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Conferences

TOUR TIME

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

TOUCHTUNES

Starting Oct. 1, current Billboard music charts will be integrated into TouchTunes online jukeboxes throughout the United States, Canada and Mexico. For more information, go to touchtunes.com.

LIGHTS, CAMERA, ETHERIDGE!

Melissa Etheridge has signed on for The Hollywood Reporter/ Billboard Film & TV Music Conference, Nov. 15-16 at the Beverly Hilton in Beverly Hills. See



OPINON EDITORIALS COMMENTARY LETTERS

Strengthening Bonds Between **Artists And Consumers**

BY MAARTEN STEINKAMP

He looked at me in that typical frowning way and asked: "Joining a record company? Are these still around? If so, that will not be for long."

It was late 1987 and I had just told dad I was planning to accept an offer from BMG/RCA Netherlands. The elder Steinkamp-well on his way to clocking 40 years of global broadcast and media experience—seriously questioned the business, the model, the ethics and its future. So I joined.

Not much later, I experienced that his response was a fairly stereotypical one. The perception of working for a major was mostly associated with overpaid and underqualified executives competing with artists for the spotlight.

In more recent times, it is associated with an "Aha, you are one of those losers"-type looks. But do we actually deserve much sympathy?

Maybe not.

A lack of understanding of what consumers want (or don't want), little entrepreneurship and underestimating record companies' changing relationships with artists seem serious enough offenses. And the industry's reaction to its decline was to cut costs (which is like Botox—it only makes things look good short-term), without changing the fundamentals.

So, maybe various European journalists, who are skeptical of our industry, have a point

However, I fully disagree with their conclusion that the music industry has no chance of survival and faces the dreaded "Kodak" market-disappearing moment. That is simply not going to happen. The hurdles we face will actually save the industry because these challenges will force change.

Even better, in the next few years the music industry has every chance to reinvent and transform itself. And we must make the transition from record company to entertainment partner.

That was one of the key topics discussed during the International Network Lunch that Sony BMG hosted during the recent PopKomm trade fair in Berlin. The fact that the German music market has suffered so badly over the past few years meant that PopKomm provided a perfect backdrop for those discussions.

To achieve transformation, two key

things need to happen. We must reevaluate and revalue the relationship with artists—and with consumers. At Sony BMG around Europe, we have taken these issues as absolute priorities

For our artists, we need to make a difference While we still see A&R, marketing and global reach as cornerstones of our business, we need to do a lot more to be the home base for existing and new artists-our clients

Difficult? No. We are already moving forward. Sony BMG Europe has created an artist and marketing agency, partnering up Omnicom/OMD. Last month, a substantial endorsement deal was brokered between Pink and Sony Computer Entertainment, targeting a female demographic in Europe for PlayStation Portable.

Several other major deals are being discussed for other artists, with Sony BMG as the broker. Multimillion-euro revenue deals with various telcos have already brought European acts like Eros Ramazzotti, Vibrazoni and La Oreja de van Gogh substantial additional income.

Selling preloaded USB sticks is increasingly generating income for some of our French artists. So are the branded mobiles we are launching via Phonehouse, while for Eurovision winner Lordi, we are taking merchandise, including cola and candies, to new levels.

In Italy (H20) and Sweden (All Ears) we have set up digital labels, and in the Netherlands we struck a deal with Talpafounder John de Mol's new multimedia imprint 8 Ball Music. All are fully focused on new artists. In several countries-Spain being a front-runner—more and more contracts are being based on monetizing rights as partners.

Simultaneously, we are changing our consumer approach. First, we are reviewing our product offerings. We need to offer more a la carte [items], understand the "sell more of less" principle and push harder to meet the "wherever, whatever and however" demands of consumers.

To achieve this, we need to be innovative in creating, packaging and pricing the music of our artists to our group of

clients-the consumer. Across a very diverse Europe, where the "one size fits all" principle doesn't work, we need to use multiple channels, brands and products to connect both.

Secondly, we have to recognize that music fans are moving away from traditional media. European radio and TV are increasingly averse to risk and strictly formatted. The discussion regarding broadcast music quotas undoubtedly will pop up again but this is not the answer. We need to maximize the huge opportunities that are available, including social



networking platforms, to connect to the people formerly known as the audience. That audience wants choices, not lectures.

In the past, new formats and technologies have rescued the music industry on various occasions. Now it is up to us to seize the initiative and focus on how we bring artists and consumers together.

That is our No. 1 priority at Sony BMG Europe—changing from a record company to an entertainment partner that serves both groups of clients. Failing to do so would mean Steinkamp senior was right

Maarten Steinkamp is president of Sony

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Dashboard DJ Chris Carrabba picks Laguna tunes

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Spanish Expansion



From TV To Tour



>>>BIDS PLACED FOR TOWER

As part of a process to quailfy for Tower Records' Oct. 5 Chapter 11 auction, 16 suitors have placed bids. However, it is unclear which bidders are trying to buy all the company assets and which are targeting certain assets, like Tower's real estate or inventory. In addition to lead bidder Great American, bidders include Trans World Entertainment, Super D, Radius Equity, TMC Realty, West Hollywood Properties, Vornado Realty Trust. Champion Development Group, Gamesource. Prescott Interests SPI Holdings, BEC, Norton LLC, Orchard Capital, 1965 Retail and two individuals. Larry Worchell and Ralph Horowitz.

> >>ZUNE LAUNCH SET

Microsoft's Zune music player will hit retail shelves Nov. 14. priced at \$250. That matches the cost of Apple's comparable 30GB iPod. The Zune subscription service will run \$15 per month, while a la carte tracks can can be purchased for 79 cents each. Additionally, users can apply their Microsoft Points in the Xbox Live Marketplace to buy songs

>>>GRASCALS **GRAB TOP** HONOR AT IBMA

The Grascals were named entertainer of the year at the 17th annual International **Bluegrass Music** Assn. Awards Sept. 28 at Nashville's Grand Ole Opry House, Album of the year went to "Celebration of Life: **Musicians Against** Childhood Cancer." The awards were the centerpiece of the World of Bluegrass gathering Sept. 25-Oct. 1. For a complete list of winners, go to billboard.biz.

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Rock Star: Supernova seats moving quickly

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RETAIL BY ED CHRISTMAN

Million-Unit Question

Are The Days Of Six-Figure Release Weeks Behind Us?

Will the industry see a new release selling 1 million units in its debut week anytime soon?

That is the question in the wake of the 684,000 units that Justin Timberlake's "Future-Sex/LoveSounds" moved in its first week ending Sept. 17. Indeed, although U.S. album sales have been sliding consistently for the last five years, some industry executives equate the performance of Timberlake's album with a "new reality."

Even though the entire U.S. industry was happy with the sales success of "FutureSex/ LoveSounds," especially following a week led by Beyoncé's 514,000-unit-scanning "B'Day" album, some are second-guessing how well Timberlake's record would have done a year or two ago

"It would have been a million-seller, no doubt about it." says Thuy Ngo, VP of buying at Super D. Even executives at Timberlake's label believe that the album would have hit that mark last year, says Bob Anderson, Zomba Label Group senior VP of national sales.

Robbie DeFreitas, a senior VP at Alliance Entertainment. agrees with that assessment. "But in the current marketplace, 684,000 is the equivalent of selling a million units," he says

Ben Kline, senior VP of sales and marketing for Universal Music Group Nashville, points out, "Of course, there is no shame in selling 700,000 units. But we all have had to manage expectations and adjust marketing plans accordingly."

Timberlake's performance was the second-highest debut this year: Rascal Flatts' "Me and My Gang" snagged the No. 1 sales total with 722,000 units in April. In the week ending Sept. 24, "FutureSex/Love-Sounds" once again grabbed the No. 1 spot on The Billboard 200 with 217,000 scans, giving Timberlake a total of 901,000 sold so far

Since the Nielsen Sound-Scan era began in 1991, only 14 records have managed to move 1 million units in one week-11 of them this decade. The last album to attain the goal was 50 Cent's "The Massacre," which scanned 1.14 million copies the week of March 19, 2005.

But Timberlake, as a member of 'N Sync, was partially responsible for the two biggest sales weeks ever. In the week ending April 4, 2000, "No Strings Attached" moved 2.4 million units, and in the week ending Aug. 11, 2001, "Celebrity" shifted 1.9 million copies

"The days of selling a million units in one week are gone," a senior major-label distribution executive says.

But not everyone agrees. "I won't say it's impossible, but it's a challenge" to reach that milestone, Columbia GM Tom Donnarumma says.

Trans World divisional merchandise manager Jerry Kamiler believes that number can still be accomplished, but only under the right circumstances. If Eminem released a strong album with one of his catchy singles and if his label adds plenty of extra bells and whistles to the packaging that can't be obtained through file sharing, disc burning or buying counterfeit product, 1 million units is possible. Kamiler says.

But one head of a major distribution company asks, What does it matter, anyway? "A million-unit seller is not indicative of the health of the business," he argues. "We are making money on records that sell 25,000 or 30,000 units."

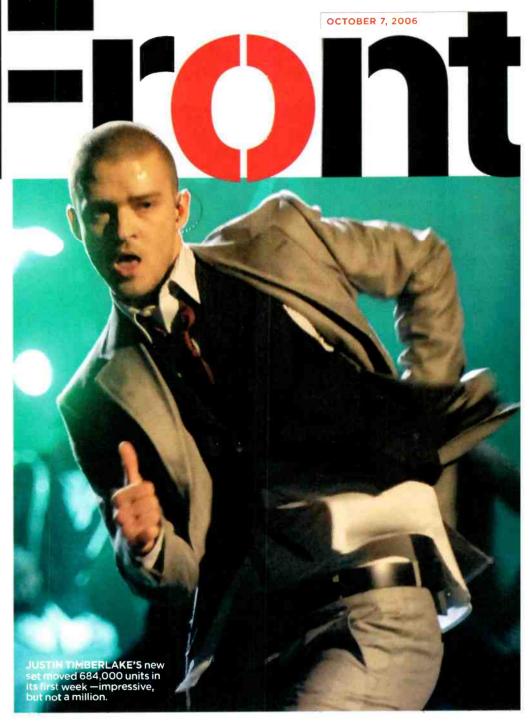
Nevertheless, based on the sales levels the marketplace is currently experiencing, one head of sales at a major label says, "I think we have a new reality."

Another label executive notes that a paradigm shift in how the labels approach their business is needed to acknowledge this new world order.

First off, marketing costs have to be analyzed more closely when compared with sales rewards, the head of sales at a West Coast label says: "I don't think labe s will be buying into every circular and positioning programs as frequently, going forward."

Just-in-time shipments have to get tighter in the new sales environment, a senior distribution executive adds. Plus, Zomba's Andeson says, accurate forecasting has become paramount to maintaining success in keeping return percentages down and profitability up.

And the new reality extends to all sales performances, not just the hits, stresses the head of sales at yet another maor label. "It is unnerving: I wouldn't pretend that we are not paying attention to the numbers," he says. "But maybe we have to get faster and snappier about building a business model that supports whatever the numbers are."



UpFront

>>> GROUPS AGREE ON MOBILE RATES

A partial settlement has been reached in U.K. Copyright Tribunal proceedings over publishers' royalty rates for digital uses. British labels body BPI, Apple Computer and various mobile services agreed Sept. 28 with authors collecting society the MCPS-PRS Alliance to U.K. rates for mobile and online uses of compositions. Other parties, like AOL and RealNetworks, are still pursuing a tribunal decision on rates.

>>>AOL, XM, AEG **END NETWORK LIVE** DEAL

AOL, XM Satellite Radio and AEG have ended their Network Live joint venture with Live 8 mastermind Kevin Wall. Wall has acquired full control of the year-old company and has renamed it Control Room, Its programming will now be exclusively distributed through Microsoft's MSN as of Oct. 2. Financial terms were not disclosed for either deal. The first performance under the pact will be a John Legend show at London's Royal Albert Hall in October.

>>>BANDS, **BRANDS LINK FOR** JOINT VENTURE

Universal Music Group International and advertising giant WPP's media investment unit GroupM unveiled a 50/50 joint venture on Sept. 27. The new company, BrandAmp is intended to develop music and brand partnerships for WPP agencies and clients Financial terms were not disclosed. Based in London, it will provide marketers with access to tap into Universal Music's repertoire and business skills. Moreover, it will liaise with other artists and labels in handling third-party synchronization deals and music partnerships. continued on >>p10

PUBLISHING BY SUSAN BUTLER

Bandier To Resign

Outgoing EMI Publishing Executive May Play Into WMG Plans

Martin Bandier is resigning his post as chairman/co-CEO of EMI Music Publishing, Billboard has learned. The move follows discussions between Warner Music Group chairman Edgar Bronfman Ir. and Bandier over WMG's future plans. After the resignation, expected within weeks, a WMG-Bandier alliance may be among Bandier's options.

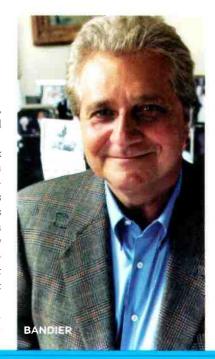
According to multiple publishing industry sources, Bandier will be readying a play to acquire EMI Music Publishing—the company he has built during the last 18 years—with privateequity backing. Alternatively, he may have the option to helm WMG's publishing assets, among other publishing opportunities.

Moves by WMG and EMI Group to acquire each other heated up earlier this year, but the July 13 European Union court's annulment of the Sony-BMG merger approval (Billboard, July 22) cooled speculation that any acquisition would occur. The court decision did not dissuade Vivendi's Universal Music Group from purchasing BMG Music Publishing earlier this month. Competition regulators worldwide must also approve that acquisition before it can be completed.

Regardless of these pending reviews, Bronfman is reportedly still interested in acquiring EMI Group assets.

Bandier's resignation comes six months before co-CEO Roger Faxon is set to become sole CEO of the publisher and 18 months before Bandier's already-planned resignation from his chairman post. The Bandier-Faxon multistage change began in January 2005 after Bandier reportedly informed EMI Group chairman Eric Nicoli that he wished to transition out of the company.

Bandier was unavailable for comment. WMG declined to comment.



TELEVISION BY BRIAN GARRITY

STARS SELECT SHOWS'SONGS

TV's Newest Music Consultants Are Artists Like Chris Carrabba

Music videos may not have a home in MTV's prime-time programming schedule, but the network is looking for new ways to give artists a presence in key viewing hours. In the latest wrinkle, MTV is experimenting with letting recording stars determine the soundtracks to some of its hit

In a first for the network. MTV has tapped Dashboard Confessional frontman Chris Carrabba to serve as the guest music supervisor for an upcoming episode of its popular reality show "Laguna Beach."

Carrabba, whose own music has been featured in several previous "Laguna Beach" installments, is overseeing scoring of the episode and handpicked four tracks that will be included in the show. The songs Carrabba selected are "Ageless Beauty" by Stars, "This Isn't Farmlife" by Essex Green, "Lloyd I'm Ready to be Heartbroken" by Camera Obscura and "Pin Your Wings" by Copeland. In addition, Dashboard Confessional track "Currents" will also be featured in the episode.

Think of it as a multimedia spin on celebrity playlist programs already offered by the likes of iTunes and RealNetworks' Rhapsody

MTV won't aggressively market Carrabba's quest supervi-

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sion slot ahead of the episode's airdate. But the network plans to include a flag at the end of the show alerting "Laguna Beach" viewers of his role in the music selection process, and of the tracks available online.

"In an era where everyone makes playlists and mixtages. it's just a hair cooler to do it to something with visuals," Carrabba says.

For MTV, the initiative-

which it hopes to extend to other artists later this yearrepresents a new attempt to keep music as a core part of its brand identity, even as it continues to push nonmusic-related lifestyle shows.

"We want to begin to tie in more directly to the acts that matter to the channel," says Joe Cuello, MTV director of music creative and licensing

It also becomes a vehicle the

network can use to simultaneously promote established acts and baby bands

Not only do MTV viewers get fresh insight into favorite artists by finding out about their musical tastes, but songs from lesser-known acts get an endorsement from a trusted tästemaker.

However, unlike the typical celebrity playlist program, not all the artist's picks make MTV's

> cut when the artist is a quest music supervisor. Carrabba selected 20 songs for the episode. the majority of which were left out.

"I learned that clearly they are not programming to what I like exclusively," he jokes.

That raises some potential challenges for MTV as the network attempts to recruit other artists for the initiativeespecially when the show's producers are not only rejecting some of the artist's picks, but also including songs in the episode that the advertised guest music supervisor may not like. Carrabba says at least one song that MTV opted to use wouldn't be in the episode at all if he had his way, though he declined to name specific tracks.

But MTV says the episode reflects Carrabba's input regardless.

"We want kids to know that he collaborated on the sound of the show and influenced how it feels," Cuello says.

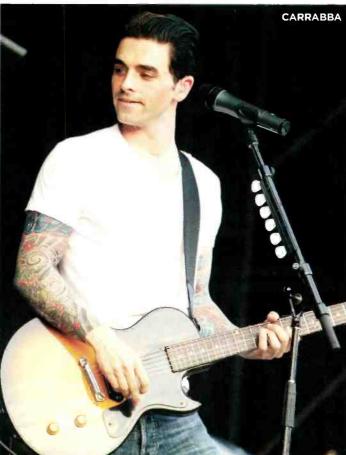
He adds that the network will also post all of Carrabba's song picks as part of a celebrity playlist through Urge, MTV's new digital music service.

Carrabba also taped an interview with MTV about his experience serving as music supervisor that will be featured on the channel's broadband destination, Overdrive.

In addition, all music from the "Laguna Beach" episodewhich airs at 10 p.m. Oct. 4will be available for download through Urge. Urge features music from all episodes of the show's current third season, as well as a complete playlist featuring 107 songs that aired in season two

Ultimately, Cuello says that Carrabba's experience mirrors that of any music supervisor trying to place songs in a show -hit and miss.

"That's one of the challenges of doing something like this," Cuello says, himself a music supervision veteran. "You may love the way a song sounds before you marry it to picture, but it may not work in the moment."



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>>>UNIVERSAL **GERMANY PREPS VYBEMOBILE**

Universal Music Germany and E-Plus, the German mobile arm of Dutch telecoms group KPN, will on Oct. 2 launch Vybemobile, described as Germany's first combined "phone and music" brand targeted at mobile phone users. It will also offer ringtones, news and exclusive pre-listens and editorial content for customers via a Vybemobile wireless application protocol portal. In spring 2007, Universal Music Germany and E-Plus plan to roll out a full-track download service offering several hundred thousand songs.

>>>SHAKIRA **DOMINATES LATIN GRAMMY NODS**

Pop dominates the list of nominees for the seventh annual Latin Grammy Awards, with Shakira leading the way with six nods. Her "Fijación Oral, Vol. 1" is up for album of the year and the artist is nominated for song and record of the year as well. Singer/songwriter Ricardo Arjona, Argentine rocker Gustavo Cerati and Mexican pop/alternative chanteuse Julieta Venegas received four nods each. The Latin. Grammys will air live Nov. 2 from New York on the Univision Network.

>>>EMI SELLS **CAPITOL TOWER**

EMI Music North America revealed Sept. 28 that it entered an agreement to sell the Capitol Records Tower and adjacent properties to Argent Ventures, a New Yorkbased commercial property owner and developer, for \$50 million. As part of the agreement, EMI has entered into a long-term lease with Argent, "which will enable the Capitol **Records label and Capitol** Studios to continue their operations at these facilities for many years to come," according to a statement.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Leila Cobo, Brian Garrity, Steve McClure, Deborah Evans Price, Wolfgang Spahr and Chris M. Walsh.

David Bisbal Widens His Horizons

A Hugely Popular Reality TV Graduate Moves Beyond The Spanish-Speaking World

Spanish-language TV worldwide is the land of music-based reality shows. In the past five years, widely diverse variations on the theme have systematically topped ratings from Spain to Argentina and spawned dozens of artists with different degrees of success.

At the top of the heap is David Bisbal, who catapulted to fame as a powerful vocalist and dynamic performer on the 2000 inaugural version of Spain's "Operación Triunfo" (see story, below).

Bisbal became a phenomenon, selling a million copies in Spain alone of each of his solo albums, 2002's "Corazón Latino" and 2004's "Bulería," both collections of big ballads and Spanish-tinged, uptempo Latin pop. He transcended Spain, exporting his sound to the United States and Latin America and winning the 2002 Latin Grammy Award for best new artist.

Now with his third disc, "Premonición," due Oct. 3 on Vale/Universal, Bisbal will become one of the very few Latin artists who are specifically and aggressively singled out for promotion beyond the Spanish-speaking worlds.

The set, which boasts seven tracks co-authored by the 27-year-old Bisbal, will be heavily promoted initially in Spain, Latin America and the United States, Bisbal's natural markets. Beginning in 2007, "Premonición" will be released in the rest of Europe and Asia, with local A&R directors tailoring the album for each market.

"He is one of the stars of Universal worldwide and the company's commitment is complete," says Jesús López, chairman for Universal Music Latin America/Iberian Peninsula.

Maximum promotion is guaranteed in Spain, where national public channel TVE1 broadcasts a Bisbal TV primetime special Sept. 29.

Bisbal is also signed to a unique promo deal with global mobile telecom group Vodafone. On Sept. 18, the carrier, headquartered in England, launched the David Bisbal Vodafone live! pack, a new third-generation mobile phone created especially for Bisbal fans to download the album two weeks before release. Purchasers of the pack also received a memory card containing four songs from the new album, three unreleased tracks, a videoclip of the new single and a "making of" video.

Bisbal is also slated to launch his own perfume line, called "Pura Esencia" (Pure Essence), a name, he says, that sums up his music.

"It sounds very Spanish because I'm very proud of my land," Bisbal says of his album, which has evolved from more traditional, slick pop to material that is sometimes more acoustic, sometimes more adventuresome and whose incorporation of Spanish elements boasts a rawer feel. Flamenco guitarist Tomatito, for example,

plays in "Soldados de Papel," a song about child soldiers whose proceeds will go to international organizations. The urban market is tapped with "Torre de Babel," which features reggaetón act Wisin & Yandel, while other tracks were specifically chosen for their uptempo, live performance appeal.

Bisbal also tackles his ballads here, but they are more intimate and personalitydriven than before, dealing directly with issues that have affected him in the past year, including his loss of privacy to Spain's notoriously celebrity-driven press.

He says instead of simply waiting for writers to send him material, he requested songs about specific issues and wrote many himself.

"I started to get a lot of material that I had already done," he says. "I didn't want that. I wanted to continue evolving."

In tandem with that mentality, "Premonición" sounds far less produced than other Bisbal albums. "I didn't want big orchestrations," Bisbal says. "I've done that before, too, and it's spectacular. But also, I think now that a ballad can stand on its own with a single instrumental line, where instead of layering tracks, each instrument has its own single track. Something simple can generate something big."

> "He is a contemporary version of the 1970s and 1980s crooner, with a unique voice and interpretation," López says.

In looking to break Bisbal in Europe, in early September, Universal released an album in Germany and Italy titled "David Bisbal," a compilation of old hits plus three new songs in English. Already, Spanish track "Ave María" hit No. 1 on German Latin radio station WRD2.

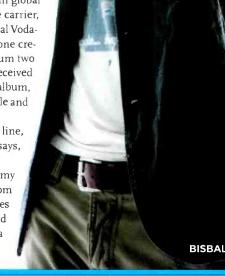
Kate Farmer, VP of marketing/international repertoire at Universal Music Group International in London, says that release is part of UMGI's 2006 focus on building media and consumer interest in Germany, Switzerland and Austria, "where Latin artists and Spanish-language repertoire have demonstrated strong appeal in the recent past."

The plan, however, is for "Premonición" to reap the benefits of the "David Bisbal" promotion.

In the meantime, Bisbal is going full-fledged with his Latin American and U.S. promotion, which will include a series of performances nationwide. Plans calls for a formal tour

In the United States, Universal aims to sell even more albums than in Spain, a tall order for a market where Latin acts rarely top the million-unit mark.

"I really think he is one of the most talented acts. and with this album, he's closed a circle," says Walter Kolm, senior VP of marketing and A&R for Universal Music Latino. "He's an amazing performer, an amazing singer, and now, he's proven to be a great composer.



GLOBAL BY HOWELL LLEWELLYN

Spain's Pop Academy

'Operación Triunfo' Exports Its Model To The World

"Operación Triunfo," the show that made David Bisbal famous, is the mother of all "academy-based" reality shows. The series' fifth year is slated to start in October.

"OT" was launched in October 2001 by Spanish-TV production company Gestmusic, which was bought by Dutch company Endemol in 2003. In turn, Endemol was acquired by Spanish telecom giant Telefonica, and Gestmusic-Endemol is now part of the Endemol España group.

"OT" proved a resounding social and TV phenomenon, and Gestmusic has exported the model to 62 countries, Gestmusic founder and Gestmusic-Endemol director general Toni Cruz says. In the United States, ABC this year launched "The One: Making a Music Star," Russian TV has aired six series' of "Fabrika Zvezd." This year. India launched the massively successful "Fame Gurukul," and Lebanon's version is

screened in 12 Arab states.

"The key to that success is the academy format, which was absolutely new back in 2001," Cruz says.

Sixteen candidates are selected for the October-February series, and they live, work and develop their talent and related skills, including English, in an "academy" where cameras follow their every move.

Contestants are eliminated one by one until three finalists are selected by com-

www.americanradiohistory.com

bining viewers' votes with a jury of music business executives. on the 2001 "OT," Bisbal was one of three finalists.

From the first year, Barcelona's Vale Music had exclusive rights to release CDs of both the show's weekly gala and, later, albums by individual artists.

The TV/album formula was a smash, particularly in the first edition of "OT," where the average national viewer share on public channel TVE1 was 60%.

Vale Music says it has sold 14 million "OT"-related CDs worldwide, 4 million of which are by Bisbal. Other successful "OT"-Vale Music stars include David Bustamante, Rosa (the winner of the first "OT"), Chenoa and Manu Tenorio.

Cruz is delighted with Bisbal's success, but stresses, "We did not create him, we discovered him, and we are very proud of that—he is undoubtedly 'OT's' biggest discovery."

>>>RIAJ LAUNCHES RINGTONE CHART

Labels body the Recording Industry Assn. of Japan launched its first monthly master ringtone chart Sept. 20. The chart is based on data directly provided by the association's 42 member companies and their cumulative sales figures from all the mobile and Internet service providers to which they license content.

No. 1 on the RIAJ's inaugural August master ringtone chart was "Yumekui" by female vocalist Ai Otsuka (Avex). Avex labelmate Kumi Koda was at No. 2 with "I'll Be There," while BMG Japan artist Seamo took the No. 3 slot with "Rupin the Fire" (BMG Japan).

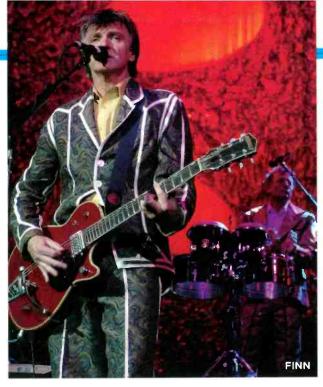
The RIAJ has also introduced a gold and platinum certification scheme for master ringtones and full-song downloads based on the same data. The body says it may also introduce a monthly chart for full-song downloads in -Steve McClure

>>>McGLASHAN WINS SILVER SCROLL

New Zealand singer/songwriter Don McGlashan was named the winner of the Australasian Performing Right Assn.'s (APRA) key Silver Scroll award Sept. 20 during a ceremony at Auckland's Town Hall.

The annual Silver Scroll awards ceremony honors New Zealand songwriters in five categories. McGlashan. who is published by Native Tongue Music/Mana Music, received his song of the year Silver Scroll award for "Bathe in the River," performed by the Mt. Raskil Preservation Society featuring Hollie Smith on the EMI soundtrack to critically acclaimed 2006 New Zealand independent movie "No. 2."

The APRA most performed work on New Zealand radio and TV was James Reid's "Stand Up" (Mushroom Music Publishing). Neil Finn's "Don't Dream It's Over" (Mushroom Music Publishing) was honored as the APRA work



most performed overseas.

The SOUNZ Contemporary Award for best creative work in the serious music sector went to the self-published Ross Harris for "Symphony No. 2." The APRA Maioha Award for best creative work incorporating the Maori language went to Richard Bennett for "E Hine" (Mai Publishing). Nonperformance-based categories are assessed by an -Christie Eliezer APRA panel of judges.

>>>ORCHARD INKS CHINESE DEAL

New York-based digital-music distributor/marketer the Orchard has struck a deal to supply content to Top100.cn, one of China's leading legal digital-music services, effective immediately.

The Orchard will supply content to Top100 from independent and major-label catalogs.

Orca Digital, a venture co-founded by Chinese-born NBA star Yao Ming, launched Beijing-based Top100 early

UpFront

this year. Negotiations for the deal with Top100 were coordinated by Daniel Cheung, managing director of the Orchard's Asian operation.

>>>AIM PARTNERS WITH ARVATO

British trade body AIM has struck a collective licensing deal with Bertelsmann-owned services and technology unit Arvato Mobile.

The agreement covers works from the indie trade body's 900-plus member labels, which are being made available on an opt-in basis on Arvato's GNAB legitimate peer-to-peer music service. The pact initially licenses GNAB for digital downloads covering Europe and Japan.

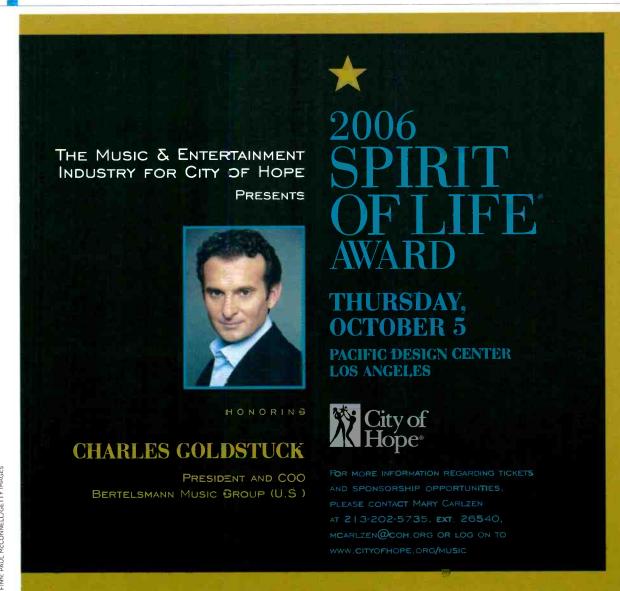
Launched earlier this summer, GNAB claims to be the first fully licensed P2P network. Arvato offers the platform to digital retailers and content providers, who in turn use it to offer a P2P service under their own brand. GNAB already has deals with the four majors and various leading -Lars Brandle content aggregators.

>>>ISHIKAZA UPPED AT UNIVERSAL

Tokyo-based Universal Music K.K. president/CEO Keiichi Ishizaka has been promoted to chairman/CEO, effective immediately. Ishikaza continues to report to Londonbased Universal Music Group Asia Pacific region president Max Hole.

Ishizaka joined UMKK in 1994. He was previously managing director of Toshiba-EMI. The position of chairman had been vacant since Hirovuki Iwata left that post in March 2004 to become an adviser to the company before retiring in March 2005.

UMKK stresses that Ishizaka will be a "hands-on" chairman, who, unlike Iwata, will also continue to hold the title of representative director. -Steve McClure



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GLOBAL BY LEO CENDROWICZ

When The Levies Break

EC Plan To Scrap Copy-Equipment Fees Irks Music Rights Holders

BRUSSELS—The European Commission has set the scene for a battle royal between music rights holders and the consumer electronics industry. The EC—the European Union's (EU) executive authority-plans to publish a policy paper at the end of 2006 proposing changes to the current use of copyright levies. These governmentmandated taxes recompense composers, producers and performers in Europe for revenue lost through home copying.

It is widely expected the EC will recommend disposing of the levies, and the news has been welcomed by the consumer electronics industry. "We're ecstatic about it," says Mark MacGann, director general at the European Information and Communication Technologies Assn. However, discarding the levies would be "a huge economic loss," claims Victoriano Darias de las Heras, legal adviser for European authors and composers collecting societies'

The EC issued a statement Sept. 13 saying that action to address the use of copyright levies was essential if the EU was to meet its aim to become "the most competitive and dynamic knowledge-based economy in the world," as formalized in the Lisbon Strategy agreed upon by the EU heads of state at their 2000 summit in Lisbon, Portugal,

Industry observers say consumer electronics companies could save hundreds of millions of euros every year on products ranging from iPods to mobile phones and PCs if the levies are jettisoned.

The levies were introduced in several continental European countries during the 1960s to compensate rights holders for photocopying of printed works and cassette recording of music. The law requires that levies be paid by companies producing or dis-sation" to rights holders. It also aims to smooth the way for the tributing equipment that assists in the copying of content, and the fees have also increasingly been applied to new media—including blank CDs/DVDs—and equipment, including digital music players,

The scope and extent of copyright levies received by national collecting societies vary from country to country. France, for example, applies a levy of €51 (\$65) on an iPod with a 4GB flash memory, while Germany has a levy of €2.74 (\$3.49) on the same product; the Netherlands and Belgium impose no levies on

Now, though, the EC says it wants to bring greater efficiency, clarity and transparency to the system of providing "fair compen-



introduction of new products and services.

EC VP Gunter Verheugen claims that uncertainty on the application of levies to new products currently impedes development and rollout of such goods. "Innovative companies need as few constraints as possible if they [are] to succeed on the market," he says. "Structural change must not be seen as a threat, but as an opportunity to become more competitive."

MacGann suggests that the levies were introduced in an analog era and are no longer appropriate for these digital times.

"It's a system of rough justice," he says. "But the world is moving to a market of digital applications, with compensation by digital rights management."

De las Heras claims that the amounts collected by authors bodies from the levies are "nothing compared to the money the [consumer electronics] industry is making from these products."

He adds: "We feel it is only fair that we share some of the profits as we are the ones that provide the content. Without content, these devices would be useless."

Not everyone agrees, though, on the total amount of copyright levies collected. GESAC says its members received €555 million (\$706 million) in 2005, but consumer electronics companies put the figure closer to €1.2 billion (\$1.5 billion).

EU officials say they expect to be issued formal recommendations from the EC later this year or early 2007. However, insiders confirm that the artists and writers groups are already lobbying within the EC itself and among EU governments.



The Price For A Song

Inside The Hotly Contested Bidding For BMG Music Publishing

Lawyers are still questioning the unprecedented €1.63 billion (\$2.05 billion) price Vivendi's Universal Music Group (UMG) agreed to pay for BMG Music Publishing. They wonder if cash will change hands or whether the "price" represents some value other than cash. And some people associated with the losing bidders are reportedly grumbling that they didn't get complete access to all catalog information.

