please!—JC



**SCISSOR SISTERS**  
**Ta-Dah**  
Producers: Scissor Sisters  
Universal Motown  
Release Date: Sept. 26

Although in the United States it only sold a fraction of its hefty sum internationally, the Scissor Sisters' debut danced its way into many pop music lovers' hearts—and iPods. On "Ta-Dah," the glammed-up gang returns with its unique blend of pop/rock, disco beats and singer Jake Shears' captivating falsetto. You can practically see Shears strutting his stuff on tracks like "Ooh" and lead single "I Don't Feel Like Dancin'," co-written by Elton John. And there's loads of campy fun to be found on "I Can't Decide" and "She's My Man." Despite embracing the styles of decades past (specifically, the piano-driven pop of John and the Bee Gees' disco-riffic ditties), the Sisters still manage to sound unique. Hopefully, this time mainstream audiences will decide to indulge.—KK

### SINGLES



**KEITH URBAN** **Once in a Lifetime (4:08)**  
Producers: Dann Huff, Keith Urban  
Writers: J. Shanks, K. Urban  
Publishers: John Shanks/WB, ASCAP;

Babble On Songs, BMI  
Capitol Nashville  
This has got to be one of the most gloriously uplifting love songs ever written. Penned by John Shanks and the Country Music Assn.'s reigning entertainer of the year, the lyric finds a guy reassuring his girl that they've got something special, a once-in-a-lifetime love. Verses talk about taking a leap of faith, the wedding, imminent kids and a bright future. It's all beautifully sweet without becoming a sugary over-the-top confection. Urban's smooth, evocative voice soars along on a magnificent melody, along with his blistering guitar work. It all adds up to a hit single and a great introduction to the master's new album, which hits shelves in November.—DEP



**JOSH GROBAN** **You Are Loved (Don't Give Up) (4:16)**  
Producer: Tawgs Salter  
Writer: T. Salter  
Sony/ATV, SOCAN  
143/Reprise  
With a precious handful

of artists that AC radio can call its own, Josh Groban's return is an event—and he certainly doesn't disappoint with the first single from his upcoming third set, due Nov. 7. "You Are Loved (Don't Give Up)" is instantly recognizable, with Groban's robust vocal command and inspirational, orchestral template, but it also shows the young singer's desire to shake things up a tad. The song adds a little uptick in tempo to his elegant pop-classical signature, which works well to modernize his sound without alienating his dedicated minions. This time, David Foster is not at the helm, though son Jaymes Foster is executive prod, and Canadian musician Tawgs Salter serves as producer and writer. With adults showing muscle at retail these days, this sounds like a sure bet.—CT

## ALBUMS

### POP

**TONY BENNETT**  
**Duets: An American Classic**  
Producer: Phil Ramone  
RPM/Columbia  
Release Date: Sept. 26

▶ One of America's great voices surrounds himself with other singing superstars, mostly to good effect, on this 80th birthday celebration. It helps that Bennett recorded these duets in-person, and that he's worked with some of these folks, such as k.d. lang and Elvis Costello, before. A few of Bennett's partners here, notably Celine Dion and Stevie Wonder, get a bit overemotive (though Wonder's harmonica is a treat on "For Once in My Life"), but Tim McGraw ("Cold, Cold Heart"), James Taylor ("Put On a Happy Face") and George Michael ("How Do You Keep the Music Playing?") are surprising standouts amidst a heady corps that also includes Paul McCartney, Elton John, Bono, Sting, the Dixie Chicks and Barbra Streisand. Nevertheless, the album's best moment is "I Left My Heart in San Francisco," a Bennett solo performance accompanied only by piano.—GG

**"WEIRD AL" YANKOVIC**  
**Straight Outta Lynwood**  
Producer: "Weird Al" Yankovic  
Volcano

Release Date: Sept. 26  
▶ At this point in his 23-year (!) career, it'd be fun to compute the percentage of parody marks Yankovic has easily outlasted (whether now, Greg Kihn, the Cherry Poppin' Daddies, or, uh, Michael Jackson?). The big single here is the Chamillionaire riff "White and Nerdy," which Yankovic speed-raps pretty effectively. The never-less-than-magnificent polka medley reveals that 50 Cent lyrics are boring even when laid over accordion, and in his original "style parodies," Yankovic compresses "Smile" into the four-minute "Pancreas" and pleads "Don't Download This Song" in a steroidal showstopper that'd fit snugly into "Bat Out of Hell III." But the killer is a full 11-minute parody of "Trapped in the Closet," which illustrates what may

actually be Yankovic's greatest skill—the power to reveal the often bewildering ridiculousness of pop music by redoing it with anything other than a straight face.—JV

### ROCK

**BONNIE "PRINCE" BILLY**  
**The Letting Go**  
Producer: none listed  
Drag City  
Release Date: Sept. 19

★ Will Oldham's latest album under the guise Bonnie "Prince" Billy finds the singer/songwriter at his lo-fi best, with reflective, at times haunting, songs supplemented by delicate strings and wistful harmonies from Faun Fables singer Dawn McCarthy. The gentle, tender "Love Comes to Me" opens the set with an elegant string arrangement, light guitar strumming and faint percussion. "Cursed Love," ups the tempo and advances the album's sonic depth, while the bluesy "Cold and Wet" strips down to fingerpicked acoustic guitar. McCarthy's gorgeous echo on "I Called You Back" closes the album beautifully, attesting to the power of her lingering vocal presence. Oldham's songwriting is top-notch as usual, his melancholy lyrics in perfect balance with the accompanying music.—JM

### R&B

**NATALIE COLE**  
**Leavin'**  
Producers: Dallas Austin, Natalie Cole  
Verve  
Release Date: Sept. 26

★ Natalie Cole has never shied away from tackling songs made famous by others. But on this, her 20th studio album, she takes this concept to a new level of freshness, with primary producer Dallas Austin's vibe-conscious sensibilities and the gift that is Cole's voice seamlessly coming together. With Cole behind the microphone, poignant tales like the title track (Shelby Lynne), "Old Man" (Neil Young), "Criminal" (Fiona Apple) and "The Man With a Child in His Eyes" (Kate Bush) become uniquely her own. Vocally, Cole knows when to let loose and when to hold back. She

also knows how to deftly turn a phrase. And on "The More You Do It (The More I Like It Done to Me)," originally recorded by Ronnie Dyson, Cole cleverly pays homage to her own No. 1 hit, "This Will Be (An Everlasting Love)."—MP

**ANTHONY DAVID**  
**The Red Clay Chronicles**  
Producer: Anthony David  
Brash Music  
Release Date: Sept. 26

★ Anthony David traverses the thin line between R&B and soul elegantly and eloquently on his second solo set. Adding more beats to the mix, he tunes up a stronger R&B vibe versus the stripped-down, acoustic soul found on his buzz-building 2004 set, "3 Chords and the Truth." Fortifying his efforts is a diverse array of vocalists, many of them from Savannah, Ga., native David's adopted hometown of Atlanta: PJ Morton, Tori Alamaze, Laurnea, Kiesha Jackson and India.Arie. Jazz guitarist Earl Klugh brings a special touch to a remix of one of the set's midtempo charmers, "Smoke One." Whether channeling Bill Withers on the love ballad "Words" (featuring India.Arie) or socially conscious singer/rapper Gil Scott-Heron on the gentrification-themed title track, David ultimately hooks you with his top-notch storytelling.—GM

### DANCE

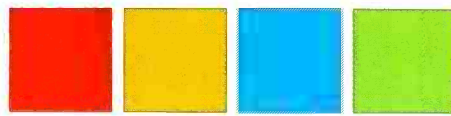
**TEDDYBEARS**  
**Soft Machine**  
Producer: Teddybears  
Big Beat/Atlantic  
Release Date: Sept. 26

▶ Every track on Teddybears' major-label debut is A) good and B) perfect to hype a product. It should come as no surprise then that Teddybears leaders Joakim and Klas Ahlund also wrote and produced the Caesars' "Jerk It Out" (the foundation of the successful iPod campaign) and work for a TV production house in their native Sweden that counts McDonald's as a client. "Soft Machine" is just as smart and catchy as "Jerk," combining Jamaican MC-ing ("Cobrastyle," already in

continued on >>p48



# REVIEWS



## SINGLES

from >>p47

Heineken and Tab ads) with jangly pop guitars ("Yours to Keep"), post-punk ramblings (by Iggy Pop himself on "Punkrocker"), Art of Noise-ish atmospherics ("Magic Kraut," "Alma") and—most impressively—commercial savvy with genuine musicality. Forget Ace of Base. Teddybears might be the best Swedish export since ABBA.—*KM*

### JAZZ

#### KEITH JARRETT

##### The Carnegie Hall Concert

Producers: Keith Jarrett, Manfred Eicher  
ECM

Release Date: Sept. 26

▶ This double-disc set chronicles Jarrett's first solo show at the storied venue in more than a decade. The first set goes a bit heavy on dissonant improvisations, but Jarrett tempers the experimentation with melodious, extroverted playing on "Part 7" and the gorgeous, shimmering "Part 9," which closes the second set. The five encores here are arguably the best of the bunch, particularly "Paint My Heart Red" (revived from 1981's "Concerts") and "True Blues," a stellar spur-of-the-moment creation replete with Jarrett's love it-or-hate it grunting that found him standing upright for the final flourish. The standard "Time on My Hands" wraps the performance with one final moment of serenity worthy of Jarrett's 1975 masterpiece, "The Köln Concert," a perfect endcap on a dazzling evening.—*JC*

#### MEDESKI, SCOFIELD, MARTIN & WOOD

##### Out Louder

Producers: Medeski, Scofield, Martin & Wood  
Indirecto Records

Release Date: Sept. 26

★ Reprising their collaboration on

1998's "A Go Go," Medeski, Martin & Wood are back with jazz guitarist John Scofield for "Out Louder." The mood is definitely funky, and the outcome is nearly as noteworthy as the prior disc. The MMW groove is improvisation, springing from a keen jazz sensibility and developing into anything from alt.jazz to gospel. Scofield vibes with the MMW ethic in a manner that is often profound, producing major thrills. For some fine jazz funk, cue up "Little Walter Rides Again," "Down the Tube" and "Tootie Ma Is a Big Fine Thing." Also note the absolutely lyrical cover of John Lennon's "Julia," the dissonant groove of "Hanuman" and a tasty rendition of Peter Tosh's "Legalize It." One of the more distinctive jazz discs of the year.—*PVV*

### LATIN

#### SERGIO VEGA

##### Necesito Dueña

Producers: Noe Sepulveda, Sergio Vargas  
Sony BMG Norte

Release Date: Sept. 26

★ Vega is a beloved veteran of the traditional brass-heavy banda of Mexico's Sinaloa state. But on his newest album, he's at his best when he departs from tight polka-influenced arrangements for a more relaxed, improvisational style. First single "Necesito Dueña" ("I Need an Owner") features the memorable opening line, "Hello, my name is 'slave,' and my surname is 'at your feet,'" but otherwise sticks to a classic hook reminiscent of Joan Sebastian's summer hit "Mas Allá del Sol." Vega's lilting voice is more naturally matched to languid numbers like "Quisiera Gritar." But one especially hopes that

regional Mexican radio will take to the inventive yet catchy "Mentiras," which starts with slow horse-clopping percussion under a playful Vega vocal, then subtly builds into a salsa-influenced melody with a piercing trumpet solo. The combination is a surprising treat well worth the risk.—*AB*

### DVD

#### DEPECHE MODE

##### Touring The Angel—Live in Milan

Director: Blue Leach  
Mute/Sire/Reprise/Warner Bros.

Release Date: Sept. 26

★ While this expansive two-DVD/one-CD package offers a quite entertaining concert program, the real goodies come in the bonus features. This specific package has exclusive content not available in the single-DVD edition (which only includes the concert). In a tour documentary, the band muses on how they haven't a clue what is

"commercial" (with regards to selecting a radio single) and comment on how they are more popular than ever as a touring act, even though their albums aren't selling as much as they used to. Everyone gets a good laugh out of how they dusted off "Just Can't Get Enough" for the tour (as a thank you to fans) despite the fact they seem to consider it a cheesy relic. The concert itself boasts 24 songs (including two bonus performances) while the bonus CD offers audio highlights from the concert.—*KC*

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THIS WEEK ON  
COM

#### ADDITIONAL REVIEWS:

- Miho Hatori, "Ecydisis" (Rykodisc)
- Spencer Dickinson, "The Man Who Lives for Love" (Yep Roc)
- Gorilla Biscuits, "Start Today" (Revelation)

### POP

#### JUSTIN TIMBERLAKE My Love (4:36)

Producers: Timbaland, Justin Timberlake, Nate (Danja) Hills  
Writers: J. Timberlake, T. Mosley, N. Hills, C.J. Harris  
Publishers: various  
Jive

"My Love" is a disappointing follow-up to the summer sizzler "SexyBack." With its sappy sentiment and mish-mashed styles, the song is not on par with his past hits. In fact, it's one of the weakest tracks on the album "FutureSex/LoveSounds." That's in part because the lyric is seriously lacking substance: "I can see us holding hands, walkin' on the beach our toes in the sand/I can see us on the countryside, sittin' on the grass layin' side by side." Its only saving grace is a catchy beat, with some looped electronic giggling and an appearance by T.I. No doubt "My Love" will hit big at top 40, but let's hope it peaks fast so JT can get back to business as a pop trend-setter with something steamier, a la the title track or "Damn Girl" featuring will.i.am.—*KK*

#### JANET So Excited (3:17)

Producers: Jam & Lewis

Writers: Various

Publisher: Black Ice  
Virgin

The sophomore single from Janet's "20 Y.O." is about as intriguing and eventful as previous "Call On Me"—and that equates disaster. Opening with a promising rip from Herbie Hancock's "Rockit," the track soon disintegrates into a breathy, unmelodic jam that is ultimately hijacked by rapper Khia. Janet has so much on the line—still living in the land of the unforgiving for the absurdly overhyped Super Bowl incident—and needs to give it everything she has. "So Excited" is bland, lacks innovation and sniffs of impending doom for her album. Is this the best she's got? Sorely disappointing.—*CT*

#### ROCCO DeLUCA & THE BURDEN Colorful (3:05)

Producer: Jude Cole

Writers: R. DeLuca, J. Cole

Publishers: various  
Ironworks

★ Rocco DeLuca comes from another time and

place, judging by his debut album "I Trust You to Kill Me." Unassuming and befuddled by the fact that he has to play music industry games to get his songs heard, this son of a blues player is truly an enigma in an industry that often turns individuality into parody. A brilliant rockumentary that explores his journey, co-starring "tour manager" Kiefer Sutherland and producer/songwriter Jude Cole, is working its way through major cities, and the story serves as great inspiration to musicians who hold integrity above commerce. Thankfully, his music is working its way to the masses via launch single "Colorful," a fiery, appreciably organic display of his compelling, untamed vocal stylings, lyrical vulnerability and innate skill with melody. Whether he embraces it or not, the man is a star. "Colorful" is currently working across triple-A radio, but DeLuca and band the Burden have all the markings of the mainstream big time. Not to be missed.—*CT*

### R&B

#### MYA AYO (3:29)

Producer: Chris Henderson

Writers: C. Henderson, M. Harrison, J. Bowman Jr.

Publishers: various  
Universal Motown

▶ Mya has become the new captain of sexy, single ladies as she struts her way back into the spotlight. New single, "AYO" (pronounced "ee-yo"), featuring hip-hop veteran DJ Kool, is a party anthem that finds the sultry singer just "tryin' to enjoy herself," while hating on the men who can't keep her interest, satisfy or keep it real day-to-da. From the start, the beat takes charge, complemented by loud brassy horns and tight percussion; the hook is fresh, catchy and simplistic. "AYO" brings back a bit of old school, reminiscent of TLC's classic '90s "CrazySexyCool," and leads independent women straight to the doors of the party. Look for her fourth full-length set, "Liberation" Nov. 14.—*KN*

### COUNTRY

#### SARA EVANS You'll Always Be My Baby (4:18)

Producers: Sara Evans,

Mark Bright

Writers: S. Evans, T. Martin,

T. Shapiro

Publishers: various  
RCA

▶ Sweet Sara might have gotten off to a rocky start on ABC's "Dancing With the Stars," but when it comes to delivering great country music, she makes it look effortless. She penned this gorgeous ballad—a heartfelt look at unconditional love—with Tony Martin and Tom Shapiro; the verses run the gamut from an errant child waiting for dad to come home to serving up discipline to a young woman giving in to temptation. In each instance, frailty is met with forgiveness, and in the final verse, Evans illustrates what she's looking to show as a parent. It's a potent lyric that listeners will relate to with a beautiful, poignant performance from Evans. No matter how she does on the dancefloor, Evans makes the country music community proud every time she opens her mouth to sing.—*DEP*

### ROCK

#### THE RASMUS No Fear (4:07)

Producers: Mikael Nord

Anderson, Martin Hansen

Writer: The Rasmus

Publishers: Sony/ATV Music

Publishing (Germany),

Boneless-Skeleton Oy,

Grotto Entertainment Oy

DRT Entertainment

Finnish band the Rasmus

has gathered enough buzz

to warrant release of its

2005 album, "Hide From the

Sun," here, due Oct. 10. On

lead single "No Fear," the

tinkling piano and sighing

backup vocals, joined by

crunchy guitar and crashing

drums, will remind you of

Finnish band HIM's brooding

romantic rock. The Rasmus

isn't as dark or tortured as its

compatriots, but the gothic

twinges flitting across the

song make this another

potential idol for the Hot

Topic crowd. It also helps

that "No Fear" is a good

song that can fit edgier top

40 and rock formats alike.

We suspect good fortune

will greet the Rasmus on

these shores.—*CLT*

## LEGEND & CREDITS

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

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PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

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

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



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

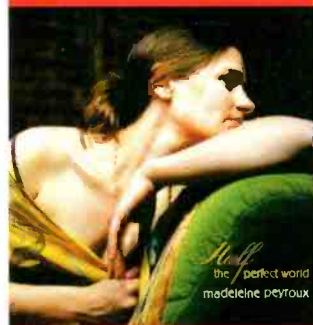


## LIKE A ROCK

>> Bob Seger ends an 11-year hiatus since his last studio album in style. "Face the Promise" opens at No. 4 on The Billboard 200, his best rank since "Like a Rock" peaked at No. 3 in 1986. The new album's 151,000 units marks his best opening week in the Nielsen SoundScan era.

## SHADES OF 'GREY'

>> Aside from ones branded by "American Idol" or World Wrestling Entertainment, 46,000 copies for the second "Grey's Anatomy" album marks the best start by a TV series soundtrack since "The Osbourne Family Album" began with 57,000 in 2002.



## JAZZED

>> Madeleine Peyroux breaks Michael Bubl 's hold on Top Jazz Albums. Her "Half the Perfect World" signals her first No. 1 on that chart, along with her best-yeet Billboard 200 rank (No. 33) and her top Nielsen SoundScan week (24,000 copies).

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>> George Strait has been coming up on the inside and this week he ends Corway Twitty's long reign as the artist with the most No. 1 hits on Hot Country Songs. Twitty scored his 40th chart-topper in 1986 and Strait's latest No. 1 is his 41st.

>> Fred Bronson also has details on JoJo's record-setting leap on The Billboard Hot 100 and explains how history will be rewritten next week if "Too Little Too Late" goes to No. 1. And it's time to update the "American Idol" stats once more, as Kellie Pickler becomes the 24th "AI" contestant to find a berth on a Billboard chart.

Fred also notes the return of two veterans who coincidentally have their highest-charting sets on The Billboard 200 since 1986.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## Timberlake's First No. 1 Album Marks Chart Milestone

Seems 300 times would be the charm for Justin Timberlake, as his personal triumph signals a milestone arrival for The Billboard 200.

His second solo set represents the first chart-topping album of his solo career and hits the year's second-tallest sales

Timberlake's honors are hardly confined to The Billboard 200. "FutureSex/LoveSounds" also debuts at No. 1 on Top R&B/Hip-Hop Albums and the Euro Albums chart, his first ace on either list. Lead single "SexyBack" crowns The Billboard Hot 100 for a fourth week and Euro Singles Sales for a third week.

The 722,000-unit start in April for Rascal Flatts' "Me and My Gang" is the only week in 2006 that surpasses Timberlake's opener. This week is also 56% greater than the not-so-shabby bow of 439,000 that placed 2004 set "Justified" at No. 2.

Moreover, "FutureSex" also tops the sturdy 541,000-unit start logged by last issue's chart-topper, Beyonc 's "B'Day." Both albums had initial shipments of 1.3 million copies and both artists played MTV's Video Music Awards Aug. 31.

Timberlake should not be the only one smiling about this week's numbers. Overall album volume rises over the comparable 2005 frame for the second week in a row, the first time consecutive gains have been clocked since April.

**FAST CROWD:** Billboard printed a weekly album chart for 19 years before Elton John's "Captain Fantastic and the Brown Dirt Cowboy" became the first set to debut at No. 1, in the June 7, 1975, issue.

Later that year in the Nov. 8 issue, John repeated the feat with "Rock of the Westies."

From then through the May 1991 flip to Nielsen SoundScan data, only four more albums entered on top: Stevie Wonder's "Songs in the Key of Life" (Oct. 16, 1976), Bruce Springsteen & the E Street Band's box "Live/1975-85" (Nov. 29, 1986), Whitney Houston's "Whitney" (June 27, 1987) and Michael Jackson's "Bad" (Sept. 26, 1987).

The adoption of SoundScan data in the May 25, 1991, issue caused the No. 1 slot to turn more frequently than when the chart was driven by retailers' ranked reports, in part because the specificity of point-of-sale data more accurately gauged an album's first-week sales.

In the June 29, 1991, issue, Skid Row's "Slave to the Grind" became the first set on SoundScan's watch to bow at No. 1.

Six more would do so that year, followed by four chart-topping starts in 1992, 11 in 1993, a dozen in 1994, 13 in 1995 and 16 in 1996. The total rose to 22 in 1997, and there have been only two years since when the chart saw fewer than 20.

The quicker turnover reflects labels' success in increasing the visibility of key release dates and maximizing first-week sales, but also seems to illustrate that it's harder to dominate public attention these

days. Since 2000, when Santana's "Supernatural" clocked the last of its 12 weeks at No. 1, the longest tenure owned by any album was nine weeks for Usher's 2004 set "Confessions."

A chart-record 30 albums debuted at No. 1 last year. With Justin Timberlake's new set becoming the 27th chart leader this year, and a parade of superstars set to hit the market during the next three months, it is practically certain that 2006 will beat that mark.

That said, it appears the revolving door will slow at least a little next week, as Timberlake's fan base looks substantial enough to withstand a 200,000-ish start that chart watchers predict for the latest from "American Idol" alum Clay Aiken.

**HONOR ROLL:** The artist with the most No. 1 starts in Billboard 200 history? That's Jay-Z, who has done so eight times (including collaborations with R. Kelly and Linkin Park), and could hit nine by year's end. Garth Brooks has seen seven of his eight No. 1 albums bow on top.

Among female solo artists, Britney Spears leads the field with four. The Beatles have also done it four times, putting them in a tie with three other acts for the most by a band: U2, Metallica and Dave Matthews Band.



week, 684,000 copies. In so doing, "FutureSex/LoveSounds" becomes the 300th album in the chart's 50-year history to bow at No. 1.

This isn't Timberlake's first taste of chart history. In 2000, as a member of 'N Sync, he took part in the head-turning 2.4 million-unit start for "No Strings Attached," the largest week in Nielsen SoundScan history.

