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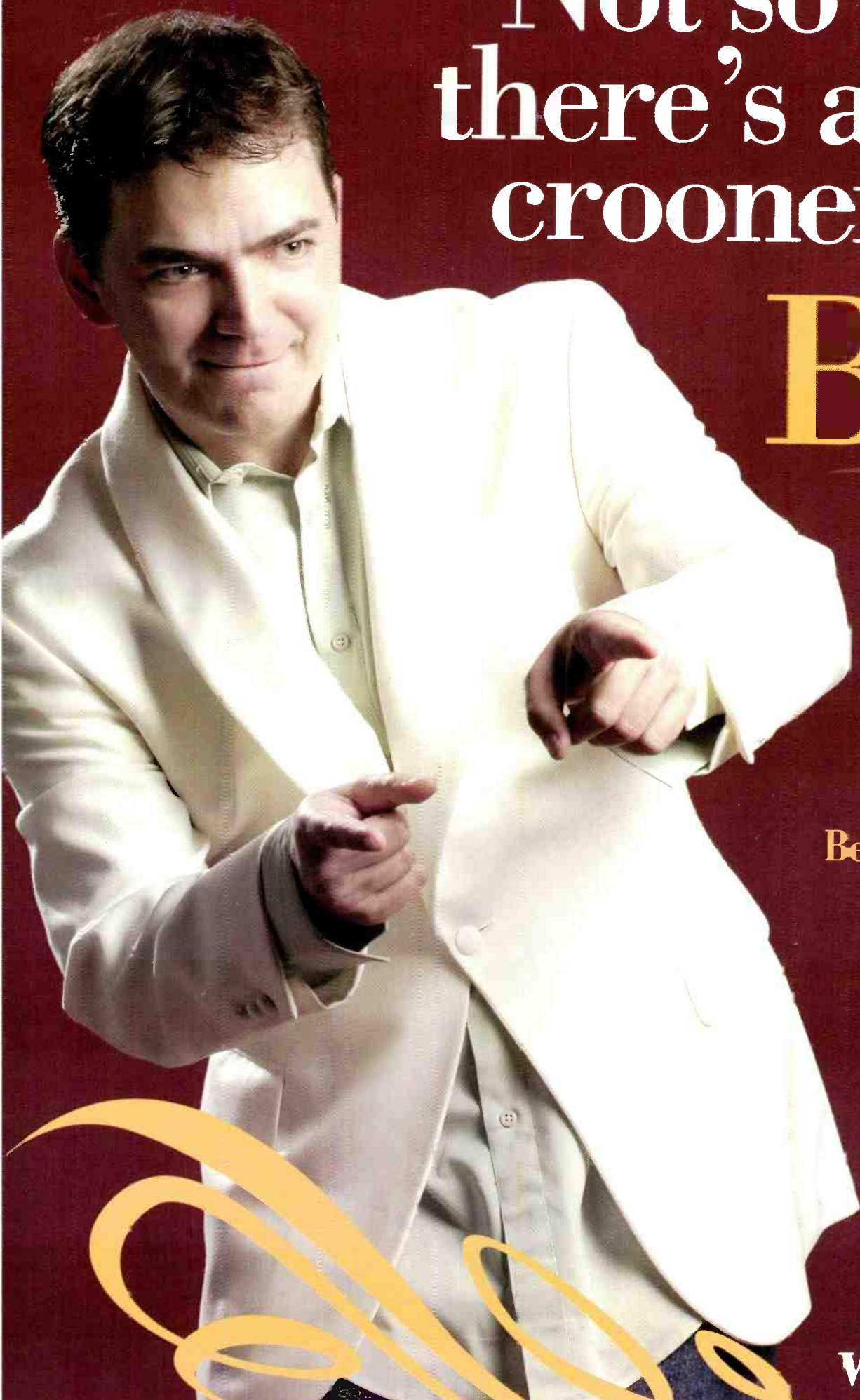
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FALL PREVIEW





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No. 1

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ON THE COVER: Kevin Lyman photographed for Billboard by Dan Dion on July 8 in San Francisco. INSET: JOAN JETT AND HAYLEY WILLIAMS OF PARAMORE, JORGE OF THE CASUALTIES. JANET JACKSON: ARNOLD TURNER/WIREIMAGE.COM

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

THE RIGHT KEY

Trumpeter/composer Terence Blanchard will keynote Billboard's Film & TV Music Conference. Also on the bill: live performances, panels and networking at its best. billboardevents.com



NEXT QUESTION

Ludacris will be in the house when Billboard convenes its annual R&B/Hip-Hop Conference & Awards, Sept. 6-8 in Atlanta. The hip-hop superstar will take part in a Q&A session that will no doubt be a conference highlight. Details, page 6. billboardevents.com



On The Web

CLICK-N-SHOP

Visit billboardfashion.com and view current fashions from the music industry's top designers. From Beyoncé to Jay-Z to Nelly, the newest lines are available here with some items at special sale prices. billboardfashion.com

Biz Must Maintain CD Market While Building Digital Sales

BY ROB PERKINS

If the record labels are not careful, they will soon be confronted with a marketplace where accelerating CD sales declines will far outpace digital's growth.

Prerecorded music sales have been in decline since 2000, with the exception of 2004. This is not surprising. After all, the CD is almost 25 years old and its value proposition is no longer competitive with other home entertainment products. The CD has been further devalued as the industry has allowed current hits to be downloaded for the giveaway price of 99 cents.

In addition, the younger music consumer—historically our industry's core customer—has been wooed away by videogames, DVD, MTV, instant messaging, satellite radio, the Internet, cell phones—you name it.

As a response to declining sales, many in our industry believe that salvation lies in digital downloads.

But digital downloads alone will not save the industry; it will take a two-pronged attack. The industry must realize the potential of digital music and simultaneously reinvigorate physical sales with a new configuration. Our industry can have both.

Our company, Value Music Concepts, is a great retail organization. So are several of our peers. Many in our industry believe that retail has more to lose if physical music sales disappear. But we are all home entertainment retailers with many products that can be sold in our space.

At Value Music, we are good at what we do in part because we are emotionally attached to the music we sell. We introduce our customers to new music in the stores and also alert them through e-mails when their favorite artists come out with new re-

leases. We participate in local community events, and we special order anything they want. We are a friend of the family.

But we have a business to run.

We have to create enough profit in our stores to fund payroll, cover operating costs and provide our shareholders with a fair return on investment. As a result, we are forced to allocate our retail floor space to those products that will pay the bills. That is why we also sell videogames, DVDs, books, posters, T-shirts, electronics and a growing variety of lifestyle accessories.

Each fall when we finalize our business plan, we allocate more floor space to product categories that are projected to grow. That space is then taken from those product categories that are projected to decline. For the last several years this process has resulted in music losing space.

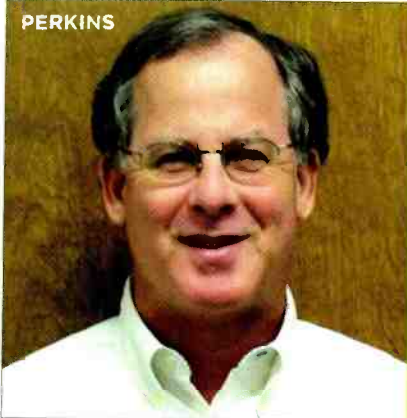
This hurts badly. We hate to replace the product we love with products to which we have no emotional attachment. But this process is necessary if we are to remain economically viable.

I try to put myself in the shoes of the music-content owners and distributors. I understand the allure of downloading. As a consumer, I love my iPod. But there is nothing I like better than to open a new CD and read the liner notes cover to cover while the music is booming in my den. Are the record labels really going to abandon the collectors and those music fans who prefer physical product and take the chance that they too will embrace digital?

Content owners should approach downloading and the physical market with the same vigor and creativity. Downloading is about 10% of the market and growing. But what about the other 90%? Why not give consumers the enjoyment of satisfying their visual and auditory senses simultaneously?

Value Music supported the DualDisc because customers liked it. But there is not a critical mass of product on the market and there is almost no public relations effort to provide DualDisc education. As an industry we missed an opportunity. Now there are new ideas afloat to enhance physical product, including a new DVD album and packaging more new releases with a DVD.

There is still a great opportunity to grow the physical market, but time is running out. If the content owners do not reinvigorate physical sales, they will lose even more retail floor space. On the other hand, if we develop and market a physical product that



PERKINS

excites music buyers, we can all prosper.

The growth of digital and physical sales in tandem is the answer. As physical sales are reinvigorated, we will be glad to dedicate more floor space to music: We will take out the stuffed animals, candy, poker chips, Yu-Gi-Oh cards, incense, cigarette lighters, greeting cards, shot glasses, flip-flops and return to selling the music we love. ...

Rob Perkins is president of the 61-store Value Music Concepts chain based in Marietta, Ga.

FEEDBACK

AIR GUITAR STORY HITS SOUR NOTE

U.S. Air Guitar (Billboard, July 15) is a glaring example of exactly what's wrong with the music business and why we have everyone laughing at us.

It's bad enough that labels release a lot of talentless crap. But this is a new low: recognition for faking it. That's right, kids, with U.S. Air Guitar you no longer need to know how to actually play guitar.

How could a business that has launched the careers of Miles Davis, Bruce Springsteen, U2 and countless others come to this?

For every William Hung and air guitar "enthusiast," there are hundreds

more unsigned musicians and songwriters out there—with real talent—who go unnoticed because we have become an industry obsessed with insipid marketing concepts rather than true artistry. It may be entertainment, but it ain't music.

It pains one to think of struggling blues (or insert your favorite genre) musicians who patiently practice their craft

for years, just seeking a little attention and recognition.

I'm sure the concept will be a success since the public's appetite for mindless drivel remains at an all-time high. But shame on Billboard for drinking the publicity Kool-Aid.

Tom Cartwright

president, RNB Entertainment Group
Pasadena, Calif.

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Happy Motoring
Steve Stoute to help boost GM's brands



Bold Move
John Rudolph named CEO of Bug Music



Trivial Pursuit
Board game taps acts for '80s ad campaign



DRM Fire Reignites
Yahoo's Simpson song rekindles debate

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>>>EMI DROPS MERGER PLANS

EMI Group has dropped its plan to acquire and merge with Warner Music Group, following the recent decision by a European Union court to overturn the original approval for the Sony BMG joint venture. EMI is reported to have shelved its plans until the end of the EU's current regulatory uncertainty, which is expected to last up to one year. In response to EMI's decision, WMG issued a statement saying that it too is no longer pursuing EMI. It had made counter offers in the past.

>>>XM POSTS LOSS, SLASHES SUB FORECAST

XM Satellite Radio posted an expanded second-quarter net loss, fueled in part by more than \$100 million in non-operating charges stemming from a debt restructuring. The company, which claims 7 million subscribers, also slashed its 2006 subscriber forecast to a range of 7.7 million-8.2 million. For the three months ended June 30, XM's net loss grew to \$229 million from a net loss of \$147 million a year ago.

>>>METALLICA ENDS HOLDOUT

Metallica, ardent critic of peer-to-peer file-sharing networks and longtime digital music service holdout, has finally acquiesced to selling its music via the iTunes Music Store. The band's entire catalog was made available July 25, with individual tracks available for a la carte purchase. Until now the band resisted selling individual tracks, limiting its online sales to full albums and video downloads. Only the U.S. and Canadian versions of iTunes will carry Metallica's catalog.

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ROSS: JEMAL COUNTESS/WIREIMAGE.COM

UpFront

AUGUST 5, 2006

DIGITAL BY BRIAN GARRITY

Protest, 2006 Style

Fans Demand Digital Singles As Labels Delay Releasing Hits

Growing numbers of fans are protesting online when labels delay the digital release of hit radio singles. But these consumer complaints are doing little to stop record companies from deferring the availability of downloads.

Just ask fans of "Hustlin'," the chart-climbing track from rapper Rick Ross.

User forums inside the iTunes Music Store are burning up with posts clamoring for the song, which has been at radio for more than 22 weeks. Ross' label, Island Def Jam, is yet to offer it for sale as a digital download.

Specifically, iTunes shoppers are using the iMix, a community playlist feature intended for music discovery, as a tool to lobby for the track's release.

In recent weeks, iTunes users have created more than 100 iMix playlists that feature titles demanding availability of the single. For example, "!!!!!!!\$\$\$\$\$\$\$\$We Want Rick Ross\$\$\$\$\$\$\$\$!!!!!" is a typical playlist name.

What is for sale is the video for "Hustlin'," which iTunes offers for \$1.99. That too has drawn the ire of some fans.

"The song should have come first—not the video," one anonymous reviewer writes of the clip, echoing a common refrain voiced in the user comments.

Other users are advising frustrated fans to turn to file-sharing services to get the song.

Similar "protest" playlist campaigns are mounting inside iTunes, calling for the release of surging radio tracks like "Déjà Vu" by Beyoncé (Columbia) and "SexyBack" by Justin Timberlake (Jive). Likewise, emo fans have created hundreds of playlists with titles imploring the release of the catalog of Victory Records' Hawthorne Heights.

Most labels offer tracks for digital sale when a single is released to radio. When they do not, fans quickly react. Playlists demanding the release of "Call on Me" by Janet Jackson and Nelly sprang up when the single was slow to show up on iTunes. It ultimately arrived digitally after more than four weeks at radio.

Whether the songs in the playlist relate to the iMix title (many do not) is beside the point.

In the comments section of the playlist, the iMix creators urge other shoppers to give their protest mix the highest possible rating. That makes their pleas more prominent when others search for the song in question. "Vote 5 stars to get 'Hustlin'" and other great songs by Rick Ross," a typical iMix creator's note to other users reads.

Fans are unsure about where to place the blame. The vast majority of consumer wrath is directed at iTunes, not at the labels holding back the music.

Most labels are unmoved by such online outcries. Gen-

erally, they are sitting on songs in hopes of driving sales of related products, like ringtones and videos, or—most important—to create a bigger first-week pop for the album and the digital single. Thus, "Hustlin'" likely will not surface as a legal download until Ross' album, "Port of Miami," drops Aug. 1.

Island Def Jam is at the forefront of this trend, using the strategy this year with the likes of "SOS" by Rihanna and "So Sick" by Ne-Yo.

In both cases, iTunes users mounted furious playlist protests to no avail. But in the eyes of some music executives the label's strategy worked. Witness Ne-Yo's "In My Own Words," which debuted at No. 1 on The Billboard 200 after its Feb. 28 release. Similarly, Rihanna's "SOS," released at the end of April, rocketed to No. 1 on The Billboard Hot 100 and set a then-record for one-week sales of a digital track, moving more than 157,000 downloads.

In some cases, exclusives with other retailers can hold up the release of tracks. The arrival of Shakira's "Hips Don't Lie" was delayed on iTunes, in part, because Epic Records gave Verizon an exclusive. Atlantic pursued a similar strategy with Sprint for T.I.'s "What You Know."

Subscription services like RealNetworks' Rhapsody are attempting to get around the hold-backs by offering to post music on a streaming-only basis ahead of street date. But label response has been limited.

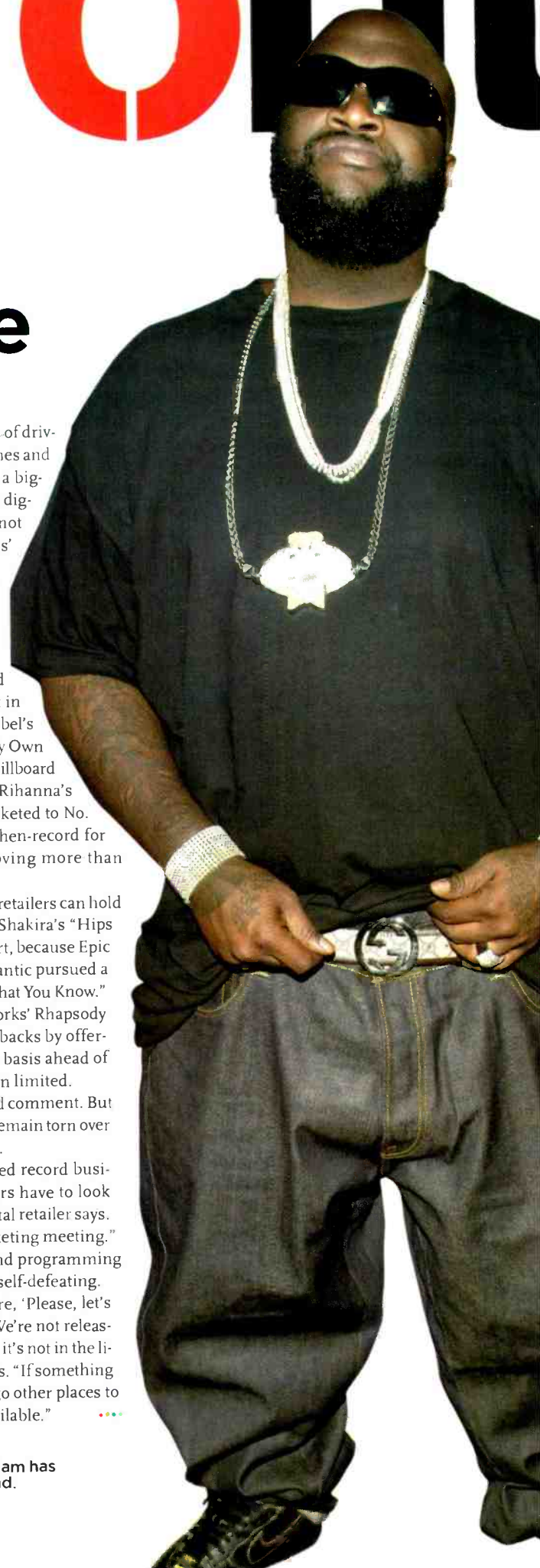
Label executives and iTunes declined comment. But privately, label executives and retailers remain torn over whether hold-backs affect album sales.

The strategy "is just an old-fashioned record business belief that the first-week numbers have to look great," an executive at one leading digital retailer says. "It's about bragging rights in the marketing meeting."

Tim Quirk, GM of music content and programming for RealNetworks, says the practice is self-defeating.

"Conversations I have with labels are, 'Please, let's not be pointless.' When a label says, 'We're not releasing something online,' that just means it's not in the licensed services yet. It is online," he says. "If something isn't there that people want, they will go other places to get it. So you might as well make it available."

RICK ROSS' 'Hustlin' ' has been on the radio for weeks, but Island Def Jam has yet to release it as a digital download.



>>>ACTS ADD TO
SONY BMG SUIT

The group of artists that filed a class-action lawsuit against Sony BMG, alleging the music giant has underpaid them royalties for digital music transactions, has added ringtones to its list of grievances. The plaintiffs, which include Cheap Trick and the Allman Brothers, this month amended the lawsuit, originally filed in April. At issue is whether the record company's deal with online services for downloads constitutes a license or a sale. The artists assert they should receive the contractual rate due them on the licensing of their music, typically about 50%, not the rate due them for royalty on a sale, typically 10%-14%.

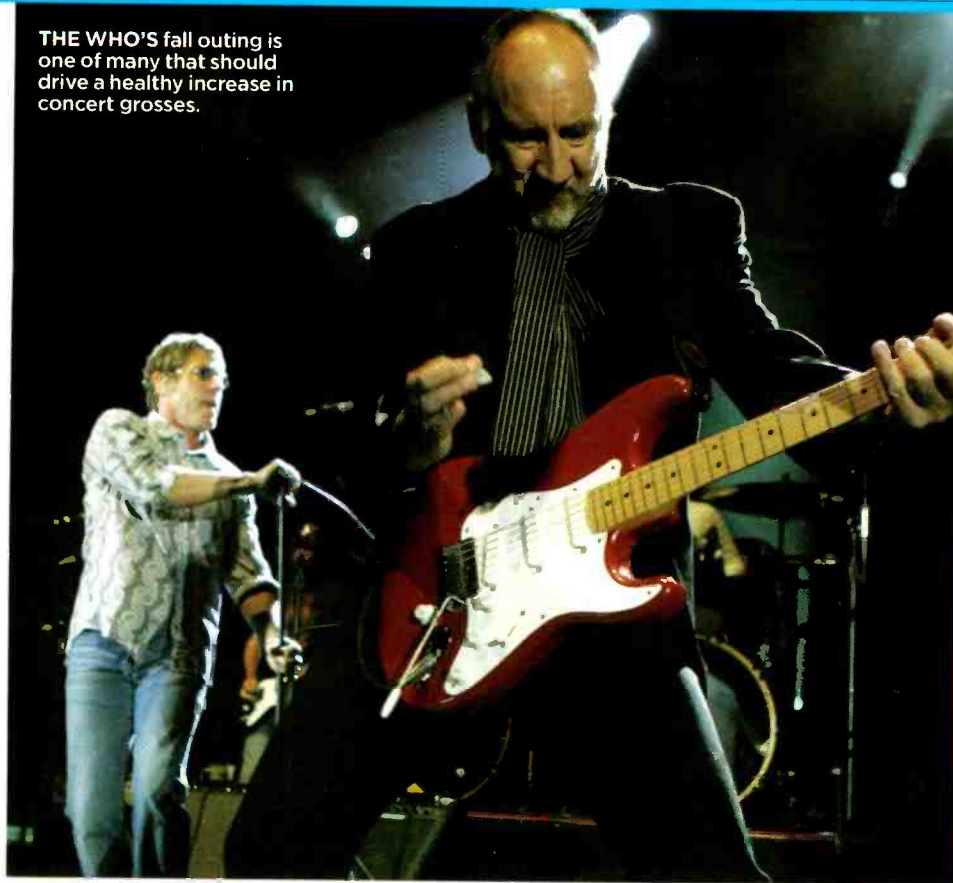
>>>UMG REVENUE
UP

Universal Music Group's second-quarter revenue increased 2.2% to €1.08 billion (\$1.35 billion) on improved digital sales and higher license income in the United States and the United Kingdom. On a constant currency basis, UMG's revenue grew 0.7%. Digital sales for the three months ended June 30 totaled €111 million (\$140 million)—a 91% increase year over year. Digital represented 10.3% of UMG's second-quarter revenue. Best sellers during the quarter included new releases from Rihanna, Keane and Nelly Furtado.

>>>SONY BMG
LOSSES WIDEN

Sony BMG's net loss widened in its fiscal first quarter, a drop it attributes to a change in schedule for a number of unspecified "key" albums that have been pushed back into the second half of the year. For the three months ended June 30, the music major's net loss expanded to \$81 million, compared with a net loss of \$18 million in the first quarter a year ago. Revenue fell 14% year over year to \$872 million, a drop of \$147 million. Restructuring charges totaled \$47 million. The company also cites "the continued decline in the overall market" as a contributing factor to its performance.

continued on >>p7



THE WHO'S fall outing is one of many that should drive a healthy increase in concert grosses.

TOURING BY RAY WADDELL

So Far, So Good For Touring Biz

High Ticket Prices Drive Grosses, But Some Markets Still A Hard Sell

Temperatures are hot, and so is the concert business.

North American concert grosses are up 24.6% for the first half of 2006, compared with January-June of 2005. This continues the upswing shown in the first quarter of 2006, when grosses rose 28%.

And with tours by Eric Clapton, the Rolling Stones, Red Hot Chili Peppers, the Who, Barbra Streisand and others teed up for North America in the fall, the industry has a good chance of ringing up a healthy increase in year-end dollars from 2005's numbers.

So far this year, \$989.6 million in North American ticket sales have been reported to Billboard Boxscore, up from \$794.1 million a year ago.

Despite that good news, it's apparent that high ticket prices from superstar acts like Madonna, the Rolling Stones and U2 are in many ways driving the boom. Total attendance, at 18.2 million for the first six months of 2006, is up just 5.4%.

Still, for an industry that hit a wall in 2004 and barely rebounded last year, any uptick is good news. Additionally, dollars outpacing attendance is not new for the concert business, which experienced rapid in-

creases in ticket prices starting in the mid-1990s.

Even if the rampant escalation in ticket costs has slightly slowed, the business is still seeing some of its highest prices ever, including top prices of \$350 for Madonna, \$400 for the Rolling Stones and \$750 for the upcoming Streisand tour, with VIP packages costing much more. While there have been some signs of resistance, these tours are still expected to sell out all of their dates.

It is not just the high-priced shows that are contributing to the current box office success. Tours by Bon Jovi, Billy Joel, Pearl Jam, Aerosmith, Coldplay, Kenny Chesney, "American Idol," Tim McGraw/Faith Hill and Rascal Flatts are relatively affordable for superstar acts, and consumers are responding at the box office (see story, page 28).

To say that the North American concert business is strong across the board, however, would be an overstatement.

"I think business this year is good in many markets and a bit off in a few markets," says agent Ken Fermaglich of the Agency Group, who adds that dips seem to be more market-related than artist-related.



"Of course, an act always contributes to sales," Fermaglich says. "However, I believe that some markets, specifically in the Midwest, are having more issues this summer because of the economic trends and issues in those markets."

Worldwide figures are not quite as bullish as those in North America but still show increases. Global box office totals reached \$1.227 billion and 22 million in attendance, up 13.3% and 2%, respectively.

A total of 6,508 shows have been reported to Billboard this year, down from 7,047 for the period last year. That decrease likely reflects tardy reporting as opposed to less activity.

The jury is still out as to whether the industry can maintain its heated pace. During July and August, when the number of tours passing through a given market usually exceeds double digits, business tends to slow down as consumers are forced to make choices. But with major acts yet to play, the rest of the year looks strong.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD TO DEBUT
OTIS REDDING AWARD

Billboard will present the inaugural Otis Redding Excellence Award for outstanding achievement in music, culture and business Sept. 8 at the Billboard R&B/Hip-Hop Awards show. The event caps the Billboard R&B/Hip-Hop Conference, scheduled for Sept. 6-8 in Atlanta.

The award, launched in honor of the 40th anniversary in 2007 of Redding's death, will go to a multitalented artist who is also a positive role model in the R&B/hip-hop community. The inauguration of this award will feature a special tribute by Redding's sons Dexter and Otis III.

"It is indeed an honor to have Billboard recognize Otis and his legacy by establishing an award in his honor," says Redding's widow, Zelma. "During Otis' short life here on Earth he exemplified strength, companionship, longevity of talent and a commitment for controlling his business interests and career path, without ever neglecting his family, friends or fans. We look forward to acknowledging [that] spirit, influence, integrity and timelessness in this year's recipient and the recipients for years to come."

Redding was a singer, songwriter and music publisher of commanding stature who still embodies the essence of soul music. Among the songs the Stax/Volt artist penned are "I've Been Loving You Too Long," "Respect," "Pain in My Heart," "Satisfaction" and "(Sittin' On) The Dock of the Bay."

The Billboard R&B/Hip-Hop Awards show will also include a performance by Grand Hustle/Atlantic artist Young Dro, who is an Atlanta native. His hit single "Shoulder Lean" is conquering urban radio, and has already sold more than 500,000 ringtones.

LUDACRIS WILL
SIT FOR CONFAB
Q&A

Rap sensation Ludacris will participate in an exclusive Q&A

keynote session at the Billboard R&B/Hip-Hop Conference. Billboard senior R&B/hip-hop correspondent Gail Mitchell will conduct the one-on-one interview Sept. 8.

Chris "Ludacris" Bridges started his career as a DJ at an Atlanta radio station, where he honed his skills on the mic, learned about the music business and made a name for himself in the area. Since signing with Def Jam's Def Jam South subsidiary in 2000, Ludacris has released the multiplatinum albums "Back for the First Time," "Word of Mouf," "Chicken-N-Bear" and "The Red Light District." His next record, "Release Therapy," will arrive in September. Ludacris is also a sought-after actor, appearing in films like "Hustle & Flow" and "Crash."

For further information or to register, go to billboard-events.com.

LUDACRIS



DIGITAL BY SUSAN BUTLER and BRIAN GARRITY

CAN KAZAA PLAY IT STRAIGHT?

P2P Network To Pay Majors \$115M; Court Rules It Must Filter Out Infringing Files

Kazaa is going legit. Sharman Networks and other operators of the infamous peer-to-peer (P2P) network, where millions of consumers have shared billions of unauthorized music files, have reached a settlement of international litigation with major record companies and motion picture studios.

In addition to paying the major labels \$115 million in damages, the Kazaa-related defendants have consented to judgments that are being filed for approval in courts in California, Australia and the United Kingdom.

The judgments will put permanent injunctions into place against numerous defendants including Sharman, LEF Interactive, Brilliant Digital Entertainment, Altnet, Kazaa B.V., Joltid, Indigo Investment, LA Galiote, Sharman CEO Nikki Hemming and Altnet CEO Kevin Bermeister. Niklas Zennstrom and Janus Friis Degenbol, the original creators of Kazaa who later licensed the technology to Sharman, will be part of a special U.K. judgment.

"We're hopeful that as Kazaa moves into a legitimate model that it's successful," RIAA chairman/CEO Mitch Bainwol says. "We're now in a partnership."

Beginning July 27, new Kazaa users will download software with a filtering technology. Under the injunctions, the defendants may not distribute, license or provide support for any

Kazaa software that does not contain "a robust and secure means to exhaustively prevent" users of the software, or any comparable software or system, from sharing unauthorized files.

The defendants must also use "all reasonable means" to prevent or inhibit infringement, which the RIAA says will require the Kazaa parties to address users of old software versions. Additional confidential terms of the settlement have

the number of users that the unauthorized version attracted, Bainwol says that experience does not necessarily dictate what will happen with Kazaa.

In a statement, Hemming, CEO of Sharman, Kazaa's parent company, was upbeat about Kazaa's future. "This settlement marks the dawn of a new age of cooperation between P2P technology and content industries, which will promise an exciting future for online dis-

music download to a PC in May, up from 4% (2.4 million households) in May 2005.

But the growth in commercial downloading is dominated by Apple Computer's iTunes. Consumer adoption of reformed P2P networks like iMesh has been negligible. By contrast, Limewire is the largest P2P download service for music as of May, accounting for 64% of downloads.

Aram Sinnreich, an analyst with Los Angeles-based Radar

to consumers has declined as viable alternatives like iTunes have proliferated.

The deal settles the MGM Studios vs. Grokster litigation in California and the labels' judgment in Australia against the Kazaa parties. The motion picture studios settled their claim for "tens of millions," according to a Motion Picture Assn. of America spokeswoman.

Despite a trial in the Australian case, the labels never learned exactly who holds ownership interests in Kazaa or exactly how it operated. "We think we got to the bottom of it," Kennedy says. "We don't know 100%, but we're looking forward now, and it doesn't matter. There are very substantial damages." He adds that most of the \$115 million settlement has already been paid.

"While the award may seem like a vast pot of money," EMI Music vice chairman David Munns says in a statement, "it will merely offset the millions we have invested—and continue to invest—in fighting illegal pirate operations."

A class of 27,000 music publishers and songwriters are still negotiating with the Kazaa parties. Separately, Morpheus operator StreamCast is waiting for the court's decision on a motion for summary judgment by the labels, publishers and movie studios in the Grokster case. ♦♦♦



'We're hopeful that as Kazaa moves into a legitimate model that it's successful. We're now in a partnership.'

—MITCH BAINWOL, RIAA

not been disclosed.

John Kennedy, chairman/CEO of global trade body the IFPI, says the labels have details about how the filtering technology will be used, but they have agreed to keep the information confidential due to its commercial sensitivity. "We will have opportunities to monitor to make sure it's working and to offer suggestions on how it can be improved."

Kazaa now follows in the footsteps of Napster, a one-time P2P phenomenon that was forced to go straight. Although the legitimate Napster has never drawn

tribution in general and Kazaa users in particular."

In May, Kazaa accounted for 7% of all U.S. households using P2P, and 6% of all songs downloaded via P2P in the United States, research firm NPD reports.

NPD estimates that 11% of Internet-enabled U.S. households (7.4 million) downloaded at least one music file to a PC from a P2P service in May, up from 9% (6.1 million households) in May 2005. Meanwhile, 5% of Internet-enabled U.S. households (3.2 million households) paid for at least one

Research, says Kazaa's prospects of transforming into a popular commercial digital music service are not good. He says Kazaa is facing the same challenges that every other reformed P2P network struggles with.

"There are much better interfaces for buying music online," he says.

Sinnreich says the problem with P2P networks trying to convert into legitimate operations is that they've outlived their original purpose—namely, connecting music fans with large libraries of digital songs. Their usefulness

IFPI Sees P2P Progress

But Canada Added To List Of Top 10 IP Offenders

Almost 20 billion songs were illegally downloaded last year, the IFPI estimates in its annual global piracy report.

While the record industry has seen no abatement of physical goods piracy, the report touts the labels' settlement with the operators of peer-to-peer network Kazaa as a positive step toward forging partnerships to stem the tide of digital theft (story, this page).

The report identifies "prerelease piracy" on P2P sites as a growing problem. IFPI says it is stepping up its fight against the threat, making it a high priority in the coming year.

"We need to keep on working as hard as we are, be as clever as they are," IFPI chairman/CEO John Kennedy says. "Our anti-piracy team is clever, [but] we are going to need some lucky breaks. I think we will find people who are really

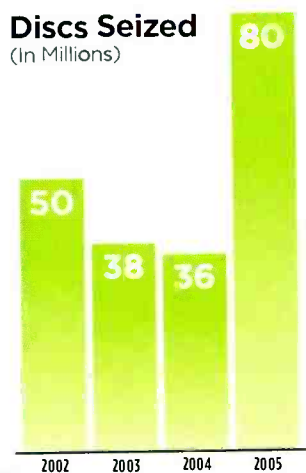
at the source of this—catching them and making sure they get the severest penalties so people don't see this as a game anymore."

According to the report, 80 million illegal discs were seized in 2005, more than double the previous year. Additionally, 78 disc manufacturing lines were seized and an all-time high 40,000 CD burners.

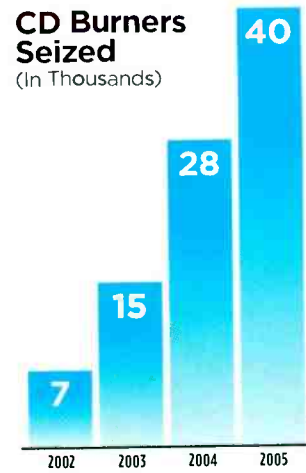
The report also lists the top 10 priority countries whose governments most need to act to combat piracy. To IFPI's dismay, Canada made the list for failing to protect intellectual property rights.

"It's astonishing," Kennedy says. "You see one of the most technologically advanced economies and countries in the world, yet a blatant disregard

Discs Seized (In Millions)



CD Burners Seized (In Thousands)



of intellectual property rights. But I'm optimistic that the new government will do the right thing."

The other priority countries are Brazil, China, Greece, Indonesia, Italy, Mexico, Russia, South Korea and Spain.

—Susan Butler

>>> BLUE NOTE PREPS RINGTONES

EMI's Blue Note Records label on July 24 began releasing master ringtones culled from its classic jazz repertoire. The program, dubbed "The Best of Blue Tones," includes such legends as Thelonious Monk, Herbie Hancock and Chet Baker. It is the first time these tracks have been made available for mobile distribution. EMI representatives say they hope releasing this material will help attract an older demographic to the ringtone phenomenon, which to date has been dominated by young adults and hip-hop music.

>>> MTV LATIN AWARDS HEAD TO MEXICO

MTV will hold its annual Latin American music awards show in Mexico City this year, marking the first time the event has come to the region. Los Premios MTV Latinoamerica will air live from Mexico City's Palacio de los Deportes Arena Oct. 19 on MTV Latin America and on MTVTr3s, the bilingual station launching in the United States in the fourth quarter. In the States, the show will also later air on MTV and MTV2.

>>> MPA RAIDS SEIZE 6.7M DISCS

An Asia-wide anti-piracy enforcement sweep, launched by the Motion Picture Assn. in early May, has resulted in a record number of seizures and arrests, according to the MPA. Operation Red Card far surpassed previous MPA regional sweeps with seizures of 6.7 million pirated optical discs and 1,483 optical disc burners plus 915 arrests of suspected motion picture pirates. In 12 countries across the Asia-Pacific region, law enforcement agencies conducted 1,919 raids in an effort to crack down on the availability of illegally pirated movies in retail shops, markets and street vendors.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Brian Garrity, Juliana Koranteng, Phyllis Stark and Ayala Ben-Yehuda.

GM's Drive For Youth

Automaker Taps Stoute To Help Update Brands

Mike Jackson, VP of marketing and advertising at General Motors North America, is fascinated by a challenge facing the automaker. He wonders aloud, "How do you take an established brand and more effectively affect consumers who don't consider the brand?"

The consumers Jackson most wants to "affect" are a multicultural mix of the young and affluent who live in major markets (coastal living preferred).

To help reach this much-sought-after audience, GM has retained the services of Steve Stoute, founder/chief creative officer of brand marketing firm Translation, which has developed a reputation for successfully mating Fortune 500 brands and superstar artists.

Though the deal has Stoute working across all GM brands, he will initially concentrate on Chevrolet, consulting with its marketing department and its agency, Campbell Ewald.

Stoute will be bringing two challenged industries together: automotive and recorded music.

What makes the deal particularly exciting for Stoute is that it involves "an auto company that is seriously looking at music as a part of its communications to young people." The featured music and talent he brings to GM will be integrated across a variety of platforms, with "the music and culture remaining authentic," he adds.

If GM can connect with the young, 28-year-old white male with a MBA in San Jose, Calif., Jackson maintains, "This campaign will be successful."

Though the GM/Translation partnership will not officially roll out for about another six months, Stoute says Chevy will have a tremendous presence at the 2006 MTV Video Music Awards, to be held Aug. 31 at New York's Radio City Music Hall.

Chevy's presence at the VMAs will revolve around a "living green, eco-friendly" campaign, Stoute notes.

For Jackson, Translation brings the GM family a perspective, via its relationships with record labels and celebrities, it does not currently have.

"How do we best leverage the core equity we have?" Jackson asks. "Go back through music. Hundreds of songs have mentioned

or referenced our brands. It's not just about licensing music for us, but about understanding the roles these brands have played in peoples' lives."

Stoute adds, "The music industry has embraced Chevy over the years. There's an emotional connection. We need to deepen that connection."

With Stoute sharing the driving, it is likely that brands under the GM umbrella—including Chevrolet, Pontiac, Buick, Cadillac, Saturn, Saab and Hummer—will rely less on the classic rock acts that have been ubiquitous in recent campaigns. Chevy had a long association with Bob Seger and Cadillac hit a home run with Led Zeppelin. Less memorable were spots for Pontiac and Saab using classic rockers.

Stoute has made his mark in the music business by forging links between Jay-Z and Reebok, Gwen Stefani and Hewlett-Packard, and Justin Timberlake and McDonald's.

Now, if GM wants to attract a younger, hipper demo, it may soon find itself working with the likes of Juelz Santana, Gnarls Barkley, Ne-Yo, Lupe Fiasco, Shakira and the Killers.

In looking at any future campaign, Stoute and Jackson will pose a new set of questions for GM. Will it be a traditional or nontraditional execution? Will there be a viral component? Will it be interactive? What's the look and feel of the creative?

"We really believe that if we create communications that connect with a young, affluent consumer, they will resonate everywhere," Jackson says.

Financial terms of the deal were not disclosed, though Stoute and Jackson maintain that it is similar to a traditional agency agreement with Stoute receiving a flat fee from the auto manufacturer.

STEVE STOUTE'S company Translation matches big business with show business for brand enhancement.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

BMG Publishing Countdown Continues

Number Of Bidders Narrows As They Eye Pub's Financials

The auction process for BMG Music Publishing has hit its second phase. Sources say that those bidders who made the cut include Universal Music Group; Warner Music Group; EMI Group backed by Kohlberg Kravis Roberts; a management buyout led by BMG chairman/CEO Nicholas Firth backed by Bear Stearns; industry veteran Charles Koppelman backed by GTCR Goldner Rauner; and BC Partners. Sources say that former Sony/ATV worldwide president Richard Rowe and former Sony Music U.K. chairman Paul Russell are advising BC Part-



nners, which specializes in European business acquisitions. Rowe declined comment; Russell could not be reached.

BMG parent Bertelsmann will not confirm the names of the bidders, but tells Billboard that those selected represent investors with a variety of strategic approaches and funding structures. Undoubtedly, some will want to keep the company intact, while others would want to absorb the operations into their own structures.

With the recent European court decision annulling the 2004 approval of the Sony-BMG merger on the minds of many, Bertelsmann may elect to avoid selling the unit to another major music company unless its bid is too enticing to pass up. A challenge to the sale under competition laws could stall final payment for years, which would not help Bertelsmann raise the money it needs. This makes BC Partners a leading contender.

As previously reported, the

Bertelsmann annual report shows that its publishing unit in 2005 generated €372.4 million (\$464.6 million). The net publisher's share (NPS)—the amount the company retains after paying songwriters and other publishers—was about €170 million (\$212 million), with net earnings (EBITDA) of almost €86 million (\$107 million). BMG Music Publishing owns or controls more than 1 million copyrights, which were gained in part through about 250 acquisitions during the past 19 years.

Documents reviewed by Billboard show that BMG Music Publishing has invested more than €900 million (\$1.12 billion) for its acquisitions. Its 2002 acquisition of Zomba roughly doubled the size of its U.S. business.

After integrating Zomba into the BMG family, about half of Zomba's operating costs were eliminated. This cost control can be seen in BMG's adjusted EBITDA, which has grown by more than 15% since 2003.

Last year, nearly 80% of BMG's NPS was generated by about 300,000 songs that each earned less than €10,000 (\$12,475) in revenue. There were fewer than 10 songs that earned revenue in the €250,000-plus (\$312,000) range. Nearly 70% of BMG's NPS last year came from non-recorded music sources.

The publisher's core/pop song catalog totals more than 860,000 titles. Most of the company's pop music revenue has been generated in the last few years from North America, the United Kingdom and the GSA countries (Germany, Switzerland and Austria).

BMG is certainly known in the industry for its strong classical music catalog, with more than 70,000 titles. Most of the classical music revenue is generated from Italy. The next strongest territory for classical repertoire, France, generates less than half of the revenue received from Italy.

Revenue from old songs, like the 1916 composition "La Cumparsita," is jaw-dropping. That composition last year con-

tributed more than €250,000 to the publisher's NPS just from Italian revenue.

BMG is also strong in production music—generally nonfeatured music used as background for TV shows, films and other purposes—which generated the most revenue in North America and the United Kingdom during the last few years.

Formal presentations with the second-phase bidders began the week of July 24, a source says. Firm bids are expected by the end of August after the bidders perform their due diligence.

Meanwhile, BMG says it has recently closed \$20 million in new acquisitions, adding the catalogs of Complete Music and Strongsongs in the United Kingdom and Forberg Manheimer and Moeck in Germany.

IN WITH THE NEW: As old publishers keep growing, new ones are also making their mark.

EverGreen Copyrights has nearly doubled the number of copyrights it owns or controls to about 40,000 with recent acquisitions. The company acquired the MC Hammer catalog, the Crutchfield/Glitterfish catalog and Nashville-based copyright administration company Integrated Copyright Group (ICG).

Co-CEO David Schulhof says the company's net publisher's share has surpassed \$4 million.

The ICG acquisition provides the company with an internal administration structure. ICG services to its more than 500 clients are expected to continue through EverGreen.

The publisher bought the MC Hammer catalog out of bankruptcy for \$2.7 million. Schulhof says Hammer's 1990 hit "U Can't Touch This" generated more than \$800,000 in sync fees alone in 2005.

Record producer Jerry Crutchfield will work with EverGreen to market the Crutchfield/Glitterfish catalog.

Schulhof says several more acquisitions are in the works. "We've got a track record now of closing deals quickly and paying good value for songs," he says.



Retail Track

ED CHRISTMAN echristman@billboard.com

Old School Vs. The New

Heading For NARM, Industry Folk Weigh In On The Physical/Digital Debate

Be prepared for the snarky digerati to have a field day at the expense of those who still champion physical product. That's because as the U.S. music industry pulls into Kissimmee, Fla., Aug. 2-5 for the annual NARM convention, the main concern on the minds of brick-and-mortar retailers is the need to stimulate physical music sales.

With U.S. CD album sales down 7.8% at midyear, a percentage that will likely grow, look for even major label executives to see the need to bolster physical product so the industry remains strong until digital distribution becomes a major sales factor.

This type of logic eludes the digerati, who will either have conniptions or laughing fits when they hear that the CD is the main topic of conversation at NARM this year.

After all, even though the ma-

jors are finally charging ahead to conquer digital distribution, the digerati continue to ridicule them for not moving quickly or aggressively enough. As for brick-and-mortar music merchants, they are just dead men walking, or so the digerati would have you believe.

If the digerati had their wish, the music industry would just walk away from \$8 billion in annual U.S. CD billing, forcing everyone to get music digitally, no matter the consequences to the industry.

Fortunately, more reasonable business folks want to maintain physical sales too, even as they chase digital dreams. So while digital issues will see plenty of play at NARM, so too will physical remain a big part of the dialogue.

But before retailers and labels can sit down and engage in constructive dialogue about the in-

dustry's dire situation, naturally a little sniping at one another's expense is a prerequisite.

One brick-and-mortar merchant is convinced the majors will let the floor drop from underneath the entire industry. "The majors will speed the flame of the downward spiral of physical product," he laments. "They have never been good businessmen, and they don't look at the big picture. All they ever ask themselves is, 'What's good for me now?' Not 'What's good for the overall business?'"

Simply ask why physical CD sales are falling and watch both sides let fly.

"Of course, pricing is the issue, but the labels won't ever acknowledge that," one retail chain executive says. Let's not even mention the price structure and value offered by other forms of competing entertainment, he says. Between the big-

box advertising circulars touting \$8.99 and \$9.99 CDs; digital albums going for \$9.99; the BMG Direct site yourmusic.com selling CDs for

can release hit albums?