"There is no real benchmark" for this deal, an investmentbanking source close to the situation says. "A music publishing catalog of this size, scale and breadth has never before come to market."

A typical publishing acquisition involves a much smaller catalog brokered by a music industry lawyer with broad access to catalog information. But for this deal, which included more than 1 million copyrights, European and investment-banking customs were followed for the

financial disclosures and the two-stage auction process. Citigroup was lead financial adviser; Loeb & Loeb was intellectual property and industry counsel; Slaughter and May was general corporate counsel for BMG parent Bertelsmann AG.

After the auction's announcement in June, there was a "massive" amount of interest, the source says. There were more than 60 calls from interested parties, including publishers once successful in the 1960s and 1970s.

To be invited, the parties had to be prequalified. They were expected to show their ability to finance the buy, their business plans to prove that they would truly be competitive in the bidding and any other plans to establish their incentive to bid high.

Slightly more than 15 bidders were invited to the first stage, with about a dozen making firstround bids. Those invited to the second stage gained more access to BMG financial, management and catalog information, resulting in seven fully financed bids.

'It's quite remarkable," the source says. "I can't think of an auction that's been so hotly contested in near history, in any business.

Private equity bidders saw BMG as a way to "roll up the publishing industry," the source says.

About 35% of the industry is still held by mom-and-pop independents, the source notes. With a platform the scale and size of BMG, they could try to buy the small publishers. Since BMG has the operating structure, it could then basically get rid of all operating expenses of any newly acquired small publisher below the net publishers' share (the gross revenue remaining after paying songwriter and copublisher royalties). It could keep the revenue and dump the costs. Having this operating structure is essential for investors to be able to compete for small publishing catalogs.

Private equity firms and other bidders also saw BMG as a highly leverageable business with a catalog that could be securitized, the source says. "With securitization, you get more leverage and a significantly cheaper cost of financing."

Much like credit card receivables or mortgages, publishing catalogs like BMG's continually bring in money. Those assets can be used to secure funds to expand a private equity firm's investments in other areas.

As for the price, the source says Bertelsmann will receive the full amount in cash. And the longstanding industry rumor that about one-third of BMG rights are held under administration, subpublishing or shortterm contracts "is dead wrong," the source says. "They are a very small, marginal percentage."

Some losing bidders reportedly now believe that they did not fully appreciate UMG's plan, as part of its bid, to settle



its lawsuit against Bertelsmann over the latter's investment in the original Napster. Bertelsmann has since said that it expects that \$60 million settlement to act as a benchmark for settlement discussions with other parties in the litigation. Whether realistic or not, dollar figures for potential damages against Bertelsmann bantered about in that suit reach hundreds of millions. Still, Vivendi's offer was "head and shoulders above everybody else," the source says. Once accepted, the deal was hammered out over four days in London and announced Sept. 6.

Loeb & Loeb

SPIN-SHARING: A story on a U.K. Web site is headlined: "Woman Forces U.S. Record Industry to Drop File-Sharing Case."

A lawyer is quoted as saying it was impossible for the labels to prove that Tammie Marson of Palm Desert, Calif., downloaded files. The cheerleading teacher had hundreds of girls through her house. She also had a wireless network that others could have used.

True: The labels dismissed the suit. False: The labels lacked evidence. A source close to the case says the suit was dismissed when "a number of witnesses" identified Marson's daughter as the filesharer. A suit was filed Aug. 22 against the daughter. ••••

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com





Ornadel Management president GUY ORNADEL, left, and Island Def Jam VP of strategic marketing JEFF STRAUGHN share experiences on the 'I'm With the Brand' panel.

Partners In Rhyme

Artists, Agencies Still Finding Their Way With Branded Partnerships

s an underground artist, when I enter into a partnership, I am looking for increased visibility and marketing dollars that I wouldn't have on my own. Co-branded partnerships are great marketing tools, which help me connect with people who may have heard my music but have yet to connect the dots between my music, my name and my image.

Independent artist Joi Cardwell said these words during the "I'm With the Brand" panel at the 13th annual Billboard Dance Music Summit, held Sept. 17-20 at the Palms Casino & Resort in Las Vegas. Cardwell was referring to her recent business dealings with PowerBar and Starbucks. "I'm getting more phone calls and selling more music," she added.

Indeed, Cardwell's words were music to the ears of other independent artists in the room who are learning the ins and outs of branded entertainment.

But hers were not the only words that provided nutritious food for thought. Throughout the panel, moderated by yours truly, Cardwell and her copanelists-Giant Step president/CEO Maurice Bernstein, Leo Burnett VP/music producer Bonny Dolan, Armani Exchange VP of brand imaging Patrick Doddy, John Melillo Entertainment Consulting president John Melillo, Ornadel Management president Guy Ornadel and Island Def Jam VP of strategic marketing Jeff Straughnshared their experiences navigating today's music industry.

Dolan and Melillo, who have worked together on Leo Burnett's Artist in Residence Music Program, stressed the importance of creating a partnership-type environment when uniting band and brand.

"Music has become a commodity," Melillo said. "The program at Leo Burnett allows people to connect emotionally with the music." In this way, it becomes a true collaboration.

In the past, Melillo noted, attorneys, managers and other handlers made collaborations like these impossible.

"This program gets the artist off the pedestal," Dolan added. "It also gets the creatives at our agency thinking differently, from 'Oh, that artist would never do this' to 'Oh, this artist is a fan of this brand and likes the creative of its upcoming campaign.' "

Such thinking played a major role in partnering Rihanna with Nike and JCPenney to help launch her sophomore album, "A Girl Like Me," Straughn noted.

Straughn said Nike was the first brand he and his colleagues spoke to. "The video we put together with them offered the first look into Rihanna's new look," he said. Now the label is doing the same thing with Lady Sovereign and the Chocolate by LG mobile phone campaign.

At one point during the discussion, Dolan mentioned a few of Leo Burnett's clients, including Nintendo, Hallmark and McDonald's.

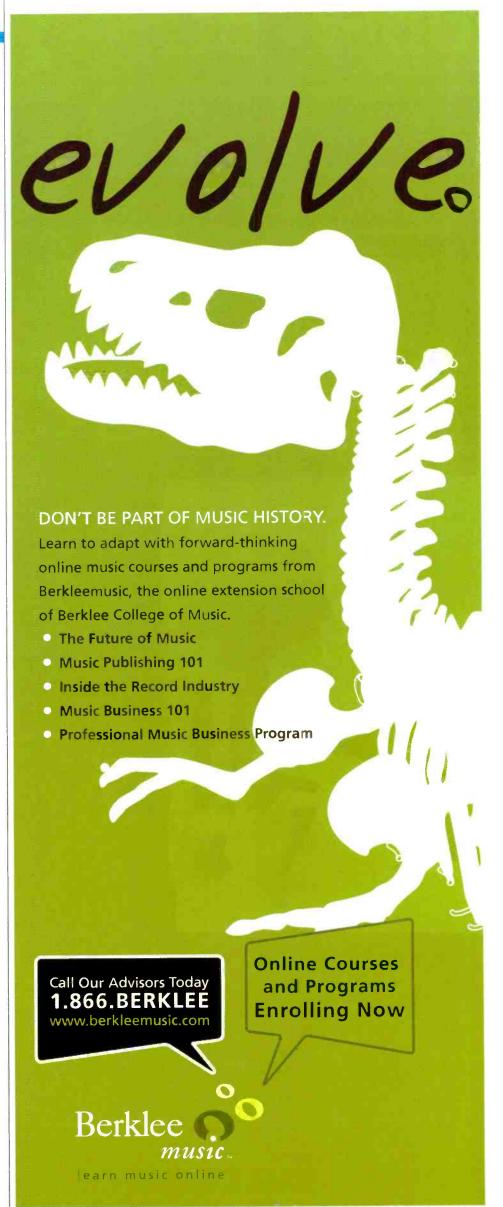
Without missing a beat,

Straughn looked in Dolan's direction and said, "I hear McDonald's and I think the trays. We'd love to get on those trays for the millions coming through Mc-Donald's on a weekly basis. For us, it's a trade of assets as well as a way to connect with today's hard-to-reach youth."

Reaching today's youth is not a problem for Armani Exchange, which relies on trendsetting clothes—and dance/ electronic music-to form a common bond. "Music adds texture to the brand," Doddy said. In addition to in-store play, the fashion retailer champions club music in its compilation series, A X Music Series. The just-released eighth volume, beat-mixed by David Morales, is sold in all A|X outlets and Virgin Megastores.

One of the biggest challenges Doddy faces is getting the artists he works with to see the bigger picture—the opportunities beyond the physical CD. "Whenever we start a relationship, the DJ/artist is always asking, 'What can you do for me?' They rarely see the many ways we can grow together." Still, Doddy calls it "a learning process" for all participants.

From a label perspective, Straughn couldn't agree more. He acknowledged that, for many, the stigma remains that the label is out to take every dime from the artist and music publisher. "We're still seen as the bad guys," he said. "We have to always communicate and be part of the process-as one team. Everyone will be rewarded at the end of the day."



On The Road

RAY WADDELL rwaddell@billboard.com



Burning Up The Road Live Nation Panel Picks The Hot

Tickets In Theaters And Arenas

Bob Seger is touring, ticket prices aren't going down, and Tool is hot. Those are among the assertions from a panel of Live Nation presidents who addressed attendees at the Arena Management Conference Sept. 16-19 in Memphis.

Among those taking part were Rick Franks (Michigan/Indiana), Wilson Rogers (Florida, Georgia, the Carolinas), Ned Collett (senior VP of venues), Michael Belkin (Cleveland), Bob pany acquire more facilities below 3,000 seats. "Our methodology is to go deep into markets as to venue size," Collett says.

Franks cut to the chase. "The thing the people in this room want to know is, 'How do we get more events?' That database is a big thing to us. If we can use your database to help market our shows, that makes a difference."

Roux adds, "One way to get more shows is to be more successful with the shows you

Panic! at the Disco, James Blunt, OAR, Dashboard Confessional, the Fray and the All-American Rejects as acts to watch.

"Evanescence is blowing out theaters, and if this record is anything like the last album they'll definitely be in arenas," Campana says.

Marion questions how many of Live Nation's arena shows are promotional partnerships and how many are straight rental deals. The consensus of the panel is that about 40% of the arena deals were "all-in," where the building shares in the risk and the upside.

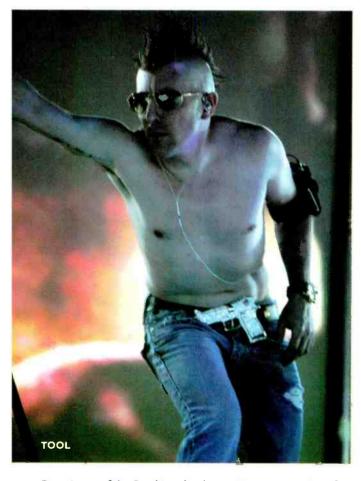
Arenas should be aggressive in attracting business, the panel agrees. "If a tour is playing 35 cities, there are probably 130-140 real arena situations you could play, if you dig deep enough," Franks notes. Arenas that are willing to partner can make the choice easier.

"The mentality doesn't have to be what you're putting in, but what you did that gets you into the game," Belkin says. "The only way you guys will raise inventory is to be aggressive."

Marion wonders if ticket prices have leveled out. "Are we going to see \$200 ticket prices on a regular basis? Unfortunately, I think we will," Campana says. "We're in the volume business and we know that lower prices mean more people. Be assured that as an organization we're trying to protect the turnstile."

Talk that Live Nation is driving up ticket prices by paying acts too much is inaccurate, the panel insists. "If you talk to agents, you'll find out that we're pushing back harder than ever, not only to protect the guarantee but to keep ticket prices lower," Campana says.

STILL THE SAME? Bob Seger's first tour in more than 10 years is good news for arenas. Seger last toured in 1996, when he played 64 shows that grossed \$26.3 million and drew 923,829, according to Billboard Boxscore. Today's prices could double that gross. Seger is booked by Rick Roskin and Rob Light at Creative Artists Agency



Roux (most of the South) and Mark Campana (the Midwest).

Michael Marion, GM of the Alltel Arena in North Little Rock, Ark., moderated the panel, asking early on what Live Nation is doing to develop talent. "This year so far Live Nation has produced 5,000 shows on the club and theater level, 3,000 seats or under," Roux says. "We're starting to see a few of these acts pop. And we will continue to work on that developmental level for years to come."

Collett adds that Live Nation has capital proposals in the works that would see the comhave. Get a reputation for being a hot building.'

Marion wonders what talent arena managers should be on the lookout for in the next six months. "Tool is exploding right now," Roux responds. "Talk to [William Morris agent] John Brannigan and the promoters you work with, because they're about to go on tour."

Also cited was Roger Waters, who is considering extending his tour into next spring; Seger, and Cirque du Soleil's "Delirium," which will play secondaries next year. As for acts that are on the rise, Franks names the Killers,

	В	OXS	CORE Conce	ert Grosse	es	Copyright 2006, VAL Business Media. Inc. All rights reserved. Boxscores should be submitted to: Bob Allen. Nashville. Phone: 615-321-917. Fax: 615-321-0878. For research and pricing, call Bob Allen.
Ī		GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	For research and pricing, call Bob Allen FOR MORE BOXSCORES GO TO: BILLBDARD.BIZ
	1	\$8,060,000 \$115/\$50	AUSTIN CITY LIMITS MU Zilker Park, Austin, Sept. 15-17	JSIC FESTIVAL 225,827	_	ETTY & OTHERS ttal Presents, Capital Sports &
	2	\$7,892,990	LCLLAPALOOZA: RED I	three sellouts HOT CHILI PEP	Entertainn	nent
		\$150/\$60	Grant Park, Chicago, Aug. 4-6 ROGER WATERS	166,356 201,000 three days	Charles At Entertains	ttal Presents, Capital Sports & nent
l	3	\$2,722,257 \$170/\$35	Macison Square Garden, New York, Sept. 12-13	29,488 two sellouts	Live Natio	n
l	4	\$2,706,550 \$225/\$175/ \$127.50/\$87,50	CELINE DION Colesseum at Caesars Palace, Las Vegas, Sept. 20-24	20,156 20,740 five shows three sellouts	Concerts	West/AEG Live
	5	\$2,546,164 \$125/\$15	SHAKIRA, WYCLEF JEA			
	6	\$1,515,708	Macison Square Garden, New York, Sep.: 7-8	two sellouts	Live datio	n
l	<u> </u>	\$51.50/\$20	Criczet Pavilion Phoenix, Sept. 9	20,234 20.786	Live Natio	
l	7	\$1,422,467 \$59.50	DA/E MATTHEWS BANI Pep±i Center, Denver, Sept. 12-13	04.535		n, Kroenke Sport Enterprises
	8	\$1,205,265 \$125/\$90/\$60	United Center, Chicago, Sept. 20	17.010	Jam Produ	uctions
	9	\$924,931 \$49.25/\$29.75	DAVE MATTHEWS BANK Sm moff Music Centre, Dallas,			
	10	\$906,092	ALEROSMITH, MÖTLEY	19.823	House of E	Blues Concerts
		\$146/\$41	PNC Bank Arts Center, Holmdel, N.J. Sept. 14	14,508 16,390	Live Matio	
	11	\$840,498 \$110.50/\$64.50	Glenda e Arena Glendale, Ariz., Sept 11-12	10.136 14.542 two shows	Live Natio	n, Cirque du Soleil
	12	\$836,739 \$59	RASCAL FLATTS, GARY Gay arc Entertænment Center, Nas wille, Sept. 22	ALLAN, ERIC 14,004 sellout	CHUPCH Live Natio	
	13	\$828,293 \$129.50/\$19.50	MARIAH CAREY	11,252	P. E.	THE REPORT OF THE PARTY OF THE
	14	\$806,096	MARIAH CAREY	11.830	Live Natio	n
ı		\$129.50/\$19.50	American Airlines Center, Dallas, Sept. 16 SHAKIRA, WYCLEF JEA		Live Natio	n
	15	\$787,197 \$77/\$ 19.50	Philips Arena, Atlanta, Sept. 12	11,986 12.489	Live Natio	n
	16	\$767,852 \$119.37/\$19.50	SHAKIRA, WYCLEF JEA TD Waterhouse Centre, Orlando, Fla., Sept. 13		Live Natio	n
ı	17	\$738,364 \$46.50/\$26.50	TOCL ISIS Coors Amphitheatre, Engle vood, Colc. Aug. 30	17,089	House of E	Blues Concerts
ľ	18	\$729,172 \$62.50/\$48.50	AMERICAN DOLS LIVE	12.094	36 E	
ŀ	19	\$723,547	NOK & Theatre, Frand Prairie, Texas, Sept. 7-8 RASTAL FLATTS, GARY	12.290 two shows	AEG LIJE	M STATE OF THE STA
ŀ		\$49/\$25	Verizza Wireless Amphitheater, Charlotte, N.C., Sept. 15 NICEELBACK, HOOBAS	18,979 sellout	Live Nation	
ı,	20	\$716,447 \$49.50/\$39.50	Xcel Energy Center, St. Paul, Minn., Sept. 14	15,408 sellout	The Messir Fastlan⇒ C	na Group & Concerts West/AEG Live, oncerts
ı	21	\$707,967 \$58.50	DAVE MATTHEWS BANG Raley Field, Sacramento, Callf., Sept. €	D, ROBERT RAI 12,464 sellout	_	& THE FAMILY BAND anet Entertainment
	22	\$69 4 ,331 \$49/\$25	RASCAL FLATTS, GARY Alltel Favilion, Raleigh, N.C., Sept. 15	20,002	INA ELA	
l	23	\$686,214 \$68.50/\$38.50	AMERICAN IDOLS LIVE	12,804		
	24	\$636,372	AEROSMITH, MÖTLEY C	14,424	AEG Live	Annual State of the last
		\$125/\$33	Post-Gazette Pavilion, Burget stown, Pa. Sept. 9 JOHN MAYER, SHERYL (12,593 22,890	Live Nation	
	25	\$621,135 \$76/\$30.50	First Midwest Bank Amphitheater, Tinley Fark, Ill., Sept. 9	14,466 28.625	Live Nation	
	26	\$611,223 (\$684,100 Canadian) \$129.50/\$19	MARIAH CAREY MTS Centre, Winn peg, Manitolia, Sept. 19	8,915 9.557	Live Nator	
	27	\$598,353 \$72.50/ \$ 38.50	AMERICAN IDOLS LIVE	10,605	AEG Live	
ŀ	28	\$593,469	RASCAL FLATTS, GARY	ALLAN, ERIC	CHURCH	
ŀ	29	\$59.75 \$587,570	Thompson-Boling Arena, Knoxville, Tenn., Sept. 14 VAN MORRISON	10,851 sellout	Live Nation	
ŀ		\$125/\$45	Hearst Greek Theare, Berkeley, Callf., Sept. 12	7,351 sellout	Another 2	anet Entertainment
	30	\$584,518 \$146/\$21	Cricket Pavillon, Phoenix, Sept. 13	10,562 20.001	Live Nation	
	31	\$581,102 \$47.50/\$39.50	NICKELBACK HOOBAST Kemper Aliena, Kalesas City, Mo., Sept. 16	TANK, CHEVEL 13,558 seliout		a Group & Concerts West/AEG Live,
	32	\$567,178 \$108.48/\$28	TOOL ISIS C.W. Mitchell Pavilion, The	15,714	Live Nation	ı, in-house
	33	\$561,170 \$68.50/\$38.50	Woodlands, Texas, Sept. 11 AMERICAN IDOLS LIVE	sellout		
-	34	\$68.50/\$38.50 \$557,000	Pepsi Center, Denver, Sept. 5 KTU BEATSTCCK	10,891 13,024	AEG Live	The second second
H	4	\$72.50/\$27.50	PNC Bank Arts Cenzer, Holmdel, N.J., Aug. 19 AMER CAN IDIOLS LIVE	16,350 16.497	Live Naticn	
	35	\$555,038 \$70/\$38	Dunkin' ponuts Center, Providence R.I., Sept. 22	9,717 9.992	AEG Live	

A Bigger Bang

Miami Festival Drafts Diverse **Headliners For Second Edition**

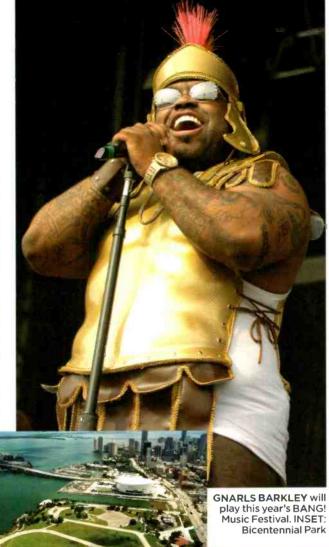
After a tentative debut last year. the BANG! Music Festival will be back bigger and better with its second edition. Organizers project major numbers for the event, which takes place Nov. 11 at Miami's Bicentennial Park.

"I truly believe we will hit 50,000 people this year," says Philippe Haddad, CEO of Florida-based Haddad Productions. "We are way above and beyond what our projections dictated." A crowd of that size would dwarf the 9,000 people who turned up last year to watch such acts as Fischerspooner, VHS or Beta, Front 242 and Chicks on Speed. "The reason the numbers weren't as strong is because we had a huge devastating hurricane the week before-Hurricane Wilma," Haddad Productions marketing director Starr Ackerman says, adding that a large portion of the festival's earnings were donated. "Our festival by default became a Hurricane Wilma relief fund."

Last year's lineup didn't deviate much beyond dance and electronic acts. But this year, organizers went for broke in an attempt to reach a much larger audience by booking Duran Duran, Tiësto, Gnarls Barkley, Daft Punk, Common, Modest Mouse and Kinky.

"A lot of festivals here cater to the DJ aspect of things, and we wanted to be different," says

Haddad Productions VP Najib Elmasri, who books and oversees production of the event. "We're trying to market this festival to everyone, it's not dedicated to one group of people. Duran



Duran is the 35-and-over market, Modest Mouse is more of the college crowd, and Gnarls Barkley is the current hot act that's a crossover for everybody."

Waxploitation CEO Jeff Antebi, who manages Gnarls Barkley, says that BANG! and his client are a seamless match "Gnarls has had a national radio audience of almost 100 million this summer, which speaks for how broad our fan base is," Antebi says, "With BANG!, we get a festival to play that is both relevant and dynamic, and they get a band that appeals to about as diverse an audience as one can have today."

For now, Haddad Productions is working on branding BANG! in the Miami, Florida and East Coast markets, Elmasri says. To his surprise, however, quite a bit of sales have been coming from California which he attributes to Daft Punk's April 29 appearance at the Coachella Valley Music and Arts Festival in Indio, Calif. "I think their performance at Coachella was so amazing that people want to see them again," he says, noting that the French techno duo hasn't played since in the United States. "[Fans are] willing to take the trip and check them out." Some ticket sales have also been coming from Chicago, where the festival was promoted during August's Lollapalooza, and New York.

That said Flmasri says this year's BANG! will be a success. 'The worst-case scenario is that we'll break even, but we're looking to be in the black."

A burgeoning festival can only be successful if the right talent is booked, according to William Morris Agency agent Kirk Sommer, the company's major contemporary concert booker for the Southeast. "You have to build the right lineup," he says. "Established festivals sell tickets based on the brand itself. They have the ability to sell tickets without announcing lineups."

Within the next year and a half, the BANG! festival could be taken to New York and even as far as Argentina, according to Ackerman, But for now, Elmasri is taking it one step at a time. And while there aren't immediate plans to add on another day, it's definitely something Haddad Productions is contemplating. "Miami is a weird market for the two-day," he says. "But we're definitely considering a two-day festival."

TOURING BY RAY WADDELL

CHAMPAGNE SUPERNOVA

Network TV Gives The Latest 'Rock Star' Tour Ticket Sales To Celebrate

Following the success of several "American Idol" tours and the "Rock Star: INXS" tour "Rock Star: Supernova" is the latest example of how TV has become the ultimate promoter.

"On-sales are incredibly strong," says Bruce Kapp, VP of Live Nation's touring division and point man on "Rock Star: Supernova." And while he admits that TV promoting careers is in itself nothing new. Kapp asserts, "What is new is how we're using television to sell tickets."

Adam Kornfeld, the Artists Group International agent responsible for the tour, adds. "We put the concerts on sale during the television show, so we were able to promote the tour on network TV, and there is nothing that can create more excitement any quicker than being on network TV. This is already a very successful tour."

"Rock Star: Supernova" drew an audience of 6 million-8 million per show, Kapp says. "And we were able to do a lot of interactive stuff through our partnerships with [producer] Mark Burnett, CBS and Verizon in terms of messaging. There were probably 600,000-800,000 people a night voting, and they get a message back, 'Wanna buy tickets?' You couldn't ask for a more built-in audience," he says.

The band features Mötley Crüe drummer Tommy Lee, former Metallica bassist Jason Newsted, former Guns N' Roses quitarist Gilby Clarke and newly crowned "Rock Star: Supernova" competition winner Lukas Rossi as vocalist

The band is now in the studio recording an album set for release Nov. 21 on Epic, and will first showcase their live chops with sellouts Dec. 31 and Jan. 1 at the Joint in Las Vegas. A fullblown arena/theater tour follows, starting Jan. 16 at the Seminole Hard Rock in Hollywood, Fla., and includes some 30 dates. Supporting will be

the Panic Channel and other contestants from the show backed by the House Band (billboard.biz, Aug. 17). International dates, including Australia, are likely,

The band was originally to be billed as Supernova, but issues arose when a Californiabased punk band first known as Supernova From Cynot3 filed a trademark dispute in June. In a settlement, the new band will be called Rock Star: Supernova. The name change has mattered "not at all." Kapp says. "We were selling tickets before we even had a lead singer," he points out.

And as name changes go, the band could have done worse, Kornfeld says. "Changing the name to Rock Star: Supernova is not such a terrible thing because, if anything, it associates the band with the TV show," he says, "and that's a good thing because of the millions of people around the country who watched the show."

The band's debut single was released this week. "We'll iump-start the [tour] campaign again, taking it from the TV show and putting it on radio and regular television following the single and album releases," Kapp says.

While Live Nation is the primary promoter on the tour, other promoters, including Jam and AEG Live, are promoting isolated dates. "We basically bought the tour and then Carl Stubner, the manager, wanted to do more dates. So we and the agency went out and solicited other dates in markets where we weren't necessarily promoters," Kapp says.

Philadelphia-based facility management firm Global Comcast bought seven dates on the tour, "Based on the risk/reward, it made sense to do this [tour]," global COO John Page says

Many of the globalpromoted dates are in secondary markets like Fargo, N.D.: Des



LUKAS ROSSI, newly crowned singer of Rock Star: Supernova, will soon translate his TV victory into an arena/theater tour.

Moines, Iowa; and Everett, Wash, "Because our buildings are in secondary markets, we need to be aggressive in how we position our promoter relationships and [incentivize] them . . . to do business," Page says.

Kapp says that "Rock Star: Supernova" and tours like "American Idol" and "INXS" before have changed the game in breaking acts, even acts with well-known members, INXS. with "Rock Star"-crowned vocalist J.D. Fortune, grossed slightly less than \$13 million earlier this year and drew 264,971 to 73 shows at smaller venues in a tour produced by Metropolitan Entertainment.

"The way media is today, with such a shotgun approach, this is a rifle," Kapp says. "You already have your audience, we just figured a way to kind of grab them. One of the reasons it's so successful is it's so easy to target in terms of ticket buyers because they're the ones watching the show."



TODD MARTENS tmartens@billboard.com

Moving On

Don Rose Leaving AAIM Post, Michelle Greene Leaving Appleseed

on Rose led the American Assn. of Independent Music (AAIM) for more than a year, and didn't even get the opportunity to be voted out of office. Rose will step down from his role as acting president Oct. 1, and make way for Thirsty Ear president Peter Gordon (Billboard, Sept. 30).

A press release from the group stated that Rose declined to move to New York. Rose says he put in a lot of thought about leaving his Boston home, but ultimately could not do it.

"I'll be spiritually connected to the organization probably forever," Rose says. "From the very beginning, I was only the acting president."

From the beginning, Rose disagreed with the AAIM board on whether the group needs to be based in New York. So didn't he-and AAIMsee this coming? "It was sort of implicit from the beginning," he says. "The reality didn't really sink in with anyone, until we get into our second-year budget and realized we had the resources to open the offices.

Rose says he has not decided his next move, and has not been asked to continue with AAIM in any capacity. In his time with AAIM, the trade body grew to more than 200 members, and is often credited for helping indie labels secure a higher royalty rate with iTunes.

Rose, however, says the group's biggest accomplishment is simply putting a face on the independent community. "We unified it to a certain degree," he says. "This is a difficult coalition, but a rewarding one, when people are pulling in the same direction."

Gordon was at Popkomm in Berlin, and unavailable to speak about his plans for AAIM. Founding AAIM member and Beggars Group CEO Lesley Bleakley recently told Billboard that AAIM would continue its outreach to the indie community, and in coming months should have a total of nine chapter heads in place around the country. The body was also slated to meet with Microsoft the week of Sept. 25 for a Zune presentation.

GREENE VALUE: Not all indie rela-

tionships are harmonious. Michele Dominguez Greene recently split from her label, the famed Appleseed Recordings, to go it alone, having to pull her album from the Appleseed release list at the last moment. Perhaps best-known for her role as Abby Perkins on TV series "LA Law," Greene's first album with Appleseed, "Ojo de Tiburon," was a well-regarded mix of folk and Latin traditions. Her politically slanted follow-up, "Luna Roja," delves heavily into immigration issues, and Greene had decided early on to donate any profits from the CD to Amnesty International's Women of Juarez campaign.

She says Appleseed had promised her a publicist who could work the Latin market. When that didn't happen, Greene feared that the album would miss its intended audience.

"They sent it to four or five publicists, and those people passed," she says. "They told me there were only five good publicists in the country. I didn't fall off a tomato truck yesterday."

Appleseed owner Iim Musselman says he sent the CD to "some of the leading world music publicists," but their rejection didn't reflect his dedication to the project. In fact, Musselman says he persuaded Bruce Springsteen to let Greene tackle his "Across the Border" in Spanish, and he recruited singer/songwriter John Gorka to guest on the album.

Nevertheless, Greene set off to find her own publicist, and offered to pay for PR herself. She says Appleseed's responses to her were few and far between, and she decided to pull the album from the label and go it alone, hoping to have better luck breaching the Latin market herself.

"I was so terrified to pull it from Appleseed,"



she says. "I paid for all the recording costs, which is why I was in the position to own the copyright. I tried really hard to find a win-win situation and keep the distribution arrangement, but I wasn't getting a response from them.

Musselman says this is the first time in the label's 10-year relationship with Koch Entertainment Distribution that he's had to pull an album. "When you're putting out 10 CDs per year, you have to work them as strongly as possible because it's your survival," he says. "This is something I felt very hurt and frustrated by."

Greene pressed about 2,000 copies, and has sold 500, thus far. She is in the process of talking to labels and looking for other distributors. ••••

Seymour is our hero

The Coolest Song in the World this week is Never Gonna Die" by the Shys, the latest band signed to Seymour Stein's Sire Records.

While Stein is quick to give credit to Craig Winkler, who actually did the signing, the Shys become the latest addition to the most extraordinary track record by any record company executive since the '60s.

Stein's journey began at Billboard when the young Brooklyn boy became a chart compiler at age 16.

From there he went to work with the legendary Syd Nathan at King Records in Cincinnati, and then the most important writer/ producers that ever lived, Jerry Leiber and Mike Stoller at their Red Bird Records.

What followed was an early partnership with

yet another legend, Richard Gottehrer; the forming of Sire Productions; and being credited with bringing Fleetwood Mac and the Climax Blues Band to America.

But Stein didn't truly hit his stride until the mid-'70s. How's this for a résume: the Ramones (I could stop now and his membership in the Rock and Roll Hall of Fame would be justified), Talking Heads, the Dead Boys, Johnny Thunders, Radio Birdman, the Saints, the Pretenders, Richard Hell & the Voidoids, the Cure and the Smiths (OK, nobody's perfect), the Cult, the Flaming Groovies, the Replacements, Primal Scream, Depeche Mode, Ice-T and, oh, yeah, Madonna.

Keep inspiring us, Seymour, you are the

See you next week.

COOLEST GARAGE SONGS

1	COOLEST SONG IN THE WORLD THIS WEEK	NEVER GON	NA DIE	THE SH	
7	PINK CA		JERRY LEF LE	WIS WITH BRUCE SPRINGSTE	F

IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) THE WOGGLES

PUNKROCKER TEDDYBEARS

ZENO BEACH RADIO BIRDMAN

DOLLS PRIMAL SCREAM **BUTCH WALKER & THE LET'S GO OUT TONITES** HOT GIRLS IN GOOD MOODS

YOUR LOVE, NOW TH' LOSIN STREAKS

DANCE LIKE A MONKEY **NEW YORK DOLLS**

PINKERTON'S ASSORTED COLOURS THE ANDERSON COUNCIL

COOLEST GARAGE ALBUMS

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

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SINNER

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JOAN JETT & THE BLACKHEARTS

RADIO BIRDMAN

UpFront





ED CHRISTMAN echristman@billboard.com

Exclusively Yours

How Big-Box Merchants' Value-Added Premiums Affect The Long-Term Physical World

Last week, Don VanCleave, who heads the Coalition of Independent Music Stores, dramatically brought exclusives back into the limelight by pointing out that during the week of Sept. 17 Best Buy featured 15 new releases, each with exclusives available only at that retailer. What's more, all those albums were

VanCleave also said that Best Buy pricing not only defines the marketplace value of a new release, but when coupled with the label's gener-



Best Buy, Target and nowWal-Mart each do a better job advertising music than the majors do.

ous supply of exclusives, only shifts sales to the big boxes rather than generating incremental sales for all merchants. If it continues, some independent stores will not survive, he concluded.

But for VanCleave's appeal to be heard, it would have to fall on the ears of label folks who have a long-term view of the physical-goods world. Even before the possibilities of the digital world were conceived, labels gladly traded short-term sales success for long-term pain every chance they got

Nowadays, the major labels seem to believe they are thinking long term by embracing the digital world, apparently expecting it to deliver sales salvation through new configurations and business models. Given that view, they appear to be unconcerned anymore with what happens in the physical world.

Back there, big-box merchants are still the dominant force selling CDs even as they themselves prepare for the digital marketplace. But unlike the majors, they seem to realize there will still be business in both physical and digital goods. That already gives them one up on the majors. But truth be told, Best Buy, Target and now Wal-Mart each do a much better job advertising music than the majors do. While the retailers may significantly shift sales away from traditional music merchants, their marketing efforts also alert consumers to new releases, no matter where consumers buy them.