## Market Watch

A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,056,000	59,000	12,197,000
Last Week	9,522,000	62,000	10,349,000
Change	5.6%	-4.8%	17.9%
This Week Last Year	9,967,000	88,000	6,799,000
Change	0.9%	-33.0%	79.4%

### Weekly Album Sales



### Year-To-Date

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	394,641,000	373,585,000	-5.3%
Digital Tracks	230,526,000	398,278,000	72.8%
Store Singles	3,961,000	2,847,000	-28.1%
Total	629,128,000	774,710,000	23.1%
Albums w/TEA*	417,693,600	413,412,800	-1.0%

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

### DIGITAL TRACKS SALES

'05	230.5 million
'06	398.3 million

### SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	382,051,000	350,828,000	-8.2%
Digital	9,824,000	21,226,000	116.1%
Cassette	1,953,000	881,000	-54.9%
Other	813,000	650,000	-20.0%

For week ending Sept. 17, 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
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	244,451,000	228,690,000	-6.4%
Catalog	150,189,000	144,895,000	-3.5%
Deep Catalog	101,703,000	101,773,000	0.1%

### CURRENT ALBUM SALES

'05	244.5 million
'06	228.7 million

### CATALOG ALBUM SALES

'05	150.2 million
'06	144.9 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 30 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>JUSTIN TIMBERLAKE</b>	FutureSex/LoveSounds		1
2	NEW	1	<b>JOHN MAYER</b>	Continuum		1
3	1	2	<b>BEYONCÉ</b>	B'Day		1
4	NEW	1	<b>BOB SEGER</b>	Face The Promise		1
5	3	3	<b>BOB DYLAN</b>	Modern Times		1
6	NEW	1	<b>LIONEL RICHIE</b>	Coming Home		6
7	10	12	<b>GREATEST HINDER</b>	Extreme Behavior		7
8	4	2	<b>DANITY KANE</b>	Danity Kane		1
9	NEW	1	<b>THE MARS VOLTA</b>	Amputecture		9
10	8	10	<b>NICKELBACK</b>	All The Right Reasons		3
11	5	6	<b>SOUNDTRACK</b>	The Cheetah Girls 2		1
12	2	1	<b>AUDIOSLAVE</b>	Revelations		1
13	6	4	<b>CHRISTINA AGUILERA</b>	Back To Basics		1
14	NEW	1	<b>SOUNDTRACK</b>	Grey's Anatomy: Volume 2		14
15	11	11	<b>VARIOUS ARTISTS</b>	NOW 22		1
16	NEW	1	<b>PAPA ROACH</b>	The Paramour Sessions		16
17	NEW	1	<b>BARENAKED LADIES</b>	Barenaked Ladies Are Me		17
18	16	18	<b>RASCAL FLATTS</b>	Me And My Gang		2
19	23	27	<b>THE FRAY</b>	How To Save A Life		19
20	14	13	<b>RICK ROSS</b>	Port Of Miami		1
21	NEW	1	<b>BLACK LABEL SOCIETY</b>	Shot To Hell		21
22	12	7	<b>OUTKAST</b>	Idlewild (Soundtrack)		2
23	17	6	<b>THE PUSSYCAT DOLLS</b>	PCD		1
24	18	15	<b>GNARLS BARKLEY</b>	St. Elsewhere		1
25	20	23	<b>SOUNDTRACK</b>	High School Musical		3
26	21	25	<b>JOSH TURNER</b>	Your Man		1
27	30	37	<b>CARRIE UNDERWOOD</b>	Some Hearts		3
28	13	3	<b>YOUNG DRO</b>	Best Thang Smokin'		1
29	15	21	<b>PANIC! AT THE DISCO</b>	A Fever You Can't Sweat Out		13
30	7	5	<b>JESSICA SIMPSON</b>	A Public Affair		1
31	36	41	<b>SNOW PATROL</b>	Eyes Open		31
32	NEW	1	<b>MASTODON</b>	Blood Mountain		32
33	NEW	1	<b>MADELEINE PEYROUX</b>	Half The Perfect World		33
34	31	35	<b>RED HOT CHILI PEPPERS</b>	Stadium Arcadium		1
35	NEW	1	<b>DAZ</b>	So So Gangsta		35
36	37	40	<b>BLUE OCTOBER</b>	Foiled		29
37	26	22	<b>TRACE ADKINS</b>	Dangerous Man		3
38	NEW	1	<b>NORMA JEAN</b>	Redeemer		38
39	28	29	<b>YUNG JOC</b>	New Joc City		1
40	24	26	<b>CHERISH</b>	Unappreciated		1
41	NEW	1	<b>TV ON THE RADIO</b>	Return To Cookie Mountain		41
42	33	32	<b>KIDZ BOP KIDS</b>	Kidz Bop 10		3
43	9	1	<b>IRON MAIDEN</b>	A Matter Of Life And Death		1
44	25	20	<b>LYFE JENNINGS</b>	The Phoenix		1
45	39	45	<b>TIM MCGRAW</b>	Greatest Hits Vol 2: Reflected		1
46	22	8	<b>METHOD MAN</b>	4:21... The Day After		8
47	19	19	<b>MANA</b>	Amar Es Combatir		4
48	29	24	<b>SOUNDTRACK</b>	Step Up		6
49	34	34	<b>BREAKING BENJAMIN</b>	Phobia		2
50	41	42	<b>CORINNE BAILEY RAE</b>	Corinne Bailey Rae		12

Begins with 300,000, a week Mayer only exceeded once, with No. 1 album "Heavier Things" in 2003.

TV series' first soundtrack peaked at No. 154. "Volume 2" also bows at No. 2 on Top Soundtracks.

Citizen Cope's first album peaked at No. 27 on Heatseekers last year but fell shy of the big chart.

"The Last Kiss" opens at No. 5 at box office (\$4.6 million). Album jumps 132-57 on 146% sp. ke. Also wins Greatest Gainer on Independent Albums (7-2).

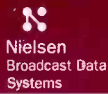
Group's best sales week er sures its second straight No. 1 or Top Christian Albums (21,000). First set peaked at No. 62 on the big chart.

## THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	70	GARY ALAN	178	THE BLACK KEYS	120	CHERISH	40	D	PETER FRAMPTON	129	H	INDIA ARIE	76		
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		BREAKING BENJAMIN	49	BON JOVI	182	CAROLYN LEAF	170	FLYLEAF	115	RAY LA MONTAGNE	26	RAY LA MONTAGNE	26	KORN	26
		DAZ	35	BON JOVI	182	CASSIE	78	FORT MINOR	186	THE LEGEND OF JOHNNY CASH	2	RAY LA MONTAGNE	26	LAMB OF GOD	94
		DAZ	35	BON JOVI	182	CASSIE	78					RAY LA MONTAGNE	26	LETOYA	55
		DAZ	35	BON JOVI	182	CASSIE	78					RAY LA MONTAGNE	26	LETOYA	55



AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

SEP 30 2006

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	11	<b>#1 SEXYBACK</b> JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	1	14	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
3	2	14	SEXY LOVE NE-YO (DEF JAM/IDJMG)
4	4	17	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
5	5	15	BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	14	7	MONEY MAKER LUDACRIS FEAT. PHARRELL (OTD/DEF JAM/IDJMG)
7	9	12	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
8	8	19	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
9	7	18	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BM/REPRISE)
10	6	23	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
11	11	10	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
12	15	8	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
13	12	1	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
14	16	5	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)
15	10	17	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
16	13	16	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
17	39	10	S.E.X. LYFE JENNINGS (COLUMBIA)
18	18	16	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
19	21	16	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
20	20	22	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
21	49	3	RING THE ALARM BEYONCE (COLUMBIA)
22	25	7	TOO LITTLE TOO LATE JOO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
23	28	5	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
24	17	20	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)
25	29	6	CHAIN HANG LOW JIBBS (GEFFEN)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	4	15	<b>#1 FAR AWAY</b> NICKELBACK (ROADRUNNER/DJMG)
2	1	18	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
3	3	13	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
4	2	46	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
5	6	20	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	5	34	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
7	1	15	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
8	9	19	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
9	7	41	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
10	13	16	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
11	13	22	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
12	8	32	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
13	15	14	HOW TO SAVE A LIFE THE FRAY (EPIC)
14	12	12	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
15	17	7	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
16	15	21	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
17	20	8	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
18	19	12	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
19	22	14	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
20	18	16	IS IT ANY WONDER? KEANE (INTERSCOPE)
21	21	21	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
22	23	15	BOSTON AUGUSTANA (EPIC)
23	24	9	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)
24	26	5	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
25	29	4	GOODBYE MY LOVER JAMES BLUNT (CUSTARD/ATLANTIC)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	29	<b>#1 UNWRITTEN</b> NATASHA BEDINGFIELD (EPIC)
2	2	18	BAD DAY DANIEL POWTER (WARNER BROS.)
3	4	18	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
4	3	26	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
5	5	40	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
6	7	20	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
7	6	49	BECAUSE OF YOU NELLY CLARKSON (RCA/RMG)
8	11	21	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
9	9	32	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
10	8	35	YOU AND ME LIFEHOUSE (GEFFEN)
11	10	18	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	12	32	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA)
13	16	9	WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)
14	13	24	CRAZY IN LOVE NICKELBACK (ROADRUNNER/DJMG)
15	17	8	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
16	19	22	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
17	18	14	I CALL IT LOVE LIONEL RICHIE (ISLAND/DJMG)
18	20	10	WAIT FOR ME BOB SEGER (HIDEOUT/CAPITOL)
19	21	13	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
20	22	4	HAVE YOU EVER SEEN THE RAIN ROD STEWART (J/RMG)
21	24	5	THE BRIDGE ELTON JOHN (ROCKET/INTERSCOPE)
22	23	14	FREE JON SECADA (BIG3)
23	25	19	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	26	3	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
25	27	3	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)

1,034 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	4	<b>#1 SEXYBACK</b> JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	1	1	TOO LITTLE TOO LATE JOO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
3	1	1	MONEY MAKER LUDACRIS FEAT. PHARRELL (OTD/DEF JAM/IDJMG)
4	1	1	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
5	1	1	LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)
6	1	1	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
7	1	1	HOW TO SAVE A LIFE THE FRAY (EPIC)
8	1	1	CHAIN HANG LOW JIBBS (GEFFEN)
9	1	1	RING THE ALARM BEYONCE (COLUMBIA)
10	1	1	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
11	1	1	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
12	1	1	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
13	1	1	FAR AWAY NICKELBACK (ROADRUNNER/DJMG)
14	1	1	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
15	1	1	SHOW STOPPER DANITY KANE (BAD BOY)
16	1	1	RIGHT WHERE YOU WANT ME JESSE MCCARTNEY (HOLLYWOOD)
17	1	1	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
18	1	1	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
19	1	1	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
20	1	1	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
21	1	1	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
22	1	1	HERE IT GOES AGAIN OK GO (CAPITOL)
23	1	1	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
24	1	1	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY MS. B. & HAMBREK (BLOCK/BAD BOY SOUTH/ATLANTIC)
25	1	1	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	13	<b>#1 TELL ME BABY</b> RED HOT CHILI PEPPERS (WARNER BROS.)
2	2	24	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
3	3	10	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/DJMG)
4	5	15	THROUGH GLASS STONE SOUR (ROADRUNNER/DJMG)
5	6	15	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
6	4	31	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
7	8	7	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
8	7	22	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
9	9	6	PUT YOUR MONEY WHERE YOUR MOUTH IS JET (ATLANTIC)
10	10	14	KNIGHTS OF CYDONIA MUSE (WARNER BROS.)
11	2	2	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
12	14	9	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
13	11	10	ORIGINAL FIRE AUDIOSLAVE (INTERSCOPE/EPIC)
14	17	4	NAUSEA BECK (INTERSCOPE)
15	15	15	TO BE LOVED PAPA ROACH (EL TONAL/GEFFEN)
16	13	11	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
17	13	15	READY TO FALL RISE AGAINST (GEFFEN)
18	12	26	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)
19	22	9	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
20	19	14	IS IT ANY WONDER? KEANE (INTERSCOPE)
21	20	18	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
22	23	11	LAND OF CONFUSION DISTURBED (REPRISE)
23	24	1	DO IT FOR ME NOW ANGELS AND AIRWAVES (SURETONE/GEFFEN)
24	26	6	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
25	27	7	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)



**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>SEXYBACK</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	23	8	<b>TOO LITTLE TOO LATE</b>	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
3	2	10	<b>LONDON BRIDGE</b>	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
4	3	23	<b>BUTTONS</b>	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
5	26		<b>MONEY MAKER</b>	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
6	9	11	<b>LIPS OF AN ANGEL</b>	HINDER (UNIVERSAL REPUBLIC)
7	8	13	<b>CHASING CARS</b>	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
8	5	12	<b>FAR AWAY</b>	NICKELBACK (ROADRUNNER/IDJMG)
9	6	20	<b>CRAZY</b>	GNARLS BARKLEY (DOWNTOWN/LAVA)
10	4	33	<b>I WRITE SINS NOT TRAGEDIES</b>	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
11	17	25	<b>HOW TO SAVE A LIFE</b>	THE FRAY (EPIC)
12	7	2	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
13	10	13	<b>AIN'T NO OTHER MAN</b>	CHRISTINA AGUILERA (RCA/RMG)
14	16	7	<b>CHAIN HANG LOW</b>	JIBBS (GEFFEN)
15	11		<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b>	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
16	3		<b>OVER MY HEAD (CABLE CAR)</b>	THE FRAY (EPIC)
17	15		<b>SEXY LOVE</b>	NE-YO (DEF JAM/IDJMG)
18	16	6	<b>CALL ME WHEN YOU'RE SOBER</b>	EVANESCENCE (WIND-UP)
19	20	2	<b>RING THE ALARM</b>	BEYONCE (COLUMBIA)
20	19	15	<b>U AND DAT</b>	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
21	13	23	<b>ME &amp; U</b>	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
22	48	3	<b>MY LOVE</b>	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
23	14	17	<b>DO IT TO IT</b>	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
24	1	34	<b>MOVE ALONG</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
25	25	5	<b>SHOW STOPPER</b>	DANITY KANE (BAD BOY/ATLANTIC)
26	47	3	<b>RIGHT WHERE YOU WANT ME</b>	JESSE MCCARTNEY (HOLLYWOOD)
27	44	10	<b>WAITING ON THE WORLD TO CHANGE</b>	JOHN MAYER (AWARE/COLUMBIA)
28	24	23	<b>HATE ME</b>	BLUE OCTOBER (UNIVERSAL MOTOWN)
29	22	30	<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
30	29	12	<b>PULLIN' ME BACK</b>	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
31	28	15	<b>GALLERY</b>	MARIO VAZQUEZ (ARISTA/RMG)
32	27	2	<b>COME TO ME</b>	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
33	30	6	<b>GET UP</b>	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
34	38	12	<b>THAT GIRL</b>	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
35	3	10	<b>RIDIN'</b>	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
36	35	24	<b>DANI CALIFORNIA</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
37	39	9	<b>I KNOW YOU SEE IT</b>	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
38	41	24	<b>WHAT HURTS THE MOST</b>	RASCAL FLATTS (LYRIC STREET)
39	56	5	<b>MANEATER</b>	NELLY FURTADO (MOSLEY/GEFFEN)
40	34	3	<b>HERE IT GOES AGAIN</b>	OK GO (CAPITOL)
41	36	12	<b>SHOULDER LEAN</b>	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
42	34	20	<b>BOSSY</b>	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
43	40	30	<b>SAVIN' ME</b>	NICKELBACK (ROADRUNNER/IDJMG)
44	37	30	<b>BLACK HORSE &amp; THE CHERRY TREE</b>	KT TUNSTALL (RELENTLESS/VIRGIN)
45	32	22	<b>UNFAITHFUL</b>	RIHANNA (SRP/DEF JAM/IDJMG)
46	42	20	<b>SNAP YO FINGERS</b>	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
47	43	16	<b>IT'S GOIN' DOWN</b>	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
48	65	11	<b>REMEMBER THE NAME</b>	FORT MINOR (MACHINE SHOP/WARNER BROS.)
49	51	7	<b>I CAN'T HATE YOU ANYMORE</b>	NICK LACHEY (JIVE/ZOMBA)
50	53	7	<b>ABOUT US</b>	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
51	52	1	<b>WHEN YOU WERE YOUNG</b>	THE KILLERS (ISLAND/IDJMG)
52	52	1	<b>DEJA VU</b>	BEYONCE FEAT. JAY-Z (COLUMBIA)
53	52	1	<b>TELL ME BABY</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
54	52	21	<b>STEADY, AS SHE GOES</b>	THE RACONTEURS (THIRD MAN/V2)
55	52	1	<b>CHEMICALS REACT</b>	ALY & AJ (HOLLYWOOD)
56	49	25	<b>WHERE'D YOU GO</b>	FORT MINOR (MACHINE SHOP/WARNER BROS.)
57	52	1	<b>COME BACK TO ME</b>	VANESSA ANNE HUGHES (HOLLYWOOD)
58	54	31	<b>WHAT'S LEFT OF ME</b>	NICK LACHEY (JIVE/ZOMBA)
59	45	14	<b>A PUBLIC AFFAIR</b>	JESSICA SIMPSON (EPIC)
60	57	14	<b>LIFE IS A HIGHWAY</b>	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
61	64	25	<b>CRAZY BITCH</b>	BUCKCHERRY (ELEVEN SEVEN/LAVA)
62	52	1	<b>SAY GOODBYE</b>	CHRIS BROWN (JIVE/ZOMBA)
63	52	1	<b>MIRACLE</b>	CASCADA (ROBBINS)
64	60	6	<b>I LOVED HER FIRST</b>	HEARTLAND (LOFTON CREEK)
65	52	1	<b>WELCOME TO THE BLACK PARADE</b>	MY CHEMICAL ROMANCE (REPRISE)
66	52	10	<b>SUDDENLY I SEE</b>	KT TUNSTALL (RELENTLESS/VIRGIN/EM)
67	96	7	<b>BEFORE HE CHEATS</b>	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
68	71	10	<b>FACE DOWN</b>	THE RED JUMPSUIT APPARATUS (VIRGIN)
69	67	17	<b>LEAVE THE PIECES</b>	THE WRECKERS (MAVERICK/WARNER BROS. NASHVILLE/WRN)
70	58	21	<b>MISS MURDER</b>	AFI (TIFFY EVIL/INTERSCOPE)
71	63	1	<b>THE KILL (BURY ME)</b>	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
72	59	4	<b>VANS</b>	THE PACK (UP ALL NITE/JIVE/ZOMBA)
73	76	2	<b>NOT READY TO MAKE NICE</b>	DIXIE CHICKS (COLUMBIA)
74	69	11	<b>BRAND NEW GIRLFRIEND</b>	STEVE HOLY (CURB)
75	78	10	<b>WOULD YOU GO WITH ME</b>	JOSH TURNER (MCA NASHVILLE)
76	73	8	<b>THE RIDDLE</b>	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
77	80	5	<b>SHOW ME THE MONEY</b>	PETEY PABLO (JIVE/ZOMBA)
78	84	2	<b>TIM MCGRAW</b>	TAYLOR SWIFT (BIG MACHINE)
79	77	6	<b>THE QUEEN AND I</b>	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)
80	88	7	<b>THROUGH GLASS</b>	STONE SOUR (ROADRUNNER/IDJMG)
81	61	15	<b>STARS ARE BLIND</b>	PARIS HILTON (WARNER BROS.)
82	79	21	<b>SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
83	82	23	<b>STAY WITH YOU</b>	GOO GOO DOLLS (WARNER BROS.)
84	86	48	<b>BREATHE (2 AM)</b>	ANNA NALICK (COLUMBIA)
85	5	5	<b>STRUT</b>	THE CHEETAH GIRLS (WALT DISNEY/HOLLYWOOD)
86	87	12	<b>PUT YOUR RECORDS ON</b>	CORINNE BAILEY RAE (CAPITOL)
87	52	1	<b>HERE (IN YOUR ARMS)</b>	HELLOGOODBYE (DRIVE-THRU)
88	85	17	<b>ANIMAL I HAVE BECOME</b>	THREE DAYS GRACE (JIVE/ZOMBA)
89	68	2	<b>ONCE IN A LIFETIME</b>	KEITH URBAN (CAPITOL NASHVILLE)
90	81	4	<b>BUT IT'S BETTER IF YOU DO</b>	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
91	52	1	<b>FUTURESEX/LOVESOUND</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
92	62	11	<b>CALL ON ME</b>	JANET & NELLY (VIRGIN)
93	89	2	<b>NOTHING IN THIS WORLD</b>	PARIS HILTON (WARNER BROS.)
94	93	12	<b>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</b>	RODNEY ATKINS (CURB)
95	31	24	<b>GIMME THAT</b>	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
96	52	1	<b>CHICKEN NOODLE SOUP</b>	WEBSTAR & YOUNG B FEAT. THE VOICE OF HARLEM (UNIVERSAL REPUBLIC)
97	32	8	<b>THE DIARY OF JANE</b>	BREAKING BENJAMIN (HOLLYWOOD)
98	100	2	<b>YOU SAVE ME</b>	KENNY CHESNEY (BNA)
99	75	22	<b>CROWDED</b>	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
100	34	10	<b>IS IT ANY WONDER?</b>	KEANE (INTERSCOPE)

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**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1	<b>SEXYBACK</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
2	2	18	<b>BUTTONS</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	5		<b>FAR AWAY</b>	NICKELBACK (ROADRUNNER/IDJMG)	
4	3	19	<b>I WRITE SINS NOT TRAGEDIES</b>	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
5	4	21	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
6	6	10	<b>LONDON BRIDGE</b>	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
7	8	10	<b>TOO LITTLE TOO LATE</b>	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
8	5	16	<b>AIN'T NO OTHER MAN</b>	CHRISTINA AGUILERA (RCA/RMG)	☆
9	6	17	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b>	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
10	14	11	<b>SEXY LOVE</b>	NE-YO (DEF JAM/IDJMG)	
11	15		<b>CRAZY</b>	GNARLS BARKLEY (DOWNTOWN/LAVA)	
12	12	25	<b>OVER MY HEAD (CABLE CAR)</b>	THE FRAY (EPIC)	
13	14	24	<b>ME &amp; U</b>	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
14	11	13	<b>DO IT TO IT</b>	CHERISH (SHONUFF/CAPITOL)	
15	15	12	<b>U AND DAT</b>	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
16	16	6	<b>LIPS OF AN ANGEL</b>	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
17	19	3	<b>MY LOVE</b>	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
18	21	6	<b>PULLIN' ME BACK</b>	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
19	17	14	<b>GALLERY</b>	MARIO VAZQUEZ (ARISTA/RMG)	
20	18	13	<b>THAT GIRL</b>	FRANKIE J (COLUMBIA)	
21	23	8	<b>CHASING CARS</b>	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
22	20	27	<b>MOVE ALONG</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
23	25	12	<b>HATE ME</b>	BLUE OCTOBER (UNIVERSAL MOTOWN)	
24	4	7	<b>CALL ME WHEN YOU'RE SOBER</b>	EVANESCENCE (WIND-UP)	☆
25	24	31	<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
26	23		<b>UNFAITHFUL</b>	RIHANNA (SRP/DEF JAM/IDJMG)	☆
27	24		<b>RIDIN'</b>	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
28	25		<b>GET UP</b>	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
29	26	4	<b>MANEATER</b>	NELLY FURTADO (MOSLEY/GEFFEN)	☆
30	27	30	<b>SAVIN' ME</b>	NICKELBACK (ROADRUNNER/IDJMG)	☆
31	28	8	<b>I CAN'T HATE YOU ANYMORE</b>	NICK LACHEY (JIVE/ZOMBA)	☆
32	34	9	<b>WHAT HURTS THE MOST</b>	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
33	29	2	<b>SHOW STOPPER</b>	DANITY KANE (BAD BOY/ATLANTIC)	☆
34	17		<b>BLACK HORSE &amp; THE CHERRY TREE</b>	KT TUNSTALL (RELENTLESS/VIRGIN)	
35	35	31	<b>WHAT'S LEFT OF ME</b>	NICK LACHEY (JIVE/ZOMBA)	☆
36	29	25	<b>WHERE'D YOU GO</b>	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
37	40	4	<b>MIRACLE</b>	CASCADA (ROBBINS)	☆
38	3	14	<b>BOSSY</b>	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
39	44	2	<b>CHAIN HANG LOW</b>	JIBBS (GEFFEN)	
40	46	2	<b>HOW TO SAVE A LIFE</b>	THE FRAY (EPIC)	☆
41	36	17	<b>SNAP YO FINGERS</b>	LIL JON (BME/TVT)	
42	41		<b>RIGHT WHERE YOU WANT ME</b>	JESSE MCCARTNEY (HOLLYWOOD)	
43	45	4	<b>ABOUT US</b>	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
44	3	22	<b>CROWDED</b>	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
45	23		<b>SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
46	41	13	<b>DANI CALIFORNIA</b>	RED HOT CHILI PEPPERS (WARNER BROS.)	
47	42	6	<b>THE QUEEN AND I</b>	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/LAVA)	
48	49	1	<b>SMACK THAT</b>	AKON FEAT. EMINEM (SRC/UNIVERSAL)	☆
49	43	2	<b>NOTHING IN THIS WORLD</b>	PARIS HILTON (WARNER BROS.)	