But how retailers can blame the innocent-as-a-newborn-babe manufacturers when loss-leadering occurs is a mystery to

Waxx independent store in Jamaica, N.Y. Wholesale pricing should be low enough to support a \$12.98 price at retail for superstars, \$11.98 for stars and



'We don't think the growth of the download is mutually exclusive of a new physical market.'

—ROB PERKINS, VALUE MUSIC CONCEPTS

\$5.99; and all the free music and \$5 CDs thanks to, respectively, unauthorized file sharing and counterfeiting, is it any wonder music specialty stores that pay \$10-\$12 for most CD titles and sell them for \$13.99 and up are closing faster than the majors

label executives.

Merchants respond that blame has nothing to do with the issue—the bottom line is that customers now expect lower prices in stores, too.

"The majors are unrealistic," says Sy Lerner, owner of the Hot

\$9.98 for catalog and up-and-coming acts, he argues.

But other than Universal Music Group Distribution's (UMGD) JumpStart initiative, the other three majors privately make clear they won't touch the

continued on >>p10

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Indie Stores Ask, What, Me Worry?

Retail Numbers Plummet, But Many See Hope On Download Horizon

It has been a while since the midyear numbers for indie retail looked good, so let's get the harsh stats out of the way first. Overall album sales at independent stores are down an absolutely staggering 25.7% from the first half of 2005, according to Nielsen SoundScan.

At this time last year, more than 26.4 million units had been sold at U.S. indie stores. The number for this year: 19.6 million.

Meanwhile, overall digital album sales from all sources continue to skyrocket, up from 7 million at this point last year to 15.8 million now.

It's an aspect of the business indie retailers soon hope to have a piece of, and perhaps that's why some aren't sounding the alarm.

Heading into the annual NARM convention (Aug. 2-5 in Kissimmee, Fla.), those numbers would normally be cause for a freakout. But the nation's top independent retailers appear unfazed. There is a sense among many that the surviving indie stores have learned to deal with the ever-shifting, tech-driven landscape.

Eric Levin of Criminal Records in Atlanta offers a rundown. "If you're not selling at off-site sales, if you're not constantly updating your

MySpace page, if you're not selling at all the online opportunities, from Amazon to eBay to GEMM, you're doing it wrong."

But when it comes to fully diving into Internet sales, indie retailers are taking their time in an attempt to get it right. In May, the three indie coalitions—the Alliance of Independent Media Stores (AIMS), the Coalition of Independent Music Stores and the Music Monitor Network—announced that each of their members would launch download storefronts. The original plan was to have these outlets up and running by the start of summer.

"That was very ambitious of us," CIMS president Don VanCleave says. "We don't want to launch until everything is perfect,

and we're just not there."

While VanCleave and Levin, who also runs AIMS, decline to go into specifics, other retailers indicate that there has been a holdup in ensuring that each digital outlet can be individually tailored to each store's needs.

The sites are being created by Burbank, Calif.-based commerce company B3 thanks to an investment from WEA (Billboard, May 13). There's a chance they may not be operational this year. Doyle Davis, who runs Nashville-based indie store Grimey's, speaks of the difficult task B3 has undertaken.

"I just think they didn't realize the different priority each indie store would have," he says. "We're not a one-size-fits-all solution."

Davis just hired a full-time staffer to make sure the [download] store is unique to Grimey's. "I'm going to turn her loose on HTML and have

her use whatever she is able to customize the site," he says. "I want it to look more like our Web site and not like the user just jumped to a different download store. I want the store to be local."

The coalitions are working to craft basic, nonexclusive agreements for the right to sell a local artist's digital music. This is where the indie download stores will have their greatest appeal: Such acts as Tennessee's synth-heavy rock act *How I Became the Bomb* and Atlanta's post-punk band *the Selmanaires*, for example, are hot sellers in their respective markets, yet not widely available on a national level.

In the meantime, expect indie stores to survive on their own ingenuity. Or, as evidenced by a recent promotion at Criminal Records, some customer-driven free labor. To reach out to a young, download-happy audience, Levin's store launched the Criminal

Records Aspirational Music Journalism and Mentoring Program last school year.

The program allows local school kids to review CDs available on one of Criminal's listening posts. The Criminal staff judges the reviews and publishes a portion on the Criminal Web site and in the store's newsletter (hence beefing up the store's subscriber list). Some winning reviews are eligible for bigger prizes, including a James Blunt autograph and Criminal gift cards.

It was started by avid Criminal shopper Natalie Jamison, an Atlanta-based account supervisor with advertising firm BBDO. "I was at Criminal and waiting in line to purchase a CD," Jamison says. "I overheard Eric say that he wanted to reach the youth market. I contacted him the next day and said I had an idea for him."

Jamison then reached out to the local high schools and got the program off the ground. She did it outside of her day job and will be involved in helping Criminal this school year. She also saved Levin from a potentially disastrous idea—sponsoring a high school prom. "I was thinking, 'Please don't do that,'" she says. "That's way too mainstream. He couldn't go that route. Criminal Records is an indie [brand]. You need to maintain that and definitely avoid the mainstream route."



Tennessee's *HOW I BECAME THE BOMB* should put up good numbers at Nashville indie store Grimey's Web site.

from >>p9

pricing issue. Indeed, major label executives get indignant when pricing is brought up, citing the Securities and Exchange Commission and its scrutiny of the industry.

"Who doesn't want lower prices?" snaps one major label distribution executive, who recites the adage about not being able to sell bad music at any price and how a hit will sell regardless of what it costs.

That same label executive angrily continues, "Don't tell me about price when you have retailers like Starbucks successfully selling coffee at \$4 a cup even though you can get a bet-

ter cup of coffee at Dunkin' Donuts for a \$1.50."

Besides, "the retailers created their own fucking issue; they all tried to compete on price instead of focusing on customer service and being the store of the community," he says.

From the labels' point of view, the retailers have only their retrogressive ways to blame for their predicaments.

"We are shocked that the retailers aren't enthusiastically embracing the notion of selling music to consumers wherever and however they want it," the head of sales at a major label says.

Instead of focusing on digital versus physical sales, even if retailers don't have a download store, they should look for ways to become a part of the new world order so that they remain relevant to the lifestyle.

That's all well and good, retailers respond, but what are the labels doing now to prop up physical sales that still account for—did you forget—almost 90% of music sales volume?

"All the labels talk about is the exponential revenue of digital growth with physical as almost an afterthought," says Rob Perkins, president of Marietta, Ga.-based chain Value Music

Concepts. "We don't think the growth of the download is mutually exclusive of a new physical market" (see commentary, page 4).

In fact, merchants may be surprised to learn that there are label executives who are beginning to feel the same way.

Sure, the DualDisc so far hasn't done the job, but at least Sony BMG Music Entertainment tried to come up with an answer. And don't look now, but Warner Music Group is preparing to launch the DVD album as a possible replacement or complement to CD sales (Billboard, July 22).

In Europe, Universal Music International is launching a three-tiered physical package and pricing structures in an effort to maintain CD sales. Back in the United States, at the behest of UMGD president Jim Urie, the NARM retail and manufacturer's advisory committee held a meeting in anticipation of the trade group's annual convention to toss around ideas to help stimulate physical sales, and I suspect we will hear about those ideas in the days leading up to NARM.

Merchants also will be heartened to hear that at least one label executive believes that "we

90%

Music sales volume accounted for by physical sales

have the responsibility to make the physical album as sexy as the digital offering."

Now that Retail Track has not only graciously provided the forum to get the griping out of the way but also shown where there is a meeting of minds, labels and retailers can get straight to work at NARM to try to solve the industry's problems. Have a productive convention!

PUBLISHING BY BRIAN GARRITY

Rudolph Takes The Reins At Bug Music

Industry 'Matchmaker' Dons CEO Stripes As Indie Publisher Gets New Owners, Eyes Potential Acquisitions

At a time when interest in music publishing assets is at an all-time high, John Rudolph, a leading broker who specializes in connecting buyers and sellers of song catalogs, is giving up his role as industry matchmaker.

In a surprise move, Rudolph is joining the publisher ranks as the new CEO of Bug Music, which administers the catalogs of Johnny Cash, Willie Dixon, Harry Ruby, Muddy Waters, John Lee Hooker, Stevie Ray Vaughan, Annie Roboff, Iggy Pop, Wilco, Foo Fighters and others.

Rudolph comes to Bug in connection with a private equity capitalization of the 31-year-old company—a transaction he helped orchestrate.

Crossroads Media, the private equity firm headed by former Viacom COO Tom McGrath, and Boston-based Spectrum Equity Investors have acquired a controlling stake in Bug from company founders Dan and Fred Burgoise. Financial details were not disclosed.

With the deal, Bug executive VP David Hirshland has been named president of Bug Music and Mark Anders, Bug's international chief, becomes managing director of Bug U.K. and president of Bug International. Both report to Rudolph.

Dan and Fred Burgoise retain a minority stake in the company. They will hold seats on the Bug board of directors and provide ongoing consultation services to Bug.

Bug's business has more than doubled over the last decade. The company boasts in excess of \$30 million in revenue and more than 130,000 copyrights across a portfolio of blues, country, rock and punk catalogs. In 1995, Bug reported \$15 million in revenue and 40,000 copyrights under administration.

For the week ending July 9, Bug claimed publishing shares on three of the top 10 albums on The Billboard 200: Cash's "American V: A Hundred Highways," Gnarl Barkley's "St. Elsewhere" (which features a sample from Willie Dixon) and India.Arie's "Testimony: Vol. 1 Life & Relationship" (with a co-write by Bug writer Tony Harrington).

Most of Bug's business is publishing administration; owned and co-published copyrights represent around 10% of the company. Bug also administers masters for more than half a dozen artists and labels. The Los Angeles-based company has a staff of 46 worldwide and offices in Nashville, New York, London and Munich.

Bug retained Rudolph 18 months ago to find new investors. In his new role, he plans to lead an expansion of Bug in masters administration, licensing and marketing, and digital distribution and related processing services. He will also look for growth through strategic partnerships.

However, all eyes will be on the company's anticipated catalog expansion efforts under Rudolph, who now holds a minority stake in Bug.

"His involvement opens the door to myriad possibilities," Hirshland says.

Rudolph made a name for himself as CFO of Windswept Pacific, where he helped engineer the 1999 sale of Windswept to EMI Music Publishing for a reported \$200 million. That set the stage for the launch in 2001 of Rudolph's advisory firm Music Analytics.

Since 2003, he has advised Leiber & Stoller on the sale of Trio and Quartet Music Publishing to Windswept Holdings; the Edgar Bronfman Jr.-led investor group on its acquisition of Warner Music Group (WGM); DreamWorks



RUDOLPH

Music Publishing on its sale to Dimensional Associates; and Compendia Music on its sale to Sheridan Square/Artemis.

With the private equity-backed Bug, he appears poised to compete for any assets that may be sold off in connection with a merger or sale of one of the large publishing companies on the block.

For one thing, BMG Music Publishing is about to change hands; the auction for that giant is in its second round (see story, page 8). And questions swirl around the future of Warner/Chappell in the event of a WGM-EMI merger.

"As the acquirers of businesses make decisions about what they are going to be, there [may be] parts of a company they decide to shut down or consolidate or spin off," Rudolph says. "That's one of the things we're excited about. If some of these groups decide there is a section of their business they no longer want, we want it."

For now, Bug hopes to snap up writers and value-oriented catalogs while larger publishing companies are focused on bigger M&A plays.

"There's an opportunity to build a long-term sustaining business from everything that falls out of this," Rudolph says.

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ROXANNE was discovered singing 'Somewhere Over the Rainbow' in a karaoke bar.



GLOBAL BY PAUL SEXTON

A Year In The Life

At 14, Roxanne Yarnold Is Taking Big Steps Toward Her Longed-For Vocal Career

LONDON—Long-term artist development is alive and well in the United Kingdom.

Take the example of Roxanne, a 14-year-old from Brentwood in Essex, southeast England. The AC-leaning vocalist is being cultivated by her management as a live performer long before releasing a record, with the intent of reaping longer-term benefits.

British producer/songwriter Jon Hammond Hagan—an EMI Music Publishing signee—discovered Roxanne Yarnold singing “Some-

where Over the Rainbow” in a karaoke bar in 2003 when the youngster was on a family holiday in Spain.

Hammond Hagan kept in touch with the family when it returned to London and eventually began recording material with her, reflecting such influences as Barbra Streisand, Karen Carpenter and Burt Bacharach.

Billboard has tracked the progress of the fledgling singer during a 12-month period, talking to Roxanne and some of her early backers.

June 30, 2005: Hammond Hagan and his co-producer/writer brother George present unmixed studio tracks to Paul Carey and Caroline McAteer, co-directors of London-based Music Management Co. (MMC). The Ivor Novello Award-winning Hammond Hagan brothers worked with McAteer on a previous project.

The songs include a Jon Hammond Hagan/Grant Black

tune, “What If Hearts Grew on Trees,” and a version of the Fifth Dimension’s 1970 global hit, Laura Nyro’s “Wedding Bell Blues.”

“We couldn’t believe her voice and were even more amazed when we found she was only 13,” McAteer says.

July 12, 2005: Carey and McAteer meet with Roxanne and her family.

“We just sat in the garden and had an informal chat,” Roxanne recalls. “They seemed to understand where I was coming from and how important it was to keep up with my schoolwork. I really liked their ideas—everything they suggested was about me doing live work.”

The duo “naturally had some reservations about managing an artist still of

school age,” Carey admits. “But when we met Roxanne and her family, our fears were allayed.”

Sept. 11, 2005: Two days after her 14th birthday, Roxanne, Carey and McAteer meet with agent Sol Parker at Concorde Artists in London.

“I found it impossible to believe a 14-year-old could have that good a voice,” Parker says. “Other ‘young’ artists that come through are quirky music for 7-year-olds who move on so quickly, but she’s a young girl doing adult music.”

Parker subsequently agrees to represent Roxanne.

Later that day, Roxanne, Carey and McAteer play tracks for Lewis Carnie, deputy controller of national AC station BBC Radio 2.

Sept. 18, 2005: Roxanne gives a private showcase for Carnie and half a dozen others at London club No. 5, at 5 Cavendish Square.

“When there’s a small number of people, I do get really nervous,” Roxanne says. “The worst is when you’re in front of friends.”

Sept. 25, 2005: Roxanne signs an exclusive contract with MMC.

Nov. 29, 2005: Carey and McAteer meet with Roxanne’s family to discuss an artist development strategy for 2006.

Jan. 9, 2006: The Hammond Hagans begin assembling a live band for forthcoming shows, using players featured on Roxanne’s recordings.

Jan. 11, 2006: With promotions company Anglo Plugging onboard, MMC approaches key media and plays tracks for Westlife artist manager (and U.K. TV show “Pop

May 30, 2006: In an interview with national rock-pop station BBC Radio 1, Roxanne explains how she “will spend her school holidays on tour with Westlife.”

“Only a few [schoolmates] know about it, to be honest,” she says. “It was a good thing, but I didn’t want to come across big-headed.”



ROXANNE, right, and Radio 1 ‘Newsbeat’ DJ GEORGINA BOWMAN

Idol” judge) Louis Walsh, eyeing possible tour support.

Jan. 16, 2006: MMC commissions design work on official Roxanne Web site (roxanne-music.com).

April 6, 2006: Roxanne’s first acoustic gig is at the Betsey Trotwood pub in Farringdon, London.

“It was a warm-up, small and cramped, and I could hardly breathe onstage, but the reception was quite good,” she says.

April 20, 2006: Roxanne does her first full live performance with the band at the Bedford pub in Balham, south London.

Parker says establishing Roxanne as a live artist before a record appears is “absolutely central to the campaign. She’s got a harder job than, say, an 18- or 19-year-old. She’s got to convince adults.”

April 26, 2006: Roxanne’s first broadcast appearance. London top 40 station Capital Radio conducts an on-air interview and plays “Wedding Bell Blues” as part of the U.K. Music Week series of special sessions aired April 24-May 1 across British commercial radio stations.

June 30, 2006: The Westlife tour opens at Blenheim Palace, Oxfordshire.

“Doing the gigs with Westlife is helping her a lot,” Westlife manager Louis Walsh says. Her managers “are in no rush. They don’t want it to be an overnight success.”

Roxanne insists the tour will not interfere with her schoolwork since “the gigs are all on Saturdays and Sundays, and I’ve got six weeks of [summer vacation] coming up.”



ROXANNE performs at Blenheim Palace, as the opening act for Westlife.

“We played a few unsigned artists on our evening show” for that event, Capital head of music Sheena Mason recalls. “We had great feedback on the track. It’s important for new artists to get out there and build a fan base. She has no huge marketing push or record company behind her. She’s doing it the old-fashioned way.”

May 3, 2006: Roxanne is confirmed to open for RCA pop act Westlife during an 18-date outdoor tour in July and August, playing for a total audience of more than 200,000. Also confirmed is a January 2007 U.K. tour by Walsh-managed Syco Music/Sony BMG pop artist Shayne Ward.

June 8, 2006: Concorde confirms Roxanne for the 02 Wireless Festival, June 25 in London’s Hyde Park—the youngest artist ever to play the event. “There’s nothing like throwing an artist in at the deep end and removing the water-wings,” Parker says.

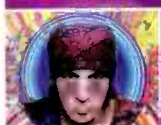
June 25, 2006: Roxanne plays a 30-minute set on the acoustic stage at Wireless, accompanied by two guitarists.

What’s next? On Sept. 21, Roxanne will be the sole performer during a BPI event at the British embassy in Berlin during the Popkomm trade fair.

“She’s so young and so talented, and I think she’s got a great future,” Walsh says. “She’s got a very unusual voice.”

However, Walsh adds, “She should be given a little bit of time before somebody signs her up. She shouldn’t rush in and do a record now. Roxanne’s definitely going to have a record and a career. Nobody said it was easy, but she’s in great hands.”

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The Pipettes are coming! The Pipettes are coming! We don't know yet whether they are the real thing or just a tantalizing flashback, and we don't care. These days you've got to live one record at a time, and "Pull Shapes" is a good one.

The Pipettes are Becki, Gwenno and Rose from Brighton, England (picture Asbury Park in the good old days), and are produced by Andy Dragazis and Gaz Parton with the full kitchen-sink strings and all.

Is the production and arrangement over the top? It's a close call (help us, Jack Nitzsche!), but all we can do is hope they end up being one of the few English groups who know the difference between rock'n'roll you can dance to and the usual horror of disco-influenced pop/rock.

The album "We Are the Pipettes" will be out soon. And for all you future girl groups, there is now a nationwide Rock Camp for Girls network where

every summer girls are taught how to play an instrument, write songs, perform live, make T-shirts and buttons, design album art and more. No boys allowed.

But more in boys-will-be-boys news: Primal Scream's Bobby Gillespie was beat up in a bar in Madrid.

The Who tour starts Sept. 12 in Philly, and a new album is out in October.

And in the Slow as a Turtle File: The Court of First Instance (whoever they are) has annulled the European Commission's 2004 approval of the Sony-BMG merger.

A little late on that one, boys!

And the state of Arkansas has decided to pardon Keith Richards for a reckless driving and a knife conviction from 1975.

Now that's right on time!

See you next week.

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

1 ROCKFORD Big 3 Records	CHEAP TRICK
2 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
3 RIOT CITY BLUES Columbia Records UK	PRIMAL SCREAM
4 BROKEN BOY SOLDIERS V2	THE RACONTEURS
5 FLAT-PACK PHILOSOPHY Cooking Vinyl	BUZZCOCKS
6 WATERLOO TO ANYWHERE Universal International	DIRTY PRETTY THINGS
7 AHEAD OF THE LIONS Jive	LIVING THINGS
8 THE FALL PARADE Groove Disques	THE ANDERSON COUNCIL
9 GOD BLESS THE GO-GO'S Beyond	GO-GO'S
10 ROCKIN' BONES: '50s PUNK AND ROCKABILLY Rhino	VARIOUS ARTISTS

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>>> MAMA SEEKS SANCTUARY

U.K.-based Sanctuary Group is discussing a potential hostile takeover bid from media and marketing group MAMA.

MAMA Group's formal all-share bid, described as "in the best interests of Sanctuary shareholders," was originally made July 14. London-based MAMA disclosed the bid July 24, saying it had received no "meaningful response" from Sanctuary. Sanctuary acknowledged MAMA's approach in a statement that said evaluation remained "at a very preliminary stage," but added the board would be willing to meet with MAMA Group.

London-based MAMA's Channelfly subsidiary operates several U.K. venues and has interests in music recording, publishing and artist management. According to a statement, MAMA would dispose of Sanctuary's recorded-music assets and merge its business with Sanctuary's remaining properties to concentrate on live music, artist management, publishing and merchandising.

—Juliana Koranteng

>>> BARD ENTERS NEW ERA

The British Assn. of Record Dealers has renamed itself the Entertainment Retailers Assn. (ERA). In a July 25 statement, the trade body said the new moniker reflects the broadening of the organization's remit to "represent the whole spectrum of music, video and games retailers" in the digital age.

BARD was formed in 1988 to provide U.K. music merchants with an equivalent to NARM and initiate dialogue between retailers and labels. It now claims to represent 90% of the United Kingdom's music, film and games retailers, including mass merchants, specialist chains and independent stores.

The makeup of the body's secretariat and ruling council remains unchanged. According to ERA chairman Steve Knott (managing director of HMV U.K. & Ireland), the body will continue to provide "a voice for its members and a platform for dialogue between the entertainment industry, trade associations and government."



—Tom Ferguson

>>> TICKETMASTER TICKS OFF SPAIN

Los Angeles-based concert ticketing giant Ticketmaster has extended its European reach by acquiring Spanish firm Tick Tack Ticket for an undisclosed sum.

Barcelona-based Tick Tack distributes tickets for more than 400 event organizers through its nationwide retail outlets and Web site ticktackticket.com. Tick Tack's existing agreements and marketing strategies will remain unchanged, according to Ticketmaster, although the company will adopt Ticketmaster's technology. Tick Tack Ticket managing director Eugeni Calsamiglia Blancafort retains his role in the new setup, and the Tick Tack Ticket brand will continue to be used in the immediate future.

—Juliana Koranteng

>>> PALLISTER ON TV AT SONY BMG OZ

Sony BMG Music Entertainment Australia has named TV veteran Glenn Pallister GM of its new TV and film production division. Pallister was director of programs and content creation for the Australian operations of TWI, broadcast division of talent and rights management company IMG. The appointment takes effect Aug. 21. Pallister will report to Sony BMG Australia chairman/CEO Denis Handlin.

The launch of the TV and film production division was announced in February. It will produce programs featuring Sony BMG artists, TV series and specials, and will also develop formats from the company's TV and film divisions in other territories.

—Christie Eliezer

>>> EMI RINGS UP VODAFONE DEAL

EMI Music has struck a content deal with Vodafone that makes 200,000 full tracks available to the international wireless carrier's third-generation subscribers in Europe, the Middle East and Africa.

The deal gives the users of the dedicated Vodafone Live multimedia portal in those markets direct access to EMI's digital music catalog of realtones, ringback tones and full-track downloads.

—Lars Brandlie



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

'80s Makeover Far From Trivial

Hasbro's Trivial Pursuit Embraces Pop Culture Via Entertainment Icons

Trivial Pursuit is one of the most popular brands in the Hasbro Games family. Since its introduction 24 years ago, the game—the original version and its special editions—has sold nearly 100 million units in 26 countries and 17 languages.

For the game's newest edition, Trivial Pursuit Totally '80s, Hasbro and its agency Grey Worldwide have concocted a too-festive campaign. It features a lively cast of colorful personalities from the decade that gave us asymmetrical hair styles, off-the-shoulder sweatshirts, "Morning Train (Nine to Five)" and, of course, Trivial Pursuit.

According to Hasbro Games senior marketing manager Tim Eio, the company has had a strong desire to do an '80s edition for quite some time. "With the momentum for the pop culture of that decade continuing to grow, it made sense to do this now," he says.

Tiffany, Darryl "D.M.C." McDaniels, Downtown Julie Brown, Kelly LeBrock and seven others are spotlighted in the campaign, which encompasses radio and TV spots as well as an interactive online component.

An original song/jingle, "Trivial Pursuit, Totally Eighties," is heard throughout the campaign. Cyndi Lauper and Rockwilder wrote the music, while Grey copywriter Michael Lichter handled the lyrics. Grey director of

music Josh Rabinowitz and Rockwilder produced the track.

A 60-second radio spot launched July 24 in major markets, including New York, Los Angeles, Chicago and Philadelphia. This was accompanied by the Totally '80s microsite, accessible at trivialpursuit.com.

The site offers access to musical streams, celebrity profiles and behind-the-scenes footage from the TV shoot.

Hasbro should seriously consider making "Trivial Pursuit, Totally Eighties" available as a complementary download and ringtone. This would enhance the overall campaign and further engage the game's target audience (late 20s to early 40s).

The radio and Internet platforms will be followed in late September by a 30-second TV spot directed by Lauper. Though the singer does not appear in the spot, her voice is heard on the track. (And that's Tiffany singing the hook.)

Lauper says she initially got involved with the project because she found the people at Grey intriguing. "We sat around and discussed the possibilities," she says. "They were

so creative. The experience reminded me of my record company 25 years ago. It seemed like it would be fun."

Besides, Lauper adds, "I love working in film. I felt I could add a lot to the project."

According to Rabinowitz, he and his creative team first presented Hasbro with an anthemic, "We Are the World"-type song for the campaign. But after numerous discussions, including much input from Lauper, the original concept evolved into something "more fun and dancey" (think "Girls Just Want to Have Fun" crossed with "She Bop").

But as much as the song harks back to the dawning days of MTV, it has wisely been infused with contemporary elements. This way, Rabinowitz explains, "it sounds fresh for those who weren't around for the '80s, while recalling good times for those who experienced it firsthand."

Will this campaign resuscitate some careers? Stay tuned.

MATERIAL GIRLS: In June, Zoë/Rounder act Girl Authority performed at the grand opening of the first Club Libby Lu

store in the Boston area. This paved the way to a just-launching radio campaign linking band and brand. The 30- and 60-second spots feature the tween group singing "All About You."

Immediately following Girl Authority's performance, Club Libby Lu executives met with Rounder president John Virant. A Libby Lu representative says that "it quickly became apparent that much synergy existed between the tween girls in the group and what we do."

The rep adds: "We were looking at boosting our marketing campaign. We saw Girl Authority as a great sound and fit for our consumer."

Branding/marketing consultant Michael Pagnotta, president of Reach Media, helped broker the deal between Rounder and the specialty retailer.

Club Libby Lu, a wholly owned subsidiary of Saks Fifth Avenue, is an 87-store specialty retailer geared to tween girls, aged 6-13.

Virant sees the partnership as an additional way to help "develop the act as a brand."

Since its April release, Girl Authority's self-titled debut CD has sold 42,000 copies, according to Nielsen SoundScan.

The disc will soon be available for sale in Club Libby Lu stores nationwide. Discussions are under way to determine if the full-length version of "All About You" will be released.



Back to the future: Board game Trivial Pursuit tapped music stars TIFFANY, CYNDI LAUPER and DARRYL "D.M.C." MCDANIELS for its '80s edition's marketing campaign.

DIGITAL MUSIC BY ANTONY BRUNO

The Debate Over DRM

Does Digital Rights Management Help—Or Hurt—Digital Music Sales?

BITS & BRIEFS

VERIZON'S MAD SKILLS

Verizon broadband Internet service subscribers can now test their hip-hop skills with some of the nation's top beatbox artists via the Verizon Beatbox Mixer. Users of the new service can combine digitally recorded video tracks from beatbox artists selected by Verizon with other prerecorded beats, samples and rhythms into a custom mix. Five beatbox artists were pre-selected to contribute content to the site by Terry "Kid Lucky" Lewis, founder of Beatboxer Entertainment. Each recorded dozens of beats and also appear via prerecorded video on the site.

The service is exclusive to Verizon's broadband portal richerdeeperbroader.com, which is designed to showcase the capabilities of broadband Internet.

BLACKBERRY + APPLE?

The creators of the addictive BlackBerry wireless e-mail

device are on a mission to expand its popularity with mainstream consumers. Considered a staple within the business community, the BlackBerry has not caught on as heavily with the general public. Research in Motion, the company behind the device, tells Reuters that it is looking to add music, video and photo services as well as other "lifestyle" applications to broaden its appeal.

Rumors have been circulating that RIM may be in talks with Apple Computer to bring an iTunes interface to the device, nicknamed the AppleBerry, but neither company has commented on the speculation.

MONDAYS GET PINK

Yahoo Music's concert footage service Smash has begun to feature exclusive webisodes highlighting performances and behind-the-scenes footage of Pink's North American tour. New segments are added each Monday throughout the remainder of her tour.

The debate over whether digital rights management technology helps or hinders the digital music market is increasing in volume.

Critics say DRM, as it exists today, makes digital music less valuable than music available in physical formats, which for the most part carries no restrictions. They say DRM strips away the right to make copies that music owners have historically enjoyed, and exists primarily to line the pockets of record labels and technology companies implementing it.

Meanwhile, record industry executives say DRM is necessary to protect artists from rampant online piracy, and that it, in fact, helps establish a vibrant digital music market by enabling new business models and revenue streams such as subscription services.

Sparking a renewal of this debate yet again is Yahoo Music, which recently started offering personalized versions of Jessica Simpson's song "A Public Affair" for \$1.99 without any DRM protection. Simpson's label, Epic Records, says the decision was not out of a desire to experiment with DRM-free sales, but rather a symptom of the track's unique nature. The promotion allows fans to select a customized "shout out" that will insert the buyer's name into the song lyrics. Customizing the track to the individual buyer in this way makes it simultaneously more valuable to the person for whom it is personalized and less for those it is not. As such, the label has less a fear of piracy and more willingness to make the track available in an open format.

This month Yahoo also began surveying its music subscribers on whether they would pay more for tracks without DRM limitations, listing the proposed price as \$1.09, up from the standard 99 cents. Yahoo representatives confirmed the survey existed but declined to comment further.

Yahoo sources say the site is planning additional DRM experiments as well with details coming soon. Yahoo Music chief David Goldberg has publicly questioned the need for DRM in the past and



Yahoo reignited the DRM debate when it offered a version of JESSICA SIMPSON'S 'A Public Affair' without DRM protection.

is a noted advocate of selling music in unprotected formats. Other music services competing with Apple Computer's iTunes Music Store are said to be considering similar initiatives, but none have publicly disclosed them yet.

Yahoo's survey is an attempt to determine whether music sold without DRM is more valuable than protected content because it can be used on any device, including the iPod. Currently, the only DRM-protected music compatible with the iPod is that purchased from iTunes.

But executives from major record labels polled by Billboard express doubt about the value claim.

"I don't see how taking DRM off of it is going to sell more other than making newspaper headlines," one label exec says, pointing to the fact that the service with the most restrictive DRM system—iTunes—sells the most tracks.

"I think Yahoo's problem is that they're locked out of the iPod, and they want to be on it," he continues. "But they have to convince [customers] to come off iTunes to do that. Selling in MP3 is a prerequisite, but if that's all they're doing, I don't know what entices people to go there rather than just stay" with iTunes.

Most iPod owners either have no idea what the restrictions are on the music they buy

from iTunes or they don't care. But a rogue group of geek digerati has emerged to conduct public protests against not only Apple, but all services using DRM as part of a campaign to raise awareness of the issue.

One such initiative, Defective by Design, organized by the Free Software Foundation, in recent months disrupted a speech by Microsoft's Bill Gates and picketed several Apple Computer retail stores nationwide. Other groups include StopDRMNow.org, the Electronic Freedom Foundation, FreeCulture and more.

Most are part of the "copy-left" fringe, advancing an open-source philosophy that promotes the free use

and sharing of art, software and other works. The movement has spawned a children's book exposing the "evils" of DRM, collects money to pay the legal fees of those facing RIAA lawsuits and currently is distributing an online petition to convince U2's Bono to weigh in on the DRM debate.

"DRM has nothing to do with the business of rewarding artists," says Peter Brown, executive director of the Free Software Foundation. "Where's the business model for people who want to buy music without DRM? Why don't they put up their music without DRM and see how it fares? We as consumers want to make decisions. So give us the choice and let's see what happens."

Regardless of how well Simpson's track sells, label execs say they see little promotional benefit to offering music in both DRM and non-DRM formats.

The anonymous label executive says labels think "all the time" about whether to revert to selling tracks in unprotected MP3 format, but it's very unlikely things will change that dramatically anytime soon.

"There may be a reason for doing it, but I don't think there's any reason to do it right now," he says. "You'd have to come to the conclusion that you're not going to copy-protect music anymore and that's a big, big decision to make. It's hard to see a road going back."



BLUETOOTH TO GO

Streaming tunes stored on a MP3 player through a car stereo via an FM transmitter is an experience that usually brings about disappointing results—to put it mildly.

In response, Sony Electronics has introduced an AM/FM CD car stereo that features Bluetooth technology that allows users with Bluetooth-enabled portable music players to stream music via the short-range wireless standard instead.

Few stand-alone MP3 players incorporate Bluetooth, but several adapters exist. Additionally, most music-enabled mobile phones have Bluetooth as a standard feature. Once connected, the Sony unit will display album, artist and track information, and allow users to play, pause, skip, fast forward and rewind songs using the stereo controls rather than the device.

One downer—it doesn't work with the iPod; it only supports MP3, Windows Media Audio and ATRAC-formatted digital music files.

The Bluetooth car stereo unit will be available in August for an expected retail price of \$400.

—Antony Bruno

YAHOO! MUSIC TOP 20 STREAMS

	AUG 5 2006
1 SHAKIRA Hips Don't Lie EPIC	5,906,068
2 CASSIE Me & U BAD BOY/ATLANTIC	3,203,441
3 PARIS HILTON Stars Are Blind WARNER BROS.	3,010,930
4 NELLY FURTADO Promiscuous MOSLEY/GEFFEN	2,844,993
5 RIHANNA Unfaithful DEF JAM	2,454,617
6 JESSICA SIMPSON A Public Affair EPIC	2,399,104
7 CHERISH Do It To It SHD/NUFF/CAPITOL	2,371,729
8 CHRISTINA AGUILERA Ain't No Other Man RCA	2,357,740
9 THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	2,256,674
10 PINK Who Knew LAFACE	2,036,154
11 JAMES BLUNT You're Beautiful ATLANTIC	1,993,003
12 PANIC! AT THE DISCO I Write Sins Not Tragedies DECADE/DANCE/FUELED BY RAMEN	1,981,808
13 SEAN PAUL Temperature VP/ATLANTIC	1,965,557
14 LIL JON Snap Yo Fingers BME/TVT	1,847,368
15 YUNG JOC It's Goin' Down BAD BOY SOUTH/ATLANTIC	1,799,446
16 DANIEL POWTER Bad Day WARNER BROS.	1,719,638
17 FORT MINOR Where'd You Go MACHINE SHD/P/WB	1,681,007
18 NICK LACHEY What's Left Of Me JIVE	1,591,209
19 CHAMILLIONAIRE Ridin' UNIVERSAL	1,548,071
20 LETOYA Torn CAPITOL	1,527,817

The top 20 audio and video streams (combined) for the four weeks ending July 23. Source: Yahoo! Music



The newcomer is the latest artist to be featured in Yahoo Music's "Pepsi Smash" program.

She's one of four artists on the chart who have participated in Yahoo Music's new-artist series "Who's Next." The others: James Blunt, Yung Joc and the Pussycat Dolls.



WAL-MART
VP AND
DIVISIONAL
MERCHANDISE
MANAGER
FOR MOVIES
AND MUSIC

David Porter

Executive's Vision Has Shaped The Wal-Mart Chain Into A Major Music Destination



W

Wal-Mart already was the world's largest music retailer when David Porter came aboard three years ago and helped make the chain one of the industry's most innovative.

Since becoming VP and divisional merchandise manager for movies and music for the company's U.S. Wal-Mart Stores, Supercenters and Neighborhood Markets, Porter has launched a series of initiatives to distinguish the giant merchant's music presence for consumers, while shaking up the competition.

For one, he helped create the two-pack version of big album releases for the chain by partnering with Viacom and its music lifestyle channels to offer versions of albums that contain exclusive video content for Wal-Mart customers.

Like his counterparts at Best Buy, Porter also has begun to forge relationships with artists and managers without telling the labels, sometimes to their dismay. That initiative yielded Wal-Mart's much-publicized deal for exclusive albums from Garth Brooks. More such arrangements could be on the horizon.

"Porter is an extremely aggressive guy, but very direct: He is a straight shooter," the head of sales at a major label says. Universal Music Group Distribution president Jim Urie says, "Clearly, Porter has been the most proactive guy [Wal-Mart] ever had in that job. He changed the landscape of how they are represented in music. They went from being a retailer which carried music to, in some cases, leading the market."

Porter, a 23-year veteran of Bentonville, Ark.-based Wal-Mart Stores, is involved in the strategic integration of digital and physical media, and serves on the corporate strategy team for home entertainment. He started his career at Wal-Mart while still in high school.

What role does music play in the Wal-Mart marketing mix?

Obviously, if you go back to our Home for the Holiday campaign last year during Christmas and the holidays, you would have seen Garth Brooks, Jesse McCartney, Martina McBride, Queen Latifah, Destiny's Child and the Knowles family . . . representing a wide variety of music interests. I think that campaign lets you know how much music means.

If I were to guess your U.S. music market share at 22% and revenue at about \$2 billion, would those be good numbers?

On market share, it would be slightly higher than that; on revenue, that would be aggressive, but it's in that neighborhood.

I'm guessing your video market share is about 30%.

In music, we don't carry [content tagged with] parental advisory [notices], whereas in video we do carry R-rated titles, so it would be much higher market share than what you are representing. It would be safe to say we are the leading market-share player in both categories.

Is the Wal-Mart philosophy toward stickered music product changing?

We listen to our customers every day. It's a business that we are not in today. We carry videogames and R-

rated videos that are restricted at point of sale. It is something that we talk about and review periodically.

Does Wal-Mart regard music as a profit center, traffic driver or both?

Every category at Wal-Mart is viewed as important to the total store mix, and also needs to stand on its own business.

Do you ever foresee the day when Wal-Mart will bypass its rackjobbers and buy directly from music suppliers?

Our best example of going direct is with Garth Brooks, where we went directly to the artist. We are always looking at the business. Our suppliers are very important to us. Growth is very important to us, and this space is very difficult and complicated. As the digital world evolves, we are constantly looking at new ways of [doing] business and new business models.

Will you pursue more deals like the one with Brooks?

We are interested in the business model. Garth is a great artist and helping us to understand the landscape from his point of view . . . I think it's fair to say that Wal-Mart is actively looking at many different business models, new and digital, which would include the Garth model as an example.

How do you view the health of the music business?

These are very tough and difficult times. It feels to me like the release schedule . . . is not being managed to leverage the marketplace across a 52-week calendar, and then you wind up with big records right on top of each other at the holidays. We are concerned that we don't have a spread of new-release titles where we can build events around them more frequently—like we did last year during the holidays.

Rascal Flatts is an excellent example of a record that came out in a non-holiday time frame that is still selling . . . and one that many different retailers can rally around and build a campaign.

Wal-Mart is now a music destination. But is store traffic and impulse buying still an important part of your business?

Catalog merchandise and impulse merchandise is still a very significant portion of our business. We specifically have a lot of success around our \$9.72 catalog program, which is very impulse-driven.

We recognize that the digital evolution is occurring, but we still recognize that the physical CD is an impulse purchase that you can use to put music onto digital devices. We see the numbers and know that

We will go where the customer wants to go, but we think there will be business in both spaces, digital and physical.

many customers—the majority of customers—are consuming music digitally by filling their devices with music ripped from their CDs either from new purchases or their collections of CDs.

Some see the future as digital only. How does Wal-Mart see it?

We will go where the customer wants to go, but we think there is room for both. We think there will be business in both spaces.

Do the labels show enough concern about music pricing?

I think the challenge is when you see the industry decreasing in total dollars, you have to listen to what the customer is saying and you have to react differently and take some action points to protect your business. All of us want to see a healthy music business with the total pie growing, and the current trend today is we are seeing that pie shrink, which has to be a concern to everyone in the business.

Is Wal-Mart's music business growing or shrinking?

It's a tough business, and we are fighting every day to get our fair share of the pie and to grow the business, and not just for Wal-Mart. We want to see the industry healthy and vibrant, and I think you are seeing efforts from us to contribute in that way. If you talked to the [labels] involved in our Home for the Holiday campaign, [you would hear] feedback that to have that kind of push behind music was good not just for us but for everybody, including other retailers.

As we head to NARM, what is the big issue for the music industry?

Managing the conversion from physical to digital and how you can grow the total pie and not just put media spins on how [some] segment is overperforming. We need to really manage the total industry to grow within both physical and digital. We need to face the hard truth of the industry shrinking and what needs to be done differently. . . .

**Bound For NARM,
Retailers Get Word
Of Top Titles**

**p
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New albums from an array of multiplatinum acts, including Evanescence, OutKast, Beyoncé and Justin Timberlake, bodes well for music retailers as they convene for the annual NARM convention and marketplace, set for Aug. 2-5 outside Orlando, Fla. ■ Here is a roundup of 20 notable titles due to drive retail traffic in the months ahead from acts in pop, rock, country, R&B, hip-hop, Christian, Latin, jazz and classical. ■ The entries are ranked by the U.S. sales of each act's previous album, as measured by Nielsen SoundScan. This selection reflects information available at press time, as chosen by Billboard writers Melinda Newman, Phyllis Stark, Gail Mitchell, Hillary Crosley, Leila Cobo, Deborah Evans Price, Dan Ouellette and Anastasia Tsioulcas.

**Evanescence ▶
Open Door,
Wind-up Records**

Rock act Evanescence will release the long-awaited studio follow-up to 2003's "Fallen" on Oct. 3. "Open Door" reunites the band with "Fallen" producer Dave Fortman, and will be preceded by the intriguingly titled first single, "Call Me When You're Sober." "Fallen" has sold more than 15 million copies worldwide, according to the label. U.S. sales alone tally 6.5 million units.



**▼ OutKast
Idlewild, Arista Records**

OutKast has long been the South's lyrical savior, and André 3000 and Big Boi's five-album history has been a steady upward climb in sales and talent. The pair countered rumors that it had broken up with the release of "Speakerboxxx/The Love Below," which allowed each of them to do their own creative thing and sell 5.6 million units in the process. André 3000 has branched off into Hollywood, acting in "Be Cool" alongside Uma Thurman and John Travolta, and "Four Brothers." Big Boi has launched his own Purple Ribbon label through Virgin Records. His compilation "Big Boi Presents Got Purp?: Vol. II" dropped in early 2006 and featured the hit "Kryptonite." The duo's sixth album, "Idlewild," is slated to drop Aug. 22, alongside the pair's film of the same name (Billboard, July 22).



**Beyoncé
B'Day, Columbia Records/Sony Urban**

Following her multiple Grammy Award wins and multiplatinum sales for her first solo album, 2003's "Dangerously in Love," superstar Beyoncé returns with "B'Day," out Sept. 5. The set arrives Sept. 4 internationally, the singer's 25th birthday. First single "Déjà Vu" is soaring up The Billboard Hot 100. Beyoncé, who also stars in this fall's "Dreamgirls," co-wrote, co-produced and co-arranged all the songs on the album with an array of producers that includes Sean Garrett, Rich Harrison, Rodney Jerkins, the Neptunes and Swizz Beatz. "Dangerously in Love," which spawned a number of hits including "Crazy in Love," has sold 4.3 million units.

**Justin Timberlake ▶
FutureSex/LoveSounds,
Jive Records**

It has been a nearly four-year wait for the follow-up to Justin Timberlake's first solo album, 2002's "Justified." That set, which has sold 3.6 million units, established the former 'N Sync lead singer as a solo force to be reckoned with. On "FutureSex/LoveSounds," out Sept. 12, Timberlake worked with such producers as Timbaland, Rick Rubin and Jawbreakers. Timberlake co-wrote and co-produced first single "SexyBack."



continued on >>p18

EVANESCENCE: FRANK OCKENFELS; JUSTIN TIMBERLAKE: KEVIN MAZUR/WIREIMAGE.COM; OUTKAST: ARNOLD TURNER/WIREIMAGE.COM

from >>p18

Angeles. Krall's last release, 2005's "Christmas Songs," was the best-selling holiday album of the year. Her previous non-holiday album, "The Girl in the Other Room," debuted at No. 20 on The Billboard 200, and has sold 875,000 units.

▼ Bob Seger

Face the Promise, Capitol Records

Rock'n'roll never forgets, sometimes it just lies dormant. Bob Seger will release his first new studio album in 11 years when "Face the Promise" drops Sept. 12 on Capitol, preceded by first single "Wait for Me." Seger, who was inducted last year into the Rock and Roll Hall of Fame, has not released a studio album since 1995's "It's a Mystery." It has since sold 537,000 units.

Maná

Amar Es Combatir, Warner Music Latina

Following the 2003 release of three greatest-hits collections, Mexican rock group Maná returns with its first studio album in four years. "Amar Es Combatir," out worldwide Aug. 22, follows an aggressive promotional campaign that included national spots on the Univision network during the World Cup. First single "Labios Compartidos" was serviced to radio in July. The album also features a track with bachata star Juan Luis Guerra. Maná is widely considered to be the world's best-known and top-selling Latin rock band, with 19 million albums sold, according to Warner. The group's previous studio album, "Revolución De Amor," sold 462,000 copies in the United States.

Vince Gill

These Days, MCA Nashville

Vince Gill's next project is a 43-song, four-CD set of country, blue-

grass, jazz and rock songs, due Oct. 16. Featured guests include Sheryl Crow, Bonnie Raitt, Diana Krall, Rodney Crowell, Phil Everly, the Del McCoury Band, Emmylou Harris, John Anderson, Lee Ann Womack, LeAnn Rimes, Gretchen Wilson, Guy Clark, Trisha Yearwood, Michael McDonald, as well as Gill's wife, Amy Grant, and daughter, Jenny Gill. His 2003 album, "Next Big Thing," debuted at No. 4 on Billboard's Top Country Albums chart and has sold 286,000 copies.