Best Buy initially led the way with exclusives, inventing the concept when it put together a value-added premium in the form of an interview album given away with the Beatles' "Anthology 1" in 1995.

Soon most major labels were supplying Best Buy with exclusive tracks and other material. "The very first time a label helped Best Buy get an exclusive, the retailers should have revolted and punished the label and artists involved," a head of distribution recently told me. If the other retailers had done so, no other label would have stepped up to the plate, and exclusives wouldn't be an issue now. Instead, wellmeaning traditional music retailers asked, "How can you punish the fans of a band by not carrying their music?" But because traditional merchants didn't collectively come together to fight exclusives, now fans can often get all their favorite band's music only at big-box stores.

Don't blame the big boxes though. Best Buy deserves the exclusives because they take risks to develop creative ways to market music. Likewise, Target and Wal-Mart are now challenging the consumer-electronics chain in creatively marketing music. With those types of merchants breathing down Best Buy's neck, sometimes tactical efforts are needed to keep a leader ahead of the field.

Recently, Best Buy created a way to reward label partners that supply it with exclusives. According to sources, the merchant has ascribed certain values to different kinds of exclusives, which can be used as a credit to pay for its marketing programs. Labels get 50 cents a unit for an exclusive download track; \$1 for an exclusive track included on a CD; \$2.50 for a couple of tracks and video material on a DVD.

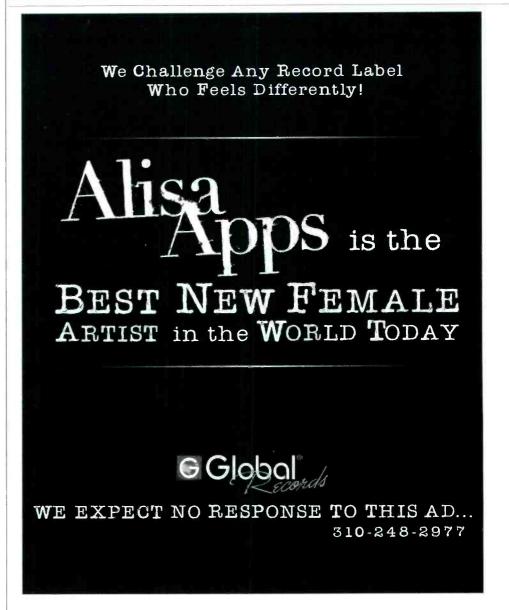
So if Best Buy orders 30,000 units of an album that comes with an exclusive track on the CD, the label gets a \$30,000 credit toward whatever advertising program it chooses from the merchant's marketing menu to promote that title.

With exclusives now the coin of the realm, all the big boxes, as well as iTunes, are using their clout more aggressively to obtain them, label sources say. That's why more labels are bending and beginning to play the exclusive games. And that's why labels that still resist doling out exclusives should be rewarded by traditional merchants.

I can think of one more reason why big boxes will continue to get exclusives. I used to call it "lazy-man marketing." It's so much easier to go to Best Buy, Wal-Mart and Target to set up a new release and reap the short-term sales success that those merchants can provide than it is to set up an album with the consumer so the entire marketplace can share in the sales. Working to have a healthy account base would mean taking the long-term view of the physical-goods world. Somehow, at this stage of the game, I just don't see that happening.



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ABOVE: Taking a break between panel sessions is Billboard's Michael Paoletta, who is surrounded by, from left, Leo Burnett's Bonny Dolan and artists Kristine W. and Jody Watley, Photo: DENISE TRUSCE LIC



ABOVE: Smiles abounded at the opening night party at Tryst, located inside Wynn Las Vegas. Shown, from left, are Eye on Vegas' Michael Politz, DJ Scotty Boy Billboard's Michael Jacangelo, Tryst's Cy Waits and Jesse Waits, atp/all things pc-ssible's Janie Hoffman, Tryst's Kyle Madden and Eye on Vegas' Bryan Bass. PHOTE: DENISE TRUSCELLO

UCKY 13

Branding, Radio Provide Food For Thought At Billboard Dance **Music Summit**

BY MICHAEL PAOLETTA

Las Vegas provided the postcard-perfect setting for the 13th annual Billboard Dance Music Summit, held Sept. 17-20 at the Palms Casino & Resort. Presented by Marian Records, in association with RealDanceFM, this year's conference delivered timely panel discussions by day and über-hot parties by night.

Although a host of topics were discussed, a few remained front and center throughout the four-day confab, including brand marketing (see Making the Brand, page 13); synch licensing (from Hollywood to Madison Avenue) and the current state of dance radio—specifically WKTU New York.

London-based Guy Ornadel, who manages the careers of Gabriel & Dresden and others, spoke for many when he said that brand/band partnerships work best when all parts of the deal are kept authentic. To illustrate, he pointed to a recent Vodaphone campaign featuring Gabriel & Dresden. "We saw an immediate spike in their music and concert ticket sales," he noted. "It was the type of exposure you hope for when entering into such partnerships.

Videogames, TV commercials, film soundtracks and TV shows also offer exposure and financial gains, noted numerous panelists, including artists Kaskade and Junkie XL, Draft/FCB music producer Gregory Grene and SuzAnn Brantner of 3 Artist Management.

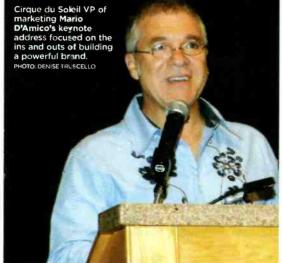
Indeed, for Summit attendees, thinking beyond the dancefloor has become the norm. Singer Jody Watley summed it up best when, during the "Billboard Master Class" panel, she said, "My ears and eyes are open to new methods of getting my music heard."

Midway through the event, news of WKTU's format change (from dance to "Movin'") was on everyone's mind. According to WKTU PD Jeff Z., who participated on the radio panel, "We were a success to everyone in this room, but not in the New York radio market. 'KTU and dance music were not making money for Clear Channel. To make money, you need ratings. And while we played current dance music, it was the recurrents that made the station a success.

Pausing for a moment, he added, "If 'KTU abandons the [DJ] mixshows, I'll abandon 'KTU."

For the evening soirees, held in nightclubs along the Strip such as Tryst, Tao, Voo Doo Lounge, ghOstbar, Pure and Tangerine, Billboard partnered with the citywide festival Life by Night, which was helmed by Janie Hoffman of atp/all things possible.

An international contingent of guest DJs-including Agostino "Spankox" Carollo (Italy), Ferry Corsten (the Netherlands) and the Loose Cannons (United Kingdom)—were spotlighted alongside Las Vegas DJs like Scotty Boy, Robert Oleysyck and Carlos Sanchez.



ABOVE: The Los Angeles Chapter of the Recording Academy presented the Summit's closing panel, "Grammy Spotlight—Highlighting Dance Music." Shown, from left, are the Academy's Lizzy Moore, DJ/producer Mike Rizzo, Beatport.com's Brad Roulier, singer Jes, the Academy's Su Oh, Deet Promotions' Hairy Towers and EJ/producer Chris Cox. Photo: Eenise TRUSCELLO

BELOW: Synch licensing was the focus of the "Staying Alive" panel Panelists included, from left, Draft/FCB's Gregory Grene and artists Junkie XL and Kaskade PHOTO: CHRISTIN.



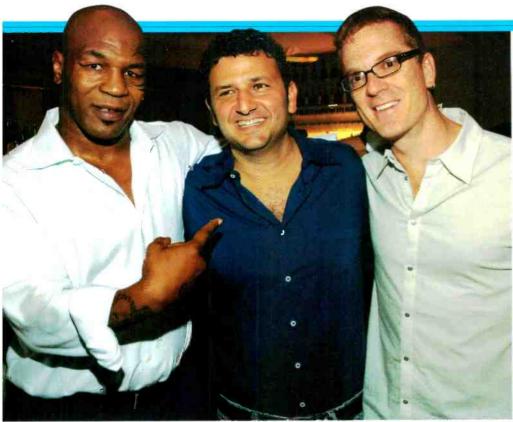
ABOVE: Smiling for the camera, from left, are singer Ozzie, RealDanceFM president Douglas Ruffin and artists Pepper MaShay and Georgie Porgie, PHOTO: DENISE TRUSCELLO



BELOW: VooDoo Lounge in the Rio Hotel & Casino was DJ central on Sept. 18. Shown in rear, from left are Agostino Carollo, Ferry Corsten, DJ Scotty Boy, Lord Fader of the Loose Cannons, Robert Oleysyck and Carlos Sanchez; in center, from left, are atp/all things pcssible's Janie Hoffman. Billboard's Tamara Conniff, DJ Frankie and Joey Mazzola; in front, from left, a Kaiser Saucy of the Loose Cannons and Pauly Franching The Control Pauls Franching.







ABOVE: Mike Tyson, left, stopped by the Sept. 19 party at Pure, situated on the terrace of Caesars Palace. To his right are Pure Management Group's Robert Frey and Billboard's Michael Paoletta. PHOTO: DENISE TRUSCELLO



ABOVE: Good times were had by participants on the international panel "Across the Pond." Shown standing, from left are DJ/producer Agostino Carollo, Music 2 Mix's Eddie Gordon, the Loose Cannons' Kaiser Saucy, Darude and the Loose Cannons' Lord Fader. Kneeling, from left, are Petrol Records' Richard Bridge, BMI's Brandon Bakshi and Audiojelly.com's Ricky Simmonds. Photo.CHRISTINA ELLIOTT/WIREIMAGE.COM

BELOW: Marian Records hosted a cocktail party for Billboard DJs and Summit attendees at the Lounge in the Palms Casino & Hotel. Shown, from left, are Marian's Jason Bodley, Steve Clune, Tom Hooven, Adam Scott, John Havens, Karen D'Souza, and lan D'Souza. PHOTO: DENISE TRUSCELLO





DIGITAL BY ANTONY BRUNO

Music Included

Labels And Manufacturers Both Benefit

Customers picking up the latest MP3 players this fall are getting much more than just a device. Increasingly, they're getting free music as well.

To set themselves apart from the pack, manufacturers are preloading content into their players to increase sales and familiarity with their products and the music industry is only too happy to oblige.

Take the Zune from Microsoft, expected this fall. It will contain up to 30 free tracks donated from major and independent label partners.

While the economics of each deal is a bit different, they're basically all quid-pro-quo arrangements in which labels provide the free tracks and reap the promotional rewards in distribution and marketing support.

"It's a direct promotional situation" for labels, Zune head of artist development Richard Winn says. "When you can quantify the real estate to them, then they get interested."

Microsoft is still not discussing the number of Zunes it will ship, but it is expected to be in the millions. Additionally, the company will launch a marketing campaign equal to that of its Xbox 360 launch, estimated at exceeding \$300 million. Winn says that much of its advertising and promotional materials will contain images and music of the artists heard in the Zunes.

The concept is being taken even further with SanDisk's new relationship with Rhapsody. The manufacturer will introduce a line of Sansa digital media players dubbed the "Sansa Rhapsody" containing more than 32

data storage products, holds the No. 2 position behind the iPod with 18% of the flash-based player market. This initiative is a bit different in that the music is subscription-based, meaning that users

hours of music preloaded into

the device, most of it major-label

fare. SanDisk, a supplier of flash

have to subscribe to Rhapsody and sync their devices, or the preloaded music will stop playing after 30 days. Rhapsody senior VP Dan Sheeran confirmed that doing so required additional permission from labels, but would not discuss the particulars of the deal.

"We've spent a lot of time with the labels over the past month on this," he says. "They can work with Rhapsody to figure out what artist to promote, [and] we're happy to enable them to feed new or catalog music to our subscribers.'

Label sources say they see great promotional benefit for giving away music on these devices, so long as it is protected in a secure digital rights management system that prohibits sharing that song for free.

"This represents a great opportunity for us," says Astralwerks GM Errol Kolosine, whose company is contributing music from its artist Hot Chip to Zune. "The music industry has been giving away music samplers for decades. It's like a pusher-we give you the first hit for free."

Interestingly, the concept of preloading came not out of a desire to promote music, but rather a more tactical need.

In March, SanDisk (one of the pioneers of the preloading strategy) began distributing the Sansa e200 with about 20 songs embedded. According to Eric Bone, director of product marketing and audio/video for SanDisk, the idea initially came at the request of consumer electronic retail chains seeking a better try-before-youbuy experience. Without content, there is little opportunity to compare user interfaces, say, or screen resolution. "As they put the device out on the shelf dis-

> plays, if there's no content on it, it's worthless," Bone says.

With 742 Best Buy stores and 632 Circuit City stores nationwide. the music industry saw the advantage of exploiting this need to get its music in front of more eves and ears. Labels

have focused on contributing music by artists that have a new album or tour coinciding with the device's street date.

And manufacturers are planning to increase their retail presence as well. Zune plans to establish a significant in-store experience that includes listen-

ing stations and large displays that incorporate the images and music of the embedded artists.

Irip-hop act
BITTER:SWEET has

attention because of the ad campaign for the preloaded

gained MySpace

The biggest wild card, of course, is whether anyone purchasing these devices will actually listen to the preloaded music and subsequently buy more of it. But since the concept is relatively new, there's no data yet that suggests whether preloading music has any affect one way or the other.

For Shana Halligan, one half of trip-hop duo Bitter:Sweet (on the Quango label), the Zune deal has already paid dividends. The player has yet to reach retail shelves, but its promotional artwork features the act's album art in the on-screen display and packaging, which has been picked up in many media reports related to the pending launch. Since then, she says, there has been an uptick in the group's MySpace page hits and press attention.

"There are different levels of success," she says. "Just knowing that there's a possibility that a percentage of the people who bought this thing that ordinarily would never have heard of us might listen to our track. that's successful to me." ••••

BITS & BRIEFS

PIMPED EMAIL'S **FORWARD MARCH**

Domain name registrar Dotster has unveiled a new e-mail forwarding service designed for musicians called Pimped Email. The service allows musicians to create customized e-mail domain names that feature their band name and register it for permanent use, even if they do not have a Web site of their own. Additionally, fans can create personalized domain names based on their favorite artists, such as name@greendayfan .com, or bands can award fans special e-mail domains. The service costs \$8 per month.

HIP-HOP TRIVIAL PURSUIT

DJ Kid Capri has introduced a mobile videogame called "Hip-

Hop 101." The trivia game features Kid Capri music, graphics and more than 250 questions that test players' knowledge of hip-hop history, artist collaborations and trends. The game is available on Verizon Wireless and Boost Mobile, beginning in October.

DRUMMING OUT DRM

Freeculture.org is hosting a Down With DRM video contest and offering a free portable digital VCR as a prize. Contestants are asked to make an "anti-DRM" video and submit it to the company's site. The top five will be featured on the Defective by Design anti-digital rights management Web site during the week of Oct. 3, when the group will hold a number of DRM protests.

HOT RINGTONES.





Hinder makes its first appearance in the chart's top 20 as "Lips of an Angel" jumps 23-18. Up 22%, "Lips" earns the largest percentage gain in

	W		18	
11	10	54	MY HUMPS THE BLACK EYED PEAS	
1/2	14	3	LABIOS COMPARTIDOS	
13	18	92	BECAUSE I GOT HIGH AFROMAN	
14	16	27	BEST FRIEND 50 CENT & OLIVIA	
15	15	99	SWEET HOME ALABAMA LYNYRD SKYNYRD	
16	12	40	GASOLINA DADDY YANKEE	
17	17	14	DOWN RAKIM & KEN-Y	
18	23	4.	LIPS OF AN ANGEL	
19	20	19	RIDE WIT ME NELLY FEATURING CITY SPUD	
20	21	85	CANDY SHOP 50 CENT FEATURING OLIVIA	



LISTEN WHILE YOU SOAK

Like soaking in the hot tub but bummed you can't bring your iPod in the water? SunBrite TV has introduced an allweather outdoor TV

with integrated RadioFM wireless transmitter to keep the entertainment flowing. The transmitter, when attached to the inside cable cover of the spa-ready TV, transmits audio from the TV into the FM radio stereo system installed in the hot tub's built-in speakers. It also streams audio from FM radio stations, cable-based music channels like
Music Choice, DVD and CD players, and PCs.
The transmitter sells for \$135, not including the
\$2,500 TV LCD screen—or the hot tub.

-Antony Bruno

FOUNDER TOUCH & GO RECORDS

Corey Rusk

The founder of Chicago rock indie Touch & Go Records initially never thought his label would survive, but recently celebrated a quarter century in business.

naconstantly evolving business climate, and in an industry known for its sometimes questionable ethics, Chicago's Touch & Go Records has thrived by keeping things simple and upfront.

Handshake deals are favored over lengthy contracts, and few bands in the label's history have ever signed multi-album deals, as founder Corey Rusk opts for an open-door policy over long-term obligations. In return, Touch & Go and its imprint Quarterstick Records keep almost every release in print, and the label splits profits 50/50 with artists, once marketing costs have been recouped.

Only once in the label's history were Rusk's handshake deals called into question as the Butthole Surfers sued—and won—for the rights to their back catalog. The 42-year-old Rusk recently celebrated Touch & Go's 25th anniversary Sept. 8-10 at the Hideout in Chicago, A number of the punk, hardcore and experimental acts that have defined the label were on hand, including Girls Against Boys, !!!, Calexico, Big Black, David Yow's Scratch Acid, and Jon Langford and Sally Timms of the Mekons.

The label, formed when Rusk was 17 and living with his grandmother near Toledo, Ohio, spent the early '80s in Detroit, but has called Chicago home since 1986. It's from the Windy City that Rusk talked to Billboard about the label's growth, and its plan for surviving another 25 years.

Early on you had your own band, the Necros, and then you briefly owned an all-ages club in Detroit. the Graystone. Were you viewing the label as a full-time endeavor?

For the first 15 years we were in existence if at any given point you had asked me if we were still going to be doing this label in two years, I would say probably not. It wasn't because I didn't want to, but it seemed like we were in a magical blip in time, one where there were enough people who wanted to buy the records I wanted to put out. It seemed unreal that this would continue for years and years.

When did the label actually begin to turn a profit?

It was the end of 1986, when we moved to Chicago. I was living in Ohio when I started the label and loading trucks. In Detroit, I was delivering pizzas and running the Graystone. When we moved to Chicago, I never had a part-time job. But we were still barely making ends meet for at least three years.

Touch & Go is just as famous for its handshake deals as it is its bands. Coming off one of your most successful years, and enter-

ing a time when the Internet could make contracts even more complex, are you able to maintain the same DIY ethos that the label was

Throughout the 25 years there have always been challenges. Ultimately our goal is still the same. Doing the best job for the bands we work with does not mean selling as many records as possible. It means we have to be representing each band in a manner that's acceptable to them. Everyone we work with is different, and every band is going to be OK with you doing different things. One of the reasons we've lasted so long is that we're very conscious of feeling like we work for the band. They don't work for us.

But your policies were challenged once, in 1999 when the Butthole Surfers sued for the rights to their back catalog.

That was one of the worst time periods in the history of the label . . . I was depressed for about a year after that happened, and I kept trying to figure out if I should quit or change the way I do things . . . But I had been in business about the only time something like that had hap-

pened. I just had to stop worrying about it. If things like that happened every year, maybe I would have taken the hint.

How did that change the way you enter a working relationship with vour bands?

It didn't . . . One bad incident wasn't going to change everything. If there were regular bad incidents. then that would have meant times were changing, and we would have needed to change—or simply not do what we do anymore.

When the Yeah Yeah Yeahs opted to leave Touch & Go and sign to Interscope, manager Asif Ahmed told Billboard that "the band wanted a comfortable living, and it wasn't really feasible on an indie." I think he's wrong. In general, the bands that have gone from Touch & Go to a major have not done sig-

nificantly better . . . But I've realized that when an artist is on an indie label, and they decide they want to go on a major label, that's what they should do. We're capa-10 years, and that was—and is— ble of selling as many records as

they would on a major label, but the whole process is different. It's

How will Touch & Go change in the digital era?

Digital to me is just another format. The only format we were selling when we started were phonograph records. A few years later the Sony Walkmen explosion happened, and then CDs started exploding. Those were really tough times. How many albums do we press on vinyl versus how many do we manufacture on cassette versus how many we press on CD? If you got your numbers wrong, you would sink your profitability. In the last 10 years, as CDs have dominated, we didn't have to worry about overmanufacturing a format. We're entering this period where it's going to keep getting more complex. Every year we will have

to ask ourselves how many CDs to press. Digital sales are growing, but there's a question in how fast.

Does Touch & Go have a plan for selling its own digital downloads?

You'll be able to buy songs and albums digitally off of our Web site. I'm just going to say it's in the near future. I'm afraid if we put a date on it, we'll jinx ourselves.

One indie label head mentioned that he thought the labels of the future would start to resemble management firms, in that they'll have to drive the other revenue streams of an artist's career.

I know some of the majors are getting involved in touring and merchandise and all that, I'm not eager to go there. Right now, I think that this is the transition that will happen: CDs will sell less, and digital sales will sell more. We're prepared for that transition. But if CDs go away, and digital sales go up somewhat, but not enough [to compensate for lower CD sales], then that's when you would start to ask if it makes sense for a label to be involved in other aspects of a band's existence.

If that were to happen, where we were not making enough revenue on digital sales, then that's a drag for us. But I still don't think there's a justification for a label to be sharing in merch or touring revenues. There's no reason for a band to give us that revenue unless we're increasing that revenue.

Marketing the record doesn't boost

If I were a band I would argue that the label marketing the record has has never historically participated in those revenues. So why should it be different just because labels are falling on hard times?

a cultural shift in a band's mind. more than it is a reality of how many records they will sell. As an indie label, I've seen labels that will guilt one of their bands into staying with them, but that just means no one will be happy.

those other revenue streams?

always contributed to that, and a label

I know some of the majors are getting involved in touring and merchandise and all that. I'm not eager to go there.

DIDDY RETURNS WITH A
NEW ALBUM, AND A
NEW LEASE ON LIFE
FOR HIS BAD BOY LABEL
BY TAMARA CONNIFF
AND BILL WERDE

SEAN COMBS IS BOUNCING AROUND IN HIS UNDER-WEAR. IT'S A SWELTERING AUGUST AFTERNOON IN DOWNTOWN LOS ANGELES, AND COMBS IS IN HIS TRAILER ON THE SET OF THE VIDEO SHOOT FOR "COME TO ME," THE DEBUT SINGLE FROM "PRESS PLAY," HIS FIRST ARTIST ALBUM IN FIVE YEARS. HE'S TRYING TO

The Laga Continues

COOL OFF BEFORE HE HEADS OUTSIDE AGAIN.
COMBS—AKA PUFF DADDY, P. DIDDY AND NOW JUST
PLAIN DIDDY—HAS BEEN DESCRIBED AS ARROGANT,
RUTHLESS, CRAZY, TALENTED, OVERHYPED, PHONY
AND A GENIUS. AT THIS MOMENT, STANDING
IN HIS DRAWERS, FUSSING NERVOUSLY WITH
THE STEREO SYSTEM, HE JUST SEEMS HUMBLE.

"I'm so excited about this record," Combs gushes. He pops an unmarked CD of rough mixes into the stereo system but still can't get it to work. Julie Greenwald, president of Atlantic Records Group, who has been one of Combs' biggest champions since he brought himself and his Bad Boy label into the Warner Music Group (WMG) fold last year, jumps up and pokes him in the ribs. "Give me that," she says with a laugh. "What, first time with a stereo?"

Finally the music starts. Combs dances around the trailer, rapping over the tracks. He picks up Greenwald and swirls her around the trailer. "We did it, girl!" Then he pauses. Greenwald sits back down on the couch. "I hope people like it," he says sheepishly. "Do you think they will?"

People may love or hate Combs, but all probably agree on one thing—don't bet against him. "I'm like Las Vegas," he says. "People take their bets, but thankfully, most of the time, the odds are in my favor."

Indeed, when "Press Play" hits stores Oct. 17 it will herald not one comeback for Combs, but two—the return of Diddy as a recording artist as well as a renaissance for Combs' legacy brand, his label Bad Boy Records.

Diddy the artist spent the past year and a half laboring over "Press Play."

"I've become known as an entertainer," Combs says. "That's a good thing and a bad thing. But I'm also an artist. This is my artistic side."

"Press Play" is reflective of where Combs is in his life. He and his longtime girlfriend, Kim Porter, are expecting twins. He dotes on her and drops everything when she calls.

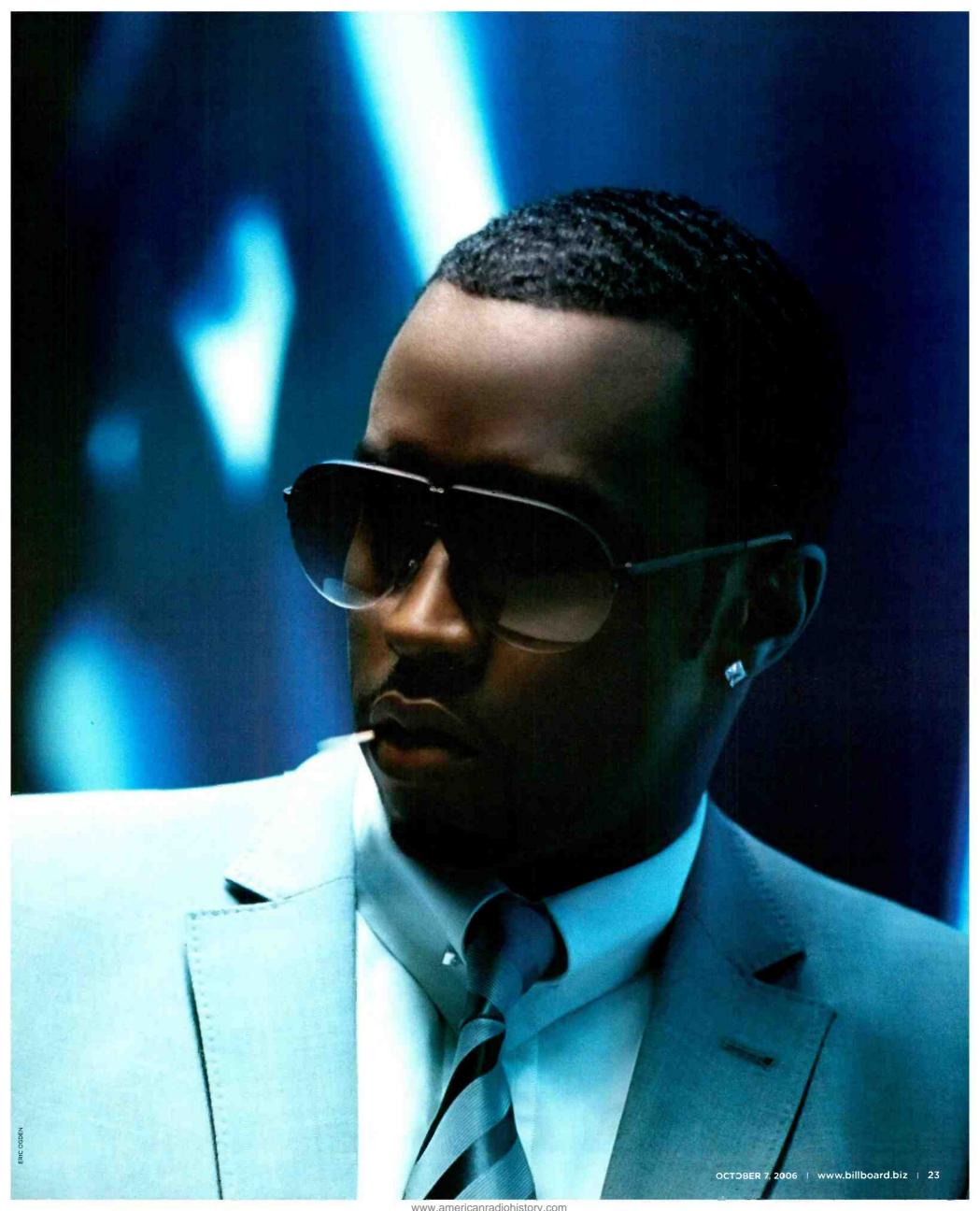
"I can't do a crunk record, and I'm not shooting anybody so I can't do that kind of music," he says. "This is a vulnerable album meant to make you feel good."

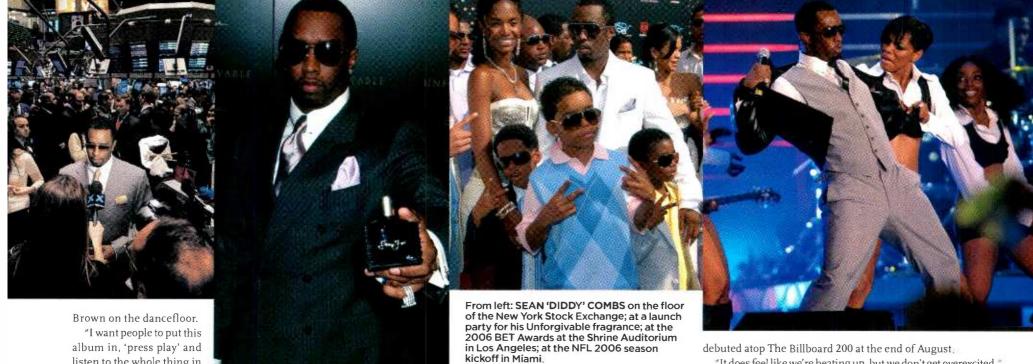
"Press Play" is a fusion of R&B, soul, hip-hop and live instrumentation. Combs calls it "hip-hop soul."

"That's where music is going," Combs says. "It's hop-hop soul. It's musical and has melody. It's a mix of gutter and sophistication. Like me, I guess."

The album features guest producers and artists including Kanye West, Pharrell, Will.i.am, Mario Winans, Just Blaze, Nicole Scherzinger of the Pussycat Dolls (on first single "Come to Me"), Jack Knight, Christina Aguilera, Big Boi, Ciara, Scar, Timbaland, Twista, Shawnna, Nas, Cee-Lo, Mika Lett, Keri, Brandy, Keyshia Cole, Jamie Foxx and Combs' protégé and longtime collaborator Mary J. Blige. "Press Play" actually marks Combs' singing debut, including a duet with Cole, "Last Night."

The album is steeped in dance beats. During the period that Combs worked on it, he traveled the globe, frequenting many dance and techno clubs, often standing next to the likes of such hot shots as Ferry Corsten, who is one of the top 10 DJs in the world, according to fan site thedjlist.com. Tracks such as "Get Off" indulge in deep funk-soul grooves that sound like space-age jazz meeting James





Hip-hop's greatest entrepreneur will utilize the power of his various brands to get the word out. His Sean John Fragrances—a division of Estee Lauder launched in February—cologne, Unforgiveable, is the top-selling men's fragrance in department stores across the United States. His Sean John clothing lines, launched in '98, totals about \$400 million a year in retail sales, according to a recent New York Times report.

listen to the whole thing in

one sitting," Combs says.

Earlier this year, retail analysts noted that revenue was falling a bit, but the clothing line, too, seems to be on an upswing. "They've come back really strong for the fall, back-to-school season," says Tim Bess, a market analyst for Doneger Group, which tracks and forecasts fashion trends for the retail market.

"The people from Estee Lauder have been so wonderful to sit down with us," Greenwald says. "'We know this Christmas, we'll sell a billion bottles of cologne, so let's join forces.' " Greenwald says plans are in place for a gift-with-purchase campaign over the holiday season and to buy radio to push the cologne as well as his album. Atlantic and Bad Boy are also in talks with Sean John regarding in-store record promotion and product placement.

Finally, Greenwald says Combs' celebrity helps draw interest from fans and big-box retailers alike. "Best Buy and Wal-Mart and Target, all of our retail partners, are doing gigantic promotions," Greenwald says. "He did a sound-check performance for Wal-Mart with a 14-piece band, and now they are giving him great positioning and promotion. Best Buy? He's giving them exclusive music, and they are giving him covers of circulars."

Meanwhile, Combs has embraced MySpace as perhaps no other A-list act has. His 380,000-plus friends are an impressive total. But what's more impressive is the length Combs goes to connect with them. He's taken to updating his surprisingly candid and funny video journal frequently. One day a few weeks ago, he asked MySpace friends to send him their telephone numbers. "People didn't believe it was him when he started calling them." Greenwald says with a laugh.

"There's normal stuff you do with every artist, and then you sprinkle unique strategies on top," Greenwald says. "With Diddy, it's not a sprinkling. It's a hundred things we can do differently."

What may bode best for the new album's chances for success is Combs' legendary work ethic and hunger to succeed.

"There's only so many hours in a day and so much an artist is willing to do. And that's how we determine how far and wide your campaign will be," Greenwald says. "How many hours will they spend on the road? How many days?

'I've worked with the biggest of the big, but I've never worked with anyone like this before," she continues. "He starts at 7 doing two radio shows. Then it's a press junket. Then he goes to a high school to talk to kids. Two more radio stations, then that night he does a release party, gets on his tour bus, goes to the next market and starts again. No lunch break, no nothing. In London, we had two days in August. The guy worked for 48 hours straight. He's a beast. He's part machine."

BAD BOY FOR LIFE

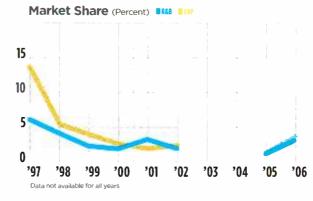
Combs' determination is perhaps best exemplified by Bad Boy's comeback. It was important to Combs that he re-establish his label before he rebooted his artist career. In 2005, WMG bought Bad Boy out of a 2-year-old distribution pact

with Universal Records, which was scheduled to run through 2006. The Bad Boy/Universal deal yielded only one notable hit, the "Bad Boys II" soundtrack. As part of the deal, WMG took 50% ownership of Bad Boy, which at the time was worth \$30 million, according to sources.

"Bad Boy went through a two-year slump," Combs says. "But things are starting to turn around now. You have to keep focus and appreciate good days. Even when we were down, I always made money for people. That's what I'm good at. But yes, the label wasn't performing. I can admit that."

"Everyone asked why we made the deal," Greenwald says. "It wasn't an investor play. It was Puffy's commitment to the music. It was, 'Hi, we're rebuilding Atlantic and we need some good partners . . . We spent the last 10 years at Def Jam as his major competitor," Greenwald says of her and her boss WMG chairman/CEO

2006 Market **Share Statistics Show Bad Boy** Regaining Some **Lost Ground**



of U.S. Recorded Music Lyor Cohen's roles prior to joining WMG. "He was one of the big ones we never got to work with."