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

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	<b>CALL ON ME</b>	JANET & NELLY (VIRGIN)
2	3	15	<b>DO I MAKE YOU PROUD/TAKIN IT TO THE STREETS</b>	TAYLOR HICKS (ARISTA/RMG)
3	8	4	<b>CHAIN HANG LOW</b>	JIBBS (GEFFEN)
4	5	6	<b>SEXYBACK</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
5	4	12	<b>SOMEWHERE OVER THE RAINBOW/MY DESTINY</b>	KATHARINE MCPHEE (RCA/RMG)
6	2	5	<b>DEJA VU</b>	BEYONCE FEAT. JAY-Z (COLUMBIA)
7	6		<b>SHUT ME UP</b>	MINDLESS SELF INDULGENCE (UCR/METROPOLIS)
8	1		<b>LONDON BRIDGE</b>	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	9	3	<b>COME TO ME</b>	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
10	6	18	<b>BUTTONS</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
11	10	4	<b>ROCKY TOP</b>	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE)
12	11	19	<b>ME &amp; U</b>	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
13	12	24	<b>EVERY DAY IS EXACTLY THE SAME</b>	NINE INCH NAILS (NOTHING/INTERSCOPE)
14	15	1	<b>DO IT TO IT</b>	CHERISH (SHONUFF/CAPITOL)
15	13		<b>UNTIL THE END OF TIME</b>	FREDDIE JACKSON (ORPHEUS)
16	14		<b>CHICKEN NOODLE SOUP</b>	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
17	12	8	<b>KOOL AID</b>	LIL' BASS FEAT. JT MONEY (PIPELINE)
18	26	3	<b>DO OR DIE</b>	BEAR (PORT CITY)
19	11	2	<b>SOPHIA</b>	THE CRUXSHADOWS (DANCING FERRET)
20	24	5	<b>MONEY MAKER</b>	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
21	33	84	<b>WE WILL BECOME SILHOUETTES/BE STILL MY HEART</b>	THE POSTAL SERVICE (SUB POP)
22	1		<b>IT'S OKAY (ONE BLOOD)</b>	THE GAME FEAT. JUNIOR REID (Geffen)
23	2		<b>THE LOVE YOU FEEL</b>	DEEROX (BURN/FIRE ENTERTAINMENT GROUP)
24	20	12	<b>SHOULDER LEAN</b>	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
25	29	4	<b>I'M COMING OVER</b>	DUNN DEAL FEAT. P. OUB (LOCK'EM DOWN)

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

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

ARTIST/Title (Score)	Chart Rank
<b>POP 100 AIRPLAY</b>	
JUSTIN TIMBERLAKE FEAT. T.I. My Love ZOMBA (67.0)	13
EVANESCENCE Call Me When You're Sober WIND-UP (74.5)	24
☆ NELLY FURTADO Maneater GEFEN (65.4)	2E
NICK LACHEY I Can't Hate You Anymore ZOMBA (38.1)	31
RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7)	32
DANITY KANE Show Stopper ATLANTIC (78.8)	3E
THE FRAY How To Save A Life EPIC (65.1)	4C
☆ AKON FEAT. EMINEM	
Smack That UNIVERSAL MOTOWN (66.3)	4E
☆ CHRISTINA AGUILERA Hurt RMG (80.7)	-
<b>ADULT TOP 40</b>	
THE FRAY How To Save A Life EPIC 65.6	13
EVANESCENCE	
Call Me When You're Sober WIND-UP (68.7)	15
PANIC! AT THE DISCO	
I Write Sins Not Tragedies LAVA (65.2)	18
AUGUST ANA Boston EPIC (67.0)	22
<b>ADULT CONTEMPORARY</b>	
FIVE FOR FIGHTING The Riddle COLUMBIA (65.3)	11
CHRIS RICE	
When Did You Fall (In Love With Me) COLUMBIA (75.2)	12
TIM MCGRAW When The Stars Go Blue CURB (65.4)	13
GNARLS BARKLEY Crazy LAVA (66.5)	15
EOB SEGER Wait For Me CAPITOL (60.6)	18
<b>MODERN ROCK</b>	
EVANESCENCE	
Call Me When You're Sober WIND-UP (68.4)	7
JET Put Your Money Where Your Mouth Is ATLANTIC (65.8)	9
HINDER Lips Of An Angel UNIVERSAL REPUBLIC (61.0)	12
TOOL The Pot ZOMBA (72.0)	16
RISE AGAINST Ready To Fall GEFEN (58.7)	17
THE RED JUMPSUIT APPARATUS	
Face Down VIRGIN (71.4)	19
DISTURBED Land Of Confusion REPRISE (66.2)	22
SNOW PATROL Chasing Cars INTERSCOPE (69.3)	24
OK GO Here It Goes Again CAPITOL (64.1)	26
WOLFMEATHER Joker And The Thief INTERSCOPE (64.6)	32
BULLET FOR MY VALE	



TOP R&B/HIP-HOP ALBUMS

TITLE	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	1	7	<b>JUSTIN TIMBERLAKE</b>	JIVE 86062/ZOMBA (18.98)	FutureSex/LoveSounds	1	1
2	1	7	3	<b>BEYONCÉ</b>	COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1	1
3	1	1	1	<b>LIONEL RICHIE</b>	ISLAND 005484/IDJMG (13.98) ⊕	Coming Home	1	1
4	1	1	1	<b>DANITY KANE</b>	BAD BOY 83989/AG (18.98)	Danity Kane	1	1
5	1	1	1	<b>RICK ROSS</b>	SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	1	1
6	1	1	1	<b>DAZ</b>	SO SO DEF 69308*/VIRGIN (18.98) ⊕	So So Gangsta	1	1
7	1	1	1	<b>YOUNG DRO</b>	GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	1	1
8	1	1	1	<b>LYFE JENNINGS</b>	COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1	1
9	1	1	1	<b>OUTKAST</b>	LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)	1	1
10	1	1	1	<b>CHERISH</b>	SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	1	1
11	1	1	1	<b>LETOYA</b>	CAPITOL 97136 (12.98)	LeToya	1	1
12	1	1	1	<b>METHOD MAN</b>	DEF JAM 006986*/IDJMG (13.98)	4:21... The Day After	1	1
13	1	1	1	<b>YUNG JOC</b>	BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	1
14	1	1	1	<b>CHRISTINA AGUILERA</b>	RCA 82639/RMG (22.98)	Back To Basics	1	1
15	1	1	1	<b>THE ROOTS</b>	DEF JAM 00722*/IDJMG (13.98)	Game Theory	1	1
16	1	1	1	<b>NE-YO</b>	DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	1
17	1	1	1	<b>INDIA.ARIE</b>	UNIVERSAL MDTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1	1
18	1	1	1	<b>GNARLS BARKLEY</b>	DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	1	1
19	1	1	1	<b>TOO SHORT</b>	SHORT/JIVE 83501/ZOMBA (18.98)	Blow The Whistle	1	1
20	1	1	1	<b>CHRIS BROWN</b>	JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
21	1	1	1	<b>LUTHER VANDROSS</b>	LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	1	1
22	1	1	1	<b>CORINNE BAILEY RAE</b>	CAPITOL 66361 (12.98)	Corinne Bailey Rae	15	15
23	1	1	1	<b>BEENIE MAN</b>	SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed	12	12
24	1	1	1	<b>KELIS</b>	JIVE 83258/ZOMBA (18.98)	Kelis Was Here	5	5
25	1	1	1	<b>MARY J. BLIGE</b>	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	2
26	1	1	1	<b>BUSTA RHYMES</b>	AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	1	1
27	1	1	1	<b>PHARRELL</b>	STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	1	1
28	1	1	1	<b>T.I.</b>	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
29	1	1	1	<b>CASSIE</b>	NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie	1	1
30	1	1	1	<b>SOUNDTRACK</b>	JIVE 88063/ZOMBA (18.98)	Step Up	1	1
31	1	1	1	<b>DMX</b>	COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again	1	1
32	1	1	1	<b>RIHANNA</b>	SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	1	1
33	1	1	1	<b>OBIE TRICE</b>	SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me	5	5
34	1	1	1	<b>ICE CUBE</b>	LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	2	2
35	1	1	1	<b>E-40</b>	SICK WID-IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	1
36	1	1	1	<b>PIMP C</b>	WOOD WHEEL/RAP-A-LDT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	1	1
37	1	1	1	<b>MARY MARY</b>	MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
38	1	1	1	<b>LIL WAYNE</b>	CASH MONEY/UNIVERSAL MDTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
39	1	1	1	<b>DONELL JONES</b>	LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	1	1
40	1	1	1	<b>GREATEST GAINER URBAN MYSTIC</b>	SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	28
41	1	1	1	<b>MIKE WATTS</b>	WATTS 0005 (15.98)	Pandoras Box	39	39
42	1	1	1	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY</b>	DEF SOUL CLASSICS/DEF JAM 004612*/IDJMG (13.98)	Baby Makin' Music	1	1
43	1	1	1	<b>CHAMILLIONAIRE</b>	UNIVERSAL MDTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
44	1	1	1	<b>CHAM</b>	MADHOUSE/ATLANTIC 83975*/AG (15.98)	Ghetto Story	11	11
45	1	1	1	<b>HEATHER HEADLEY</b>	RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
46	1	1	1	<b>KIRK FRANKLIN</b>	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
47	1	1	1	<b>AVANT</b>	MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	1	1
48	1	1	1	<b>SEAN PAUL</b>	VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	4
49	1	1	1	<b>VARIOUS ARTISTS</b>	TVT 2508 (18.98)	Crunk Hits Vol. 2	26	26
50	1	1	1	<b>GOVERNOR</b>	GRAND HUSTLE/ATLANTIC 83700/AG (13.98)	Son Of Pain	50	50
51	1	1	1	<b>YOUNG JEEZY</b>	CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
52	1	1	1	<b>DJ KAYSLAY &amp; GREG STREET</b>	DEJA 34 5815/KOCH (17.98)	The Champions: The North Meets The South	1	1
53	1	1	1	<b>MARIAH CAREY</b>	ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	3	3
54	1	1	1	<b>KEYSHIA COLE</b>	A&M 003554*/INTERSCOPE (13.98)	The Way It Is	1	1
55	1	1	1	<b>JAMIE FOXX</b>	J 71779*/RMG (18.98) ⊕	Unpredictable	2	2

TITLE	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
40	1	1	1	<b>ANTHONY HAMILTON</b>	SD SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	1	1
41	1	1	1	<b>BONE THUGS-N-HARMONY</b>	RUTHLESS 25423 (18.98)	Greatest Hits	50	50
42	1	1	1	<b>RAHEEM DEVAUGHN</b>	JIVE 53723/ZOMBA (11.98)	The Love Experience	1	1
43	1	1	1	<b>YO GOTTI</b>	MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	1	1
44	1	1	1	<b>THREE 6 MAFIA</b>	HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1
45	1	1	1	<b>FIELD MOB</b>	DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	1	1
46	1	1	1	<b>PRINCE</b>	WARNER BROS. 73381 (25.98)	Ultimate	1	1
47	1	1	1	<b>TONY TERRY</b>	STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	54	54
48	1	1	1	<b>CAM'RON</b>	DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1	1
49	1	1	1	<b>THE BLACK EYED PEAS</b>	A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	1
50	1	1	1	<b>TEENA MARIE</b>	CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	1	1
51	1	1	1	<b>SHAWNNA</b>	DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music	1	1
52	1	1	1	<b>RAY CASH</b>	GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery	1	1
53	1	1	1	<b>DJ KHALED</b>	TERROR SQUAD 4118*/KOCH (17.98)	Listennn: The Album	1	1
54	1	1	1	<b>EMINEM</b>	SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
55	1	1	1	<b>THE DIPLOMATS PRESENTS JR WRITER</b>	DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making	1	1
56	1	1	1	<b>KEM</b>	UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
57	1	1	1	<b>SOUNDTRACK</b>	UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	1	1
58	1	1	1	<b>CHARLIE WILSON</b>	JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	1	1
59	1	1	1	<b>JOHN LEGEND</b>	G.D.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted	1	1

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

TOP REGGAE ALBUMS

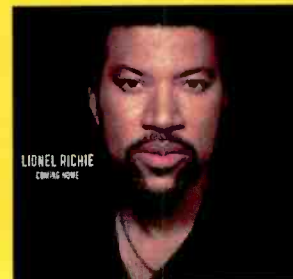
TITLE	WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.	PEAK POSITION
1	1	1	51	<b>#1 SEAN PAUL</b>	VP/ATLANTIC 83788*/AG	The Trinity	1	1
2	1	1	3	<b>BEENIE MAN</b>	SHOCKING VIBES 11742*/VIRGIN	Undisputed	12	12
3	1	1	54	<b>DAMIAN "JR. GONG" MARLEY</b>	GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	1	1
4	1	1	5	<b>CHAM</b>	MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	11	11
5	1	1	29	<b>MATISYAHU</b>	OR/EPIC 97695*/SONY MUSIC	Youth	1	1
6	1	1	1	<b>BUJU BANTON</b>	GARGAMEL 10014	Too Bad	1	1
7	1	1	4	<b>EASY STAR ALL-STARS</b>	EASY STAR 1014	Radiodread	1	1
8	1	1	88	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1	1
9	1	1	74	<b>MATISYAHU</b>	OR/EPIC 96464/SONY MUSIC	Live At Stubb's	1	1
10	1	1	13	<b>VARIOUS ARTISTS</b>	VP 1759* ⊕	Reggae Gold 2006	1	1
11	1	1	45	<b>BOB MARLEY AND THE WAILERS</b>	ISLAND/TUFF GONG 005723/UMRG/IDJMG	Africa Unite: The Singles Collection	1	1
12	1	1	3	<b>TANYA STEPHENS</b>	V2 1791*	Rebelution	1	1
13	1	1	1	<b>LEE SCRATCH PERRY</b>	NARNACK 7037	Panic In Babylon	1	1
14	1	1	27	<b>BOB MARLEY</b>	NADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	1	1
15	1	1	13	<b>VARIOUS ARTISTS</b>	VP 1760* ⊕	Soca Gold 2006	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

ALBUM LIST BRINGS RICHIE 'HOME'

While Justin Timberlake dons the chart's crown for the first time, Lionel Richie celebrates his first top 10 on Top R&B/Hip-Hop Albums in 14 years with the No. 3 start of "Coming Home."

Richie's opening is his best on this chart since "Back to Front" entered at No. 7 in 1982. On The Billboard 200, 75,000 units for "Home" put it at No. 6, Richie's best



SoundScan week and first top 10 in two decades. His "Definitive Collection" also enjoys a 45% sales spike for the Greatest Gainer and Top Pop Catalog Albums.

Lead single, "I Call It Love" furnished Richie with his first No. 1 at Adult R&B Airplay. His No. 19 peak on Hot R&B/Hip-Hop Songs is his best in more than 14 years and is the most-played cut at 12 stations.

—Raphael George



# SEP 30 2006 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	18	<b>PULLIN' ME BACK</b> CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
2	7	9	<b>MONEY MAKER</b> LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
3	2	17	<b>SEXY LOVE</b> NE-YO (DEF JAM/IDJMG)	☆
4	5	16	<b>S.E.X.</b> LYFE JENNINGS (COLUMBIA/SUM)	☆
5	4	15	<b>I KNOW YOU SEE IT</b> YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
6	9	7	<b>SAY GOODBYE</b> CHRIS BROWN (JIVE/ZOMBA)	☆
7	6	14	<b>CALL ON ME</b> JANET & NELLY (VIRGIN)	☆
8	3	25	<b>SHOULDER LEAN</b> YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
9	13	6	<b>RING THE ALARM</b> BEYONCE (COLUMBIA/SUM)	☆
10	8	19	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
11	10	12	<b>GET UP</b> CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
12	14	10	<b>EVERYTINE THA BEAT DROP</b> MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
13	16	13	<b>STUNTIN' LIKE MY DADDY</b> BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
14	11	17	<b>U AND DAT</b> E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
15	12	15	<b>DEJA VU</b> BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
16	18	9	<b>SHE DON'T</b> LETOYA (CAPITOL)	☆
17	28	9	<b>WALK IT OUT</b> UNK (BIG OOMP/KOCH)	☆
18	22	12	<b>NEED A BOSS</b> SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆
19	44	4	<b>SEXYBACK</b> JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	25	8	<b>CHAIN HANG LOW</b> JIBBS (GEFFEN/INTERSCOPE)	☆
21	27	9	<b>COME TO ME</b> DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
22	21	21	<b>GHETTO STORY CHAPTER 2</b> CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
23	15	20	<b>ME &amp; U</b> CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
24	20	47	<b>BE WITHOUT YOU</b> MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
25	19	15	<b>I CALL IT LOVE</b> LIONEL RICHIE (ISLAND/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	17	8	<b>TAKE ME AS I AM</b> MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
27	33	6	<b>PUSH IT</b> RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
28	32	47	<b>CAN'T LET GO</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
29	24	26	<b>SO WHAT</b> FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
30	26	29	<b>TORN</b> LETOYA (CAPITOL)	☆
31	34	9	<b>HANDS UP</b> LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
32	40	11	<b>YOU SHOULD BE MY GIRL</b> SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY)	☆
33	38	9	<b>DUTTY WINE</b> TONY MATTERHORN (VP)	☆
34	31	27	<b>ENOUGH CRYIN</b> MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)	☆
35	29	33	<b>IT'S GOIN' DOWN</b> YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
36	23	38	<b>SNAP YO FINGERS</b> LIL JON (BME/TVT)	☆
37	46	7	<b>IT'S OKAY (ONE BLOOD)</b> THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
38	30	53	<b>LOOKING FOR YOU</b> KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
39	45	16	<b>SHINE</b> LUTHER VANDROSS (J/RMG)	☆
40	35	30	<b>FLY LIKE A BIRD</b> MARIAH CAREY (ISLAND/IDJMG)	☆
41	4	34	<b>FIND MYSELF IN YOU</b> BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
42	39	17	<b>ME TIME</b> HEATHER HEADLEY (RCA/RMG)	☆
43	4	4	<b>CHICKEN NOODLE SOUP</b> WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆
44	48	7	<b>CHANGE ME</b> RUBEN STUDDARD (J/RMG)	☆
45	53	9	<b>MONEY IN THE BANK</b> LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
46	37	21	<b>BOSSY</b> KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
47	42	10	<b>THERE'S HOPE</b> INDIA ARIE (UNIVERSAL MOTOWN)	☆
48	36	14	<b>ENTOURAGE</b> OMARION (I.U.G./EPIC/SUM)	☆
49	49	12	<b>PEANUT BUTTER &amp; JELLY</b> CADILLAC DON & J-MONEY (SOUTHERN BOY/35°35'/ASYLUM)	☆
50	58	4	<b>SHOW STOPPER</b> DANITY KANE (BAD BOY/ATLANTIC)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	3	36	<b>#1 FIND MYSELF IN YOU</b> 2 WKS BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
2	15	15	<b>I CALL IT LOVE</b> LIONEL RICHIE (ISLAND/IDJMG)	☆
3	28	28	<b>FLY LIKE A BIRD</b> MARIAH CAREY (ISLAND/IDJMG)	☆
4	4	42	<b>CAN'T LET GO</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
5	5	20	<b>ME TIME</b> HEATHER HEADLEY (RCA/RMG)	☆
6	16	16	<b>SHINE</b> LUTHER VANDROSS (J/RMG)	☆
7	12	12	<b>THERE'S HOPE</b> INDIA ARIE (UNIVERSAL MOTOWN)	☆
8	7	44	<b>BE WITHOUT YOU</b> MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
9	3	3	<b>CHANGE ME</b> RUBEN STUDDARD (J/RMG)	☆
10	25	25	<b>YESTERDAY</b> MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
11	9	24	<b>ENOUGH CRYIN</b> MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)	☆
12	8	8	<b>SEXY LOVE</b> NE-YO (DEF JAM/IDJMG)	☆
13	14	30	<b>OOH WEE</b> TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
14	12	36	<b>JUST CAME HERE TO CHILL</b> THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
15	16	13	<b>CALL ON ME</b> JANET & NELLY (VIRGIN)	☆
16	20	4	<b>GOT YOU HOME</b> LUTHER VANDROSS (J/RMG)	☆
17	17	14	<b>UNTIL THE END OF TIME</b> FREDDIE JACKSON (ORPHEUS)	☆
18	16	9	<b>SISTA BIG BONES</b> ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
19	19	19	<b>THE FACT IS (I NEED YOU)</b> JILL SCOTT (EPIC/HIDDEN BEACH)	☆
20	5	5	<b>YOUR PORTRAIT</b> URBAN MYSTIC (SOBE/WARNER BROS.)	☆
21	25	5	<b>TAKE ME AS I AM</b> MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
22	23	8	<b>DAY DREAMING</b> NATALIE COLE (VERVE)	☆
23	13	13	<b>DEJA VU</b> BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
24	22	10	<b>IMAGINE ME</b> KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
25	26	15	<b>U DO IT FOR ME</b> ALGEBRA (KEDAR)	☆