Chris Tomlin

See the Morning, Sixstepsrecords/Sparrow Records



In a relatively short period of time, Texas-based singer/songwriter Chris Tomlin has gone from a well-known worship leader to the Gospel Music Assn.'s reigning artist of the year. His forthcoming disc, "See the Morning," due Sept. 26, is expected to be one of the Christian industry's blockbuster releases in the fall. His last album, "Arriving," has sold 190,000 units. The first single from his new album is "Made to Worship," which went to radio July 14. Tomlin will support the new release with a fall tour.

Marco Antonio Solís ▼

Album title pending, Fonovisa

Mexican superstar Marco Antonio Solís is one of the few artists who has successfully straddled the regional Mexican and pop genres. His last studio album, "Tu Amor O Tu Desprecio," mixed both styles and has sold 174,000 units. But his upcoming set veers more toward pop, including strings that were recorded in London. Lush accompaniments have served Solís well on blockbuster albums like "Trazos De Mi Alma." His upcoming set, due in the fourth quarter, will no doubt benefit from his joint U.S. tour with Marc Anthony and Laura Pausini.

Amy Grant ▶

Time Again . . . Amy Grant Live, Word Records

Anytime Amy Grant has a release pending, it's an event in the Christian music industry, but this record is generating particularly strong buzz. CD/DVD "Time Again . . . Amy Grant Live," due Sept. 26, will chronicle the singer/songwriter's career. The disc is a follow-up to Grant's "Rock of Ages . . . Hymns of Faith" album, which has sold 110,000 units.



Yo La Tengo

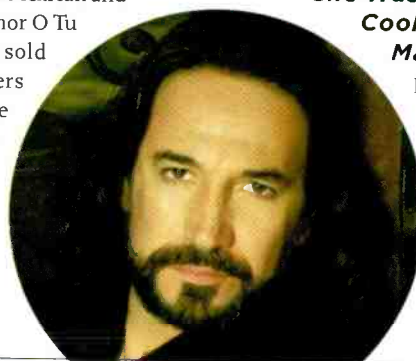
I Am Not Afraid of You and I Will Beat Your Ass, Matador Records

Beloved adventurous indie group Yo La Tengo returns to the expansive mélange of sounds featured on its mid-'90s releases on the wackily titled "I Am Not Afraid of You and I Will Beat Your Ass," produced by Roger Moutenot and due Sept. 12. The group's 2003 disc, "Summer Sun," has sold 70,000 units.

Various Artists

She Was Country When Country Wasn't Cool: A Tribute Album to Barbara Mandrell, BNA Records

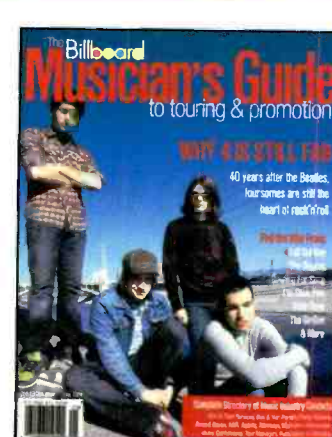
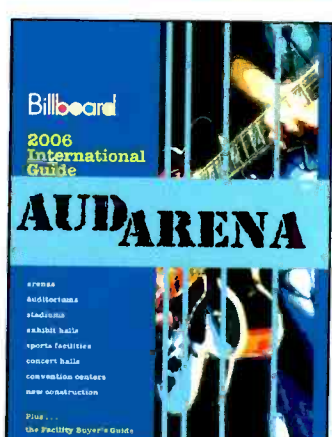
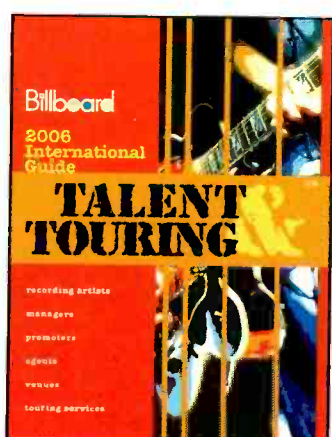
Due in early October, "She Was Country When Country Wasn't Cool: A Tribute Album to Barbara Mandrell," produced by Mark Bright, will feature Mandrell's songs sung by Reba McEntire, Brad Paisley, Sara Evans, Dierks Bentley, Kenny Chesney, Willie Nelson, Lorrie Morgan, Alabama's Randy Owen, Shelby Lynne and gospel great CeCe Winans. ●●●



BOB SEGER: DEMITRIUS KAMBOURIS/WIREIMAGE.COM; AMY GRANT: KEVIN MAZUR/WIREIMAGE.COM

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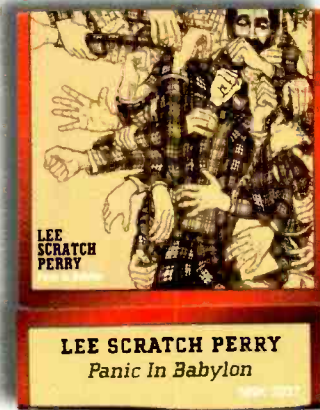
Here are just a few of the independent releases that the Allegro & NAIL Distribution divisions are proud to represent:



DR. DOG
Takers and Leavers

After releasing one of the Top 10 Records of 2005 [according to *eMusic*, *Village Voice*, *CMJ*, and more] Dr. Dog unveils the highly anticipated *Takers and Leavers* EP. On tour with The Raconteurs in September 2006!

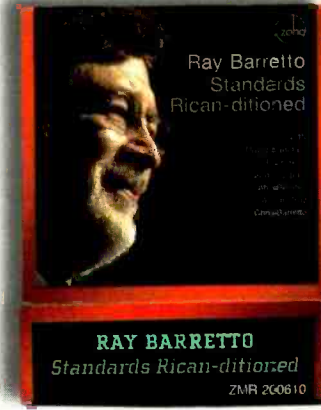
Street Date: 9/12/2006



LEE SCRATCH PERRY
Panic In Babylon

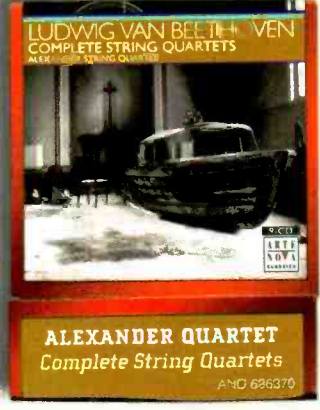
Brand-new stuff from Jamaica's master thinker. A true pioneer, Perry has opened the door for countless styles and sounds. Features a bonus disc busting out collaborations with DJ Spooky and TV on the Radio's Dave Sitek!

Street Date: 8/22/2006



RAY BARRETTO
Standards Rican-ditioned

This eagerly anticipated last recording by legendary conguero Ray Barretto features a Puerto Rican all-star cast led by pianist Hilton Ruiz in a classic 1950s Blue Note-style blowing session.



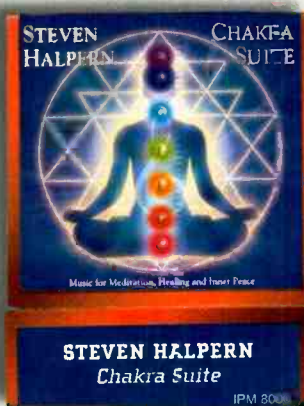
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Super budget nine-disc box set!
"The Alexander Quartet represents a real bargain ... the performances are alert, sensitive, and full of vitality."
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INCENDIO
Seduction

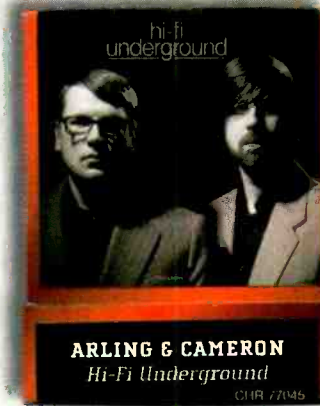
From the sun-kissed beaches of South America and the plains of New Mexico to the streets of Morocco, Incendio's lyrical guitars invite the listener to enter a world of pure romance, pure adventure, and pure seduction.



STEVEN HALPERN
Chakra Suite

The #1 best-selling chakra healing CD (over 500,000 sold) by Steven Halpern, the first name in sound healing.

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ARLING & CAMERON
Hi-Fi Underground

Obsessively pan-eclectic, Arling & Cameron are the Netherlands' pride and joy! "Gerry Arling and Richard Cameron have a solid handle on all things amusing and eccentric, as well as a penchant for genre hopping." — *Splendid*

Street Date: 9/12/2006

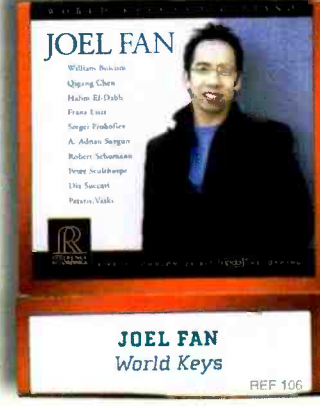


TERRANCE SIMIEN
Across the Parish Line

"A master of nouveau zydeco."
— *Rolling Stone*

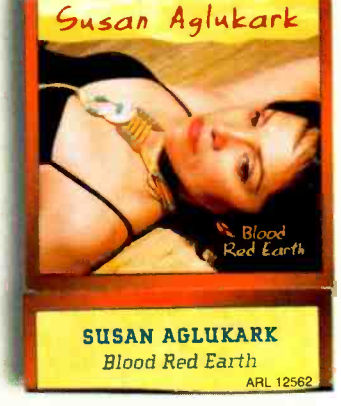
Features special guest stars Paul Simon, Marcia Ball, Rick Danko & Garth Hudson (The Band), and David Hidalgo (Los Lobos).

Street Date: 9/12/2006



JOEL FAN
World Keys

Debuted at #3 on the *Billboard* Classical Chart! Joel Fan, pianist with Yo Yo Ma's Silk Road Ensemble, has built a wide-ranging solo program of virtuoso showpieces from around the globe. Don't miss this exciting new artist!



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Aglukark, one of Canada's most unique adult contemporary artists and a leading voice in Canadian music, has sold 4x platinum in Canada, telling stories of hope, spirit, and encouragement.

Street Date: 10/10/2006

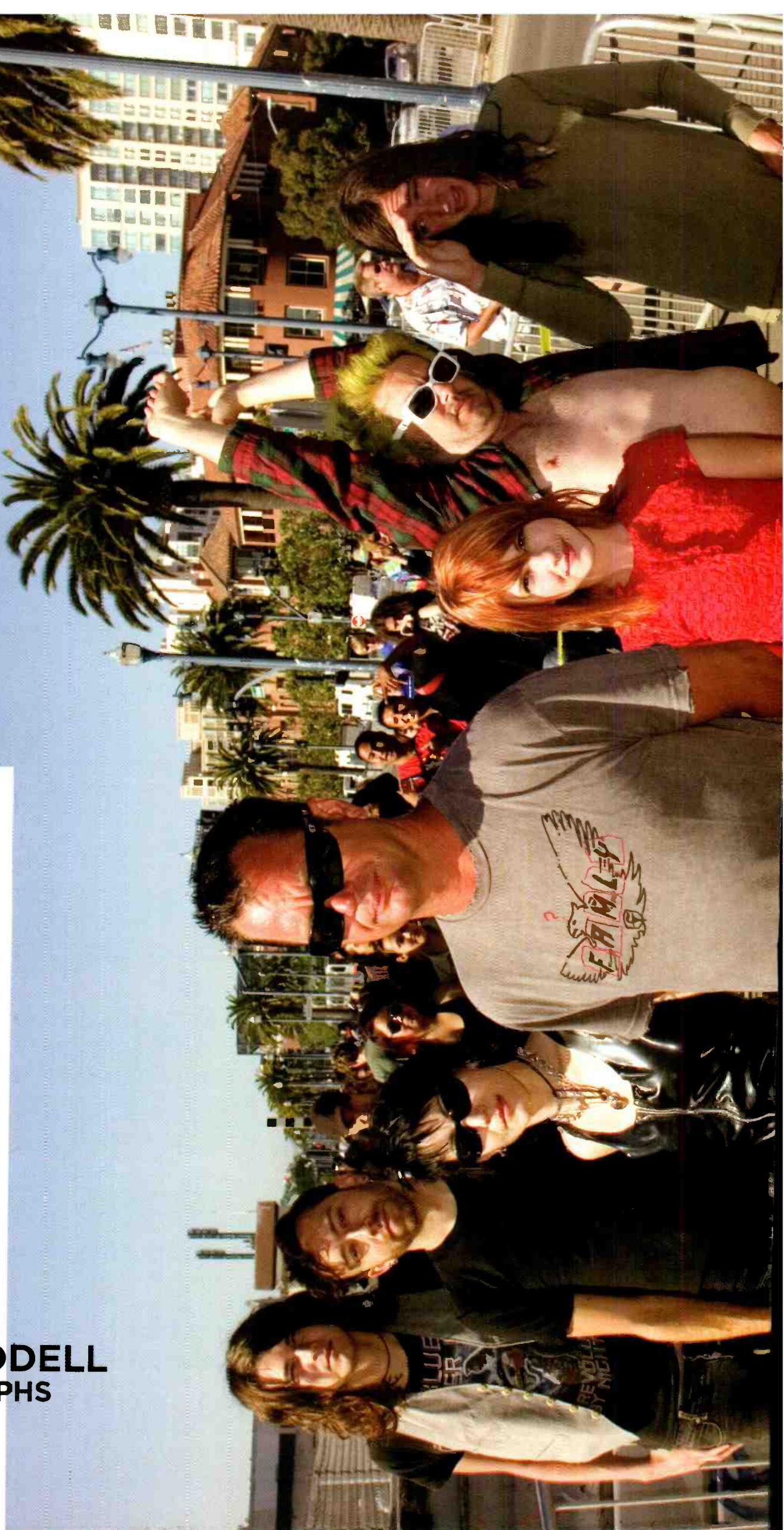


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WHY WARPERDS WWORKS

BY
RAY WADDELL
PHOTOGRAPHS
BY
DAN DION





KEVIN LYMAN KEEPS IT SIMPLE AND THE FANS AND BANDS KEEP COMING BACK FOR MORE

Kevin Lyman is spinning plates.

Among the immediate issues the Vans Warped tour founder and producer is juggling this morning at an underperforming date in Nashville are a crew member's minor medical emergency, an upcoming European on-sale for his Taste of Chaos tour, tracking album sales for his two labels and the magical appearance of a key piece of sound equipment that has been chasing the tour across several cities.

Lyman's production office on this day at Starwood Amphitheatre is packed with tour personnel, transportation coordinators, press, artists and a wealth of other, mostly heavily tattooed, individuals who all seem to function at a high level of organized chaos.

KEVIN LYMAN leads the Warped tour charge on the San Francisco waterfront. From left: WILLIAM BECKETT of THE ACADEMY IS...; TIM MCILRATH of RISE AGAINST; JOAN JETT; LYMAN; HAYLEY WILLIAMS of PARAMORE; FAT MIKE of NOFX; and SPENCER CHAMBERLAIN of UNDEROATH.

A partnership among Vans, Lyman's 4fini Productions and Creative Artists Agency's (CAA) Darryl Eaton, Warped has become one of the most consistent touring properties ever. While it may appear to the casual observer a dysfunctional punk family, the tour, now in its 12th year, works for reasons that transcend the bottom line.

"If this was purely driven by economics, there would be a lot of Warped," Lyman says. "But if I laid it all out for you economically, no one could figure out how it works. It doesn't make sense, because it's not really always based on finances."

What Warped is about is the care, feeding and shepherding of 800-plus people, including more than 100 bands, on 187 vehicles from town to town, and then setting up and putting on a show for thousands of punk kids. Virtually every detail of Warped eventually ends up in Lyman's lap, particularly if there's a problem, and he delegates with aplomb.

"I think he probably learns from his mistakes," observes veteran road warrior Joan Jett, a headliner on this year's tour. "I heard early on the food sucked, and now the food is excellent. I'm sure there are a million little details you have to get together if you're going to make this type of thing work."

It works. Last year, Warped enjoyed its best outing ever, with attendance of 700,000 and a gross exceeding \$16 million from a ticket that is generally priced for less than \$30.

For a dozen years, Lyman and Warped have continuously pumped new blood—fans and bands—into the punk-rock scene, contributing significantly to the genre's vitality.

The sense of community appeals to groups as does the potential new audience.

"Warped gives us a chance to play for people who may not necessarily get a chance to see us otherwise," says Andrew Everding, keyboardist for post-hardcore band Thursday, which played its first Warped in 2002. "The kids that are showing up now that are 16 were 12 back then, and for the younger kids the only concert they might go to is the Warped tour."

Others credit Warped with an even bigger role in their development. "I think the reason we have a career is because of the Warped tour," saxophonist J.R. of Less Than Jake says. "We've been doing this so long, we ended up building our fan base on tour, on this tour."

A shared sense of punk purpose surely greases the wheels, but it takes more than good intentions to keep turnstiles spinning, particularly with a tour that practically turns over its audience every three to four years. Warped works—with the venues, promoters, bands, sponsors, crew and, most importantly, the fans.

"We aim to deliver a great experience for the fan coming to the show, the artists that come out on the road with us, our sponsors, crew," CAA's Eaton says. "It is truly a unique community that transcends the 'business' of the tour."

CIRCUS COMES TO TOWN

When the Warped army rolls into a venue, promoters and venue operators are often asked to pretty much turn over the keys and step aside.

"We overrun your venue the 14 hours we're there," Lyman admits. "We respect your venue, but we need you to adapt with us and kind of step back, get out of the way. And for the amount of wear and tear 800 people can do to something, I believe there are bands with 20 people that come in and do more damage."

Other than "adapting," Warped does not ask a whole lot from the venues and promoters.

"Plenty of good forklift drivers, stagehands, some security," Lyman says. "We do all our own catering. There's no way a promoter would cater this. This catering bill, if you based it on a normal deal when you go into an arena, I think it'd be somewhere around \$30,000 a day. Most people couldn't handle it."

Shelleylyn Brandler's Ta Da! Catering feeds the tour, with an assist from this year's "barbecue band," the Sunstreak. "We always say 90% of the people on the Warped tour will eat the best they ever do and the other 10% can afford to go out

'People say Warped is the HARDEST DATE THEY WORK ALL SUMMER but the one they look forward to the most.'

—KEVIN LYMAN



and eat somewhere else," Lyman says. In the egalitarian society that is Warped, bands, crew, bus drivers and producers all stand in line for the same chow, virtually indistinguishable from each other.

At Starwood, Warped never touched the covered stage or fixed seats, instead setting up its 10 stages and 67 exhibitors in a gravel parking lot behind the shed's lawn. This is the case only when the crowd is smaller. "In most cities we split the amphitheater stage and put our smaller stages on it, especially if it's covered," Lyman says, "because we find it's a good place to get kids out of the sun."

At the venues, Lyman does not want to pay for anything he does not need, and he particularly does not want to be beholden to a bloated "house nut"—the amount of money it takes to produce a show—that can boost expenses. He makes a point of confronting venues to prevent overspending.

"These venues are opening their books for us, which they'll never open to anyone else, and we're breaking out those house nuts and we're tearing them apart," he says. "The house nut continually went up in this business, and I think 90% of the reason it kept going up was people didn't give a shit. My whole

thing is to help them bring the house nut down. We come to the show and look at everything."

At one Live Nation shed early in the route, Warped expenses were \$14,000 less than the house nut, Lyman says. Venues "are willing to work with us if we can help them lower costs. We get a lot of people that say Warped is the hardest date they work all summer but the one they look forward to the most."

While several Live Nation sheds dot the route, Warped also works with a wide array of independent promoters and alternative venues. A promoter does not have to have ultra-deep pockets to bring in the tour.

"We're the only tour on the road that's doing a lot of zero guarantees," Lyman says. "On a day like today [in Nashville] I get my ass kicked pretty good, because we're picking up all expenses before we take a penny."

In Nashville and some other markets, Warped worked on a straight "back-end" deal, with profits split after expenses. "We probably have \$150,000 in expenses," Lyman says. After that is covered, Warped takes 95% (or in some cases 100%) of the ticket revenue. The venues keep the revenue from ancillaries, including rent, concessions and parking.

In Nashville, Lyman was hoping Warped could do 7,000-8,000 people. But final paid attendance ended up at 5,600 for a gross of about \$150,000, which barely broke even for the tour. Thankfully, it was his last crowd of less than 10,000 as of press time.

THE BRANDS

Ten stages notwithstanding, Warped has the look and feel of a punk-rock county fair with row after row of booth space. Sixty-seven sponsors and vendors are onboard for this year's 50-date outing, coordinated by Warped's Sarah Root.

Exhibitors have turned into Warped's second-highest revenue stream, up 20% this year. "Now we have to turn a lot of people down, just like bands," says Lyman, who adds that 60%-80% of the "seven-figure" sponsorship value is pumped back into the tour. "It underwrites moving this thing down the road."

Warped sponsors and vendors are not exactly mainstream, outside of entities like Cingular Wireless and Major League Baseball. Instead, most are small indie labels (including Lyman's own SideOneDummy Records and Warcon Records), alternative fashions and other left-of-center concerns.

Largely absent are the extreme-sports exhibits that were once a huge presence. "Sports-wise, when we first took this tour out I was able to get some of the top athletes, but now their time is so distracted because of the X Games and Gravity Games," Lyman says. Now Warped hosts local skateboarding competitions. "It's about trying to adapt with the times without screwing up the foundation."

While Southern California fashion brands like Hurley and PacSun have raised awareness through their association with Warped, none has been boosted like the title sponsor. Footwear company Vans has presented 11 of the 12 Warped tours in the

LYMAN'S MOST LIKELY

Want to know which bands on Warped 2006 are likely to achieve breakout success? There's no better judge than Warped producer Kevin Lyman. Here are his picks for 2006 (with current or upcoming album and label).



CHIODOS

"All's Well That Ends Well," Equal Vision Records
"They're kind of a melodic heavy band. The kids are really grasping on to them."



GYM CLASS HEROES

"As Cruel As School Children," Decaydance/
Fueled by Ramen
"They're a mix between a Jurassic 5 and Talib Kweli. You hear a little Black Eyed Peas in there, but all with punk elements."



AIDEN

"Rain in Hell," Victory Records
"They're in the vein of an AFI or My Chemical Romance but with a punk influence."



EVERY TIME I DIE

"Gutter Phenomenon," Roadrunner
"With them it's all about the intensity of the shows. If the kids aren't responding, they stop the show and start playing like this accordion music and the kids go nuts."



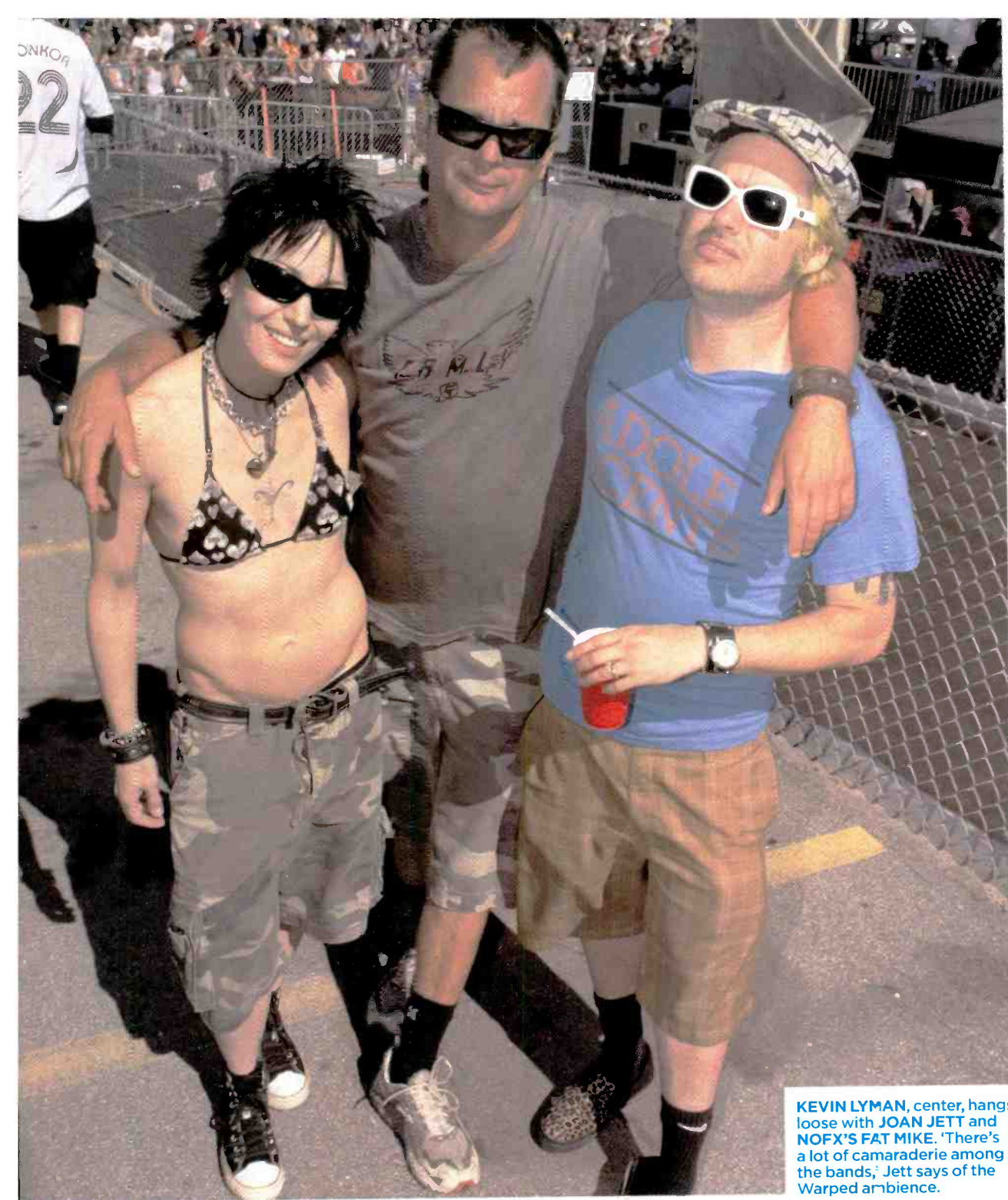
THE ACADEMY IS...

"Almost Here," Fueled by Ramen/Atlantic
"They're a little more accessible and have the potential to cross over to a wider, more mainstream audience. Their crowds are growing, they have amazing sets."



CARTEL

"Chroma," the Militia Group
"They've got that thing moving out of the emo range, but they're expanding it out more, not screaming onstage but writing songs."



KEVIN LYMAN, center, hangs loose with **JOAN JETT** and **NOFX'S FAT MIKE**. 'There's a lot of camaraderie among the bands,' Jett says of the Warped ambience.

most long-lived tour sponsorship in the business.

"We were an \$80-million to \$100-million-a-year company back in 1996 when we got involved with Kevin," says Steve Van Doren, Vans VP of promotion and events, whose father Paul (now retired) started the company 40 years ago.

Van Doren says the Warped association has been a highly effective marketing tool, allowing Vans to become known outside of Southern California. "Our customers are 12- to 18-year-old boys and girls. We've always been into skateboarding and snowboarding, and music has been a great tie-in."

This year, Vans is projecting revenue of \$500 million, and Van Doren attributes much of the growth to the Warped association.

"We've changed from being a manufacturing company to a marketing company. We work with bands, they wear the shoes and the kids want to be like them, and it's just a win-win," Van Doren says. "We let Kevin do what he does, we let CAA do what they do, we don't interfere at all. Those guys know what the hell they're doing."

THE BANDS

With more than 1,000 submissions to participate this year, bands obviously love being on the tour, and many are veterans.

Bands break on Warped. "The tour has consistently been the launch pad for the next round of new superstar bands," Eaton says. "Just last year's tour alone saw bands like My Chemical Romance, Avenged Sevenfold and Fall Out Boy, to name a few, rise to the top. I think the tour really provides a platform for fans to go out and discover their new favorite artists."

Lyman is not above giving a battlefield promotion. "The first

[Warped] we did, we were on one of the smaller stages, and they bumped us up to the main stage halfway through the tour because the response was so cool," Thursday's Everding says.

Less Than Jake has done at least eight Warped tours. "There's nothing like this tour," J.R. says. "It's truly like summer camp. You get up, you go stand in line for breakfast, you stand in line for lunch, you go play a show, run around. The camp counselor is Kevin Lyman."

Warped is not the best payday in the world. According to Lyman, "There are bands out here making 50 bucks [a night] to no bucks, to bands that are making \$10,000-\$12,000."

The majority of the bands have album releases scheduled somewhere around the tour. Veterans know a Warped slot is a huge opportunity for career development.

"You have to utilize the time you're out here," J.R. says. "There's a lot of bands that don't. They just jerk around, go watch other bands. You're out here all summer, you'll have a chance to watch bands. But make friends, network, meet people, because the band that's playing on the SmartPunk stage could be selling 2 million records next year."

Lyman sees too many bands playing rock star too early in their careers.

"I'm torn between bands that have made a living by touring in this scene and a lot of these young bands that don't have a fucking clue what's going on," he says. "And there's a lot of managers in this business right now that are coming in from other parts of the business that are turning and burning" their acts.

According to Lyman, too many bands take a short-term view. "They want the big guarantees and the big costs," he says. "The

only people making money at that point are the light and sound and bus companies and the managers."

Most Warped bands should be in, well, a van. "I've got bands in two buses that are playing on my small stages. I tell them, 'You're going to be changing my oil at Jiffy Lube before long. You're going to be broke.'"

When he first started Warped, Lyman was considered one of the guys. Now at 45, "I'm not a peer to these bands anymore. I'm either a mentor or a disciplinarian. I've found that as the years have passed, a lot of these bands will come up to me and ask about business. They'll ask for my advice."

Unlike other multi-act tours, Warped lacks a tangible amount of drama. For a veteran artist like Joan Jett, that's a relief. "There's been a lot of camaraderie among the bands, which is pretty unique from what I can gather," she says. "Some other people have made comments that the atmosphere is so much better than on something like the Ozzfest, where there seems to be many more head trips. I haven't experienced that. I'm experiencing this, where everything is really low-key and down to earth."

HARDY STOCK

Asked to profile the "Warped kid," Lyman responds, "Thirteen to 19 years old, active, very open-minded to the music and the scene, very musically knowledgeable. We've gotten to the point where we're about 50/50 male/female, but I also have noticed this year that we're getting some of the older fans back with bands like Helmet and Joan Jett."

As far as an economic profile, "They come with some money, they buy T-shirts and records, and music is cheap out there. They're ready to take music home with them."

They are also pretty hardy stock—the Warped crew keeps that in mind when handling those who occasionally succumb to the heat and crowds.

"If you give him some water and put him under a fan and treat him right there on the spot, they recover. We call it the 'eight-minute plan' to get them back out there in the crowd," Lyman explains. "If you throw them on a cart and drive them across the venue, it only gets them nervous and everything escalates, and the next thing you know, we're sending people to the hospitals."

EVOLVING WITH THE MUSIC

With tickets rarely topping \$30 and so many bands and activities on the bill (117 performed in San Diego), Warped is the best value on the road.

But its producers face the challenge of promoting a genre-based tour in a business where tastes change quickly. "We have just tried to evolve with the music and keep up with what a Warped fan wants to see," Eaton says. "I think that one of the successes of the tour is that we haven't changed it too much."

Indeed, Warped has been remarkably consistent by "not screwing with the brand," Lyman says. "We've had one dip in 1998, when our numbers went down and I had arguably my two biggest bands, Eminem and Blink-182. But it confused my audience. They abandoned it, because they thought I screwed up the brand."

So if numbers are a little off this year, Lyman's not sweating it. "If we only go out and do 620,000, is that success?" he asks rhetorically. "I did get depressed the first day a little bit when I saw how we were tracking. Then I started thinking, 'It was only a couple of years ago that we first did 500,000 people.'"

The key, he says, is to find a way to financially make it work. By Lyman's accounting, the economic model is simple: "You put money in that starts the tour, and if at the end there's money in the bank, it was a successful tour."

Lyman remains committed to Warped above and beyond the financial rewards. "I do a lot of other things and I have a lot of other projects, but the first day of the Warped tour when the doors open, the hair on my arms stands up," he says. "That means it's still relevant in my heart and soul to do this tour, and it's not just going out on the road as a job."

And though he has had offers to buy the tour or turn it over to a national promoter/producer, that isn't likely. "I find I'm terminally unemployable," he says. "I realized this is what I do really well."

So how long will it last?

"The kids will let us know if they don't want to come anymore."

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THE ROLLING STONES, above, and U2 lead the pack on the road.



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KEVIN MAZUR/WIREIMAGE.COM

TOP 25

TOURS

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 1, 2005,
THROUGH MAY 16, 2006.

TOTAL GROSS ACT
Total Attendance Total Capacity No. of Shows No. of Sellouts

1	\$147,370,793	THE ROLLING STONES	1,133,133	1,149,094	45	37		As the trek continues overseas, Bigger Bang could become the top-grossing tour ever.
2	\$73,087,476	U2	945,007	945,007	28	28		
3	\$65,223,450	BON JOVI	866,873	867,941	57	54		
4	\$47,444,527	BILLY JOEL	616,503	616,751	34	33		
5	\$38,742,237	CIRQUE DU SOLEIL'S 'DELIRIUM'	424,591	598,401	64	2		
6	\$35,145,287	AEROSMITH	391,292	449,561	32	11		
7	\$29,042,409	COLDPLAY	454,932	464,255	31	22		
8	\$25,170,447	LUIS MIGUEL	335,614	359,708	38	3		
9	\$23,988,042	TRANS-SIBERIAN ORCHESTRA	629,145	694,406	81	45		
10	\$17,655,152	PAUL McCARTNEY	119,355	119,505	8	7		
11	\$17,617,328	DEPECHE MODE	313,674	347,694	20	11		
12	\$17,482,704	NICKELBACK	437,258	442,594	46	39		
13	\$16,323,637	TAKE THAT	268,511	268,511	23	23		
14	\$15,698,844	PEARL JAM	392,694	418,589	18	8		
15	\$15,301,588	KENNY CHESNEY	263,263	257,403	21	19		
16	\$14,354,207	TIM MCGRAW & FAITH HILL	179,527	160,873	11	10		Tim McGraw & Faith Hill's tour is just starting and sure to scale the chart.
17	\$14,242,706	BRAD PAISLEY	344,544	409,711	51	23		
18	\$12,908,728	GEORGE STRAIT	222,122	241,927	16	8		
19	\$12,858,832	QUEEN + PAUL RODGERS	166,716	241,535	22	1		
20	\$12,227,686	RASCAL FLATTS	263,263	269,113	29	20		
21	\$11,648,776	GWEN STEFANI	203,254	246,439	21	9		
22	\$11,527,431	MÖTLEY CRÜE	204,763	273,042	35	5		
23	\$10,994,960	RBD	181,172	236,096	17	3		
24	\$10,062,104	DAVE MATTHEWS BAND	192,249	202,772	13	9		
25	\$9,813,807	FALL OUT BOY	357,892	359,379	43	38		

TOP TOURS TAKE CENTER STAGE

Rolling Stones Start The Year Off With Much-Anticipated 'Bang' BY RAY WADDELL

The list of the top tours for the first half of 2006 is predictably top heavy with veteran rockers, but the lineup also yields a few surprises from developing acts and new arena productions.

At the top of the list, compiled from figures reported to Billboard Boxscore from Nov. 1, 2005, through mid-May, as they have been virtually every time they are on the road for the past three decades, are the Rolling Stones. The Stones' Bigger Bang tour, produced by Michael Cohl, reported \$147.3 million in grosses from 45 shows in U.S. arenas and international stadiums.

Though not without its drama—including brain surgery for guitarist Keith Richards following a bizarre accident—the Stones lurched back into gear July 11 for a European stadium run that could make Bigger Bang the top-grossing tour ever.

The Stones just announced that they will return to North America in the fall. "It's kind of astounding when it keeps improving 43 years later," Cohl says.

While it's doubtful it would have passed its elder brethren, U2 would have improved its already hefty take of \$73 million for the period had it not postponed dates in New Zealand, Australia, Japan and Hawaii because of a family illness.

Still, U2's mega-trek is unarguably one of the most successful tours ever. "The Vertigo tour was an absolute success worldwide," says Vertigo producer Arthur Fogel, music chairman of Live Nation and head of TNA, the firm's international touring division.

Most of the U2 dollars in the midyear report come from Latin American Vertigo stops. "The shows in Mexico and South America continued the incredible feat of not one unsold ticket," says Fogel, who adds that he remains hopeful that the Pacific Rim dates will be rescheduled.

The launch of Bon Jovi's world tour in support of its "Have a Nice Day" album was orchestrated to perfection by producer AEG Live and agency Creative Artists Agency, and the tour has delivered big time.

Bon Jovi is the third-highest-grossing act for the period, reporting more than \$65 million and 866,873 in attendance, selling out 54 of 57 shows.

"We broke the Bon Jovi legs up into fall '05 and the first and second quarters of '06," AEG Live CEO Randy Phillips notes. "Had we played all the dates in one year, including the summer stadium dates, we would have vied for top tour."

Phillips points out that Bon Jovi was the only act other than U2 to play four sold-out Air Canada Centre shows in Toronto. "Also, we played six arenas in the New York metro area, and are now almost clean on three Giant Stadiums in the same market," Phillips adds.

Bon Jovi will be on the road in the United States and Europe through most of the summer.

Billy Joel's return to the road last winter was nothing short of spectacular, selling out 33 of 34 dates and ringing up multiples in many markets, including a record-setting 12 sellouts at New York's Madison Square Garden that grossed \$19.2 million.

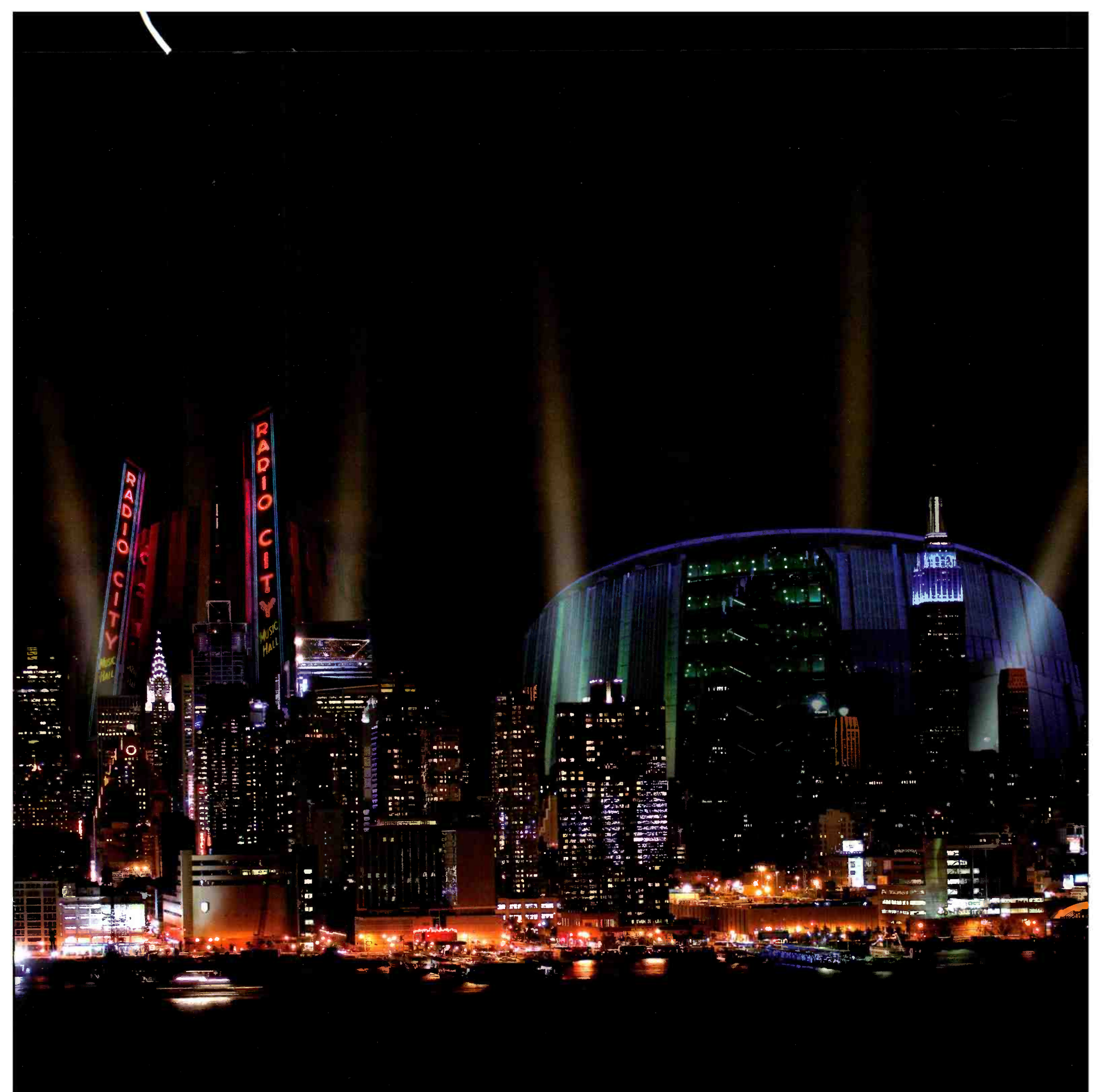
"The true 'hall of famers' are the artists that can fill arenas night after night," says Dennis Arfa, Joel's longtime agent at Artists Group International.

A rare newcomer to the touring elite is Cirque du Soleil's "Delirium," a **continued on >>p30**



CAPACITIES 15,001 OR MORE TOP 10 VENUES RANKED BY GROSS. COMPILED FROM BOXSCORES NOV. 1, 2005, THROUGH MAY 16, 2006.

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$52,699,954	MADISON SQUARE GARDEN, NEW YORK 20,697	827,692	1,121,869	74	28
2	\$27,253,160	TD BANKNORTH GARDEN, BOSTON 19,600	533,533	727,230	59	17
3	\$26,029,429	WACHOVIA CENTER, PHILADELPHIA 21,000	647,946	859,364	58	23
4	\$23,661,562	AIR CANADA CENTRE, TORONTO 19,800	405,997	423,715	28	20
5	\$21,916,474	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. 20,654	612,173	829,336	68	10
6	\$21,256,505	MGM GRAND GARDEN, LAS VEGAS 15,200	129,274	130,415	10	10
7	\$19,114,917	BELL CENTRE, MONTREAL 21,242	295,137	319,798	33	5
8	\$17,621,643	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO 18,500	279,640	434,918	49	5
9	\$17,316,271	CONTINENTAL AIRLINES ARENA, EAST RUTHERFORD, N.J. 21,000	485,406	747,331	55	7
10	\$16,552,310	THOMAS & MACK CENTER, LAS VEGAS 19,354	229,540	276,515	20	0



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from >>p28

new arena product that has quickly become a force to be reckoned with. Since January, “Delirium” has grossed almost \$40 million from 64 shows and moved nearly 450,000 tickets.

“The great thing about this tour is it’s kind of a fusion of music and art,” says Brad Wavra, point person on “Delirium” for Live Nation, which is producing the tour. “For the first time in a long time we’ve created a different type of arena entertainment.”

Most importantly, this is not a one-shot deal. “It’s not dependent on a hit song or a pop star,” Wavra says. “People seem to be coming back again.”

Road veteran Aerosmith again asserted its authority this winter, grossing more than \$35 million from 32 dates on a tour that was cut short because of throat problems for singer Steven Tyler. The good news is that Aerosmith will strike even harder later this year with a co-headlining run with Mötley Crüe called the Route of All Evil.

One of the few relatively new acts among the top midyear tours is Coldplay. The band followed up last summer’s successful shed tour with a run through arenas that rang up grosses of nearly \$30 million and attendance of more than 450,000.

“The year is going very well,” Coldplay manager Dave Holmes modestly says. “The U.S. arena leg that ran from Jan. 25 to March 6 was a tremendous success, with all but a couple of the dates doing sellout business.”

Coldplay wraps a sold-out arena tour of Australia this summer, and then heads to Asia. “This has been their best year ever,” Holmes says.

Luis Miguel’s 30-show engagement Jan. 18-Feb. 27 at Auditorio Nacional in Mexico City grossed \$19.3 million and drew 267,528 fans, the linchpin for more than \$25 million in grosses for the period. The Auditorio Nacional number is believed to be the biggest gross in the history of Mexico and one of the top global indoor grosses of all time.

“He probably could have done more” shows, says Peter Grosslight, worldwide head of music for the William Morris Agency (WMA), which books Miguel.

The Auditorio Nacional stand, promoted by Showtime de Mexico, wrapped a 101-date tour

that started last September in the United States and then played Argentina, Chile and Uruguay before beginning the Mexican run in January. Grosslight says the tour’s total gross was north of \$60 million, which he believes could make it the top-grossing tour ever by a Latin artist.

The fact that the period covered includes most of the holiday season gives the

Trans-Siberian Orchestra a chance to flex its box-office muscle in the chart. TSO—a rock holiday extravaganza that incorporates elaborate staging, metal mixed with Christmas carols and dazzling visuals—has become a winter staple.

For the period, TSO reports grosses of close to \$24 million and attendance of 629,145 from 81 performances. “TSO continues to defy conventional formulas,” says Marc Geiger, responsible agent for TSO at WMA. “Their growth year over year is a true success story.”

Rounding out the top 10 is Paul McCartney, with the eight shows that wrapped his huge 2005 U.S. tour. Just those eight shows, produced by Barrie Marshall and promoted by AEG Live and Live Nation, grossed \$17.6 million and drew nearly 120,000 people.

For the rest of the top 25, notable successes include Depeche Mode (\$17.6 million), Nickelback (\$17.4 million), Take That (\$16.3 million), RBD (\$10.9 million), Gwen Stefani (\$11.6 million) and Brad Paisley (\$14.2 million).