Bad Boy hasn't yet returned to its full glory days (see chart) the label's last platinum act was 112 in 2001—but behind newly developed stars such as Yung Joc ("Goin' Down," which topped Billboard's Hot R&B/Hip-Hop Songs chart for eight weeks this summer) and R&B newcomer Cassie ("Me & You," No. 1 on the chart in August), it is very much on the rise. Yung loc has been certified gold by the RIAA and Cassie is closing in and just starting to work her second single even while "Me & You" is still a top 25 hit.

With the addition of the newly minted Bad Boy Latino (Christian Daniels) and Bad Boy South (Yung Joc, Boyz N Da Hood), Bad Boy is mounting an across-the-board comeback. "Bad Boy has gone from a boutique label to a true multidimensional label." Combs says. Yung Joc's debut album, "New Joc City," bowed atop the Top R&B/Hip-Hop Albums chart and has shifted 730,000 units to date. Most recently, the Combs-orchestrated girl group Danity Kane—the winner of MTV show "Making the Band 3"—

debuted atop The Billboard 200 at the end of August.

'It does feel like we're heating up, but we don't get overexcited," Bad Boy executive VP Harve Pierre told Billboard earlier this month. "Before Joc, we had a slow-down period where we didn't have too many releases, but right now it's full-steam ahead. You'll see releases nonstop until summer of '07." Those will include Cheri Dennis, 8Ball & MJG and recent signee Elephant Man.

"We just have to keep breaking new artists and keep the momentum going," Pierre says. "We've been working on this for a while, but the Atlantic/Warner Bros. partnership definitely gives us more manpower."

Cassie and Yung Joc are signed to subsidiaries of Bad Boy— NextSelection and Block Entertainment, respectively. "Puff helps groom some of the music and the sound," Bad Boy head of marketing Jason Wiley says. "He still has that vision and that eye to bring the right talent to Bad Boy."

And, of course, the drive to make it succeed. "I have the perfect story for you," Greenwald says when asked about Combs' focus on Bad Boy. "Danity Kane."

"The album went to stores on a Tuesday," Greenwald says. "Wednesday, he calls and he's yelling at me, 'We don't have enough product out there! Oh, my God!' And I'm telling him, 'It's OK, everything is shipping. We'll be at 450,000 units by Friday.'

Greenwald says Combs proceeded to call every half hour to report that "another person on MySpace" was reporting missing product. Then the calls shifted to Combs wanting to know if the album would debut at No. 1 on the Billboard charts.

"I was like, 'Why are you even asking?' We were up against OutKast that week. [We were going to sell] 175,000-190,000that's already the win. Well, he just let me have it. He was like, 'What are you doing? You're not hungry!' He hung up on me and then called me back to yell at me some more.'

Greenwald says she called an emergency meeting at Atlantic, got Danity Kane back on "TRL" and back on BET. "We got on My-Space, got on YouTube and said, 'Help us get to No. 1.' And it's all because he lit such a fire under my ass."

Danity Kane wound up, of course, debuting at No. 1. The firstweek tally? 234,000

Could the same fate lay in store for "Press Play"? Combs himself downplays the importance of such an accomplishment, at least publicly. He says he expects to work the album like a rock record. This means two years and numerous singles, allowing for a slow build, instead of your average hip-hop album, which usually goes for strong first-week sales and then drops off the radar.

So far, first single "Come to Me" has hit but not set the world on fire. This issue it's No. 30 on The Billboard Hot 100.

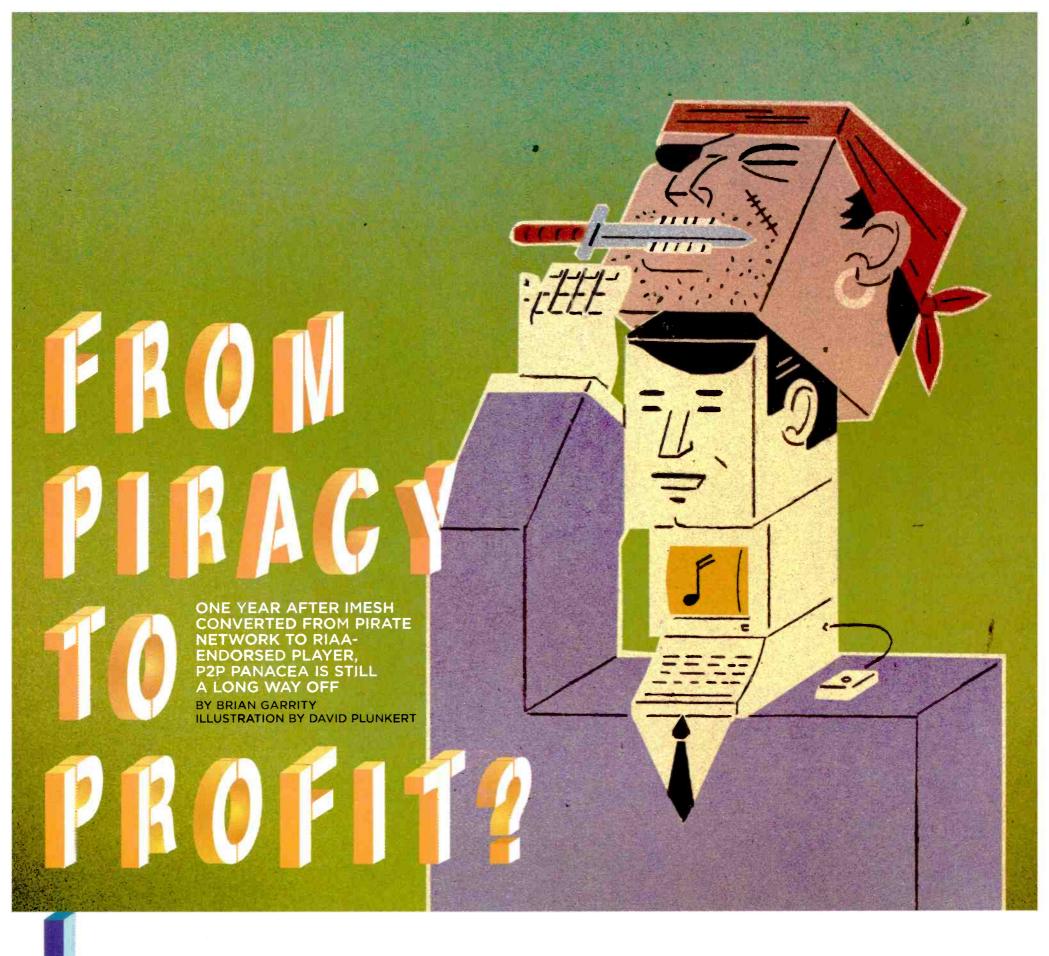
"This is a long-term project," he says. "I don't want to get caught up in SoundScan. I've been there. To sell a new vision takes time."

Greenwald says the same thing, that the album, with so many guest stars and marketable songs, should stick around for a while. "So many of my past hip-hop records do the hip-hop drop. I think this album has so many singles on it you'll see real longevity."

But it also sounds like she's learned her lesson about shooting for anything less than No. 1 when it comes to a Combs project.

We're doing this obviously to come in at the top," she says. "You'll call me next year at this time, and you'll see where we'll be." And if it isn't on top, it probably won't be us calling. It'll be Combs.

Additional reporting by Clover Hope.



ast October i Mesh became the first peer-to-peer (P2P) network to attempt an on-the-fly conversion from piracy haven to commercial service.

The idea was simp e enough: Cash in on an aggregated 5 millior users by moving them over to a new on-demand subscription service that offered a two-month free trial and a competitively priced \$6.95-per-month fee thereafter. To boot, there was one major concession for the entrenched file swapper. Users could still share "gray matter" content—copyrights not controlled by the major labels—for free.

The fresh start for iMesh came in the wake of the Supreme Court's ruling on Grokster four months earlier, and it was supposed to usher in a new era of so-called "legal P2P." In a move away from the old-school file-sharing experience, this next wave of P2P would feature a mix of reformed file sharing networks and new services with inmovative business models for sampling music that didn't require payment first.

But as the new iMesh approaches its first anniversary, business isn't exactly booming. And other legal P2Ps are proving slow to get off the ground.

Efforts to create new legal, "free" music networks from scratch have been complicated by the need to first develop copyright-friendly distribution and filtering technologies like Snocap, Napster creator Shawn Fanr.ing's filtering system that was discussed forever but didn't go live until 2004.

Labels and service providers also had to hammer out a new licensing model for try-beforeyou-buy downloads-rights than never existed before. Mashboxx, an advertiser-sponsored

downloading solution that aims to offer "free" songs to consumers who won't pay for content, has been in cevelopment for over a year, hamstrung by oo-h issues.

Meanwaile, some leading names in traditional P2? that were expected to follow in iMesh's fcotsteps are either still in the throes cf litigation with the music business (Morpheus, Limewire) or have folded post-settlement due to a lack of funds (eDonkey). Still others have had their brands gobbled up by other companies targeting the legal P2P business; BearShare was acquired by iMesh in May, while Groks er was snapped up by Mashboxx last September.

But after 12 months of frustration, fresh signs of promise are emerging from the legal P2P space.

iMesh re aunched the BearShare brand

under its copyright-friendly technology platform in August. A post-RIAA-settlement Kazaa is working on launching a legal version of its network. And BitTorrent is making inroads with the film industry, inking a first-of-its-kind movie download deal with Warner Bros. Home Video in May.

Label licensing deals with ad-supported downloading services—upstarts SpiralFrog and QTrax, as well as Mashboxx—are also on the rise. All three companies vow to launch their respective services by year's end.

"We're excited to get some of the legal issues behind us and clarify the rules of the game," EMI VP of business development Ken Parks says of legal P2P. "Now we can focus on building legitimate business models."

Billboard breaks down the players targeting the P2P space.

P2P NETWORKS

IMESH

Ownership: Private Management: Robert Summer, CEO. Summer is a former RIAA executive who has also served stints with RCA and Sony Music Inter-



national.

Licensing deals: All the major labels and leading independents, as well as music publishers

Portability: Yes

Launch date: Oct. 25, 2005

Business model: iMesh offers a three-tiered model an on-demand subscription service for \$7.95 per month (up from an initial rate of \$6.95), a portable subscription rate of \$14.95 and a download store that sells songs for 99 cents and albums for \$9.99. Users can also continue to trade nonmajor label content free of charge. There are no public figures available for iMesh subscriptions or sales, but Summer acknowledges that the service is still a work in progress. However, he says iMesh has proved that a legal P2P model can at least launch. He also says new improvements, including the addition of subscription portability, MySpace-esque social-networking features and the launch of the BearShare brand in August, should help drive customer conversions. "We're a first-to-market player experiencing the agony of the process of waiting to offer the values of P2P to the marketplace," Summer says. "How quickly the rest of the legal P2P market will grow is subject to the same limitations that were limiting the takeoff opportunity iMesh had."

BITTORRENT

Ownership: Private

Management: Ashwin Navin, co-founder/president Licensing deals: Warner Bros. Home Entertainment Group, Koch Entertainment (video content). the Orchard (video content), Hart Sharp Video, Egami Media (a subsidiary of Image Entertainment)

Portability: No.

Launch date: Late fall 2006 (estimated)

Business model: BitTorrent, the favored tool of techsavvy video file swappers, in May became the first operator of a P2P technology to ink a deal with a major movie studio, Warner Bros. The move followed a late-November 2005 agreement between the Motion Picture Assn. of America and BitTorrent in which the latter agreed to rid its search engine of links to pirated content. But the San Francisco-based company—which ultimately wants to pull in a variety of film, TV and music partners for its new commercial service—is yet to announce any licensing deals with the major labels. Company sources say they are hoping to launch with music videos this year and introduce audio downloads in 2007. BitTorrent has been in talks with the RIAA and reps for the major labels about content licenses for months. But given recent industry division over whether YouTube should first settle with the RIAA before making content available for distribution, that may be an uphill battle.

KAZAA

Ownership: Sharman Networks Management: Nikki Hemming, CEO

Licensing deals: None Portability: NA Launch date: NA

Business model: After settling with the entertainment industry in July for more than \$100 million, Kazaa is in the midst of transitioning its user base from a free P2P network to a commercial service. At the height of its popularity the file-sharing network reportedly claimed as many as 4 million users worldwide. Beginning July 27, new Kazaa users began downloading software with a filtering technology that weeds out copyrighted works from major labels and film studios. Still to be seen is what form a legitimate version of Kazaa will take, and how quickly Sharman Networks can get an offering up and running. Hemming says the company will look to pursue multiple offerings, including a possible subscription service. The company is in negotiations with major labels and publishers about content licenses. RIAA chairman/CEO Mitch Bainwol says, "We're hopeful that as Kazaa moves into a legitimate model that it's successful. We're now in a partnership."

'We're hoping that as Kazaa moves into a **legitimate** model that it's successful?

-MITCH BAINWOL

IMESS: A LEGAL P2P FACES UPHILL BATTLES

Getting Out Of The Gates May Be Tough For Many New Legal Peer-To-Peer Offerings, But Actually, That's The Easy Part

iMesh has proved that convincing consumers to switch from free to pay is the real challenge. The company declined comment on its subscriber numbers, but one technology dealmaker at a major label says the service has "stumbled out of the gates" in converting its user base into paying customers.

That may be because iMesh is still competing with free.

In recognition of the power of the iMesh brand in the P2P community, users are still flocking to the service. The company's software has been downloaded more than 100 million times in the last year according to CNet's Download.com. Partially driving that volume is the fact that iMesh forced all its users to upgrade to a new version of its RIAA-sanctioned software. However, based on the decidedly mixed user reviews on Download.com, consumers are taking issue with the reformed iMesh's for-pay model. Even with the availability of "gray matter" content-copyrights not controlled by the major labels—many of the comments on the service focus on the lack of free content. (iMesh is using contentfiltering technology from Audible Magic to keep copyrighted works out of the free area of the site.)

The most recent data from digital research firm NPD backs up the notion that P2P users remain entrenched in their unwillingness to pay. The number of Internet households using P2P networks grew 19% in the last year, rising to 7.5 million households in August up from 6.3 million in August 2005. By contrast, the number of Internet households paving for either tethered or a la carte downloads over the same period totaled 4 million, up from 2.1 million in August 2005, Commercial downloading claims a better growth rate than the P2P networks, but in total numbers it's not much of a comparison. More than 415 million songs were downloaded via P2P in August versus 71 million commercial downloads, NPD reports.

Even as the RIAA is busy shuttering and/or reforming some of the most popular P2P playersiMesh, BearShare, Grokster, eDonkey-consumers are shifting to other applications. NPD reports that Limewire accounted for 64% of all music P2P piracy in August 2006. A pre-relaunch BearShare claimed 10% share, while a presettlement Kazaa and the still-litigating Morpheus each had 4%. All other P2P networks claimed 19% share.

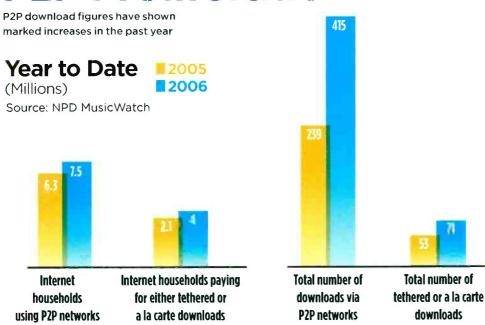
Meanwhile, consumers actually willing to pay for digital music are flocking to better-financed, more heavily marketed digital retailers, primarily Apple Computer's Tunes.



Percent growth in the last year in the number of Internet households using P2P networks

Lack of compatibility with the iPod is emerging as a big headache for the legitimate P2P. iMesh and every legit P2P offering in development is offering tracks protected with Microsoft's Windows Media Audio digital rights management technology, rather than as open MP3 files. Critics question whether DRM-wrapped files, which don't work with iPods and often aren't portable in any form, will be effective at luring payment-averse music fans away from P2P networks that offer unlimited flexibility and no interoperability problems.

P2P Proliferation



Digital Sales By Limewire ■ All other P2P networks **BearShare (pre-relaunch)** Kazaa (presettlement) Morpheus 10% 19%

AD-SUPPORTED SERVICES

SPIRAL FROG

Ownership: Private

Management: Robin Kent (below), CEO. Kent was formerly chief executive of Universal McCann Worldwide. Spiral Frog's board of directors includes former Sony/ATV Music Publishing president Richard Rowe, former RIAA/IFPI chief Jay Berman and Mobile Entertainment Forum-Americas chairman Ralph Simon. Licensing deals: Universal Music Group, EMI, Koch

Sponsors: Levi's, Aeropostale, Benetton

Portability: Yes

Launch date: December (estimated)

Business model: Users of the service have to watch an ad before every file they download. But they can keep the tracks for up to six months and can transfer them to portable devices, though not the iPod. SpiralFrog uses Microsoft's Windows Media Audio digital rights management technology. "The challenge is to find ways to integrate messaging and content to engage and add value to consumers' lives rather than just add to the message clutter out there," says Andrew McLean, chief client officer/global at Mediaedge:cia, a unit of GroupM, the media investment management arm of WPP Group. Mediaedge:cia is placing ads with SpiralFrog.





MASHBOXX

Ownership: Private

Management: Wayne Rosso (above), founder/chairman. Rosso is the former chief executive of Grokster. Licensing deals: Universal Music Group, Sony BMG. EMI

Sponsors: NA Portability: No

Launch date: December (estimated)

Business model: In addition to being available through its own proprietary application, Mashboxx says its protected files will be available as free downloads through "most of the major file-sharing networks"—including a new legit version of Grokster. Users can play full-length tracks up to five times free of charge before they have to buy them. Sampler tracks, which cannot be transferred to a portable device, expire after the fifth play and convert to a 30second clip. Additional details of the service are still forthcoming. Advertising will not be embedded in

the file but rather on the Mashboxx site. Mashboxx was the hot ad-supported story of a year ago. But it has experienced plenty of growing pains in the last 12 months as it has attempted to get off the ground. In August, chief executive Michael Bebel bolted his post less than a year into his tenure to take the top job at Ruckus, a rival digital entertainment service targeting colleges and universities. Earlier in the year, the company lost its biggest industry champion, former Sony BMG CEO Andrew Lack, when in February he took the role of nonexecutive chairman of the recorded-music joint venture. The company has also seen its business model hindered by the evolution of the major labels' thinking on ad-supported downloads, which is only coming into its own now.

Ownership: Brilliant Technologies

Management: Allan Klepfisz, president/CEO Licensing deals: Warner Music Group, EMI Music,

EMI Music Publishing, TVT, ASCAP

Sponsors: NA Portability: No

Launch date: December (estimated)

Business model: New York-based Qtrax intends to offer a free sampling tier and premium subscription service when it launches later this year. The adfinanced free tier will allow users to download licensed tracks at no charge, but the PC-tethered files can be played back only five times and require using Microsoft's Windows Media Player. To play a track more than five times, users must upgrade to Qtrax's subscription service. However, the company is looking to create ways to extend the time in which users can interact with the content for free, rewarding more plays based for time spent on the service or for referring music to friends. Users of Qtrax won't have to watch ads when they download files. Instead the company plans to generate advertising through paid search, banners and contextual advertising. The service doesn't intend to offer portability at launch. Klepfisz says he ultimately wants as few restrictions on the content as possible so it mirrors much of the P2P experience. "The closer the model is to current behavior, the more chance there is for success," he says.



NETWORK WITH TOURING'S INDUSTRY

Tim Allyn, Consultant, Eco-Logical Systems Dennis Arfa, President, AGI Joe Armenia, VP of Promotion, MTV Brad Arnold, 3 Doors Down Charles Attal, Owner, Charles Attal Presents Gerry Barad, Tour Promoter, Live Nation/ The Next Adventure Rob Beckham, Agent, William Morris Agency Jake Berry, (U2, The Rolling Stones, Shakira) Tim Borror, Agent, The Agency Group Ltd.
Charlie Brusco, President. Alliance Artists Ltd. Bart Butler, President/CEO, Rock Solid Security Ashley Capps, President, A.C. Entertainment Marcie Allen Cardwell, President, MAC Presents James Chippendale, President, CSI Entertainment Insurance Bill Chipps, Editor, IEG Sponsorship Report Tamara Conniff, Exec. Editor/Associate Publisher, Billboard Marty Diamond, Owner/ Agent, Little Big Man/Paradigm Bruce Eskowitz, President, Global Venues, Live Nation Liana Farnham, VP/Artist Development, Sony Music Ken Fermaglich, Agent, The Agency Group Ltd. Jay Jay French, Twisted Sister Harlan Frey, VP Touring/Artist Dev., Roadrunner Records

Jason Garner, Exec. VP, amphitheater programmer, Live Nation David Goldterg, Executive VP, Sales & Marketing, Ticketmaster Arny Granal, Co-Owner, Jam Productions, Ltd Peter Grosslight, Worldwide Head of Music, William Morris Agency Nina Guralnick, VP, Network Live Alex Hodges, Executive VP, Concerts, House of Blues Concerts LA Chip Hooper, Agent, Monterey Peninsola Artist/ Paradigm Bruce Houghton, President Agent, Skyline Music LLC Nathan Hubbard, VP/Chief of Staff, MusicToday/Red Light Mgmt John Huie, Agent, Creative Artist Agency- Nashville Seth Hurwitz, Promoter, IMP Peter Katsis, Manager, the Firm

Dave Kochteck, Director of Interactive Technologies, Live Nation Adam Kornfeld, Agent, AGI/ Artist Group International Darin Lashinsky, VP/ Promoter, Outback Concerts Rob Light, Agent/ Head of the Music Division, Creative Artist Agency Dave Lucas, President/ CEO, Live 360- Live 360 Kevin Lyman, Owner/ Manager, 4- Fmi Inc. David Marcus, VP, Strategic Marketing, Ticketmaster Pam Matthews, General Manager, Ryman Auditorium Bob McLynn, Crush Management John Megler, CEO/ Tour Coordinator, AEG Live

Louis Messina, President, TMG/AEG Live Heath Miller, President, Excess db Entertainment & Management Steve Moore, Senior VP, AEG Live/ Moore Entertainment Group Kevin Morris, Partner, Madison House/SCI Fidelity Records Kevin Morrow, VP, House of Blues Concerts Greg Dswald, VP/ Agent, William Morris Agency- Nashwille Brad Parsons, Executive Director, Arera Network Randy Phillips, CEO, AEG Live Kate Ramos, Senior VP Latin Music, Live Nation Michael Rapino, CEO, Live Nation Scott Richman, VP & GM, AOL CityGuide Matt Roberts, 3 Doors Down Guillermo Rosas, CEO, ROPTUS, Inc. Jimmy Sacco, General Manager, Heinz Field Felix Sebacious, Bravado Scott Siman, President/ Manager, RPM Management Kirk Sommer, Agent, William Morris Agency Lee Trink, GM & COO, Virgin Records Robert Tulipan, President, Traffic Control Group Marsha Vlasic, Pres./ Agent, The Marsha Vlasic Organ.zation Ltd. Brad Wavra, VP of SFX Touring, Live Nation

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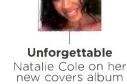


















36

34 33 30 32



Steinberg (Madonna's "Like a Virgin," Whitney Houston's "So Emotional") and produced by Da Family founder/president Vincent Herbert—to its universal draw. Its music video has already been No. 1 on iTunes, Yahoo and AOL. "A lot of people, especially women, can relate to it regardless of age," Levesque says from her Boston home.

"It's hard to get over your first heartbreak and that's what it's about—moving on," she says. "Although it's still a pop song, we added more R&B elements to it with the harmonies and the progressions, but still kept it rock in the hook when it explodes. And there's some acoustic guitar there as well as some electric."

Jomo Hankerson, VP/GM of Blackground-which shifted from Virgin to Universal after Aaliyah's 2001 death—thinks Levesque's oversized vocals resonate more with young adults. "Her audience is not the 12- to 15-year-olds that you would think," says Hankerson, whose father, Barry, formed Blackground in the early '90s. "18 to 25 is her power zone. She has a lot of creative control over her songs and identifies with more serious and mature matters so her listeners respond. It's very déjà vu-esque in terms of the similarities with Aaliyah.

At 13, Levesque became the youngest solo artist to top Billboard's Mainstream Top 40 chart with her 2004 breakout hit "Leave (Get Out)," which led the chart for five weeks and peaked at No. 12 on the Hot 100. Her self-titled debut, "JoJo," bowed at No. 4 on The Billboard 200 and has sold more than 1.3 million copies in the United States, according to Nielsen SoundScan.

The precocious singer started honing her vocals when she was 2 years old by imitating her mom, a former church soloist, in addition to absorbing such artists as Aretha Franklin. Bob Seger, James Taylor and Joni Mitchell from her parents' record collection. After moving to California at 11, she dabbled in commercials, TV and professional theater.

While auditioning for "Kids Say the Darnedest Things" and "America's Most Talented Kid," Levesque met an executive at Da Family who introduced her to Herbert, who has seen her blossom artistically. "Her voice has grown to its real richness," he says. "Being that she's 15, you can only go so far [musically], but today's generation is intelligent—you can't fool them with these little corny-bop records."

The assorted pop, hip-hop, R&B and soul flavors of "The High Road" hail from a team of contributors that includes producers Scott Storch ("This Time") and Bo Dozier ("Anything") and songwriters Diane Warren (who penned the ballads "Exceptional" and "Note to God") and Sean Garrett (who wrote the Storch and Swizz Beatz tracks). Song titles like the Beatz-produced "The Way You Do Me" and "How to Touch a Girl," which Levesque co-wrote with Steinberg, may sound provocative but Levesque assures the taste is within bounds. "It's been three years since I was in the studio, and although that may not sound like a long time, with a teenager it really is a big difference," she says. "I have so much more learning and growing to do so you're definitely going to near [that] maturity on this album."

Branching into film, Levesque recently nabbed roles in this year's "Aquamarine" and "RV" alongside Robin Williams and plans to delay recording her next album until she turns 18. "I want to be able to have a different outlook next time I go into the studio," she says. "In between that time, I'd love to do a film or two."

Blackgrour c, too, is focused on the big picture. "We try not to overexpose her," Hankerson says. "Creatively, we don't consider her age in marketing and promotional decisions and the whole direction of her career, but we do [know] that she is young and has a long way to go in this business."

>>>ARCHIVES OPEN FOR BUSINESS

-Clover Hope

Neil Young is finally ready to roll out releases from his long-rumored "Archives Performance" series. First up is "Live at the Fillmore Fast 1970." due Nov. 14 via Reprise. The album features six selections from Crazy Horse's March 6-7 runs at the New York venue and will also be available in a CD/DVD edition featuring a high-resolution audio mix, photos from the show, Young's handwritten song lyrics and press articles from the -Jonathan Cohen

>>>TRAIL MIX

Texas rock outfit . . . And You Will Know Us by the Trail of Dead will return Nov. 14 with its third Interscope album in four years, "So Divided." The 11-track set includes guest appearances from King Crimson drummer Pat Mastelotto and Dresden Dolls vocalist/pianist Amanda Palmer, plus a cover of Guided by Voices' "Gold Heart Mountain Top Queen Directory."

-Jonathan Cohen

>>> ZOË CALLS CARPENTER

Country veteran Chapin Carpenter has ended her nearly 20-year association with Columbia and signed a new deal with Zoë/Rounder Records. The label is eyeing a March release for her next album, "The Calling," which was coproduced by keyboardist Matt Rollings and will include all original songs.

-Jonathan Cohen

Music

HIP-HOP BY HILLARY CROSLEY

HIP-HOP'S GREAT WAIT

Lord Willin', The New Clipse Album Will **Eventually See The Light Of Day**

It's been four years since a debut album full of crackcocaine tales put the Clipse on the map, and there's no guarantee we'll get our next fix anytime soon. The Virginia hip-hop duo's Neptunes-produced new album, "Hell Hath No Fury," scheduled to drop earlier this summer and then Halloween, has now been pushed back

"Be careful what you wish for," the Clipse's Malice says pensively, when talking about the album's mercurial release date.

Bursting onto the scene in 2002 with the Neptunesproduced hit "Grindin'," brothers Pusha T and Malice traded coke rhymes over stripped-down drums. Their subsequent album, "Lord Willin'," has since moved 938,000 units, according to Nielsen SoundScan. But the follow-up was stalled by a bitter legal battle. The Clipse sued Jive Records to break its four-album contract, citing lack of promotion, and hoped to exit the label for Star Trak, the Neptunes' imprint. Zomba chairman/CEO and Jive president Barry Weiss refused to allow the Clipse to split. The contractual struggle was eventually settled with a label distribution deal for the pair's Re-Up Gang Records. But now the duo must reintroduce themselves to hip-hop's fickle market while rekindling the fire their legal woes almost put out.

"It got to the point where we were talking to the lawyers every day," Pusha T says. "It was so stressful, it'd be like, 'I didn't even open my rap book today.'

"The album's limbo was through no fault of our own," Malice adds. "The battle was between Star Trak and Jive, and we were caught in the middle. And we had to wait until they settled it. And when you're suing somebody. every step of paperwork takes six months. And before you know it, years have gone. Who wants that?"

When the brothers couldn't escape Jive, their relationship with the label turned even more awkward. Rumors have swirled that the album's latest delay was the result of a Pusha T quote on Rolling Stone's Web site that said: "I hate Jive. I hate them motherfuckers. With all my heart and all the passion and my soul I hate these bitches. It's about the lynching of every

staff member up in this motherfucker."

Pusha T says that interview caught him on a bad day. "We'd already fought long and hard for the Halloween date," he says. "We're realists. We know we don't have the easiest radio records. 'Grindin' 'took eight months to break. It takes a little more time for the casual listener to get, but our core audience gets it. I don't even want to say anymore because I don't even know when

"And I don't hate every Jive staff member, I love some people up there," Pusha T adds. "I just got a little emotional."

it's coming out. I do know that it'll be out this year.

So the future looks bleak for the two dope boys. "Mr. Me Too" fell off Billboard's Hot R&B/Hip-Hop Songs chart recently after 17 weeks.

"I can't say that marketing is Jive's strong point," an irritated Pusha T says. "We have to keep the visibility going, we can't just rely on them . . . Jive doesn't understand that we need to be hearing mix-tape records, seeing posters, snipes and print ads. We do street hip-hop, and we can't just rely on them because they treat every artist like an R&B act."

Jive had no official comment at press time.

The brothers have fended for themselves, maintaining their underground hip-hop visibility with two mix tapes (see sidebar). But once "Hell Hath No Fury" finally sees the light, the Clipse will need to turn its incrowd cred into SoundScan numbers.

Malice and Pusha T say the new album is a departure from their more celebratory early lyrics. "It's a representation of us having our innocence taken by the industry," Malice says. "We're not in that happy and bottle-popping phase anymore, it's definitely darker. It's time to let the demons loose, with all the frustration, aggression and anger."

"They are hardworking, crazy-talented and USDA dope-dealer talkers," Pharrell Williams says. "I took time working on the album, and I painted those beats

Unfortunately, if things continue as they have, none of the duo's flawlessly produced songs will ever see

mainstream radio or a Viacom playlist. But their comanager Tony Draper has a plan.

"We positioned ourselves inside the marketplace with the Ice Cube tour and that was successful," Draper says. He's also in talks to put the MCs on Young Jeezy and Rick Ross' upcoming tour, and he plans to release a DJ Green Lantern/Clipse mix tape comprising album snippets in XXL magazine.

'You've got to make sure your core audience gets serviced," Draper says. "That's what attracts the mainstream audience, and we've got to make sure consumers are aware of the album."

Draper is planning for the future as well. "You can only be an artist for so long," he says. "That's why we've established their label, Re-Up Gang Records,

A Re-Up Gang compilation album featuring new artists Ab-Liva and Sandman, as well as solo records from both signees, are projected to drop through the imprint in 2007, distributed via Jive. The Clipse is also shooting a movie musical titled "Hell Hath No Fury" that will also be "dark and demonic" like the new album's material

Meanwhile, the duo are taking nothing for granted. "If this line of work is what you want to get into, you have to understand the nature of the beast," a weary Malice says. "It turns on its own, and you have to be flexible. One and one doesn't always make two."



How Rappers Use Mix Tapes To Keep Their Name Alive

To combat its frustration with Jive Records and music fans' short-term memories, over the past two years the Clipse has shrewdly pressed and distributed about 100,000 copies of two mix tapes—"We Got It 4 Cheap, Vol. 1" and a "Vol. 2"—through the duo's own record label, Re-Up Gang Records. "We Got It 4 Cheap, Vol. 2" sits at No. 4 on the hottest mix tapes of the year



PHARRELL

After dropping sporadic singles and pushing back his Interscope solo album, "In My Mind." numerous times. Skateboard P dropped "In My Mind (Prequel)

DJ Drama w/Pharrell & BBC" to show off his ability to rhyme and hang out with Victoria's Secret models.



BUSTA RHYMES

Taking several years to prepare his first official Interscope release, "The Big Bang," the collaboration king calmed fans

with "New Crack City: Clinton Sparks and Busta Rhymes."

chart at popular Web site mixunit.com based on traffic.

Both tapes circulated so strongly on the underground hip-hop scene that at a recent Clipse show at New York's S.O.B.'s the act's fans mouthed lyrics from the mix tapes rather than from the pair's first album.

The mix tapes "brought their fans out of the woodwork," says Mike Rios, founder/CEO of Mixunit. "A lot of times hip-hop is based in perception as reality. If you're not hot, then it doesn't matter how talented you are, you don't count. But their fans instantaneously grasped it, and it put them back on the map. The tapes validated them."

Other hip-hoppers have used mix tapes to keep their names hot as well. A few notables:



LIL' WAYNE

Wayne bubbled on 2005's "Tha Carter II" with an improved rhyme-style and new swagger, but the mix tape "Dedication #2 (Gangsta Grillz)"

featuring DJ Drama further renewed the hunger.



LLOYD BANKS

Sophomore album "The Rotten Apple" changed release dates twice, and in between Banks dropped "Money in the Bank Pt. 4-DJ

Whoo Kid." keeping his quintessential punchlines and robbery tales fresh in fans' minds.





They Are Family

Break The Urban Music Mold

utside of Cherish, Nina Sky and the Clipse you just don't see too many family groups in urban music anymore. But Geffen's out to change that with its new sister act Brick & Lace. The pair, Nylanda and Neilah, hail from Kingston, Jamaica, but don't want to be pigeonholed as either dancehall or straight-laced reggae. No pun intended.

"Brick & Lace is all about feminine strength and the two sides of a woman." Nylanda says. "Her sexy and her tough side, and you bring it out when you need to bring it out."