HOT R&B/HIP HOP SINGLES SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	6	<b>CALL ON ME</b> JANET & NELLY (VIRGIN)	☆
2	2	5	<b>DEJA VU</b> BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
3	7	4	<b>DO OR DIE</b> BEAR (PORT CITY)	☆
4	9	4	<b>I'M COMING OVER</b> DUNN DEAL FEAT. P. DUB (LOCKEM DOWN)	☆
5	5	8	<b>UNTIL THE END OF TIME</b> FREDDIE JACKSON (ORPHEUS)	☆
6	6	7	<b>PUT 'EM UP KNUCK BUCK</b> DA KASHMERE (B.I.T.T.A.)	☆
7	4	4	<b>CHAIN HANG LOW</b> JIBBS (GEFFEN/INTERSCOPE)	☆
8	8	9	<b>KOOL AID</b> LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
9	3	7	<b>PHONE TALK</b> ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆
10	24	4	<b>SHE BI</b> ICE MIZZLE (DARLSYDE/PCH)	☆
11	-	1	<b>OH JAH</b> SEA B. MARRAH (HIGH OVER BABYLON)	☆
12	11	17	<b>REGRETS</b> HEAVEN DAVIS (WILDCHILD DAVIS)	☆
13	15	5	<b>U AND DAT</b> E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
14	16	12	<b>OH</b> KAYO FEAT. ALEXANDRIA HEARD (MALOUF)	☆
15	14	10	<b>SWING LOW</b> SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆
16	39	53	<b>RUN IT!</b> CHRIS BROWN (JIVE/ZOMBA)	☆
17	-	1	<b>4 SEASONZ</b> SKANT BONE (GALAXY)	☆
18	13	6	<b>MONEY MAKER</b> LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
19	12	19	<b>ME &amp; U</b> CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
20	10	7	<b>CONVERSATION (CAN I TALK 2 U)</b> K-CI (HEAD START)	☆
21	9	9	<b>I LIKE THAT</b> CONCRETE SOULJA (KANTA)	☆
22	22	3	<b>COME TO ME</b> DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
23	23	12	<b>PROMISCUOUS</b> NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
24	17	4	<b>SEXYBACK</b> JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
25	-	1	<b>CHICKEN NOODLE SOUP</b> WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	14	<b>#1 PULLIN' ME BACK</b> 4 WKS CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
2	4	11	<b>I KNOW YOU SEE IT</b> YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
3	2	16	<b>(WHEN YOU GONNA) GIVE IT UP TO ME</b> SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
4	3	15	<b>SEXY LOVE</b> NE-YO (DEF JAM/IDJMG)	☆
5	5	11	<b>BUTTONS</b> THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
6	8	10	<b>SEXYBACK</b> JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
7	9	12	<b>GET UP</b> CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
8	11	8	<b>MONEY MAKER</b> LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
9	6	14	<b>SHOULDER LEAN</b> YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
10	13	5	<b>SAY GOODBYE</b> CHRIS BROWN (JIVE/ZOMBA)	☆
11	7	27	<b>ME &amp; U</b> CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
12	10	25	<b>U AND DAT</b> E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
13	12	19	<b>PROMISCUOUS</b> NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
14	16	7	<b>CHAIN HANG LOW</b> JIBBS (GEFFEN/INTERSCOPE)	☆
15	9	15	<b>LONDON BRIDGE</b> FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
16	14	28	<b>SNAP YO FINGERS</b> LIL JON (BME/TVT)	☆
17	19	12	<b>THAT GIRL</b> FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆
18	21	3	<b>SHOW STOPPER</b> DANITY KANE (BAD BOY/ATLANTIC)	☆
19	18	24	<b>IT'S GOIN' DOWN</b> YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20	17	22	<b>DO IT TO IT</b> CHERISH (SHO'NUFF/CAPITOL)	☆
21	20	8	<b>EVERYTINE THA BEAT DROP</b> MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
22	23	10	<b>ABOUT US</b> BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
23	22	6	<b>COME TO ME</b> DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
24	27	4	<b>WALK AWAY</b> PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
25	2	12	<b>SUPERMAN</b> BROWN BOY (STREET NOIZE/A&M)	☆

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST (Label) (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
BEYONCE Ring The Alarm (SUM) (83.6)	9
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop (RMG) (84.6)	12
LETOYA She Don't (CAPITOL) (87.4)	16
JONAS Walk It Out (KOCH) (78.7)	17
SHAREEFA FEAT. LUDACRIS Need A Boss (IDJMG) (75.0)	18
JIBBS Chain Hang Low (INTERSCOPE) (81.9)	20
DIDDY FEAT. NICOLE SCHERZINGER Come To Me (ATLANTIC) (67.3)	21
SAMMIE You Should Be My Girl (MOTOWN UNIVERSAL) (73.7)	32
★ THE GAME FEAT. JUNIOR REID It's Okay (One Blood) (INTERSCOPE) (70.3)	37
RUBEN STUDDARD Change Me (RMG) (72.3)	44
CHEFIE Unappreciated (CAPITOL) (72.8)	57
JOHN T. AUSTIN Turn It Up (VIRGIN) (86.4)	59
★ MARGUES HOUSTON Favorite Girl (UNIVERSAL) (71.5)	64
A&M I Wanna Luv U (UNIVERSAL MOTOWN) (77.5)	67
MIC LITTLE Put It In A Letter (IDJMG) (70.0)	-
<b>RHYTHMIC AIRPLAY</b>	
CHRIS BROWN Say Goodbye (ZOMBA) (86.0)	10
JIBBS Chain Hang Low (GEFFEN) (83.7)	14
FERGIE London Bridge (INTERSCOPE) (71.8)	15
FRANKIE J That Girl (SUM) (85.1)	17
DANITY KANE Show Stopper (ATLANTIC) (78.8)	18
EROCKE HOGAN FEAT. PAUL WALL About Us (WARNER BROS.) (82.7)	22
DIDDY FEAT. NICOLE SCHERZINGER Come To Me (ATLANTIC) (67.7)	23
PAULA DEANDA Walk Away (RMG) (72.3)	24
EROMY BOY Superman (A&M) (65.4)	25
LYFE JENNINGS S.E.X. (SUM) (90.4)	26
★ AKON I Wanna Luv U (UNIVERSAL MOTOWN) (82.8)	27
JUSTIN TIMBERLAKE My Love (ZOMBA) (82.8)	29
EYONCE Ring The Alarm (SUM) (86.0)	31
FRANNA We Ride (IDJMG) (87.3)	32
CASSIE Long Way 2 Go (ATLANTIC) (66.5)	33
CHEFIE Unappreciated (CAPITOL) (73.9)	35
JOJO Too Little Too Late (UNIVERSAL MOTOWN) (76.7)	-
LIL' BASS Walk It Out (KOCH) (68.6)	-
★ CHINGY Dem Jeans (CAPITOL) (65.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 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	PEAK POSITION	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	1	<b>#1 GIVE IT AWAY</b> T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE	1	11	32	36	<b>ONE WING IN THE FIRE</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	31
2	4	2	<b>WOULD YOU GO WITH ME</b> F. ROGERS (S. CAMP, J. SHERILL)	Josh Turner MCA NASHVILLE	2	32	37	41	<b>TWO PINK LINES</b> J. JOYCE (E. CHURCH, V. SHAW)	Eric Church CAPITOL NASHVILLE	32
3	1	3	<b>BRAND NEW GIRLFRIEND</b> L. MILLER (S. MINOR, B. ALLMANN, J. STEELE)	Steve Holy CURB	3	33	34	35	<b>GET OUTTA MY WAY</b> C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY	33
4	5	6	<b>BUILDING BRIDGES</b> T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE	4	34	35	37	<b>IT'S TOO LATE TO WORRY</b> M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB	34
5	3	2	<b>LEAVE THE PIECES</b> J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN	5	35	43	46	<b>YOU'LL ALWAYS BE MY BABY</b> S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA	35
6	9	9	<b>I LOVED HER FIRST</b> W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK	6	36	41	49	<b>SOME PEOPLE</b> D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes ASYLUM-CURB	36
7	6	4	<b>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</b> T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	7	37	41	16	<b>CALIFORNIA GIRLS</b> G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. FICH, M. WRIGHT)	Gretchen Wilson COLUMBIA	25
8	11	10	<b>ONCE IN A LIFETIME</b> D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL NASHVILLE	8	38	38	7	<b>I'LL WAIT FOR YOU</b> B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH	38
9	10	11	<b>EVERY MILE A MEMORY</b> B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE	9	39	41	47	<b>THE WOMAN IN MY LIFE</b> F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE	39
10	8	8	<b>SUNSHINE AND SUMMERTIME</b> B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN	10	40	44	4E	<b>INNOCENCE</b> D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET	40
11	12	15	<b>GREATEST YOU SAVE ME</b> B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA	11	41	40	4E	<b>FINDING MY WAY BACK HOME</b> B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack MERCURY	41
12	7	5	<b>BRING IT ON HOME</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY	12	42	56	-	<b>MY, OH MY</b> P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARRM, BRANCH)	The Wreckers MAVERICK/WARNER BROS./WRN	42
13	15	18	<b>BEFORE HE CHEATS</b> M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	13	43	46	4E	<b>KISS ME IN THE DARK</b> R. FOSTER (R. FOSTER, G. OUCAS)	Randy Rogers Band MERCURY	43
14	14	16	<b>WANT TO</b> B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY	14	44	45	5C	<b>THE REASON WHY</b> V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE	44
15	13	13	<b>FEELS JUST LIKE IT SHOULD</b> D. GEMMAN, J. POLLARD (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA	15	45	50	5	<b>WHY ME</b> B. CHANCEY (S. NIELSON, J. HINSON)	The Lost Trailers BNA	45
16	16	17	<b>FINDIN' A GOOD MAN</b> J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danille Peck BIG MACHINE	16	46	59	-	<b>LADIES LOVE COUNTRY BOYS</b> F. ROGERS (J. JOHNSON, G. TERREN, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE	46
17	17	23	<b>AIR POWER MY WISH</b> D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET	17	47	HOT SHOT DEBUT	1	<b>WATCHING YOU</b> T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB	47
18	21	27	<b>AIR POWER MY LITTLE GIRL</b> B. GALLIMORE, T. MCGRAW (T. OUGLAS, T. MCGRAW)	Tim McGraw CURB	18	48	NEW	1	<b>RED HIGH HEELS</b> B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	48
19	18	20	<b>LIKE RED ON A ROSE</b> A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE	19	49	53	6	<b>PODUNK</b> J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	49
20	19	19	<b>LIFE IS A HIGHWAY</b> D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET	20	50	49	5	<b>I'VE GOT FRIENDS THAT DO</b> B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw CURB	50
21	22	22	<b>MOUNTAINS</b> M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar BNA	21	51	51	5	<b>DRINKIN' ME LONELY</b> B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young RCA	51
22	24	26	<b>LOVE YOU</b> J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE	22	52	NEW	1	<b>I JUST CAME BACK FROM A WAR</b> F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley 903 MUSIC	52
23	23	24	<b>SOME PEOPLE CHANGE</b> M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA	23	53	54	5	<b>LOVE IS</b> T. BROWN, J. L. SLDAS (K. ELAM, B. BAKER)	Katrina Elam UNIVERSAL SOUTH	53
24	26	30	<b>CRASH HERE TONIGHT</b> T. KEITH, L. WHITE (T. KEITH)	Toby Keith SHOW DOG NASHVILLE	24	54	55	9	<b>YOU DON'T KNOW A THING</b> S. AZAR (S. AZAR, R. FOSTER)	Steve Azar DANG/MIDAS/NEW REVOLUTION	54
25	20	21	<b>8TH OF NOVEMBER</b> B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	25	55	60	-	<b>I DON'T WANT TO</b> M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn COLUMBIA	55
26	27	31	<b>TIM MCGRAW</b> N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	26	56	NEW	1	<b>'FORE SHE WAS MAMA</b> K. STEGALL (C. BEATHARD, P. DONNEL)	Clay Walker ASYLUM-CURB	56
27	28	32	<b>AMARILLO SKY</b> M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW	27	57	42	3	<b>NOTHIN' BUT A LOVE THANG</b> F. ROGERS (C. STAPLETON, S. LESLIE, D. WDRLEY)	Darryl Worley 903 MUSIC	57
28	29	33	<b>A GOOD MAN</b> B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION	28	58	NEW	1	<b>GOOD AS GONE</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	58
29	36	40	<b>SHE'S EVERYTHING</b> F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE	29	59	57	8	<b>CHEAPEST MOTEL</b> M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGES)	Tracy Byrd BLIND MULE/NEW REVOLUTION	59
30	33	39	<b>LITTLE BIT OF LIFE</b> K. STEGALL, P. DONNEL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW	30	60	58	3	<b>FIND OUT WHO YOUR FRIENDS ARE</b> T. LEWIS, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS	60

With 2.4 million audience impressions at 83 monitored stations, newcomer gets top 40 ink on her debut single.

Second single from "If You're Going Through Hell" draws 1.2 million impressions at 34 stations.

Military theme collects 1.1 million impressions at 28 stations. New Worley album, "Here & Now," drops Oct. 31.

## HITPREDICTOR

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
<b>COUNTRY</b>		<b>SUGARLAND</b> Want To MERCURY (93.2)	14	<b>TAYLOR SWIFT</b> Tim McGraw BIG MACHINE (76.1)	25
<b>GEORGE STRAIT</b> Give It Away MCA NASHVILLE (95.5)	1	<b>RASCAL FLATTS</b> My Wish LYRIC STREET (91.9)	17	<b>JASON ALDEAN</b> Amarillo Sky BROKEN BOW (81.0)	27
<b>JOSH TURNER</b> Would You Go With Me MCA NASHVILLE (80.5)	2	<b>TIM MCGRAW</b> My Little Girl CURB (88.3)	18	<b>BRAD PAISLEY</b> She's Everything ARISTA (84.9)	28
<b>BROOKS &amp; DUNN</b> Building Bridges ARISTA NASHVILLE (85.9)	4	<b>ALAN JACKSON</b> Like Red On A Rose ARISTA (77.4)	19	<b>TRENT TOMLINSON</b> One Wing In The Fire LYRIC STREET (89.4)	31
<b>HEARTLAND</b> I Loved Her First LOFTON CREEK (82.6)	6	<b>RASCAL FLATTS</b> Life Is A Highway LYRIC STREET (86.9)	20	<b>SARA EVANS</b> You'll Always Be My Baby RCA (89.5)	35
<b>KEITH URBAN</b> Once In A Lifetime CAPITOL (80.5)	8	<b>LONESTAR</b> Mountains BNA (89.6)	21	<b>TRACE ADKINS</b> Ladies Love Country Boys CAPITOL (90.4)	46
<b>DIERKS BENTLEY</b> Every Mile A Memory CAPITOL (81.2)	9	<b>MONTGOMERY GENTRY</b> Some People Change COLUMBIA (83.7)	23		
<b>KENNY CHESNEY</b> You Save Me BNA (92.5)	11	<b>TOBY KEITH</b> Crash Here Tonight SHOW DOG (92.3)	24		

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**HOT COUNTRY SONGS:** 133 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.  
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**ALL CHARTS:** See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

## GEORGE GOES STRAIT FOR THE RECORD BOOK

A little more than a month away from his formal induction into the Country Music Hall of Fame, format kingpin George Strait collects his 41st No. 1 on Hot Country Songs, thus ending Conway Twitty's two decades as the artist with the most chart-toppers on that list.

A unique, midtempo song about being dumped, Strait's "Give It Away" gains 887,000 audience impressions, rising 2-1. He first capped the chart when "Fool Hearted



Memory" led for one week in August 1982.

Twitty's dominance on the No. 1 scoreboard started when "Next in Line" led for one week in 1968 and ended when "Desperado Love" reigned in 1986. He died in 1993 at 59.

Also noteworthy on Hot Country Songs: The Billboard chart debut of "American Idol" finalist Kellie Pickler. "Red High Heels" bows at No. 48 with spins detected at 45 monitored signals.

—Wade Jessen



SEP  
30  
2006

# LATIN Billboard

Nielsen  
Broadcast Data  
Systems

Nielsen  
SoundScan

## HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	5	<b>#1</b> <b>GREATEST GAINER</b> NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1
2	1	9	LABIOS COMPARTIDOS F. OLIVERA, A. GONZALEZ (F. OLIVERA)	Mana WARNER LATINA	1
3	3	9	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, D. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	3
4	4	16	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	3
5	5	14	PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	5
6	6	28	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	1
7	7	10	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegrés De La Sierra VIVA / UNIVERSAL LATINO	7
8	8	1	<b>HOT DEBUT</b> NOCHE DE ENTIERRO (NUESTRO AMOR) NOT LISTED (NOT LISTED)	Los Benjamins Feat. Wisin & Yandel, Daddy Yankee, Hector 'El Father' Bambino & Zion MAS FLOW / MACHETE	8
9	8	10	TE MANDO FLORES B. OSSA (J. F. FONSECA)	Fonseca EMI TELEVISION	8
10	15	7	ANTES DE QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	10
11	10	26	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	1
12	9	33	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
13	16	6	LOS INFIELOS L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	13
14	12	5	EL TELEFONO LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE)	Wisin & Yandel & Hector 'El Father' Bambino ROC-LA-FAMILIA/MACHETE/DEF JAM / DJMG	12
15	23	9	SALIO EL SOL ECHO THE LAB (W. O. LANDRON, ECHO THE LAB)	Don Omar VI / MACHETE	13
16	17	9	FLOW NATURAL TITO EL BAMBINO FEATURING BEENIE MAN & INES TINY LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. DAVIS)	Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISION	16
17	28	10	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFFER, FAIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP / ATLANTIC	13
18	11	25	CAILE LUNY TUNES, TAINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISION	2
19	27	5	SE FUE PAGUIAR (FATÓ)	Pepe Aguilar EMI TELEVISION	19
20	24	5	NO SE POR QUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	20
21	29	5	TU PEOR ERROR A. AVILA (A. AVILA, A. REYERO PONTES)	La 5A Estacion SONY BMG NORTE	21
22	14	11	LOS MATE NESTY, NALDO (T. CALDERON, E. PADILLA, A. CANTORAL GARCIA, R. CANTORAL)	Tego Calderon JIGGIRI / ATLANTIC	11
23	18	14	NO, NO, NO A. PENA (A. SANTOS)	Thalia Featuring Anthony 'Romeo' Santos EMI TELEVISION	4
24	19	13	A TI C. CABRAL 'JUNIOR', R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	14
25	20	14	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	18



Rubio scores her third No. 1 on this chart.



Song scores highest debut to date on Latin Rhythm Airplay, entering at No. 9.



Obie Bermudez, at No. 30, claims his sixth consecutive top 10 on Latin Pop Airplay chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	25	17	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	3
27	21	29	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	21
28	22	14	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	14
29	26	22	TE COMPRO O.I. TREVINO, D. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	11
30	31	2	SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI TELEVISION	30
31	33	4	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	31
32	30	34	ABRIENDO CAMINOS DIEGO TORRES FEATURING JUAN LUIS GUERRA D. TORRES (D. TORRES, L. CARROSO)	Diego Torres Featuring Juan Luis Guerra SONY BMG NORTE	30
33	38	2	CHIQUILLA A. B. QUINTANILLA III PRESENTS KUMBIA ALL STARS A. B. QUINTANILLA III, L. GIRALDD (A. B. QUINTANILLA III, L. GIRALDD)	A. B. Quintanilla III Presents Kumbia All Stars EMI TELEVISION	33
34	35	42	AHORA QUE NO ESTAS A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ose MELODY / FONOVISA	34
35	36	43	NO QUIERE NOVIO NELY (NELY, J. DE LA CRUZ, T. CALDERON)	Nejo Featuring Tego Calderon FLOW / UNIVERSAL LATINO	35
36	48	2	MALDITA SUERTE NOT LISTED (C. BRANT, N. SCHAIRIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	38
37	37	17	NO ES UNA NOVELA M. DELEON (D. CRUZ, SANCHEZ)	Monchy & Alexandra J & N	29
38	50	46	REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL)	Los Tigres Del Norte FONOVISA	38
39	44	45	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	39
40	32	35	ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	17
41	42	41	PROMISCUOUS TIMBALANO, DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. CLAYTON)	Nelly Furtado Featuring Timbaland MOSLEY / GEFEN	36
42	NEW	1	SOY UNA GARGOLA NOT LISTED (NOT LISTED)	Las Gargolas Featuring Randy VI / MACHETE	42
43	34	26	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVISA	6
44	40	36	NUNCA JEEVE (L. ASCENCIO, J. CEJA, JEEVE)	Rigo Luna MACHETE	36
45	47	2	LA GRAN PACHANGA BANDA EL RECODO (I. HERNANDEZ)	Banda El Recodo FONOVISA	45
46	45	39	SIN TI NOT LISTED (NOT LISTED)	Los Inquietos Del Norte EAGLE	39
47	NEW	1	FANTASMA NOT LISTED (ZION)	Zion BABY	47
48	NEW	1	DALE CON PEPA NOT LISTED (NOT LISTED)	DJ Joe Featuring Wassie & Yomo UNIVERSAL LATINO	48
49	RE-ENTRY	4	TE QUIERO ASI VELIZALDE (B. CAMACHO)	Valentin Elizalde UNIVERSAL LATINO	36
50	NEW	1	HERIDAS DE AMOR NOT LISTED (R. MONTANER)	Ricardo Montaner EMI TELEVISION	50

## TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	<b>#1</b> <b>GREATEST GAINER</b> MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	1	1
2	NEW	1	<b>HOT DEBUT</b> N.O.R.E. N.O.R.E. Y La Familia... Ya Tu Sabe ROC-LA-FAMILIA 006286/DJMG (13.98)		2	2
3	2	3	TEGO CALDERON The Underdog / El Subestimado JIGGIRI/ATLANTIC 94122*/AG (15.98)		2	2
4	3	19	DON OMAR King Of Kings VI 006662/MACHETE (15.98)	2	1	1
5	5	31	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)	2	2	2
6	6	45	WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98)	1	1	1
7	15	3	<b>GREATEST GAINER</b> REGGAETON NINOS NINOS VOL. 2 EMI TELEVISION 72807 (14.98)	7	7	7
8	4	2	JAVIER SOLIS La Historia De Javier Solis SONY BMG NORTE 88292 (14.98)	4	4	4
9	7	0	MARC ANTHONY Sigo Siendo Yo SONY BMG NORTE 81251 (18.98)	2	2	2
10	9	0	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035/INTERSCOPE (12.98)	1	1	1
11	8	3	CONJUNTO PRIMAVERA Para Ti... Nuestra Historia FONOVISA 352602/UG (10.98)	6	6	6
12	12	33	AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	5	5	5
13	11	0	CALLE 13 Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)	6	6	6
14	10	7	LOS BUKIS 30 Recuerdos FONOVISA 352638/UG (11.98)	6	6	6
15	13	14	VARIOUS ARTISTS NOW Latino THE EMI GROUP/UNIVERSAL/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	1	1	1
16	25	9	<b>PAGE SETTER</b> MACH & DADDY DESDE ABAJO UNIVERSAL LATINO 005717 (12.98)	16	16	16
17	14	11	LOS TIGRES DEL NORTE La Banda Del Carro Rojo FONOVISA 352631/UG (15.98 CD/DVD)	8	8	8
18	NEW	1	LOS RIELEROS DEL NORTE Para Ti... Nuestra Historia FONOVISA 352735/UG (11.98)	18	18	18
19	NEW	1	JENNI RIVERA Besos Y Copas Desde Hollywood FONOVISA 352729/UG (13.98)	19	19	19
20	18	14	JUAN GABRIEL La Historia Del Divo SONY BMG NORTE 81079 (15.98)	4	4	4
21	23	30	RBD Nuestro Amor EMI TELEVISION 35902 (14.98)	1	1	1
22	16	2	PEPE AGUILAR Enamorado EMI TELEVISION 58790 (14.98)	16	16	16
23	17	31	RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)	3	3	3
24	22	2	MONCHY & ALEXANDRA Exitos Y Mas J & N 5007/SONY BMG NORTE (16.98)	9	9	9
25	19	1	VARIOUS ARTISTS Hector 'El Father' Bambino Present: Los Rompe Discotecas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006688*/DJMG (13.98)	1	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	16	LA 5A ESTACION El Mundo Se Equivoca SONY BMG NORTE 80713 (15.98)	13	13	13
27	26	59	ANA GABRIEL Historia De Una Reina SONY BMG NORTE 95902 (15.98)	5	5	5
28	31	20	GRUPO MONTEZ DE DURANGO Borrón Y Cuenta Nueva DISA 720799 (11.98)	1	1	1
29	51	60	LOS BUKIS Linea De Oro FONOVISA 352697/UG (5.98)	29	29	29
30	29	34	GRUPO EXTERMINADOR Para Ti... Nuestra Historia FONOVISA 352781/UG (10.98)	17	17	17
31	NEW	1	LUNY TUNES Mas Flow 2.5 MAS FLOW/VENEMUSIC 653134/MACHETE (16.98)	31	31	31
32	NEW	1	GLORIA TREVI La Trayectoria UNIVISION 310879/UG (16.98 CD/DVD)	29	29	29
33	34	30	ANDREA BOCELLI Amor SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	2	2	2
34	32	24	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey Vol. 2 FREDDIE 1940 (16.98)	15	15	15
35	30	12	EMMANUEL Historias De Toda La Vida... Los Exitos SONY BMG NORTE 84971 (15.98)	8	8	8
36	24	19	BRAZEROS MUSICAL DE DURANGO Rosas Rojas DISA 720908 (10.98)	7	7	7
37	20	15	VARIOUS ARTISTS Gargolas The Next Generation VI 007314/MACHETE (14.98)	6	6	6
38	44	33	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98)	1	1	1
39	43	45	DUELO Relaciones Conflictivas UNIVISION 310724/UG (12.98)	7	7	7
40	35	2	TOBY LOVE Toby Love SONY BMG NORTE 75376 (14.98)	35	35	35
41	28	3	BANDA EL RECODO Mas Fuerte Que Nurca FONOVISA 352628/UG (13.98)	23	23	23
42	37	13	ROCIO DURCAL Amor Eterno: Los Exitos SONY BMG NORTE 77124 (15.98)	2	2	2
43	48	24	RBD RBD: Live In Hollywood EMI TELEVISION 58122 (13.98)	6	6	6
44	38	14	JOAN SEBASTIAN Mas Alla Del Sol MUSART 3771/BALBOA (13.98)	7	7	7
45	NEW	1	INDUSTRIA DEL AMOR Para Ti... Nuestra Historia FONOVISA 352609/UG (11.98)	45	45	45
46	50	39	VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11.98)	7	7	7
47	41	44	JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 83420 (14.98)	8	8	8
48	45	47	ALACRANES MUSICAL A Paso Firme UNIVISION 310839/UG (13.98)	3	3	3
49	27	26	DIANA REYES Las No. 1 De La Reina MUSICEX 708502/UNIVERSAL LATINO (13.98)	4	4	4
50	NEW	1	LOS YONIC'S Para Ti... Nuestra Historia FONOVISA 352606/UG (11.98)	50	50	50

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	47	41	LOS TUCANES DE TIJUANA En Vivic - Siempre Contigo UNIVISION 310914/UG (13.98)	2	2	2
52	49	42	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	22	22	22
53	33	2	JOSE FELICIANO La Historia De Jose Feliciano SONY BMG NORTE 88291 (14.98)	33	33	33
54	52	49	LOS ACOSTA Para Ti... Nuestra Historia FONOVISA 352875/UG (10.98)	26	26	26
55	NEW	1	LALO MORA El Hombre Que Mas Te Amo DISA 720922 (11.98)	55	55	55
56	53	2	LOS ORIGINALES DE SAN JUAN Linea De Oro UNIVISION 310996/UG (15.98)	53	53	53
57	55	40	VICENTE FERNANDEZ The Living Legend SONY BMG NORTE 84243 (15.98)	1	1	1
58	46	46	DON OMAR Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)	1	1	1
59	54	50	LOS TIGRES DEL NORTE 20 Nortenas Famosas FONOVISA 351480/UG (13.98)	1	1	1
60	39	35	ANA GABRIEL Dos Amores Un Amante EMI TELEVISION 46956 (15.98)	22	22	22
61	16	24	TITO EL BAMBINO Top Of The Line EMI TELEVISION 49552 (13.98)	3	3	3
62	58	24	LA MAFIA La Historia De La Mafia... Los Exitos MOCK & ROLL 85600/SONY BMG NORTE (13.98)	24	24	24
63	57	54	LUNY TUNES & BABY RANKS Mas Flow 2 MAS FLOW 230007/MACHETE (14.98)	2	2	2
64	40	37	BRONCO: EL GIGANTE DE AMERICA Huella Digital FONOVISA 352561/UG (13.98)	30	30	30
65	67	65	MARCO ANTONIO SOLIS La Historia Continua... Parte II FONOVISA 351643/UG (13.98)	2	2	2
66	NEW	1	LOS RIELEROS DEL NORTE Linea De Oro FONOVISA 352698/UG (5.98)	66	66	66
67	62	56	JUANES Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98)	1	1	1
68	71	66	LA MAFIA Tesoros De Coleccion SONY BMG NORTE 94090 (9.98)	44	44	44
69	64	61	LOS TIGRES DEL NORTE Historias Que Contar FONOVISA 352290/UG (14.98)	2	2	2
70	61	55	LOS ANGELES DE CHARLY Para Ti... Nuestra Historia FONOVISA 352622/UG (10.98)	28	28	28
71	59	53	BRONCO: EL GIGANTE DE AMERICA 30 Historias De Un Gigante FONOVISA 352532/UG (14.98)	17	17	17
72	58	63	GRUPO EXTERMINADOR 30 Recuerdos FONOVISA 351612/UG (11.98)	17	17	17
73	60	52	LOS CADETES DE LINARES Las Mas Canones			



AIRPLAY MONITORED BY SALES DATA COMPILED BY



# LATIN

# Billboard DANCE

SEP 30 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	5	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
4	6	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
5	7	TU PEOR ERROR	LA 5A ESTACION (SONY BMG NORTE)
6	3	DETALLES	YAHIR (WARNER LATINA)
7	4	A TI	RICARDO ARJONA (SONY BMG NORTE)
8	8	SE FUE	PEPE AGUILAR (EMI TELEVISIA)
9	9	ABIRIENDO CAMINOS	DIEGO TORRES FEATURING JUAN LUIS GUERRA (SONY BMG NORTE)
10	16	SIGO CON ELLA	OBIE BERMUDEZ (EMI TELEVISIA)
11	12	LO QUE SON LAS COSAS	ANAIS (UNIVISION)
12	13	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
13	11	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
14	10	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
15	14	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)

## LATIN ALBUMS

POP			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	MANA	AMAR ES COMBATIR (WARNER LATINA)
2	2	VARIOUS ARTISTS	NOW LATINO (THE EMI GROUP/UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
3	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	4	RBD	NUESTRO AMOR (EMI TELEVISIA)
5	5	RICARDO ARJONA	ADEPTRO (SONY BMG NORTE)
6	6	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
7	7	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
8	8	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)
9	9	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
10	10	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
11	11	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
12	12	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
13	13	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
14	14	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
15	15	JOSE FELICIANO	LA HISTORIA DE JOSE FELICIANO (SONY BMG NORTE)

## TROPICAL

TROPICAL			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
2	2	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
3	3	NO ES UNA NOVELA	MONCHY & ALEXANDRA
4	4	NOCHE DE ENTIERRO (NUUESTRO AMOR)	LOS REBAMANS FEAT. WISN & FANER, JESSEY JAMES, HECTOR EL HERERO, SAMBINO & ZION (MUS FLOW/MAGNETE)
5	26	LAGRIMAS	INDIA (LA CALLE/UNIVISION)
6	15	USTED ABUSO	MARLON FEATURING INDIA (LA CALLE/UNIVISION)
7	5	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
8	5	NUUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE (SONY BMG NORTE)
9	8	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
10	9	COMO AMIGO NO	NG2 (DISCOS 605/SONY BMG NORTE)
11	14	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
12	19	LA AVISPA	ZACARIAS FERREIRA (J&N)
13	4	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
14	13	A LO OSCURO	TONO ROSARIO (UNIVERSAL LATINO)
15	10	LOS INFIELES	AVENTURA (PREMIUM LATIN)

## TROPICAL

TROPICAL			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
2	2	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
3	3	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
4	4	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
5	5	TONO ROSARIO	EN VIVO: EL ORIGINAL (UNIVERSAL LATINO)
6	9	VARIOUS ARTISTS	30 BACHATAS PESADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
7	6	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
8	7	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
9	11	VARIOUS ARTISTS	30 SONIDERAS PESADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
10	10	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
11	12	VARIOUS ARTISTS	LAS NO. 1 DE LA SALSA (SONY BMG NORTE)
12	8	GISELLE	LIBRE (UNIVERSAL LATINO)
13	13	EDDIE SANTIAGO	PURA SALSA (UNIVERSAL LATINO)
14	17	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
15	19	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY (PUTUMAYO)

## REGIONAL MEXICAN

REGIONAL MEXICAN			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
2	2	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
3	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	4	TE COMPRÓ	DUERO (UNIVISION)
5	5	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
6	6	REGALO CARO	LOS TIGRES DEL NORTE (FONOVISA)
7	7	QUE VUELVA	GRUPO MONTEZ DE DURANGO (DISA)
8	8	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
9	9	DIGANLE	CONJUNTO PRIMAVERA (FONOVISA)
10	10	LA GRAN PACHANGA	BANDA EL RECODO (FONOVISA)
11	11	SIN TI	LOS INQUIETOS DEL NORTE (EAGLE)
12	12	TE QUIERO ASI	VALENTIN ELIZALDE (UNIVERSAL LATINO)
13	13	QUE NO EXISTA NADA	ZAINO (FONOVISA)
14	14	SI TU AMOR NO VUELVE	LA ARROLLADORA BANDA EL LIMON (DISA)
15	15	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)

## REGIONAL MEXICAN

REGIONAL MEXICAN			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
2	2	CONJUNTO PRIMAVERA	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
3	3	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
4	4	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISA/UG)
5	5	LOS RIELEROS DEL NORTE	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
6	6	JENNI RIVERA	BESOS Y COPAS DESDE HOLLYWOOD (FONOVISA/UG)
7	7	PEPE AGUILAR	ENAMORADO (EMI TELEVISIA)
8	8	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
9	9	LOS BUKIS	LINEA DE ORO (FONOVISA/UG)
10	10	GRUPO EXTERMINADOR	PARA TI...NUESTRA HISTORIA (FONOVISA/UG)
11	11	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
12	12	BRAZEROS MUSICAL DE DURANGO	ROSAS ROJAS (DISA)
13	13	DUERO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
14	14	BANDA EL RECODO	MAS FUERTE QUE NUNCA (FONOVISA/UG)
15	15	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)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	8	#1 BUTTONS (D. AUDE MIXES)	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	26	30	2	HARD	AFRICANISM ALL STARS YELLOW/SILVER LABEL PROMO/TOMMY BOY
2	4	8	CALL ON ME	JANET & NELLY VIRGIN PROMO	27	17	10	I FEEL FOR YOU	JOHN KANO PROJECT FEAT. GIA 7 LIVE 011/MUSIC PLANT
3	5	8	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC PROMO	28	3	3	SENSITIVITY	SHAPE: UK ULTRA
4	7	6	IS IT LOVE?	HO MADE 022	29	6	3	IS IT ANY WONDER? (TALL PAUL MIXES)	KEANE INTERSCOPE PROMO
5	9	4	DEJA VU (FREEMASONS/M. JOSHUA MIXES)	BEYONCE FEATURING JAY-Z COLUMBIA 89684	30	17	5	100 STORIES	ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC
6	1	4	TURN IT UP (OAKENFOLD/DJ DAN/P. RAUHOFFER MIXES)	PARIS HILTON WARNER BROS. 42902	31	29	8	BOSSY	KELIS FEATURING TOO SHORT JIVE PROMO/ZOMBA
7	3	10	AIN'T NO OTHER MAN (VASQUEZ SHAPE/UK/OSPINIA & SULLIVAN MIXES)	CHRISTINA AGUILERA RCA PROMO/RMG	32	38	4	HEAD OVER HEELS	EMLEE BARAK (PROMO)
8	8	7	I'M WITH STUPID	PET SHOP BOYS RHINO PROMO	33	9	12	LET ME HEAR THE MUSIC	L.E.X. FEATURING NIKI HARIS 3MP PROMO
9	14	4	SEXYBACK	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA	34	45	2	F*CKING BOYFRIEND	THE BIRD AND THE BEE METRO BLUE PROMO/BLUE NOTE
10	11	9	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/OJMG	35	43	3	SO DEEP	WALKER ELICIT IMPORT
11	15	6	BE STILL	KASKADE ULTRA 1436	36	34	10	MY FREEDOM	CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE
12	17	6	LIVE ME AWAY	GOLDFRAPP MUTE PROMO	37	47	2	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES)	CERONE MALLIGATOR IMPORT
13	6	10	FREE YOUR MIND	OHSHA KAI ACT 2 012/MUSIC PLANT	38	22	14	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
14	18	6	ONE NIGHT ONLY	DEENA JONES AND THE DREAMS COLUMBIA PROMO	39	33	11	SOMEBODY	RICHARD VISSION FEAT. STRANGER DAYS SOLMATIC 1079/SYSTEM
15	25	5	GONE	SUN JH PROMO	40	48	2	FLOW	VINNY TROIA PRESENTS JAIDENE VEOA CURVVE PROMO
16	21	6	MOVE IN MY DIRECTION	BANANARAMA THE LAB IMPORT/FUEL 2000	41	35	13	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALANO MOSLEY PROMO/GEFFEN
17	11	7	THE GLAMOROUS LIFE	T-FUNK FEAT. MAYA DAY MINISTRY OF SOUND/SILVER LABEL 2506/TOMMY BOY	42	26	12	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
18	19	7	CHELSEA	STEFY CURVATURE PROMO/WIND-UP	43	41	8	JOHN THE REVELATOR	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
19	24	5	SHINE (FREEMASONS MIXES)	LUTHER VANDROSS J 70004*/RMG	44	31	14	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
20	13	11	MOVIN ON	DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM	45	39	12	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
21	28	4	POWER PICK	DATE AUDE & TALL PAUL FEAT. SILENT TREASURE AU DACOUS PROMO/VOX	46	HOT SHOT DEBUT	4	GETCHA SOME	PLEASURE CENTER NORTH/CROSS MEDIA PROMO
22	40	5	MY NUMBER ONE	HELENA PAPA RIZOU MOO 7001/MUSIC PLANT	47	NEW	4	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES)	UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/OJMG
23	16	9	MAS QUE NADA	SERGIO MENDES FEAT. THE BLACK EYED PEAS HEAR PROMO/CONCORD	48	NEW	4	TURN MY WORLD AROUND (I FOUND THE ONE)	FREDRICK FORD OMC 002/MUSIC PLANT
24	12	11	LOST	ROGER SANCHEZ STEALTH 1438/ULTRA	49	46	8	PRIDE (IN YOUR SOUL)	ALKEBULAN FWE 001
25	23	7	DESTINATION	JACHITA CHUNKY PROMO	50	32	12	HE'S A PIRATE (TIESTO/FRISCIA & LAMBOY MIXES)	KLAUS BADEL WALT DISNEY PROMO

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	20	#1 GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	19 WKS
2	NEW	1	BRAZILIAN GIRLS	TALK TO LA BOMB VERVE FORECAST 006224/VG	
3	2	69	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	4
4	NEW	1	BASEMENT JAXX	CRAZY ITCH RADIO XL 205*/BEGGARS GROUP	
5	46	46	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
6	3	45	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
7	6	30	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
8	4	3	BT	THIS BINARY UNIVERSE DTS 1140*	
9	7	32	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTHITS/SILVER/GEFFEN 005587*/INTERSCOPE	
10	NEW	1	JUNIOR BOYS	SO THIS IS GOODBYE DOMINO 114*	
11	8	13	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER SKINT 56814/ASTRALWERKS	
12	NEW	1	IMA ROBOT	MONUMENT TO THE MASSES VIRGIN 73815	
13	10	15	ZERO 7	THE GARDEN ULTIMATE ELEMMA/ATLANTIC 63380/AG	
14	9	4	NOUVELLE VAGUE	BANDE A PART LUAKA BOP/PEACHFROG 90064/V2	
15	11	15	OAKENFOLD	A LIVELY MIND MAVERICK 49900/WARNER BROS.	
16	15	7	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	
17	21	18	THIEVERY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095	
18	23	19	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
19	22	2	SOUNDTRACK	MINDFREAK KOCH 5949	
20	13	21	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE	
21	12	16	DJ LIL' CEE/TREVOR SIMPSON	ULTRA.WEEKEND 2 ULTRA 1411	
22	16	12	PET SHOP BOYS	FUNDAMENTAL RHINO 79525	
23	17	16	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE	
24	14	28	GOLDFRAPP	SUPERNATURE MUTE 9296*	
25	18	10	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	GREATEST GAINER SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	1	15	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
3	4	6	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE
4	3	12	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALANO MOSLEY/GEFFEN
5	5	8	WHAT A FEELING	PETER DINKlage & DOMINICO NERVOUS
6	6	9	IT'S TOO LATE	DIRTY SOUTH VS. EVERMORE ULTRA
7	9	11	CUT	PLUMB CURB
8	7	14	UNFAITHFUL	RIHANNA SRP/DEF JAM/OJMG
9	11	15	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
10	3	3	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG ULTRA
11	11	6	ROCK THIS PARTY	BOB SINCLAR FEAT. BIG ALI & DOLLARMAN YELLOW/SILVER LABEL/TOMMY BOY
12	12	7	SATELLITES	SEPTEMBER ROBBINS
13	12	12	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
14	20	20	GET TOGETHER	MADONNA WARNER BROS.
15	14	17	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
16	15	19	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
17	19	3	IS IT LOVE?	HO MADE



# SEP 30 2006 HITS OF THE WORLD Billboard

THIS WEEK		LAST WEEK		(SOUNDSCAN JAPAN) SEPTEMBER 19, 2006	
1	NEW	1	NEW	NATSUNO/HENNA YUME THOUSAND DREAMS GLAY TOSHIBA/EMI	
2	1	1	1	TAIYO NO UTA KADRU AMANE SONY BMG	
3	2	3	2	SORAFUNE/DO! DO! DO! TOKIO UNIVERSAL	
4	4	4	4	TARAKO TARAKO TARAKO... (FIRST LTD EDITION) KIGURUMI VICTOR	
5	NEW	5	NEW	THANKS! GAM HACHAMA	
6	3	6	3	TREE CLIMBERS KAERA KIMURA COLUMBIA	
7	NEW	7	NEW	KAZENO KOYOMI SHINJI TANIMURA AVE X TRAX	
8	7	8	7	FEVER AND FUTURE GYM JOHNNY'S ENTERTAINMENT	
9	NEW	9	NEW	MABOROSHI GARNET CROW GIZA STUDIO	
10	NEW	10	NEW	WAY (FIRST LTD EDITION) KENCHI ASAI BMG FUNHOUSE	

THIS WEEK		LAST WEEK		(SNEP/IFOP/TITE-LIVE) SEPTEMBER 20, 2006	
1	1	1	1	FACON SEX TRIBAL KING ULM	
2	2	2	2	COUP DE BOULE LA PLAGE UP MUSIC	
3	3	3	3	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTE-B YELLOW PRODUCTION	
4	4	4	4	LE TITOU TITOU LE LAPINOU MY LABEL	
5	15	5	15	1980 PASCAL OBISPO EPIC	
6	9	6	9	DIRAS QUE ESTOY LOCO MIGUEL ANGEL MUNDOZ GLOBOMEDIA	
7	5	7	5	L'OR DE NOS VIES FIGHT AIDS JIVE	
8	78	8	78	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
9	6	9	6	ROC NADIYA COLUMBIA	
10	RE	10	RE	UNFAITHFUL RIHANNA SRP/DEF JAM	

THIS WEEK		LAST WEEK		(FIMI/NIELSEN) SEPTEMBER 18, 2006	
1	2	1	2	SEI PARTY DI ME ZERO ASSOLUTO UNIVERSO	
2	1	2	1	RUDEBOX ROBBIE WILLIAMS CHRYSALIS	
3	3	3	3	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
4	NEW	4	NEW	LONDON BRIDGE FERGIE WILL. I.AM/A&M/INTERSCOPE	
5	5	5	5	SIAMO UNA SQUADRA FORTISSIMI CHECCO ZALONE UNIVERSO	
6	10	6	10	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO	
7	NEW	7	NEW	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR	
8	15	8	15	QUELLO CHE NON TI HO DETTO MODA EDEL	
9	NEW	9	NEW	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
10	4	10	4	DEJA VU BEYONCE KNOWLES FT. JAY-Z COLUMBIA	

THIS WEEK		LAST WEEK		(MEDIA CONTROL) SEPTEMBER 19, 2006	
1	3	1	3	UNFAITHFUL RIHANNA SRP/DEF JAM	
2	1	2	1	RUDEBOX ROBBIE WILLIAMS CHRYSALIS	
3	2	3	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
4	1	4	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR	
5	11	5	11	STOP! DIMENTICA TIZIANO FERRO CAPITOL	

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	1	NEW	PLUSCH FRUSCH GWASCHE COLUMBIA	
2	2	2	2	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
3	1	3	1	LUNIK PREPARING TO LEAVE EMI	
4	4	4	4	BOB DYLAN MODERN TIMES COLUMBIA	
5	5	5	5	MANA AMAR ES COMBATIR WARNER	

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 17, 2006	
1	1	1	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR	
2	2	2	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
3	25	3	25	LONDON BRIDGE FERGIE WILL. I.AM/A&M/INTERSCOPE	
4	1	4	1	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
5	NEW	5	NEW	WHEN YOU WERE YOUNG THE KILLERS LIZARD KING/UNIVERSAL	
6	4	6	4	RUDEBOX ROBBIE WILLIAMS CHRYSALIS	
7	5	7	5	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
8	6	8	6	CHASING CARS SNOW PATROL FICTION/POLYDOR	
9	9	9	9	NEVER BE LONELY THE FEELING ISLAND	
10	28	10	28	SOMETHING ABOUT YOU JAMELIA PARLOPHONE	

THIS WEEK		LAST WEEK		(ARIA) SEPTEMBER 17, 2006	
1	1	1	1	I WISH I WAS A PUNK ROCKER SANDI THOM RCA	
2	2	2	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
3	NEW	3	NEW	LONDON BRIDGE FERGIE WILL. I.AM/A&M/INTERSCOPE	
4	6	4	6	MISTAKE STEPHANIE MCINTOSH UMA	
5	3	5	3	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
6	5	6	5	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
7	4	7	4	UNFAITHFUL RIHANNA SRP/DEF JAM	
8	NEW	8	NEW	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR	
9	7	9	7	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
10	8	10	8	LONELY SHANNON NOLL SONY BMG	