Just getting under way and sure to scale higher chart positions by year’s end are Kenny Chesney (\$15.3 million), Pearl Jam (\$15.6 million), Tim McGraw/Faith Hill (\$14.3 million), Rascal Flatts (\$12.2 million), Dave Matthews Band (\$10 million) and Fall Out Boy (\$9.8 million).

The emergence of Fall Out Boy is good news for an industry needing new headliners. “We’re very excited [with] how the FOB tour went,” FOB manager Bob McLynn says. “They’ve built it from the ground up. Kind of surreal to see the same little band selling out all these arenas.”

Absent from the chart but sure to make a major dent in the year-end totals are Madonna, Red Hot Chili Peppers, Barbra Streisand and Eric Clapton.



CAPACITIES 10,001 - 15,000		TOP 10 VENUES		RANKED BY GROSS COMPILED FROM BOXSCORES NOV. 1, 2005, THROUGH MAY 16, 2006	
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1 \$8,273,283	ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. 13,800	130,832	177,883	17	1
2 \$6,942,127	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	252,838	434,265	57	3
3 \$6,587,295	IPAYONE CENTER AT THE SPORTS ARENA, SAN DIEGO 15,000	183,610	258,911	36	4
\$6,552,662	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	209,322	327,944	46	8
5 \$6,236,853	NATIONAL EXHIBITION CENTRE, BIRMINGHAM, ENGLAND 13,000	109,735	114,691	12	
\$5,729,043	DCU CENTER, WORCESTER, MASS. 15,000	167,023	294,328	29	2
\$4,591,618	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	67,383	70,360	10	1
8 \$4,527,597	PATRIOT CENTER, FAIRFAX, VA. 10,404	101,721	192,936	28	3
9 \$4,381,328	GIANT CENTER, HERSHEY, PA. 12,500	162,596	263,724	38	4
10 \$4,264,283	LONG BEACH ARENA, LONG BEACH, CALIF. 14,500	141,975	201,547	25	5

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(Compiled from Boxscores Nov 1 2005 through May 16, 2006)

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CAPACITIES
5,001 - 10,000

TOP 10 VENUES

RANKED BY GROSS
COMPILED FROM
BOXSCORES NOV. 1, 2005,
THROUGH MAY 16, 2006

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$80,186,187	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,261,500	1,549,546	262	9
2	\$21,880,374	AUDITORIO NACIONAL, MEXICO CITY 9,683	334,940	360,136	38	1
3	\$14,472,991	THE THEATRE AT MADISON SQUARE GARDEN, NEW YORK 5,610	292,695	396,105	82	9
	\$11,269,708	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089	208,821	228,556	44	15
	\$7,384,655	NOKIA THEATRE, GRAND PRAIRIE, TEXAS 6,333	173,615	217,192	56	7
6	\$5,857,261	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 9,500	125,979	131,070	18	8
	\$5,271,478	ALADDIN THEATRE, LAS VEGAS 7,019	87,557	138,091	27	5
8	\$4,355,802	POINT THEATRE, DUBLIN 8,500	80,266	80,266	13	13
9	\$4,020,755	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	67,954	67,954	8	8
10	\$2,843,054	DODGE ARENA, HIDALGO, TEXAS 6,800	37,844	40,191	7	3



CAPACITIES
5,000 OR LESS

TOP 10 VENUES

RANKED BY GROSS
COMPILED FROM
BOXSCORES NOV. 1, 2005,
THROUGH MAY 16, 2006

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$56,102,058	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	385,676	402,555	99	63
2	\$20,111,631	FOX THEATRE, ATLANTA 4,600	445,195	797,998	178	9
	\$15,327,311	TEMPLE HOYNE BUELL THEATRE, DENVER 2,830	303,897	417,523	133	1
4	\$12,360,965	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,600	215,643	262,907	107	0
5	\$10,747,141	BOB CARR PERFORMING ARTS CENTER, ORLANDO, FLA. 2,518	208,323	263,141	108	11
6	\$10,193,997	WHARTON CENTER, EAST LANSING, MICH. 2,500	184,978	212,575	94	2
7	\$7,631,935	BENEDUM CENTER, PITTSBURGH 2,885	149,304	152,334	54	0
8	\$7,191,651	BROWARD CENTER, FORT LAUDERDALE, FLA. 2,700	125,034	161,876	63	3
9	\$6,651,649	RUTH ECKERD HALL, CLEARWATER, FLA. 2,174	148,308	191,193	101	25
10	\$6,426,647	ORPHEUM THEATRE, MINNEAPOLIS 2,745	89,281	131,575	53	5





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Arenas Reap Benefits Of The Year's Top Tours

Megawatt winter tours brought big grosses to arenas, as Billboard's midyear venues charts show. ■ Billy Joel, Bon Jovi, Paul McCartney, Coldplay, the Rolling Stones, Cirque du Soleil, Aerosmith, U2 and others all played arenas from November 2005 through mid-May 2006.

New York's Madison Square Garden played host to most of these tours, and, as usual, the Garden tops the chart for venues with capacities of 15,001 or more.

The 20,697-capacity Garden reported grosses of \$52.7 million for the reporting Billboard Boxscore period and attendance of 827,692. The crowning jewel was Joel's record-setting 12 sell-outs, which accounted for nearly \$20 million and 226,038 in attendance.

"We benefitted from great headlining talent," says Jay Marciano, president of Madison Square Garden Entertainment, which oversees the Garden, Radio City Music Hall and the Theatre at Madison Square Garden. "When you've had the Rolling Stones, Tom Petty and Madonna and, of course, 12 sold-out Billy Joel [shows] and you combine that with a New York City marketplace that is on fire, our venues are having the best years in our history."

The Garden has apparently seen no price resistance to big-ticket shows. "So far, God bless the New York marketplace," Marciano says. "Madonna sold out six shows, and there [would have been] several more had she had the time in her schedule to do them, based on demand, and this is an artist that is grossing \$3 million a night."

As in past years, Radio City Music Hall, propelled by the gargantuan success of its "Christmas Spectacular," sits atop the 5,001- to 10,000-capacity venues chart, and the Theatre at Madison Square Garden comes in at No. 3.

"You expect the Garden and Radio City to do well, [but] the big surprise is the Theatre staging a strong comeback," Marciano says. "It's finally finding its place in the market as a great mid-sized rock room."

As usual, Northeast buildings seem to dominate the chart rating rooms with 15,001 or more seats, including TD Banknorth Garden in Boston (\$27.2 million), Wachovia Center in Philadelphia (\$26 million) and Continental Airlines Arena in East Rutherford, N.J. (\$17.3 million).

The hot Canadian touring market is evidenced by strong showings from Air Canada Centre in Toronto (\$23.6 million) and Bell Centre in Montreal (\$19.1 million), as well as the John Labatt Centre in London, Ontario (\$6.9 million), for 10,001- to 15,000-capacity venues.

Meanwhile, the strongest building of its size in recent memory has been the Atlantic City (N.J.) Boardwalk Hall, which tops the midyear list of 10,000- to 15,000-seat venues.

Neil Diamond, James Taylor, Bon Jovi and Andre Rieu were among the acts that drove attendance and grosses at Boardwalk Hall, ac-

ording to assistant GM Greg Tesone.

"We've had a pretty well-rounded lineup," Tesone says. "And looking forward, we've got a great summer and fall with Madonna and 'American Idol,' and Barry Manilow in October and Barbra Streisand in November."

Promotional partnerships with Atlantic City casinos remain a key factor in Boardwalk Hall attracting major events. "Caesars is continuing to do a lot of stuff with us—the Diamond, Madonna and Streisand dates," Tesone says. "Trump [Taj Mahal] just did [Andrea] Bocelli with us, Hilton is doing Manilow. We work with a little bit of everybody."

As Boardwalk Hall continues to be a top performer, Tesone thinks the venue is winning a battle of perception. "It took us a while, it seemed, to convince people that Atlantic City was a real viable market and not just an off-shoot of Philadelphia or New York," he says. "It seems we've convinced people of that now—the num-

bers have proven it—and it seems to have really opened us up to that next level of business."

For venues containing fewer than 5,000 seats, the Colosseum at Caesars Palace in Las Vegas has been virtually untouchable since it opened three years ago. The "house that Celine built" still packs the room with Celine Dion's "A New Day . . ." show and also does well with Elton John's

"The Red Piano" residency. AEG Live/Concerts West promotes the Colosseum's shows.

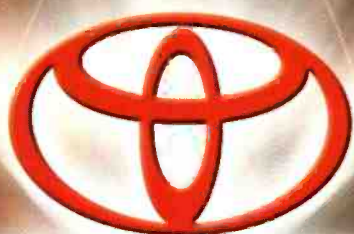
"Celine continues to play to sellout [crowds] after 530 shows," Concerts West president John Meglen marvels. "Jerry Seinfeld and Elton also continue to sell out. It's just magical artists in a magical building."

In addition to the Colosseum, Vegas chimes in with the MGM Grand Garden Arena (\$21.2 million) and the Thomas & Mack Center (\$16.5 million) for large arenas, and the 7,000-seat Aladdin Theatre (\$5.2 million) among smaller venues.

A growing touring market in Latin America helps the Coliseo de Puerto Rico in Hato Rey, Puerto Rico, make the top 10 of large arenas, with \$17.6 million in grosses, and the 9,683-seat Auditorio Nacional in Mexico City, with \$21.8 million. The latter's inclusion was largely propelled by a \$19.3 million, 30-show stand by Luis Miguel.

Other international venues include the 8,500-seat Point Theatre in Dublin (\$4.3 million); the 10,000-seat Odyssey Arena in Belfast, Northern Ireland (\$4 million); the 13,000-seat National Exhibition Centre in Birmingham, England (\$6.2 million); and the 13,500-seat Brisbane (Australia) Entertainment Centre (\$4.5 million).

—Ray Waddell



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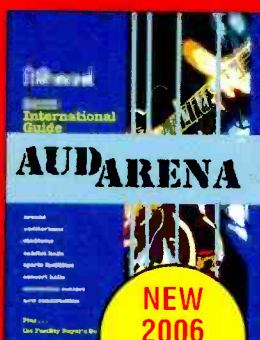
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TOP 25

BOXSCORES

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 1, 2005
THROUGH MAY 16, 2006.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$19,286,000 (203,653,410 pesos) \$170/\$20	LUIS MIGUEL Auditorio Nacional, Mexico City Jan. 18-Feb. 27, 2006	267,528 283,590 30 shows	Showtime de Mexico
			WMA's Peter Grosslight says LUIS MIGUEL 'could have done more' shows.	
2	\$19,215,942 \$89.50/\$49.50	BILLY JOEL Madison Square Garden, New York Jan. 23-26, Feb. 2, 9, 16, 25, 27, March 2, 4, Apr. 10, 24, 2006	226,038 12 sellouts	Live Nation
3	\$11,682,557 (24,638,513 reales) \$109.06/\$42.67	U2, FRANZ FERDINAND Estádio do Morumbi, São Paulo, Brazil Feb. 20-21, 2006	149,700 two sellouts	The Next Adventure, Planmusic
4	\$11,210,733 \$500/\$60	THE ROLLING STONES SBC Park, San Francisco Nov. 13-15, 2005	87,054 88,264 two shows	Concert Productions International, The Next Adventure
5	\$10,257,284 (107,943,550 pesos) \$190.05/\$28.51	U2, SECRET MACHINES Estadio Azteca, Mexico City Feb. 15-16, 2006	141,278 two sellouts	The Next Adventure, OCESA Presents
6	\$8,809,023 (\$1,027,616,578 yen) \$350/\$60	THE ROLLING STONES Tokyo Dome, Tokyo March 22-24, 2006	78,287 86,898 two shows	Concert Productions International, The Next Adventure
7	\$8,679,025 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas Jan. 31, Feb. 1, 3-4, 7, 10-14, 17-19, 2006	49,043 13 sellouts	Caesars Palace, Concerts West/AEG Live
8	\$7,603,008 (€6,453,290) \$4124/\$20.62	CLOUSEAU Sportpaleis, Antwerp, Belgium Dec. 2-29, 2005	221,140 229,527 13 shows	PSE Belgium
9	\$6,966,821 (21,396,850 pesos) \$81.40/\$24.42	U2, FRANZ FERDINAND Estadio River Plate, Buenos Aires March 1-2, 2006	150,424 two sellouts	The Next Adventure, DG Entertainment SRL
10	\$6,856,592 \$75/\$45	BILLY JOEL Wachovia Center, Philadelphia Feb. 14, March 7, 13, 20, 30, 2006	93,955 five sellouts	Live Nation
11	\$6,808,320 \$450/\$160/\$99/\$60	THE ROLLING STONES Madison Square Garden, New York Jan. 18-20, 2006	29,682 two sellouts	Concert Productions International, The Next Adventure
12	\$6,792,416 \$350/\$60	THE ROLLING STONES Angel Stadium, Anaheim, Calif. Nov. 4, 2005	48,480 sellout	Concert Productions International, The Next Adventure
13	\$6,642,075 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas March 28-29, 31-April 2, 4-5, 7-9, 2006	40,026 10 sellouts	Caesars Palace, Concerts West/AEG Live
14	\$6,483,997 (19,891,411 pesos) \$350/\$60	THE ROLLING STONES Estadio River Plate, Buenos Aires Feb. 21-23, 2006	141,092 two sellouts	Concert Productions International, The Next Adventure
15	\$5,956,083 \$350/\$60	THE ROLLING STONES Petro Park, San Diego Nov. 11, 2005	44,310 sellout	Concert Productions International, The Next Adventure
16	\$5,953,928 \$350/\$60	THE ROLLING STONES Hollywood Bowl, Hollywood Nov. 6-8, 2005	35,711 two sellouts	Concert Productions International, The Next Adventure
17	\$5,652,236 (\$6,665,039 Canadian) \$107.62/\$57.04	BON JOVI Air Canada Centre, Toronto Jan. 21, 23-24, 30, 2006	67,234 four sellouts	Concerts West/AEG Live
			BON JOVI was the only act other than U2 to play four sold-out shows at Air Canada.	
18	\$5,545,431 \$450/\$60	THE ROLLING STONES United Center, Chicago Jan. 23-25, 2006	29,997 two sellouts	Concert Productions International, The Next Adventure
19	\$5,421,153 (£2,945,638) \$64.41/\$46.01	TAKE THAT MEN Arena, Manchester, England May 4-6, 20-22, 2006	85,823 six sellouts	SJM Concerts
20	\$5,206,428 (\$4,671,243 pesos) \$350/\$60	THE ROLLING STONES Foro Sol, Mexico City Feb. 26, 2006	51,482 sellout	Concert Productions International, The Next Adventure
21	\$5,058,113 \$262.50/\$105	PAUL MCCARTNEY MGM Grand Garden, Las Vegas Nov. 25-26, 2005	29,535 two sellouts	Evening Star Productions
22	\$5,035,002 (\$6,919,870 Australian) \$350/\$35	THE ROLLING STONES Telstra Stadium, Sydney Apr. 11, 2006	58,611 sellout	Concert Productions International, The Next Adventure
23	\$5,000,589 (2,598,406,000 pesos) \$336.78/\$34.64	U2, FRANZ FERDINAND Estadio Nacional, Santiago, Chile Feb. 26, 2006	77,345 sellout	The Next Adventure, DG Medios and Espectaculos SA
24	\$4,990,074 \$450/\$160/\$99/\$60	THE ROLLING STONES TD Banknorth Garden, Boston Jan. 13-15, 2006	25,147 two sellouts	Concert Productions International, The Next Adventure
25	\$4,783,861 (£2,703,052) \$86.84/\$69.47	ROD STEWART Ear's Court, London Dec. 9-10, 12, 20, 2005	58,833 four sellouts	Salc Agency, Clear Channel Entertainment-U.K.

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TOP 25 PROMOTERS

RANKED BY GROSS.
COMPILED FROM
BOXSCORES NOV. 1, 2005,
THROUGH MAY 16, 2006.

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Gross Sale Promotions	Total Attendance	No. of Shows	No. of Sellouts
	\$623,283,636	LIVE NATION \$301,641,020	9,852,857	2,261	965
	\$235,496,462	AEG LIVE \$135,955,021	3,679,591	662	384
	\$151,756,155	CONCERT PRODUCTIONS INTERNATIONAL 0	1,174,921	55	47
4	\$125,981,614	HOUSE OF ELLES \$90,413,453	3,314,695	1,805	820
	\$38,498,804	OCESA PRESENTS \$21,095,380	899,081	48	13
	\$27,928,424	OUTBACK CONCERTS \$15,556,033	648,955	190	133
7	\$22,660,495	JAM PRODUCTIONS \$18,812,873	512,477	220	113
8	\$19,286,000	SHOWTIME DE MEXICO \$19,286,000	267,528	30	0
9	\$18,045,149	FRONTIER TOURING \$18,045,149	326,741	83	47
10	\$16,323,637	SJM CONCERTS \$16,323,637	268,511	23	23
11	\$15,217,523	GILLETT ENTERTAINMENT GROUP \$2,525,504	389,896	177	28
12	\$14,059,041	FANTASMA PRODUCTIONS \$8,233,545	272,996	105	44
13	\$13,492,071	JACK URSICK PRESENTS \$6,209,954	285,074	121	47
14	\$12,526,736	3A ENTERTAINMENT \$7,681,024	292,433	82	57
15	\$11,682,557	PLANMUSIC 0	149,700	2	2
16	\$11,331,025	ROPTUS \$9,819,896	187,944	19	3
17	\$11,080,450	POLICE PRODUCTIONS \$4,750,876	259,927	47	20
18	\$10,766,839	AIKEN PROMOTIONS \$10,766,839	232,617	110	110
19	\$10,707,922	FASTLANE CONCERTS 0	292,472	36	31
20	\$10,566,156	VARNEL ENTERPRISES \$9,668,106	179,740	12	9
21	\$9,377,355	ANOTHER PLANET ENTERTAINMENT \$8,117,862	207,937	45	29
22	\$8,968,951	NEDERLANDER \$3,204,646	159,518	40	21
23	\$8,923,745	METROPOLITAN TALENT PRESENTS \$3,320,824	156,458	58	19
24	\$7,566,301	SOLO AGENCY 0	95,140	7	7
25	\$6,966,821	DG ENTERTAINMENT SRL 0	150,424	2	2



On The Road

RAY WADDELL rwaddell@billboard.com



IAAM WELCOMES NEW PRESIDENT

Larry Perkins Will Focus On Security And Business Development At Annual Conference

Former Pinkerton man and security expert Larry Perkins, assistant GM of the RBC Center in Raleigh, N.C., is the right man at the right time to become president of the International Assn. of Assembly Managers.

Perkins, who has risen through the officers chairs at IAAM, will be named president of the association during the Aug. 4-8 conference and trade show in San Antonio. He replaces David Ross, GM of the Show Me Center in Cape Girardeau, Mo.

"This has been an absolutely rewarding experience," Perkins says of moving through the ranks.

A 30-year veteran of the venue business, Perkins entered the industry in 1976 at the Meadowlands Sports Complex in East Rutherford, N.J.

Before that, he was a security manager and private investigator for Pinkerton, and prior to the Meadowlands complex opening he was tapped to head its security program with the late Pat Malone.

"They took me because my background was as an investigator and a private eye, and I had security experience, and they took Pat because of his [horse] racing experience," Perkins recalls. "We took up the challenge and went down to head up the security program, and needless to say it was a successful run."

Perkins became deputy director of security for the Meadowlands complex, which grew to include Giants Stadium and the Continental Airlines Arena. Eventually he was named VP of the Meadowlands.

"I left there after 24 years to head to Raleigh, N.C., and now the Carolina Hurricanes are Stanley Cup champions," Perkins notes.

Perkins was well-schooled when he came to the RBC Center, home of the Hurricanes. "There are good things and bad things about working for a big complex," he says. "The good thing is you get to see every kind of event in the world. The bad thing—and it's not necessarily a bad thing—is you get pigeonholed into your area of expertise, and mine happens to be crowd management, safety, human behavior and those sort of things."

His security expertise led him to speak at IAAM's annual Crowd Management Seminar. His depth of knowledge in the field has aided him through his rise in the association.

"Security has always been a pet project of mine—and nothing propels it like 9-11, which really put security in the forefront," he says.

While security and crowd management are



As IAAM president, you have to be 'a well-rounded individual,' LARRY PERKINS says.

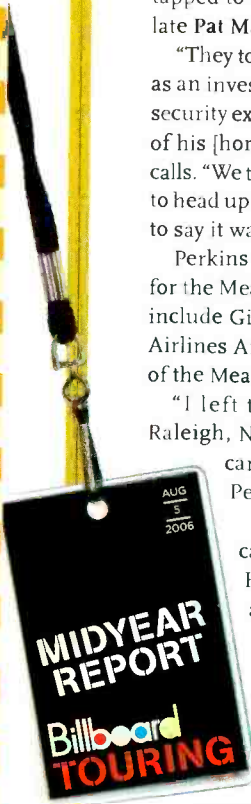
important to him, Perkins knows he will have to broaden his horizons as IAAM president. "The thing about being president is you have so many areas to focus on and you have to be a well-rounded individual," he says. "You can't just focus on any one particular area exclusively."

That said, Perkins will address international affairs, industry affairs, publishing, education, partnerships and sponsorships during his year as president. "Focusing on safety and security for our industry is still paramount in my mind, as I'm sure it is with our membership," he adds.

Perkins says becoming IAAM president was not initially a goal, but "as I got more involved with IAAM, I fell in love with the industry and I wanted to give back in whatever way I could. This is my way of saying thank you to all those people I admired throughout the years."

In addition, Perkins will establish a publishing committee and appoint an international steering committee. "The world is getting smaller," he says. "China is looking to be a major player, and I'm looking at IAAM from the standpoint of, Where will we stand in the future with China?"

"Another area I want to focus on is business development," Perkins adds. "You have to walk lightly in those areas, but I want to be able to have a place where our members can go and look for things like emergency preparedness [and] find a safety and security assessment. While our allied members have some of that, I want to quantify that and put it in a cohesive form where our members can go."



WEEKLY BOXSCORE **Concert Grosses**

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$16,507,855 \$350/\$60	MADONNA Madison Square Garden, New York, June 28-29 July 2-3, 8-10	91,841 six sellouts	The Next Adventure
2	\$5,568,485 \$350/\$55	MADONNA American Airlines Arena, Miami, July 22-23	30,410 two sellouts	The Next Adventure
3	\$4,379,050 \$65	DAVE MATTHEWS BAND, SHERYL CROW Fenway Park, Boston, July 7-8	58,118 two sellouts	Live Nation
4	\$1,732,399 \$69.50/\$55/ \$49.50	KENNY CHESNEY, PAT GREEN, DIERKS BENTLEY, CARRIE UNDERWOOD Pizza Hut Park, Frisco, Texas, July 22	27,347 sellout	The Messina Group/AEG Live
5	\$1,567,711 \$53.50	PEARL JAM, SONIC YOUTH The Forum, Inglewood, Calif., July 9-10	30,578 two sellouts	Live Nation, Goldenvoice/AEG Live
6	\$1,415,106 \$86/\$66/\$46	TIM MCGRAW & FAITH HILL Kemper Arena Kansas City, Mo., July 18	17,331 sellout	Live Nation
7	\$1,385,535 \$75/\$29.50	KELLY CLARKSON, ROONEY Nikon Jones Beach Theater, Wantagh, N.Y., July 12-13	27,969 two sellouts	Live Nation
8	\$1,286,630 \$85/\$60/\$35	TIM MCGRAW & FAITH HILL American Airlines Center, Dallas, July 21	7,362 sellout	Live Nation, Glenn Smith Presents
9	\$1,181,730 \$85/\$60/\$35	TIM MCGRAW & FAITH HILL Toyota Center Houston, July 22	6,218 sellout	Live Nation
10	\$1,054,846 \$110/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' 1st Mariner Arena, Baltimore, July 14	1,675 3,648	Live Nation, Cirque du Soleil
11	\$983,634 \$110/\$45	RBD Madison Square Garden, New York, July 15	3,098 sellout	Roptus, Goldenvoice/AEG Live
12	\$944,952 \$86.35/\$61.35/ \$46.35	TIM MCGRAW & FAITH HILL AT&T Center, San Antonio, July 23	12,364 15,019	Live Nation, Glenn Smith Presents
13	\$861,935 \$63.50/\$53.50	KENNY CHESNEY, DIERKS BENTLEY, JAKE OWEN New Orleans Arena, New Orleans, July 20	14,546 sellout	The Messina Group/AEG Live
14	\$738,184 \$81.50/\$21.50	DEF LEPPARD, JOURNEY Nissan Pavilion, Bristow, Va., July 7	22,433 sellout	Live Nation
15	\$710,726 \$100/\$33.50	OZZFEST: SYSTEM OF A DOWN, DISTURBED & OTHERS Cricket Pavilion, Phoenix, July 7	15,598 20,234	Live Nation
16	\$681,309 \$72.50/\$27	KELLY CLARKSON, ROONEY PNC Bank Arts Center, Holmdel, N.J., July 9	15,973 sellout	Live Nation
17	\$664,955 \$145/\$45	VICENTE FERNANDEZ, PAQUITA LA DEL BARRIO ARCO Arena, Sacramento, Calif., July 1	8,893 10,771	Hauser Entertainment
18	\$566,248 \$54.50	PEARL JAM, SONIC YOUTH Cox Arena, San Diego, July 2	12,926 sellout	Live Nation
19	\$560,555 \$71/\$21	DEF LEPPARD, JOURNEY Ford Amphitheatre, Tampa, Fla., July 11	15,172 19,434	Live Nation
20	\$545,610 \$125/\$70/\$50	STEELY DAN, MICHAEL McDONALD Aladdin Theatre, Las Vegas, July 22	6,292 7,219	Live Nation
21	\$508,112 \$52.50/\$35	PHIL LESH & FRIENDS Nikon Jones Beach Theater, Wantagh, N.Y., July 7	10,601 12,855	Live Nation
22	\$501,633 \$78.50/\$38	DEF LEPPARD, JOURNEY Chastain Park Amphitheatre, Atlanta, July 12	6,686 sellout	Live Nation
23	\$482,262 \$29.99	VANS WAPPED TOUR Pier 39/32, San Francisco, July 8	18,661 sellout	Live Nation
24	\$449,590 \$72	KELLY CLARKSON, ROONEY Verizon Wireless Amphitheatre, Virginia Beach, Va., July 7	15,314 sellout	Live Nation
25	\$406,580 \$75	KELLY CLARKSON, ROONEY Darien Lake P.A.C., Darien Center, N.Y., July 12	12,209 sellout	Live Nation
26	\$390,930 \$100/\$35	MELISSA ETHERIDGE Terrace Theatre, Long Beach, Calif., June 29-30	4,373 5,484 two shows one sellout	Live Nation
27	\$388,348 \$102.50/\$37.50	HOOTENANNY: REVEREND HORTON HEAT, TIGER ARMY & OTHERS Oak Canyon Ranch, Irvine, Calif., July 1	9,354 12,000	Goldenvoice/AEG Live
28	\$378,388 \$71.50/\$20	DEF LEPPARD, JOURNEY Alltel Pavilion, Raleigh, N.C., July 4	11,572 26,000	Live Nation
29	\$365,150 \$75/\$45	DANIEL O'DONNELL Wachovia Arena, Wilkes-Barre, Pa., June 9	6,508 6,736	Arilla Glatz Concert Productions
30	\$361,615 \$65/\$49.50	MICHAEL BUELE, JARN ARDEN River Center Arena, Baton Rouge, La., July 9	6,273 sellout	Beaver Productions
31	\$358,145 \$47.50	NICKELBACK, HOOBASTANK, THREE DAYS GRACE, HINDER Cumberland Civic Center, Portland, Maine, July 11	7,725 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
32	\$356,950 \$45/\$24	PHIL LESH & FRIENDS New England Dodge Music Center, Hartford, Conn., July 2	10,509 24,212	Live Nation
33	\$352,980 \$75/\$60/\$45/ \$35	RINGO STARR & HIS ALL STARR BAND Radio City Music Hall, New York, July 20	5,320 sellout	MEG Entertainment, Live Nation
34	\$350,620 \$39/\$20	BRAD PAISLEY, SARA EVANS, ERIC CHURCH Verizon Wireless Amphitheatre, Virginia Beach, Va., June 15	11,220 20,055	Live Nation
35	\$349,031 \$47.50/\$39.50	NICKELBACK, HOOBASTANK, THREE DAYS GRACE, HINDER U.S. Bank Arena, Cincinnati, June 30	3,150 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts

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- Fiona Bloom, President, The Bloom Effect
- Craig Bowers, President, Soul Thought Entertainment
- Kerry "Krucial" Brothers, Producer/Songwriter/Artist, Krucial Keys
- Billy Calloway, Sr. Creative Director-Urban, Famous Music Pub.
- Mr. Collipark, Producer/Manager
- Qiana Conley, Creative/A&R Manager, Notting Hill
- Chuck D., Chuck D., Founder-Chuck D Mobile, Co-Founder-Public Enemy, Artist
- Nick Detron, Artist Manager (Dzizee Rasca)
- DJ Drama, Air Personality/DJ, Sirius Radio
- Kevin Fleming, Editor, The Urban Buzz
- Max Gousse, Exec VP, Music World Entertainment
- Randall Grass, GM, Shanachie Entertainment
- Rodney Jerkins, President/VP of A&P, DaKochi'd Productions/VP of A&R, Def Jam
- DJ Khaled, DJ/Artist, WEDR Radio - Miami & Terror Squad
- James Lewis, Owner, Reflections Emporium
- Jeanie McLean, VP/GM, MBK Entertainment Inc.
- Kendall Minter, Entertainment Attorney, Minter & Associates
- J. Period, DJ
- Kawan "KP" Prather, Senior VP A&R, Sony BMG
- Morris Reid, Managing Director-Founding Partner, Westin Rinehart Group
- Jeff Robinson, CEO, MBK Entertainment Inc.
- Robert "Kaspa" Smith, President, Hittman DJ's
- DJ Toomp, Producer, Nzone Entertainment

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Power Players 2006



This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.

Independence is more than a state of mind—or a music distribution channel.

This Power Players report on top indies focuses on the labels that achieved the greatest success in the distributing label category of The Billboard 200 in the past 12 months, and which are largely or wholly owned outside the sphere of the four major music conglomerates.

Billboard has long defined an album as “independent” only if it is sold through independent distribution. Ownership as the criteria breaks with that tradition, but provides a broader view of the success of indie labels.

Many of these labels handle only their own repertoire. Others handle a number of imprints. And any hits on those imprints give the distributing label greater points in this analysis.

These rankings are based on accumulated sales on The Billboard 200 by albums from qualifying distributing labels for the 12 months ending with the May 27 issue, measuring sales for each week a title appeared on that chart. Each capsule includes the imprints that are credited to that distributing label, and the names of the artists or albums that were most successful during that period.

This report was written by Todd Martens, Phyllis Stark, Hillary Crosley, Leila Cobo and Jim Bessman.

1 Hollywood Records

Imprints: Hollywood, Lyric Street, Buena Vista, The Pocket
Top Artists: Rascal Flatts, Hilary Duff, Aly & AJ, Jesse McCartney

Hollywood Records' top-ranked success was fueled during the chart recap period for this report by Hilary Duff's "Most Wanted" and Rascal Flatts' "Me and My Gang," which both debuted at No. 1 on The Billboard 200, as well as strong sales for Jesse McCartney's "Beautiful Soul" and Aly & AJ's "In the Rush."

Hollywood executive VP/GM Abby Konowitch cites Hollywood's "broad full-service repertoire" including rock, pop, heritage, young musical celebrities and soundtracks.

"Having Bob Cavallo, one of the most legendary artist managers of all time, as our chairman, gives us a distinct edge in making long-range career decisions for our roster," Konowitch says. "We consciously have a limited release schedule so each artist has the focus and the benefit of the expertise of our staff. We have stability at Hollywood at a time when many labels have experienced cutbacks and conglomeration. Our ability to break new acts and our dedication to stick with artists has attracted acts from other major and indie labels including Atreyu, Sparta, Indigo Girls and Plain White T's."

Key upcoming second-half releases for Hollywood include new albums from Duff, McCartney, Breaking Benjamin, Aly & AJ, Los Lobos and label debuts from the Indigo Girls and "High School Musical" star Vanessa Anne Hudgens.



4 Curb Records

Imprints: Curb, INO
Top Artists: Tim McGraw, LeAnn Rimes, Jo Dee Messina, Natalie Grant, Wynonna



Stability and independence have been the keys to Curb Records' long-term success. In a volatile industry, executive VP/GM Dennis Hannon notes, "we're not being sold. We're not being merged. We're not being re-engineered. We're just focused on maximizing every artist on the label to his or her full potential."

Another strength is the label's diversity. "We are not a one-dimensional label," Hannon says. "We exist successfully in country, Christian and in pop music."

Among the successes Hannon is most proud of in the last year is "the re-establishment of LeAnn Rimes as a core country artist" with three back-to-back top five hits. On the Christian side, Hannon says Natalie Grant has gone from a "core female artist" to a "premiere Christian artist." Other top-selling Curb stars are Tim McGraw, Jo Dee Messina and Wynonna.

Curb will have a new CD from Steve Holy out Aug. 8 and Christmas albums from Wynonna and Kimberley Locke in the fall. Aug. 22 will be a big release day on the Christian side with new projects due from Selah and Nate Sallie.

5 TVT Records

Imprints: TVT, Diaz Brothers, ColliPark
Top Artists: Ying Yang Twins, Pitbull, Lil Jon & The East Side Boyz



TVT founder Steve Gottlieb believed in Lil Jon's hip-hop crunk-niche before the rest of the business, and the Atlanta-bred artist has helped fuel a roster of hits for TVT that included albums this past year from the Ying Yang Twins, Pitbull and the East Side Boyz. TVT also houses the imprints of the Diaz

Brothers and producer Mr. Collipark.

For the remainder of 2006, TVT Records has Lil Jon's highly anticipated "Crunk Rock" slotted for Oct. 10 and Pitbull's "El Mariel" for Sept. 12. Lil Jon's recent single, "Snap Your Fingers" featuring E-40 and Sean Paul, has scaled the Hot R&B/Hip-Hop Songs chart.

"We're still the last label of our kind, a fully operational mini-major," says Bryan Leach, VP of A&R at TVT. "We're really aggressive and have had releases from our entire roster this year. Our next release is Pitbull, coming off last [year's] gold album, 'M.I.A.M.I.' [There] will be Lil Jon's first solo album, 'Crunk Rock,' in October, and we've got a series of new-artist releases including Magic, Twisted Black and the group A*z. We'll have singles from Teedra Moses, who shows the future of our R&B side."

2 Walt Disney Records

Imprints: Walt Disney, Buena Vista
Top Artists or Albums: "High School Musical," "The Chronicles of Narnia," "Chicken Little," "Disneymania 3," "Radio Disney Jams 8"



When Walt Disney's soundtrack to the TV movie "High School Musical" hit No. 1 on The Billboard 200 in March, it marked the first TV soundtrack to top that chart since the "Miami Vice" soundtrack spent 11 weeks there beginning in late 1985. Disney made the digital promotion of the album a huge priority, and downloads account for a notable share of the album's total sales of 2.7 million units.

"Digital downloading has now revolutionized the kids business," Walt Disney Records VP of marketing Damon Whiteside says. "It's the start of a whole new world."

As of mid-July, the album had spent more than 25 weeks on the big chart, and was still in the top 10. The past year also saw Disney score big with the soundtrack to "The Chronicles of Narnia" and the eighth edition of "Disney Jams." And to steer the label through the fall, the company has the soundtrack to hit film "Cars" on the fast track.

3 Wind-up Records

Imprints: Wind-up, Fox, Musketeer
Top Artists or Albums: Seether, "Walk the Line," Creed, Scott Stapp



With a consistent ability to develop new acts and thanks to a mega-soundtrack or two, Wind-up is a regular on the Billboard charts. Among its newcomers, People in Planes announced its arrival with a debut on the Heatseekers chart. Seether had a smashing entrance at No. 8 on The Billboard 200 with its third album, "Karma and Effect." But Wind-up reached beyond the rock audience with the soundtrack to the Johnny Cash biopic "Walk the Line," which peaked at No. 9 during its 17-week run on The Billboard 200.

"We were kind of the catalyst that created the active modern environment that was kicked off by Creed," Wind-up founder and chairman/CEO Alan Meltzer told Billboard last year. "But every generation is three years now, rather than 10 years or five years. So we have to stay ahead of the curve."

But the label has also amassed a solid catalog. And one of its biggest acts, Evanescence, will release its second album, "Open Door," Oct. 3.

6 Razor & Tie Records

Imprints: Razor & Tie, Fuseic
Top Albums: "Kidz Bop 8," "Kidz Bop 9," "Monster Ballads," "Slow Motion"



The wildly successful "Kidz Bop" series propels Razor & Tie to No. 6 on this Power Players tally. In March, the ninth volume in the series debuted at No. 2 with sales of 98,000 copies, according to Nielsen SoundScan. Featuring covers of Mariah Carey's "We Belong Together," Weezer's "Beverly Hills" and Green Day's "Wake Me Up When September Ends," the set managed the best sales week for the kid-friendly, singalong series and its highest chart post. The series has inspired a Six Flags stage show and Fisher-Price toys; a 10th volume is due in August.

"It's a kids brand that's become more than CDs," label co-founder Cliff Chenfeld says. "It's moving onto touring and other stuff, and that's a different kind of animal than most labels." It's also just one aspect to Razor & Tie. In addition to distributing Alexi Murdoch's "Time Without Consequence," the label has a Christmas album from Twisted Sister and the debut from singer/songwriter Kelly Sweet on the horizon.

7 Victory Records

Imprint: Victory Records

Top Artists: Hawthorne Heights, Atreyu, Silverstein



One of the biggest indie success stories of the past few years has been Chicago's Victory Records. In the last year, the label has delivered a slew of hot-selling albums, including releases from such acts as Hawthorne Heights, Atreyu, Between the Buried and Me and Silverstein. None were more eagerly awaited than Hawthorne Heights, and the band posted a No. 3 debut on The Billboard 200 with second album "If Only You Were Lonely." It sold 114,000 copies in its first week, a rare feat for an indie rock act, and has sold 390,000 units to date. A month later, the label impressively followed up with a No. 9 debut with Atreyu's "A Death-Grip on Yesterday," and then in July, Between the Buried and Me's "The Anatomy Of" entered the big chart at No. 151.

Few labels have shown such a consistency in recent years, and the label's artists get massive promotion with a regular presence on indie-friendly rock cable channel Fuse, and a burgeoning online community at victorme.com. New albums from Silverstein, Spitafeld and Aiden are due this fall.

8 Concord Records

Imprints: Hear, Peak, Rockingale, Universal Italia, Stax, Fantasy

Top Artists or Albums: Carole King, Ray Charles, John Fogerty, "A Charlie Brown Christmas," Zucchero & Co.



Buoyed by the success of Ray Charles' "Genius Loves Company," and boasting a catalog that includes Carole King, Thelonious Monk and John Fogerty, among many others, Concord Music Group marries the old and the new like few other record companies. Recent years have brought growth for the company, as it has acquired the catalogs of such esteemed labels as Fantasy and Telarc. The recent release of a Thelonious Monk/John Coltrane two-CD set, "The Complete 1957 Riverside Recordings," bodes well for Concord's work with this catalog. And its new-release roster is also impressive, with albums from Edie Brickell & New Bohemians and the debut from Fred Martin & the Levite Camp, which is co-produced by Jackson Browne. Concord also is no stranger to the upper echelon of The Billboard 200. Its release "The Long Road Home: The Ultimate John Fogerty/Creedence Collection" entered the chart at No. 13 last November.

9 V2 Records

Imprints: Third Man, Will, V2

Top Artists: The White Stripes, Grandaddy, Ray Davies



For a label that experienced a state of flux in 2006, V2's releases been doing just fine, thank you very much. V2 North America was purchased this year by Sheridan Square, and saw its releases switched from the Sony BMG system to the WEA/Alternative Distribution Alliance family. But the moves had no impact on the White Stripes, Grandaddy and Ray Davies, who issued his first solo effort, the critically acclaimed "Other People's Lives." The album entered Billboard's Top Heatseekers chart at No. 2. As for Grandaddy, the act's swan song arrived on Billboard's Top Independent Albums chart at No. 10, and the White Stripes' "Get Behind Me Satan" continued to be a steady seller in 2006, having spent more than 30 weeks on the chart.

Aside from releasing what will surely be regarded as one of 2006's top albums in year-end critics' polls, Isobel Campbell and Mark Lanegan's "Ballad of the Broken Seas," the label will head into the fall with new albums from buzz bands Every Move a Picture and Sugarcult.

10 Koch Records

Imprints: Diplomats, Choppa City, Doggystyle, D-Block, New No Limit, Sure Shot, Underground Railroad, Blacksmith

Top Artists: Jim Jones, B.G., Dipset, Master P, Sheek Louch



Koch made a significant and lucrative move into hip-hop in recent years. The company has welcomed hip-hop artists seeking greater control of their projects and it has done well lately with artists like Jim Jones' "Harlem: Diary of a Summer," B.G.'s "The Heart of Tha Streetz: Vol. 2," Dipset's "Diplomatic Immunity" and Sheek Louch's "Wakk Wit Me." Dipset MC Jr. Writer has just released his album "Diplomats Present Jr Writer: History in the Making" while his single "Grill 'Em" featuring his executive producer, Cam'ron, is bubbling on New York's mix-tape scene. Meanwhile, DJ Kay Slay and DJ Greg Street drop "The Champions: North Meets South" Aug. 22.

"Despite the downturn in physical sales over the last few years the climate for independents has never been better," Koch president Bob Frank says. "We see new, meaningful revenue streams that did not exist five years ago. The major advantages we have are the ability to move quickly and manageable overhead. Combine that with our ability to make profits in specific niche-oriented genres that are too small for the majors and we have an unbeatable formula."

11 Comedy Central

Imprint: Comedy Central

Top Artists: Dane Cook, Lewis Black



Dane Cook set a comedy milestone, and then Lewis Black showed Comedy Central had plenty more to offer. Cook made history when his album "Retaliation" debuted on The Billboard 200 at No. 4 last August and since became the best-charting comedy set since Steve Martin's "A Wild and Crazy Guy" in 1978. Cook's two-CD/one-DVD set sold 86,000 units in its first week. Then Black from "The Daily Show" made his own splash on the charts, albeit on a much smaller scale. His "The Carnegie Hall Performance" peaked at No. 13 on Billboard's Top Independent Albums this spring. In the past, the label has released albums from Larry the Cable Guy and Sarah Silverman. It has an advantage on the competition by releasing albums from its own comedy specials and running non-stop commercials for them.

12 Broken Bow Records

Imprint: Broken Bow

Top Artists: Jason Aldean, Craig Morgan



Forget the "indie" handle. Broken Bow Records has been competing in the big leagues this year, taking newcomer Jason Aldean's career from zero to 60 with a gold debut album, continuing Craig Morgan's winning streak and working to establish Megan Mullins as its next hit artist.

Aldean's success has been particularly sweet for the label. His debut single, "Hicktown," got to No. 10 on Billboard's Hot Country Songs chart while the follow-up, "Why," went all the way to No. 1. In May, Aldean was named the best new male artist by the Academy of Country Music.

Broken Bow GM Brad Howell praises the artists' "work ethic, accessibility and showmanship" and also credits his "professional, experienced staff that works these artists with a passion. Radio and video outlets know when [Broken Bow] releases something we will be committed and relentless in bringing it home."

The label this fall will release Morgan's third album, which he produced with Phil O'Donnell. Howell says Broken Bow's new chief creative officer Keith Stegall will "be working with them to take Craig to the next level."

13

Show Dog Nashville

Imprint: Show Dog Nashville

Top Artist: Toby Keith

Thus far, Show Dog Nashville's success has come from a single artist, label owner Toby Keith. But with numerous developing artists in the pipeline, including Rushlow-Harris, Lindsey Haun, Scotty Emerick, Rebecca Lynn Howard and Flynnville Train, that will change.

The label's sole release to date, Keith's "White Trash With Money," has been certified platinum by the RIAA.

"Having Toby Keith as the head of the company brings a lot to the table," GM George Nunes says. "We have a lot of resources that wouldn't normally be associated with a startup label." Among those "resources" is the ability to put developing Show Dog acts in the opening slot on Keith's tours, exposing them to 18,000-20,000 people a night.

On Aug. 29, Show Dog will release the soundtrack to "Broken Bridges," an upcoming Paramount/CMT film in which

Keith co-stars. The first single, "Broken," will be from Haun, who plays Keith's daughter in the film. Rushlow-Harris, Flynnville Train and Keith also play on the soundtrack.



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Fueled by Ramen

Imprints: Fueled by Ramen, Decaydance
Top Artists: *Panic! at the Disco*, *The Academy Is...*

Last year's runaway success of Fall Out Boy looked impossible to top. Then Panic! at the Disco happened. Fall Out Boy's "From Under the Cork Tree" landed at No. 9 on The Billboard 200, and Panic! at the Disco has been a steady seller for months. In June, the act's "A Fever You Can't Sweat Out" hit No. 16 on The Billboard 200 after 26 weeks on the chart.

The Decaydance imprint led by Fall Out Boy bassist Pete Wentz has supplied Fueled by Ramen with such up-and-comers as Gym Class Heroes and the Hush Sound. The label this month will release the soundtrack to the Samuel L. Jackson film "Snakes on a Plane," loaded with Decaydance and Fueled by Ramen acts.

"Decaydance is more of a boutique" label, Wentz says. "I don't expect all of our bands to sell 1 million records. At Fueled by Ramen, I think all the bands are more racehorses and there's a greater expectation. Bands realize that, and now they'll probably be selling a lot of records."