The pair perform tunes like the album's title song "Love Is Wicked," and they describe their sound as a "fusion between dancehall and R&B and some reggae." They've even got heavyhitter Akon, who recently jumped into R&B production by remixing India. Arie's "I Am Not My Hair," along with Tony Kelly, Will.i.am, Full Force and Cool N Dre. Akon produced their first street single, "Get That Clear," among others, for the "Love Is Wicked" album.

'Get That Clear' is just about setting the rules right from the start with guys in the beginning," Nylanda says.

"It's not male-bashing," Neilah adds with a smile.

The girls were signed by Polly Anthony and Ron Fair and they'll shoot the video for their new single, "Never Never," soon.

BRING THAT BEAT BACK:

I've found a new favorite mix tape in the Aphilliates' "Déjà Vu Starring Pharrell" produced by Don Cannon and Ludacris' DJ, Jaycee. Tracks like Ciara and T.I.'s "King and Queen," the hard-to-find Nicole Wray featuring Gillie Tha Kid's "I'll Take Your Man" and Shareefa belting out "I Need a Boss" over Scrappy's "Money in the Bank" is a definite treat from the R&B world. And thankfully, there isn't a whole lot of gruff "it's the Aphilliates!" drops, just a moderate number not enough to overshadow the music. Good

HEAL THE WORLD: Fresh

from creating Beyoncé's best Sharon Stone impression in "Ring the Alarm," Swizz Beatz is saving the world one superstar at a time. Gathering Sean Paul, Cassidy, Chris Brown, Eve, Bone Thugs-N-Harmony, Floetry, Lyfe Jennings and Mario, Swizz is basically creating 2006's "We Are the World," except it's called

"I'm just telling them to do what they'd like to do within the lines of why it's important to express peace." Swizz says. "And it's pulling the best out of everybody.

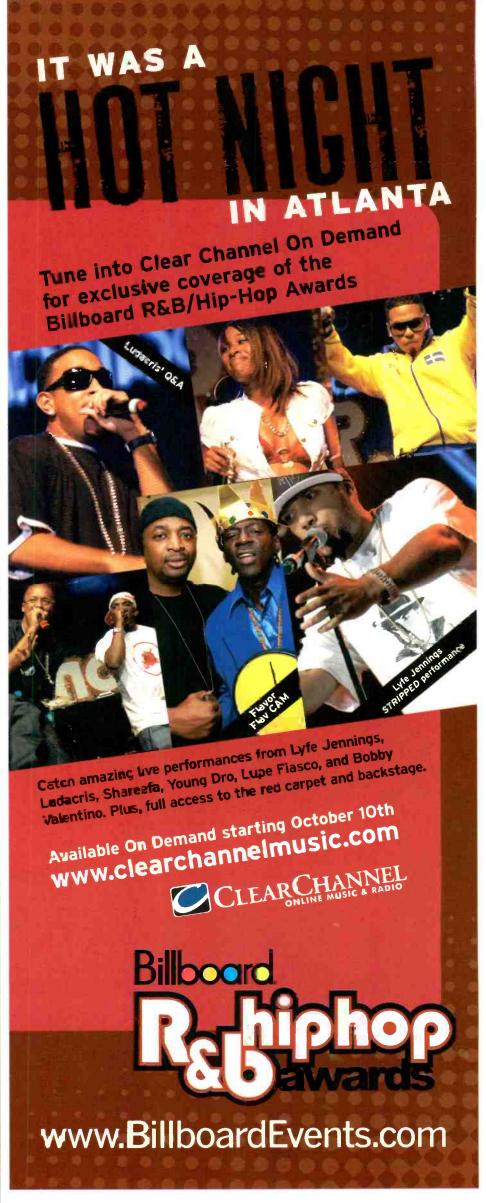
Chad Elliott, VP of Sony Urban Music and Rich Garson, president of Garson Entertainment, tapped Swizz to produce the track. It will air live from the International Peace Day Concert in the Coliseum in Rome on Dec. 9. Eve and Cassidy were in a New York studio recently laying down their verses, while Swizz wrangled a certain celebrity couple during another all-nighter.

"I brought it up to Marc Anthony in the studio at 4 o'clock in the morning and he agreed, and then Jennifer [Lopez] really liked the idea as well," Swizz says.

Meanwhile, Swizz is producing songs for Eve, Bone Thugs-N-Harmony, Cassidy, Anthony, Lopez, Britney Spears, Gwen Stefani, his own album and a posthumous 2Pac album. But his most exciting joint is still Beyoncé's "Ring the Alarm."

"It takes a lot of guts to pull off a song like 'Ring the Alarm' with an artist like Beyoncé," Swizz says. "If-you're known for making songs one way and then you come with alarms ringing, and your voice distorted, that's a big risk. But Sean Garrett, who wrote the song with me, and we were like, 'Do it!' The key is elevating. Her last album sold around 317,000. We rang the alarm this time and it was around 541,000.





Music



Roaring 80s

Summit Of Three Piano Octogenarians Highlights 49th Monterey Jazz Fest

In the closing moments of the 49th edition of the Monterey Jazz Festival, actor and MJF board member Clint Eastwood walked onto the Jimmy Lyons Stage in the arena and announced, "And now, we've got a little treat for you."

He stood in front of three grand pianos, one of which Oscar Peterson had just vacated after a set that was hampered by his stroke-debilitated left hand. Eastwood helped Peterson back to his seat, then introduced Hank Jones—who had just finished performing an elegant date with singer Roberta Gambarini in another festival venue, Dizzy's Den.

The third piano was reserved for **Dave Brubeck**, who earlier that mid-September evening had premiered his fine commissioned piece, "Cannery Row Suite." The surprise gathering of octogenarian pianists not only promised to be a rare summit of jazz titans, but also presaged next year's party, when Monterey will be celebrating its silver anniversary as the longest-running festival in the history of jazz with a host of elders (a few of whom played the first fest) in addition to young upstarts.

Brubeck, exhausted from his performance, was forced to bow out and was momentarily replaced by Eastwood, who played a few bars of the title theme he composed for his film "Mystic River" before bashfully tapping out "Chopsticks" and inviting Jones to "make it into something." At which point Jones zipped into a blues where he and Peterson, in his most vibrant one-handed showing of

the evening, playfully conversed along with Brubeck protégé Glenn Zaleski.

The three-day festival also featured standout performances by an array of vocalists, including Dianne Reeves, who wowed the arena on Saturday. and Kurt Elling, who, as the festival's artist in residence, seemed to show up everywhere and guest with everyone, including an outstanding Friday arena set with the big-swinging Clayton-Hamilton Jazz Orchestra. With relaxed lyricism and fervored saxophone blowing, Charles Lloyd revisited his platinum-selling "Forest Flower-Live at Monterey" album recorded at the same arena stage in 1966. And trumpeter Chris Botti impressed at his Monterey debut with a set of romantic ballads spiked by get-

down electric jams from his band, featuring pianist Billy Childs, guitarist Mark Whitfield

DIANNE REEVES wows the Monterey Jazz Festival crowd with her standout

and drummer Billy Kilson. The best set of the fest, though, was turned in by keyboardist Uri Caine on opening night in Dizzy's Den. He and his Bedrock trio that included bassist Tim Lefebvre and drummer Zach Danziger-all three armed with laptop computers rife with samples and effectscharged, roiled, rocked, swung and grooved with splashes of neon color, shifting tempos and orgasmic improvising. Highlight: a dance-and-crash take on Blood, Sweat & Tears' "Spinning Wheel." after which an angry yell came from the audience:

"Play some jazz!"

In related news, in ramping up for its 50th, MJF general manager Tim Jackson announced the formation of Monterey Jazz Festival Records, a new label that will feature live recordings compiled from the fest's tape archives stored at Stanford University. The first CDs are slated for July 2007 and will be issued in a joint effort with Concord Music Group.

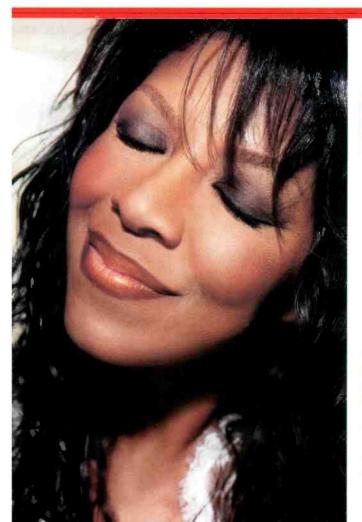
THREE DOT LOUNGE:

Another artist seemingly everywhere at Monterey, drummer Willie Jones III—supporting Hank Jones, Kurt Elling, pianist Taylor Eigsti and trumpeter Roy Hargrove—will release his third

11, 500-plus people crammed the Canal Room in New York for an all-star benefit to raise funds for music industry vet Tom Terrell (former Verve publicity manager) who is undergoing treatment for prostate cancer. Featured performers included pianist Randy Weston, electric bassist Meshell N'Degeocello, vocalist Angelique Kidio and saxophonist Greg Osby romping with pianist Kenny Barron on "My Baby Just Cares for Me." Donations can be sent to the Tom Terrell Benefit Fund, c/o Dr. Bevadine Z. Terrell, 1839 Otis St. NF. Washington, D.C. 20018.

solo album, "Volume III," Nov.

1 on MJ3 Records . . . On Sept.





Eight-time Grammy Award winner Natalie Cole is going back to her roots—to the singer she was before her multiplatinum "Unforgettable" album, which featured her singing with her late father Nat "King" Cole. Verve Records release "Leavin"— which hit stores this week—marks her 20th studio album, unites Cole with producer Dallas Austin and presents an eclectic mix of classic pop, R&B and rock tracks from such artists as Fiona Apple, Aretha Franklin, Kate Bush, Sting and the title track by Shelby Lynne.

You recently did a string of shows at the Viper Room in Los Angeles. What was that experience like?

The Viper Room is a great venue. It will know out any kinks that you might have. It's a great place to show-case. We used it like a dress rehearsal for four nights to showcase the record. With the word getting around, by the third and fourth night it

was packed. We didn't do any advertising. It was mostly friends and industry people. The place only holds 175 people. We had a ball.

What are your touring plans?

We're going to be playing smallish venues, not quite as small as the Viper Room. When my management suggested this kind of strategy, I was cool with it. I started in

clubs. I started in really small, funky places.

How did you choose the songs for this album?

It's a return to my roots from when I first started recording in 1975. I had quite an illustrious career as an R&B/pop singer. Then when I recorded "Unforgettable," it totally changed the landscape of my life for 15 years. I love every minute of it, but now I'm ready do to something else.

How many songs did you listen to before choosing these 12?

I went through 500 songs to pick this mix. I picked a few songs that Dallas looked at me cockeyed, thinking, "How is that going to work?" The Shelby Lynne song was one of them. And, I've been doing Kate Bush's "A Man With the Child in His Eyes" since the 1980s. This is the first time that I've gotten away with recording it. I recorded it when I was on Elektra Rec-

ords, but that record never came out. The version on this record is by far the best.

Are you happy doing your own vocal style again?

It's very liberating. I feel very free. I feel able to really express myself. In these days, the industry is crazy and people have forgotten what melody and a real quality song is. I think choosing songs like this, and going with covers of writers who are so excellent will remind people. Music is an art form. It's a chance to express yourself.

What is your career philosophy?

Every now and again someone comes up who has his or her own style and is fearless. Right now you have to be fearless and hope that somebody gets you. For the most part that's what my career has been. I've chosen to go down roads that no one would even think of—even with the "Unforgettable" record. My own label thought I was crazy. I think it taught the music industry a lesson.

Music

Latin Notas





Another Stage

Regional Mexican Icon Lupillo Rivera Starts Fresh On New Label

from local act on a small, family-owned indie, to superstar on a major label, to struggling star on a powerful indie

Now Rivera prepares for yet another stage—as marquee act on another indie. Vene Music, which released his new studio album, "Entre Copas y Botellas," Sept. 26 in the United States and Mexico

Rivera's hectic journey in such a short lapse of time highlights the increasing versatility demanded of labels and even the most high-

RIVERA

With his shaved head, hip look and raw sound, Rivera introduced a new generation of bilingual listeners to traditional banda music and became an icon in the genre. At his height with Sony in 2002, he had four albums in the top 50 of Billboard's Top Latin Albums chart. Rivera left Sony for Univision Records in 2004, lured in part by the promise of TV campaigns. But sales slipped, and his last Univision recording, 2005's "El Rey de las Cantinas," sold a mere 65,000 units, according to Nielsen SoundScan.

His move to Vene may appear risky to some. After all, Univision Music Group commands the highest market share of any Latin label in the United States. But Rivera wanted more attention, and because Vene is owned by the Cisneros Group of companies it also benefits from campaigns on the Univision networks.

"I think too many labels have too many acts right now." Rivera says. "Vene wants to start having its own artists and they weren't saturated."

"We are very focused in having stars from all

n just seven years, Lupillo Rivera has gone genres," says Jorge Pino, music VP for Venevision International, "Lupillo is our strong calling card into regional Mexican. He is an icon. What are we giving him? A lot of love, A lot of radio, press, TV and tour support."

> Vene has been focused on building its roster since it hired Pino, a veteran executive, last year. The label is associated with stars like Juan Luis Guerra, Jose Feliciano and Andrea Bocelli, but those albums have or will be released via joint ventures with other labels. Rivera is the first hone fide star signed directly to a three-album deal with Vene Music, joining developing acts like Vocés del Rancho and pop/rcck group Sí Señor.

Vene already released an album of Rivera hits earlier this year. The label was able to secure the rights to the songs because, throughout his career. Rivera has never signed a deal that cedes ownership of his master recordings-all his deals are licenses.

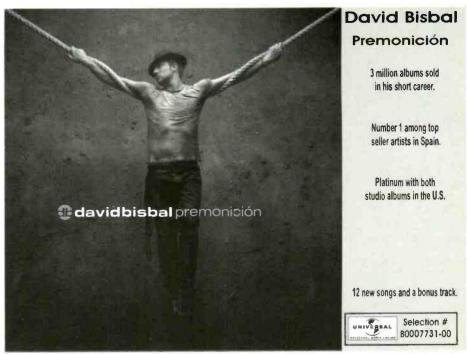
> "It's much better for me" Rivera says "For example, albums that Sony used to have they returned them back to me. The only way I think I would give away my masters to the label is if it was a joint venture kind of thing. Otherwise, I don't think I'd do it any other way." In addition to changing labels,

> > Rivera has also changed management and strategy. This year, he hosted the Billboard Latin Music Awards and now will host a weekly, bilingual regional Mexican show to be distributed by Radio Syndicate. His new manager, Pete Salgado, who also works with Rivera's sister, Jenni, is negotiating a national tour for the siblings with a "major"

promoter and is aqgressively looking for corporate sponsors.

Salgado says the bilingual Rivera siblings are ready to break into mainstream market venues that go beyond the traditional regional Mexican concert and dance circuit.

"There's this thing called crossover, but because [Riveral speaks English and is from California," Salgado says, "That's the way with the new Latino act."



David Bisbal is back with his third studio album. Among the 13 songs, there are 4 that were composed either partially or entirely by Bisbal. Collaborating in this high profile release are Wisin & Yandel, Tomatito and Vicente Amigo.

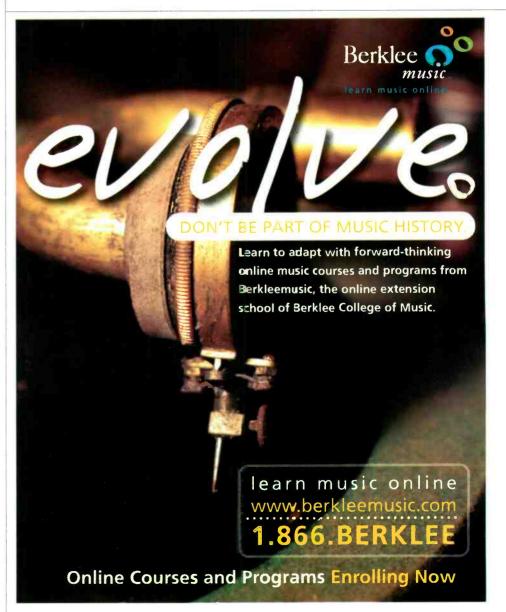
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Beauty And The Beat

Vancouver Duo Delerium And San Francisco Producer Kaskade Get Gorgeous

duo from Vancouver finds favor with both 50-year-old architects and raccoon-eyed goth kids. A San Francisco producer/DJ remixes the Pussycat Dolls and Justin Timberlake, but still maintains enough street cred to pack a Kansas City cornfield with screaming fans.

Their X factor is simple—unapologetic beauty. As Delerium, producers Bill Leeb and Rhys Fulber's latest is "Nuages Du Monde" (Net-

twerk). Kaskade, or Ryan Raddon, released "Love Mysterious" (Ultra) Sept. 26.

Leeb and Fulber had a full-fledged international hit with 2000's "Silence." It was vintage Delerium: a lavishly voiced guest singer—in this case the cream of the crop, Sarah McLachlan—singing woeful lyrics over bass and synths as plush as cashmere and tough as leather. It cracked the Adult Top 40 and Hot 100 Single Sales charts and made a splash at radio.



"Nuages" is packed with similarly gorgeous moments. Metropolitan Opera soprano Isabel Bayrakdarian, trance mainstay Kirsty Hawkshaw and Juno Award-winning Punjabi singer Kiran Ahluwalia lend their unique instruments to the Delerium soundscape. yielding melodic, medieval songs that could have been played at pre-Raphaelite painting sessions. In the '90s, we had the "chant" craze and Enigma, but neither sounded as organic as this.

"We mixed the new album on an analog board versus Pro Tools," Leeb says. "It works well for our kind of music. I've heard a lot of new age albums with that thin sound, but we like it more old school. When the music goes through one of these SSL boards with transistors—we even put it down on two-inch tape—there is a subtle difference. It has its own character."

Leeb and Fulber also collaborate on Frontline Assembly, a popular goth-industrial outfit with a blistering track on the "Saw" soundtrack. The contrast isn't as stark as it seems—both projects exist in the same fantastical plane, Delerium the hobbit to Frontline's orc.

If Delerium swells, Kaskade shimmers. "Mysterious," his first effort for new label Ultra after a long relationship with San Fran indie Om, has more to do with languid, guitardriven folk than dancefloorconscious beats. Think Nick Drake meets Ananda Project in an abbreviated, popfriendly format.

"I've really tried with all my albums to reach beyond the DJs. I'm interested in a more common listener," Kaskade says. "The DJs have always supported me and that's great. But what about the DJ's girlfriend who doesn't want to listen to a 10-minute song? Most of these could

be expressed in five minutes or less, as long as I can convey the idea I'm trying to get across."

The shortened lengths do not cut down on the lushness. First singles "Be Still" and "Stars Align" open into expansive, prairie-sky choruses-just like previous Kaskade radio hits "Everything" (2005) and "Steppin' Out" (2004). And wearing his DJ hat, the producer evangelizes his melodic gospel through constant touring, with stops ranging from Sydney for 20,000 to the aforementioned cornfield gig in Kansas City.

"i've always been driven by the fans," he says. "There's no way in the underground except touring like this, getting the music out there and playing it for the people who support you."



Collective Action

Chuck D Champions All-Woman Rap Quartet Crew Grrl Order

Something is aesthetically offkilter in the rap game. And Chuck D is determined to balance the creative scales.

"There are too many individuals and not enough groups," declares the Public Enemy frontman during a visit to Billboard's Los Angeles office. "Many of these cats [solo rappers] aren't as good as they think and say they are. You can't keep doing the same thing and expect the genre to stay vibrant."

Chuck D seeks to make good on that declaration—and also raise females' rap profile—with the all-woman rap act Crew Grrl Order. "B Grrl Stance," the quartet's debut on Chuck D's indie label SLAMjamz, is due Nov. 1.

The foursome came together when Lady Payn and drummer/DJ Sammi Grrl (both from Atlanta) and Retina and Ms. Ebonee (both from Charlotte, N.C.) joined forces after stints in separate groups working with Chuck D.

"I told them to convince me," he recalls of their decision. "I can't stand male-designed, cookie-cutter female situations. These ladies can rap, write, produce . . . this group does the whole nine yards."

Also due on the label is the Wu-Tang Clan-vibed HEET-mob ("They From Where?"). Representing the group dynamic at SLAMjamz as well: recent releases by virtual rap group the Impossebulls ("Slave Education"), retro hip-hop trio Most Hi-Fi ("Everything's Gonna Be Alright") and rap duo Dirty North ("Conflict Re'-Soul'ution").

But rap isn't the only game for 5-year-old SLAMjamz. President Daniel Lugo oversees a label that dabbles in R&B/soul (Kyle Jason aka "the Insane Soul Machine"), rock (the Scallions, 7th Octave), new jazz (Kasuf & the Mazz Muvement, PE backing band the BaNNed), gospel (the HeavenOcopters) and comedy

(Cory "Zooman" Miller).

Releasing half of its 30 artists through traditional retail and the other half digitally, SLAMjamz is distributed domestically by Haw River, N.C.-based Redeye and globally by Paris-based Nocturne. The label also releases 10 CD/DVD packages a year. Command Films, the label's inhouse film company, is headed by David "C-Doc" Snyder, who oversees a team of 15 music producers.

"I'm having the best time," says Chuck D, who likens running SLAMjamz to the pioneering efforts of such labels as Motown, Stax and Def Jam.

"We started small and are working up to what's gold or platinum for us."

In the meantime, what's up with the locomotive that got this whole party started? Public Enemy's latest, "Beats and Places," featuring new and unreleased tracks, streets Nov. 1. Prior to that, PE will embark

on its 55th tour Oct. 1-14 in Europe and the United Kingdom. Chuck and crew are already gearing up for the venerable act's 20th anniversary next year. Coming next spring/summer: a new album with the intriguing—and extra-long—title, "How Do You Sell Soul to a Souless People Who Sold Their Soul?"

IN THE MIX: "Dreamgirls" alumnus Shervl Lee Ralph will join sisters in song-Natalie Cole, Stephanie Mills, Vivian Green and others-for her 16th annual HIV/AIDS benefit concert, Divas . . . Simply Singing! The Oct. 7 affair will be staged at the Wilshire Ebell Theatre in Los Angeles. Offering added support: singer Rahsaan Patterson and saxophonist Jimmy Sommers The Fox network will broadcast the 38th NAACP Image Awards live from the Shrine Auditorium in Los Angeles on March 2, 2007

CREW GRRL ORDER



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ROCK BY JONATHAN COHEN

The Thrill Of Victory

Sports-Branding Placements Boost Robert Randolph's New Set

ost bands fear the worst when their albums get bumped back from original release dates. But for Robert Randolph & the Family Band, the two-week delay of their sophomore Warner Bros. set, "Colorblind," has proved quite fortuitous.

The set was originally due Sept. 26, but the label moved it to Oct, 10 to build momentum via a high-profile, season-long placement for album track "Thrill of It" as the opening song for ABC's new "Saturday Night Football" series

"Thrill" is included in a montage featuring performance footage from the Pontiac Garage stage in New York's Times Square and will alternate each week on "Saturday Night Football" with a clip featuring OK Go's "Invincible."

"It is a thrill for these kids to play in prime time, under the lights, on network television, and the song delivers that message," says "Saturday Night Football" coordinating producer Bill Bonnell, who was blown away by the Family Band

Another "Colorblind" song, "Ain't Nothing Wrong With That," was utilized in a two-week NBC-branding campaign earlier this month. while "Thrill of It" can also be found in the EA videogame "NBA Live '07." A proper video for the track was completed the weekend of Sept. 22 and quickly added into medium rotation on VH1.

"We were rushing" to finish "Colorblind" on time, Randolph says, "Luckily, the label said. 'Wait a minute. There's a lot going on here. We want to make sure we have that thing pumping right before the record comes out '

Warner Bros. extended the sports theme by booking Randolph for an ESPN.com chat in early September, appearances on ESPN and Fox Sports Radio during the week of release and a Sept. 28 performance on "Best Damn Sports Show Period." The group will also perform at a NASCAR/Busch banquet in December. "I'm one of the biggest sports fans there is." Randolph says with a chuckle, "That's all I watch."

As it turns out, the Family Band's relentlessly upbeat blend of R&B, soul and rock is a perfect fit for sports branding. On "Colorblind," the band snagged guest spots from Eric Clapton, Dave Matthews and Leela James, as well as contributions from producer Mark Batson and gospel songwriter Tommy Sims. The set is the followup to 2003's "Unclassified," which debuted at No. 4 on Billboard's Heatseekers chart and has sold 227,000 copies in the United States, according to Nielsen SoundScan.

"I could sit down and do 10 songs with the band in probably a week or two, which is actually what we did," Randolph says of his modus operandi in the studio. "But we came back another three months later, and I said, 'I've got something better.' And someone would say, 'No, you don't.' 'Yes, I do.' 'Well, let's hear it.' We were looking for something else-something that wasn't in us before."

While the Family Band is known for its jawdropping onstage virtuosity, the act intentionally reined in its jammy tendencies in the studio. "We didn't want to go into any long jams, because we know when we play the song live, it's going to be longer," Randolph says. "If you watch Prince, any song he records could be nine minutes at a show and even more crazy."

Having supported the Black Crowes and Dave Matthews Band in recent months, Randolph and



company will embark on a headlining tour Oct. 7 in Utica, N.Y

According to Warner Bros. marketing director Marc Friedberger, the challenge now is to spur curious viewers to experience more of what Randolph has to offer. "For those watching the band on ABC or hearing them on the radio, we want to make sure we give them multiple impressions and let people know that's Robert Randolph," he says. "He's an amazing performer with more great songs."



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com



Damon Gough has admitted hitting an artistic "wall" while recording his fifth album as Badly Drawn Boy, "Born in the U.K." (EMI).

In summer 2005, the singer/ songwriter abandoned sessions with producer Stephen Street (the Smiths, Blur, Kaiser Chiefs), declaring himself unhappy with the results. He eventually returned to the studio in January with producer Nick Franglen (from XL-signed U.K. dance act Lemon Jelly) to record new material, which became "Born in the U.K."

Gough signed to EMI in 2005 after four albums with U.K. independent label XL, including his Mercury Music Prize-winning debut "The

Hour of Bewilderbeast" (2000). EMI will release "Born in the U.K." internationally Oct. 16. It

appears on Astralwerks Oct. 17

in the United States. "This is a record that's taken a lot of work on his part," London-based EMI Records managing director Terry Felgate says. "We're very excited about the results. These are some of the best songs he's written."

Gough begins a seven-date club tour booked by Little Big Man Oct. 10 in Boston, ahead of larger U.K. shows Oct. 25-Nov. 5 through London-based X-Ray Touring. Felgate says heftier touring is planned for 2007.

Gough is published by Badly Drawn Boy Music/Diesel 2 Publishing/Kojam Music/Kobalt Music Publishing (U.S.); and Badly Drawn Boy Music/Big Life Music (U.K./international). -Steve Adams

STILL SIMPLE: Nine months after quitting the music industry to work in a video store, Irish singer/songwriter Simple Kid got his mojo back.

The folky trance-pop of Corkborn, London-based Ciaran McFeely's debut "Simple Kid 1" (2003) on U.K. independent 2m Recordings drew comparisons to Beck. It also shipped 2,500 in Ireland, 20,000 in the United Kingdom and 20,000 in the United States through Vector Records, McFeely's co-manager Mick Paterson says.

Business and management problems following 2m's 2004 closure prompted McFeely's "retirement," but he has returned reinvigorated with a riot of wellabsorbed pop influences on "Simple Kid 2." The album is on London-based startup Country Gentleman Recordings, coowned by McFeely, Paterson and co-manager Rob Holden. Distributor RGM issued the album Sept. 29 in Ireland, ahead of an

Oct. 23 U.K. release through Universal Music. Paterson says U.S. and European licensing deals are pending.

The first single from the album was September's vinyl and digital release "Serotonin"/"Ballad of Elton John." Paterson says releasing the six-minute-long "Serotonin" was "a conscious decision not to put ourselves under pressure at radio, but to reintroduce Simple Kid to the support and good will built up with the first album.

U.K. and Irish shows run through Nov. 5. Simple Kid is booked by MCD and published by Sony/ATV Music Publishing. -Nick Kellv

PULSE QUICKENS: Antonio Carmona "has been central to the pulse of Spanish pop for more than 20 years," Universal Music Publishing Spain managing director Daniela Bosé says.

Carmona, the key voice of flamenco-pop in Spain during the 1990s as singer with Ketama, looks set to retain that position with the Oct. 1 release of his solo debut "Vengo Venenoso" (Surco/ Universal Music), six weeks after signing a long-term deal with Bosé's company.

Ketama shipped 1.4 million

albums globally between 1985 and its breakup in 2003, according to Universal Music. The trio signed to Polydor in 1990 after three albums for Spanish independent Nuevos Medios. Through Ketama, Bosé says, "Spain developed flamenco-pop, flamenco-salsa and combinations with African music, such as [Ketama's] 1994 album with Mali's Toumani Doubete, 'Songhai 2.'

Universal Music plans a pre-Christmas rollout for Vengo Venenoso" in key continental European territories, Latin America and U.S. Latin markets.

Bosé says the personal involvement of Miami-based Universal Music Latin America/ Iberia Peninsula chairman Jesús López led multi-Grammy Award-winning producer Gustavo Santaolalla and Colombian international star Juanes to work on the album. Juanes guests on "Vengo Venenoso" along with Warner Music Spain artist Alejandro Sanz and Universal's Spanish female rapper La Mala Rodríguez.

Carmona is booked through Imagina Producciones in Madrid; live dates have not yet been scheduled

—Howell Llewellyn

REVIEWS **ALBUMS**

on the basis of musical merit and/or Billboard chart potential

ALBUMS



EVANESCENCE The Open Door Producer: Dave Fortman Wind-up Release Date: Oct. 3 With Evanescence's second album, we

learn that singer/pianist Amy Lee was as much a part of the six-times-platinum sound of 2003's "Fallen" as nowdeparted guitarist and songwriting partner Ben Moody. We also learn that Lee is no woman to scorn, "The Open Door" is full of blistering attacks on those who have betrayed her, a list that starts with Moody but doubtlessly includes exboyfriend Shaun Morgan of Seether, the impetus for first single "Call Me When You're Sober." Fortunately, Lee and company-including former Cold guitarist Terry Balsamo, who suffered a stroke while making the album-have translated her heartache into another successful set of melodramatic goth/industrial anthems with touches of prog and even classical (Mozart's "Requiem") in "Lacrymosa." Those who embraced "Fallen" will doubtlessly fall even harder into "The Open Door."-GG



GEORGE STRAIT It Just Comes Natural Producer: Tony Brown MCA Nashville Release Date: Oct. 3 George Strait has been in a zone for 20 years, rarely

experimenting with a formula that has yielded scores of hits. He slams a homer here with "Give It Away," a leavin' song that would've worked in any decade. If

anything Strait is more stone country than ever, with George Jones-esque jewels like "She Told Me So" and the tasty Guy Clark shuffle "Texas Cookin'." The Cowboy has developed a slight vocal catch that lends weight to warm ballads. like "Better Rain" and "I Ain't Her Cowboy Anymore." Strait's delivery is smooth as silk on the perceptive "He Must Have Really Hurt You Bad," and "What Say" is a neo-classic slow waltz. Generous at 15 cuts, the record wraps with the stirring 'Come On Joe," a fitting cap for one of his-and this year's-best.-RW



THE KILLERS Sam's Town Producers: Flood. Alan Moulder Island Def Jam Release Date: Oct. 3 Sometimes more is better-and that's

certainly the case with "Sam's Town," a lollapalooza of cinematic soundscapes that dashes any fears, or dare we say expectations, of a sophomore slump. The Las Vegas quartet still proudly wears its British New Wave influences on its sleeve. But they're presented in a manner that's stylistically undated and given their own character by Brandon Flowers' keening vocals and the interplay between his keyboards and Dave Keuning's versatile guitar work. Produced by Flood and Alan Moulder, "Sam's Town" is a sophisticated sonic metropolis whose best songs—the title track, "Bling (Confession of a King)," "Uncle Jonny," "Bones" and the single "When You Were Young"—are powerful modern rock anthems that may someday yield their particular influences on younger bands.-GG

ROCK

BECK The Information

Producer: Nigel Godrich Interscope

Release Date: Oct. 3

With a blank album package practically begging for audience participation, Beck himself sounds a bit distant on "The Information" Be it the primal guitars and alone-in-thedesert frustration of "Nausea" or the breezy "No Complaints," where Beck sings in a daze that he's "aimless" and "out of patience," this latest collaboration with Nigel Godrich offers perhaps the bleakest peek into Beck's worldview to date. "The Information" is bouncier than "Sea Change" and more unpredictable than "Guero," as Godrich and Beck play with out-of-this-world electronics one moment (the title track) and fashion a hiphop rhythm out of what sounds like an earthquake in the world's largest kitchen the next ("1000 BPM"). Yet for all the headphone-worthy sounds, the pace seldom rises above a back-porch feel and, at times, the stickers meant for customizing the cover seem like more fun than the music.—TM

THE DECEMBERISTS The Crane Wife

Producers: Chris Walla, Tucker Martine Capitol

Release Date: Oct. 3 The Decemberists' major-label debut doesn't dare shy away from a good, hearty concept, both instrumentally and thematically. Colin Meloy's astute tongue continues to deliver great rhyming schemes via twisting tales about a magical crane, murder and sweethearts. But the group abandons some acoustic sounds in favor of electric guitars, keys and effects, the (literal) piracy of their first two efforts and the grand pop of "Picaresque" only barely heard. The set kicks. off with the wonderful. circular melody of "The Crane Wife 3" and veers off into the proggy guitar and keyboards of "The Island, Come and See, the Landlord's Daughter, You'll Not Feel the Drowning.