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA) SEPTEMBER 20, 2006	
1	1	1	1	HIMNO EVENTUAL DEL REAL OVIEDO MELENDI CAPITOL	
2	2	2	2	THE REINCARNATION OF BENJAMIN BREEG IRON MAIDEN CAPITOL	
3	5	3	5	MOSQUITO LOCO LOCO THE DANCE DIVISION	
4	4	4	4	LOVE KILLS FREDDIE MERCURY PARLOPHONE	
5	3	5	3	VIVIR PARA CONTARLO B/W HACIENDO LO VIOLADORES DEL VERSO BOACOR	
6	6	6	6	RUDEBOX ROBBIE WILLIAMS CHRYSALIS	
7	8	7	8	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
8	7	8	7	DIABULUS IN MUSICA MAGO DE OZ DRD	
9	NEW	9	NEW	ELEKTRO OUTWORK BLANCO Y NEGRO	
10	18	10	18	GET TOGETHER MADONNA WARNER BROS	

THIS WEEK		LAST WEEK		(YLE) SEPTEMBER 20, 2006	
1	NEW	1	NEW	CRAZY WILD ONE PEER GUNT 100%	
2	1	2	1	PLANET OF THE SUN NEGATIVE GB FAMILY/EDEL	
3	NEW	3	NEW	ELOHOPEAA SMAK BREAK A LEG ENTERTAINMENT	
4	12	4	12	WHO'S YOUR DADDY? LORDI RCA	
5	14	5	14	LIKE NEVER BEFORE TO/DIE/FOR SPINEFARM	

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	1	NEW	ZEN CAFE STOP EVIDENCE	
2	NEW	2	NEW	AGENTS & JORMA KAARIAINEN ...IS ALL RIGHT PARLOPHONE	
3	1	3	1	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL	
4	15	4	15	SUNRISE AVENUE DN THE WAY TO WUNDERLAND BONNIER	
5	4	5	4	ERI ESITAJIA TILKKUTAKKI 2 WARNER	

THIS WEEK		LAST WEEK		(MEDIA CONTROL) SEPTEMBER 19, 2006	
1	2	1	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
2	4	2	4	UNFAITHFUL RIHANNA SRP/DEF JAM	
3	1	3	1	RUDEBOX ROBBIE WILLIAMS CHRYSALIS	
4	NEW	4	NEW	LONDON BRIDGE FERGIE WILL. I.AM/A&M/INTERSCOPE	
5	3	5	3	DER LETZTE TAG TOKIO HOTEL ISLAND	
6	6	6	6	LIKE THE WIND VIBEKINGZ FT. MALIQ URBAN	
7	7	7	7	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
8	5	8	5	DANKE XAVIER NAIODD NAIODD	
9	8	9	8	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
10	9	10	9	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	

THIS WEEK		LAST WEEK		(SOUNDSCAN) SEPTEMBER 30, 2006	
1	NEW	1	NEW	SEXYBACK (CLEAN VERSION) JUSTIN TIMBERLAKE FT. TIMBALAND JIVE/SONY BMG	
2	7	2	7	LIPS OF AN ANGEL HINDER UNIVERSAL MOTOWN/UNIVERSAL	
3	NEW	3	NEW	TOO LITTLE TOO LATE JOJO DA FAMILY/BLACKGROUND/UNIVERSAL	
4	2	4	2	LONDON BRIDGE (EXPLICIT VERSION) FERGIE WILL. I.AM/A&M/INTERSCOPE/UNIVERSAL	
5	NEW	5	NEW	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE/UNIVERSAL	
6	3	6	3	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN/UNIVERSAL	
7	4	7	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC/WARNER	
8	6	8	6	WHEN YOU WERE YOUNG THE KILLERS ISLAND/UNIVERSAL	
9	NEW	9	NEW	MANEATER (ALBUM VERSION) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL	
10	5	10	5	HATE ME BLUE OCTOBER UNIVERSAL MOTOWN/UNIVERSAL	

THIS WEEK		LAST WEEK		(BIMSA) SEPTEMBER 18, 2006	
1	1	1	1	MANA AMAR ES COMBATIR WARNER	
2	4	2	4	SOUNDTRACK HIGH SCHOOL MUSICAL UNIVERSAL	
3	2	3	2	CHRISTINA AGUILERA BACK TO BASICS RCA	
4	3	4	3	ZOE MEMO REX COMMANDER Y EL CORAZON ATOMICA EMI TELEVISIA	
5	8	5	8	LA 5A ESTACION EL MUNDO SE EQUIVOCA SONY BMG	
6	7	6	7	VARIOUS ARTISTS FIEBRE DE REGGAETON UNIVERSAL	
7	6	7	6	ALLISON ALLISON SONY BMG	
8	5	8	5	SHAKIRA ORAL FIXATION VOL. 2 EPIC	
9	10	9	10	GLORIA TREVI LA TRAYECTORIA UNIVISION	
10	11	10	11	BELANOVA DULCE BEAT UNIVERSAL	

THIS WEEK		LAST WEEK		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) SEPTEMBER 15, 2006	
1	2	1	2	KATIE MELUA PIECE BY PIECE DRAMATICO	
2	1	2	1	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL	
3	3	3	3	VARIOUS ARTISTS RADIO ZET - BLUE EYES POMATON	
4	7	4	7	PIOTR RUBIK RUBIKON M.J.M	
5	39	5	39	VARIOUS ARTISTS MAGDA M. PIOSENKI NIETYLKO MILOSCI VOL. 2 IZABELIN	
6	9	6	9	VARIOUS ARTISTS THE BEST SAMBA... EVER! POMATON	
7	11	7	11	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC	
8	40	8	40	VADER IMPRESSIONS IN BLOOD MYSTIC PRODUCTIONS	
9	NEW	9	NEW	ORKIESTRA ADAMA SZTABY TANIEC Z GWIAZDAMI IMPRESARIAT ITI	
10	6	10	6	VARIOUS ARTISTS 43 MIEDZYARODOWY SODPT FESTIVAL 2006 IZABELIN	

THIS WEEK		LAST WEEK		(NIELSEN SOUNDSCAN INTERNATIONAL) SEPTEMBER 30, 2006	
1	1	1	1	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR	
2	3	2	3	WHEN YOU WERE YOUNG THE KILLERS ISLAND	
3	2	3	2	SEXYBACK (MAIN EXPLICIT VERSION) JUSTIN TIMBERLAKE JIVE/ZOMBA	
4	4	4	4	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE	
5	5	5	5	PROMISCUOUS (ALBUM VERSION) NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
6	7	6	7	NEVER BE LONELY THE FEELING ISLAND	
7	8	7	8	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
8	6	8	6	RUDEBOX (RADIO EDIT) ROBBIE WILLIAMS CHRYSALIS	
9	12	9	12	UNFAITHFUL RIHANNA SRP/DEF JAM	
10	17	10	17	U + UR HAND PINK LAFACE/ZOMBA	
11	16	11	16	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR	
12	9	12	9	DEJA VU (ALBUM VERSION) BEYONCE FT. JAY-Z COLUMBIA	
13	10	13	10	LONDON BRIDGE (RADIO EDIT) FERGIE WILL. I.AM/A&M/INTERSCOPE	
14	14	14	14	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS. THE EGG GUSTO	
15	15	15	15	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC	
16	11	16	11	CHELSEA DAGGER THE FRATELLI FALL OUT	
17	13	17	13	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
18	NEW	18	NEW	LONDON BRIDGE (EXPLICIT VERSION) FERGIE WILL. I.AM/A&M/INTERSCOPE	
19	NEW	19	NEW	CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP	
20	18	20	18	STARLIGHT MUSE HELIUM 3	

THIS WEEK		LAST WEEK		(PROMUVI) SEPTEMBER 20, 2006	
1	1	1	1	COUP DE BOULE LA PLAGE UP MUSIC	
2	2	2	2	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT.	
3	3	3	3	UNFAITHFUL RIHANNA SRP/DEF JAM	
4	11	4	11	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
5	5	5	5	PHILOSOPHY TOM SHARE ULM	

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	JOHNNY HALLYDAY FLASHBACK TOUR JOHNNY HA...LYDAY	
2	2	2	2	CHARLOTTE GAINSBORG 5:55 BECAUSE	
3	3	3	3	LAURENT VOULZY LA SEPTIEME VAGUE RCA	
4	16	4	16	OZARK HENRY THE SOFT MACHINE EPIC	
5	4	5	4	JOHNNY HALLYDAY 100 PLUS BELLES CHANSONS MERCURY	

THIS WEEK		LAST WEEK		(MAHASZ) SEPTEMBER 15, 2006	
1	NEW	1	NEW	NYARI ESTE PEAT JR./FERNANDO PEAT JR. & FERNANDO	
2	1	2	1	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
3	NEW	3	NEW	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
4	3	4	3	AN EASIER AFFAIR GEORGE MICHAEL AEGEAN/EPIC	
5	3	5	3	CELEBRATE THE SUMMER LACUNA COIL CENTURY MEDIA	

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	1	NEW	OMEGA EGI JEL UNIVERSAL	
2	1	2	1	RUSZA MAGDOLNA A DONTDKBN ELHANGZOTT DALOK UNIVERSAL	
3	4	3	4	RIHANNA A GIRL LIKE ME SRP/DEF JAM	
4	3	4	3	MATYI ES AN HEGEDUS DUJ-DUJ-DESUDUJ EMI	
5	2	5	2	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL	



## EUROCHARTS

### SINGLE SALES

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

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	2	RUDEBOX	ROBBIE WILLIAMS CHRYSALIS
3	3	UNFAITHFUL	RIHANNA SRP/DEF JAM
74	74	LONDON BRIDGE	FERGIE WILLIAMSON/INTERSCOPE
4	4	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
6	5	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
9	9	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTE-8 YELLOW PRODUCTION
8	8	FACON SEX	TRIBAL KING ULM
10	10	COUP DE BOULE	LA PLAGUE UP MUSIC
10	7	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
6	6	DEJA VU	BEYONCE KNOWLES FT. JAY-Z COLUMBIA
12	11	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
13	14	LE TITOU	TITOU LE LAPINOU MY LABEL
14	16	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
15	NEW	WHEN YOU WERE YOUNG	THE KILLERS LIZARD KING/UNIVERSAL

### ALBUMS

SEPTEMBER 20, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
2	1	BOB DYLAN	MODERN TIMES COLUMBIA
3	2	IRON MAIDEN	A MATTER OF LIFE AND DEATH CAPITOL
4	5	FREDDIE MERCURY	THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE
5	3	BEYONCE KNOWLES	B'DAY COLUMBIA
6	NEW	DIANA KRALL	FROM THIS MOMENT ON VERVE
4	4	CHRISTINA AGUILERA	BACK TO BASICS RCA
8	8	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
56	56	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND
NEW	NEW	FRA TEL LIS	COSTELLO MUSIC FALLOUT
16	16	PINK	I'M NOT DEAD LAFACE/ZOMBA
12	9	PUR	ES IST WIE ES IST CAPITOL
13	6	AUDIOSLAVE	REVELATIONS EPIC
14	NEW	LEMAR	THE TRUTH ABOUT LOVE RCA
15	7	SNOW PATROL	EYES OPEN FICTION/POLYDOR

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. SEPTEMBER 20, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	UNFAITHFUL	RIHANNA SRP/DEF JAM
2	1	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
4	4	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
11	11	SEXYBLACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
6	6	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
3	3	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
10	10	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
7	7	WHO KNEW	PINK LAFACE/ZOMBA
5	5	DEJA VU	BEYONCE FT. JAY-Z COLUMBIA
10	13	ROCK THIS PARTY	BOB SINCLAR FT. CUTE-8 YELLOW PRODUCTION
9	9	LOVE DON'T LET ME GO	DAVID GUETTA VS. THE EGG GUSTO
8	8	SMILE	LILY ALLEN REGAL/PARLOPHONE
13	15	BREAKAWAY	KELLY CLARKSON RCA
14	12	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
15	16	RUDEBOX	ROBBIE WILLIAMS CHRYSALIS

SALES DATA COMPILED BY



### TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1 WK	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
2	8	8	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BRDS
3	NEW	1 WK	PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU NONESUCH 79964/WARNER BRDS
4	2	4	CHRIS BOTTI	LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80458/SONY MUSIC
5	1	20	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
6	3	48	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC
7	NEW	1 WK	BILL FRISSELL, RON CARTER, PAUL MOTIAN	BILL FRISSELL, RON CARTER, PAUL MOTIAN NONESUCH 79897/WARNER BRDS
8	3	2	MILES DAVIS	COOL & COLLECTED COLUMBIA 84784/SONY MUSIC
9	5	103	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC
10	7	43	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BRDS
5	15	15	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE VERVE FORECAST 006660/VG
12	1	14	DIANA ROSS	BLUE UNIVERSAL MOTOWN 005694/UMRG
13	14	10	GORDON GOODWIN'S BIG PHAT BAND	THE PHAT PACK IMMURGENT 284404
14	NEW	1 WK	BRANFORD MARSALIS	BRAGGTOWN MARSALIS 60042/ROUNDER
15	11	15	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG
16	12	4	NANCY WILSON	TURNED TO BLUE MCG JAZZ 10222/TELARC
17	13	51	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS/BLUE NOTE 35173*/BLG
18	22	3	TONY BENNETT	GREATEST HITS OF THE '60S RPM/COLUMBIA 84779/SONY MUSIC
19	NEW	1 WK	SASHA DOBSON	MODERN ROMANCE SECRET SUN 102
20	13	3	DAVE HOLLAND QUINTET	CRITICAL MASS DARE2 3058/SUNNYSIDE
21	5	1	JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA	DEAR MR. SINATRA TELARC 83638
22	17	3	KENNY GARRETT	BEYOND THE WALL NONESUCH 79933/WARNER BRDS
23	NEW	1 WK	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
24	NEW	1 WK	ANN HAMPTON CALLAWAY	BLUES IN THE NIGHT TELARC JAZZ 83641/TELARC
25	1	20	FRANK CATALANO	MIGHTY BURNER BRIGHT 501

### TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 93779/SONY BMG MASTERWORKS
2	NEW	1 WK	VARIOUS ARTISTS	RED TIME BEATS: SECRET TO SLEEP WARNER CLASSICS/RHINO 77617/WARNER STRATEGIC MARKETING
3	NEW	1 WK	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907400
4	2	24	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS
5	RE-ENTRY	1 WK	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2 DG 003902/UNIVERSAL CLASSICS GROUP
6	21	25	LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP
7	NEW	1 WK	HELENE GRIMAUD	REFLECTION DG 006904/UNIVERSAL CLASSICS GROUP
8	3	51	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
9	5	103	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS
10	NEW	1 WK	JAMES GALWAY	MY MAGIC FLUTE DG 007148/UNIVERSAL CLASSICS GROUP
11	4	104	ANDRE RIEU	TUSCANY DENON 7431
12	7	76	ANDRE RIEU	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
13	6	47	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572
14	NEW	1 WK	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG
15	12	51	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
16	9	5	VARIOUS ARTISTS	GREENBERG: SYMPHONY 3; QUINTETT FOR STRINGS SONY CLASSICAL 81804/SONY BMG MASTERWORKS
17	10	4	SALVATORE LICITRA	FORBIDDEN LOVE SONY CLASSICAL 78852/SONY BMG MASTERWORKS
18	NEW	1 WK	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: DA PACEM HARMONIA MUNDI 907401
19	NEW	1 WK	NADJA SALERNO-SONNENBERG	CONCERTOS IN D MINOR NIS 60002
20	11	75	THE 5 BROWNS	THE 5 BROWNS RCA RED SEAL 66007/SONY BMG MASTERWORKS
21	NEW	1 WK	BRYN TERFEL/PAUL GROVES/YING HUANG	ROGER WATERS: CAIRA SONY CLASSICAL 96439/SONY BMG MASTERWORKS
22	NEW	1 WK	VARIOUS ARTISTS	LIEBERSON: RILKE SONGS, SIX REALMS, HORN CONCERTO BRIDGE 9178
23	14	19	DAWN UP SHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLJUV: AINADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP
24	13	13	VARIOUS ARTISTS	THE INSTYLE WEDDING COLLECTION DMI 78034
25	17	17	CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/BLG

### TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	6	6	FOURPLAY	X BLUEBIRD 86399/RCA VICTOR
2	12	12	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118
3	12	12	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC
4	5	6	THE JAZZMASTERS	JAZZMASTERS V TRIPPIN' N' RHYTHM 90522/V2
5	5	5	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD
6	5	55	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
7	1	22	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG
8	NEW	1 WK	JOYCE COOLING	REVOLVING DOOR NARADA JAZZ 44541/NARADA
9	4	4	LEE RITENOUR	SMOKE 'N' MIRRORS I.E./PEAK 23001/CONCORD
10	2	49	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG
11	2	60	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
12	3	17	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106
13	0	54	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
14	1	12	DAVID BENOIT	FULL CIRCLE PEAK 30015/CONCORD
15	3	12	MICHAEL FRANKS	RENDEZVOUS IN RIO KDCH 9964
16	5	25	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 3540/CONCORD
17	5	45	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/BLG
18	15	96	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
19	21	25	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105
20	NEW	1 WK	TOMMY EMMANUEL	THE MYSTERY FAVORED NATIONS 5130
21	17	15	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME
22	15	17	EVERETTE HARP	IN THE MOMENT SHANACHIE 5140
23	NEW	1 WK	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/BLG
24	NEW	1 WK	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
25	NEW	1 WK	RICHARD ELLIOT	METRO BLUE ARTISTEN 10010

### TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	33	33	ANDREA BOCELLI	AMORE SUGAR DECCA 006069/UNIVERSAL CLASSICS GROUP
2	NEW	1 WK	VITTORIO	VITTORIO POLYDOR/DECCA MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
3	2	74	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC
4	3	97	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
5	1	35	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
6	5	30	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO
7	3	45	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
8	7	27	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
9	NEW	1 WK	THE TEN TENORS	HERE'S TO THE HEROES RHINO 63674/WARNER STRATEGIC MARKETING
10	8	72	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS
11	9	43	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
12	10	12	VARIOUS ARTISTS	STRUNG OUT ON PANIC! AT THE DISCO VITAMIN 9155
13	1	1	SOUNDTRACK	WORLD TRADE CENTER SONY CLASSICAL 88057/SONY BMG MASTERWORKS
14	15	53	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
15	RE-ENTRY	1 WK	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
16	12	47	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP
17	17	49	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
18	13	19	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
19	10	102	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO/ANGEL 57801/BLG
20	11	64	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP
21	13	36	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
22	RE-ENTRY	1 WK	THE TEN TENORS	TENOLOGY RHINO 73397/WARNER STRATEGIC MARKETING
23	13	2	VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144
24	RE-ENTRY	1 WK	AMICI FOREVER	DEFINED RCA VICTOR 68883
25	RE-ENTRY	1 WK	DANIEL RODRIGUEZ	IN THE PRESENCE BLX STREET 10083



# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# SEP 30 2006 ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

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

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

### PRICING CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** 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. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V** Vinyl Single available. **+** CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

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

### DANCE CLUB PLAY

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

## AWARD CHERMIEVERS

### ALBUM CHARTS

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

### SINGLES CHARTS

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

### MUSIC VIDEO SALES CHARTS

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

### DVD SALES/VHS SALES/VIDEO RENTALS

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

## TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	51	<b>#1</b> DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ●	●
2	3	1520	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
3	4	617	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
4	2	308	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	9
5	6	152	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
6	10	565	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
7	5	300	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
8	8	151	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
9	16	75	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
10	9	118	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	●
11	15	747	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ●	◆
12	30	86	<b>GREATEST GAINER</b> LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	■
13	13	305	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
14	11	510	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
15	14	98	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
16	12	171	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ●	2
17	17	865	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TURF GONG ISLAND 548904/UME (13.98/8.98) ●	◆
18	19	42	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
19	20	101	THE KILLERS	HOT FUSS ISLAND 002468*/DJM/G (13.98)	3
20	RE-ENTRY		VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER: KIDS WORSHIP TOGETHER 20371/SPARROW (9.98/7.98)	◆
21	18	406	DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
22	23	208	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
23	21	656	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
24	25	577	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
25	22	768	METALICA	METALICA ELEKTRA 61113*/AG (18.98/11.98)	◆
26	49	102	JOHN MAYER	HEAVIER THINGS AWARE/COLUMBIA 86185*/SONY MUSIC (18.98) ●	2
27	24	49	JOSH TURNER	LONG BLACK TRAIN MCA NASHVILLE 000974/UMGN (16.98/8.98)	◆
28	29	238	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
29	26	127	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)	3
30	32	186	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2
31	27	142	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆
32	42	59	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/DVD) ●	●
33	RE-ENTRY		2PAC	GREATEST HITS AMARU/DEATH ROW 490301*/INTERSCOPE (24.98/19.98)	9
34	33	195	U2	THE BEST OF 1980-1990 ISLAND 524613/DJMG (18.98/12.98)	2
35	43	437	ABBA	GOLD — GREATEST HITS POLYDOR/A&M 517007/UME (18.98/12.98)	6
36	31	120	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	◆
37	RE-ENTRY		ERIC CLAPTON	THE CREAM OF ERIC CLAPTON POLYDOR/A&M 527116/UME (18.98/12.98)	2
38	7	113	BEYONCE	DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (12.98)	4
39	28	249	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
40	34	164	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	1
41	RE-ENTRY		JUSTIN TIMBERLAKE	JUSTIFIED JIVE 41823*/ZOMBA (18.98/12.98)	3
42	RE-ENTRY		THE BEACH BOYS	PET SOUNDS: 40TH ANNIVERSARY CAPITOL 69940* (25.98) ●	◆
43	35	181	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	◆
44	45	206	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
45	44	206	KEITH URBAN	GOLDEN ROAD CAPITOL NASHVILLE 32936 (18.98/10.98)	3
46	46	109	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
47	38	69	SOUNDTRACK	THE CHEETAH GIRLS (EP) WALT DISNEY 860126 (6.98)	2
48	47	84	CHRISTINA AGUILERA	STRIPPED RCA 68037*/RMG (18.98/12.98)	3
49	48	63	ALAN JACKSON	GREATEST HITS VOLUME II ARISTA NASHVILLE 54860/SBN (18.98)	6
50	RE-ENTRY		THE BEATLES	REVOLVER APPLE 46441*/CAPITOL (17.98/11.98)	5

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	<b>#1</b> JUSTIN TIMBERLAKE	FutureSex/LoveSounds	1	◆
2	NEW	1 WK	JOHN MAYER	Continuum	2	◆
3	NEW	1 WK	SOUNDTRACK	Grey's Anatomy: Volume 2	14	◆
4	17	6	SOUNDTRACK	The Last Kiss	57	◆
5	2	6	BEYONCE	B'Day	3	◆
6	5	32	THE FRAY	How to Save A Life	19	●
7	3	3	BOB DYLAN	Modern Times	5	◆
8	7	17	SNOW PATROL	Eyes Open	31	◆
9	NEW	1 WK	BARENAKED LADIES	Bare Naked Ladies Are Me	17	◆
10	NEW	1 WK	BOB SEGER	Face The Promise	4	◆
11	2	2	AUDIOSLAVE	Revelations	12	◆
12	4	4	OK GO	Oh No	85	◆
13	NEW	1 WK	THE MARS VOLTA	Amputechture	7	◆
14	14	3	HINDER	Extreme Behavior	7	●
15	NEW	1 WK	YO LA TENGO	I Am Not Afraid Of You And I Will Beat Your Ass	66	◆

## TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	<b>#1</b> JOHN MAYER	Continuum	2	◆
2	1	3	BOB DYLAN	Modern Times	5	◆
3	NEW	1 WK	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	1	◆
4	NEW	1 WK	BARENAKED LADIES	Bare Naked Ladies Are Me	17	◆
5	NEW	1 WK	BOB SEGER	Face The Promise	4	◆
6	NEW	1 WK	MADELINE PEYROUX	Half The Perfect World	33	◆
7	2	2	BEYONCE	B'Day	3	◆
8	4	5	CHRISTINA AGUILERA	Back To Basics	13	◆
9	NEW	1 WK	CITIZEN COPE	Every Waking Moment	69	◆
10	NEW	1 WK	RANDY ROGERS BAND	Just A Matter Of Time	61	◆
11	NEW	1 WK	BLACK LABEL SOCIETY	Shot To Hell	21	◆
12	NEW	1 WK	SOUNDTRACK	Grey's Anatomy: Volume 2	14	◆
13	NEW	1 WK	VARIOUS ARTISTS	Bedtime Beats: The Secret To Sleep	—	◆
14	NEW	1 WK	CARBON LEAF	Love, Loss, Hope, Repeat	170	◆
15	5	2	AUDIOSLAVE	Revelations	12	◆

## TOP COMEDY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM BILLBOARD
1	1	60	<b>#1</b> DANE COOK	46 WKS RETALIATION (COMEDY CENTRAL)	1
2	—	1	NORM MACDONALD	RIDICULOUS (COMEDY CENTRAL)	1
3	2	15	VARIOUS ARTISTS	BLUE COLLAR COMEDY TOUR: ONE FOR THE ROAD (JACK/WARNER BROS. (NASHVILLE)/WRN)	1
4	3	18	JERRY CLOWER	CLASSIC CLOWER POWER (MCA NASHVILLE/CHRONICLES/UME)	1
5	4	21	LEWIS BLACK	THE CARNEGIE HALL PERFORMANCE (COMEDY CENTRAL)	1
6	5	77	LARRY THE CABLE GUY	THE RIGHT TO BARE ARMS (JACK/WARNER BROS. (NASHVILLE)/WRN)	1
7	7	32	JIM GAFFIGAN	BEYOND THE PALE (COMEDY CENTRAL)	1
8	6	32	RON WHITE	YOU CAN'T FIX STUPID (IMAGE)	1
9	8	15	ROY D. MERCER	BLACK & BLUE (CAPITOL NASHVILLE)	1
10	12	95	SOUNDTRACK	BLUE COLLAR COMEDY TOUR RIDES AGAIN (JACK/WARNER BROS. (NASHVILLE)/WRN)	1
11	10	99	BILL ENGVALL	A DECADE OF LAUGHS (JACK/WARNER BROS. (NASHVILLE)/WRN)	1
12	9	29	RAY STEVENS	BOX SET (CURB)	1
13	—	2	RODNEY DANGERFIELD	THE BEST OF: 20TH CENTURY MASTERS: THE MILLENNIUM COLLECTION (HIP-O/CHRONICLES/UME)	1
14	11	10	BRIAN POSEHN	LIVE IN: NERO RAGE (RELAPSE)	1
15	—	1	KYLE CEASE	ONE DIMPLE (COMEDY CENTRAL)	1



# VIDEO

# LAUNCH PAD

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TOP DVD SALES		TITLE	Principal Performers	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)			
1	NEW	<b>#1</b> LOST: THE COMPLETE SECOND SEASON TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 41736 (59.98)	Matthew Fox/Naveen Andrews		
2	NEW	UNITED 93 UNIVERSAL STUDIOS HOME VIDEO 26570 (29.98)	David Alan Basche/Christian Clemenson		
3	1	BROTHER BEAR 2: THE MOOSE ARE ON THE LOOSE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27823 (29.98)	Animated		
4	2	THE SENTINEL 20TH CENTURY FOX 2237365 (29.98)	Michael Douglas/Kiefer Sutherland	PG-13	
5	3	TAKE THE LEAD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10363 (28.98)	Antonio Banderas/Rob Brown	PG-13	
6	4	AKEELAH & THE BEE LIONS GATE HOME ENTERTAINMENT 19596 (28.98)	Laurence Fishburne/Angela Bassett	PG	
7	5	RV SONY PICTURES HOME ENTERTAINMENT 14830 (28.98)	Robin Williams/Jeff Daniels	PG	
8	6	POSEIDON WARNER HOME VIDEO 73658 (28.98)	Kurt Russell/Josh Lucas	PG-13	
9	7	SILENT HILL SONY PICTURES HOME ENTERTAINMENT 13884 (28.98)	Radha Mitchell/Sean Bean	R	
10	13	INSIDE MAN UNIVERSAL STUDIOS HOME VIDEO 28847 (29.98)	Denzel Washington/Clive Owen	R	
11	8	ARRESTED DEVELOPMENT: SEASON THREE 20TH CENTURY FOX 2234439 (29.98)	Jason Bateman/Jeffrey Tambor	TV-14	
12	NEW	SUPERNATURAL: THE COMPLETE FIRST SEASON WARNER HOME VIDEO 80678 (59.98)	Jared Padalecki/Jensen Ackles	TV-14	
13	15	V FOR VENDETTA WARNER HOME VIDEO 73660 (28.98)	Natalie Portman/Hugo Weaving	E	
14	14	SCARY MOVIE 4 GENIUS PRODUCTS 79465 (29.98)	Anna Faris/Regina Hall	PG-13	
15	9	FRIENDS WITH MONEY SONY PICTURES HOME ENTERTAINMENT 15088 (28.98)	Jennifer Aniston/Joan Cusack	R	
16	3	SOUTH PARK: THE COMPLETE EIGHTH SEASON PARAMOUNT HOME ENTERTAINMENT 889794 (49.98)	Animated	TV-14	
17	NEW	ROBIN HOOD: MEN IN TIGHTS 20TH CENTURY FOX 2226743 (14.98)	Cary Elwes/Richard Lewis	PG-13	
18	RE-ENTRY	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341644 (14.98)	Johnny Knoxville/Steve-O	R	
19	1	NIP/TUCK: THE COMPLETE THIRD SEASON WARNER HOME VIDEO 76277 (59.98)	Dylan Walsh/Julian McMahon	TV-14	
20	18	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Oriano Bloom	PG-13	
21	39	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 4173503 (29.98)	Ellen Pompeo/Patrick Dempsey	TV-14	
22	25	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	TV-14	
23	12	DESPERATE HOUSEWIVES: SEASON 2 TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 30047 (59.98)	Teri Hatcher/Felicity Huffman	TV-14	
24	NEW	GOJIRA SONY PICTURES HOME ENTERTAINMENT 84559 (21.98)	Takashi Shimura/Akira Takarada	TV-14	
25	19	THE SHAGGY DOG WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 70994 (29.98)	Tim Allen/Robert Downey Jr.	TV-14	

TOP HEATSEEKERS		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	HOT SHOT DEBUT	<b>#1</b> THE RAPTURE UNIVERSAL MOTOWN 007438/UMRG (9.98)	Pieces Of The People We Love	
2	NEW	HEAVENS EPITAPH 86828 (13.98)	Patent Pending	
3	NEW	CARBON LEAF VANGUARD 79799/WELK (17.98)	Love, Loss, Hope, Repeat	
4	6	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	
5	31	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
6	15	REGGAETON NINOS EMI TELEVISION 72807 (14.98)	Ninos Vol. 2	
7	NEW	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP (16.98)	Vittorio	
8	NEW	BRAZILIAN GIRLS VERVE FORECAST 006224/VG (13.98)	Talk To La Bomb	
9	2	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
10	5	M. WARD MERGE 280* (15.98)	Post-War	
11	7	JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)	Voice Of The Violin	
12	4	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
13	NEW	THE MATCHES EPITAPH 86815 (13.98)	Decomposer	
14	3	OLD CROW MEDICINE SHOW NETTWERK 30431 (17.98)	Big Iron World	
15	45	<b>GREATEST GAINER</b> NATALIE GRANT CURB 78860 (17.98)	Awaken	
16	44	KID CONNECTION FERVENT/WORD-CURB 86565/WARNER BROS. (7.98)	Absolute Smash Hits For Kids 2	
17	39	NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen	
18	NEW	THIS PROVIDENCE FUELED BY RAMEN 088 (13.98)	This Providence	
19	NEW	SWOLLEN MEMBERS BATTLE AXE 2280*/TVI (16.98)	Black Magic	
20	NEW	BASEMENT JAXX XL 205*/BEGGARS GROUP (16.98)	Crazy Itch Radio	
21	14	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IOJMG (17.98)	Inhuman Rampage	
22	NEW	KASEY CHAMBERS ESSENCE 44388/WARNER BROS. (18.98)	Carnival	
23	11	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
24	9	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
25	10	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live	
26	7	LOS BUKIS FONOVIISA 352638/JG (11.98)	30 Recuerdos	
27	12	UNDER THE INFLUENCE OF GIANTS ISLAND 006982 IOJMG (11.98)	Under The Influence Of Giants	
28	NEW	CHRIS THILE SUGAR HILL 4017/WELK (19.98)	How To Grow A Woman From The Ground	
29	26	MACH & DADDY UNIVERSAL LATIN 005717 (12.98)	Desde Abajo	
30	20	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
31	NEW	LOS RIELEROS DEL NORTE FONOVIISA 352735/JG (11.98)	Para Ti... Nuestra Historia	
32	27	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
33	18	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
34	NEW	JENNI RIVERA FONOVIISA 352729/JG (13.98)	Besos Y Copas Desde Hollywood	
35	NEW	THE ALBUM LEAF SUB POP 708* (13.98)	Into The Blue Again	
36	38	MICHAEL FRANTI AND SPEARHEAD BOO BOO WAX/ANTI- 86807/EPITAPH (16.98)	Yell Fire!	
37	16	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado	
38	NEW	101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 12418/MADACY (5.98 CD/DVD)	Halloween Fright Night	
39	49	STELLAR KART WORD-CURB 86526/WARNER BROS. (13.98)	We Can't Stand Sitting Down	
40	23	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	
41	NEW	THE WEEPIES NETTWERK 30466 (15.98)	Say I Am You	
42	28	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck	
43	NEW	FALLING UP BEC 63561 (12.98)	Exit Lights	
44	NEW	GOVERNOR GRAND HUSTLE/ATLANTIC 83700/AG (13.98)	Son Of Pain	
45	17	BT DTS 1140 (17.98 CD/DVD)	This Binary Universe	
46	NEW	DAVID PHELPS WORD-CURB 86871/WARNER BROS. (17.98 CD/OVD)	The Legacy Of Love: David Phelps Live	
47	RE-ENTRY	SALVADOR WORD-CURB 86512/WARNER BROS. (13.98)	Dismiss The Mystery	
48	19	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca	
49	NEW	JUNIOR BOYS DOMINO 114* (13.98)	So This Is Goodbye	
50	47	THE PANIC CHANNEL CAPITOL 35318 (18.98)	(One)	

TOP TV DVD SALES		TITLE	Principal Performers	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)			
1	NEW	<b>#1</b> LOST: THE COMPLETE SECOND SEASON TOUCHSTONE/BUENA VISTA 41736 (59.98)			
2	1	ARRESTED DEVELOPMENT: SEASON THREE 20TH CENTURY FOX 2234439 (29.98)			
3	NEW	SUPERNATURAL: THE COMPLETE FIRST SEASON WARNER 80678 (59.98)			
4	2	SOUTH PARK: THE COMPLETE EIGHTH SEASON PARAMOUNT 889794 (49.98)			
5	3	NIP/TUCK: THE COMPLETE THIRD SEASON WARNER 76277 (59.98)			
6	12	GREY'S ANATOMY: SEASON ONE TOUCHSTONE/BUENA VISTA 4173503 (29.98)			
7	6	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)			
8	4	DESPERATE HOUSEWIVES: SEASON 2 TOUCHSTONE/BUENA VISTA 30047 (59.98)			
9	5	HOUSE M.D.: SEASON TWO UNIVERSAL STUDIOS 29600 (59.98)			
10	NEW	BROKEN TRAIL SONY PICTURES 15717 (28.98)			
11	1	THE SIMPSONS: THE COMPLETE EIGHTH SEASON 20TH CENTURY FOX 2236931 (34.98)			
12	NEW	OZ: THE COMPLETE SIXTH SEASON HBO/WARNER 99027 (64.98)			
13	NEW	TWITCHES WALT DISNEY/BUENA VISTA 70630 (19.98)			
14	13	DISNEY'S LITTLE EINSTEINS: MISSION CELEBRATION WALT DISNEY/BUENA VISTA 50399 (19.98)			
15	14	NIP/TUCK: THE COMPLETE FIRST SEASON WARNER 32260 (59.98)			
16	10	NIP/TUCK: THE COMPLETE SECOND SEASON WARNER 70696 (59.98)			
17	2	HOUSE M.D.: SEASON ONE UNIVERSAL STUDIOS 28491 (59.98)			
18	19	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 28506 (29.98)			
19	17	CHAPPELLE'S SHOW: THE LOST EPISODES UNCENSORED COMEDY CENTRAL/PARAMOUNT 889074 (24.98)			
20	5	ENTOURAGE: THE COMPLETE FIRST SEASON HBO 92431 (39.98)			
21	21	PRISON BREAK: SEASON ONE 20TH CENTURY FOX 2236082 (59.98)			
22	RE-ENTRY	LOST: THE COMPLETE FIRST SEASON TOUCHSTONE/BUENA VISTA 39661 (59.98)			
23	RE-ENTRY	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)			
24	NEW	FULLMETAL ALCHEMIST: VOLUME 12: THE TRUTH BEHIND THE TRUTHS FUNIMATION 08158 (29.98)			
25	3	WILL & GRACE: SEASON FIVE LIONS GATE 19844 (44.98)			

TOP VIDEO RENTALS		TITLE	Principal Performers	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL			
1	1	<b>#1</b> THE SENTINEL 20TH CENTURY FOX			PG-13
2	2	UNITED 93 UNIVERSAL STUDIOS HOME VIDEO			R
3	3	TAKE THE LEAD NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO			PG-13
4	4	RV SONY PICTURES HOME ENTERTAINMENT			PG
5	5	POSEIDON WARNER HOME VIDEO			PG-13
6	6	INSIDE MAN UNIVERSAL STUDIOS HOME VIDEO			R
7	7	SILENT HILL SONY PICTURES HOME ENTERTAINMENT			R
8	8	FRIENDS WITH MONEY SONY PICTURES HOME ENTERTAINMENT			R
9	9	JUST MY LUCK 20TH CENTURY FOX			PG-13
10	10	SCARY MOVIE 4 GENIUS PRODUCTS			PG-13

TOP VIDEO GAME RENTALS		TITLE	Manufacturer	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL			
1	1	<b>#1</b> PS2: MADDEN NFL 07 EA SPORTS			E
2	2	X360: SAINTS ROW VOLITION INC./THQ			M
3	3	XBOX: MADDEN NFL 07 EA SPORTS			E
4	4	PS2: DIRGE OF CERBERUS: FINAL FANTASY VII SQUARE ENIX			T
5	5	PS2: NCAA FOOTBALL 07 EA SPORTS			E
6	6	X360: MADDEN NFL 07 EA SPORTS			E
7	7	X360: DEAD RISING CAPCOM			M
8	8	PS2: FLATOUT 2 BUGBEAR/VIVENDI GAMES			T
9	9	PS2: GRAND THEFT AUTO: LIBERTY CITY STORIES ROCKSTAR GAMES			M
10	RE-ENTRY	XBOX: NCAA FOOTBALL 07 EA SPORTS			E

**BREAKING & ENTERING**

**THIS WEEK ON**

R&B artist Governor, who is signed to T.I.'s Grand Hustle label, enters Top Heatseekers at No. 44 with his debut album, "Son of Pain." 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



SEP  
30  
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, BMJ/WB, ASCAP/Rich Itean Music, ASCAP), WBM, CS 25

## A

**ABOUT US** (Cecile Barker Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/Son Storch Music, ASCAP/TVT Music, ASCAP, H100 59, POP 50)  
**ABIRIENDO CAMINOS** (Not Listed) LT 32  
**AHORA QUE NO ESTAS** (WB, ASCAP/Brava Songs, BMJ), H100 74  
**AIÑT GOñ I UP** (Da Great, ASCAP/Power Hitas, ASCAP/Wn On Da Track, ASCAP/Artist Publishing Group, West, ASCAP), RBH 87  
**AIÑT NO OTHER MAN** (Xtina Music, BMI/Careers-BMG, BMI/Gifted Pearl Music, ASCAP/Works Of Mart, ASCAP/Skiff, BMI/ArtHouse, BMI/Inicia Sounds Music, ASCAP/Reach Global, ASCAP/Za Music, BMI/The Circle Of Music Group, ASCAP), WBM, H100 25, POP 13  
**ALGUIEN TE VA A HACER LLORAR** (Ser-Ca, BMI) LT 40  
**ALIADO DEL TIEMPO** (Three Sound, BMI) LT 12  
**AMARILLO SKY** (Hich Itean Music, ASCAP/Bound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BMI/Carli Vinson And Associates, SESAC/Garmin Carl Music, BMI/Sar Two Beat One Music, ASCAP), WBM, CS 27  
**ANIMAL I HAVE BECOME** (EMI April Music, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMI/Blast The Scene, BMI), HL, H100 83, POP 86  
**ANTES DE QUE TE VAYAS** (Pfeutunes, SESAC) LT  
**AYO!** (Gifted Source, ASCAP/EMI April Music, ASCAP/Mya Songs, BMI/D, Kool Music, ASCAP/WB, ASCAP), HL/WBM, RBH 78

## B

**BAD DAY** (Song 6 Music, BMI) H100 49  
**BEFORE THE GREATS** (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 13, H100 56, POP 67  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM Music, SESAC/BabyBoys Little Publishing Company, SESAC/Noontime Tune, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chris Galt Music, ASCAP/Jason's Love, SESAC/Reach Global Tunes, SESAC), HL/WBM, RBH 24  
**BLACK HORSE & THE CHERRY TREE** (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 41, POP 44  
**BOSSY** (Issy & Nemo Tunes, ASCAP/Levante Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BMI/T. Shaw, BMI/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/EMI Blackwood, BMI/Lost Poet Music, BMI/Soundtunes Music, BMI/Jasper Cameron Ostaf, BMI), HL, WBM, H100 45, POP 42, RBH 46  
**BRANO NEW GIRLFRIEND** (EMI Blackwood, BMI/Shane Music, ASCAP/Ring Circus, BMI/Songs Of Windswept Pacific, BMI/Jeffrey Steele, BMI), HL, CS 3, H100 51, POP 74  
**BREATHE 2 (AM)** (AnniBonnaMusic, ASCAP) POP 84  
**BRING IT ON HOME** (Warner-Tamerlane, BMI/Sell The Cow, BMI/WB, ASCAP/Buck, ASCAP/Blom, ASCAP), WBM, H100 96  
**BUILDING BRIDGES** (Drunk Monkey, BMI/Bug, BMI/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP/Criterium, ASCAP), WBM, CS 4, H100 76  
**BUT IT'S BETTER IF YOU DO** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, POP 90  
**BUTTONS** (Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/2300 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Z4, ASCAP/She Rights Music, BMI/My Own Chit Music, BMI/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 10, POP 4

## C

**CAILE** (Sony/ATV Discos, ASCAP) LT 18  
**CALIFORNIA GIRLS** (Sony/ATV Cross Keys, ASCAP/Hoosierdrama, ASCAP/WB, ASCAP/Rich Itean Music, ASCAP), WBM, CS 37  
**CALL ME WHEN YOU'RE SOBER** (Professor Screw-ers Publishing, BMI/Dwight Frye Music, BMI/Sweet 16, BMI), ASCAP, H100 19, POP 16  
**CALL ON ME** (Shantel Cymone, BMI/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chris Galt Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Lyte Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal Music Corporation, ASCAP/Art Control Music, ASCAP), HL, H100 50, POP 92, RBH 18  
**CANT LET GO** (Songs Of Universal, BMI/Tapay Whyte's Music, BMI/Bat Future Music, BMI), RBH 28  
**CAPRICE MUSIC** (Not Listed) RBH 76  
**CHAIN HANG LOW** (Big Big Kid, ASCAP/LiD, ASCAP/Reece And Tyrace, ASCAP) H100 8, POP 14, RBH 16  
**CHANGE ME** (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Landmarks Songs, ASCAP/Almo Music, ASCAP/1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Davaris Music, ASCAP/Copyright Music, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Lyte Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal Music Corporation, ASCAP/Art Control Music, ASCAP), HL, H100 50, POP 92, RBH 18  
**CANT LET GO** (Songs Of Universal, BMI/Tapay Whyte's Music, BMI/Bat Future Music, BMI), RBH 28  
**CAPRICE MUSIC** (Not Listed) RBH 76  
**CHAIN HANG LOW** (Big Big Kid, ASCAP/LiD, ASCAP/Reece And Tyrace, ASCAP) H100 8, POP 14, RBH 16  
**CHANGE ME** (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Landmarks Songs, ASCAP/Almo Music, ASCAP/1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Davaris Music, ASCAP/Copyright Music, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Lyte Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal Music Corporation, ASCAP/Art Control Music, ASCAP), HL, H100 50, POP 92, RBH 18  
**CANT LET GO** (Songs Of Universal, BMI/Tapay Whyte's Music, BMI/Bat Future Music, BMI), RBH 28  
**CAPRICE MUSIC** (Not Listed) RBH 76  
**CHAIN HANG LOW** (Big Big Kid, ASCAP/LiD, ASCAP/Reece And Tyrace, ASCAP) H100 8, POP 14, RBH 16  
**CHANGE ME** (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Landmarks Songs, ASCAP/Almo Music, ASCAP/1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Davaris Music, ASCAP/Copyright Music, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Lyte Tyme Tunes, ASCAP/Avant Garde, ASCAP/Universal Music Corporation, ASCAP/Art Control Music, ASCAP), HL, H100 50, POP 92, RBH 18

## D

**DALE CON PEPA** (Not Listed) LT 48  
**DANI CALIFORNIA** (Moebetobiane, BMI) H100 37, POP 36  
**DEJA VU** (EMI Blackwood, BMI/Hico South, ASCAP/Beyonce, ASCAP/Music Of Windswept Pacific, ASCAP/23, 000 Music, BMI/Yoga Flames Music, BMI/Lance Combs Publishing, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Price Tag, SESAC/Rodney Jerkins Productions, BMI), HL, H100 77, POP 81  
**DE RODILLAS TE PIDO** (Sempre, ASCAP) LT 7  
**DETALLES** (EMI Blackwood, BMI) LT 25  
**THE DIARY OF JANE** (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 93, POP 97  
**DIGANLE** (San Antonio, BMI) LT 43  
**DO IT TO IT** (Publishing Designee, BMI/Rags II Richard Music, BMI/Archie Wilmes Music, ASCAP/How Ya Liv, Dal Music, ASCAP/Notting Dale, ASCAP) H100 35, POP 23  
**DO OR DIE** (Burris Way Music, BMI) RBH 82  
**DOOR** (Mater, ASCAP) LT 6  
**DRINKIN' ME LONELY** (Runnin' Behind Publishing, ASCAP/Branched Music, ASCAP/Words & Music, ASCAP), WBM, CS 27  
**DUTTY WINE** (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 35

## E

**ENOUGH CRYIN'** (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 37  
**ENTOURAGE** (Mr. Grandberry 0's Music, SESAC/E Hudson Music, BMI/Warner-Tamerlane, BMI/Dore 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 37  
**EVERY MILE A MEMORY** (Dieters Bentley Publishing Designee, ASCAP/Brett Beavers Publishing Designee, BMI/Ensign Music, BMI/Rancho Papa Music, BMI) CS 9, H100 69  
**EVERYTIME THA BEAT DROP** (Shantih Cymone Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) H100 67, RBH 13

## F

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## G

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## H

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## I

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## J

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## K

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## L

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## M

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## N

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## O

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
**IT'S OKAY (ONE BLOOD)** (BabyGame, BMI/Pop Pro Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D. Reid (Designee), H100 88, RBH 33  
**IT'S TOO LATE TO WORRY** (Sony/ATV Tree, BMI/Songs Of Terect, BMI/Works To Music, ASCAP/ICG, ASCAP/Harbinism com, SESAC), HL, RBH 72  
**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
**I WANNA LOVE YOU** (Byeall Music, ASCAP/Famous, ASCAP/My Own Chit Music, ASCAP/Blackwood, BMI), HL, RBH 68  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 18, POP 10

## P

**FACE DOWN** (The Red Jumpstul Apparatus Publishing, BMI), H100 83, POP 86  
**THE FACT IS (I NEED YOU)** (Universal Music Corporation, ASCAP/Jatrac, ASCAP/Bluesy Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 83  
**FANTASMA** (Not Listed) LT 47  
**FAR AWAY** (Warner-Tamerlane, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel, ASCAP), WBM, H100 88, POP 8  
**FAVORITE GIRL** (Notting Hill, Songs, SESAC/Put It Down Music, SESAC/Dore 78 Publishing, SESAC/Melody Music Publishing, ASCAP/Chutzpah Publishing, ASCAP) RBH 65  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMI/Celebrance Music, BMI/Comman, ASCAP), WBM, H100 92, POP 15  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/Cal IV, ASCAP/Bergrain, ASCAP/Jong-Sung, ASCAP), HL/WBM, CS 40  
**IN TO GHETTO** (Debra Music, ASCAP), RBH 55  
**IS IT AN WONDER?** (BMI, POP 100)  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMI/Warner-Tamerlane, BMI/Block Enterprises, BMI/Malk-Mekhi Music, BMI/Regina's Son Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, H100 39, RBH 34  
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**I'VE GOT FRIENDS THAT DO** (Sony/ATV Tree, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, BMI), HL, CS 50  
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# Mileposts

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Jimmie Maddin, 78

Jimmie Maddin, 78, one of the most prolific unsung exponents of pop music in Hollywood for more than 50 years, died Sept. 1 at the Nevada State Veterans Home. Born James Nechamkin on Feb. 27, 1928, in Sheboygan, Wis., Maddin began his professional career at 8 as a "boy wonder" singer in his older brother



MADDIN

Jack Hampton's big band. As a young man, Maddin led Gen. McArthur's First Cavalry Division Band. Upon discharge, in Hollywood, he helped develop the popular '50s rock 'n' roll saxophone style known as "honking" and cut what some consider the West Coast's first rock 'n' roll tune, "Boogie Boo."