Sanctuary

Imprints: Sanctuary, Sanctuary Urban, Red Head, Arsenal, Nomota, Es Paranza, Fox, Knockout, Music World, Attack

Top Artists: Ray J, Bizarre, Earth, Wind & Fire, Robert Plant & the Strange Sensation, *Morrissey*



Sanctuary may have made more news for its financial state in 2006 than its releases, but plenty of Sanctuary releases cracked the Billboard charts during the past year.

From hip-hop (Bizarre, Ray J) to rock'n'roll vets (Morrissey, Robert Plant), Sanctuary has ping-ponged between developing its urban roster and bringing former major label stars into the fold. Recently, the label has offered new releases from Widespread Panic, the Charlatans U.K. and Venom. On the horizon, a new album from Iron Maiden, due Sept. 5, could be a sort of wild card, as Roadrunner's Iron Maiden-inspired Dragonforce is introducing the sound to a new audience. Also of note is the Tegan & Sara DVD, "It's Not Fun. Don't Do It," released this month.

Equity Music Group

Imprint: Equity
Top Artist: *Little Big Town*



After deals on two major labels that went nowhere, the country quartet Little Big Town finally found success on, of all places, a small independent label, Equity Music Group. The groups' "The Road to Here" CD, released last October, has sold 615,000 units, according to Nielsen SoundScan, and spawned the hit singles "Boondocks" and "Bring It On Home."

Equity president Mike Kraski says the label's success of the past year "starts with a band that gave me a great album and has absolutely committed themselves to doing virtually everything they're asked."

The 3-year-old label's roster also includes co-founder Clint Black, the group Carolina Rain and newcomer Laura Bryna. Earlier this year Equity also signed former Mercury Records hitmaker Mark Wills.

Some labels have obvious strengths and weaknesses, Kraski notes. But what he says has become the "signature" of Equity is "a balanced strength across disciplines" including A&R, sales, media and artist development and radio promotion.

Equity will release the debut CD from Carolina Rain, "Weather the Storm," next month.

Epitaph Records

Imprints: Epitaph, Anti-, Quannum Projects, Hellcat
Top Artists or Albums: *Neko Case*, *From First to Last*, *Danger Doom*, *Motion City Soundtrack*, "Punk O Rama 101"



Epitaph Records has grown up. During the past year, this venerable Los Angeles-based punk label has seen its imprint Anti- Records become a force on the indie rock landscape, with releases from Neko Case, Danger Doom, Bettye LaVette and the Coup, among others.

Case's "Fox Confessor Brings the Flood" and Danger Doom's "The Mouse and the Mask" both cracked the top 60 of The Billboard 200, and the label scored critical successes from the likes of Tim Fite and Jolie Holland as well.

Epitaph itself continues to shine, as Motion City Soundtrack and From First to Last keep the label at the top of the hard rock game. Epitaph has new albums from the Matches and the Draft next month, while Anti- recently released the latest from Michael Franti & Spearhead. Keep an eye on Hal Wilner's "Rogue's Gallery," featuring sea chanteys from Bono, Sting, Nick Cave and Jarvis Cocker and others.

S-Curve Records

Imprint: S-Curve
Top Artist: *Joss Stone*



British R&B singer Joss Stone was a slow-burning success story in the United States. Her debut release, the "Soul Sessions" EP, proved the youngster could easily handle the classics. Fans agreed, and the EP spent 49 weeks on The Billboard 200, eventually peaking at No. 39. A full-length in 2004 showed

Stone was growing up a star, and brought some more hip-hop flourishes to her R&B take. The album spent 57 weeks on The Billboard 200, reaching No. 11.

Alas, it will be Stone's last for S-Curve, as the label has folded. Established in 2000 by former Mercury Records executive Steve Greenberg, S-Curve also had success with pop act Fountains of Wayne. Sources familiar with the label say that future albums from S-Curve, including Stone and Fountains of Wayne, will be released by Virgin Records.

Disa

Imprint: Disa
Top Artists: *Patrulla 81*, *Grupo Bryndis*, *K-Paz De La Sierra*, *Beto Y Sus Canarios*

Disa has been described as the little label that could.



A family-owned business founded 30 years ago by the Chávez family in Monterrey, Mexico, Disa has distinguished itself as a savvy trendspotter with the ability to develop new talent while keeping costs down. Always a powerhouse in the regional Mexican market, Disa has seen its market share

rise in recent years.

After the recap period that determined eligibility for this report, Disa was due to be purchased by Univision Music Group. But at press time the \$200 million deal was in limbo, as both sides dispute the terms of a 2001 acquisition agreement. The Chávez family on July 17 filed a suit against Univision for breach of contract (Billboard, July 29).

Nevertheless, the label's secret to its success, Disa head Domingo Chávez says, has been staying close to the music. "I didn't manage the label from a desk, but from the street, with the artists, the tours, the events," says Chávez, who is credited with launching the duranguense movement.

Disa notables in the past year include Grupo Montez de Durango, which topped Billboard's Top Latin Albums chart with "Borrón y Cuenta Nueva"; Patrulla 81, which had three albums on the chart in the past six months; and K-Paz de la Sierra, which topped the chart last October with "Más Capaces que Nunca." K-Paz and Horóscopos de Durango have new albums due in October and November, respectively.

Image Entertainment

Imprints: Caged Bird, Image, Source
Top Artists or Albums: *Mint Condition*, *Ron White*, "The Source Presents Hip-Hop Hits 10"



From the worldly R&B of Mint Condition to the comedy of Ron White, Image Entertainment possesses one of the more wildly diverse rosters in this tally. In 2005, Image Entertainment released Mint Condition's first

album in more than five years, "Livin' the Luxury Brown," and the album spent five weeks on The Billboard 200, peaking at No. 5. Yet one of Image's most consistent success stories over the years has been the hip-hop compilations titled "The Source Presents." The 10th volume in the series was released in 2005, and hit No. 60 on The Billboard 200. But it was comedian White with his "You Can't Fix Stupid" that gave Image its best showing on Billboard's charts, peaking at No. 11 on the big tally.

In September, Image will release the latest from country singer Billy Gilman, which features contributions from Pam Tillis.



Country Sales Shine
Future looks bright with acts like Sugarland



Leaving With 'Adios'
Audio Adrenaline bids farewell with hits set



Big Thinks Big
Big Oomp takes his label's acts national



'High School Musical'
Belanova sings for movie's Latin version



A New 'Personality'
The Sleepy Jackson hits top 10 of Oz chart

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MUSIC

AUGUST 5, 2006



PANIC! AT THE DISCO

online and at Fall Out Boy shows.

With so much on his plate, only his duties with Fall Out Boy, which is in preproduction on a new album, prevent Wentz from becoming a full-time entrepreneur.

"I'm the guy you can reach between 8 p.m. and 5 a.m.," he says. "I'm just now learning about marketing and that whole aspect of the label. It's something I'm interested in being involved in, but I'm no expert."

Decaydance uses Fueled by Ramen's infrastructure for sales and marketing. Fueled by Ramen goes through Warner Music Group's Alternative Distribution Alliance and has an upstreaming deal with Atlantic Records.

Fueled by Ramen founder John Janick says Wentz is welcome to be as involved in running the label as he wishes, as long as it does not take too much time away from Fall Out Boy or Wentz's A&R duties. The latter, Janick says, is why he gave Wentz an imprint.

"Instead of just getting suggestions from him all the time as to who to sign, I thought starting something new with him was the right thing to do," Janick says. "I wanted to bring him in to what we were doing so I wasn't taking bands from him."

Wentz downplays his interest in the business side, though he says he gets "more sucked into it" with each Decaydance release. But those who have worked with him hint that he could be a closet businessman.

"He's a rock star first and foremost, but he's more than just a guy in a band," says Jason Linn, executive VP of music at New Line, which did a joint venture with Decaydance for the "Snakes on a Plane" soundtrack.

"He has great ideas, and he understands how to do things without relying on a big machine. He would be an excellent marketing guy for any label."

Wentz says, "I won't lie. I'm a control freak. I want to fly the plane. I want to prescribe myself medicine. I'm real neurotic about that kind of stuff. But I defer to John on certain decisions. When it comes to doing an end-cap in Best Buy versus Target, he has a better understanding of that."

Wentz has been heavily involved in the soundtrack to "Snakes on a Plane," choosing the tracks and picking the remixers for the album. Acts on the album include Panic! at the Disco, the Hush Sound, Cee-Lo, the All-American Rejects and Fall Out Boy, among others.

The title track features members of the Academy Is..., Gym Class Heroes, the Sounds and Cobra Starship, a side project from Midtown singer Gabe Saporta. The song went to radio July 11 and has yet to chart.

Wentz is organizing an album release show for Aug. 16 at the Key Club in Los Angeles; the film **continued on >>p46**

LABELS BY TODD MARTENS

DECAYDANCE'S NET WORTH

In building Decaydance Records, Fall Out Boy bassist Pete Wentz has looked no further than his computer screen.

He signed his label's biggest band, Panic! at the Disco, after listening to the group online and secured his first soundtrack deal after reading the blogger-fueled hype surrounding New Line's upcoming camp thriller, "Snakes on a Plane," opening Aug. 18.

"I just called my manager and said I somehow wanted to be involved in this movie," Wentz says. "It didn't really sink in that it was something that we could be a part of. I don't show up on any lists of the most powerful people in Hollywood or anything."

Not yet anyway, but Wentz is creating a budding little pop-punk empire. His label, a joint venture with New York-based Fueled by Ramen—where Fall Out Boy is signed—has spawned more than one success story since its launch last year (Bill-

board, June 11, 2005).

Panic! at the Disco's "A Fever You Can't Sweat Out" has sold 831,000 copies in the United States, according to Nielsen SoundScan, and newcomer the Hush Sound recently debuted at No. 17 on Billboard's Top Heatseekers albums tally with "Like Vines." Also on the roster is Gym Class Heroes, whose album came out July 25.

Panic! was Decaydance's first signing. Wentz found the act when it posted "Time to Dance," one of its first songs, on his LiveJournal blog in late 2004.

Wentz also has taken a page from the Tom DeLonge and Mark Hoppus manual for creating a successful punk business. Like the former members of Blink-182, Wentz runs his own clothing firm, Clandestine Industries. The Clandestine line will be available this fall at high-end retailer Fred Segal. The brand is already available

LATEST BUZZ

>>>JET'S NEW ALBUM ARRIVES IN OCTOBER

Australian rock act Jet will return Oct. 3 with its sophomore album, "Shine On." The Atlantic set will be preceded by the single "Put Your Money Where Your Mouth Is," which arrives Aug. 7 at U.S. radio outlets. The band recorded the project with producer Dave Sardy, who was behind the boards for its 2003 breakthrough, "Get Born." That set has sold 1.6 million copies in the United States, according to Nielsen SoundScan.

—Jonathan Cohen

>>>COLE RECORDS COVERS FOR 'LEAVIN'

Eight-time Grammy Award winner Natalie Cole will release her 20th studio album Sept. 26 on Verve Records. The set, "Leavin'," pairs Cole with producer Dallas Austin and features covers of songs made famous by Fiona Apple, Aretha Franklin, Kate Bush, Sting and Shelby Lynne. The album also includes new track "5 Minutes Away."

—Melinda Newman

>>>EQUITY SHOWS 'LOVE' FOR JOHNSON

Canadian singer/songwriter Carolyn Dawn Johnson has signed with Nashville indie label Equity Music Group. She previously recorded two albums for Arista Nashville. The first, 2001's "Room With a View," spawned two top 10 singles, "Complicated" and "I Don't Want You to Go." Equity has already shipped the title track to her latest album, "Love & Negotiation," to country radio.

—Phyllis Stark

>>>BLUEGRASS, WITH HONORS

Marty Stuart will host the 17th annual International Bluegrass Music Awards Sept. 28 at Nashville's Grand Ole Opry House. The show will air live on XM Satellite Radio and will be syndicated to more than 300 terrestrial radio stations. Tickets go on sale Aug. 11 via Ticketmaster and the Grand Ole Opry box office.

—Phyllis Stark

from >>p45

opens two days later. To promote the show and give away tickets, Decaydance is teaming with friendsorenemies.com, which will post photos of those walking the "red carpet" at the event.

More ambitious is Wentz's long-term vision for the label, which he sees as a sort of social

democracy. New bands are signed only after winning a majority vote from those already on the label, and Wentz is formulating a plan in which each act would share in the financial success of the other.

"All the bands are given incentives or bonuses of some sort when bands go gold or

platinum," Wentz says. "A lot of labels have tried to have a family vibe, but we think it's important to actually have one, and not just have one when we talk in magazine articles."

As nice as it sounds, such a plan could be a recipe for infighting and disaster, especially if one or two bands carry most of the weight. Janick agrees and says that's why there is "no official system in place."

But Wentz will not be swayed. "Fall Out Boy is this family, and everything is split equally in the band no matter who is doing what," Wentz says. "I wanted to bring that to Decaydance. When everyone is sharing and taking part of something, you want to do things because you love all these other bands. It hopefully takes away one aspect of jealousy. We're all succeeding when these bands are succeeding."



THE SOUNDS



PETE WENTZ, lying down, and his FALL OUT BOY bandmates



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Country Racks Up Solid First-Half Sales

Genre's Winning Streak Should Continue With A Star-Studded Fourth Quarter

Country music is having a great year.

Through the first half of 2006, country album sales were up nearly 18% over the same period last year, according to Nielsen SoundScan.

But there may be even better news on the horizon. A strong release schedule for the fourth quarter virtually guarantees that the format's winning streak will continue at least through the end of the year.

Among the most anticipated new projects is the sophomore set from Mercury Records' Sugarland, which has gone from a trio to a duo since its "Twice the Speed of Life" was released in 2004. The new set is due Nov. 7. The first album has sold 2 million copies, according to SoundScan.

Here's a sampling of other fourth-quarter projects due from some of the format's top sellers, as well as a few other noteworthy fall releases.

On Sept. 12, Sugar Hill Records will release a boxed set based on the eclectic, roots music label's first 25 years. The four-CD compilation, "Sugar Hill: A Retrospective," will include 81 tracks plus a bonus DVD containing interviews, videos and photos. The set includes tracks from such past and present Sugar Hill acts as Ricky Skaggs, Marty Stuart, New Grass Revival, Robert Earl Keen, Townes Van Zandt, Chris Thile and Dolly Parton.

Late September will bring a new studio album from Arista Nashville's Alan Jackson, who worked with bluegrass superstar Alison Krauss as his producer on the project.

Sept. 19 brings "Workbench Songs" from country legend Guy Clark on Dualtone. It features songs Clark co-wrote with old friends Rodney Crowell, Lee Roy Parnell,

Darrell Scott and others, as well as a collaboration with BR549's Chuck Mead.

Brad Paisley will release an as-yet-untitled Christmas album on Arista Nashville in September or October.

The debut CD from fourth season "Nashville Star" winner Chris Young is due from RCA Oct. 3. That date also brings a new studio album from MCA Nashville's George Strait. Also due in October is a new CD from BNA band Lonestar.

Jimmy Buffett's back in October on RCA and his own Mailboat Records. His last project for RCA/Mail-

boat, 2004's "License to Chill," has scanned 1.5 million copies and spent five weeks at No. 1 on Billboard's Top Country Albums chart.

The third album from Capitol Records Nashville star Dierks Bentley streets Oct. 31. Its first single, "Every Mile a Memory," is already the fastest rising of his career.

Universal South Records will release a live DVD from Cross Canadian Ragweed on Oct. 31.

Columbia duo Montgomery Gentry will have a new set out in October or November. The CD was produced by Mark Wright, with songwriters Rivers Rutherford and Jeffrey Steele co-producing some tracks.

Nov. 14 brings the debut from fifth season "American Idol" finalist Kellie Pickler, who recently signed to 19 Recordings/BNA Records (Billboard, July 29). She is working with producer Blake Chancey on the project.

Also due in November is a gospel album from country supergroup Alabama on RCA.

MCA Nashville's Lee Ann Womack is tentatively set to release a new album in November, although that project could be pushed to early 2007.

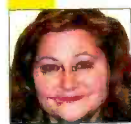
Additional fall country releases are highlighted in the NARM Fall Preview on page 17, including a live album from Kenny Chesney, a boxed set from Vince Gill, a new studio release from Keith Urban and a Barbara Mandrell tribute album featuring many of the format's top artists including Reba McEntire, Sara Evans, Paisley, Bentley and Chesney.

Also, our Power Players special focusing on top indie distributors (see page 41) includes details of Craig Morgan's upcoming third CD, a Wynonna Christmas album and the soundtrack to "Broken Bridges," Toby Keith's first feature film.



SUGARLAND

AUDIO ADRENALINE



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Acts Call It A Day

Audio Adrenaline, Out Of Eden Release Hits Sets As Finales

In recent months, several of Christian music's best-loved acts have announced they were calling it quits, including Dove Award-winning foursome 4HIM and husband/wife duo Watermark.

On Aug. 1, two more big acts—Audio Adrenaline and Out of Eden—will bid farewell with hits collections that signal the

end of their recording careers.

Audio Adrenaline is saying goodbye after 15 years with "Adios: The Greatest Hits," a ForeFront Records package that will include two new songs. The band is retiring due to lead singer Mark Stuart's ongoing vocal problems (Billboard, Feb. 4).

Gathered in the living room of drummer Ben

Cissell's Franklin, Tenn., home, the Audio Adrenaline guys say it's a bittersweet time.

"We said, 'Let's just end it. We'll go out on tour and give the fans a year, then that's it,'" Cissell says.

Cissell and band members Will McGinnis and Tyler Burkum say replacing Stuart is not an option. "It just wouldn't be Audio Adrenaline anymore," Cissell says. "Mark is the best frontman in Christian music, and for us to go out there with another singer and try to do Audio Adrenaline, it just wouldn't be the same."

The band is exiting at the peak of its game. It won two consecutive Grammy Awards in the rock gospel album of the year category for "Worldwide" in 2005 and "Until My Heart Caves In" in 2006. Audio Adrenaline has also won four Doves and numerous other accolades. Along the way, it has amassed an arsenal of hits like "Ocean Floor," "Big House," "Never Gonna Be As Big As Jesus," "Leaving 99," "Hands and Feet" and "Some Kind of Zombie." Those and more are featured on "Adios," as well as new cuts "Goodbye" (the album's first single) and a cover of the Alarm's "Blaze of Glory."

ForeFront is issuing a special "Adios" companion DVD that will include a third new song, a cover of Charlie Peacock's "Down in the Lowlands." The DVD will also contain five Audio Adrenaline videos, live performance footage and interviews with tobyMac, Steven Curtis

Chapman, Relient K, MercyMe and other Christian acts saluting the band.

Audio Adrenaline is playing major Christian festivals this summer and headlining dates on its Adios tour. This fall, it will embark on a 35-city trek with MercyMe.

Burkum and Cissell are not sure of their next move after the touring ends. Stuart and McGinnis will continue working in A&R at Flicker Records, the successful indie label they co-founded with Bob Herdman, then sold to Provident Music Group earlier this year. All members will remain active with Hands & Feet, a foundation they started to aid orphans in Haiti.

Stuart says he has no regrets about the miles on the road and countless nights in the spotlight that eventually took a toll on his vocal cords.

"If I was to sing differently or done it differently, it wouldn't have been the same," Stuart says. "You have to go out and be who you have to be."

As for Out of Eden, the group is ending its 13-year career with "Out of Eden: The Hits," a 12-song Gotee Records collection that will include one new track.

Sisters Lisa Kimmey, Danielle Kimmey and Andrea Kimmey Baca released a statement thanking those who have supported the group. Baca says the sisters will continue doing ministry work, "reaching out to young people and sharing Christ with this generation." ...



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

A Monstrous Opera

Twenty Years In The Making, 'Grendel' Comes To Life

In the end, did the now-infamous wall make or break "Grendel"?

Certainly, in the run-up to the world premiere of this first opera by composer Elliot Goldenthal and co-librettists Julie Taymor and JD McClatchy, the technical problems posed by the wall, a central scenery piece, set the media chattering.

When the 46-foot-long by 28-foot-tall wall's machinery failed, the Los Angeles Opera delayed the opera's opening by nearly two weeks at a cost of almost \$400,000. By the time "Grendel" arrived in July for its New York premiere at the Lincoln Center Festival, the wall was just about all anyone was talking about.

Creating "Grendel" consumed other kinds of resources

as well. Goldenthal and Taymor, perhaps best-known for her work on Broadway's "The Lion King," have spent 20 years realizing their adaptation of John Gardner's novel "Grendel," which retells the Beowulf legend from the monster's point of view.

Goldenthal says his ideas for the opera's two most harrowing difficult vocal parts came two decades ago. "The whole piece is really a two-act monologue for a bass-baritone," he says. (Indeed, "Grendel" now stands as one of the biggest and most arduous parts written for this vocal type.)

The composer continues, "I'd known for just as long that the character of the Dragon, though male in Gardner's book, would be sung by a woman, and that

she'd start out singing very low, as a contralto, and gradually climb up a ladder of vocal register. Both these roles represent quite a journey, and they definitely require courageous singers." In Los Angeles and New York, Eric Owens sang Grendel, while soprano Denyce Graves sang the Dragon; for both artists, these might become signature roles.

Even though critical reaction to "Grendel" has ranged from raves to head scratches, Goldenthal says his team is eager to see it move outside a live-audience theater—and not just onto CD or DVD. "Ideally, we'd like to make a small-budget movie on location, and get 'Grendel' into some extreme topography of ice, roots and rocks like out in the fjords or in New Zealand."



ERIC OWENS, left, and DESMOND RICHARDSON perform during the world premiere of 'Grendel' in Los Angeles.

So what about that much-discussed wall? Goldenthal wryly dismisses the hullabaloo. "It was a publicity stunt that the press fell for hook, line and sinker," he jokes. "Before the stubborn set got all ironed out, the ticket sales were OK, but not great. Afterwards, they went through the roof."

EMI REGROUPING: The formation of the Blue Note Label Group out of what used to be known as EMI Jazz & Classics

has caused a dramatic reorganization (Billboard, July 29).

Tom Evered, formerly senior VP/GM of EMI Jazz & Classics, has been named GM of classics for the Blue Note Label Group. In this role, Evered will oversee all classical releases on Angel as well as the marketing of EMI and Virgin classical artists within the United States.

EMI's classical crossover artists, including Sarah Brightman, are moving from

Evered's oversight into a group being helmed by GM Ian Ralfini, which also includes the Manhattan and Narada labels.

Separating crossover from core classical activities suggests that Blue Note Label Group president/CEO Bruce Lundvall sees crossover as bearing less kinship to the traditional classical marketplace than to other "adult" genres and artists, such as those represented on Manhattan and Narada. ...

R&B/HIP-HOP BY CLOVER HOPE

Big Oomp Is On Its Way

Indie Label Aims For National Success

BIG OOMP

If you dial the phone number on Big Oomp Records' official Web site, Big Oomp himself will likely answer—a true sign of an indie. But the 31-year-old entrepreneur, born Korey Roberson, may soon need an assistant to field calls, as his Atlanta-based label attempts the leap from regional to national success.

With a recent Koch distribution deal and a burgeoning Southern hit (DJ Unk's "Walk It Out"), a breakout could be near. It's all part of Roberson's divide-and-conquer strategy.

"I'm trying to place my artists at different labels with bigger machines," says Roberson, who opened his first Big Oomp record store in Atlanta in 1991 and the label in 1997. "Atlanta music is worldwide now, and so far everything we put out has done well regionally."

Indeed, the bulk of the label's album sales—roughly 105,000 of 150,000 U.S. copies, according to Nielsen SoundScan—were generated in Atlanta. Penetrating the national market would position Big Oomp alongside Houston's SwishaHouse (distributed by Asylum), Atlanta's Block Entertainment (Bad Boy/Atlantic) and New Orleans' Cash Money (Universal), as indies that established local legions before spreading their distinct flavors nationwide.

"Once we saw our regional notoriety, we worked on more commercial releases and getting the brand out," SwishaHouse co-founder and CEO Henry "G-Dash" Guidry says. "That's the most important thing because [A&R executives] research different markets."

Roberson employed grass-roots tactics to establish Big Oomp locally. In addition to working with Big Oomp's retail outlets—there are now five Southeast locations—Roberson's team utilized street-level promotions and radio contacts at Atlanta R&B/hip-hop stations WVEE (V-103) and WHTA (Hot 107.9). They even sold Big Oomp CDs right on the street to passing motorists. "We would get out and sweat all day and night with boxes of CDs

and we wouldn't come back 'til everything was gone," says Roberson, whose roster includes Baby D, DJ Jelly and Sammy Sam.

The operation's 18-member staff includes producers, retail clerks and office personnel. Roberson also produces a weekly UPN Atlanta TV program and a radio show that airs on nine Southern stations. "When radio stations weren't playing rap, you had to get your music from our outlets," Roberson says.

Mix tapes have been a big part of the plan. According to Roberson, Big Oomp's mix tapes helped launch the careers of T.I., Young Jeezy, Lil Jon, Dem Franchize Boyz and others. "Our mix tapes have been the biggest in Atlanta for about 15 years, but now we need to [go national] to pick up good numbers," he says.

Which is where Koch comes in. The first release under the deal will be DJ Unk's album "Beatn Down Yo Block," preceded by "Walk It Out"—a bouncy cut with catchy synths and an easy-to-learn dance. While it is No. 71 on Billboard's Hot R&B/Hip-Hop Songs chart, its earlier regional popularity—along with Roberson's provincial influence—is what initially lured Koch.

"He was very wired into the Atlanta scene," Koch president Bob Frank says. "A lot of what we do as an indie starts out regionally but with his focus and knowledge of his marketplace, he's going to bring it up another level."

Roberson says his chief obstacle in transitioning to the national scale will be maintaining control—an issue he encountered in 2000 when Baby D signed, and later severed, a deal with Epic. Frank assures, "He's going to be involved in the marketing plan and how everything is implemented. It's not just a handoff on the football field."

Since linking with Koch in June, Roberson has seen growing interest from majors in his roster. DJ Unk has been the subject of inquiries from Atlantic, Universal, Asylum and Jive; under the Koch deal, he can entertain offers nine months after the release of Unk's album.

More Acts With Oomp(h)

BABY D

A Big Oomp artist since 1998, Baby D landed the label's first major deal through Epic but is now back on Oomp. While D initially favored crunk, Roberson says, "He's more laid-back now."



LOKO

Influenced by Scarface, 2Pac and OutKast, Loko has contributed to various Big Oomp releases since 1999 and collaborated with Bubba Sparxxx and YoungBloodZ, among others.



SAMMY SAM

An Atlanta legend, Sammy Sam has had two record deals and a number of regional hits, including "Stepdaddy." According to Roberson, "Anybody that's put out a record or listened to music down this way knows about Sam."



TRU

With Tru, Roberson hopes people focus less on the white-rapper stigma and more on skills. "The things he raps about—being in the service, going to Iraq—have universal appeal," he says.



The Beat

MELINDA NEWMAN mnewman@billboard.com

Film About Artists' Struggles Misses Mark

Our heart sank as we watched "Before the Music Dies," a new documentary that has been playing the festival circuit and is aiming for theatrical release this summer.

The filmmakers' motive is admirable: Friends Joel Rasmussen and Andrew Shapter bonded over the deaths of their siblings, both of whom had been musicians.

United in grief, they spent a year crisscrossing the country trying to answer a question their siblings had left them: Is there room for great music today or has style completely subsumed substance?

As music fans with no connections, they managed to get a startling array of artists to discuss the question. The list includes Eric Clapton, Dave Matthews, Bonnie Raitt, Branford Marsalis and Elvis Costello.

But as we watched, our disappointment grew. What could have shed some new light on an issue of concern to any music lover—and brought a new perspective since they were approaching it from the outside—simply resulted in more whining and "major labels are bad" rhetoric. And in a bit of shocking news (if it were 1996),

one talking head brings up that it's a "quarter-to-quarter business."

It's worth nothing that while artists like Raitt, Matthews and Clapton talk about how they probably could not get signed to a major these days, last time we checked, they were all still on major labels.

Erykah Badu is hilarious, commenting that to make it today "you got to get yourself an ass implant, got to wear some stilettos, do some ho shit"—but what a disservice that is to female R&B artists out there who are not going that route, but are making a difference.

The Mango Media production has a real chance to make its point when it takes 17-year-old Austin model Taylor Hannah into a recording studio and shows how anyone, thanks to autotuning and other studio gizmos, can sound passable these days. But it drops the thread. What would have happened if they'd played the demo for major label execs and shown photos of this glamourpuss?

We don't know because there is not a single major label executive interviewed in the film. The closest it comes is former RCA exec Bruce Flohr, who now works for Matthews' ATO Records. He and Doyle Bramhall II—who is used to demonstrate how great

artists, even ones hailed by Clapton, can't always break through on major labels—go to great pains to never mention that Bramhall was on RCA (they just keep calling it "the major label," perhaps on the advice of lawyers).

And in a moment about as subtle as a sledgehammer, the producers interview a former Clear Channel executive, who, while revealing absolutely nothing, speaks from behind an opaque screen with his voice altered as if he's in the witness protection program.

Unmentioned or noted only in passing are the impact of independent labels, satellite radio, piracy, iTunes and many other factors that could have made this an effective documentary instead of a surface glance at an always fascinating topic.

CH-CH-CHANGES: Veteran publicist Maria Malta is leaving her post as director of publicity at Manhattan/EMI, effective July 31. Malta is opening her own New York-based shop with clients **Five for Fighting** and Keren Ann. She can be reached at mariacmalta@yahoo.com.



'Musical' Heads South

Disney Has Big Plans For Its TV Movie In Latin America

In my little, bilingual, bicultural neck of the woods, most every kid I know of a certain age is a fan of Disney's made-for-TV movie "High School Musical."

One could argue that the character of Gabriella Montez (played not by a Latina, but by half-Filipino, half-Irish actress Vanessa Anne Hudgens) has something to do with the appeal; a startling three boys in my son's second grade class wrote reports on her during Women's History Month.

But Disney is counting on much more than Montez's cross-cultural appeal when it launches "High School Musical"—the movie and the soundtrack—throughout Latin America in August.

"I think the story is very universal, about finding your talent and not letting naysayers get in your way," says Carolina Laicap, senior VP of programming/creative affairs for Walt Disney TV Latin America. "And in our region there is an incredible search for programming that is music-driven."

Other music-themed made-for-TV shows have had resounding success in Latin America, including "Rebelde" (and its group RBD), "Rebelde Way" (and its group Erreway) and "Floricienta."

But Disney seeks to take things further with "High School Musical"—even more so, in fact, than it did in the United States.

"High School Musical" will premiere on TV July 30 in Brazil and Aug. 6 in the rest of Latin America. The movie (dubbed in Spanish, but with the songs in their original English renditions) will be followed by a singalong version, a making-of version and a dance-along version, as happened in the States. The movie will be promoted by a daily Disney show called "Zapping Zone," which is produced in separate versions for Argentina, Brazil and Mexico.

After that initial TV run, the fun begins.

"We believe the potential is far wider than television," says Diego Lerner, president of Walt Disney Co. Latin America.

"Yes, it will [start] in television. However, we see it as a point of presentation for a major franchise," Lerner says.

This would include individual, theatri-

cal productions of "High School Musical" for Brazil, Mexico and Argentina, featuring local talent. In addition, Disney is planning local TV versions of "High School Musical," also in Brazil, Mexico and Argentina. The cast selection in each country will become a TV program, à la "American Idol."

Meanwhile, the "High School Musical" soundtrack—still in the top 10 of The Billboard 200 after 28 weeks—will be released on different dates across the region between late July and early August. The Walt Disney Records album will be licensed and distributed by Universal, which licenses other Disney product for Latin America.

The track listing remains the same as the U.S. edition, save for "Eres Tú," a Spanish-language version of "What We've Been Waiting For," performed by Mexican pop group Belanova, which is signed to Universal in Mexico.

Despite Disney's enthusiasm for "High School Musical" in Latin America, there are no plans to target the Latin audience within the United States. "We are producing this for the cultural environment of Latin America," Lerner says.

With the original version, there was no outreach by Disney toward U.S. Hispanics, Montez notwithstanding. But, from what I can tell, plenty of Hispanic kids embraced it anyway.

Chalk it up to the magic of Disney. ...



BELANOVA

Split 'Personality' Pays Off For Sleepy Jackson

"God wrote those songs," the Sleepy Jackson vocalist/songwriter Luke Steele says. "I have no idea where the melodies came from." Perth, Australia-based Steele is talking about the Australian act's eclectic second album, "Personality (One Was a Spider, One Was a Bird)" (Capitol), which debuted at No. 10 on the Australian Recording Industry Assn. chart one week after its July 1 domestic release.

"Personality" was issued July 24 in the United Kingdom on Virgin with a U.S. release July 25 on Astralwerks. It follows 2003's alt-country-styled EMI debut "Lovers," which the label says has shipped more than 100,000 copies worldwide. Sessions for the new set were disrupted by personnel changes, production disagreements and Steele losing his voice. Finally, with only drummer Malcolm Clark remaining from the "Lovers" band, Steele brought in outside musicians and added strings and choral arrangements to the album's 13 songs. The results have drawn comparisons to Brian Wilson, Todd Rundgren and the Flaming Lips.

Capitol preceded the domestic release with listening parties in art galleries and shows in theaters in Perth, Sydney and Melbourne booked through Premier Artists. "Our take was, 'This is an exceptional record, let's treat it as such,'" Sydney-based EMI Australia marketing manager of international Clayton Doughty says.

After a few U.K. and U.S. live shows in July, the band's new five-piece lineup will play late-September dates booked through Helter Skelter (United Kingdom) and Monterey Peninsula Artists (United States). The Sleepy Jackson is published by Sony/ATV. —Christie Eliezer

SEXUAL TREMORS: What do you get if you cross a human with a chimpanzee? Humanzi.

Well, that's how the four members of Dublin-based alternative rock quartet Humanzi explain their name. The hotly tipped band released its debut album, "Tremors," July 21 in Ireland and the United Kingdom on Polydor/Fiction imprint

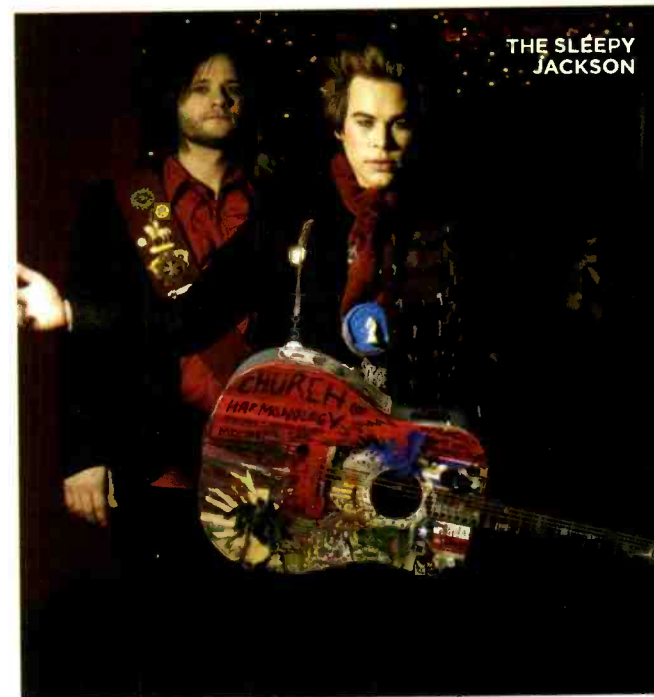
Sound Foundation Recordings.

Humanzi was voted best new act at the Irish record industry's annual Meteor Awards in February despite releasing only a debut single, "Fix the Cracks," the previous November. Second single "Long Time Coming," released in February, received airplay at U.K. radio and on MTV2. But the video for third single "Diet Pills and Magazines," released July 17, is receiving limited TV exposure due to its graphic sexual content.

level by level—we haven't overexposed ourselves or gone for the quick reward."

Regardless of that measured approach, the band's third album, "Liberation Transmission," is threatening to explode worldwide.

Lostprophets are signed to Pinnacle-distributed U.K. independent Visible Noise. The album was released worldwide the week of June 26, with Sony BMG licensing it for release on Columbia in the



The band insists the clip is a thoughtful commentary on pornography. "They felt very strongly about the song and decided to make the video themselves for only €2,000 [\$2,530]," Humanzi's Dublin-based manager Alan Cullivan says. "MTV2 sent it back to be re-edited, but afterwards still weren't happy and decided to pass."

"Tremors" is due in late September in Continental Europe, followed by a January 2007 U.S. release on Interscope. The band is booked through the Russell Warby Agency and is published by BMG Music Publishing.

—Nick Kelly

LIBERATION DAY: "We're not a flash in the pan," claims Ian Watkins, frontman for Welsh rock quintet Lostprophets. "We've built this thing so that it grows steadily,

United States and through Red Ink in Continental Europe and Asia-Pacific.

On July 8, "Liberation Transmission" entered the Official U.K. Charts Co. albums list at No. 1. London-based Visible Noise A&R director Julie Weir suggests its increased mainstream appeal should see global shipments eclipse the 1.5 million units of sophomore set "Start Something" (2004).

"[It's] a very intelligent rock record, yet insanely accessible," Weir says. "We've had a fantastic response from press to fans to radio and TV programmers and commissioners."

After wrapping a three-week U.K. tour July 22, the band is spending most of the year on the road internationally, booked through ITB. Publishing is with Schnozza Music/Goonies Never Say Die. —Steve Adams

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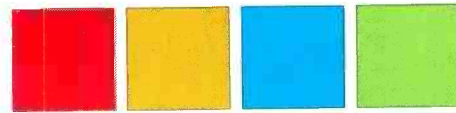
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REVIEWS



SPOTLIGHTS

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

ALBUMS

ALBUMS



VARIOUS ARTISTS
Monsieur Gainsbourg Revisited
Producers: *various*
Verve Forecast
Release Date: *Aug. 1*
The recordings of French singer/

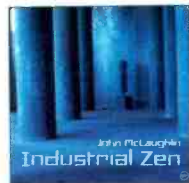
songwriter Serge Gainsbourg ooze world-weary sophistication, but beneath their lounge-music sheen, they're strikingly difficult to classify. So it's fitting that a new Gainsbourg tribute, marking the 15th anniversary of his death, contains everything from such slavish reproductions as Cat Power and Karen Elson's "I Love You Me Neither") to freewheeling modernizations: Gonzales rapping on "Boomerang 2005," or Franz Ferdinand's indie-rock spin on "A Song for Sorry Angel." Gainsbourg's lyrics have been translated to English for interpretation by the likes of Portishead and the Kills alongside original singers Françoise Hardy, Dani and Jane Birkin. By the time you get to Marianne Faithfull's "Lola R. Forever"—with production by Sly & Robbie that sounds like a lost session from their work with Grace Jones—you'll swear there's a puff of Gitanes smoke coming from your speakers.—*JM*



STONE SOUR
Come What(ever) May
Producer: *Nick Raskulinecz*
Roadrunner
Release Date: *Aug. 1*
Stone Sour was

obviously anxious to reconvene since its debut arrived four years ago. Sophomore album "Come What(ever) May" is a vigorous workout that's too rough to be called hard rock but not harsh enough to

be metal. Either way you slice it, it's an intense, taut piece of work where every song could be a single. Lead track "Through Glass" (sporting a softer, acoustic sound) has already triumphed at radio. The fierce "30/30-150" is a great choice for the next one, but so are "Reborn" or "Made of Scars," where singer Corey Taylor ticks off a litany of wounds he has sustained. Stone Sour also gives the current administration a biting rundown on the title track, aptly following up with a song called "Hell & Consequences." But it unexpectedly closes the record on a sad note with "Zzyzx Rd.," a moving track about coping with mental illness.—*CLT*



JOHN McLAUGHLIN
Industrial Zen
Producer: *John McLaughlin*
Verve
Release Date: *Aug. 1*
Mahavishnu Orchestra maestro John

McLaughlin reinvigorates the jazz/rock/world music sphere with this startling eight-tune display of high-velocity guitar virtuosity and shape-shifting adventure. One of the progenitors of '70s fusion mentored by Miles Davis, McLaughlin has traversed jazz throughout his career. But he's at his most vibrant reinventing what came to be known as jazz's f-word for its improvisational excesses. McLaughlin's fusion has clarity, focus and surprise, all of which are exhibited here. Noteworthy are the tributes: a speedy homage to Jaco Pastorius, a funky salute to Michael Brecker, a meditative/joyful open letter to the Dalai Lama and the best of the batch, an obliquely lyrical appreciation of Wayne Shorter.—*DO*

R&B

CASSIE
Cassie
Producer: *Ryan Leslie*
NextSelection/Bad Boy/
Atlantic

Release Date: *Aug. 8*
▶ On her sweet and sassy self-titled debut, 19-year-old Cassie offers sexy, laid-back tunes, dainty ballads and midtempo dance jams. Typical is lead single "Me & U," a mellow and inescapable summer tune. Cassie masks her glaring lack of vocal range and depth by showing versatility on tracks like "What Do U Want" and second single "Long Way 2 Go," where she playfully raps à la Nelly Furtado's "Promiscuous," although that style becomes annoying over time. Other lighthearted cuts such as "Kiss Me" and "Not With You" are melodic enough to atone for her vocal flaws, and throughout, the album's whispery piano runs and simple basslines create a fresh listening experience.—*CH*

LATIN

DIEGO TORRES
Andando
Producer: *Diego Torres*
Sony BMG
Release Date: *Aug. 15*
▶ Argentine star Diego Torres became an international sensation with 2001's "Un Mundo Diferente," an album that included the anthemic "Color Esperanza."

"Andando," his highly expected new studio set, picks up on the rousing, feel-good themes, most apparent in the single "Abriendo Caminos," featuring Juan Luis Guerra, which sounds like a blend of "Color Esperanza" and "Ojalá que Llave Café." This is too easy a path for an artist of Torres' stature and taste. Much better are rousing ballads like "Hasta Cuando" or the improvisational "Despues de Ti," adorned with flamenco-tinted guitar. The rich production is infused with retro touches, horns, jazz and funk (on the delicious "Volver,"

among others). This serves Torres' pristine vocals well and highlights quality that needs no gimmicks.—*LC*

ROCK

G. LOVE
Lemonade
Producer: *Chris DiBeneditto*
Brushfire/Universal
Release Date: *Aug. 1*
★ When you align G. Love's ragged, gentle blues-funk with Jack Johnson's Brushfire label, the only possible result is a summer-themed backyard party, one well worthy of its cold beverage title. G. Love's billed solo here, but has called out the cavalry—Special Sauce appears as do Blackalicious, Lateef the Truth Speaker, Ben Harper, Tristan Prettyman and Johnson, who contributes to the light-as-the-breeze lullaby "Rainbow." As befits his guest list, G. Love leans heavily on the warm, front-porch groove ("Can't Go Back to Jersey," "Hot Cookin'" with Donovan Frankenreiter), and though he stays near his organ-and-harmonica-kissed playbook and relies often on Brushfire-approved sentiments like "Love is what I'm teaching/Let me show you some," the sun's shining too much to mind.—*JV*

KELLY JOE PHELPS
Tunesmith Retrofit
Producers: *Steve Dawson, Kelly Joe Phelps*
Rouder
Release Date: *Aug. 1*

★ Guitarist Kelly Joe Phelps' seventh full-length, "Tunesmith Retrofit," is an understated, welcome addition to his discography. On tender opener "Crow's Nest," Phelps' steel-string faintly moves from emotion to emotion. At times, his tuneful voice evokes sadness while his instrumentation remains playful and loose on such tracks as "Scapegoat" and "Tight to the Jar." The waltz of "The Anvil" gives way to blues, bluegrass and acoustic folk on the remaining set, the moods aided by warm medleys of

upright bass, minimal drumming and slide guitar. Despite an abundance of old-timey melodies and structures, Phelps' compositions feel ageless.—*KH*

TOWERS OF LONDON
Blood, Sweat and Towers
Producers: *various*
TVT

Release Date: *Aug. 1*
British outfit Towers of London attempts to cross the wanton hair-metal stylings of, oh, let's say Cinderella, with the trashy stomp of the Strokes, but the group ladles on the Sunset Strip schtick so thick that it becomes only possible to recognize the former. Many bands have tried to exhume hair metal's Spandex-y corpse—the Darkness, Andrew W.K. and Tenacious D spring to mind—but they're at least partly kidding, whereas Towers of London remains confoundingly irony-free throughout obvious tracks like "I'm a Rat," "Kill the Pop Scene" and "Fuck It Up," which appears in acoustic and devil-horns-in-the-air versions. There are a few passable GN'R knockoffs here, but if you truly miss hair metal, you're probably better off sticking with those Poison reissues.—*JV*

ELECTRONIC

CIRQUE DU SOLEIL
Delirium
Producer: *none listed*
Cirque Du Soleil Musique
Release Date: *July 25*

★ "Delirium" is the latest stage show to come from the Cirque Du Soleil think tank, billed as more of an enhanced live concert rather than a string of gorgeously costumed acrobatic feats. The music is culled from past Cirque instrumentals, rearranged and set to words by lyricist Robbie Dillon with astonishing results. These 15 tracks are pure pleasure—beautiful, gutsy, nearly classical in lyricism and performed to perfection by versatile vocalists. Elie Haroun ("Let Me Fall," "Cold Flame") sounds like a classically trained Thom Yorke with Jeff **continued on >>p52**

SINGLES



FRANKIE J
FEATURING MANNIE FRESH & CHAMILLIONAIRE
That Girl (3:53)
Producer: *Mannie Fresh*
Writers: *F.J. Bautista, J. Salinas, O. Salinas,*

J.C. Reyez, B. Thomas, H. Seriki

Publishers: *various*
Columbia

Frankie J's "That Girl," lead single from the third, as-yet-untitled album, is a jumpy pop cut that tows the line between clichéd and endearing. The thumping drum-bass beat is ideal for clubs and radio, and the singer's breathy falsetto is as refreshing as cool iced tea. Houston rapper Chamillionaire is a charismatic presence (with impressive lyrical timing) and a sensible guest choice given the popularity of his summer hit "Ridin'." But Mannie Fresh's ad-libs are merely stale references to "coke bottle" bodies and "a face like a supermodel." Dubious songwriting aside, this is a fun track with top 10 potential.—*CH*

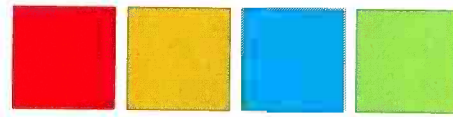


JOJO **Too Little Too Late (3:47)**
Producers: *Josh Alexander, Vincent Herbet, Billy Steinberg*
Writers: *J. Alexander, B. Steinberg, R. Cunningham*

Publishers: *various*
Blackground/Universal

While many of her higher profile contemporaries—Justin, Janet, Beyoncé and Fergie—are releasing summer singles that are anything but high quality, 15-year-old JoJo demonstrates that she is taking her sophomore step seriously. Pop/R&B compo "Too Little Too Late," co-written/produced by master scribe Billy Steinberg, provides desperately needed balance to a top 40 landscape that is lacking a lot in the way of singable melodies. Vocally, the "Leave (Get Out)" girl shows growth with some weeper high notes and appreciable chirps, while the melody is a keeper. With so many disappointing "event" singles on the airwaves, radio needs this record.—*CT*

REVIEWS



SINGLES

from >>p51

Buckley's woeful vibrato; Jacynthe ("Alone," "Life Line") has the appealing trill of Britney Spears and the "popera" delivery of a "Les Miserables" cast member; Juliana Sheffield ("Climb") is a drowsy, downtempo diva with chops. The idea that there are aerialists literally taking flight while Jacynthe launches into the soaring melody of "Alone" is a realization of musical performance that is nothing less than unprecedented.—KM

JAZZ

JOE LOVANO
Streams of Expression
Producer: Joe Lovano
Blue Note

Release Date: Aug. 7

★ Sax man Joe Lovano is working with an expanded version of his nonet on this project, which features his "Streams of Expression Suite" and arranger Gunther Schuller's "The Birth of the Cool Suite." "Streams (Pt. 1)" opens in a pensive mood, giving way to an elliptical, bluesy saxophone, then a tumultuous, polyphonic passage that resolves in angular trombone, trumpet and sax solos. It's not totally free-form jazz, but it certainly is in the spirit of John Coltrane's groundbreaking '60s sides. "The Birth of the Cool Suite" is Schuller's excellent homage to Miles Davis. He knows of what he plays, having participated in the original "Birth of the Cool" sessions.—PVV

WORLD

THOMAS MAPFUMO
Rise Up
Producer: Thomas Mapfumo
Real World

Release Date: July 18

★ The lion of Zimbabwe is roaring again.