'When the War Came" is a

particularly rocking effort, but is followed by the simple "Shankill Butchers" and blissful groans of accordion on "Summersong." Another extraordinary Decemberists album.-KH

TREY ANASTASIO Bar 17

Producers: Brvce Goggin. Trev Anastasio Rubber Jungle Records Release Date: Oct. 3

Phish's former frontman has struggled to define his voice as a solo artist. bouncing between projects at a dizzying rate. This effort, made over the course of two long years, suffers a grabbag-like fate as a result. veering from classically influenced, string-anchored ballads (title track) to stonerblues rockers ("Mud City") to reggae-tinged slow-burners ("What's Done") and everything in between for a sprawling 70-plus minutes. There's no shortage of musical clichés, especially on the uptempo numbers, and Anastasio's frail voice remains a general liability. But give the man a lot of credit for pushing himself in new directions, something he failed to do on last year's pedestrian "Shine." The ambition demonstrated on several tracks is promising, and the unexpectedly gentle "Let Me Lie" is one of his finest post-Phish efforts.—SV

THE DEARS **Gang of Losers**

Producers: The Dears Arts & Crafts

Release Date: Oct. 3 'Why can't everyone live out happily ever after," Dears singer Murray Lightburn laments on the emotionally charged "Bandwagoneers" from the group's new "Gang of Losers." This sentiment is felt throughout each track on the set, as Lightburn's Morrissey-tinged croon narrates struggles with everything from love and war to social stigmas and race. The sound here moves from jaunty, hook-laden choruses ("Ticket to Immortality") to strippeddown ballads ("There Goes My Outfit") and jazzy, horninflected grooves ("Find Our Way to Freedom"). The overall tone of the album isn't entirely dark and hopeless, although Lightburn fails to leave us with any specific resolve, instead content for some auestions to remain unanswered. We're OK with it, too, as long as the Dears keep making music like this.-JM

R&B

MONICA The Makings of Me

Producers: various J Records Release Date: Oct. 3

Monica's seasoned pipes have always set her a cut above peers who get by on dance routines and/or barely there vocals. While "The Makings of Me" has its needless trendchasing moments, her rich voice and prime subject matter are the main draw. The Swizz Beatz-produced "Raw" expertly blends her rolling alto with a spicy drum-driven beat, and the catchy piano melody of "Why Her" sounds a lot like Mariah Carey's "We Belong Together" (both were produced by Jermaine Dupri). Basic ballads like "My Everything" and "Getaway" find Monica in true vocalist form but her street twang and rapping persona walk a thin line between natural ("Sideline Ho") and forced ("Gotta Move"). Also avoidable is the fingersnapping single "Everytime Tha Beat Drop," thankfully the only song of its kind here. Monica is good enough without the fluff.—CH

GLADYS KNIGHT Before Me

Producers: Tommy LiPuma, Phil Ramone Verve

Release Date: Oct. 3 Knight tries the classic-voice-singsclassic-songs approach on "Before Me," reinterpreting songs by other icons whose talent influenced and inspired her own esteemed career. Tommy LiPuma and Phil Ramone's production, coupled with Knight's soulful vocals, lovingly reinvigorate songs initially associated with Billie Holiday, Lena Horne and others. Among the best-Knight's quietly riveting turn on Duke Fllington's "Come Sunday." the Gershwin standard "But Not for Me" and "Since continued on >>p38

SINGES



BOWLING FOR SOUP High School Never Ends (3:28) Producers: Russ-T, Jaret Reddick, Adam Schlesinger Writers: J. Reddick, A. Schlesinger

Publishers: various

Frat band Bowling for Soup, which hit party pay dirt with 2004's "1985," returns with another madcap anthem about how the same petty rules that made high school miserable for most carry on in the real world. Set to a frantic beat and sing-songy rhymes, Soup's lyric is utterly cunning, while being frighteningly spot-on: "Reese Witherspoon, she's the prom queen/Bill Gates, captain of the chess team/Jack Black, the clown/Brad Pitt, the quarterback/Still care about your hair or the car you drive/Doesn't matter if you're 16 or 35." Set somewhere between Simple Plan and Toni Basil's "Mickey," this song is as catchy as it is universal, to both top 40 kids and all of us who once were. - C7



KT TUNSTALL Other Side of the World (3:36)

Producers: Steve Osborne, Martin Terefe, Andy Green Writers: Tunstall. Terefe

Publishers: Sony/ATV UK Relentless: Virgin

Scottish songstress KT Tunstall, who first charmed us with her smoky voice, edgy guitar riffs and novel blend of alt-rock and blues, surprises fans with a softer side. Latest single "Other Side of the World" is a beautifully crafted ballad that truly demonstrates her multidimensional talent. Influenced by the challenges of longdistance relationships, the heartfelt track is a natural for radio, with a reflective lyric tied to an effortless hook and sympathetic production. A fine piece of modern melodic pop that serves as a calling card for her trademark singer/songwriter skills, the song, starting at triple-A, should shoot up the charts while firing up her fan base.-KT

REVIEWS

SINGIES

from >>p37

I Fell for You," which stands up to the 1963 hit by Lenny Welch. The project, however, exudes a sense of safeness. Rather than listening to another version of "Good Morning Heartache" or "God Bless the Child," one comes away wondering what Knight could do with lesscovered tunes. That quibble aside, there's still no denying her rich. powerful voice, which just gets better with time.—GM

ROBIN THICKE The Evolution of Robin

Producers: various Star Trak/Interscope Release Date: Oct. 3 Off the bat. Thicke has drawn comparisons to Justin Timberlake, making it hard for him to slice his own niche Both are soulful, blue-eved crooners with pleasant falsettos, but with very distinct musical approaches. Thicke's sophomore effort is, like his 2003 debut "Beautiful World," a souldriven session that highly contrasts Timberlake's popcentric style. Though "Evolution" courts the mainstream via droning lead single "Wanna Love You Girl" featuring Pharrell Williams and the Lil' Wayne-featuring "All Night Long," it is propelled chiefly by smoky jazz-club grooves ("Complicated"), achingly tender ballads ("I Need Love") and funky numbers ("Cocaine"), none of which are really radio-friendly. One could argue the album is too soul-drenched, as chunky instrumentation and dawdling ballads drag out the 16-track disc. But in small doses. "Evolution" is well worth the weight.-CH

ELECTRONIC

CLARK **Body Riddle** Producer: Chris Clark

Release Date: Oct. 3 Chris Clark's 2001 debut, "Clarence Park." distilled all the electronica goodness passed down from Warp forefathers Aphex Twin, Boards of Canada and Squarepusher into a mighty tasty techno tour de force. Although 2003's "Empty the Bones of You" failed to satisfy as much as its predecessor, "Body Riddle" returns with just the right recipe. "Ted" sounds like a disco hit from the 30th century, while Radiohead would kill for weirdo collage pieces like "Night Knuckles. Elsewhere, "Herzog" conjures the hippest NASA highlight reel ever, and closer "The Autumnal Crush" beams its melody through a gauntlet of digital noise and skittering beats. The opening salvo of "Herr Barr" and "Frau Barr" are Clark par excellence, as tweaked-out drum breaks and retro synth leads mutate into maudlin, string-tinged soundscapes with the power to hypnotize.-JC

VARIOUS ARTISTS ESL Remixed

Producers: various ESL Music Release Date: Oct. 3

Thievery Corporation is one of the most unheralded yet consistent groups in electronic music, and its label, ESL, releases fresh, fun and relatively kitsch-free lounge music that adults can buy with their heads held high. "ESL Remixed" is a great primer for the uninitiated. showcasing the best work from the label's best artists in the hands of capable remixers. Every lounge construct gets its due, from jazzy '40s scat (Ursula 1000's "Boop") to funky '60s horns (Thunderball's

"Stereo Tonic") to '70s disco

flutes (Ocote Soul Sounds'

"Tamarindio"). "The Heart's a Lonely Hunter," sung by none other than David Byrne, and remixed by Grammy Award-winning house legend Louie Vega, is the collection's only full vocal, but that doesn't make it any less palatable. The ultimate apartment-party soundtrack.-KM

WORLD

RODRIGO Y GABRIELA Rodrigo y Gabriela

Producers: John Leckie, Rodrigo y Gabriela ATO

Release Date: Oct. 3

Just when you think fretboard pyrotechnics are a thing of the past, an acoustic-quitar duo revives the genre with raw energy and endless élan Mexicanborn Rodrigo v Gabriela morph Latin styles and heavy metal into a wild fusion that sounds like the virtuoso work of a headbanging flamenco dancer. On groove-shifting originals like "Diablo Rojo" and "Satori," Rodrigo Sanchez shows off maniacal

scale runs while Gabriela www.billboard.com Quintero adds thunderous percussion by drumming on the guitar's body "Ixtapa," a dreamy world-metal ballad, features gypsy violinist Roby Lakatos. The inventive duo, whose career

Amos Lee, "Supply and Demand" (Blue Note) Roger Joseph Manning Jr., "The Land Imagination'

ADDITIONAL

Jerry Lee

(Artists First)

Lewis, "Last Man Standing

took off in Dublin after busking through Europe, wrap "Stairway to Heaven" in four minutes and follow up with a brain-melting take of Metallica's "Orion." One of the best guitar albums in ages; one of the best discs this year.-SP

AEROSMITH Devil's Got a New Disguise (3:48)

Producer: not listed Writers: S. Tyler, J. Perry, Warren

Publisher: not listed Columbia

"The Very Best of Aerosmith." Now there's a lofty template, huh? This new track from the upcoming collection stands notably tall among the enduring band's redwood-high stack of hits. Lead Steven Tyler growls and teases with signature vim as he revels in the charms of a woman named Kav: "The girl's so witchin', my backbone's twitchin'/Cause down in Hell's kitchen, the devil's got a new disguise." Bandmates Joe Perry, Brad Whitford Tom Hamilton and Joey Kramer stir up a gallon of instrumental sweat alongside, making this a promising new performance vehicle for Aerosmith, which just launched a gargantuan North American tour with Mötley Crüe. These guys know how to punch hits home, thematically, melodically and with irresistible attitude. Thirty years in, Aerosmith maintains a devil of a hip

JEWEL Good Day (3:46) Producers: Rob Cavallo,

Jewel Writer: J. Kilcher, G. Wells, K. DioGuardi

Publishers: various Atlantic

factor.-CT

The second single from Jewel's effervescent "Goodbye Alice in Wonderland" shows yet another side of the versatile folk/pop/rocker, with an autobiographical vet identifiable lyric about searching out the positive in our daily lives. "Good Day" opens with a feather-light vocal musing of dissatisfaction ("It's nice to see people can be/More messed up than me") before Jewel decides at the chorus, "It's gonna be alright/No matter what they say/It's gonna be a good day," with melodic guns blazing. The song is accompanied by a clever 'Wizard of Oz"-esque blackand-white-to-color videoclip (thanks, YouTube) that could help bring mass-appeal triumph to this track. Meanwhile, clubs are having their own party with new mixes of CD track "Only One

Too." On both accounts. Jewel remains in peak form.—CT

RAB

DONELL JONES Oh Na Na (4:05)

Producers: The Underdogs Writers: A. Dixon, H. Mason Jr., S. Russell, Tank, D. Thomas Publishers: various LaFace

"Oh Na Na" is another "Oh Na Na Isunos buttery smooth groove by one of R&B's most consistent vocalists. This baby-making slow jam-the third single from Donell Jones' recent "Journey of a Gemini"—should be popular with the urban contemporary crowd. Aside from a few indigestible lyrics ("Girl I can't wait to taste your hypnotic"), the singer takes a pleasant spin on a clichéd subject—pleasing a woman-by molding his cavernous vocals well with the rhythm. Yes, any R&B crooner could make "Oh Na Na" hum, but Jones does it oh so well.-CH

JOHNTA AUSTIN Turn It Up (3:46)

Producers: Jermaine Dupri, No I.D.

Writers: J. Dupri, J. Austin, B. Bramlett, L. Russell. J. Harris III. T. Lewis Publishers: various So So Def/Virgin Having co-written songs for Mary J. Blige ("Be Without You"), Mariah Carey ("We Belong Together") and Tyrese ("Sweet Lady"), among others, Johnta Austin already proved he's adept with a pen. Though his voice is not as exceptional as some, he finds ways to make it sound good while his lyric does much of the talking. The silky Jermaine Duprihelmed single "Turn It Up," from Austin's debut album, "Ocean Drive," finds him paying homage to the sensual music of artists like R. Kelly ("bump and grind to R. Kel's") and Usher ("I know you need it nice and slow"). while weaving his harmonic Atlanta twang (including a swiftly delivered rap verse) between the song's clean chords. Though not a clearcut hit, "Turn It Up" should turn heads.-CH

ROCK STAR: SUPERNOVA It's All Love (3:17)

Producer: Butch Walker Writers: G. Clarke, R. Walker Publishers: Sonotrok/EMI Blackwood/Duckpond

Seconds after Seconds arter announcing Lukas Rossi as the victor on the second season of CBS' wildly entertaining "Rock Star: Supernova" reality pageant. the supergroup's first single is out for public consumption. Viewers already recognize that the band is designed to reach the masses and its first single, while convincingly gritty, is also melodic and mainstream enough to appeal to the harder side of adult top 40 as well as rock formats. These days, radio seldom has the courage to break new acts. without other media staging the groundwork, "Rock Star: Supernova" was a top 10 TV show and the "judges" already have a dedicated fan base, so millions have bought in. Album due Nov. 21.-CT

UNDEROATH In Regards to Myself (3:24)

Producers: Matt Goldman, Adam Dutkiewicz, Underoath Writer: Underoath

Publisher: Warner/Chappell Tooth & Nail A crimp was put in the glory of Underoath's No. 2 debut on The Billbcard 200 this summer when the band pulled out of the Vans Warped tour due to personnel issues. Now it's refocusing on promoting latest album "Define the Great Line," with the release of second single "In Regards to Myself." Ccincidentally (or maybe not), the song is one of the more chaotic and dischordant on the record. and some of its lyric could have come straight out of Underoath's recent drama: "Get it off your chest," singer Spencer Chamberlain shouts. "There's gotta be some stable ground/We have to walk cn." This track is high-quality, but it sounds like a lot of other metal-core out there. Unceroath followers will just be grateful for a sign that the band remains intact.-CLT

FOR THE RECORD David Foster's sister, Jaymes, was not involved in the production of Josh Groban's single "You Are Loved (Don't Give Up)," as referenced in the Sept. 30 issue.

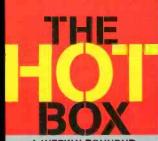
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PICK >: A new release predicted to hit the top half of

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

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







SOLD AMERICAN

ongtime recording artist author and Texas guber natorial candidate Kinky Friedman lands his first Billboard chart appearance with a No. 15 bow on Top Comedy Albums for his Shout compilation. On billboard
.biz, you'll also find "A Chorus Line" debuting at No. 11 on show returns to Broadway.

GUNS BLAZING

At 131 weeks and counting, Guns N' Roses' 'Greatest Hits" (No. 83) is The Billboard 200's longest-charting album since Norah Jones' "Coma Away With Me" ended its 148eek tenure in January 2005.



NEW FRONTIER

>> Jonny Lang, who chalked three No. 1s on Top Blues Aland a new chart to lead with "Turn Around." With 19,000 sold, it enters Top Christian No. 46 on The Billboard 200.

Billocard CHARISIN



ver the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Timberlake Halts Chart Churn, Withstands Aiken

If even for a week, Justin Timberlake stops the merry-go-round that has been spinning at No. 1 on The Billboard 200.

But, like recent chart-topper Bevoncé, his second-week decline reminds me of another Disneyland ride, Splash Mountain.

It is not unusual to see albums that start with large numbers experience second-week swoons in the range of 50%-60%, with rock and rap artists often seeing even greater evaporation. Even so, last issue's 70% drop by Beyoncé, a week after "B'Day" opened at 541,000, turned industry heads, because she gets prime exposure from multiple radio formats, with other media platforms elevating her celebrity.

A week later. Timberlake sees a similarly steep decline of 68% from his 684,000-unit start (217,000 copies), despite strong media exposure in his album's second sales week, including the first interview slot and closing performance on the Sept. 19 airing of "The Tonight Show With Jay Leno."

I'm not ready to sound a voice of gloom, especially since the arrival of those two albums sparked a rare twoweek streak in which album sales beat those of the comparable 2005 frames. But, with so much riding on the army of

star releases reaching stores during the last four months of this year, these steep second-week plunges by a pair of artists who possess absolute star power add caution to any projection about how the holiday-selling season might play out.

CAVEAT: This is a tough admission for a magazine that takes great pride in its 66-year tradition of leading music charts, but the sales lists in the issue are, in effect, a first draft.

A system failure at a significant chain made it impossible for that account to report its data to Nielsen SoundScan in time to meet Billboard's deadline.

A statement to SoundScan subscribers says "Sales have been extrapolated for this missing retailer and are reflected in [this week's charts]. Because this extrapolation is based on the overall composition of chain strata sales, and cannot account for the specific title assortment at a particular retailer, please be advised that there may be anomalies in the data."

At press time, that retailer was expected to provide data for the week that ended Sept. 24 by Sept. 29. SoundScan will then reprocess its charts and its market reports, at which point all affected lists will be updated on Billboard Information Network, billboard.com and billboard.biz. The last-week ranks on next issue's chart will reflect the revised ranking, as will be the case with prior-week numbers in that issue's Market Watch.

Although we don't expect the reprocessing will shuffle the order of the top five titles on The Billboard 200, some of the new entries on this issue's album charts could move to higher ranks.

ON A CAROUSEL: Despite its second-week cooling, Justin Timberlake's "FutureSex/LoveSounds" does fend off an assault by "American Idol" finalist Clay Aiken.

This marks the first time in seven weeks that the No. 1 title is not a new entry. No album has held No. 1 for two straight weeks since multi-artist hits set "Now 22" did so in the issues of July 29 and Aug. 5.

Dixie Chicks were the last act before



Timberlake to hold court for two straight weeks, with "Taking the Long Way" ruling in the issues of June 10 and 17. Rascal Flatts' "Me and My Gang" is the only album of 2006 to lead for more than two consecutive frames, posting its third and last in the issue dated May 6.

Aiken's "A Thousand Different Ways" moves 205,000 copies, about 32% less than second album "Merry Christmas With Love" sold the week it bowed at No. 4 two years ago.

As Timberlake did, Aiken remained busy during his album's second sales week, including Sept. 27 appearances on "Larry King Live" and "Jimmy Kimmel Live.

The second of five new entries in the top 10 belongs to the solo bow by Black Eyed Peas member Fergie, who opens at No. 3 with 142,000 copies for "The Dutchess."

Considering that her group's last two albums sold a combined 7 million copies, according to SoundScan, and that Fergie's No. 1 Billboard Hot 100 single "London Bridge" has sold 859,000 digital downloads in nine weeks, with Nielsen BDS tracking 479 million audience impressions to date, I had imagined her album easily starting north of 200,000.

franchise earns its 99th No. 1, thanks to the chartn, thanks to the charter topping debut of Clay Aiken's "A Thousand Different Ways" (RCA) on Top Internet Albums, and Chart Beat looks at whe might be the lucky Idolto collect the TV series' 100th

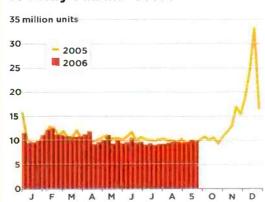
>>Fred Bronson also reports on the simultaneous returns of Miki Howard and the Whispers on Top R&B/Hip-Hop Albums and Aaron Neville and Julio Iglesias on The Billboarc 200. Plus, Fred sees how Justin Timberlake's "SexyBack" stacks up against the other No. 1 singles of 2006.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

BANK TANK	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,682,000	64,000	10,179,000
Last Week	10,056,000	59,000	12,197,000
Change	-3.7%	8.5%	-16.5%
This Week Last Year	9,843,000	78,000	6,752,000
Change	-1.6%	-17.9%	50.8%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL	JNIT SALES		
Albums	404,484,000	383,267,000	-5.2%
Digital Tracks	237,278,000	408,457,000	72.1%
Store Singles	4,039,000	2,910,000	-28.0%
Total	645,801,000	794,634,000	23.0%
Albums w/TEA*	428,211,800	424,112,700	-1.0%
*Includes track equ	ivalent album sales (TEA)	with 10 track download	s equivalent

ALBUM SALES 404.5 million

SALES BY ALBUM FORMAT

CD	391,492,000	359,781,000	-8.19
Digital	10,175,000	21,920,000	115.49
Cassette	1,987,000	899,000	-54.89
Other	830,000	667,000	-19.69



Current		27 4 702 000	-6.4%
Catalog	250,816,000 153,668,000	234,782,000	-3.4%
Deep Catalog	104,085,000	104,363,000	0.3%

CURRENT ALBUM SALES



CATALOG ALBUM SALES



OCT 7 11HE Billocard 200.

WEEK WEEK GO	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title E	PEAK	THIS	AST VEEK WEEK GO	N CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	9
1 - 2	JUSTIN TIMBERLAKE 2 WKS JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds	1	51	42 33		KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10	
HOT SHOT 1	CLAY AIKEN	A Thousand Different Ways	2	52	58 52	32	KT TUNSTALL	Eye To The Telescope	_ e (
NEW	RCA 78846/RMG (18.98) FERGIE	The Dutchess		63	63 44		RELENTLESS 50729/VIRGIN (12.98) DIXIE CHICKS	Taking The Long Way	-
NEW 1	WILL: AM/A&M 007490/INTERSCOPE (13.98) KENNY CHESNEY	LIVE: Live Those Songs Again	The Black	54	50 41	_	CORINNE BAILEY RAE	Corinne Bailey Rae	
	BNA 86578 SBN (18 98) JOHN MAYER		Eyed Peas'				CAPITOL 66561 (12.98) JAMES BLUNT		-7
2 - 2	AWARE COLUMBIA 79019°/SONY MUSIC (18.98) BEYONCE	Continuum	only—lady	55	51 27	21	CUSTARD ATLANTIC 97250*/AG (18.98) SOUNDTRACK	Back To Bedlam	n
3 1 3	COLUMBIA 90920 /SONY MUSIC (18.98)	B'Day	makes a royal debut with	56	57 132	ы	LAKESHORE 33889 (18.98)	The Last Kiss	; —
NEW 1	DIANA KRALL VERVE 007323/VG (18.98)	From This Moment On	142,000 after	57	44 25	0	LYFE JENNINGS COLUMBIA 96405 SONY MUSIC (18.98)	The Phoenix	(
NEW 1	CHINGY SLOT-A-LOT 12135/CAPITOL (18.98)	Hoodstar	playing "Lottermee"	58	67 54	26	JEREMY CAMP BEC 98615 (17 98)	Restored	1 (
7 10 34	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	"Letterman" and "Today."	59	30 7		JESSICA SIMPSON EPIC 83215/SONY MUSIC (18.98)	A Public Affair	r
5 3	BOB DYLAN COLUMBIA 87606 '/SONY MUSIC (18 98) €	Modern Times		60	49 34		BREAKING BENJAMIN HOLLYWOOD 162607 (18 98)	Phobia	3
4 - 2	BOB SEGER HIDEOUT 54506/CAPITOL (15.98) €	Face The Promise		61	59 40		RIHANNA SRP/OEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	e
NEW 1	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor	12	62	9 –	2	THE MARS VOLTA GOLDSTANDARDLABS/UNIVERSAL MOTOWN 007214-/UMRG (13 98)	Amputechture	=
10 8 51	NICKELBACK	All The Right Reasons		63	16 -		PAPA ROACH	The Paramour Sessions	3
NEW	POADRUNNER 618300 DJMG (18.98) JESSE MCCARTNEY	Right Where You Want Me	14	64	52 46	7	EL TONAL GEFFEN 007486/INTERSCOPE (13.98) STONE SOUR	Come What(ever) May	-
19 23 38	HOLLYWOOD 162614 (18 98) GREATEST THE FRAY	How To Save A Life	15	65	68 51	Street, Square, or other party of the last	ROADRUNNER 618073 IDJMG (18.98) ALAN JACKSON	Precious Memories	_
	GAINER EPIC 93931/SONY MUSIC (18.98) ⊕ DANITY KANE		With 85,000				ACR ARISTA NASHVILLE 80281, SBN (18.98) SOUNDTRACK		-1
8 4 5	BAD 80Y 83989/AG (18.98)	Danity Kane	units, Diana Krall (Nc. 7)	66	48 29		JIVE 88063/ZOMBA (18 98) THE WRECKERS	Step Up	-
11 5 6	SOUNDTRACK WALT DISNEY 861592 (18.98)	The Cheetah Girls 2	lands her sev-	67	60 42	10	MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98)	Stand Still, Look Pretty	_
NEW 1	ELTON JOHN ROCKET 007545/INTERSCOPE (13.98)	The Captain & The Kid	enth No. 1 or Top Jazz	68	46 22		METHOD MAN DEF JAM 006986 '/IDJMG (13 98)	4:21, The Day After	ſ
13 6 6	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	Albums, the	69	65 65		TOBY KEITH SHOW DDG NASHVILLE 006270 (18.98)	White Trash With Money	1
15 11 11	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP EMINUNIVERSAL/ZOM	BA 83563/SONY MUSIC (16.98) NOW 22	most for any woman.	70	62 45		NE-YO DEF JAM DD4934*/IDJMG (13.98)	In My Own Words	š
18 16 25	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	March 1997	71	55 38		LETOYA CAPITOL 97136 (12.98)	LeToya	à
6 – 2	LIONEL RICHIE (SLAND 006484/IDJMG (13 98)	Coming Home	R.	72	73 61	10	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell	ī
4 - 2	SOUNDTRACK	Grey's Anatomy: Volume 2	14 0400 49	73	NEW		MUSHROOMHEAD	Savior Sorrow	v
NEW 1	HOLLYWOOD 162630 (18.98) NEW FOUND GLORY	Coming Home	At No. 18, Elton John	1	56 35	Contract of the last	SOUNDTRACK	Broken Bridges	-
NEW 1	SURETONE/GEFFEN 007495/INTERSCOPE (13.98) PAULINA RUBIO	Ananda	bows with his		70 50		30 SECONDS TO MARS	A Beautiful Lie	-
	UNIVERSAL LATINO 007487 (15 98) CARRIE UNDERWOOD	_	42nd chart entry. It's the	MAC II			BARENAKED LADIES		-
27 30 45	ARISTA ARISTA NASHVILLE 71197 RMG (18.98)	Some Hearts 3	sequel to his		17 -		DESPERATION 44351 (18 98) BUCKCHERRY	Barenaked _adies Are Me	-
20 14 7	SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	'75 "Captain Fantastic"		75 71	44	ELEVEN SEVEN 001/ATLANTIC (13.98) KENNY CHESNEY	15	н
26 21 35	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	album.	78	88 79	hid.	8NA 72960/SBN (18.98)	The Road And The Radio	2
12 2 3	AUDIOSLAVE INTERSCOPE/EPIC 97728/SDNY MUSIC (18.98)	Revelations		79	43 9		IRON MAIDEN SANCTUARY 84768 (18 98) €	A Matter Of Life And Death	1
25 20 🛐	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	460	80	21 -	-	BLACK LABEL SOCIETY ROADRUNNER 618048 IDJIMG (18 98)	Shot To Hell	1
NEW 1	BONE THUGS-N-HARMONY MO THUGS 5864/KOCH (17.98)	Thug Stories	31	81	72 56		THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	j l
36 20	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) €	Eyes Open	31	82	80 77	10	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12 98)	Don't You Fake It	t
3 17 54	THE PUSSYCAT DOLLS A&M 005374 INTERSCOPE (13 98)	PCD ■		83	£1 81		GUNS N' ROSES GEFFEN 001714 INTERSCOPE (16.98)	Greatest Hits	3
4 18 20	GNARLS BARKLEY DOWNTOWN 70003* ATLANTIC (13.98)	St. Elsewhere	The covers	84	53 32	R	THE ROOTS DEF JAM 007222*10JMG (13.98)	Game Theory	,
3 - 2	MADELEINE PEYROUX	Half The Perfect World	set is his highest-	85	74 48		LUTHER VANDROSS	The Ultimate Luther Vandross	3
9 15 42	PANIC! AT THE DISCO	A Fever You Can't Sweat Out	charting -	86	71 63		LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98) TOM PETTY	Highway Companion	1
NEW 1	DECAYDANCE 077 FUELEO BY RAMEN (13.98) AARON NEVILLE	Bring It On Home The Soul Classics	album ever,	Historia.	77 73	49	AMERICAN 44285/WARNER BROS. (18.98) CHRIS BROWN	Chris Brown	+
	BURGUNDY 85489/SDNY BMG STRATEGIC MARKETING GROUP (18.98) YOUNG DRO		for the new				JIVE 82876/ZOMBA (18.98) (0) INDIA.ARIE		H
8 13	GRAND HUSTLE/ATLANTIC 83949*/AG (18.98) BLUE OCTOBER	Best Thang Smokin'	Burgundy record label.	88	76 59	Ш	UNIVERSAL MOTOWN 006141/UMRG (13.98) MICHAEL BUBLE	stimony: Vol. 1, Life & Relationship	-
6 37 25	UNIVERSAL MOTOWN 006262/UMRG (9.98) TRACE ADKINS	Foiled		89	95 85	04	143/REPRISE 48946/WARNER BROS. (18.98) ⊕ BRAD PAISLEY	It's Time	÷
7 26 6	CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		90	105 96	08	ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	4
NEW 1	JULIO IGLESIAS COLUMBIA 78380/SONY MUSIC (18.98)	Romantic Classics	41	91	84 55		RAY LAMONTAGNE RCA 83328/RMG (18.98)	Till The Sun Turns Black	-
5 39 26	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		92	87 82		RASCAL FLATTS LYRIC STREET 165049/HOLLYW000 (18.98)	Feels Like Today	1
7 19 5	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir		93	86 68		SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	
NEW 1	INDIGO GIRLS HOLLYWOOD 162635 (18 98)	Despite Our Differences	Yet another	94	NEW		DJ SHADOW UNIVERSAL MOTOWN 007443/UMRG (13.98)	The Outsider	
2 12 5	OUTKAST LAFACE 75791°/ZOMBA (18.98)	Idlewild (Soundtrack)	covers set.	95	4" -	3	TV ON THE RADIO INTERSCOPE 007466 (11 98)	Return To Cookie Mountain	
NEW 1	JONNY LANG A&M 007292/INTERSCOPE (13,98)	Turn Around	yet another chart feat. It's	96	98 86	-	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	,
D 24 6	CHERISH	Unappreciated .	the legend's	97	93 70	10	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral F xation Vol. 2	!
43	SHONUFF 54077/CAPITOL (12.98) NELLY FURTADO	Loose	best rank since 1994's	98	97 74	77	VARIOUS ARTISTS	Three Wooden Crosses	-
28 16	MOSLEY/GEFFEN 006300* INTERSCOPE (13.98) YUNG JOC	New Joc City	"Crazy"		79 62	16	WORO-CURB 86582 WARNER BROS. (18.98) AFI	Decemberunderground	-
	BLOCK/BAO BOY SOUTH 83937*/AG (18.98) RED HOT CHILI PEPPERS		(No. 30).	Sep. 77			TINY EVIL 006854* INTERSCOPE (13.98) MARY J. BLIGE	The Ereakthrough	-
31 20	WARNER BROS 49996 (22.98) ⊛	Stadium Arcadium		100	81 53		MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	ine Ereakthrough	-
S-TO MARS	75 ALY & A.J	MES BLUNT55 BUSTA RHYMES146 CHING OREA 80CELLI105 CITIZE	CHESNEY4, 78 OANITY KANE		.16 108 FEAR BI	BEFC TE	PARIS HILTON	777 43 ALAN JACKSON .65 KASABIAN .9 JARS OF CLAY .120 KEANE .03 JEDI MIND TRICKS .13° MAT KEARNEY LYFE JENNINGS .57 TOBY KETTH	
INS40. 19	96 AIRWAVES	ARMONY	N COLVIN113 DJ SHADOW		.94 FERGIE	FIASCE		ELTON JOHN 18 KELIS	
CHILERA 1	19 AUDIOSLAVE 29 BONNIE PRINCE BILLY 180 BU .2 AVENTURA 167 BLACK LABEL SOCIETY 80 BR	ATZ	FROG135 BOB DYLAT		10 50 50	OD ETC	HTING144 JULIO IGLESIAS	41 MARK KNOPFLE	FP



HOT 100 AIRPLAY

-		_	to the same of the				
- E	E X	WEEKS ON CHT	TITLE	X	LAST	EKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
E3	LAST	N.S.	ARTIST (IMPRINT / PROMOTION LABEL)	E3	33	N N	
0	1	12	#1 SEXYBACK 2 WKS JUSTIN TIMBERLAKE (JIVE/ZOMBA)	26	20	23	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
2	2	15	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	27	31	6	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
3	3	15	SEXY LOVE NE-YO (DEF JAM/IDJMG)	28	29	11	GIVE IT AWAY GEORGE STRAIT (MCA NASHVILLE)
0	6	8	MONEY MAKER LUDACRIS FEAT PHARRELL (DTP/DEF JAM/IDJMG)	29	34	11	WOULD YOU GO WITH ME JOSH TURNER (MCA NASHVILLE)
5	4	18	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT, KEYSHIA COLE (VP/ATLANTIC)	30	30	9	THAT GIRL FRANKIE J (COLUMBIA)
6	5	16	BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	31	28	15	CALL ON ME JANET & NELLY (VIRGIN)
0	14	6	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	32	38	6	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
O	12	9	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	33	40	5	COME TO ME DIDDY FEAT, NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
9	7	13	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	34	32	37	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)
10	- 11	11	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	35	24	21	DO IT TO IT CHERISH (SHO'NUFF CAPITOL)
0	13	10	LONDON BRIDGE FERGIE (WILL I AM/A&M/INTERSCOPE)	36	41	6	I LOVED HER FIRST HEARTLAND (LOFTON CREEK)
12	9	19	U AND DAT E-40 FEAT T-PAIN & KANOI GIRL (SICK WID' IT/BME/REPRISE)	37	27	28	SNAP YO FINGERS LIL JON (BME/TVT)
13	8	20	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	38	37	8	EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)
0	26	4	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZDMBA)	39	42	12	BUILDING BRIDGES BROOKS & DUNN WITH SHERYL CROW & VINCE GILL (ARISTA NASHVILLE)
15	15	18	SHOULDER LEAN YOUNG DRO FEAT, T.I. (GRAND HUSTLE/ATLANTIC)	40	47	7	EVERY MILE A MEMORY DIERKS BENTLEY (CAPITOL NASHVILLE)
16	10	24	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	4	46	10	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
0	21	4	RING THE ALARM BEYONCE (COLUMBIA)	42	48	5	ONCE IN A LIFETIME KEITH URBAN (CAPITOL NASHVILLE)
0	17	11:	S.E.X. LYFE JENNINGS (COLUMBIA)	43	36	29	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
19	18	17	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	44	35	27	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
20	23	6	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)	45	44	15	LEAVE THE PIECES THE WRECKERS (MAVERICK/WARNER BROS.)
21	16	17	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	46	39	13	BRAND NEW GIRLFRIEND STEVE HOLY (CURB)
22	22	8	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTDWN)	47	58	2	HOW TO SAVE A LIFE THE FRAY (EPIC)
23	33	4	SHOW STOPPER DANITY KANE (BAD BOY ATLANTIC)	48	43	19	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
24	19	17	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	49	53	4	YOU SAVE ME KENNY CHESNEY (BNA)
2	25	7	CHAIN HANG LOW JIBBS (GEFFEN)	50	49	22	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
				-			sonal Latin and Christian formats