Maddin was an early rock 'n' roll radio broadcaster, hosting "The Nighthawk Bandstand" on the Mighty 690. He hosted his own weekly TV program on KTLA, and appeared as a bandleader in a number of films including "There's No Business Like Show Business." But his career began to shift from performer

to producer when, after nearly landing the lead role in "Rock Around the Clock," he was replaced by Bill Haley due to a previous contract agreement.

Shortly after, Maddin was hired to head American International Pictures' music division. While at AIP, Maddin innovated the production of film scores, helping create the modern movie soundtrack album concept. Maddin found himself at the center of many notable moments in midcentury Los Angeles, from co-writing a theme song for the newly arrived Dodgers to discovering and producing '60s rock band the Seeds. He also owned and operated a string of Hollywood's most successful nightclubs, including the Sanbah, the Summit/Sundown, the Mardi Gras, Trojan Room, Hot Toddlies, the Copa and the Capri. He brought many musical luminaries to Los Angeles for their first Southern California appearances.

Yet Maddin's greatest accomplishment may have been the way he challenged the color line that ran through the American music industry. His consistent hiring of and performing with African-American and Latino musicians ran counter to the privately voiced and publicly displayed preferences of Los Angeles' law enforcement and entertainment establishment—his love duet with Jeanette Baker on 1950s TV program "The Johnny Otis Show" was one historical moment.

Maddin enjoyed a career resurgence late in life, as film fans and cult followers of '50s music discovered him still performing weekly on saxophone, leading the band at his Glendale club. Maddin was invited to perform at many music festivals, was a favorite on Doug McIntyre's "Red Eye Radio" on KABC in Los Angeles, and published a series of memoirs in Record Convention News titled "L.A. History Book," which shared the name of his final CD release, picked by the L.A. Weekly as one of the top CDs of the year 2000.

Maddin is survived by his son, Jimmy Maddin; his daughter-in-law, Candace; and granddaughter, Tiffany; all of Las Vegas. A memorial will be held Sept. 24 at the Professional Musician's Local 47 in Hollywood. Donations can be made in Maddin's name to the Harmony Project, a nonprofit organization that provides free instruments and instruction to underprivileged children, at 817 Vine St., Suite 204, Los Angeles, CA 90038.

—Geoff Mayfield

**DEATHS** Al Casey, 69, a vital member of Phoenix's music scene and long-time Los Angeles studio guitarist, reportedly died Sept. 17 in Phoenix.

A veteran musician while still in his teens, Casey made his first national impact as a guitarist on Phoenix resident Sanford Clark's hit "The Fool," written and produced by Lee Hazlewood. Casey's contribution was so substantial that he received label credit, rare for a sideman at the time.

Casey also contributed bass, piano and occasional rhythm guitar to Duane Eddy's records. One Eddy hit, "Ramrod," was in fact a Casey record, with Plas Johnson's saxophone overdubbed. Eddy had played the song live on a Dick Clark TV show, and demand for a single was so great that Eddy, who was on

tour, didn't have time to record it himself. So the label rush-released the overdubbed Casey record with Eddy's name on it.

Of the many singles Casey cut under his own name, the biggest was "Surfin' Hootenanny," where he imitated other guitarists' styles, including Eddy's.

After working 20 years in Los Angeles recording studios, Casey returned to Phoenix where, while semiretired, he continued to teach guitar and perform in local clubs.

Herve Romain, 36, died after suffering a stroke a week ago. The Interscope director of video promotion was based in New York, and dealt extensively with MTV, BET, Fuse and other video outlets.



EDITED BY KRISTINA TUNZI



Billy Idol, center and Slash, right, joined Derek Sherinian at the video shoot for Sherinian's cover of Mungo Jerry's "In the Summertime," which appears on the keyboardist's fifth album, "Blood of the Snake," on InsideOut Records. PHOTO: COURTESY OF WILLIAM JAMES



BMG U.S. president/COO Charles Goldstuck was honored as the recipient of the City of Hope's Spirit of Life award at a benefit for City of Hope's Cancer Center Sept. 12 at New York's Core Club. Octone/Legacy artist Ricky Jay performed his renowned magic show for attendees. From left are J/Arista Records executive VP/GM Tom Corson, "Good Morning America" co-anchor Diane Sawyer, Jay, Goldstuck and Octone Records president/RCA Music Group senior VP of A&R James Diener. PHOTO: COURTESY OF LARRY BUSACCA



Aretha Franklin was joined by Quincy Jones and Clive Davis at the Unitec Negro College Fund's An Evening of Stars tribute to Aretha Franklin Sept. 9 at the Kodak Theatre in Los Angeles. Franklin is the first female artist to receive the annual tribute and the UNCF's Award of Excellence. The event will be broadcast nationally in January. From left are Jones, Franklin and Davis. PHOTO: COURTESY OF JOSE GARCIA



The Go-Go's donated memorabilia and played live for the Marc Rock Hotel at Universal Orlando's fifth birthday bash. From left, Go-Go's Gina Schock, Jane Wiedlin, Belinda Carlisle and Kathy Valentine flank fellow Go-Go Charlotte Caffey, who holds a Hard Rock Breast Cancer Awareness pin that will benefit the Dr. Susan Love Research Foundation. PHOTO: COURTESY OF UNIVERSAL ORLANDO RESORT



Breaking bread at a Sept. 14 luncheon at the Geffen offices in Santa Monica, Calif., were from left, Billboard VP of integrated sales/associate publisher Brian Kennedy, Geffen Records head of publicity Jim Merlis, Billboard executive editor/associate publisher Tamara Conniff and Geffen chairman Ron Fair.



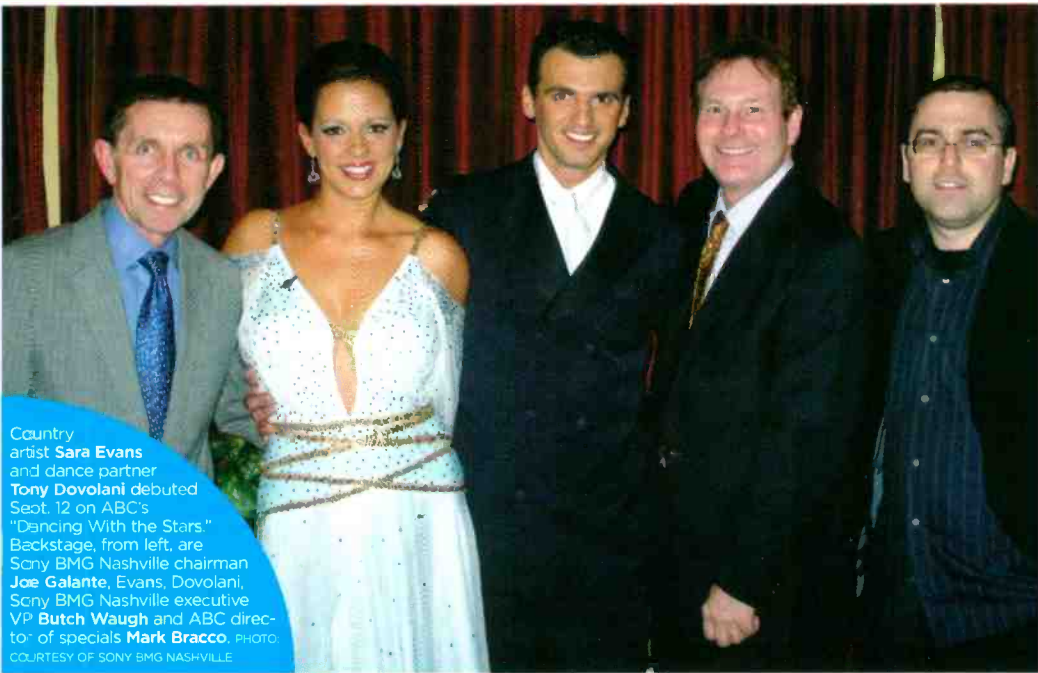
The Black Style Now opening gala held Sept. 8 at the Museum of the City of New York offered a special preview of the Black Style Now exhibition, which explores the history of African-American style and the influence of hip-hop on fashion and design. Pictured, from left, are Essence Communications president Michelle Ebanks, Sean "Diddy" Combs and Essence magazine editor-in-chief Angela Burt-Murray. PHOTO: COURTESY OF MYCHAL WATTS



Billboard and Rhino Entertainment executives held a luncheon at Rhino's offices in Burbank, Calif., on Sept. 15. From left are Billboard VP of integrated sales/associate publisher Brian Kennedy, Rhino VP of marketing Mike Engstrom, Rhino executive VP/GM Kevin Gore, Billboard executive editor/associate publisher Tamara Conniff and Rhino senior VP of strategic marketing, custom product and synch licensing Mark Pinkus.



Chamillonaire dropped by the Universal Music Publishing Group offices to celebrate his MTV Video Music Award win for best rap video for "Ridin'" with his publishing team. From left are executive VP of creative affairs Tom Sturges, Chamillonaire, chairman/CEC David Renzer, VP of urban creative affairs Ethiopia Habtemariam and VP of business affairs Robert Allen.



Country artist Sara Evans and dance partner Tony Dovolani debuted Sept. 12 on ABC's "Dancing With the Stars" Backstage, from left, are Sony BMG Nashville chairman Joe Galante, Evans, Dovolani, Sony BMG Nashville executive VP Butch Waugh and ABC director of specials Mark Bracco. PHOTO: COURTESY OF SONY BMG NASHVILLE



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.com/biz](http://www.billboard.com/biz)

## WHAT WILL'S WORKING ON

While the Black Eyed Peas step back from the limelight to allow Fergie to promote her solo debut, "The Dutchess," (see feature page 30) will.i.am remains busy with numerous projects, including his first major label solo record. "Jimmy [Iovine] wants to put it out in December," he tells Track. "If not, they'll shoot for the beginning of next year. Right now I'm just writing a whole bunch of songs that can easily be rendered and manipulated in any type of direction once they are written. I have to push the envelope, [but] not too far [and] not just for the sake of pushing it."

Will also worked on the upcoming sophomore album from rapper the Game, "Doctor's Advocate," due Nov. 14 via Interscope. "He rolls with a different type of people," the artist says. "I was nervous; I didn't know what to expect. But I got to know him in the studio, and he had fun just like everyone else. He loves music just like I love music. That was the bond and respect that we took from that studio session."

In addition to production on the new Nas album, Will has three tracks on Snoop Dogg's upcoming "The Blue Carpet Treatment." "I went through his catalog to see the kind of grooves he used to sample, to figure out why Snoop maybe gravitated to those arrangements. Then when Snoop comes [to the studio], you're like, 'Check it out. I've got eight songs from you to choose from.'"

## LAST 'TRAIN' OUT

On his upcoming studio album, "El Tren de los Momentos," due Nov. 7 via Warner Latina, Spain's premier singer/songwriter Alejandro Sanz collaborates with Shakira, Juanes, Calle 13 and Antonio Carmona. Sanz, of course, was featured on Shakira's hit "La Tortura." He says his new collaboration with the Colombian songstress wasn't tit-for-tat, but more a moment among friends.

"I hadn't dared ask her if she wanted to do something with me, because it was a little like, 'I sing with you, now sing with me,'" Sanz says. "Plus, we didn't want it to be 'La Tortura 2,' because we're very considerate of each other. She's the one who came and said, 'Hey, I want to sing.'" The end result is "Te lo Agradezco Pero No," where instead of simply trading vocals, Shakira and Sanz sing full duet lines. "Whenever you sing with someone else, you do things you're not used to. And sometimes you discover things you didn't know you had," Sanz says.

## START THE FIRE

Arcade Fire manager Scott Rodger and Star Time International head Isaac Green are said to be joining forces on a new label. Word is the two are partnering with Columbia Records for the imprint, said to be called Almost Gold, and will be looking for European acts to bring to America. No artists appear to have been signed just yet, and Rodger and Green declined to speak about the new initiative.



INDIGO GIRLS

## JAMMING, ITALIAN STYLE

Track hears that Pearl Jam filmed several recent shows in Italy for its first concert DVD since 2003's "Live at the Garden." These performances were also held back from the band's official bootleg series. At a Sept. 19 show in Torino, the band played its recent self-titled J debut in sequence for the first time, while a gig two days earlier in Milan included a cover of Tom Waits' "Picture in a Frame." In related news, an Eddie Vedder solo ukulele track, "Goodbye," will see the light of day on the soundtrack to the Jack Johnson-spearheaded surfing documentary "A Brokedown Melody," due Nov. 14 via Johnson's Brushfire label.

## DROPPING THE 'BOMB'

Before becoming a multiplatinum purveyor of radio-friendly electronic music, Moby logged time in the Connecticut hardcore band the Vatican Commandos. On Sept. 19 in New York, he reconnected with his roots by joining Flipper on bass for a version of its classic track "Sex Bomb" during an after-party for a screening of the new documentary "American Hardcore."

Back in the day, Moby sang with Flipper on two occasions, but nobody's exactly sure when or where. "I don't 100% remember, and they don't 100% remember," he wrote on his Web site. "But we all agree that it happened."

## GIRLS AROUND THE WORLD

While on the road in support of their Hollywood debut, "Despite Our Differences," the Indigo Girls have been pleased to see a greater diversity in their audiences. "There's young people, and people who've grown older with us and bring their kids," group member Amy Ray tells Track. "And I think there was a time when, if you were a gay performer, it was harder to get a diverse audience as far as sexual orientation goes, when the gay movement hadn't progressed at all. And now in some areas, it's really mixed and really family-oriented. That's great because it means people are not afraid of the association. At one time there was a stigma, and I'm sure there still is in some places. But it's gotten better."

# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Universal Music Group in Nashville promotes **Michael Deputato** to VP of new media, **Amber Williams** to senior director of media and artist relations, and **Jeff Stoltz** to senior director of sales analysis. Deputato and Williams were directors. Stoltz was director of sales.

**MCA Nashville** ups **EJ Bernas** to director of Southwest regional promotion. He was manager of the same department.

**Lost Highway Records** in Nashville promotes **Parker Nusbickel** to marketing manager. He was coordinator.

**Universal Motown** in New York taps **Gary Marella** for senior VP of promotion and video. He was VP of promotion.

**Sony BMG Nashville** appoints **Tom Baldrice** to the newly created post of VP of marketing. He was VP of national promotion at **BNA Records**.

**EMI Music North America** in New York has promoted **Rachna Bhasin** to VP of business development. She was senior director.

Newly launched **Skeleton Key Entertainment** names **Andrew Fuhrmann** executive VP of publishing, **Charles Suitt** executive VP of urban, **ML Harris** VP of urban, **Ric Aliberte** executive VP of pop/rock, **Rene Arsenault** VP of special projects/A&R, **Marina Storonkin** creative director and **Anette Sharvit** GM.

**BNA Records** in Nashville promotes **Rick Moxley** to VP of national promotion. He was senior director.

**Reprise Records** in Burbank, Calif., names **Mike Rittberg** senior VP of promotions. He was VP of rock formats at **Warner Bros. Records**.

**Amathus Music** in New York names **Chris Panaghi** managing director. He was director of A&R.



**MEDIA:** **Tom Bigby** retires from CBS Radio, where he was OM of talk/rock WYSP-FM Philadelphia. He will continue to work as a consultant.

**TOURING:** Live Nation in Los Angeles names **Lee Ann Gliha** senior VP of corporate finance. She previously covered clients in the media and telecommunication sectors at **Banc of America Securities**.

**RELATED FIELDS:** Sony Pictures Home Entertainment names **David Bishop** worldwide president. He was president of **Sony Pictures Home Entertainment North America**.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).

# GOODWORKS

## BENEFIT FOR ROGUE WAYER

Sub Pop rock act Rogue Wave will headline a Sept. 30 show at San Francisco's the Independent to raise funds for drummer Pat Spurgeon, who is in need of a kidney transplant. Also on the bill are Death Cab for Cutie frontman Ben Gibbard, Nada Surf's Matthew Caws, Guster's Ryan Miller and John Vanderslice. Fans can also make a donation to a fund earmarked for Spurgeon's medical expenses via [roguewavemusic.com](http://roguewavemusic.com).

## IN GOOD TASTE

New York restaurants such as WD-50, Le Bernardin, Craft, 5 Ninth, Katz's and Sea Grill will participate in a tasting dinner and auction to benefit the Nordoff-Robbins Music Therapy Foundation Oct. 30 at New York's Roseland Ballroom. Proceeds will also be donated to Autism Speaks. For information, contact Sunny Ralfini at 212-475-0584 or [event@nordoffrobbins.org](mailto:event@nordoffrobbins.org).

WILL.I.AM: STEPHEN LOVERKIN/WIREIMAGE.COM; INDIGO GIRLS: PAUL WARNER/WIREIMAGE.COM

WILL.I.AM

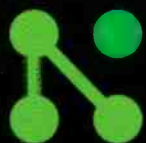


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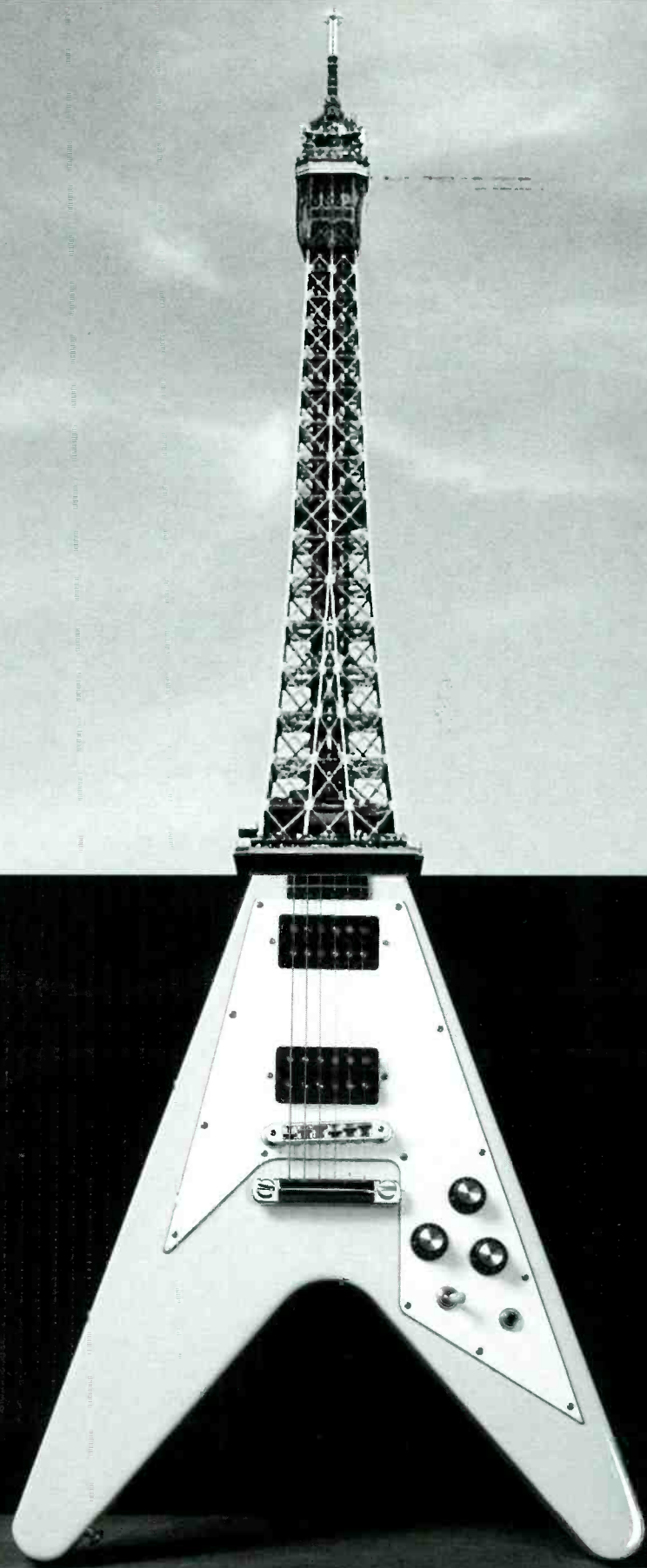
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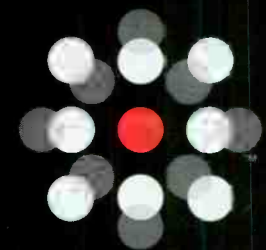
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