Mapfumo, whose chimurenga protest songs were so potent that the Rhodesian government jailed him in the '70s, is presently living in exile in Oregon, an avowed opponent of Robert Mugabe's regime in Zimbabwe. "Rise Up" reflects the endless breadth of Mapfumo's influences, from Afro jazz to Shona spirit music to rock and reggae. His tunes are always hook-rich, melodically and rhythmically multifaceted, yet tracked in a rough-and-ready fashion that prizes feel way above meticulousness. Singing in Shona, his native language, Mapfumo rebukes girls who are "up and about" and find themselves pregnant out of wedlock ("Zwakuwana"). On "Kuvarira Mukati/Suffer in Silence," he urges Zimbabweans to speak up for their rights. "Zvirwere/Diseases" is a wide-ranging critique of the Mugabe government, all but ensuring the album will be banned by Zimbabwe's state radio.—PVV

CHRISTIAN

SELAH
Bless the Broken Road: The Duets Album
Producers: various
Curb

Release Date: Aug. 8

▶ Selah has endured a number of recent personnel changes, but continues to thrive on "Bless the Broken Road." Longtime members Todd Smith and Allan Hall shine throughout the project and are joined by an incredible cast of duet partners, including Cynthia Clawson on the classic "Softly and Tenderly." Nicole C. Mullen is amazing on "Follow Jesus," and Amy Perry's vocals are poignant on

"Gentle Healer." But the most compelling cuts are the cover of Julie Miller's "All My Tears," featuring Kim Hill, and "Ain't No Grave," which has Adam Crabb on harmonica while his brother Jason unleashes that torchy voice alongside Smith: Those two powerhouse vocalists shake the rafters. Not to be missed.—DEP

DVD

THE CLASH
Rude Boy
Epic/Legacy

Release Date: Aug. 7

"Rude Boy," the 1980 movie by filmmakers Jack Hazan and David Mingay, is finally out on DVD, and there's plenty here for Clash fans to enjoy. The movie stars Ray Gange as a sex-shop worker who becomes a roadie for the Clash during the band's early days, and while the film is entertaining in its depiction of London youth in the punk era, its most indelible moments are the Clash's live performances, filmed during two U.K. tours. Though Gange is the star of "Rude Boy," the Clash's Joe Strummer, Mick Jones, Paul Simonon and Topper Headon also play central roles (as themselves), and offer a glimpse into their relationships and personalities through the ostensibly fictional film. Highlights include live cuts of "White Man in Hammersmith Palais," "Police and Thieves" and "White Riot." The DVD also digs up versions of "Tommy Gun" and "English Civil War" not included on the original.—TC

POP

FERGIE London Bridge (Oh Shh) (3:28)

Producer: Polow Da Don for Zone 4 Inc.

Writers: S. Ferguson, J. Jones, S. Garrett, M. Hartnett

Publishers: various
A&M/Interscope

★ Stacy Ferguson, aka Fergie, steps out from the Black Eyed Peas to deliver an annoying "My Humps" sound-alike. The track from her debut album, "The Duchess," follows the current trend of overproduction, but what worked for Gwen Stefani in "Hollaback Girl" and Nelly Furtado in "Promiscuous" fails here. Funky horns, sirens and other distractions cannot save what amounts to a flaccid performance of inane lyrics. Having debuted at No. 40 at mainstream top 40, earning Greatest Gainer and Most Airplay Adds honors, we are sure "London Bridge" will be a hit; we're not as sure it's any good.—KT

ANNA NALICK Wreck of the Day ('06) (4:10)

Producers: Steve Lillywhite, Eric Rosse, Brad Smith, Christopher Thorn

Writer: A. Nalick

Publisher: Annibonna, ASCAP
Columbia

★ It took exposure on ABC's "Grey's Anatomy" for Anna Nalick's "Breathe (2 AM)" to reach critical mass despite Columbia's efforts during the course of an entire year to convince top 40 that it was being handed a hit—prime proof that FM radio has a misguided agenda (though adult top 40 and AC radio, thankfully, got it). The label has recrafted the artist with a rerelease of her accomplished "Wreck of the Day" CD, including a new version of the title track produced by Grammy Award winner Steve Lillywhite. "Wreck" redux showcases an unbridled vocal that takes the singer's storytelling to lofty new heights along with skyscraping production that lends further credence to the idea that Nalick is the year's best new artist. A shoo-in for adult radio and, if mainstream programmers remove their blinders, a runaway for top 40, too.—CT

COUNTRY

DIERKS BENTLEY Every Mile a Memory (3:53)

Producer: Brett Beavers

Writers: D. Bentley, B. Beavers, S. Bogard

Publishers: various
Capitol Records

▶ Dierks Bentley follows his recent chart-topping hit, "Settle for a Slowdown," with another potent single that continues to demonstrate the irresistible chemistry that occurs when a great singer meets a memorable tune. Bentley really knows how to sell a song, and he gets the job done on this well-written track. The picturesque lyric tells the story of a guy missing a girl and how every little thing evokes her memory; Brett Beavers' deft production underscores the ache in each word. This first single from Bentley's Capitol disc due this fall looks like another smash.—DEP

ROCK

THE KILLERS When You Were Young (3:38)

Producers: Flood, Alan Moulder, the Killers

Writers: B. Flowers, D. Keuning, M. Stoermer, R. Vannucci

Publisher: ASCAP
Island Def Jam

▶ Talk about being on the hot seat. How do you top a debut album that sells 5 million copies worldwide and churns out four damn fine successful singles? That's the task ahead for the Killers as they follow up their "Hot Fuss" album, which was released in June 2004 and became the longest-running rock album inside the top 50 on The Billboard 200 for 2005. The Las Vegas-based foursome have blasted the first salvo across the bow with the set's debut single, "When You Were Young" (from the forthcoming "Sam's Town," due Oct. 3), which manages to intricately intertwine a hard-driving, drum-laden rock beat with harmonies that even the toughest rock critic or radio programmer couldn't shoot holes through.—MJB

LOURDS LANE Victory (3:26)

Producers: Lourds Lane, Ray Cervenka, Sherrie Fell

Writer: L. Lane

Publisher: Supergirl Music, ASCAP
Breaking Records

★ Billboard Underground head iner Lourds Lane inadvertently wrote a new sports anthem when "Victory" scored some prime exposure. The track caught the ear of ESPN, and the sports conglomerate has licensed it. A thick, heavily distorted bassline leads "Victory," while the remaining instruments are covered with a scratchy, industrial coat. Rousing hand claps and chants of "Get up now and fight" make the song a primal chant for domination, and it's a catchy anthem that will fit any sports stadium. Lane adds to the kick-ass quotient by sawing off an electric violin solo that whines as nastily as a guitar. Whether it's played in a concert or being used to cheer a team on the defense, "Victory" will get fists pumping and feet stomping.—CLT

AC

SHAWN COLVIN Fill Me Up (3:37)

Producer: John Levanthal

Writers: S. Colvin, J. Levanthal
Publisher: Sred Songs/WB/ Lev-A-Tunes, ASCAP
Nonesuch

★ It has been five years since Shawn Colvin has had an impact on the charts with "Whole New You," which reached the AC top 25. Fans will also remember her inspired 2002 collaboration with Chris Botti, "All Would Envy," though Colvin probably is best-known for her Grammy Award-winning top 10, "Sunny Came Home," in 1997. On "Fill Me Up," Colvin sounds mightily energized with thoughtful instrumentation and a vocal that is crafty perfection. Colvin's literate approach doesn't always connect with mainstream audiences. However, for those in the know, "Up" is wholly fulfilling and a welcome presence. From the upcoming "These Four Walls."—CT

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THIS WEEK ON
.com

ADDITIONAL REVIEWS:

- The Long Winters, "Putting the Days to Bed" (Barsuk)
- Midlake, "The Trials of Van Occupanther" (Bellia Union)
- Various Artists, "Graciously—A Gulf Relief Compilation" (Funzalo)

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Leila Cobo, Katie Hasty, Clover Hope, Kerri Mason, Jackie McCarthy, Dan Ouellette, Deborah Evans Price, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FAST LANE

>> Mana becomes the first act in more than three years to debut at No. 1 on Hot Latin Songs. The track, "Labios Compartidos," is from the Mexican rock band's new album, due Aug. 22. Ricky Martin's "Tal Vez" in 2003 was the last song to ring that chart's bell in its first week.

ATKINS AT THE TOP

>> Rodney Atkins scores the first No. 1 album of his career debuting at the summit of Top Country Albums (see Between the Bullets, page 62). "If You're Going Through Hell" enters The Billboard 200, a chart his first album did not dent, at No. 3.



HITS REDUX

>> Two earlier Evanescence albums, including the big 2003 set "Fallen," have finally been released digitally. That prompts two radio hits to enter Hot Digital Songs: "Bring Me to Life" (No. 35, 18,000 sold) and "My Immortal" (No. 43, 15,000).

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Chilly Album Week Sets Stage For NARM Confab

Timing is everything. As music merchants, labels and distributors gather for the annual NARM convention, weekly album volume falls below 9 million units for the first time in more than a decade.

Small wonder that the state and fate of physical product will be a prime topic when the music retailers' trade group gathers Aug. 2-5 in Kissimmee, Fla. Despite its close proximity to Walt Disney World, don't expect this confab to feel like the happiest place on earth.

Album sales—including those sold via digital download—amount to 8.91 million copies for the week that ended July 23. That's the first time Nielsen SoundScan has tallied fewer than 9 million units since 1996, when the frame that closed Feb. 4 marked 8.94 million.

The week that closed Jan. 23, 1994, when album sales dipped to 8.85 million, marks the only time in the past dozen years when volume was lower than the frame that produces this issue's sales charts.

The numbers in The Billboard 200's top 10 echo this weak week. Were it not for the chart-leading "Now 22," no title on the list would surpass 70,000 copies.

The "Now" compilation registers 207,000 units, down 48% from its first-week sales. The runner-up, Los Lonely Boys' sophomore set, "Sacred," scans

67,000, which happens to be the lowest SoundScan total ever for a No. 2 album.

The previous low for an album in that spot since The Billboard 200 switched to SoundScan data in May 1991 had been 71,000 for Aerosmith's "Get a Grip" in May 1993 during that album's fourth chart week.

While not necessarily a call for panic, the fallow week is indeed concerning. It is not unusual to see light release schedules during summer months, and although the last four months of any year always get crowded, that period of 2006 feels like it will be particularly bloated with high-profile releases.

Fold the summer slowdown into the

pattern that has seen album sales slide in four of the last five years, and you have a recipe for puny sales weeks.

Of course, the world has changed, shaped in part by the consumer's ability to buy a limitless number of songs a la carte from iTunes and its ilk. The thing is that most conventional music merchants do not benefit directly from the growth of the digital sales channel, which accounts for 5.7% of albums scanned during this tracking week and 5.5% of albums sold in 2006.

Part of this year's album decline can be chalked up to an age-old problem that retailers have long fought: reminding the rest of the world that there are eight other months in the year, aside from the last four, during which albums can be released.

Labels and distribution executives already know that valuable lesson, although there are occasions when the pressures of a company's fiscal year might add to the fourth-quarter glut. The driving dynamic is that artists and managers get drawn toward the Christmas-selling season like bugs to a light, and in this particular year, the slant of big-name talent that will hit store shelves from September on feels even steeper than usual.

By the 29th sales week of 2005, 50 Cent's "The Massacre" had already rung 4.1 million copies, while 17 others had also sold 1 million or more in the calendar year. Besides "Massacre," three others had sold 2 million-plus copies.

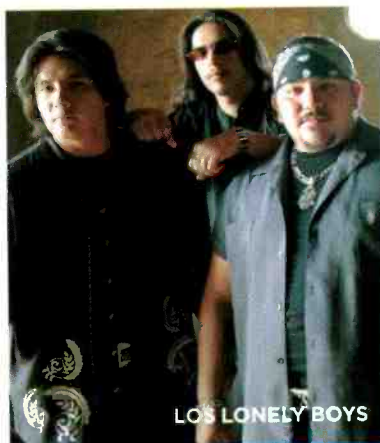
This year, the soundtrack to "High School Musical" is top dog with 2.8 million. Only one other title—Rascal Flatts' "Me and My Gang"—has exceeded 2 million copies in 2006, while 15 others have surpassed 1 million.

Some of the albums slated for those last four months are already ready to go. I have a sneaking suspicion stores might be seeing better traffic if some of those titles were already on the market.

And, not for nothin', some of those albums that have been tied to the last four months would be better off if they came out earlier, rather than fighting for visibility in an all-too-crowded field.

SECOND CHAIR: Los Lonely Boys' self-titled debut album never ranked as high as No. 2. That first set peaked at No. 9, but it did log three different sale weeks that were larger than the new album's opening sum.

The best frame for "Los Lonely Boys" was 76,000 during Christmas week of 2004.



LOS LONELY BOYS

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>KT Tunstall is the only female artist to top the Adult Top 40 chart in 2006. Her "Black Horse & the Cherry Tree" is the longest-running No. 1 by a solo female artist since May 2003. Fred Bronson reports on the standings of all the Adult Top 40 No. 1s by solo females during this millennium.

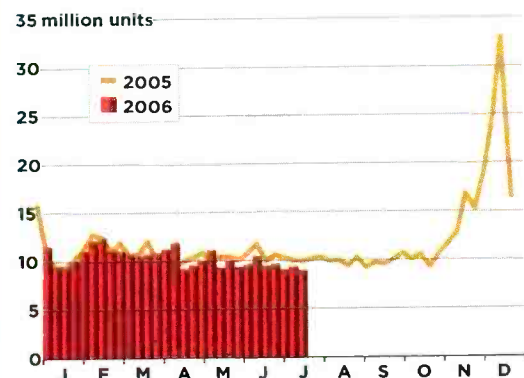
>>Also in Chart Beat: Find out which father/daughter combo earns separate debuts on The Billboard Hot 100 and The Billboard 200 this week, where Nelly Furtado's "Promiscuous" stands among the No. 1 Hot 100 hits of 2006 and how many songs have debuted inside the top 30 of the Hot 100 this year.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	8,908,000	85,000	9,813,000
Last Week	9,309,000	97,000	10,022,000
Change	-4.3%	-12.4%	-2.1%
This Week Last Year	10,187,000	126,000	6,157,000
Change	-12.6%	-32.5%	59.4%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	313,606,000	297,832,000	-5.0%
Digital Tracks	177,863,000	311,292,000	75.0%
Store Singles	3,125,000	2,347,000	-24.9%
Total	494,594,000	611,471,000	23.6%
Albums w/TEA*	331,392,300	328,961,200	-0.7%

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

DIGITAL TRACKS SALES

'05	177.9 million
'06	311.3 million

SALES BY ALBUM FORMAT

CD	303,980,000	280,276,000	-7.8%
Digital	7,312,000	16,286,000	122.7%
Cassette	1,645,000	756,000	-54.0%
Other	669,000	514,000	-23.2%

For week ending July 23, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	193,848,000	182,290,000	-6.0%
Catalog	119,758,000	115,541,000	-3.5%
Deep Catalog	81,107,000	80,737,000	-0.5%

CURRENT ALBUM SALES

'05	193.8 million
'06	182.3 million

CATALOG ALBUM SALES

'05	119.8 million
'06	115.5 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

AUG 5 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22	1	1
2	1	1	LOS LONELY BOYS OR/EPIC 84194/SONY MUSIC (18.98) Ⓢ	Sacred	2	2
3	1	1	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		
5	5	11	GNARLS BARKLEY DOWNTOWN 70003/ATLANTIC (13.98)	St. Elsewhere	●	1
5	8	28	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	●	1
6	8	16	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	●	1
	4	2	NELLY FURTADO MOSLEY/GEFFEN 006300/INTERSCOPE (13.98)	Loose		
10	6	13	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	●	5
	11	4	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way	●	1
10	13	18	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	●	5
	12	11	YUNG JOG BLOCK/SAD BOY SOUTH 83937*/AG (18.98)	New Joc City	●	3
12	6	1	JOHNNY CASH AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways		
13	17	15	PANIC! AT THE DISCO DECADANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	●	33
14	14	3	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	●	1
15	21	23	NICKELBACK ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons	●	3
16	2	2	THOM YORKE XL 200*/BEGGARS GROUP (16.98)	Eraser		2
17	3	2	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		
18	16	14	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	●	1
18	18	13	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) Ⓢ	Stadium Arcadium	●	1
20	20	20	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	●	17
21	19	16	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground		
22	27	25	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	●	2
23	23	19	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life	●	19
24	30	21	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	●	1
25	NEW	1	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It	●	25
26	34	43	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	●	26
27	54	59	GREATEST GAINER ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	●	4
28	24	22	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2	●	5
29	NEW	1	ERIC CHURCH CAPITOL (NASHVILLE) 60745 (18.98)	Sinners Like Me	●	29
30	32	27	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	●	2
	29	12	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	2	2
32	26	17	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	●	1
33	22	24	SOUNDTRACK WALT DISNEY 861447 (18.98)	Pirates Of The Caribbean: Dead Man's Chest	●	22
34	23	9	DASHBOARD CONFESSINAL VAGRANT 006061/INTERSCOPE (13.98)	Dusk And Summer		
35	38	32	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	●	2
36	15	2	CHEYENNE KIMBALL DAYLIGHT/EPIC 81126/SONY MUSIC (11.98)	The Day Has Come	●	15
37	35	26	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	●	4
38	36	29	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled	●	29
39	9	2	MUSE WARNER BROS. 44284 (15.98) Ⓢ	Black Holes And Revelations	●	9
40	40	41	THE WRECKERS MAVERICK WARNER BROS. (NASHVILLE) 48980/WRN (18.98) Ⓢ	Stand Still, Look Pretty	●	14
41	41	50	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	●	1
42	52	38	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) Ⓢ	King	●	1
43	43	42	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15		42
44	39	35	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	●	33
45	42	40	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	●	1
46	37	28	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	●	10
47	49	37	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection	●	18
48	48	34	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam	●	2
49	45	33	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	●	1
50	47	39	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	●	2

HIGH SCHOOL MUSICAL
The phenomenon has spent 23 consecutive weeks lodged in the top 10. Sales to date: 2.8 million.

Set moves 34,000 with best rank since May. Aided by \$9.99 sale tag at Best Buy album is up 11%.

The band's "Face Down" single debuts on Modern Rock (No. 38) as album bows with 25,000.

He jumps in at No. 7 on Top Country Albums (24,000) while his single bullets at No. 14 on Hot Country Songs.

At No. 74, every "Eighteen Visions" CD contains a \$5 discount coupon good toward membership in the band's fan club.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
31	51	47	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	●	3
52	33	10	RISE AGAINST GEFFEN 006976/INTERSCOPE (11.98)	The Sufferer & The Witness		10
53	53	45	TAKING BACK SUNDAY WARNER BROS. 49424 (18.98)	Louder Now	●	1
54	46	31	KEANE INTERSCOPE 006855 (13.98)	Under The Iron Sea		
55	58	54	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	●	2
56	57	75	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings		
57	44	30	UNDEROATH SOLID STATE 42658*/TOOTH & NAIL (15.98) Ⓢ	Define The Great Line		
58	60	51	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	●	4
59	56	52	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	●	3
60	55	46	ANGELS AND AIRWAVES SURETONE/GEFFEN 006759/INTERSCOPE (13.98)	We Don't Need To Whisper		4
61	70	58	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	●	6
62	62	49	MARY J. BLIGE MCA/ARISTA/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	●	2
63	59	44	NICK LACHEY JIVE 83257/ZOMBA (18.98)	What's Left Of Me	●	1
64	74	67	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) Ⓢ	Modern Day Drifter	●	1
65	63	49	BRAD PAILSLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	●	2
66	65	65	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	●	51
67	67	66	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie	●	34
68	73	63	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	It's Time	●	1
69	80	74	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	●	3
70	68	60	WOLFMOTHER MODULAR 041/INTERSCOPE (11.98)	Wolfmother		22
	69	36	SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music		13
72	25	2	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making		25
73	83	72	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	●	1
74	NEW	1	EIGHTEEN VISIONS TRUSTKILL/EPIC 86449/SONY MUSIC (11.98)	Eighteen Visions	●	74
75	88	79	SNOW PATROL POLYDOR/A&M 005675/INTERSCOPE (13.98) Ⓢ	Eyes Open	●	33
76	85	88	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	●	3
77	64	55	VARIOUS ARTISTS ROD-LA-FAMILIA/MACHETE/GOLD STAR 006888*/IDJMG (13.98)	Hector Bambino "El Father" Present: Los Rompe Discotekas	●	36
78	87	84	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	●	2
79	78	57	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	●	3
80	76	61	VARIOUS ARTISTS SIDEONEUMY 1291 (9.98)	Vans Warped Tour 2006 Compilation		27
81	90	85	THE RACONTEURS THIRD MAN 27306*/V2 (16.98)	Broken Boy Soldiers	●	7
82	86	81	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)	●	1
83	99	90	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	●	3
84	92	97	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	Retaliation	●	4
85	72	48	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		7
86	66	53	JULIE ROBERTS MERCURY 006327/UMGN (13.98)	Men & Mascara	●	25
87	61	76	GODSMACK UNIVERSAL REPUBLIC 006548/UMRG (13.98)	IV	●	1
88	50	2	SEETHER MUSKETEER 13121/WIND-UP (18.98 CD/DVD) Ⓢ	One Cold Night	●	5
89	35	86	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	●	3
90	NEW	1	BLACK STONE CHERRY IN DE GOOT/ROADRUNNER 618086/IDJMG (12.98)	Black Stone Cherry	●	90
91	89	83	VARIOUS ARTISTS WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ... Their Way!	●	15
92	79	70	BRUCE SPRINGSTEEN COLUMBIA 82867*/SONY MUSIC (19.98 DD) Ⓢ	We Shall Overcome: The Seeger Sessions	●	3
93	135	130	PACE SETTER REPRISE 49433/WARNER BROS. (18.98) Ⓢ	Ten Thousand Fists	●	1
94	95	80	CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓢ	Chris Brown	●	2
95	NEW	1	GOLDEN SMOG LOST HIGHWAY 006029* (13.98)	Another Fine Day	●	95
96	81	71	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) Ⓢ	Unwritten	●	25
97	104	94	KORN VIRGIN 45889 (18.98)	See You On The Other Side	●	3
98	9-	68	DANIEL POWTER WARNER BROS. 49332 (18.98)	Daniel Powter	●	1
99	82	78	SOUNDTRACK RCA/S 85757/RMG (18.98)	American Idol Season 5: Encores	●	3
100	97	87	PHIL VASSAR ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1	●	10

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AIRPLAY MONITORED BY

SALES DATA COMPILED BY



Billboard HOT 100

AUG 5 2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
2	2	11	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	18	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
4	6	12	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
5	5	17	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
6	4	19	SNAP YO FINGERS	LIL JON (BME/TVT)
7	7	6	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
8	8	12	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
9	11	9	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSIA COLE (VP/ATLANTIC)
10	10	8	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
11	13	6	SEXY LOVE	NE-YO (DEF JAM/DJMG)
12	17	10	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
13	9	20	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
14	14	10	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
15	19	9	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
16	18	8	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
17	20	14	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
18	16	15	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
19	12	21	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
20	28	6	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
21	15	15	TORN	LETOYA (CAPITOL)
22	33	7	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
23	23	8	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
24	26	6	CALL ON ME	JANET & NELLY (VIRGIN)
25	25	31	UNWRITTEN	NATASHA BEINGFIELD (EPIC)

1,044 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	22	17	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
27	21	16	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
28	24	14	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
29	29	22	BAD DAY	DANIEL POWTER (WARNER BROS.)
30	32	16	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
31	30	13	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
32	39	10	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
33	34	20	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
34	36	13	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
35	38	11	A LITTLE TOO LATE	TOBY KEITH (SHOW DOG NASHVILLE)
36	43	3	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
37	27	15	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
38	31	14	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
39	35	28	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
40	40	13	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
41	41	10	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
42	37	15	SUMMERTIME	KENNY CHESNEY (BNA)
43	51	4	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
44	50	6	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
45	45	10	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
46	46	10	LIFE AIN'T ALWAYS BEAUTIFUL	GARY ALLAN (MCA NASHVILLE)
47	44	28	WALK AWAY	KELLY CLARKSON (RCA/RMG)
48	42	9	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILLIAM (AFTERMATH/INTERSCOPE)
49	-	1	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
50	52	7	BRING IT ON HOME	LITTLE BIG TOWN (EQUITY)

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
2	2	24	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
3	3	33	UNWRITTEN	NATASHA BEINGFIELD (EPIC)
4	9	10	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
5	4	38	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
6	5	14	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
7	8	16	STAY WITH YOU	GOD GOOD DOLLS (WARNER BROS.)
8	7	29	WALK AWAY	KELLY CLARKSON (RCA/RMG)
9	6	44	BAD DAY	DANIEL POWTER (WARNER BROS.)
10	11	37	EVER MY SAME	ROB THOMAS (MELISMA/ATLANTIC)
11	15	5	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWAKE/COLUMBIA)
12	13	26	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
13	13	12	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	14	11	THE RIDDLE	FIVE FOR FIGHTING (AWAKE/COLUMBIA)
15	12	15	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)
16	17	15	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
17	13	18	THE REAL THING	BO BICE (RCA/RMG)
18	19	13	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
19	18	13	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
20	20	18	SOS	RIHANNA (SRP/DEF JAM/DJMG)
21	21	8	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
22	22	8	IS IT ANY WONDER?	KEANE (INTERSCOPE)
23	24	13	NOTHING LEFT TO LOSE	MAT KEARNEY (AWAKE/COLUMBIA)
24	23	10	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
25	31	7	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	30	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	21	UNWRITTEN	NATASHA BEINGFIELD (EPIC)
3	3	50	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
4	4	57	YOU AND ME	LIFEHOUSE (GEFFEN)
5	5	41	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
6	6	18	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
7	7	32	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
8	9	24	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
9	3	28	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (1+1/2 REPRISE)
10	10	24	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)
11	11	43	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)
12	2	30	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMG)
13	4	12	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
14	13	10	THE RIDDLE	FIVE FOR FIGHTING (AWAKE/COLUMBIA)
15	15	13	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
16	17	14	SO LONG SELF	MERCYME (INO/COLUMBIA)
17	16	9	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
18	18	16	CRAZY IN LOVE	NICOL SPONBERG (CURB)
19	19	15	THE REAL THING	BO BICE (RCA/RMG)
20	20	18	WALK AWAY	KELLY CLARKSON (RCA/RMG)
21	23	6	I CALL IT LOVE	LIONEL RICHIÉ (ISLAND/DJMG)
22	21	13	LOVE WILL COME BACK	CHICAGO (RHINO)
23	24	11	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	22	6	FREE	JON SECADA (BIG3)
25	28	2	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
2	2	12	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	4	11	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
4	5	7	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
5	3	9	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
6	7	21	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
7	11	2	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWAKE/COLUMBIA)
8	9	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
9	10	8	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
10	6	8	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)
11	-	1	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
12	8	13	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
13	14	21	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
14	12	21	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
15	13	16	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
16	28	4	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
17	20	5	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
18	19	26	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
19	17	12	SNAP YO FINGERS	LIL JON (BME/TVT)
20	18	4	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
21	21	10	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
22	16	24	BAD DAY	DANIEL POWTER (WARNER BROS.)
23	15	13	SOS	RIHANNA (SRP/DEF JAM/DJMG)
24	22	12	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
25	26	7	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	-	1	CALL ON ME	JANET & NELLY (VIRGIN)
27	24	3	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSIA COLE (VP/ATLANTIC)
28	23	19	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
29	25	9	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
30	30	10	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
31	34	5	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
32	27	15	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
33	31	35	UNWRITTEN	NATASHA BEINGFIELD (EPIC)
34	35	14	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
35	-	1	BRING ME TO LIFE	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
36	38	15	HOW TO SAVE A LIFE	THE FRAY (EPIC)
37	33	22	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
38	32	28	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
39	36	16	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
40	42	12	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
41	40	3	SEXY LOVE	NE-YO (DEF JAM/DJMG)
42	37	6	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
43	-	1	MY IMMORTAL	EVANESCENCE (WIND-UP)
44	44	10	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
45	49	9	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
46	43	14	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
47	57	3	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
48	39	2	SCOTTY DOESN'T KNOW	LUSTRA (XOFF)
49	41	25	WALK AWAY	KELLY CLARKSON (RCA/RMG)
50	50	63	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	46	13	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
52	45	39	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
53	-	1	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
54	47	9	SUMMERTIME	KENNY CHESNEY (BNA)
55	-	1	WHO SAID	HANNAH MONTANA (WALT DISNEY)
56	48	9	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
57	64	2	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
58	53	10	STAY WITH YOU	GOD GOOD DOLLS (WARNER BROS.)
59	-	1	FACE DOWN	THE RED JUMP SUIT APPARATUS (VIRGIN)
60	51	23	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH PURPLE RIBBON/VIRGIN)
61	68	54	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
62	55	33	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
63	58	2	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS)
64	62	44	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
65	59	6	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
66	52	17	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
67	54	8	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
68	-	1	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
69	63	6	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
70	60	2	SOMEWHERE OVER THE RAINBOW	ISRAEL KAMAKAWIHO'OLE (BIG BOY/MOUNTAIN APPLE)
71	66	2	HUSTLIN' (REMIX)	RICK ROSS FEAT. BUSTA RHYMES (DESERT STORM)
72	-	1	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)
73	-	1	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
74	61	3	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
75	67	49	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	14	#1 MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
2	1	18	STEADY, AS SHE GOES	THE RAconteurs (THIRD MAN V2)
3	2	16	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
4	4	16	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
5	6	23	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
6	16	2	ORIGINAL FIRE	AUDIOSLAVE (INTERSCOPE/EPIC)
7	5	14	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
8	10	17	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
9	8	13	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
10	7	18	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
11	9	26	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
12	14	7	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)
13	15	10	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
14	13	15	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
15	11	9	LIFE WASTED	PEARL JAM (J/RMG)
16	27	2	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)
17	18	10	ROOFTOPS (A LIBERATION BROADCAST)	LOST PROPHETS (COLUMBIA)
18	17	20	COMING UNDONE	KORN (VIRGIN)
19	12	18	WOMAN	WOLFMEATHER (MODULAR/INTERSCOPE)
20	19	7	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)
21	20	6	KNIGHTS OF CYDONIA	MUSE (WARNER BROS.)
22	21	9	DON'T WAIT	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
23	22	6	IS IT ANY WONDER?	KEANE (INTERSCOPE)
24	26	5	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
25	24	7	READY TO FALL	RISE AGAINST (GEFFEN)



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	2	12	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	7	1	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
4	4	16	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
5	14	1	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
6	8	25	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAY/DANCE/FUELED BY RAMEN/LAVA)
7	6	8	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	9	25	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	22	1	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
10	10	22	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
11	13	8	IT'S GAIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
12	12	26	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	2	9	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOW'NUFF/CAPITOL)
14	11	17	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
15	16	7	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
16	25	5	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
17	15	22	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
18	19	9	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
19	14	26	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
20	17	22	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
21	22	12	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
22	18	13	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
23	21	24	BAD DAY	DANIEL POWTER (WARNER BROS.)
24	28	2	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
25	24	29	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
26	20	8	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
27	30	12	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
28	-	-	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
29	29	22	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
30	25	16	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
31	34	3	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
32	31	12	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
33	5	5	CALL ON ME	JANET & NELLY (VIRGIN)
34	38	7	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
35	4	4	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
36	32	16	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
37	36	6	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
38	14	15	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
39	33	2	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
40	17	17	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
41	11	13	MISS MURDER	AFI (TIFFNY EVIL/INTERSCOPE)
42	45	5	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
43	46	6	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
44	48	4	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
45	7	16	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
46	42	24	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
47	43	14	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
48	43	40	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
49	46	14	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
50	51	18	HOW TO SAVE A LIFE	THE FRAY (EPIC)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and Hit Predictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	2	15	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
3	3	11	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAY/DANCE/FUELED BY RAMEN/LAVA)	☆
4	4	16	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
5	7	18	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
6	11	10	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
7	5	23	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
8	8	8	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
9	10	7	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
10	6	16	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
11	9	17	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
12	14	3	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
13	22	7	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)	
14	12	23	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
15	13	19	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
16	20	9	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
17	19	22	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
18	23	7	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
19	16	12	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
20	18	5	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
21	15	6	DEJA VU	BEYONCE FEATURING JAY-Z (COLUMBIA)	
22	17	26	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
23	42	2	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
24	25	5	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
25	21	26	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	2	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	3	11	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
4	5	5	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
5	4	11	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
6	15	23	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
7	9	6	WORLD WIDE (V.I.P.)	SAIRE JONES (VIBANT)
8	10	8	GET TOGETHER	MADONNA (WARNER BROS.)
9	7	15	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
10	12	10	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)
11	11	15	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
12	8	4	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
13	33	8	SWALLOW YOUR FEARS	STATE OF MÄN (POLYPLAT)
14	18	5	NUMBER ONE	PHARRELL FEAT. KANYE WEST (STAR TRAK/INTERSCOPE)
15	14	3	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
16	25	3	BING BING BÄM BÄM!!	2 GUTTA (OKTOPIUS)
17	22	5	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
18	13	4	GOOD VIBRATIONS	THE BEACH BOYS (CAPITOL)
19	17	4	GET EM, GOT EM	WILLIE JOE (WATABOY)
20	25	20	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (METROPOLIS)
21	4	4	LAY BACK RELAX (THE MASSAGE SONG)	PTA MÖN (OKTOPIUS)
22	24	22	SORRY	MADONNA (WARNER BROS.)
23	31	5	SOLDIER SONG	SAPO (TEE-N-TEE)
24	16	4	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUP)
25	20	25	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/TITLE/LABEL (Score) Chart Rank

POP 100 AIRPLAY

- CHRISTINA AGUILERA Ain't No Other Man RMG (73.3) 8
- ☆ NICKELBACK Far Away ROADRUNNER (68.7) 37
- RASCAL FLATTS What Hurts The Most HOLLYWOOD (83.7) 49
- TEDDY GEIGER These Walls COLUMBIA (68.3) 49
- ☆ NICK LACHEY I Can't Hate You Anymore ZOMBA (68.1) -

ADULT TOP 40

- JOHN MAYER Waiting On The World To Change COLUMBIA (67.7) 11
- RASCAL FLATTS What Hurts The Most HOLLYWOOD (75.1) 21

ADULT CONTEMPORARY

- CHRIS RIDE When Did You Fall In Love With Me COLUMBIA (75.2) 10
- KT TUNSTALL Black Horse & The Cherry Tree VIRGIN (75.7) 13
- RASCAL FLATTS What Hurts The Most HOLLYWOOD (89.6) 15
- MERCYME So Long Self COLUMBIA (69.5) 16
- ☆ BOB SEGER Wait For Me CAPITOL (80.6) 25

MODERN ROCK

- BREAKING BENJAMIN The Diary Of Jane HOLLYWOOD (56.8) 12
- PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2) 13
- ☆ KILLEPS When You Were Young IDJMG (79.4) 16
- LOSTPROPHETS Rooftops COLUMBIA (55.5) 17
- RED HOT CHILI PEPPERS Tell Me Baby WARNER BROS. (69.0) 24
- RISE AGAIN Ready To Fall GEFFEN (58.7) 25
- DEATH CAB FOR CUTIE I Will Follow You In The Dark ATLANTIC (65.5) 30
- DISTURBED Land Of Confusion REPRISE (66.2) 31
- TOOL The Fuel ZOMBA (72.0) 33
- ANGELS AND AIRWAYS Do It For Me Now GEFFEN (73.8) 34
- HINDER Lips Of An Angel UNIVERSAL REPUBLIC (61.0) 35
- CROSSFADE Invincible COLUMBIA (63.1) -
- FLYLEAF Fully Alive RMG (62.8) -
- BULLET FOR MY VALENTINE Tears Don't Fall ZOMBA (60.8) -
- HEAD AUTOMATIC Graduation Day REPRISE (67.6) -
- SNOW PATROL Chasing Cars INTERSCOPE (69.3) -

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

AUG
5
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	1	1
2	3	7	YUNG JOC BLOK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	1
3	4	1	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1	1
4	8	4	NE-YO DEF JAM 004934*/DJMGM (13.98)	In My Own Words	1	1
5	5	7	GNARLS BARKLEY DC/WNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	4	4
6	7	6	RIHANNA SFP/DEF JAM 006165*/DJMGM (13.98)	A Girl Like Me	2	2
7	9	5	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	2	2
8	5	3	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	1	1
9	2	63	THE DIPLOMATS PRESENTS JR WRITER DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making	1	1
10	14	10	GREATEST GAINER T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ☉	King	1	1
11	11	8	SHAWNNA SFP/DEF JAM 006909*/DJMGM (13.98)	Block Music	3	3
12	17	15	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
13	12	9	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	1	1
14	18	18	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMGM (13.98)	Baby Makin' Music	1	1
15	12	5	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	1	1
16	20	21	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	1
17	13	19	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ☉	Chris Brown	1	1
18	13	16	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
19	13	13	RAY CASH GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery	8	8
20	24	26	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	1	1
21	26	27	HEATHER HEADLEY RCA 64492/RMG (18.98) ☉	In My Mind	1	1
22	20	30	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	4
23	20	1	RHYMEFEST ALLIDO/J 70371*/RMG (11.98)	Blue Collar	1	1
24	25	23	AVANT MAGIC JOHNSON/GEFFEN 005675*/INTERSCOPE (13.98)	Director	1	1
25	1	1	THA DOGG POUND DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active	1	1
26	35	32	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	1	1
27	20	17	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	1	1
28	32	43	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ☉	Most Known Unknown	1	1
29	27	24	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listenn: The Album	1	1
30	29	11	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1	1
31	33	26	JAMIE FOXX J 71779*/RMG (18.98) ☉	Unpredictable	1	1
32	37	33	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
33	16	5	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	4	4
34	34	1	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge	1	1
35	40	42	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	1	1
36	42	39	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	28
37	39	32	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
38	43	34	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ☉	On Top Of Our Game	1	1
39	54	50	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	1	1
40	44	31	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	2	2
41	42	67	MARIAH CAREY ISLAND 005784*/DJMGM (13.98) ☉	The Emancipation Of Mimi	6	1
42	51	47	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMGM (13.98)	Let's Get It: Thug Motivation 101	1	1
43	31	2	D-BLOCK D-BLOCK 5885/KOCH (15.98 CD/DVD) ☉	D-Block: The CD/DVD Mixtape	11	11
44	45	44	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
45	38	4	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This Is Me	16	16
46	36	9	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	6	6
47	46	5	VARIOUS ARTISTS VP 1759* (16.98 CD/DVD) ☉	Reggae Gold 2006	17	17
48	HOT SHEET DEBUT	1	BOOT CAMP CLIK DUCK DOWN 2035 (16.98)	The Last Stand	48	48
49	47	13	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	1	1
50	53	45	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	3
51	50	16	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	3	3
52	64	101	LYFE JENNINGS COLUMBIA 90945/SONY MUSIC (12.98) ☉☉	Lyfe 268-192	7	7
53	58	39	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	3
54	48	10	CHRISTINA MILIAN ISLAND 005481*/DJMGM (13.98)	So Amazin'	3	3
55	56	22	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ☉	The Rising Tied	25	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	41	SOUNDTRACK UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift	23	23
57	57	48	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	4	4
58	50	62	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ☉	Album II	1	1
59	69	30	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	55	55
60	32	33	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
61	62	44	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1	1
62	10	64	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times	2	2
63	30	58	SMOKEY ROBINSON NEW DOOR 006641/UME (13.98)	Timeless Love	18	18
64	5	17	GHOSTFACE KILLAH DEF JAM 006155*/DJMGM (11.98)	FishScale	2	2
65	33	54	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1	1
66	4	2	BIZZY BONE REAL TALK 25 (17.98)	The Midwest Cowboy	41	41
67	65	53	LL COOL J DEF JAM 006158*/DJMGM (13.98)	Todd Smith	2	2
68	75	47	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	4
69	65	61	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	1
70	70	24	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7	7
71	11	74	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
72	67	2	KHIA PHASE ONE COMMUNICATIONS/TME 7000/WARLOCK (15.98 CD/DVD) ☉	Gangstress	67	67
73	19	72	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ☉	#1's	1	1
74	70	62	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check	1	1
75	38	76	PACE SETTER T.I. GRAND HUSTLE/ATLANTIC 83734*/AG (18.98)	Urban Legend	1	1

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

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	43	#1 SEAN PAUL 30 WKS VP/ATLANTIC 83788*/AG	The Trinity	1
2	2	21	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	1
3	3	5	VARIOUS ARTISTS VP 1759* ☉	Reggae Gold 2006	1
4	4	46	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	1
5	5	80	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
6	3	66	MATISYAHU OR/EPIC 96464/SONY MUSIC	Live At Stubb's	1
7	7	37	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/DJMG	Africa Unite: The Singles Collection	1
8	8	5	VARIOUS ARTISTS VP 1760* ☉	Soca Gold 2006	1
9	9	4	DJ SPOOKY TROJAN 80558/SANCTUARY	In Fine Style: 50,000 Volts Of Trojan Records	1
10	10	9	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall	1
11	11	4	SIZZLA GREENSLEEVES 291	Waterhouse Redemption	1
12	13	19	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MAOACY	Golden Legends: Bob Marley	1
13	12	9	JEHRO SUPERFRUIT 14/RECALL	Jehro	1
14	RE-ENTRY	5	BOB MARLEY MADACY SPECIAL PRODUCTS 50501/MADACY	Bob Marley Collection	1
15	15	5	THE AGGROLITES HELLCAT 80484/EPITAPH	The Aggrolites	1

BETWEEN THE BULLETS rgeorge@billboard.com

VIDEO LIGHTS UP T.I. ALBUMS

Fueled by the home video release of his theatrical debut, "ATL," T.I. logs double honors on Top R&B/Hip-Hop Albums.

A \$9.99 price tag at Circuit City aids the rapper's "King" to post the Greatest Gainer award at No. 10. At No. 75, 2004 album "Urban Legend" shines with the top percentage upswing (34%) to pull the Pacesetter medal.

On The Billboard 200, "King"

rockets 52-42 for its best jump in seven weeks on that chart. Also, T.I.'s "Trap Muzik," which contains the hits "24's," "Let's Get Away" and

"Rubberband Man," re-enters Nielsen SoundScan's Top R&B/Hip-Hop Catalog list for the first time in seven weeks at No. 18 with a 43% boost. Including his 2001 debut "I'm Serious," T.I. has scanned 4.1 million albums in the United States.