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
9	1	16	FAR AWAY 2 WKS NICKELBACK (ROADRUNNER IDJMG)	仚
0	3	14	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	山
3	2	19	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
0	5	21	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
5	4	47	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	
0	7	16	CHASING CARS SNOW PATROL (POLYDOR A&M INTERSCOPE)	
0	13	15	HOW TO SAVE A LIFE THE FRAY (EPIC)	山
	6	35	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	
0	8	20	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	
0	10	17	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET HOLLYWOOD)	山
0	14	13	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	
12	11	23	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
13	9	42	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	山
14	12	33	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)	
0	15	8	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND UP)	山
Œ	17	9	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)	
0	18	13	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	山
0	21	22	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)	山
œ	19	15	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	
	24	6	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)	山
	22	16	BOSTON AUGUSTANA (EPIC)	山
22	20	17	IS IT ANY WONDER? KEANE (INTERSCOPE)	
	23	10	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)	
2	28	4	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	山
-				

25 5 GOODBYE MY LOVER
JAMES BLUNT (CUSTARD/ATLANTIC

WEEK	LAST	WEEKS ON CHT	JNIEWPURAK TITLE ARTIST (IMPRINT / PRDMOTION LABEL)	HIT
0	1	30	#1 UNWRITTEN AWKS NATASHA BEDINGFIELD (EPIC)	t
2	2	39	BAD DAY DANIEL POWTER (WARNER BROS.)	
3	4	27	WHAT'S LEFT OF ME NICK LACHEY (JIVE ZOMBA)	
4	6	21	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS VIRGIN)	山
0	8	22	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	1
6	3	59	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	
7	5	41	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)	
8	7	50	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)	
9	- 11	19	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)	10
10	10	66	YOU AND ME LIFEHOUSE (GEFFEN)	8
11	9	33	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)	1
1	13	10	WHEN THE STARS GO BLUE TIM MCGRAW (CURB/REPRISE)	1
13	12	33	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA)	1
0	15	9	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	t
13	17	15	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	
16	16	23	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	
1	20	5	HAVE YOU EVER SEEN THE RAIN RDD STEWART (J/RMG)	1
1	19	14	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITDL)	1
1	18	11	WAIT FOR ME BOB SEGER (HIDEOUT, CAPITOL)	
20	21	6	THE BRIDGE ELTON JOHN (ROCKET/INTERSCOPE)	
21	22	15	FREE JON SECADA (BIG3)	1 4
2	26	2	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143/REPRISE)	
23	25	4	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	
0	24	4	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	1
25	23	20	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	

HOT DIGITAL SONGS

<u> </u>	<u> </u>			
ALII3 BODE	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	#1 SEXYBACK SWKS JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
0	7	24	HOW TO SAVE A LIFE THE FRAY (EPIC)	•
3	5	10	LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)	
3	4	19	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
ŏ	6	9	LONDON BRIDGE FERGIE (WILL I AM A&M INTERSCOPE)	
€	3	3	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
7	2	2	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGRDUND/UNIVERSAL MOTOWN)	
0	8	8	CHAIN HANG LOW JIBBS (GEFFEN)	
0	12	11	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)	
0	11	6	CALL ME WHEN YOU'RE SOBER	
18	13	10	FAR AWAY NICKELBACK (ROADRUNNER/H)JMG)	
13	10	20	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	•
15	9	3	RING THE ALARM BEYONCE (COLUMBIA)	
1=	15	6	SHOW STOPPER DANITY KANE (BAD BOY)	
12	14	20	BUTTONS THE PUSSYCAT COLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
15	16	3	RIGHT WHERE YOU WANT ME JESSE MCCARTNEY (HOLLYWOOD)	
0	20	30	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	-
1	40	2	CHEMICALS REACT ALY & AJ (HOLLYWOOD)	
13	17	30	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	•
3	51	2	MANEATER NELLY FURTADO (MOSLEY/GEFFEN)	
28	25	21	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
25	24	2	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
25	19	21	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2=	21	16	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	
5	22	4	HERE IT GOES AGAIN OK GO (CAPITOL)	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	23	35	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHDUSE/INTERSCOPE)	
27	18	3	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BDY/ATLANTIC)	
28	29	13	SHOULDER LEAN YOUNG DRO FEAT, T.I. (GRAND HUSTLE/ATLANTIC)	
29	27	2	MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. (JIVE/ZOMBA)	
30	28	18	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
31	26	25	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
32	35	7	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	
33	30	12	SEXY LOVE NE-YO (DEF JAM/IDJMG)	
34	-	1	WANT TO SUGARLAND (MERCURY)	
35	31	14	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SIČK WIÐ' IT/BME/REPRISE)	
36	58	9	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
37	36	25	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)	•
38	33	7	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
39	38	4	REMEMBER THE NAME FORT MINOR FEAT STYLES OF BEYOND MACHINE SHOP/WARNER BROS.)	
40	34	6	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)	
41	32	12	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
42		1	STREET CORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)	
43	42	17	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
44	46	2	COME BACK TO ME VANESSA HUDGENS (HOLLYWOOD)	
45	60	6	GALLERY MARIO VAZQUEZ (ARISTA/RMG)	
46	62	2	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
47	45	30	RIDIN' CHAMILLIONAIRE FEAT KRAYZIE BDNE (UNIVERSAL MOTOWN)	•
48	52	6	I LOVED HER FIRST HEARTLAND (LOFTON CREEK)	
49	47	21	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	
50	44	21	SNAP YO FINGERS LIL JON (BME/TVT)	

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書	LAST	WEERS ON CHT	ARTIST (IMPRINT / PROMOTION LABEL)	CERT
21	48	16	DO IT TO IT CHERISH (SHO'NUFF/CAPITOL)	
52	54	28	SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG)	
3	-	1	FERGALICIOUS FERGIE FEAT, WILL, LAM (WILL, LAM/A&M/INTERSCOPE)	
54	53	17	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY)	
=	61	6	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	
56	37	19	BOSSY KELIS FEAT. TOO SHORT (JIVE ZOMBA)	
57	41	8	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)	
58	49	15	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)	
29	43	19	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
80	59	11	SUDDENLY I SEE KT TUNSTALL (RELENTLESS VIRGIN)	
£1	65	10	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	
€2	55	33	BAD DAY DANIEL POWTER (WARNER BROS.)	
(3)		1	THAT GIRL FRANKIE J FEAT, MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
E4	57	8	ABOUT US BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
65	39	9	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)	
68	74	8	THE RIDDLE FIVE FOR FIGHTING (AWARE COLUMBIA)	
9	-	4	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	
60	7C	7	SOMEWHERE OVER THE RAINBOW ISRAEL KAMAKAWIWO'OLE (BIG BOY/MOUNTAIN APPLE)	
e 9	5C	13	A PUBLIC AFFAIR JESSICA SIMPSON (EPIC)	
20	-	1	TIM MCGRAW TAYLOR SWIFT (BIG MACHINE)	
31	64	18	LEAVE THE PIECES THE WRECKERS (MAYERICK WARNER BROS (NASHVILLE)/WRN)	
72	-	1	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE COLUMBIA)	
7.3	6€	6	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
74	68	4	VANS THE PACK (UP ALL NITE/JIVE/ZOMBA)	
75	73	7	WOULD YOU GO WITH ME JOSH TURNER (MCA NASHVILLE)	

		M	ODERN ROCK	
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
*	1	14	#1 TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)	t
0	3	11	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	t
3	2	25	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE ZOMBA)	
4	4	16	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)	
5	5	16	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)	t
6	6	32	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
7	7	8	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)	1
0	71	3	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)	1
ŏ	9	7	PUT YOUR MONEY WHERE YOUR MOUTH IS JET (ATLANTIC)	12
10	10	15	KNIGHTS OF CYDONIA	
11	8	23	MUSE (WARNER BROS.) MISS MURDER	
æ	12	10	AFI (TINY EVILINTERSCOPE) LIPS OF AN ANGEL	t
1	16	12	THE POT	1
0	14	5	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA) NAUSEA	
6	15	8	TO BE LOVED	
16	17	16	PAPA ROACH (EL TONAL GEFFEN) READY TO FALL	T.
0	19	10	FACE DCWN	T.
	-17		THE RED JUMPSUIT APPARATUS (VIRGIN) STEADY, AS SHE GOES	L
18	18	27	THE RACONTEURS (THIRD MANIV2) ORIGINAL FIRE	ť
			AUDIOSLAVE (INTERSCOPE EPIC) LAND OF CONFUSION	
	22	12	DISTURBED (REPRISE) CHASING CARS	1
回	24	7	SNOW PATROL (POLYDOR/A&M/INTERSCOPE) HERE IT GOES AGAIN	T
2	26	4	OK GO (CAPITOL) IS IT ANY WONDER?	L
23	20	15	KEANE (INTERSCOPE) I WRITE SINS NOT TRAGEDIES	
24	21	19	PANICI AT THE DISCO (DECAYLIANCE FUELED BY RAMEN/LAVA INTO THE OCEAN	T
	25	8	BLUE OCTOBER (UNIVERSAL MOTOWN)	

POP Billocord

WE.	E M	EKS	TITLE	- H	LAST	WEEKS	TITLE
基 數	KE	N.O.	ARTIST (IMPRINT / PROMOTION LABEL) #1 SEXYBACK	至是	35	36	ARTIST (IMPRINT / PROMOTION LABEL) FERGALICIOUS
1	1	12	5 WKS JUSTIN TIMBERLAKE (JIVE/ZOMBA)		L.	1	FERGIE FEAT, WILL.I.AM (WILL.I.AM/A&M/INTERSCOPE)
0	3	11	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	52	53	6	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)
-	71	9	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	53	57	2	COME BACK TO ME VANESSA HUDGENS (HOLLYWOOD)
4	0	12	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)	54	-	1	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)
5	11	27	HOW TO SAVE A LIFE THE FRAY (EPIC)	55	63		MIRACLE CASCADA (ROBBINS)
6	4	24	BUTTONS	66	92	12	CALL ON ME
7	7	19	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) CHASING CARS	57	67	3	JANET & NELLY (VIRGIN) BEFORE HE CHEATS
B			SNOW PATROL (POLYDOR/A&M/INTERSCOPE) FAR AWAY				CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE) WHERE'D YOU GO
	8	13	MONEY MAKER	58	56	26	FORT MINOR (MACHINE SHOP/WARNER BROS.) I LOVED HER FIRST
9	5	3	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)		64	7,	HEARTLAND (LOFTON CREEK)
10	10	34	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	6C	60	17	LIFE IS A HIGHWAY RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
10	14	8	JIBBS (GEFFEN)	61)	-	1	HURT CHRISTINA AGUILERA (RCA/RMG)
12	13	17	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	62	52	15	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA)
13	9	21	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	63	54	21	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)
14	15	18	(WHEN YOU GONNA) GIVE IT UP TO ME	64	66	11	SUDDENLY I SEE
15	12	22	PROMISCUOUS	65	61	24	KT TUNSTALL (RELENTLESS/VIRGIN/EMI) CRAZY BITCH
W.			OVER MY HEAD (CABLE CAR)				BUCKCHERRY (ELEVEN SEVEN/LAVA) FACE DOWN
10	16	34	THE FRAY (EPIC) CALL ME WHEN YOU'RE SOBER	66	68	11	THE RED JUMPSUIT APPARATUS (VIRGIN) THE RIDDLE
4	18	7	EVANESCENCE (WIND-UP) MY LOVE	67	76	9	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
18	22	4:	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	68	86	13	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
19	17	14	SEXY LOVE NE-YO (DEF JAM/IDJMG)	69	96	2	CHICKEN NOODLE SOUP. WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
20	20	16	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	70	71	12	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
1	30	13	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	(71)		1	LOVE ME OR HATE ME (F**K YOU!!!!
22	25	6	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)	72	59	14	A PUBLIC AFFAIR JESSICA SIMPSON (EPIC)
23	21	24	ME & U	73	72	5	VANS
24	31	16	GALLERY	74	78	3	TIM MCGRAW
			MARIO VAZQUEZ (ARISTA/RMG) WAITING ON THE WORLD TO CHANGE		,,,		TAYLOR SWIFT (BIG MACHINE) SUPERMAN
25	27	11	JOHN MAYER (AWARE/COLUMBIA) DO IT TO IT	75			BROWN BOY (STREET NDIZE/AME) NOTHING LEFT TO LOSE
26	23	18	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)	76	-	1	MAT KEARNEY (AWARE/COLUMBIA)
2	39	6	MANEATER NELLY FURTADO (MOSLEY/GEFFEN)	77	69	18	LEAVE THE PIECES THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
28	28	24	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	78	75	11	WOULD YOU GO WITH ME JOSH TURNER (MCA NASHVILLE)
29	24	35	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	79	87	2	HERE (IN YOUR ARMS) HELLOGOODBYE (DRIVE-THRU)
30	26	4	RIGHT WHERE YOU WANT ME JESSE MCCARTNEY (HOLLYWOOD)	80	73	22	NOT READY TO MAKE NICE DIXIE CHICKS (COLUMBIA)
31	34	13	THAT GIRL	81)	98	3	YOU SAVE ME
32	19	3	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA) RING THE ALARM	82	65	2	WELCOME TO THE BLACK PARADE
33	33	7	BEYONCE (COLUMBIA) GET UP	83			MY CHEMICAL ROMANCE (REPRISE) IT ENDS TONIGHT
		-	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA) I KNOW YOU SEE IT			1	THE ALL-AMERICAN REJECTS (DDGHOUSE/INTERSCOPE) WE RIDE
34	37	10	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) WHAT HURTS THE MOST	84	-	1	RIHANNA (SRP/OEF JAM/IOJMG) MISS MURDER
35	38	25	RASCAL FLATTS (LYRIC STREET)	85	70	22	AFI (TINY EVIL/INTERSCOPE)
	55	2	CHEMICALS REACT ALY & AJ (HOLLYWOOD)	86	80	8	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
37	32	3	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	87	-	5	MY WISH RASCAL FLATTS (LYRIC STREET)
38	36	25	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	8		*	SMACK THAT AKON FEAT. EMINEM (SRC/UNIVERSAL)
39	41	13	SHOULDER LEAN YOUNG DRD FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	89	95	25	GIMME THAT CHRIS BROWN FEAT. LIL! WAYNE (JIVE/ZOMBA)
40	45	23	UNFAITHFUL	90	77	6	SHOW ME THE MONEY
	40	4	HERE IT GOES AGAIN	district the same		3	PETEY PABLO (JIVE/ZOMBA) NOTHING IN THIS WORLD
41			OK GO (CAPITOL) SNAP YO FINGERS	91	93		PARIS HILTON (WARNER BROS.) BREATHE (2 AM)
42	46	21	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)	92	84	49	ANNA NALICK (COLUMBIA)
43	49	8	I CAN'T HATE YOU ANYMORE NICK LACHEY (JIVE/ZOMBA)	93	82	22	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)
44	51	7	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)	94	74	12	BRAND NEW GIRLFRIEND STEVE HOLY (CURB)
45	47	17	IT'S GOIN' DOWN YUNG JOC (BLOCK BAD BOY SOUTH/ATLANTIC)	95		II.	ROCKSTAR Nickelback (roadrunner/idjmg)
46	48	12	REMEMBER THE NAME FORT MINOR (MACHINE SHOP/WARNER BROS.)	96	88	18	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
47	42	21	BOSSY	97)		T	ALL I NEED
		-	ABOUT US		-	1	MAT KEARNEY (AWARE/COLUMBIA) WALK AWAY (REMEMBER ME)
48	50	8	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE) WANT TO	98	70	A TOTAL	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG) ONCE IN A LIFETIME
49	-	1	SUGARLAND (MERCURY) SAY GOODBYE	99	89	3	KEITH URBAN (CAPITOL NASHVILLE)
		-	SAY GOVERNMENT			9	THE DIARY OF JANE

POP 1:10: The top Pop singles & tracks, according to mainstream top 40 tadio audience impressions measured by Nielsen Broadcast Cata Systems, and sales compiled by Nielsen SoundScar. See Chart Legend for rules and explanations. © 2006, VNU Busir eas Medie, Inc. and Nielsen SoundScan, Inc. All rights reservec. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 1CD. See Chart Legend for rules and explanations. © 2006, VNU 3 usiness Media, Inc. All rights reserved. HTPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and MitPrecictor are trademarks of Think Fast LLC.

WEEK	LAST	WEEKS ON CHY	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
D	1	12	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)		26	33	3	SHOW STOPPER DANITY KANE (BAD BOY, ATLANTIC)	位
2	2	19	BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)		27	28	9	GET UP CIARA FEAT. CHAMILLIO NAIRE (LAFACE: JIVE/ZOMBA)	
3	3	11	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)	廿	28	40	3	HOW TO SAVE A LIFE THE FRAY (EPIC)	1
0	7	11	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	曲	29	26	24	UNFAITHFUL RIHANNA (SRP/DEF JAMPIDJMG)	1
5	6	11	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)		3	39	3	CHAIN HANG LOW JIBBS (GEFFEN)	
6	4	20	I WRITE SINS NOT TRAGEDIES PANICI AT THE DISCO (DECAYDANCE/FLIELEO BY RAMEN/LAVA)	thr	31)	31	9	I CAN'T HATE YOU ANYMORE	1
7	9	18	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)		32	32	10	WHAT HURTS THE MOST	th
3	8	17	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)	růn	33	46	2	MONEY MAKER	
9	5	22	PROMISCUOUS NELLY FURTADO FEAT. TIMBALANO (MDSLEY/GEFFEN)		34	37	5	LUDACRIS FEAT. PHARRELL (OTP/DEF JAM/IDJMG) MIRACLE CASCADA (ROBBINS)	10
0	17	4	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	か	35	42	6	RIGHT WHERE YOU WANT ME	
n	16	7	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)		36			JESSE MCCARTNEY (HOLLYWOOD) HURT CHRISTINA AGUILERA (RJA/RMG)	th
2	10	12	SEXY LOVE NE-YD (DEF JAM/IDJMG)		37	49	2	SMACK THAT AKON FEAT. EMINEM (SRC/UNIVERSAL)	th
3	12	27	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)		38	36	26	WHERE'D YOU GO	
4	15	13	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WIO' IT/BME/REPRISE)		39	-	3	SUPERMAN BROWN BOY (STREET NIIIZE/AME)	10.0
5	11	16	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)		40	41	18	SNAP YO FINGERS LIL JON (BME/TVT)	
6	13	25	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)		41)	43	5	ABOUT US	
7	18	7	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)		95	38	15	BOSSY	
8	19	15	GALLERY		43		1	TU AMOR	
9	14	16	MARIO VAZQUEZ (ARISTA/RMG) DO IT TO IT		44			RBD (EMI TELEVISA/VIRGIN) I KNOW YOU SEE IT	
0	20	14	CHERISH (SHO'NUFF/CAPITOL) THAT GIRL		45	47	14	PUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) DANI CALIFORNIA	
5	21	9	FRANKIE J (COLUMBIA) CHASING CARS		48	45	24	SO WHAT	1,5
2	24	8	SNOW PATROL (POLYDOR/A&M/INTERSCOPE) CALL ME WHEN YOU'RE SOBER	6	0		1	WE RIDE	th
3	23	13	EVANESCENCE (WIND-UP) HATE ME		48		16	RIHANNA (SRP/DEF JAMFIDJMG) IT'S GOIN' DOWN	ш
4	22	28	MOVE ALONG	ф	49		1	SAY GOODBYE	业
3	29	5	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) MANEATER	th.	50		1	COME TO ME	ш

ā days	saw	ek	This data is used to compile the Pop 100.
	A	HC	T
5 :	U	SI	T NGLES SALES
E E	AST	ALCKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 CALL ON ME
_		0	B WKS JANET & NELLY (VIRGIN)
2	2	16	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS TAYLOR HICKS (ARISTA/RMG)
	5	13	SOMEWHERE OVER THE RAINBOW/MY DESTINY KATHARINE MCPHEE (RCA/RMG)
77		6	DEJA VU
154	-		BEYONCE FEAT, JAY-Z (COLUMBIA) CHAIN HANG LOW
5	3	5	JIBBS (GEFFEN)
6	8	2	LONDON BRIDGE FERGIE (WILL I.AM/A&M/INTERSCOPE)
20	4	7	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
	7	2	SHUT ME UP
272			MINDLESS SELF INDULGENCE (UCR/METROPOLIS) COME TO ME
	9	4	OIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
10	12	20	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
10	20	0	PUT 'EM UP KNUCK BUCK DA KASHMERE (B.I.T.T.A.)
19		1	WHY CAN'T IT JUST BE CHRISTMAS?
			TIFFANY MILAGRO (OIAMONDHEART) SHE BI
13	47	5	ICE MIZZLE (DARKSYDE/PCH)
14	26	17	GET TOGETHER MADONNA (WARNER BROS)
15	16	2	CHICKEN NOODLE SOUP.
	11	21	ROCKY TOP
\bowtie	-		THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE) IT'S OKAY (ONE BLOOD)
1	22	2	THE GAME FEAT. JUNIOR REID (GEFFEN)
18	25	5	IM COMING OVER DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)
19	14	19	DO IT TO IT
20	10	15	BUTTONS
			THE PUSSYCAT DOLLS (A&M/INTERSCOPE) EVERY DAY IS EXACTLY THE SAME
21	13	25	NINE INCH NAILS (NOTHING/INTERSCOPE)
22	15	9	UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS)
23	18	4	DO OR DIE BEAR (PORT CITY)
24	27	9	DOWN HOME GIRL
3			IT'S GOIN' DOWN
25	28	21	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)

the state of the s	RP/DEF JAMFIDJMG)
	BLOCK/BAD 3DY SOUTH/ATLANTIC)
SAY GO	OODBYE
COME	MIR (DIAE/SOURDY)
	NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
ours a day,	-
1 食用肝	PREDICTOR
DATA PHUVIDED BY	promosquad
See chart legend for rules :	and explanations. Yellow indicates recent
lested title,	indicates New Release.
ARTIST/Title/LABEL/(Score	Chart Rank
POP 100 AIRPLAY	Onerchant
NELLY FURTADO Ma	le When You're Sober wino-up (74.5) 22 neater GEFFEN (65.4) 25
DANITY KANE Show	
THE FRAY How To Sav	e A Life EPIC (65.1) 28
	Hate You ≜nymore zomsa (68.1) 31
CHRISTINA AGUILE	RA Hurt FMG (80.7) 36
Smack That Universal MO	
RIHANNA We Ride IDJN	
☆ CHRIS BROWN S	
☆ THE ALL-AMERIC	
It Ends Tonight INTERSCOPE	(76.0) — — — — — — — — — — — — — — — — — — —
	The Ordy Difference Between
Martyrdom And Suicide Is	Press Coverage LAVA (75.9)
ADULT TOP 40	
EVANESCENCE Call M	e When You're Sober wwo-up (68.7) 15
PANIC! AT THE DISC	
I Write Sins Not Tragedies	LAVA (65.2) 17
	othing Left To Lose COLUMBIA (70.8) 18
KT TUNSTALL Sudden AUGUSTANA Boston E	ly I See vargin (66.9) 20 PIC (67.0) 21
	E SexyBack zomba (65.0) 24
ADULT CONTEMPO	DRARY
	You Ever Seen The Rain RMG (68.8) 17
CORRINNE BAILEY	
Put Your Records On CAPI BOB' SEGER Wait For	
NICKELBACK Far Awa	
MODERN ROCK	
☆ MY CHEMICAL R Welcome To The Black Pa	
THE RED JUMPSUIT	
Face Down VIRGIN (71.4)	17
DISTURBED Land Of C	
SNOW PATROL Chasi	
OK GO Here II Goes Ag	ain Capitol (65.1) 22 And The Telef Interscope (69.6) 31
AFI Love Like Winter INTO	RSCOPE (69.4) 33

E K	AST	WEEKS	WEEKS W CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	EHT	The state of the s
1	1	- A	2	JUSTIN TIMBERLAKE 2 WKS JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds	100	60
2	2	1	4	BEYONCE COLUMBIA 99920*/SONY MUSIC (18.98)	B'Day		ı
3)	HOT S	HOT	1	CHINGY	Hoodstar		
4	NE		1	SLOT-A-LOT 12135/CAPITOL (18.98) LUPE FIASCO	Lupe Fiasco's Food & Liquor		
n i		4	8	1ST & 15TH/ATLANTIC 83960*/AG (18.98) RICK ROSS	Port Of Miami	O7	i
	-0	2		SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98) DANITY KANE	Danity Kane	8	ì
	NE			BAD BOY 83989/AG (18.98) BONE THUGS-N-HARMONY	Thug Stories		
7		w		MO THUGS 5864/KOCH (17 98) LIONEL RICHIE			
6	3			ISLAND 006484/IDJMG (13.98) ⊕ YOUNG DRO	Coming Home		
9	7	3		GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	,-	
10	10	7		CHERISH SHOWLFF 54077/CAPITOL (12.98)	Unappreciated	•	
11	8	6		LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	ll e	
12	15	8		LETOYA CAPITOL 97136 (12.98)	LeToya		Ì
13	9	5	5	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)		
14	13	1		YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	•)
15	6	-	2	DAZ S0 S0 DEF 69308*/VIRGIN (18.98) ⊕	So So Gangsta	1	
16	12	9	1	METHOD MAN DEF JAM 006986*/IDJMG (13.98)	4:21 The Day After		
17	14	y	б	CHRISTINA AGUILERA	Back To Basics		
18	16	j.	30	RCA 82639/RMG (22.98) NE-YO	In My Own Words		
19	17		13	DEF JAM 004934*/IDJMG (13.98) INDIA.ARIE	Testimony: Vol. 1, Life & Relationship		
20			H	UNIVERSAL MOTOWN 006141/UMRG (13.98) TOO SHORT	Blow The Whistle		
				SHORT/JIVE 83501/ZOMBA (18.98) CHRIS BROWN			
21	20	2	43	JIVE 82876/ZOMBA (18.98) ® LUTHER VANDROSS	Chris Brown		
22		14	5	LEGACY/EPIC/J 97700/SONY MUSIC/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		
23	18	18	20	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		
11)	-		1	CRUNCHY BLACK HYPNOTIZE MINOS 3616 (16.98)	On My Own	I	
25	13	12	4	THE ROOTS DEF JAM 007222*/IDJMG (13.98)	Game Theory		
26	22	20	7	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		ı
27	23	19	4	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed	ì	
28	NE	w	1	AARON NEVILLE BURGUNDY 85489/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Bring It On Home The Soul Classics	-	
		-	41	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		į
30	27	24	9	PHARRELL	In My Mind		İ
31	24		5	STAR TRAK 005698*/INTERSCOPE (13.98) KELIS	Kelis Was Here	ñ	
32	26	25	16	JIVE 83258/ZOMBA (18.98) BUSTA RHYMES	The Big Bang		
				AFTERMATH 006748*/INTERSCOPE (13.98) T.I.	King	F	
33	28	27	27	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕ CASSIE			
34	29	26	SAS.	NEXTSELECTION/BAD BOY 83981/AG (18.98) RIHANNA	Cassie	튑	
35	32	28		SRP/DEF JAM 006165*/IDJMG (13.98) SOUNDTRACK	A Girl Like Me		
36	30	23	7	JIVE 88063/ZOMBA (18.98)	Step Up		
37	31	29	8	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The DogAgain		
38	37	36	61 :		Mary Mary	•	
-			6	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me		
40		111	42	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		ĺ
41)	57	53	97	GREATEST BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		
42	34	32	16	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	•	
43	36	37	11	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		
44	35	50	28	E-40	My Ghetto Report Card	•	į
45	39	31	14	SICK WID IT/BME 49963/WARNER BROS. (18.98) DONELL JONES	Journey Of A Gemini		
46	46	46	51	LAFACE 52138/ZOMBA (18.98) KIRK FRANKLIN	Hero		
47	41	44	7	WATTS 0005 (15.98) HEATHER HEADLEY	Pandoras Box		
48	45	40	34	RCA 64492/RMG (18.98) ®	In My Mind	-	1
	40	57	27	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		
50	NE	W	1	JEDI MIND TRICKS BABYGRANDE 1002* (18.98)	Servants In Heaven, Kings In Hell		
51	43	42	44	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		ĺ
	44	34	6	CHAM MADHOUSE/ATLANTIC 83975*/AG (15.98)	Ghetto Story		
52							
53	56	48		ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin	•	ĺ

Meell	LAST	2 WEEKS	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
5€	51	55	ш	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	
7	49	35	5	VARIOUS ARTISTS TVT 2508 (18.98)	Crunk Hits Vol. 2	
5	47	113	22	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	
	65	60	68	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3
ic	NE	w	1	MIKI HOWARD SHANACHIE 5762 (18.98)	Pillow Talk: Miki Howard Sings The R&B Classics	
a	Ac		52	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	
2	55	50	41	JAMIE FOXX J 71779*/RMG (18.98) ®	Unpredictable	2
KE.	50		2	GOVERNOR GRAND HUSTLE/ATLANTÍC 83700/AG (13.98)	Son Of Pain	
4	58		53	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	
ië)	75	74	91	PACE JOHN LEGEND SETTER 6.0.D.D./COLUMBIA 92776*/SONY MUSIC (18.9)	3) ⊕® Get Lifted	
			13	SHAWNNA DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music	
=	11		66	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	
		-	5	DJ KAYSLAY & GREG STREET DEJA 34 5815/KOCH (17.98)	The Champions: The North Meets The South	
•	60		52	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18,98) (Most Known Unknown	
•		63	20	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	
1	72	65	71	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ®	Album II	
2	58	45	76	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	13
8	62	51	5	PRINCE WARNER BROS. 73381 (25.98)	Ultimate	
	69	68	16	DJ KHALED TERROR SQUAD 4118*/KDCH (17.98)	Listennn: The Album	
	87	84	13	KIERRA KIKI SHEARD EMI GOSPEL 32483 (17.98)	This is Me	I

WEER	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
	1	15	#1 KEB' MO' 14 WKS ONE HAVEN/EPIC 77621/RED INK	Suitcase
ā	H	EW	CHRIS SMITHER SIGNATURE SOUNDS 2001	Leave The Light On
		29	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk
			THE ROBERT CRAY BAND NOZZLE/VANGUARD 79815/WELK	Live From Across The Pond
5			TONY JOE WHITE SWAMP 7707243/EMERGENT	Uncovered
Œ,		31	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines
•			JOE BONAMASSA PREMIER ARTISTS .60282	You & Me
8	10		GEORGE THOROGOOD & THE DEST	TROYERS The Hard Stuff
9	III	1	ANTHONY GOMES ADRENALINE 40023	Music Is The Medicine
10	9		MARIA MULDAUR TELARC BLUES 83643/TELARC Hea	art Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan
17	_	-	VARIOUS ARTISTS BLIND PIG 2003	Blind Pig Records 30th Anniversary Collection
4	14	50	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire
· з	RE-E	NTRY	GUITAR SHORTY ALLIGATOR 4911	We The People
16	6	I	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection
5	RE-E	NTRY	VARIOUS ARTISTS PUTUMAYO 253	Putumayo Presents: Blues Around The World

BETWEEN THE BULLETS rgeorge@billboard.com

HIP-HOP LOOMS LARGE IN Q4

recent large starts for Beyoncé and Justin Tim-

berlake, album sales are down 5.2% from last year. With the all-important fourth quarter on the horizon, top R&B and hip-hop acts might help rescue a sluggish year.

Lloyd Banks seeks to match the success of his 2004 debut

Despite strong numbers from "High School" with "Rotten Apple" on Oct. 10. A week later, Musical," Rascal Flatts and Mary J. Blige, and Diddy's "Press Play" and "American Ido." Ruben Studdard's "The Return" arrive.