—Raphael George



AUG 5 2006 R&B/ HIP-HOP Billboard

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	9	9	#1 SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆	
2	4	17	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)		
3	8	12	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆	
4	3	18	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆	
5	1	7	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆	
6	1	30	SNAP YO FINGERS LIL JON (BME/TVT)	☆	
7	6	18	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)	☆	
8	7	25	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)		
9	2	21	TORN LETOYA (CAPITOL)	☆	
10	10	13	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)	☆	
11	12	10	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆	
12	11	13	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆	
13	16	1	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆	
14	15	6	CALL ON ME JANET & NELLY (VIRGIN)	☆	
15	13	17	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)		
16	23	9	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)		
17	21	7	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	
18	18	15	I LOVE MY B**** BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)		
19	24	8	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	☆	
20	14	13	DJ PLAY A LOVE SONG JAMIE FOXX FEAT. TWISTA (J/RMG)	☆	
21	22	33	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆	
22	37	7	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆	
23	19	39	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆	
24	29	45	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆	
25	26	22	WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG)	☆	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	28	#1 FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆	
2	1	20	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)		
3	2	34	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)		
4	5	8	SHINE LUTHER VANDROSS (LEGACY/J/RMG)		
5	4	22	OOH WEE TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)		
6	11	7	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)		
7	7	36	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)		
8	27	1	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)		
9	16	1	JUST CAME HERE TO CHILL THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)		
10	9	24	PRETTY BABY ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)		
11	12	1	NO WORDS CHARLIE WILSON (JIVE/ZOMBA)		
12	15	16	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)		
13	14	18	I'M GONNA BE DONELL JONES (LAFACE/ZOMBA)		
14	13	45	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)		
15	10	43	IN MY MIND HEATHER HEADLEY (RCA/RMG)		
16	15	12	ME TIME HEATHER HEADLEY (RCA/RMG)		
17	17	17	YESTERDAY MARY MARY (MY BLOCK/COLUMBIA/SUM)		
18	18	14	TORN LETOYA (CAPITOL)		
19	19	1	TAKE CARE OF U SHANICE (IMAJAH/PLAYTIME)		
20	25	5	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)		
21	21	4	THERE'S HOPE INDIA.ARIE (UNIVERSAL MOTOWN)		
22	22	20	YOU RAHEEM DEVAUGHN (JIVE/ZOMBA)		
23	33	11	THE FACT IS (I NEED YOU) JILL SCOTT (EPIC/HIDDEN BEACH)		
24	24	1	UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS)		
25	25	5	CALL ON ME JANET & NELLY (VIRGIN)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	4	#1 KOOL AID L' BASS FEAT. J.I. MONEY (PIPELINE)		
2	6	6	WORLD WIDE (V.I.P.) SAIRE JONES (VIBANT)		
3	12	1	SWEAT JES (CELESTIAL ARTS PUBLISHING)		
4	1	11	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)		
5	5	5	SYMPHONY OF BROTHERHOOD MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)		
6	7	1	BING BING BAM BAM!!! 2 GUTTA (OKTOPUS)		
7	11	1	SOLDIER SONG SAPO (TEE-N-TEE)		
8	9	1	LAY BACK RELAX (THE MASSAGE SONG) P'TA MON (OKTOPUS)		
9	8	1	REGRETS HEAVEN DAVIS (WILDLAND DAVIS)		
10	4	4	OH KAYO FEAT. ALEXANDRIA HEARD (MALOUF)		
11	10	2	SWING LOW SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)		
12	-	2	LOLLIPOP BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)		
13	3	4	GET EM, GOT EM WILLIE JOE (WATABOY)		
14	14	1	PICK IT UP K'PRIS (OPHIR)		
15	18	1	I REMEMBER... MELISSA MORGAN (LU ANN/ORPHEUS)		
16	20	14	WHAT THE LICK READ? TRIPLE J (BIG SCALE)		
17	15	24	BOOM DRAH Y.G.O. (NEGRIL WEST/ORPHEUS)		
18	23	13	STEPPIN' INTO LOVE KOOL & THE GANG (KIFA)		
19	34	8	I LOVE MY B****/NEW YORK S*** BUSTA RHYMES (AFTERMATH/INTERSCOPE)		
20	35	1	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)		
21	-	1	RUN IT! CHRIS BROWN (JIVE/ZOMBA)		
22	26	1	SNAP YO FINGERS LIL JON (BME/TVT)		
23	13	18	SISTER SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)		
24	22	21	I REFUSE URBAN MYSTIC (SOBE/WARNER BROS.)		
25	45	17	IT'S WHATEVER FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)		
2	3	11	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆	
3	2	16	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)		
4	6	17	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)		
5	5	14	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)	☆	
6	4	23	SNAP YO FINGERS LIL JON (BME/TVT)		
7	-	1	UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG)	☆	
8	8	15	BOSSY KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆	
9	10	6	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆	
10	9	20	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆	
11	11	8	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆	
12	14	7	SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆	
13	18	6	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆	
14	20	6	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆	
15	17	9	TORN LETOYA (CAPITOL)	☆	
16	15	2	DOING TOO MUCH PAULA DEANOA FEAT. BABY BASH (ARISTA/RMG)	☆	
17	12	1	GIMME THAT CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆	
18	13	1	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)	☆	
19	16	1	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆	
20	19	6	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	☆	
21	22	5	CALL ON ME JANET & NELLY (VIRGIN)	☆	
22	21	19	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆	
23	26	1	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆	
24	25	5	VANS THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆	
25	31	1	I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY 'MS. B.' HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	

★ HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST / Title/LABEL / (Score)	Chart Rank
R&B/ HIP-HOP AIRPLAY	
KELIS FEAT. TOO SHORT Bossy ZOMBA (70.7)	12
SEAN PAUL FEAT. KEYSHA COLE	
When You Gonna (Give It Up To Me) ATLANTIC (74.7)	13
JANET & NELLY Call On Me virgin (92.2)	14
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	17
LYFE JENNINGS S.E.X. sum (88.2)	19
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (70.0)	22
R HANNA Unfaithful IDJMG (66.2)	29
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	37
OMARION Entourage sum (79.1)	34
SHAFEEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	38
PHARRELL FEAT. KANYE WEST Number One INTERSCOPE (74.7)	40
MOMCA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	51
GNARLS BARKLEY Crazy Lava (83.7)	54
SAVANNE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	58
MILA J FEAT. MARQUES HOUSTON Good Lookin Out UNIVERSAL MOTOWN (75.6)	63
THREE 6 MAFIA Side 2 Side sum (66.8)	67
RHYTHMIC AIRPLAY	
NE-YO Sexy Love IDJMG (82.4)	12
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	13
LETOYA Torn CAPITOL (72.8)	15
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	23
THE PACK Vans ZOMBA (71.9)	24
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	25
THE JSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	27
FRANKIE J That Girl sum (65.1)	29
OMARION Entourage sum (75.1)	30
BROWN BOY Superman A&M (65.4)	32
☆ FEPGIE London Bridge A&M (71.8)	33
BROOKE HOGAN About Us WARNER BROS. (82.7)	34
SHAFEEFA FEAT. LUDACRIS Need A Boss IDJMG (73.3)	36
☆ LIONEL RICHIE I Call It Love IDJMG (69.2)	-
☆ ALFE FIASCO Kick, Push ATLANTIC (68.1)	-
JIBES Pain Hang Low GEFFEN (83.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week.
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Systems

SALES DATA COMPILED BY

Nielsen
SoundScan

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PRODUCER (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PRODUCER (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	1	19	THE WORLD A. ROGERS (B. PAISLEY, K. LOVELACE, L. MILLER)	Brad Paisley	ARISTA NASHVILLE	ARISTA NASHVILLE	1	1	31	25	21	20	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY				17
2	3		24	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		2	2	32	35	38	8	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK				32
3	5	5	29	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB		3	3	33	32	30	18	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE				30
4	4	4	15	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith	SHOW DOG NASHVILLE		4	4	34	36	35	10	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET				34
5	2	2	18	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	BNA		5	5	35	38	36	17	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION				35
6	7	8	17	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	LYRIC STREET		6	6	36	39	49	1	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA				36
7	6	7	24	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	MCA NASHVILLE		7	7	37	44	40	8	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET				37
8	8	11	17	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	MAVERICK/WARNER BROS./WRN		8	8	38	41	39	11	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC				38
9	9	10	26	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY		9	9	39	40	41	14	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY				39
10	11	13	29	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	CURB		10	10	40	43	42	6	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE				40
11	12	14	31	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		11	11	41	45	43	4	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW				41
12	13	15	19	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill	ARISTA NASHVILLE		12	12	42	46	44	12	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSIES, G. NICHOLS)	Gary Nichols MERCURY				42
13	16	19	8	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill	WARNER BROS./WRN		13	13	43	49	55	21	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE				43
14	4	14	25	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL		14	14	44	51	58	1	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB				44
15	18	17	14	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERILL)	Josh Turner	MCA NASHVILLE		15	15	45	48	45	7	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET				45
16	19	23	5	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait	MCA NASHVILLE		16	16	46	47	46	12	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNN, R. CROSBY, W. RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH				46
17	17	16	23	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY		17	17	47	50	47	13	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5				47
18	20	20	1	AIR POWER FEELS JUST LIKE IT SHOULD D. BEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green	BNA		18	18	48	52	48	6	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEEHE)	Rio Grand ASYLUM-CURB				48
19	21	18	22	YEE HAW J. RITCHIE (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA		19	19	49	53	50	6	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB				49
20	22	22	22	AIR POWER FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	LYRIC STREET		20	20	50	54	60	12	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban CAPITOL				50
21	23	24	13	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich	WARNER BROS./WRN		21	21	51	55	53	4	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band MERCURY				51
22	24	26	21	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. O. MAHER, C. KOESEL)	Danielle Peck	BIG MACHINE		22	22	52	59	59	1	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	Steve Azar DANG/MIDAS/NEW REVOLUTION				52
23	26	25	10	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins	CAPITOL		23	23	53	56	56	4	GOOD GOOD LOVIN' B. MCCOMAS (B. MCCOMAS)	Brian McComas KATAPULT				53
24	34	37	1	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley	CAPITOL		24	24	54	56	56	4	HOT SHOT DEBUT DRINKIN' ME LONELY B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young RCA				54
25	28	28	16	NEW STRINGS F. LIODELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	EPIC/COLUMBIA		25	25	55	NEW	1	CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. DEGGES)	Tracy Byrd BLIND MULE/NEW REVOLUTION				55	
26	29	29	23	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen	GIANT SLAYER/BNA		26	26	56	NEW	1	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE				56	
27	30	30	7	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson	COLUMBIA		27	27	57	NEW	1	THAT'S SO YOU C. DINAPOLI, O. BASON (T. JAMES, K. GARRETT)	Rushlow Harris SHOW DOG NASHVILLE				57	
28	42	—	2	WARRANT COUNTRY LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson	ARISTA NASHVILLE		28	28	58	57	54	1	WAIT FOR ME B. SEGER (B. SEGER)	Bob Seger HIDEOUT/CAPITOL				54
29	31	33	6	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar	BNA		29	29	59	58	52	9	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle CAPITOL				52
30	33	34	9	LOVE YOU J. STOVER (J. KNDWLES, T. SUMMAR)	Jack Ingram	BIG MACHINE		30	30	60	60	—	5	ONE SECOND CHANCE K. BEARD, B. CHANCEY (A. ALBRITTON, C. DUBOIS, D. TURNBULL)	Jeff Bates RCA				59



Singer's second top 10 draws 22.8 million impressions. "Good Morning Beautiful" spent five weeks at No. 1 in 2002.



With 15.6 million impressions at 130 monitored stations, single nabs Airpower designation.



Up 2.9 million impressions, single logs most new stations (34) in fourth chart week.

HITPREDICTOR

 DATA PROVIDED BY

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	13	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	32
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (83.7)	2	JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	15	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	37
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	3	GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	16	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	41
TOBY KEITH A Little Too Late SHOW DOG (87.0)	4	PAT GREEN Feels Just Like It Should BNA (78.5)	18	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	45
GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	7	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	26		
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	8	GRETCHEN WILSON California Girls COLUMBIA (81.0)	27		
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	12	LONESTAR Mountains BNA (89.6)	29		

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BETWEEN THE BULLETS - wjessen@billboard.com

ARISTA HOLDS FULL HOUSE ON COUNTRY LIST

Brad Paisley's sixth chart-topper, his third to hold the spot for more than one week, posts a third week at the summit. "The World" represents his longest No. 1 run to date.

Paisley spent two weeks at No. 1 in December 2000 with "We Danced," a feat he repeated in July 2002 with "I'm Gonna Miss Her (The Fishin' Song)."

As Paisley's Arista Nashville labelmate Carrie Underwood bullets at No. 2 with "Don't Forget to Remember Me," the label



has announced "Before He Cheats" as her next official single. That track spent 20 weeks on the chart based on unsolicited album play, and hits a new peak position this issue (49-43).

Arista Nashville also scraps a recently serviced single by Keith Anderson and re-sumes working "Every Time I Hear Your Name," which recaptures a bullet at No. 11. Furthermore, the label owns the chart's biggest leap with Alan Jackson's "Like Red on a Rose" (42-28).

—Wade Jensen

AUG 5 2006

LATIN Billboard



HOT LATIN SONGS

Table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Peak Position. Top entries include Labios Compartidos by Mana, Down by Mambo Kings, Angelito by Don Omar, Hips Don't Lie by Shakira, and Caile by Tito El Bambino.

Mexican rock act scores second No. 1 (see Hot Box, page 53) "Mariposa Traicionera," in 2003, was band's first.

Conjunto Primavera's 14th top 10 hit is also its 13th chart-topper on Regional Mexican Airplay.

Reggaeton duo's '05 set bows on Top Latin Albums (No. 71, up 58%), due in part to radio success of "La Botella."

Table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Peak Position. Top entries include Pam Pam by Wisin & Yandel, Chevere by Voltio, Las Noches Son Tristes by Noriega, and Payaso loco by Patrufla 81.

TOP LATIN ALBUMS

Table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entries include King of Kings by Don Omar, Hecora by Hector Bambino, and Masterpiece: Nuestra Obra Maestra by Rakim & Ken-Y.

Table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entries include Amor by Andrea Bocelli, The Living Legend by Vicente Fernandez, and Da Hitman by Don Omar.

Table with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entries include Guapa by La Oveja de Van Gogh, Pescado Original by Enanitos Verdes, and La Historia del Principe by Jose Jose.

LATIN

Billboard DANCE

AUG
5
2006

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	26	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	1	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
3	2	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
4	4	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
5	3	ESTE CORAZON	RBD (EMI TELEVISIA)
6	5	A TI	RICARDO ARJONA (SONY BMG NORTE)
7	6	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
8	8	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)
9	7	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
10	15	ESTOY CON EL Y PIENSO EN TI	ANAIS (UNIVISION)
11	14	DETALLES	YAHIR (WARNER LATINA)
12	11	LO QUE SON LAS COSAS	ANAIS (UNIVISION)
13	20	PENSANDO EN TI	FRANKIE J (COLUMBIA/SONY BMG NORTE)
14	18	LA BOTELLA	MACH & DADDY (UNIVERSAL LATINO)
15	10	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	KNOWING THE END (GRP/UNIVERSAL COLUMBIA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	2	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
3	4	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	3	RICARDO ARJONA	ADEPTO (SONY BMG NORTE)
5	6	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
6	5	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
7	7	GISELLE	LIBRE (UNIVERSAL LATINO)
8	-	ANDREA BOCELLI	AMOR (SUGAR/VERMUSIC/UNIVERSAL LATINO)
9	10	ROCIO DURCAL	AMOR ETERNO...LOS EXITOS (SONY BMG NORTE)
10	10	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
11	11	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
12	12	REIK	SESION METROPOLITANA (SONY BMG NORTE)
13	17	FRANKIE J	UN NUEVO DIA (COLUMBIA/SONY BMG NORTE)
14	8	RBD	REBELDE (EMI TELEVISIA)
15	16	RBD	REBELDE (EMI TELEVISIA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	2	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)
3	4	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
4	1	ANGELITO	DON OMAR (VI/MACHETE)
5	3	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
6	10	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
7	15	USTED ABUSO	MARLON FEATURING INDIA (SGZ/UNIVISION)
8	9	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
9	16	PARA NO VERTE MAS	ANDY ANDY (WEPA/URBAN BOX OFFICE)
10	17	PENSANDO EN TI	FRANKIE J (COLUMBIA/SONY BMG NORTE)
11	6	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
12	18	SI NO VAN A MORIR MI MUERTE	RAULIN ROSENDO (AE LATIN)
13	11	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
14	13	CHA CHA	CHELO (SONY BMG NORTE)
15	23	MA' TAIDE	DON MIGUELO (J&N)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (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	6	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
6	5	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
7	7	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
8	10	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
9	8	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
10	9	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
11	13	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS...UNA HISTORIA (SONY BMG NORTE)
12	12	VARIOUS ARTISTS	PUTUMAYO PRESENTS...BAILA A LATIN DANCE PARTY (PUTUMAYO)
13	14	VARIOUS ARTISTS	30 SONEROS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
14	11	ANDY MONTANEZ	SALSA CON REGGAETON (SGZ/UNIVISION/UG)
15	18	XTRME	XTRME (SGZ/UNIVISION/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DIGANLE	CONJUNTO PRIMAVERA (FONOVISA)
2	1	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
3	3	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	6	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
5	7	TE COMPRO	DUERO (UNIVISION)
6	10	PAYASO LOCO	PATRULLA 81 (DISA)
7	9	VOY A LLORAR POR TI	LOS RIELOS DEL NORTE (FONOVISA)
8	8	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
9	4	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
10	12	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
11	5	FUE MENTIRA	LOS HURACANES DEL NORTE (UNIVISION)
12	11	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)
13	22	DONDE ESTAS	ALACRANES MUSICAL (UNIVISION)
14	15	ME QUEDAN TODAS	VICENTE FERNANDEZ (SONY BMG NORTE)
15	13	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
2	2	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
3	3	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
4	6	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
5	5	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
6	4	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
7	8	DUERO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
8	12	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
9	20	VICENTE FERNANDEZ	THE LIVING LEGEND (BOX SET) (SONY BMG NORTE)
10	9	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
11	10	PATRULLA 81	TIERRA EXTRANA (DISA)
12	11	VARIOUS ARTISTS	GREATEST HITS DURANGUENSES 2000-2005 (DISA)
13	13	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
14	16	ALICIA VILLARREAL	ORGULLO DE MUJER (UNIVERSAL LATINO)
15	-	LOS CAJETES DE LINARES	LAS MAS CANONAS (BCI)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	PROMISCUOUS	1 WK NELLY FURTADO FEATURING TIMBALAND MOSLEY PROMO/GEFFEN
2	3	FACE THE MUSIC	CONJURE ONE NETWORK PROMO
3	5	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
4	6	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
5	7	UNFAITHFUL	RIHANNA SRP/DEF JAM PROMO/IDJMG
6	4	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL 2505/TOMMY BOY
7	2	THE TIME	CHRIS THE GREEK PANAGHS DJG PROMO
8	3	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
9	8	YOU CAN TURN ME ON	MUZAK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
10	9	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB IMPORT/FUEL 2000
11	10	I WILL STAND	CLAUDIA BARRY DONNAJEAN PROMO
12	16	HIGHER	SANNY X FEATURING TINA CHARLES WIZARD 0006
13	7	I WILL	DOLCE PURCHASE PROMO
14	6	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SGZ PROMO/UNIVISION
15	15	NOW THAT WE'VE FOUND LOVE	BUNNY RUGS GLOBAL PROMO
16	4	HE'S A PIRATE	PIRATES OF THE CARIBBEAN WALT DISNEY PROMO
17	7	TO CALL MY OWN	BARTON NETSPHERES PROMO
18	2	LET ME HEAR THE MUSIC	L.E.X. FEATURING NIKI HARIS 3MP PROMO
19	3	LOST	ROGER SANCHEZ STEALTH PROMO/ULTRA
20	11	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
21	20	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
22	30	STRUT	KEVIN AVANCE LIZA PROMO
23	21	SUPERMODEL (REMIXES)	RUPAUL RUDDO PROMO
24	26	SANCTUARY	SYLVIA TOUSIN SEA TO SUN PROMO
25	4	GET TOGETHER	MADONNA WARNER BROS. 42935

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	11	FAITH	LEANA SWEDISH DIVA 0003
27	23	FOREVER	LAKE STREET PROJECT FOREVER SOUL 2011/ESNTION
28	23	LEAVIN' U (CHICOMIKE DA WIZARD TWISTED DEE MIXES)	CHICO FEATURING ASHLEE RIZZ-ONE 001/FLAVA MUSIC
29	38	CALLING	KOISHII & HUSH FEATURING SUZANNE SHAW CORDELESS PROMO
30	37	THE GLAMOROUS LIFE	T-FUNK FEATURING INAYA DAY SILVER LABEL 2506/TOMMY BOY
31	37	MOVIN ON	DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM
32	36	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
33	5	POWER PICK AINT NO OTHER MAN	CHRISTINA AGUILERA RCA PROMO/RMG
34	1	I FEEL FOR YOU	JOHN KANO PROJECT FEATURING GIA 7 LIVE 011/MUSIC PLANT
35	10	SOMEBODY	RICHARD VISIOM FEATURING STRANGER DAYS SOLMATIC 1079/SYSTEM
36	13	I AM NOT MY HAIR	INDIA ARIE UNIVERSAL MOTOWN PROMO
37	7	DISCOTEKA	STARKILLERS STAR 69 1321
38	11	TURN IT UP	PARIS HILTON WARNER BROS. PROMO
39	13	IT'S OVER	OLWEE CRUZ PRESENTS JOY CARDWELL & GEORGE PORRE LIVE 010/MUSIC PLANT
40	2	FREE YOUR MIND	OHSHA KAI ACT 2 012/MUSIC PLANT
41	7	THE REJECTION	DANGEROUS MUSE CORDELESS PROMO
42	2	MY FREEDOM	CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE
43	NEW	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/IDJMG
44	9	MY LOVE IS YOU	EYES OF LOVE ACT 2 011/MUSIC PLANT
45	NEW	MAS QUE NADA	SERGIO MENDES FEATURING THE BLACK EYED PEAS HEAR PROMO/CONCORD
46	14	FADE AWAY	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
47	14	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE 005
48	3	CUBICLE	RINOCEROSE V2 PROMO
49	15	FASTER KILL PUSSYCAT	DAKIN FOLD FEATURING BRITANNY MURPHY MAVERICK 42906/REPRISE
50	NEW	FEELS LIKE LOVE	CHANTAL CHAMANDY NINE MUSE PROMO

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CENT.
1	1	GNARLS BARKLEY	11 WKS ST. ELSEWHERE DOWNTOWN 70003 ATLANTIC	5
2	2	GORILLAZ	DEMON DAYS PARLOPHONE 73838 VIRGIN	2
3	3	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460	1
4	4	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383 WARNER BROS.	1
5	6	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT TRACKS/FUEL/GEFFEN 00587 INTERSCOPE	1
6	5	PEACHES	IMPEACH MY BUSH XL 201 BEGGARS GROUP	1
7	9	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	1
8	10	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	1
9	11	FATBOY SLIM	THE GREATEST HITS: WHY TRY HARDER SKINT 56814 ASTRALWERKS	1
10	8	PET SHOP BOYS	FUNDAMENTAL RHINO 79525	1
11	13	DJ LIL' CEE/TREVOR SIMPSON	ULTRA.WEEKEND 2 ULTRA 1411	1
12	14	OAKENFOLD	A LIVELY MIND MAVERICK 49900 WARNER BROS.	1
13	7	CUT CHEMIST	THE AUDIENCE'S LISTENING BEATDOWN 48559 WARNER BROS.	1
14	12	LOUIE DEVITO	DANCE FACTORY: LEVEL 4 DEE VEE 0016	1
15	16	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748 THRIVE	1
16	15	ZERO 7	THE BARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG	1
17	17	TIESTO	IN SEARCH OF SUNRISE 5 LOS ANGELES SONG BIRD 09 BLACK HOLE	1
18	18	THEVERY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095	1
19	19	VARIOUS ARTISTS	DISNEY/REMIXMANIA WALT DISNEY 861354	1
20	20	DEPECHE MODE	PLAYING THE ANGEL SIRE REPRISE 49348 WARNER BROS.	1
21	25	FERRY CORSTEN	L.E.F. ULTRA 1420	1
22	24	HOT CHIP	THE WARMING ASTRALWERKS 62814	1
23	23	GOLDFRAPP	SUPERNATURE MUTE	1
24	RE-ENTRY	MASSIVE ATTACK	COLLECTED VIRGIN 60068	1
25	RE-ENTRY	TIO	POETICA MADE 012	1

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	UNFAITHFUL	1 WK RIHANNA SRP/DEF JAM/IDJMG
2	4	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
3	1	GET TOGETHER	MADONNA WARNER BROS.
4	6	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
5	10	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
6	5	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
7	3	WHAT'S LEFT OF ME	NICK LACHEY JIVE ZOMBA
8	8	STARS ARE BLIND	PARIS HILTON WARNER BROS.
9	7	FASTER KILL PUSSYCAT	OAKENFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE
10	9	THE ONE THAT GOT AWAY	NATASHA BEINGFIELD EPIC
11	11	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE
12	16	CUT	PLUMB CURB
13	14	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
14	15	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN EPIC
15	13	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
16	12	MIRACLE	CASCADA ROBBINS
17	24	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
18	20	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL/TOMMY BOY
19	19	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
20	18	FIRE	FERRY CORSTEN ULTRA
21	RE-ENTRY	WHO KNEW	PINK LAFAE/ZOMBA
22	21	WAITING FOR YOU	NARCOTIC THRUST YOSHIO/DEEP DISH
23	25	PIECE OF HEAVEN	AKIRA SASSO
24	NEW	IT'S TOO LATE	EVERMORE WARNER BROS.
25	NEW	ALIVE	DA BUZZ AIRUS

AUG 5 2006

HITS OF THE WORLD Billboard

JAPAN SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like SIGNAL (FIRST VERSION DVD) and TO U.

UNITED KINGDOM SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like DON'T STOP ME NOW/PLEASE PLEASE and UNFAITHFUL.

GERMANY SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like '54, '74, '90, 2006 and ZEIT DASS SICH WAS DREHT.

EURO DIGITAL TRACKS chart with columns for THIS WEEK, LAST WEEK, and song titles like HIPS DON'T LIE and UNFAITHFUL.

FRANCE SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like ZIDANE Y VA MARQUER and COUP DE BOULE.

AUSTRALIA SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like HIPS DON'T LIE and UNFAITHFUL.

CANADA DIGITAL SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like PROMISCUOUS and CRAZY.

ITALY SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like SIAMO UNA SQUADRA FORTISSIMI and SEI PARTY DI ME.

SPAIN SINGLES chart with columns for THIS WEEK, LAST WEEK, and song titles like VIVIR PARA CONTARLO B/W HACIENDO LO and BLOOD ON THE DANCE FLOOR.

THE NETHERLANDS SINGLES and ALBUMS charts with columns for THIS WEEK, LAST WEEK, and song titles like ROOD and MAS QUE NADA.

AUSTRIA SINGLES and ALBUMS charts with columns for THIS WEEK, LAST WEEK, and song titles like CRAZY and SEMINO ROSSI.

MEXICO ALBUMS chart with columns for THIS WEEK, LAST WEEK, and album titles like ALLISON and VARIOUS ARTISTS.

DENMARK SINGLES and ALBUMS charts with columns for THIS WEEK, LAST WEEK, and song/album titles like BOTEN ANNA and JOHNNY DELUXE.

PORTUGAL ALBUMS chart with columns for THIS WEEK, LAST WEEK, and album titles like FLOR and FF.

GREECE SINGLES and ALBUMS charts with columns for THIS WEEK, LAST WEEK, and song/album titles like SUMMER IN GREECE and SHAKIRA.

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES.	DATE
1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	JULY 26, 2006
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
3	3	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
NEW		DON'T STOP ME NOW/PLEASE PLEASE MCFLY ISLAND	
50		UNFAITHFUL RIHANNA SRP/DEF JAM	
6	6	ZIDANE Y VA MARQUER CAUET ULM	
7	4	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
8	8	BUTTONS THE PUSSYCAT DOLLS FT. SNODP DOGG A&M/INTERSCOPE	
13		'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO	
10	NEW	COUP DE BOULE PLAGE UP MUSIC	
11	12	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD	
12	7	ZEIT DASS SICH WAS DREHT HERBERT GRONEMEYER FT. AMADOU COLUMBIA	
13	5	SMILE LILY ALLEN REGAL/PARLOPHONE	
14	9	ROC NADIYA COLUMBIA	
15	17	STARS ARE BLIND PARIS HILTON WARNER BROS.	

ALBUMS

THIS WEEK	LAST WEEK	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	DATE
1	1	MUSE BLACK HOLES AND REVELATIONS HELIUM 3	JULY 26, 2006
3	3	SHAKIRA ORAL FIXATION VOL. 2 EPIC	
4	4	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS.	
5	5	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
NEW		SEMINO ROSSI ICH DENK AN DICH KOCH	
6	8	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/LAVA	
NEW		RAZORLIGHT RAZORLIGHT VERTIGO	
8	2	THOM YORKE THE ERASER XL	
9	9	THE PUSSYCAT DOLLS PCD A&M/INTERSCOPE	
6	6	JOHNNY CASH AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY	
NEW		LILY ALLEN ALRIGHT, STILL REGAL/PARLOPHONE	
12	7	KEANE UNDER THE IRON SEA ISLAND	
13	11	LAFEE LAFEE CAPITOL	
14	13	JUANES MI SANGRE SURCO	
15	10	PINK FLOYD PULSE EMI	

RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	DATE
1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN SONY BMG	JULY 26, 2006
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
3	4	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
3	3	WORLD HOLD ON BOB SINCLAIR YELLOW PRODUCTION	
5	12	UNFAITHFUL RIHANNA SRP/DEF JAM	
8	8	WHO KNEW PINK LAFACE/ZOMBA	
6	6	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD	
8	5	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	
9	9	SIN SIN SIN ROBBIE WILLIAMS CHRYSALIS	
10	14	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
20		SMILE LILY ALLEN REGAL/PARLOPHONE	
12	10	DANCE! GOLEO VI/PLUMIDE/FATMAN SCOOP MACH1/MOS	
13	7	IS IT ANY WONDER? KEANE ISLAND	
14	11	BECAUSE OF YOU KELLY CLARKSON RCA	
15	17	DEJA VU BEYONCE FT. JAY-Z COLUMBIA	

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SALES DATA COMPILED BY



ALBUMS

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TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	76	#1 MICHAEL BUBLE 45 WKS ITS TIME 143/REPRISE 48946/WARNER BROS.	■
2	2	7	ELVIS COSTELLO & ALLEN TOUSSAINT THE RIVER IN REVERSE VERVE FORECAST 006560/VG +	
3	3	1	KATIE MELUA PIECE BY PIECE DRAMATIC/UNIVERSAL MOTOWN 006868/UMRG	
4	4	12	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324	
5	5	6	DIANA ROSS BLUE UNIVERSAL MOTOWN 005694/UMRG	
6	6	40	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	
7	8	35	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.	
3	7	4	THELONIOUS MONK WITH JOHN COLTRANE THE COMPLETE 1957 RIVERSIDE RECORDINGS RIVERSIDE/FANTASY 30027/CONCORD	
3	9	95	CHRIS BOTTI WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC	●
NEW			JOHN PIZZARELLI WITH THE CLAYTON-HAMILTON JAZZ ORCHESTRA DEAR MR. SINATRA TELARC 83638	
1	10	97	MADELEINE PEYROUX CARELESS LOVE ROUNDER 613192	
12	RE-ENTRY		SOPHIE MILMAN SOPHIE MILMAN KOCH 77078	
12	12	43	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE	
14	11	16	CASSANDRA WILSON THUNDERBIRD BLUE NOTE 63398	
15	17	13	VARIOUS ARTISTS LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRS/MEDIA 968700	
16	13	9	DR. JOHN MERCENARY BLUE NOTE 54541	
17	16	12	FRANK CATALANO MIGHTY BURNER BRIGHT 501	
18	2E		LOUIS ARMSTRONG THE DEFINITIVE COLLECTION HIP-0/VERVE/CHRONICLES 004893/UME	
19	15	11	DIANNE REEVES GOOD NIGHT, AND GOOD LUCK. (SOUNTRACK) CONCORD JAZZ 2307/CONCORD	
20	14	4	BRAD MEHLDAU TRIO HOUSE ON HILL NONE/SUCH 79911/WARNER BROS.	
21	19	6	GORDON GOODWIN'S BIG PHAT BAND THE PHAT PACK IMMURGENT 28404	
22	20	4	DEJOHNETTE/GOLDINGS/SCOFIELD TRIO BEYOND: SAOADES ECM 002/UNIVERSAL CLASSICS GROUP	
23	23	33	VARIOUS ARTISTS OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONE/SUCH 79934/WARNER BROS.	
24	21	E	YELLOWJACKETS TWENTY FIVE HEADS UP 3112	
25	22	E	REGINA CARTER I'LL BE SEEING YOU VERVE 00002/VG	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	16	#1 THE 5 BROWNS 16 WKS NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS	■
2		67	THE 5 BROWNS THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS	●
3	3	2	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER) RACHMANINOV: ALL-NIGHT VIGIL HARMONIA MUNDI 907384	
4	NEW		JENNY OAKS BAKER THE BEST OF JENNY OAKS BAKER MORMON TABERNACLE CHOIR 70008	
5	11	2	DRESDEN INSTRUMENTAL CONCERT (KOPP) VIVALDI: DIXIT DOMINUS DG 006494/UNIVERSAL CLASSICS GROUP	
6	RE-ENTRY		DANIEL BARENBOIM BACH: THE WELL-TEMPERED CLAVIER BOOK 1 WARNER CLASSICS/RINO 61553/WARNER STRATEGIC MARKETING	
7	NEW		GORAN SOLLSCHER THE RENAISSANCE ALBUM DG 006497/UNIVERSAL CLASSICS GROUP	
8	5	35	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE) YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS	●
9	6	68	YO-YO MA: THE SILK ROAD ENSEMBLE SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93862/SONY BMG MASTERWORKS	
10	9	43	ANDRE RIEU THE FLYING DUTCHMAN DENON 17570	
11	2	3	GIULIANO CARMIGNOLA: VENICE BAROQUE (MARCON) VIVALDI DG 006504/UNIVERSAL CLASSICS GROUP	
12	8	96	ANDRE RIEU TUSCANY DENON 7431	
13	15	3	VARIOUS ARTISTS LIEBERSON: RILKE SONGS, SIX REALMS, HORN CONCERTO BRIDGE 9178	
13	16	22	SOUNDTRACK MATCH POINT MILAN 36145	
15	7	12	MITSUKO UCHIDA BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP	
13	10	11	DAWN UPSTAW/ATLANTA SYMPHONY ORCHESTRA (SPANO) GOLJOW: ANADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP	
17	23	2	CHRISTOPHER PARKENING GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL	
18	14	19	JUAN DIEGO FLOREZ SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP	
19	21	55	MORMON TABERNACLE CHOIR WITH ORCHESTRA AT TEMPLE SQUARE (JESSOP) CHOOSE SOMETHING LIKE A STAR MORMON TABERNACLE CHOIR 0005	
20	18	39	ANDRE RIEU NEW YEAR'S IN VIENNA DENON 17572	
21	17		VARIOUS ARTISTS THE INSTYLE WEDDING COLLECTION DMI 78034	
22	19	43	RENEE FLEMING SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
23	20	19	LANG LANG MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
24	RE-ENTRY		MINNESOTA ORCHESTRA (VANSKA) BEETHOVEN: SYMPHONIES 3 & 8 BIS 1516	
25	12	4	MAHLER CHAMBER ORCHESTRA (ABBADO) MOZART: DIE ZAUBERFLOTE DG 006428/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	4	#1 WAYMAN TISDALE 4 WKS WAY UP! RENDEZVOUS 5118	■
2	2	4	PETER WHITE PLAYIN' FAVORITES LEGACY/COLUMBIA 94992/SONY MUSIC	
3	4	47	HERBIE HANCOCK POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
4	3	14	MINDI ABAIR LIFE LESS ORDINARY GRP 006222/VG	
5	6	9	MARION MEADOWS DRESSED TO CHILL HEADS UP 3106	
6	5	4	MICHAEL FRANKS RENDEZVOUS IN RIO KOCH 9964	
7	9	4	DAVID BENOIT FULL CIRCLE PEAK 30015/CONCORD	
8	7	7	WILL DOWNING THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	
9	22	20	SPYRO GYRA WRAPPED IN A DREAM HEADS UP 3107	
10	16	7	ROB WHITE LET IT RIDE E2 90953/ARPHEUS	
11	8	41	JAMIE CULLUM CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG	●
12	10	26	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
13	15	9	EVERETTE HARP AT THE MOMENT SHANAGHIE 5140	
14	13	17	GERALD ALBRIGHT NEW BEGINNINGS PEAK 8540/CONCORD	
15	14	4	GEORGE DUKE IN A MELLOW TONE BIZARRPLANET 5103/BPM	
16	RE-ENTRY		ACOUSTIC ALCHEMY AMERICAN/ENGLISH HIGHER OCTAVE 79755	
17	24	1	VERNON NEILLY G-FIRE II BOOSWEET 0005	
18	11	52	BRIAN CULBERTSON IT'S ON TONIGHT GRP 004535/VG	
19	12	37	RAMSEY LEWIS WITH ONE VOICE NARADA JAZZ 60699/NARADA	
20	RE-ENTRY		HIROSHIMA OBON HEADS UP 3098	
21	19	88	KENNY G AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	●
22	21	1	PIECES OF A DREAM PILLOW TALK HEADS UP 3105	
23	3	42	KIRK WHALUM KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112	
24	17	20	ERIC DARIUS JUST GETTING STARTED NARADA JAZZ 60556/NARADA	
25	RE-ENTRY		VARIOUS ARTISTS SWEET & SEXY: THE BEST OF NEW URBAN JAZZ NARADA JAZZ 58372/NARADA	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	25	#1 ANDREA BOCELLI 25 WKS AMORE SUGAR/DECCA 006089/UNIVERSAL CLASSICS GROUP	■
2	3	27	IL DIVO ANDREA SYCO/COLUMBIA 76914/SONY MUSIC	●
3	2	66	IL DIVO IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC	●
4	4	22	ANDREA BOCELLI AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO	
5	5	89	ANDREA BOCELLI ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	●
6	6	37	SOUNDTRACK PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
7	7	19	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
9	9	64	SOUNDTRACK STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS	●
10	10	35	JOHN WILLIAMS: YO-YO MA/ITZHAK PERLMAN MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
10	8	1	SOUNDTRACK THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
11	NEW		KLAZZ BROTHERS & CUBA PERCUSSION MOZART MEETS CUBA SONY CLASSICAL 84453/SONY BMG MASTERWORKS	
12	11	40	HAYLEY WESTENRA ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
13	4	28	CHLOE WALKING IN THE AIR MANHATTAN 42961	
13	45		MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
15	1	39	SARAH BRIGHTMAN LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00570/UNIVERSAL CLASSICS GROUP	
16	15	4	BRAD MEHLDAU AND RENEE FLEMING LOVE SUBLIME NONE/SUCH 79952/WARNER BROS.	
17	16	4	VARIOUS ARTISTS STRUNG OUT ON PANIC! AT THE DISCO VITAMIN 9155	
18	17	56	BOND EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP	●
19	16	60	RONAN TYNAN RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
20	22	4	SARAH BRIGHTMAN LIVE FROM LAS VEGAS NEMO STUDIOI 57801/ANGEL	
21	20	56	AMICI FOREVER DEFINED RCA VICTOR 68883/RMG	
22	25	28	VARIOUS ARTISTS STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085	
23	24	13	EDGAR MEYER EDGAR MEYER SONY CLASSICAL 96505/SONY BMG MASTERWORKS	
24	RE-ENTRY		MARIO FRANGOULIS FOLLOW YOUR HEART SONY CLASSICAL 93803/SONY BMG MASTERWORKS	
25	21	38	NIGEL HESS FEATURING JOSHUA BELL LADIES IN LAVENDER (SOUNDTRACK) SONY CLASSICAL 92689/SONY BMG MASTERWORKS	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

AUG 5 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.

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

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

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ① after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ② DualDisc available. ③ 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

① CD single available. ② Digital Download available. ③ DVD single available. ④ Vinyl Maxi-Single available. ⑤ Vinyl Single available. ⑥ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

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

DANCE CLUB PLAY

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

AWARD/CERT LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ④ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ② Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum 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 short-form 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 short-form 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

TIME WEEK	LAST WEEK	WEEKS ON CRT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	6	143	#1 GREATEST GAINER JOHNNY CASH 26 WKS ON CRT	#1 GREATEST GAINER JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.99/7.99)	2
2	2	43	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ④	•
3	3	512	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	④
4	4	163	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ④	2
5	1	5	TODD AGNEW	GRACE LIKE RAIN ARDEN 72530 (16.98)	•
6	7	110	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	•
7	5	609	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	•
8	8	292	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	•
9	10	557	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	④
10	9	739	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ④	④
11	RE-ENTRY		BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UMG (11.98/6.98) ④	④
12	12	90	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	•
13	13	502	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2* CONCORD (17.98/12.98)	4
14	14	67	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	•
15	11	297	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	④
16	21	200	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
17	15	857	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 549904/UMG (13.98/8.98) ④	④
18	25	398	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	4
19	17	198	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	3
20	RE-ENTRY		LYNYRD SKYNYRD	THE BEST OF LYNYRD SKYNYRD: 20TH CENTURY MASTERS: THE MILLENNIUM COLLECTION MCA 11191/UMG (11.98/6.98)	•
21	18	34	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	•
22	20	151	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AT (18.98)	•
23	23	112	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	•
24	19	156	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 69595/SONY MUSIC (11.98/7.98)	3
25	22	760	METALLICA	METALLICA ELEKTRA 61113*/JAG (18.98/11.98)	④
26	HOT SHOT DEBUT		CHICAGO	CHICAGO IX: CHICAGO'S GREATEST HITS RHINO 73229 (12.98)	•
27	16	648	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
28	29	179	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
29	30	42	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	•
30	33	173	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	•
31	24	114	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521*/INTERSCOPE (16.98)	3
32	27	230	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	④
33	34	119	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/UMG (18.98/12.98)	3
34	35	144	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
35	RE-ENTRY		BOSTON	GREATEST HITS EPIC 67622/SONY MUSIC (11.98)	2
36	RE-ENTRY		AEROSMITH	AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)	④
37	RE-ENTRY		RAY CHARLES	THE VERY BEST OF RAY CHARLES RHINO 79822 (11.98)	•
38	31	51	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFREN 001041/UMG (12.98 CD/DVD) ④	•
39	39	187	U2	THE BEST OF 1980-1990 ISLAND 524613/UMG (18.98/12.98)	2
40	26	106	THE BEATLES	REVOLVER APPLE 46441*/CAPITOL (17.98/11.98)	5
41	16	134	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)	•
42	RE-ENTRY		HANK WILLIAMS JR.	GREATEST HITS, VOL. 1 CURB 77638 (9.98/5.98)	④
43	RE-ENTRY		JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	④
44	37	101	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
45	45	373	SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UMG (18.98/12.98)	•
46	32	178	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	2
47	RE-ENTRY		REO SPEEDWAGON	THE HITS LEGACY/EPIC 88518/SONY MUSIC (11.98)	3
48	RE-ENTRY		LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UMG (18.98)	•
49	41	50	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	•
50	43	198	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4

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 CRT	ARTIST	TITLE	BB 200 RANKING	CERT
1	1	2	#1 THOM YORKE 2 WKS XL BEGGARS GROUP	Eraser	16	•
2	5	24	THE FRAY EPIC /SONY MUSIC	How To Save A Life	22	•
3	3	2	GNARLS BARKLEY DOWNTOWN/ATLANTIC	St. Elsewhere	4	•
4	NEW		LOS LONELY BOYS OR/EPIC /SONY MUSIC ④	Sacred	2	•
5	2	2	MUSE WARNER BROS. ④	Black Holes And Revelations	38	•
6	NEW		THE FRAY Live At The Electric Factory: Bootleg No. 1 (iTunes Exclusive) EPIC /SONY MUSIC		—	—
7	8	1	CORINNE BAILEY RAE CAPITOL	Corinne Bailey Rae	20	•
8	12	1	CHEYENNE KIMBALL DAYLIGHT EPIC /SONY MUSIC	The Day Has Come	36	•
9	4	3	SOUNDTRACK Pirates Of The Caribbean: Dead Man's Chest WALT DISNEY		33	•
10	NEW		THE RED JUMPSUIT APPARATUS VIRGIN	Don't You Fake It	25	•
11	16	30	PANIC! AT THE DISCO DECAYDANCE /FUELED BY RAMEN	A Fever You Can't Sweat Out	11	•
12	6	3	SUFJAN STEVENS The Avalanche: Outtakes And Extras From The Illinois Album! ASTHMATIC KITTY		133	•
13	13	5	KEANE INTERSCOPE	Under The Iron Sea	54	•
14	17	1	DIXIE CHICKS COLUMBIA /SONY MUSIC	Taking The Long Way	9	•
15	10	4	DASHBOARD CONFESSIONAL VAGRANT /INTERSCOPE	Cusk And Summer	34	•

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CRT	ARTIST	TITLE	BB 200 RANKING	CERT
1	4	3	#1 JOHNNY CASH 1 WK AMERICAN LOST HIGHWAY 002769*/UMGN	American V: A Hundred Highways	12	•
2	1	2	THOM YORKE XL 200*/BEGGARS GROUP	Eraser	16	•
3	NEW		LOS LONELY BOYS OR/EPIC 94194/SONY MUSIC ④	Sacred	2	•
4	5	0	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC	Taking The Long Way	9	•
5	5	1	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC	St. Elsewhere	4	•
6	14	5	CORINNE BAILEY RAE CAPITOL 66361	Corinne Bailey Rae	20	•
7	12	13	BRUCE SPRINGSTEEN We Shall Overcome: The Seeger Sessions COLUMBIA 82867*/SONY MUSIC ④		92	•
8	8	13	MARK KNOPFLER AND EMMYLOU HARRIS NOW/SUCH 44154*/WARNER BROS.	All The Roadrunners	11	•
9	10	11	RED HOT CHILI PEPPERS WARNER BROS. 49996*	Stadium Arcadium	19	•
10	13	3	SOUNDTRACK Pirates Of The Caribbean: Dead Man's Chest WALT DISNEY 861447		33	•
11	3	2	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/DOMBA 83563*/SONY MUSIC	NOW 22	1	•
12	9	2	MUSE WARNER BROS. 44284*	Black Holes And Revelations	39	•
13	15	5	NELLY FURTADO MOSLEY GEFREN 008300*/INTERSCOPE	Loose	—	•
14	19	5	KEANE INTERSCOPE 006855	Under The Iron Sea	54	•
15	2	16	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD	Me And My Gang	6	•

HOT CHRISTIAN ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CRT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	BB 200 RANKING	CERT
1	2	12	#1 MOUNTAIN OF GOD 1 WK	MOUNTAIN OF GOD THIRD DAY (ESSENTIAL/PLG)	1	•
2	1	19	SO LONG SELF	MERCYME (INO)	—	•
3	3	30	MY SAVIOR, MY GOD	AARON SHUST (BRASH)	—	•
4	4	25	PRaise YOU IN THIS STORM	CASTING CROWNS (BEACH STREET/REUNION/PLG)	—	•
5	5	17	WELCOME HOME	BRIAN LITTELL (REUNION/PLG)	—	•
6	6	34	STRONG TOWER	RUTLESS (BEC)	—	•
7	7	20	FIND YOUR WINGS	MARK HARRIS (INO)	—	•
8	8	29	HOW GREAT IS OUR GOD	CHRIS TOMLIN (SIXSTEPS/SPARROW/EMICMG)	—	•
9	11	5	ALL OVER THE WORLD	TREE63 (INPOP)	—	•
10	9	24	BLESS THE BROKEN ROAD	SELAH (CUBE)	—	•
11	10	36	ONLY GRACE	MATTHEW WEST (UNIVERSAL SOUTH/SPARROW/EMICMG)	—	•
12	12	17	WHOLLY YOURS	DAVID CROWDER BAND (SPARROW/EMICMG)	—	•
13	13	49	I AM	MARK SCHULTZ (WORD-CURB)	—	•
14	14	23	BELIEVE	ANDY CHRISMAN (SHELTER)	—	•
15	15	10	REAL TO ME	NICHOLE NORDEMAN (SPARROW/EMICMG)	—	•

VIDEO

LAUNCH PAD

AUG 5 2006

Table: TOP DVD SALES. Columns: Rank, Title, Artist, Rating. Includes #1 Failure to Launch and other DVD titles.

Table: TOP HEATSEEKERS. Columns: Rank, Artist, Title, Rating. Includes #1 Dragonforce and other albums.

Table: TOP TV DVD SALES. Columns: Rank, Title, Rating. Includes #1 High School Musical: Encore Edition.

Table: TOP VIDEO RENTALS. Columns: Rank, Title, Rating. Includes #1 Failure to Launch.

Table: TOP VIDEO GAME RENTALS. Columns: Rank, Title, Rating. Includes #1 PS2: Grand Theft Auto: Liberty City Stories.

"Don't You Fake It," by Warped tour performer the Red Jumpsuit Apparatus, debuts at No. 25 on The Billboard 200. 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



AUG
5
2006

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

8TH OF NOVEMBER (Big Love Music, BM/WB, ASCAP/Rich Texan Music, ASCAP), WBM, CS 21

A

ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 41
THE ADVENTURE (Fun With Goals, ASCAP/Universal, ASCAP), HL, POP 90
AINT GON' LET UP (Da Great, ASCAP) RBH 76
AINT MY DAY TO CARE (Vidas Music, ASCAP/Fly Mason Music, SESAC/Angelou Music, SESAC) 414 Music, SESAC/Pacific Wind, SESAC) CS 49

AINT NO OTHER MAN (Xtina Music, BM/Carers-BMG, BM/Gifted Pearl Music, ASCAP/Works Of Mart, ASCAP/STuff, BM/ArtHouse, BM/Tricia Sounds Music, ASCAP/iza Music, BM/The Clyde One Music Group, ASCAP), WBM, H100 8, POP 7
ALGUIEN TE VA A HACER LUDRAR (Ser-Ca, BMI) LT 18
ALVARO DEL TIEMPO (Three Sound, BMI) LT 9
AMARILLO SKY (Rich Texan Music, ASCAP) B/W For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BM/Carol Vincent And Associates, SESAC/Grimm' Girl Music, BM/Bar Two Beat One Music, ASCAP), WBM, CS 41

ANGELITO (Crown P, BM/Sebastian, BMI) LT 3
ANIMAL I HAVE BECOME (EMI April, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BM/Blast The Scene, BMI), HL, H100 63, POP 7

ANYWHERE BUT HERE (Warner-Tamerlane, BM/Levi's Palm Tree Music, BMI), WBM, CS 59

B

BAD DAY (Song 6 Music, BMI) H100 22, POP 23
BEFORE HES CREATES (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 43

BEST OF BOTH WORLDS (Seven Peaks Music, ASCAP/Sixteenth Street Songs, ASCAP/R Neil Music, ASCAP), POP 74

BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB, SESAC/Babyroy's Little, SESAC/Noonime South, SESAC/Lada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, RBH 21

BING BING BAM BAM! (OK!Top1us Entertainment Group, BMI) RBH 78

BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 26, POP 39

BLOW THE WHISTLE (Zomba Songs, BM/T Jay Music, BM/Songs Of Windswpt Pacific, BM/Hico Blackwood, BM/Litmus Entertainment, BM/SoundTron Tunes, BM/Busper Cameron Oster Song, BMI), HL/WBM, H100 16, POP 27, RBH 12

BRAND NEW GIRLFRIEND (EMI Blackwood, BM/Shane Minor, BM/3 Ring Circus, BM/Songs Of Windswpt Pacific, BM/Jeffrey Steele, BMI), HL, CS 10, H100 53, POP 64

BREATHE (2 AM) (AnniBonnaMusic, ASCAP) H100 20, POP 48

BRING IT ON HOME (Warner-Tamerlane, BM/Sell The Cow, BM/WB, ASCAP/Buck, ASCAP/Bloom, ASCAP), WBM, CS 9, H100 64

BUILDING BRIGADES (Drunk Monkey, BM/Busper Cameron Oster Song, BMI), HL/WBM, H100 16, POP 27, RBH 12

BUTTONS (Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswpt Pacific, BM/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4 ASCAP/The Rights Music, BM/My Own Child Music, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 4, POP 3

C

CAILEY (Sony/ATV Discos, ASCAP) LT 5

CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoesierdama, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP), HL/WBM, CS 27

CALL ON ME (Shahai Chrysalis Music, ASCAP/EMI April, ASCAP/Chrysalis Music, ASCAP/Basajamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flye Tyme Tunes, ASCAP/Avant Gardie, ASCAP/Universal, ASCAP/ATV Control Music, ASCAP), HL, H100 25, POP 33, RBH 14

CANT LET GO (Songs Of Universal, BM/Tappy Whytes, BM/Bat Future, BMI), HL, RBH 23

CHA CHA (Wherers My Cut, ASCAP/Pacific Latin, ASCAP/Musichelo, BM/Maximo Aguirre, BM/Inkskr, BMI) LT 16

CHAIN HANG LOW (Big Big Kid, ASCAP/Li D, ASCAP/Reece And Tyreece, ASCAP) RBH 90

CHASING CARDS (Big Lie, BMI) H100 69, POP 52

CHEAPEST DREAM (Stolen Stars, BM/Bette Glade, BM/Key Brothers Music, BM/Frio Music, BMI) CS 55

CHEVERE (EMI Blackwood, BM/Leon Bianco, BM/Stratego Co Logo, BM/Blue Kraft Music, BM/Designee, BMI) LT 27

CHEVY RIDIN' HIGH (Zomba Songs, BM/Dade Co. Project Music, BM/3 Blunts Lite At Once, ASCAP/First IV Gold, BM/Warner-Tamerlane, BMI), WBM, RBH 97

COME TO ME (NYI Publishing, BM/Lance Combs Publishing, BM/EMI Blackwood, BM/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Baby Mike Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/EMI Combine Music, SESAC/Bishop Bailey Publishing, ASCAP/Grimm' Girl Music Publishing, BM/Stay Wizzy Publishing, SESAC/She Rights Music, BM/Songs Of Universal, BM/2X6 Publishing, BMI), HL, RBH 65

COINING UNDER (Zomba Songs, BM/Feldy'snuttz, BM/Music Monk, BM/Stratosphericyouness, BM/Carers-BMG, BM/Lauren Christy Songs, BM/Scott Spook Songs, BM/Graham Edwards Songs, ASCAP), WBM, H100 96, POP 95

COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 23

CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God GVA, BM/BMG Ricordi Music Publishing, SPA/Amosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 2, POP 2, RBH 54

CRAZY BITCH (Famous, ASCAP), HL, H100 60, POP 54

CROWDED (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Burkshy's Finest, ASCAP/Thugation Music, ASCAP), HL, POP 49

CUANTO TIENGO QUE ESPERAR (Luar, ASCAP/Copyright Control) LT 50

D

DAMN (Dudaman, ASCAP/Notting Hill Music, BMI) 2415 Publishing, BM/Rat Hole Publishing, ASCAP/Copyright Control) RBH 96

DANI CALIFORNIA (Moebetoblame, BMI) H100 20, POP 30

DEJA LE CAER TO EL PESO (Universal-Musica Unica, BM/Universal-Musica, ASCAP/Songs Of Peer, ASCAP/Sangre Nueva, ASCAP) LT 37

DEJA VI (EMI Blackwood, BM/Hitco South, BM/Unleash The Music, ASCAP/Animal Planet, ASCAP/23 000 Music, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI April, ASCAP/Carter Boys Publishing, ASCAP/Pricce International Music Publishing, ASCAP/Rodney Jerkins Production, BMI), HL, H100 32, POP 37, RBH 5

DE ROOILLAS TE PIDO (Siempre, ASCAP) LT 42

DETAJLES (EMI Blackwood, BMI) LT 38

DIGANLE (San Antonio, BMI) LT 6

DI PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswpt Pacific, BM/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 94, RBH 20

DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrysalis Music, ASCAP), HL, H100 55, POP 13, RBH 15

DOING TOO MUCH (Amaya-Sophia, ASCAP/afino Velvet, BM/Songs Of Universal, BM/Bungalo Made Music, ASCAP/Morena Publishing, ASCAP), HL, H100 48, POP 32

DO IT TO IT (Publishing Designee, BM/Rags II Richard Music, BM/Unleash The Music, ASCAP/How Ya Liv Dat Music, ASCAP) H100 13, POP 13, RBH 15

DONT FORGET TO REMEMBER ME (W2Z Songs, BM/EMI Blackwood, BM/1609 Songs, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 2, H100 56

DO WE STILL (Carolina Blue Sky Music, BM/Johns Island, BM/Bayou Boy, BMI) CS 46

DOWN (Maler, ASCAP) LT 2

DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dinkip, BM/Cremate/Songs, ASCAP/Jennifer Lopez, BM/EMI Blackwood, BM/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 2, H100 56

DRINK ME LONELY (Runnin' Behind Publishing, ASCAP/Brainchild Music, ASCAP/Words & Music, ASCAP), CS 54

DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 45

E

ENOUGH CRYIN (Universal, ASCAP/Mary J. Blige, ASCAP/ Rodney Jerkins Productions, BM/EMI Blackwood, BM/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswpt Pacific, BM/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 57, RBH 10

ENTOURAGE (Mr. Grandberry 05 Music, SESAC/ Hudson Music, BM/Ddre 78 Publishing, SESAC/Universal Publishing, SESAC/Foray Music, SESAC), RBH 54

ESTE CORAZON (EMI April, ASCAP) LT 14

ESTOY CON EL Y PIENSO EN TI (WB, ASCAP) LT 10

EVERY MILE A MEMORY (Dierks Bentley Publishing Designee, BMI/Ensign Music, BM/Rancho Papa Music, BMI), CS 24

EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Times Back/Songs Of Windswpt Pacific, BM/Gottahaveabe, BMI), HL, CS 11, H100 71, POP 10

EVERYTIme THA BEAT DROP (Shahai Cymone Music, ASCAP/EMI April, ASCAP/Basajamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chriside Music, ASCAP/Team Franchise Boyz, ASCAP) That Music, ASCAP/Buck One Publishing, ASCAP) RBH 48

F

FACE DOWN (The Red Jumpstart Apparatus Publishing Designee) H100 93, POP 66

THE FACT IS I NEED YOU (Universal, ASCAP/Atlantic, ASCAP/Blue's Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 63

FAR AWAY (Warner-Tamerlane, BM/Arm Your Dillo, SOCAN/Zero 6, SOCAN/Black Diesel, SOCAN/Black Adler Music, SOCAN), WBM, H100 72, POP 44

FAVORITE STATE OF MIND (Universal, ASCAP/Chogy Buss, ASCAP/Music Of Combustion, BM/Songs Of Windswpt Pacific, BMI), HL, CS 20

FEELS JUST LIKE IT SHOULD (EMI Blackwood, BM/Greenhouse Music, BM/Comman, ASCAP/Brum Groove, SESAC), HL, CS 18

FEELS SO GOOD (Reynolds, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Siearly On The Grind, ASCAP/Super Savin Publishing, BM/Zomba Songs, BMI), WBM, RBH 26

FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/God Country Momus', ASCAP/West Monroe, ASCAP/Walk, ASCAP/Lichelle, ASCAP/Zone 4, ASCAP/EMI April, CS 22

FIND MYSELF IN YOU (Cancelled/Land), ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 27

FLOW NATURAL (Sony Discos, ASCAP/Copyright Control) LT 40

FLY LIKE A BIRD (Rye Songs, BM/Songs Of Universal, ASCAP/EMI April, ASCAP/Minneapolis Guys Music, ASCAP/Ja! Branda Music Works, ASCAP), HL, RBH 30

FOR YOU I WILL (CONFIDENCE) (Teddy Geiger, Publishing, BM/Sony/ATV Timber, SESAC/Little Victory, SESAC), HL, POP 78

FREIZE (EMI April, ASCAP/Li Cool J, ASCAP/Lyte In, ASCAP), HL, RBH 75

FRUKITONA LUBO (ASCAP) LT 44

FUE MENTIRA (Garmex, BMI) LT 49

G

GALLERY (Super Savin Publishing, BM/Zomba Songs, BM/Songs Of Universal, BM/EMI April, ASCAP), HL/WBM, POP 51

GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixation, ASCAP) CS 39

GETTIN' SOME (Zomba Songs, BM/Zomba Enterprises, ASCAP), WBM, H100 98, POP 96

GET UP (Bubba Gee, BM/Noonime Tunes, BM/Warner-Tamerlane, BM/Royalty Rights ASCAP/Universal, ASCAP), HL/WBM, RBH 37

GIMMIE THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windswpt Pacific, BMI) H100 39, POP 33, RBH 28

GIVE IT AWAY (Run Slow Music, ASCAP/CG, ASCAP/Sony/ATV Tree, BM/Fr, Bubba, BM/EMI Blackwood, BMI), HL, CS 16

GO AHEAD (Sirel Certified Publishing, BM/Trap House Publishing, BMI) RBH 88

GOO GOOD CRIES (Dimensional Songs Of Rye, SESAC/Coy Jack Music, SESAC/Chery Blossom, SESAC/The Bigger They Are, SESAC) CS 33

GOOD GOOD LOVIN' (Spinning Hat Music, BMI) CS 53

GOOD LOOKIN OUT (E. Hudson Music, BM/Ddre 78 Publishing, SESAC/Lytic Publishing, SESAC) RBH 67

GOOD LUCK CHARM (EMI April, ASCAP/Air Control Music, ASCAP/Them Darin Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International, SESAC/Rags II Richard Music, BM/Unleash The Music, ASCAP), HL, RBH 36

A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/AvaRu Music, SESAC/Mullisongs BMG, SESAC), CS 35

GO TO CHURCH (Gangsta Boogie, ASCAP/Universal, ASCAP/My Own Child Music, BM/EMI Blackwood, BM/Songs Of TVT, BMI), HL, RBH 86

GRILL 'EM (Writers Block, ASCAP/Biza Publishing, SESAC) RBH 92

H

HANDS UP (Shroom Shady Music, BM/Resto World Music, ASCAP/Sydney B & 700 Music Club, ASCAP/Lloyd Banks Music, ASCAP/Universal, ASCAP/50 Cent Music, ASCAP), HL, RBH 77

HANGING ON (Sony/ATV Tunes, ASCAP/Cherry Music, ASCAP/Under Zenith Music, SOCAN/Never-would-havethought Music, SOCAN/ATV Caracas SOCAN), HL, POP 67

HATE ME (Paris On Paper Publishing, ASCAP) H100 52, POP 38

HERE WE GO YO (Gold Star, BM/Carter Boys Publishing, ASCAP/Universal Music, ASCAP/Rompediscotecca, BM/Universal-Musica Unica, BMI) LT 22

HIGH (EMI Blackwood, BM/WB, ASCAP), HL/WBM, POP 99

HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Buss Music, BM/The Caramel House, BM/Ensign Music, BM/Lantranco Music, ASCAP/Saraija Songs, ASCAP/Nela Music, ASCAP/Neil Music Publishing, ASCAP), HL, H100 6, LT 4, POP 9

HMM HMM (Springvale Music Publishing, ASCAP/150 Labyrinth Music, ASCAP/Songs Of Universal-PolyGram International, BM/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 47

HONESTLY (Viel, Jsted) POP 98

HOW' Bout YOU (Sony/ATV Tree, BM/Copyright Control, HL, CS 14, H100 85

HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 59, POP 50

HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N Gold, BM/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM/Warner-Tamerlane, BM/Young Jeezy Music, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP), HL, H100 62, POP 77, RBH 31

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Walte Music Publishing, ASCAP), HL, H100 95, RBH 32

I DARE YOU (Driven By Music, BM/EMI Blackwood, BM/Litmusglass Music, ASCAP/EMI April, ASCAP/Big Ant Music, ASCAP/Universal, ASCAP), HL, RBH 35

I DONT KNOW WHAT SHE SAID (Create Real, ASCAP/ Want To Hold Your Songs, BM/Major Bob, ASCAP), WBM, CS 24

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gavrilov, SESAC/Whaddayadid, SESAC/Carival Music, SESAC/Gal IV, ASCAP/SerBrain, ASCAP) CS 3; H100 40, POP 57

I KNOW YOU SEE IT (Granny Man Publishing, BM/Malk-Malk Music, BM/Essement Funk ASCAP/Besement Funk South, ASCAP/Diamondout Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BM/Azuria Music, BMI) H100 42, POP 61, RBH 16

I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL, CS 32

I LOVE MY B (Tzah's Music, BM/Ensign Music, BM/William, BM/Broke Spoke And Gone Publishing, ASCAP), HL, H100 51, POP 68, RBH 18

I'M GONNA BE (WB, ASCAP/Checkman, BM/Tyme 4 Flies, BMI), WBM, RBH 49

IN MY MIND (Combustion, BM/Songs Of Windswpt Pacific, BM/Wang Out, BM/Sony/ATV Tunes, BMI) HL, RBH 44

IN TERMS OF LOVE (Emerto, ASCAP/Gehrig Music, ASCAP/Caroi Venice And Associates, SESAC) CS 34

INVISIBLE (Bissifield Aidian Music Publishing, ASCAP) H100 28, POP 28

I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 41

IS IT ANY WONDER? (BMG, PRS) H100 88, POP 85

IT'S GOIN' DOWN (Granny Man Publishing, BM/Malk-Malk Music, BM/Reginas Son Music, ASCAP/Side That Music, ASCAP/EMI April, ASCAP), HL, H100 5, POP 11, RBH 8

IT'S TOO LATE TO WORRY (Sony/ATV Tree, BM/Songs Of Jerebel, BM/Works To Music, ASCAP/CG, ASCAP/Harbinism.com, SESAC), HL, CS 44

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 11, POP 6

J

JUST CAME HERE TO CHILL (No Quinceyence Music Publishing, BM/October 12th, ASCAP/Hitco South, ASCAP), WBM, RBH 43

K

KICK PUSH (1st & 15th Publishing, ASCAP/BMG Songs, ASCAP), WBM, POP 88, RBH 98

THE KILL (BURY ME) (Apocrophe Music, ASCAP) H100 85, POP 87

KILL ME NOW (WB, ASCAP/Rich Texan Music, ASCAP/Warner-Tamerlane, BMI), WBM, CS 48

KISS ME IN THE DARK (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Ducas, ASCAP), HL, CS 51

KOOL AID (Li Bass Music, ASCAP/Money Man, BM/Drop Music, BMI) RBH 59

L

LABIOS COMPARTIDOS (WB, ASCAP/Lulum, ASCAP) H100 82, LT 1

LA BOTELLA (BMG Songs, ASCAP) LT 17

LAS NOCHES SON TRISTES (Venitalato, ASCAP) LT 28

LAST DAY OF MY LIFE (Phyvetser, ASCAP/Mission Valley, ASCAP) H100 81

LAY BACK RELAX (THE MESSAGE SONG) (Ok!Top1us Entertainment Group, BMI), MS, Loretta Music, BMI), RBH 93

LEAN WIT IT, ROCK WIT IT (EMI April, ASCAP/Side That Music, ASCAP/Honey's Baby Boy Music, ASCAP/Parlee DFB Publishing, ASCAP/Jarrell Will-

ingham Publishing, ASCAP), HL, POP 89

LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BM/Songs Of R. Joseph, ASCAP), HL/WBM, CS 8, H100 43, POP 56

LET U GO (Weenocopter Music, ASCAP/Maratone AB, STIM/Kasz Money Publishing, ASCAP) H100 83, POP 40

LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BM/Bedat Boy, BM/ICE, BMI), HL, CS 7, H100 61

LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), BM, CS 37, H100 24, POP 26

LIKE RED ON A ROSE (Farm Use Only, BM/Cas-samel, ASCAP), CS 28

LIPS OF AN ANGEL (Hinder Music, BM/EMI Blackwood, BM/High Buck Publishing, ASCAP/EMI April, ASCAP), HL, H100 77, POP 70

A LITTLE TOO LATE (Toketo Tunes, BM/Florida Room, BM/Sony/ATV Acuff Rose, BM/Unwound, BMI), HL, CS 4, H100 54

LIVE TO LOVE ANOTHER DAY (Cuburn, BM/Guitar Monkey, BM/Brand New Sky, ASCAP/Right Bank Music, ASCAP) CS 50

LONDON BRIDGE (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal, ASCAP/Team S Dot Publishing, BM/Hitco Music, BM/Mike Hannett Publishing, BMI), HL, H100 94, POP 39

LOOKING FOR YOU (Zomba Songs, BM/Lilly Mack, BM/Baby Fingers, ASCAP/Virins, ASCAP/Shown Breeze, ASCAP/Fredde Dee, BMI), WBM, RBH 24

LOVE SONG (EMI Blackwood, BM/Shanica Jones Publishing Designee, BM/Doloshko Music, BMI), HL, RBH 73

LOVE YOU (EMI Blackwood, BM/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BM/Forrest Hills Music, BMI), HL, CS 30

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 15

MAKEDAMNSURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 58, POP 47

MARGARITA (Sleepy's Kidz Music, BM/The Waters Of Nazareth, BM/EMI Blackwood, BM/Carers-BMG, BM/Raychaser, BM/Gnat Booby, ASCAP/Chrysalis Music, ASCAP), HL/WBM, RBH 66

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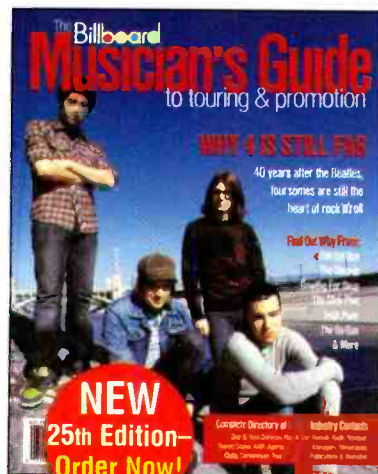
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Mileposts

COMPILED BY SARAH HAN shan@billboard.com

BIRTHS BOY: Gabriel Wolff Strassman, to Christine Wolff and Wayne Strassman, July 12 in Livingston, N.J. Mother is a publicist at Geffen Records.

TWIN GIRLS: Savannah Marie and Adyson Amilia, to Kelsi Osborn and Steve Hooper, July 12 in Nashville. Mother is band member of SheDaisy.

BOY: Devin Justus, to Joanne and David Waxman, July 12 in New York. Father is senior director of A&R at Ultra Records.

DEATHS Jessie Mae Hemphill, 71, July 22, at a hospital in Memphis. According to Jessie Mae Hemphill Foundation president Olga Wilhelmine Mathus, the blues singer and guitarist died from complications of an infection that may have resulted from an ulcer.

The Mississippi-born artist came from a family of musicians. Her grandfather was blind fiddle/fife player Sid Hemphill, and her mother and aunts were also performing artists.

Hemphill made her recording debut in 1981 with "She-Wolf," released in Europe on the French label Vogue.

In 1986, she toured France and recorded tracks for the album "Mississippi Blues Festival 1986," which helped her achieve U.S. recognition.

Hemphill won the W.C. Handy Award for best traditional female blues artist in 1987 and 1988.

Her sophomore album, and her first U.S. release, "Feelin' Good," arrived in 1991 on the High Water label. The album won the Handy Award for best acoustic album that year.

Slowed by a crippling stroke in 1993, she established a non-profit foundation and returned to Senatobia, Miss. Hemphill released her final album, "Dare You to Do It Again," in 2004.

No information on survivors is available.

Brian Williams, 45, of a swimming accident while boating with friends and family, July 8, at Center Hill Lake in Smithville, Tenn.

Williams was most recently senior VP at SunTrust Bank in Nashville. After establishing SunTrust's music industry division in 1988, Williams initiated the first full-service bank on Music Row in 1990.

He was the bank's representative to major record labels, publishing companies, music industry executives and superstar performers, including Garth Brooks, Faith Hill and Reba McEntire.

Williams is survived by his wife Marion, a former publicist for RCA Label Group in Nashville, and two children.

In lieu of flowers, donations can be made to Sound and Speed, a charity benefiting the Country Music Hall of Fame and Museum and Victory Junction. Memorial donations may be sent to SunTrust, 1026 17th Ave. South, Nashville, TN 37212.

Paul Nelson, 69, of heart disease, July 5 in New York. Nelson was best-known as a pioneering folk and rock critic.

In 1961, Nelson and his friend John Pankake launched Little Sandy Review, a music magazine focused on the surging folk music revival.

Nelson's aspiration to become a film critic led him to New York in 1963, where instead he became managing editor of the prominent folk music magazine Sing Out.

With the scene and his taste evolving, Nelson left Sing Out and began to write for rock magazines like Circus and Rolling Stone. In 1970, Mercury Records' Ron Oberman offered Nelson a position in publicity and A&R. "His big concern was that he would have to push acts that he didn't believe in," Oberman recalls. "I told him that would not be the case." At Mercury, Nelson assembled the Velvet Underground's live album "1969" and signed the New York Dolls.

Returning to Rolling Stone, Nelson wrote features and edited the record reviews section until 1983. In recent years, he worked at a video store in New York.

Nelson is survived by a son, a sister and a grandson.

INDUSTRY EVENTS

AUG. 2-5 NARM 48th Convention & Marketplace, Gaylord Palms, Orlando, Fla. 856-596-2221. narm.com.

AUG. 2-5 Latin Alternative Music Conference, the Puck Building, New York. 818-763-1397. latinalternative.com.

AUG. 4-8 International Assn. of Assembly Managers Conference and Trade Show, Henry B. Gonzalez Con-

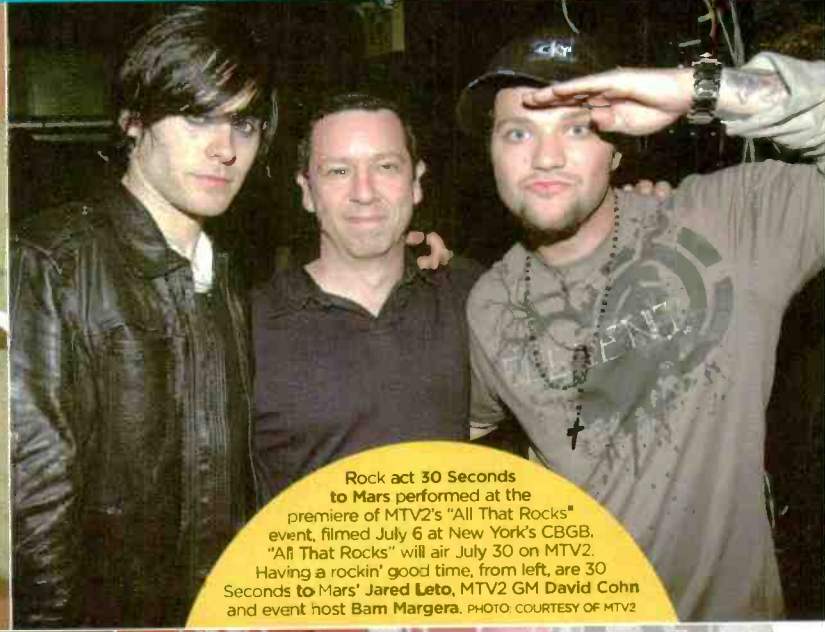
vention Center, San Antonio. 972-538-1013. iaam.org.

FOR THE RECORD
In last week's issue, the cover story on Christina Aguilera had some incorrect information. The artist will perform at Conde Nast's Fashion Rocks, which will air on CBS Sept. 8.

EDITED BY SARAH HAN



T-Pain received the RIAA's newly established master ringtones sales award for the single "I'm N Luv (Wit a Stripper)" July 14 at the Jive Records office in New York. From left are ZLG Records senior VP Peter Thea; Bu Thiam, executive producer of T-Pain's album "Rappa Ternt Sanga"; T-Pain; Konvict Muzik CEO Akon; Zomba Label Group president/CEO Barry Weiss; and Jive Records VP of A&R Mickey "MePhITz" Wright. PHOTO: ROB LOUD



Rock act 30 Seconds to Mars performed at the premiere of MTV2's "All That Rocks" event, filmed July 6 at New York's CBGB. "All That Rocks" will air July 30 on MTV2. Having a rockin' good time, from left, are 30 Seconds to Mars' Jared Leto, MTV2 GM David Cohn and event host Bam Margera. PHOTO: COURTESY OF MTV2



Billboard's Geoff Mayfield and Silvio Pietroluongo bumped into the Cheatah Girls while visiting the office of Universal Music Group Distribution president Jim Urie in Universal City, Calif. The movie "Cheatah Girls 2" premieres Aug. 25 on the Disney Channel preceded by a soundtrack on Aug. 15. From left, are Mayfield; the Cheatah Girls' Sabrina Bryan and Adrienne Bailon; Urie; Pietroluongo; the Cheatah Girls' Kiely Williams; and Walt Disney Records VP of sales Susan Van Hosen.



The Billboard Underground showcased rap artist Swing June 28 at the Cutting Room in New York. Enjoying the night's festivities, from left, are Billboard's Raphael George and Hillary Crossley, Swing and Billboard's Cincy Mata. PHOTO: GARY GERSHOFF/WIREIMAGE.COM



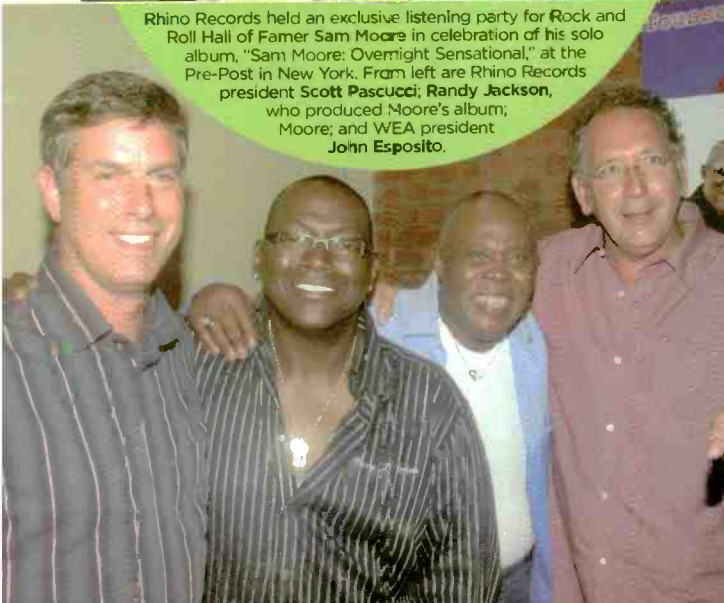
Virgin Records president of urban music Jermaine Dupri and LG Electronics MobileComm U.S.A. presented the Fusic Launch Party held at the Day After in Hollywood. Proceeds from auctioning LG's Limited Edition So So Def Fusic Phone on eBay will benefit the Jermaine Dupri Foundation, with matching funds raised by LG. Here, Janet Jackson and Dupri check out their new Fusic phones, courtesy of LG. PHOTO: ARNOLD TURNER/WIREIMAGE.COM



Tony Award nominee Elisabeth Withers ("The Color Purple") recently signed with Blue Note Records. Her debut, "It Can Happen to Anyone," streets Oct. 3. Show after the signing in New York, from left, are DAS Communications' Anthony Demby, Withers, Blue Note Label Group president/CEO Bruce Lundvall and Blue Note Records senior director of A&R Eli Wolf. PHOTO: COURTESY OF BLUE NOTE RECORDS



Country artist Kenny Chesney sold out his first show at New York's Madison Square Garden. Before hitting the stage, he paused for a picture with Sony BMG Music Entertainment executives. From left are Sony BMG Music Entertainment Nashville chairman Joe Galante, Sony BMG Music Entertainment executive VP of human resources Ira Salles, Chesney, Sony BMG Music Entertainment Nashville executive VP Butch Waugh, Sony BMG Music Entertainment executive VP/chief marketing officer Tim Prescott and Sony BMG Music Entertainment COO Tim Bowen.



Rhino Records held an exclusive listening party for Rock and Roll Hall of Famer Sam Moore in celebration of his solo album, "Sam Moore: Overnight Sensational," at the Pre-Post in New York. From left are Rhino Records president Scott Pascucci; Randy Jackson, who produced Moore's album; Moore; and WEA president John Esposito.



Rock act INXS played an "all-auction" show in partnership with StubHub at the Lobero Theatre in Santa Barbara, Calif. Tickets, which started at \$1 for the inaugural event in the StubHub Concert Series, were sold in an open-auction format through Web site stubhub.com. Pictured after the show, from left, are INXS' Andrew Farriss, Tim Farriss and J.D. Fortune; StubHub's Andy Page; INXS' Garry Beers; StubHub's Colin Evans and Tim O'Brien; and INXS' Jon Farriss. Standing in the back, on the right, is INXS' Kirk Pengilly.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

CHEEK TO CHEEK

While McFly is largely unknown in the United States, the U.K. pop band is causing quite a stir in the blogosphere. The quartet capped off a week of promotion in the United Kingdom for its new double-A-sided single "Please, Please"/"Don't Stop Me Now" with a July 22 performance at the G-A-Y club in London.

To celebrate the song's No. 1 debut on the Official U.K. Singles Chart, the boys in the band—which has scored five No. 1 singles—stripped down to their boxers for the night's final song, and then lost them entirely before scampering offstage.

Video footage and photos from the show taken by fans have since cropped up all over the Web. But the naked news doesn't stop there. The humorous music video for "Please, Please" also boasts some fleshy action. A separately sold DVD single with said action features a "behind the scenes" segment with, yes, more skin. With U.K. radio lukewarm to "Please, Please," it's likely that the added appeal of nudity on the DVD single helped ensure the No. 1 bow.

Not to say that the stripped-down aspect of McFly is the only reason the single is selling so

well. The group is also drawing publicity because of its scandalous ties to Lindsay Lohan. The song "Please, Please" is about Lohan, who co-starred with the band in the recent film "Just My Luck." The band's drummer, Harry Judd, claims he had a fling with Lohan during the shoot. Lohan denies this.

Tawdriness aside, there is a socially redeeming aspect to the release. "Don't Stop Me Now," a cover of the Queen classic, is earmarked as the official Sport Relief single. Proceeds benefit the organization, which raises funds to aid disadvantaged children through sports and entertainment.



OAKENFOLD

DJ ON THE RUN

International DJ/producer Paul Oakenfold and his Perfecto imprint are joining Ultra Records. Effective immediately, all Perfecto releases in the United States will travel through

Ultra; these include Oakenfold's DJ mixes. (The man remains signed to Maverick as a recording artist.)

This new arrangement marks the end of Oakenfold/Perfecto's six-year distribution deal with West Coast dance/electronic label Thrive Records. (A forthcoming mixed CD from DJ Sandra Collins will be the last Perfecto/Thrive release.) Oakenfold and his label become part of the Ultra family just as it enters a new distribution-plus partnership with Alternative Distribution Alliance and Warner Music Group (Billboard, July 25).

Oakenfold says his relationship with Thrive was "fruitful, but it was time for change." Upcoming Perfecto releases include a David Guetta single and the soundtrack to the Randall Miller-lensed film "Noble Son," which Oakenfold scored.

On July 30, Oakenfold becomes the opening act for Madonna on all of the singer's European stadium dates. He says to expect a sound that is "commercial and cool"—with nary a Madonna song. "I'll leave that to her."

EVEN COWGIRLS GET THE FRIZZIES

With our love of cowboys, Track ventured to Cheyenne, Wyo., for Frontier Days, site of the largest outdoor rodeo in the United States. Following an afternoon of bronco bucking and barrel riding, we settled in for a concert by Martina McBride. The country superstar was well into her set, delivering hit after hit, when she stopped and asked if her tour manager was within hearing distance. "I'm pretty sure I left on my curling iron," she said. "Can you go onto the bus and turn it off?" Then, without missing a beat, she went back to her show. What's not to love?

IT'S BT'S WORLD

Track recently attended a very intimate evening at electronic artist/composer BT's Los Angeles home, where he previewed his Aug. 29 release, "This Binary Universe." The project is a CD/DVD that features seven BT compositions set to animation. BT finished the tracks and then solicited filmmakers through such diverse channels as Craigslist and university bulletin boards. The short films range from abstraction to linear storytelling. The most moving piece is undoubtedly "Good Morning Kaia." BT wrote the tune for his 2-year-old daughter, who sat cradled in daddy's lap for much of the viewing.

BT plans to screen the project in theaters in 12 major markets. He will then take "This Binary Universe" on tour in symphony halls across the country, including Los Angeles' Disney Hall. For the live shows, the animation will be expanded to fit a concert that BT says may range from 90 minutes to more than three hours and will include material from other BT albums. "This is the biggest project, bar nothing, that I've ever worked on," BT tells Track.

LANCE BASS IS GAY

Is anyone *really* surprised by this news?

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Music Canada in Toronto elevates **Tyson Parker** to VP of media and artist relations. He was director.

Razor & Tie Entertainment in New York promotes **Kate Glinert** to senior counsel of business and legal affairs. She was business and legal affairs attorney. Razor & Tie Entertainment also names **Beka Callaway** senior director of A&R. She was A&R manager at Columbia Records.

Equity Music Group in Nashville names **Dawn Ferris** Midwest regional promotion manager. She was Southwest regional promotion manager at Arista Nashville.

RCA Records Nashville names **Norbert Nix** regional director of promotion. He was founder of N2 Entertainment.

PUBLISHING: ASCAP in New York ups **Phil Crosland** to executive VP/head of the marketing business group. He was senior VP of marketing.

TOURING: Live Nation in Los Angeles promotes **Bruce Eskowitz** to president/CEO of global venues and alliances. He was president.

Bobcats Sports & Entertainment in Charlotte, N.C., names **Fred Whitfield** president/COO. He was director of business and legal affairs at Brand Jordan.

MEDIA: Music Choice in New York names **Sarah Burke** director of marketing. She was marketing manager at MTV Networks.



RELATED FIELDS: XM Satellite Radio in Washington, D.C., names **Nate Davis** president/COO. He was executive in residence at Columbia Capital.

Gibson Guitar in Nashville names **Charles E. Cuneo** COO. He was president/COO at NeuMath.

Manatt, Phelps & Phillips in New York names **George A. Cooke** partner. He was counsel at O'Melveny & Myers.

HIT Entertainment in New York names **Dana Laufer** VP of promotions. She was senior director of new business development and strategic partnerships at IFF.

Send submissions to shan@billboard.com.

GOODWORKS

VERITAS HONORS LUNDVALL

Blue Note Label Group president/CEO Bruce Lundvall will be honored Sept. 25 by Veritas at its 18th annual Evening With Friends of Charlie Parker benefit. Also being honored are jazz saxophonist James Moody and Time Warner Cable executive VP Lynn Yaeger. The gala, held at the Pierre Hotel in New York, will raise funds and awareness for Veritas' substance abuse programs, which target children and families within New York's child welfare system. For more info, log on to veritas-inc.org.

OZZY'S FASHION FUND-RAISER

Ozzy Osbourne has designed a limited-edition T-shirt for Hard Rock's Signature Series. Proceeds from the Edition XXII shirt, which sells for \$24, will benefit the Sharon Osbourne Colon Cancer Program at Cedars-Sinai Medical Center. For more info, log on to hardrock.com.



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CONTEMPORARY MASTERPIECE: Santa Barbara. Views of mtns & cyns. Beautifully remodeled, hardwood flrs, gourmet kitchen, redwood decks, 2-car garage. Located on quiet cul-de-sac. \$1,399,000 WEB: 0112447 Janet Caminite 805.896.7767



THE PARAISO: Gorgeous Playa Vista condo located across from Center Pointe Club, built-ins, 3 pat, 2 firepl+ more. 2,531 sq ft. 2 Bed, Den, 2.5 Ba. \$1,285,000 WEB: 0352038 Cherniss / Hellberg 310.779.4325



2960 ST. GREGORY RD: Glendale. Stunning mid-century Post & Beam with 180-degree views. 3bd/2ba. Private & Serene www.2960stgregory.com \$1,200,000 Karen Lower 323.804.8043



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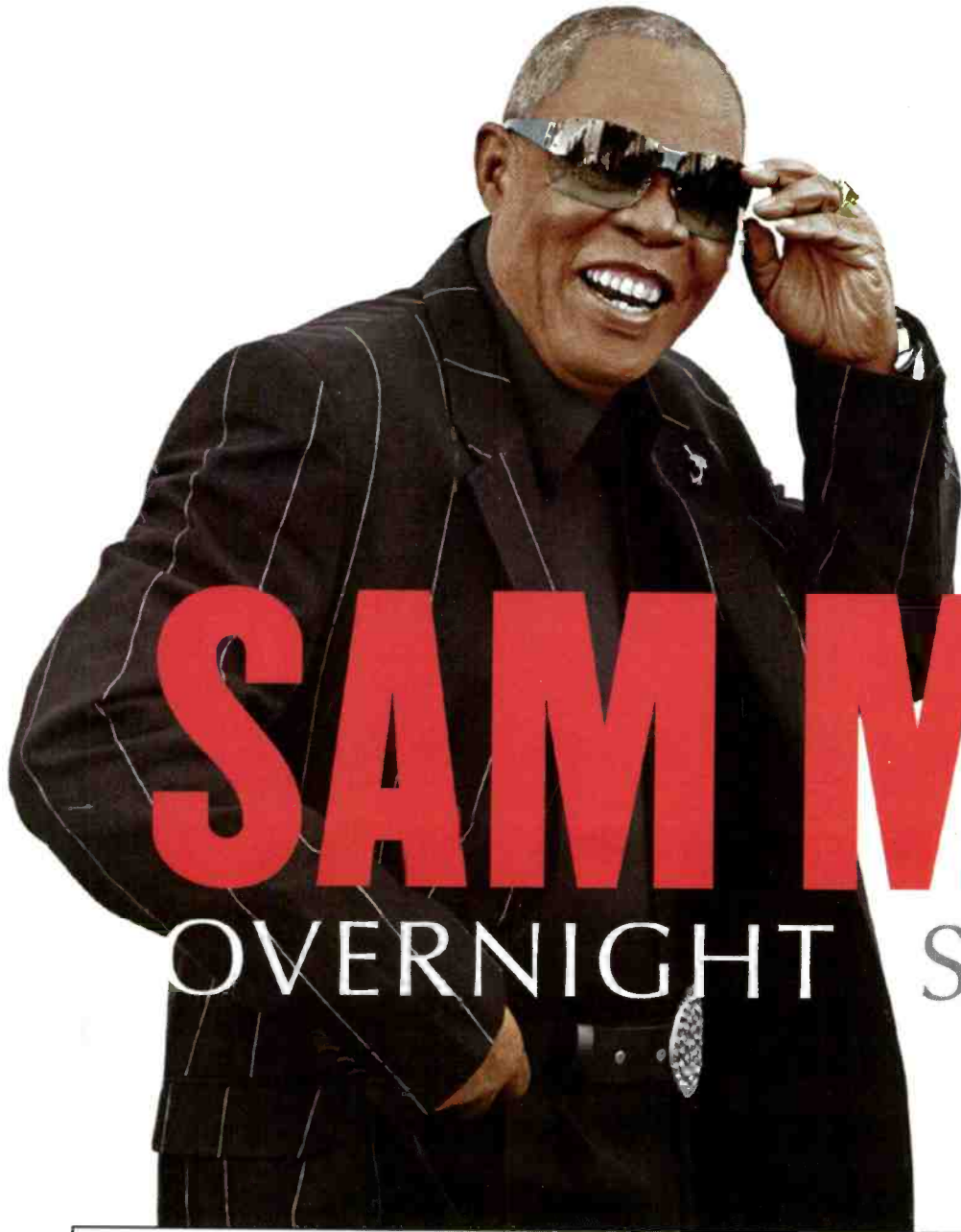


1008 6TH STREET #C: Walk to the beach, promenade from this 1BR 1 Bath. HW floors 1 car garage lg eat in Kit opens to lg priv. courtyard-patio. \$569,000 WEB: 0352089 Julie Craig 310.481.4341



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