Grammy Award winner John Legend follows Oct. 24 with "Once Again" with the Gam€'s "Doctor's Advocate" due Ncv. 14. But the most anticipated release could be Jay-Z's "Kingdom Come," expected in November. —Raphael George

AIRPLAY MONITORED BY

SALES DATA COMPILED BY

Nielsen Broadcast Data Nielsen SoundScan

R&B/HIP-HOP Billboard

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (MAPRINT / PROMOTION LABEL)	=
0	2	10	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	1
2	1	19	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	t
3	6	8	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	12
0	4	17	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	11
5	3	18	SEXY LOVE NE-YO (DEF JAM/IDJMG)	1
0	9	7	RING THE ALARM BEYONCE (COLUMBIA/SUM)	t
7	8	26	SHOULDER LEAN YOUNG ORD FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
8		16	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	t
9	7	15	CALL ON ME JANET & RELLY (VIRGIN)	1
1	11	13	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	t
Ø	19	5	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
0			EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	t
Œ	26	9	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	ú
14	17	10	WALK IT OUT UNK (BIG OMP/KOCH)	
18:	13	14	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
16	21	10	COME TO ME DIDDY FEAT. NICDLE SCHERZINGER (BAD BOY/ATLANTIC)	rt.
(II)	18	13	NEED A BOSS SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	t
18	10	20	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	t
0	27	7	PUSH IT RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
ā	25	16	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	
21	16	10	SHE DON'T LETOYA (CAPITOL)	12
22	14	18	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
23	22	22	GHETTO STORY CHAPTER 2 CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	
24	20	9	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	t
25	15	16	DEJA VU BEYONCE FEAT. JAY-Z (CDLUMBIA/SUM)	10

		8	Market State of the state of th	
PHIS	EAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT-/ PROMOTION LABEL)	PREDICT
	28	48	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
1	38	54	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	位
	32	12	YOU SHOULD BE MY GIRL SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY/UNIVERSAL MOTOWN)	廿
29	24	48	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	a
(1)	33	10	DUTTY WINE TONY MATTERHORN (VP)	
31)	45	10	MONEY IN THE BANK LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	
	43	5	CHICKEN NOODLE SOUP. WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	
33	34	28	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	0
30	40	31	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)	6
	42	181	ME TIME HEATHER HEADLEY (RCA/RMG)	
	41	35	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
9	47	119	THERE'S HOPE INDIA ARIE (UNIVERSAL MOTOWN)	
38	30	30	TORN LETOYA (CAPITOL)	o
39	31	10	HANDS UP LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	
40	35	34	IT'S GOIN' DOWN	
41	36	39	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) SNAP YO FINGERS	tir
4	50	5	LIL JON (BME/TVT) SHOW STOPPER	
43	50	17	DANITY KANE (BAD BOY/ATLANTIC) SHINE	
44	23	21	LUTHER VANDROSS (J/RMG) ME & U ASSIGNMENT OF THE TOTAL OF THE T	tr
45	37	8	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC) IT'S OKAY (ONE BLOOD)	
46	44		THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE) CHANGE ME	仚
47	51	6	RUBEN STUDDARD (J/RMG) WE FLY HIGH	
48	69	2	JIM JONES (DIPLOMATS/KOCH) SHORTIE LIKE MINE	137
49	54	12	YOU (COLUMBIA/SUM)	
50	53	21	LLOYD FEATURING LIL' WAYNE (SHO'NUFF/ATLANTIC) YESTERDAY AND MARY (ANY PLOCK/COLLINGIA/CILIA)	
			MARY MARY (MY BLOCK/COLUMBIA/SUM)	

4	A	но SI	TR&B/HIP HOP NGLES SALES™
THIS	CAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	7	CALL ON ME JANET & NELLY (VIRGIN)
2	10	5	SHE BI ICE MIZZLE (DARKSYDE/PCH)
	6	8	PUT 'EM UP KNUCK BUCK DA KASHMERE (B.I.T.T.A.)
4		6	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)
0	4	5	IM COMING OVER
6			DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN) DO OR DIE
7	5	9	BEAR (PORT CITY) UNTIL THE END OF TIME
17	11	2	PREDDIE JACKSON (DRPHEUS) OH JAH
9	7	5	SEA B. MARRAH (HIGH OVER BABYLON) CHAIN HANG LOW
ADL		2	JIBBS (GEFFEN/INTERSCOPE) IT'S OKAY (ONE BLOOD)
10			THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE) SWING LOW
11	15	11	SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING) PHONE TALK
12	9	8	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)
0	5	1	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
14	18	7	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
15	Н	± 0	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
16			CHICKEN NOODLE SOUP. WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
17			VATO SNOOP DOGG FEAT. B-REAL (DOGGYSTYLE/GEFFEN/INTERSCOPE)
18			YOU SHOULD BE MY GIRL SAMMIE (ROWDY/UNIVERSAL MOTOWN)
19			DUMP TRUCK J-MIZZ (12/5/TREET PRIDE)
20			SIDE 2 SIDE THREE 5 MAPIA FEAT. PROJECT PAT (HYPNOTIZE MINDS/COLUMBIA/SUM)
21		A	PICK IT UP
22			CONVERSATION (CAN I TALK 2 U)
21		n	K-CI (HEAD START) 4 SEASONZ
24	ii		SKANT BONE (GALAXY) BACK AND FORTH
			UNIFIEO TRIBE (MAGIC MUZIK/IAM) DAMN THANG
25	35		BRUSE REELIS FEAT. LYFE (JUICE FILWORKS/ALL HEARING)

WEEK	AST	VEEKS IN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
	2	12	#1 I KNOW YOU SEE IT	1
2	1	15	PULLIN' ME BACK	
		13	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL) MONEY MAKER	1
3			LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	1
4	3	11	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
5	4	16	SEXY LOVE NE-YO (DEF JAM/IDJMG)	1
6	5		BUTTONS	1
7	3		THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE) (WHEN YOU GONNA) GIVE IT UP TO ME	_
			SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC) GET UP	1
8	7	13	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	1
0	10	6	SAY GOODBYE Chris Brown (Jive/Zomba)	Ť
10	9	15	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
11	12	26	U AND DAT E-40 FEAT, T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
12	14	8	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	1
0	18	4	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)	1
14	11	28	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
15	15	10	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	1
16	13	20	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	1
	17	13	THAT GIRL FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	1
17		20	SNAP YO FINGERS LIL JON (BME/TVT)	
19			MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	1
-			IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
21			ABOUT US BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	1
22			COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	1
23			I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (SRC/UNIVERSAL MOTOWN)	1
24			WALK AWAY PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	1
25		4	SMACK THAT AKON FEAT. EMINEM (SRC/UNIVERSAL MOTOWN)	1

Q A		Al	DULT R&B
THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 I CALL IT LOVE 3 WKS LIONEL RICHE (ISLAND/IDJMG)
2	1	37	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)
3	3	29	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)
4	4	43	CAN'T LET GO ANTHONY HAMILTON (SO SD DEF/ZOMBA)
5	5	21	ME TIME HEATHER HEADLEY (RCA/RMG)
0	6.	17	SHINE LUTHER VANDROSS (J/RMG)
62	7	13	THERE'S HOPE INDIA.ARIE (UNIVERSAL MOTOWN)
8	9	9	CHANGE ME RUBEN STUDDARD (J/RMG)
9	8	45	BE WITHOUT YOU MARY J. BLIGE (GEFFENINTERSCOPE)
1	10	26	YESTERDAY MARY MARY (MY BLOCK/COLUMBIA/SUM)
1	12	9	SEXY LOVE NE-Y0 (DEF JAM/IOJMG)
12	11	25	ENOUGH CRYIN
0	16	5	MARY J, BLIGE FEAT. BROOK-LYN (MATRIARCH//GEFFEN/INTERSCOPE) GOT YOU HOME LUTHER VANDROSS (J/RMG)
0	15	14	CALL ON ME
15	14	37	JUST CAME HERE TO CHILL
16	17	15	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IOJMG) UNTIL THE END OF TIME
177	20	6	FREDDIE JACKSON (ORPHEUS) YOUR PORTRAIT
18	18	10	URBAN MYSTIC (SOBE/WARNER BROS.) SISTA BIG BONES ANTIONY AND TO SER DEF/ZOMBA)
0	21		ANTHONY HAMILTON (SO SO DEF/ZOMBA) TAKE ME AS I AM MARY FIRE HAVE HAVE HAVE FIRE AND THE PROPERTY OF THE PRO
60	22		MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE) DAY DREAMING MATRIE ONE OFFENIO
21	19	20	NATALIE COLE (VERVE) THE FACT IS (I NEED YOU)
22	23	14	JILL SCOTT (EPIC/HIDDEN BEACH) DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)
23	25	16	U DO IT FOR ME
24	24	11	ALGEBRA (KEDAR) IMAGINE ME WIN FEARING MESON CONTROL TOWNS
3	38		MIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) USED TO BE MY GIRL
Townson	-	250	BRIAN MCKNIGHT (WARNER BROS.)

AUTODEDIOTOD	-
☆ HITPREDICTOR	
DATA PROVIDED BY promosquad	
See chart regend for rules and explanations. Yellow indicates recently tested title.	
in Indicates New Release.	
ARTIST/Titz/LABEU/(Score) Chart F	Rank
R&B/HIF-HOP AIRPLAY	
CHRIS BROWN Say Goodbye 20mga (84.1)	3
LYFE JENNIN GS S.E.X. SUM (88.2)	4
BEYONGE Ring The Alarm SUM (83.6)	6
CIARA FEAT. CHAMILLIONAIRE Get Up zomba (86.8)	10
MONICA = EAJ. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	12
MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)	13
UNK Walk 1 Our KOCH (78.7)	14
BIDDY FEAT, NICOLE SCHERZINGER Come To Me ATLAFTIC (67.3)	16
SHAREEFA FEAT. LUDACRIS Need A Boss 10JMG (75.0)	17
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	28
# BOW YOW Shortie Like Mine sony urban (83.5)	48
CHERISH Una opreciated CAPITOL (72.8)	52
th JANET FERTURING KHIA So Excited vision (76.1)	54
ONE CHANCE Look At Her RMG (71.1)	56
AKON I Wanna Luv U UNIVERSAL MOTOWN (77.5)	61
MARQUES HOUSTON Favorite Girl UNIVERSAL MOTOWN (71.5)	62
BOBBY VALENTING Turn The Page IBJMG (85.8)	71
☆ J. HOL DA / Be With Me CAPITOL (73.0)	-
RHYTHM C AIRPLAY	
CHINGY FEAT TYRESE Pullin' Me Back CAPITOL (83.2)	2
LUDACRIS FEAT. PHARRELL Money Maker IDJMG (67.9)	3
CHRIS BROWN Say Goodbye zomba (86.0)	9
JIBBS Chain Hang Low Interscope (83.7)	12
DANITY KANE Show Stopper Atlantic (78.8)	13
JUSTIN TIMBERLAKE My Love ZOMBA (82.8)	19
BROOKE HOGAN FEAT. PAUL WALL About Us WARNER BRES. (82.7)	21
DIDDY FEAT. MICOLE SCHERZINGER Come To Me ATLANTAC (66.7)	22
AKON I Wasna Buy U UNIVERSAL MOTOWN (82.8)	23
PAULA DE ANCA Walk Away RMG (72.3)	24
AKON FEATURING EMINEM Smack That UNIVERSAL (65.2)	25
LYFE JENNINGS S.E.X. SUM (90.4)	27
BEYONCE Ring The Alarm sum (86.0)	29
CASSIE LOPE Way 2 Go ATLANTIC (66.5)	30
RIHANNA We Ride IDJMG (87.3)	31
CHERISH Lnappreciated CAPITOL (73.9) the BOW WOW Shortle Like Mine sum (83.5)	32
L DOW WOW SHOULD LIKE WHITE SUM (03.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIPHOP SINGLES SALES: this data is used to compile Hot R&B/HIPHOP Sorgs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

Steve Hegwood, P Stew, Brown, Jay Stevens, Victor Starr, Neke Howse, Eric Mychaels, DJ Fontz, Paris Brown, Pezo Aaron Maxwell, Tony Quartarone, Mannie Mena, Rio Bior, Ms Kitty, Lisa Ivery, Al Irvin, Sam Nelson, Jimmy Dortine, DJ Controller, Myronda Reuben. Stu, Ron Shepard, Casual, Mickey Derrick Baker, Shelby Rushin, Big Ant, DJ Illie III, Ron Thomas, Michael Soul, Kenya White, Carl Conners, Ralph Meachum, Jerry Smokin' B. Ramona Debreaux, Brian Paiz, G-Wiz, Cruther, Mara Melendez, Coka-Lani Kimbrough, Tim Snell, TuTu. Bo Money, Jeff Nice, Michael Long, Reggie Rouse, Tosha Love, Terence Brown, Killa Groove, J Dot, Yonnie "The Rude Boy", Terry Base, Chris Anthony, Jeff Anderson, Mike Tech. Joe Booker, Joe Ratliff, Mo Better, Devin Steele, Genean Gordon, Pat Money, Brian Douglas, Terri Avery, Deon Cole, Jack Spade, Cy Dimick, E-Bro, Helen Little, Nadine

Thea Mitchem, Kashon Powell, Mychal Maguire, Spank Buddah, TLANTIC Al Fuentes, Jay Allen, Bam, Elroy Smith, Tiffany Green. Chuck Atkins, Dwight Stone, Andre Carson, Myron Fears, Bailey Coleman, Brian Wallace, Brian McCaine, John Candelaria, Skip Cheatham, Gary Saunders, Bink, Terri Thomas, Angela Watson, Terry Monday, J - Tweezy, Super Mike, D Rock, Kwasi Kwa, Stan Brantsen, Doc Wynter, Al Weeden, Quinn Echols, Rob Neal, Spud, Pat King, Marsha Meadews, Tony Gray, Ken Johnson, Nate Bell, Mary Catherine Sneed, Gary Chandler, KJ Holiday, Kris Kelley, Kim James, Ron Atkins, DJ Boogie, Kode Red, Kim Johnson, Talus Knight, Phillip March, Big Greg, JD Kunes, Tony Johnson, Tim Girton, Charlie Mack, Rocky Love, Doc Love, Brant Johnson, Jay DJ's, Affiliates, Big Dog Pitbulls, Bum Squad, Core DJ's, Da Union, Heavy Hitters, Hitmen DJ's. Legion of Doom, Murda Maims, Super Friend, TJ's DJ's,Turn Star DJ's. Beat Junkies, Global Mixx, Pirate DJ's, Dane Hall, The

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 $\star\star\star\star\star$ Without Your Support This Would Not Have Been Possible $\star\star\star\star\star$ Billboard R&B/Hip Hop Label Of The Year: Atlantic Records

COUNTRY Billocard

×	N N N N N N N N N N N N N N N N N N N		SH	JNTRY ALBUMS	itle		
WEE	I AS	-4	ONE C	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	itte	CERT	
<u> </u>	HCTSH CESU	ľ	1	KENNY CHESNEY INA 86578/SBN (18.98) LIVE: Live Those Songs A	gain		-
2	1	•	25	RASCAL FLATTS LYRIC STREET 165058/HOLLYW00D (18.98) Me And My C	ang	2	ı
0	3	4	45	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98) Some He	arts	3	E
	2	2	35	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98) Your	Man		ı
	4 :	3	6	TRACE ADKINS Dangerous	Man	0	,
	5		26	CAPITOL NASHVILLE 56731 (18.98) ⊕ TIM MCGRAW Greatest Hits Vol 2: Refle	net		
H		3		DIXIE CHICKS			
4		3	19	CDLUMBIA 80739/SONY MUSIC (18.98)			
	11 !	}	30	ALAN JACKSON ACRI/ARISTA NASHVILLE 80281/S8N (18.98) Precious Memo	ries		
1	7	7	18	THE WRECKERS MAVERICK/WARNER BROS. 48980/WRN (18 98) Stand Still, Look P	etty		
•	10 1	1	24	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98) White Trash With Mo	ney		
1	12 1	0	10	RODNEY ATKINS If You're Going Through	Hell		
2	6 !			CURB 78945 (13 98) SOUNDTRACK Broken Brig	lnes	Ē	
	-			SHOW DUG NASHVILLE DUD! (16.98)	_		
됳	14 1		47	BNA 72960/SBN (18 98) PDAD DAISLEY	_		
4	18 1	9	58	ARISTA NASHVILLE 69642/SBN (18.98)	sted		
5	13 1	6	104	RASCAL FLATTS LYRIC STREET 165049/HOLLYW000 (18.98) Feels Like To	day	4	
6	15 1	2	4	VARIOUS ARTISTS WORD-CURB 86582/WARNER BROS. (18.98) Three Wooden Cro-	ses		
7	17 1	3	1	STEVE HOLY CURB 78758 (13.98) Brand New Girlfr	end		
8	19 1	5	51	LITTLE BIG TOWN The Board To I	lere		
÷			48	LOHNNY CACH		100	
9	16			LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME (13.98)	-		
0	22 1	8	56	ARISTA NASHVILLE 69946/S8N (18.98)	uxe		
•	26 2	6	00	SUGARLAND MERCURY 002172/UMGN (13.98) Twice The Speed Of	Life	2	
2	24 2	5	13	HANK WILLIAMS JR. CURB 78881 (18.98) That's How They Do It In Dixie: The Essential Collection	tion	1	
3	25 2	4	72	DIERKS BENTLEY CAPITOL NASHVILLE 66475 (18.98) ⊕ Modern Day D	ifter		
4	23 12	0	12	JOHNNY CASH American V: A Hundred High	avs		
		4		AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98) TOBY KEITH Greatest H			
5	20 2	4	38	DREAMWORKS 002323/UMGN (13.98)	-		
6	28 2	9	1	BROKEN BOW 7657 (12.98) Jason Aid	ean		
7	27	2	5	PAT GREEN Cannot 8NA 84583/S8N (18.98) Cannot	ball		
8	29 2	7	15	BIG & RICH WARNER BROS. 49470/WRN (18.98) Comin' To Your	City		
9	30 2	8	30	FAITH LIB !	flies	2	
0	8 -	Ī	2	RANDY ROGERS BAND	ime		
1	31 3		₹ 9	TRACE ADKINS	_		
				COUNTRACK	_		
2	33 3	H	45	FOX 13109/WIND-UP (18.98) Walk The	_	-	
3	34 3	5	10J	MCA NASHVILLE 000459/UMGN (25.98)	nes	6	
4	32 3	3	50	GARY ALLAN MCA NASHVILLE 003711/UMGN (13.98) Tough All 0)ver		
5	NEW		1	EMERSON DRIVE MIDAS 9008 (13.98) Countr	fied		
6	37 3	9	3 5	KENNY ROGERS CAPITOL NASHVILLE 40469/CAPITOL (18.98) 21 Number C	nes		
7	35 #	2	5	VARIOUS ARTISTS Relieve: Songs Of Faith From Today's Top Country & Christian A	tists	T	
8	45	-	51	ARISTA NASHVILLE 10822/SBN (13.98) Delieve. Strings of Faint Front Roady's 100 Country & Criminal A			
4	-	-		SETIES RCA 69486/SBN (18.98)		100	
9	43 -	1	-0	CAPITOL NASHVILLE 60745 (18.98) OLD CROW MEDICINE SHOW	Me		
0	\$8 =	7	Ц	NETTWERK 30431 (17.98)	orld		
1	42 -	3	E5	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98) Somewhere Down In To	xas		
2	36 =	6	1	JAKE OWEN RCA 81172/SBN (11.98) Startin' With	Me	E	
3	40 =	8	21	PHIL VASSAR Greatest Hits Volum	ne 1		
4	59 -	Δ	3	GREATEST JOHNNY CASH	nds	***	
			29	DILLY CURRINGTON		-	
5	44 -			MERCURY 003712/UMGN (13.98)	_	31	
6	41 =	2	98	SHANIA TWAIN MERCURY 003072/UM6N (13.98) Greatest	Hits	3	
7	47 -	4	10	VARIOUS ARTISTS RHIND 77883 (19.98) Billboard #1s: Classic Cou	ntry		
8	51 5	2	25	TRENT TOMLINSON LYRIC STREET 165060/HOLLYW000 (15.98) Country Is My F	ock		
9	49 4	8	20	DIAMOND RIO ARISTA NASHVILLE 80981/SBN (18.98) Greatest H	ts II		
0	50 4	5	27	KENNY ROGERS Water & Brie			
				DANIELLE DECK		-	
1	52 5	3		BIG MACHINE 010160 (11.98)			
2	48 4	6	87	CURB 78859 (18.98)	nan		
3	53 4	9	48	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	111	•	
			80	MIRANDA LAMBERT Keros	ene		
4	56 5	-1		EPIC 92026/SBN (12 9B) D	CIIC		

CERT.	Title	ARTIST IMPRINT & NUMBER / DISTRIBUTING ABEL (PRICE)	WEEKS ON CHT	2 WEEK	LAST	WEEK
	Three Chord Country And American Rock & Roll	54 73 KEITH ANDERSON ARISTA NASHVILLE 66294/SBN (16.98)	73	54	39	56
	Hag: The Best Of Merle Haggard	- 2 MERLE HAGGARD CAPITOL NASHVILLE 62704 (18.98)	2	-	60	57
	Men & Mascara	13 JULIE ROBERTS MERCURY 006327/UMGN (13.98)	13			58
	Weather The Storm	T CAROLINA RAIN EQUITY 3006 (13.98)	1	W	NE	9
The same of	KETING GROUP (12.98) 16 Biggest Hits	58 49 WAYLON JENNINGS RCA/BMG HERITAGE 67827/SONY BMG STRATEGIC MAR	49	62 58 49		30
-	Timeless	59 49 MARTINA MCBRIDE RCA 72425/SBN (18.98)	49	59	63	51
	Reba: #1's	63 44 REBA MCENTIRE MCA NASHVILLE 005366/UMGN (19.98)	44	63	64	52
3	Aaron Tippin: Now & Then	34 3 AARON TIPPIN NIPPIT 11701/RUST (15.98)	3	34	58	53
1	How To Grow A Woman From The Ground	2 CHRIS THILE SUGAR HILL 4017/WELK (17.98)	2	-	46	64
	Something To Be Proud Of: The Eest Of 1999-2005	57 47 MONTGOMERY GENTRY COLUMBIA 77512/SBN (18.98)	47	57	57	35
	Blue Collar Comedy Tour: One For The Road	60 16 VARIOUS ARTISTS JACK/WARNER BROS 44252/WRN (18.98)	16	60	61	36
3	Classic Clower Power	18 JERRY CLOWER MCA NASHVILLE/CHRONICLES 006437/UME (13.98)	18	NTRY	AE-E	37
	Straight To Hell	HANK WILLIAMS III	29	NTRY	RE-E	5 8
•	Lonely Runs Both Ways	- 91 ALISON KRAUSS + UNION STATIO ROUNDER 610525 (17.98)	91	-	68	3
	Rcckin' You Tonight	BLAINE LADSEN	15	66	73	
	Live: Wherever You Are	IACK INCRAM	9	72	66	41
	A Little More Livin'	TRENT WILLMON	15	65	71	72
	Electric Rodeo	64 25 SHOOTER JENNINGS UNIVERSAL SOUTH 005499* (13.98)	25	64	65	73
	Honkytonk University	TOBY KEITH DREAMWORKS 004300/UMGN (13.98)	60	*	m a	74
1	Glory Train: Songs Of Faith, Wcrship And Praise	RANDY TRAVIS WORD-CURB 86402/WARNER BROS. (18.98)	37			5)

			LUEGRASS ALBUMS	
WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
1	1	4	#1 OLD CROW MEDICINE SHOW 4WKS NETTWERK 30431	Big Iron World
5	2	2	CHRIS THILE SUGAR HILL 4017/WELK	How To Grow A Woman From The Ground
3	3	96	ALISON KRAUSS + UNION STATION ROUNDER 610525	Lonely Runs Both Ways
4	4	60	NICKEL CREEK SUGAR HILL 3990/WELK	Why Should The Fire Die?
3	6	4	THE GRASCALS ROUNDER 610583	Long List Of Heartaches
5	8	16	THE WAILIN' JENNYS RED HOUSE 195	Firecracker
7	5	18	RHONDA VINCENT ROUNDER 610580	All American Bluegrass Girl
3	7	8	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901007/HOLLYW000	Instrumentals
Э	9	15	SAM BUSH SUGAR HILL 4013/WELK	Laps In Seven
10	10	18	SOUNDTRACK NEW LINE 36066 ⊕	A Prairie Home Companion
u)	11	15	THE DEL MCCOURY BAND MCCOURY/SUGAR HILL 0003/WELK	The Promised Land
12	14	45	CHERRYHOLMES SKAGGS FAMILY/LYRIC STREET 902014/HOLLYWOOD	Cherryholmes
		al er	VARIOUS ARTISTS CMH 9119 Do You Remember: Picki	in' On Carrie Underwood: The Bluegrass Tribute
14	12	20	YONDER MOUNTAIN STRING BAND FROG PAD/VANGUARD 79801/WELK	Yonder Mountain String Band
115	NE	W	DOC & MERLE WATSON ROUNDER 116202	Black Mountain Rag

TV VISITS AID CHESNEY, EVANS

As Kenny Chesney's "Live Those Songs Again" olows in at No. 1 on Top Country Albums with 137,000 copies sold, the chart welcomes Emerson Drive back to its ranks. Johnny Cash and Sara Evans make gains as well.

Chesney's big start—also good for a No. 4 ow on The Billboard 200—is his third consecutive country chart-topper and sixth No. 1 on the country list. His street-week media stops included "The Tonight Show With Jay Leno," "Live With Regis and Kelly" and Fox's "Best Damned Sports Show."

TV also spruces Pacesetter honors for

Evans, as her Sept. 19 visit to "Dancing With the Stars" leads an 8% spike (45-38) for "Real Fine Place."

Meanwhile, Canadian group Emerson Drive makes the country score card after a two-year absence with "Countrified" at No. 35 (4,000 copies), albeit shy of the No. 12 peak its last al-

bum earned in 2004. The Greatest Gainer nod goes to Cash's "Country Legends," with a 1,000-plus uptick in units (59-44).

—Wade Jessen



Billocard COUNTR



HOT

A	A	C	Q	UNTRY SONGS			
THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT.	POSITION
0	1	2	14	#1 GIVE IT AWAY 2 WKS T.BROWN,G.STRAIT (B.CANNON,B.ANDERSON,J.JOHNSON)	George Strait MCA NASHVILLE		0
2	2	4	23	WOULD YOU GO WITH ME FROGERS (S.CAMP.J.S.SHERRILL)	Josh Turner	1	2
3	6	9	14	I LOVED HER FIRST W.ALDRIDGE (W.ALDRIDGE,E.PARK)	Heartland O LOFTON CREEK		ij
4	4	7"	19		With Sheryl Crow & Vince Gill		5
5	9	10	13	EVERY MILE A MEMORY	Dierks Bentley		5
	3	1	38	B.BEAVERS (D.BENTLEYB.BEAVERS, S.BDGARD) BRAND NEW GIRLFRIEND	Steve Holy	1	1
7	8	11	6	L.MILLER (S.MINOR, B.ALLMAND. J. STEELE) ONCE IN A LIFETIME	€ CURB Keith U rban	. 5	7
8	5	3	26	D.HUFF,K.URBAN (J.SHANKS,K.URBAN) LEAVE THE PIECES	● CAPITOL NASHVILLE The Wreckers		ä
-	7	6	35	J.SHANKS,M.BRANCH (J.HANSON,B.AUSTIN) IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL			
10	11	12		YOU SAVE ME	€ CURB Kenny Chesney	- 1	Ď.
0	13	15	30	B.CANNON, K, CHESNEY (B.JAMES, T. VERGES) GREATEST BEFORE HE CHEATS	Carrie Underwood	1	
-	-		Ju	WANT TO	ARISTA/ARISTA NASHVILLE Sugarland		-
12	14	14		B.GALLIMORE, K.BUSH (J. NETTLES, K.BUSH, B.PINSON) BRING IT ON HOME			2
13			35	W.KIRKPATRICK, LITTLE BIG TOWN (W.KIRKPATRICK, G.BIECK, T.H.BIECK)	Little Big Town © EQUITY		
14	10	8	17	SUNSHINE AND SUMMERTIME B.GALLIMORE, F.HILL (J.RICH, R.CLAWSON, K. SACKLEY)	Faith Hill • WARNER BROS./WRN		7
15	17	17	7	MY WISH D.HUFF, RASCAL FLATTS (S.ROBSON, J.STEELE)	Rascal Flatts O LYRIC STREET	1	5
16	18	21		MY LITTLE GIRL 8. GALLIMORE,T.MCGRAW (T.DOUGLAS,T.MCGRAW)	Tim McGraw © CURB	1	6
17	16	16	30	FINDIN' A GOOD MAN J.STOVER (J.STOVER,B.D.MAHER.C.KOESEL)	Danielle Peck • BIG MACHINE	1	6
18	15	13	20	FEELS JUST LIKE IT SHOULD D. GEHMAN, J. POLLARD (RGREEN, B. JAMES J. POLLARD)	Pat Green • BNA	1	3
19	19	18	11	LIKE RED ON A ROSE A.KRAUSS (R.L.CASTLEMAN,M.CASTLEMAN)	Alan Jackson ● ARISTA NASHVILLE	118	٠
20	20	19	18	LIFE IS A HIGHWAY D.HUFF, RASCAL FLATTS (T.COCHRANE)	Rascal Flatts • WALT DISNEY/LYRIC STREET	1	9
21	24	26	7	CRASH HERE TONIGHT	Toby Keith ● SHDW DOG NASHVILLE	1	Ñ
22	23	23	13	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASH	Montgomery Gentry	2	2
23	22	24	18	LOVE YOU J.STOVER (J.KNDWLES.T.SUMMAR)	Jack Ingram BIG MACHINE	2	2
24	21	22	15	MOUNTAINS M.BRIGHT (R.MCDONALD, L.BOONE, P.NELSON)	Lonestar • BNA	2	1
25	26	27	15	TIM MCGRAW N.CHAPMAN (T.SWIFTL.ROSE)	Taylor Swift BIG MACHINE	2	5
26	27	28	13	AMARILLO SKY M.KNOX J. RICH,B. KENNYR. CLAWSON,B. PURSLEY)	Jason Aldean • BROKEN BOW	2	6
27	29	36	5	SHE'S EVERYTHING FROGERS (W.NANCE, B. PAISLEY)	Brad Paisley • ARISTA NASHVILLE	2	7
28	28	29	26	A GOOD MAN B.ALLEN,K.FOLLESE (K.FOLLESE,A.FOLLESE,V.SHAW)	Emerson Drive MIDAS/NEW REVOLUTION	2	8
29	25	20	19	8TH OF NOVEMBER	Big & Rich	1	8
30	30	33		B.KENNY,J.RICH, P.WORLEY (B.KENNY,J.RICH) LITTLE BIT OF LIFE	WARNER BROS./WRN Craig Morgan	3	
	30	-		K.STEGALL,PO'DONNELL (T.MULLINS.D.WELLS)	O BROKEN BOW		







Shot Debut.

THIS	LAST	2 WEEN	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	CERT
31	31	32		ONE WING IN THE FIRE L.REYNOLDS,T.TOMLINSON (T.TOMLINSON,B.PINSON)	Trent Tomlinson ● LYRIC STREET	
32	32	37		TWO PINK LINES J.JOYCE (E.CHURCH.V.SHAW)	Eric Church © CAPITOL NASHVILLE	
33	33	24	23	GET OUTTA MY WAY	Carolina Rain	ï
34	34	35		C.BLACK, CAROLINA RAIN (R.E.ORRALL, C.WRIGHT) IT'S TOO LATE TO WORRY	Jo Dee Messina	H
35	38	38		M.BRIGHT.J.D.MESSINA (O.WELLS,A.L.SMITH,R.HARBIN) 1'LL WAIT FOR YOU	● CURB Joe Nichols	
				B.CANNON (H.ALLEN, B.ANDERSON) THE WOMAN IN MY LIFE	UNIVERSAL SOUTH Phil Vassar	
36	39	39		F.ROGERS, P.VASSAR (P.VASSAR. J. WOOD-VASSAR)	ARISTA NASHVILLE	
37	35	43		YOU'LL ALWAYS BE MY BABY S.EVANS,M.BRIGHT (S.EVANS,T.MARTIN,T.SHAPIRO)	Sara Evans • RCA	
38	40	44		INNOCENCE D.HUFF,C.WISEMAN (S.BUXTON,J,STOVER,D.BERG,G.MIDDLEMAN	Sarah Buxton LYRIC STREET	
39	36	41		SOME PEOPLE D.HUFF (D.MATKOSKY, D.BROWN, J.COTTEN)	LeAnn Rimes	
40	41	40		FINDING MY WAY BACK HOME B.GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack • MERCURY	
41)	42	56		MY, OH MY	The Wreckers • MAVERICK/WARNER BROS /WRN	
42	47		2	P.WORLEY (W.KIRKPATRICK, J.LEO, J.HARP.M.BRANCH) WATCHING YOU	Rodney Atkins	
43	46	59		T.HEWITT, R.ATKINS (R.ATKINS, S.DEAN, B.G. WHITE) LADIES LOVE COUNTRY BOYS	© CURB Trace Adkins	
44	44	45		F.ROGERS (J.JOHNSON.G.TEREN,R.RUTHERFORO) THE REASON WHY		
45	43	46	13	V.GILL, J.HOBBS, J.NIEBANK (V.GILL, G.NICHOLSDN) KISS ME IN THE DARK	Randy Rogers Band	
		40	13	R.FOSTER (R.FOSTER.G.OUCAS) RED HIGH HEELS	● MERCURY Kellie Pickler	
46	48			B.CHANCEY (K.PICKLER, C.LINDSEY, A. MAYO, K.ROCHELLE) PODUNK	BNA Keith Anderson	
47	49	53	5	J.STEELE, J.RICK (K.ANDERSON, T.HAMBRIDGE, J.STEELE) WHY ME	ARISTA NASHVILLE	
48	45	50		B.CHANCEY (S.NIELSON, J.HINSON)	The Lost Trailers • BNA	
49	54	55	10	YOU DON'T KNOW A THING S.AZAR (S.AZAR, R.FOSTER)	Steve Azar • Dang/Midas/New revolution	
50	56	-		'FORE SHE WAS MAMA K.STEGALL (C.BEATHARD, P.O'DONNEL)	Clay Walker ASYLUM-CURB	
51	55	60		I DON'T WANT TO M.WRIGHT (B.JAMES, PMONAHAN, A.MONROE)	Ashley Monroe With Ronnie Dunn O COLUMBIA	
52	53	54	4	LOVE IS T.BROWN, J.L. SLOAS (K.ELAM, B.BAKER)	Katrina Elam UNIVERSAL SOUTH	
53	51	51		DRINKIN' ME LONELY	Chris Young • RCA	
54	52			B.CANNON (C.YOUNG.L.W.CLARK) I JUST CAME BACK FROM A WAR	Darryl Worley	
55	50	49		F.ROGERS (O.WORLEY,W.VARBLE) I'VE GOT FRIENDS THAT DO	903 MUSIC Tim McGraw	
56				B.GALLIMORE,T.MCGRAW.D.SMITH (B.BEAVERS,B. WARREN,B.WAI CALIFORNIA GIRLS	RREN.T.MCGRAW)	
	37	3-		G.WILSON, J.RICH, M. WRIGHT (G.WILSON, J.RICH, M. WRIGHT) GOOD AS GONE	● COLUMBIA Little Big Town	
57	58	CHAT		W.KIRKPATRICK, LITTLE BIG TOWN (W.KIRKPATRICK, K.ROADS, P.SV	VEET, K. FAIRCHILD, J. WESTBROOK O EQUITY	
58	HOT	UT	1	D.GEHMAN (J.M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE	
59	60	58		FIND OUT WHO YOUR FRIENDS ARE TLAWRENCE, J.KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS	
60	NE	W		BROKEN T.KEITH,R.SCRUGGS (ANGELO.A.LAUER,H.LINDSEY)	Lindsey Haun The show dog NaShville	

☆ HITPREDICTOR



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)
COUNTRY		RASCALL BLATTE My Wish LYRIC STREET (91.9)	15	BRAD PAISLEY She's Everything ARISTA (84.9)
GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	1	TIM MCGRAW My Little Girl CURB (88.3)	16	TRENT TOMLINSON One Wing In The Fire LYRIC STE
IOSH TURNIER Would You Go With Me MCA NASHVILLE (80.5)	2	ALAN JACKSON Like Red On A Rose Arista (77.4)	19	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)
HEARTLAND I Loved Her First LOFTON CREEK (82.6)	3	RASCAL FLATTS Life Is A Highway Lyric Street (86.9)	20	PHIL VASSAR The Woman In My Life ARISTA (94.4)
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	4	TOBY KEITH Crash Here Tonight Show DOG (92.3)	21	SARA EVANS You'll Always Be My Baby RCA (89.5)
DIERKS BENTLEX Every Mile A Memory Capitol (81.2)	5	MONTGOMERY GENTHY Some People Change columbia (83.7)	22	TRACE ADKINS Ladies Love Country Boys CAPITOL (
KEITH UFEAN Once In A Lifetime CAPITOL (80.5)	7	LONESTAR Mountains BNA (89.6)	24	
KENNY CHESNEY You Save Me BNA (92.5)	10	TAYLOR SWIFT TIM McGraw BIG MACHINE (76.1)	25	
SUGARLAND Want To MERCURY (93.2)	12	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	26	

BETWEEN THE BULLETS wjessen@billboard.com

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 133 country stations are electronically monitored by Nielsen Broadcast Data Systems. 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

CHESNEY SCORES WITH SONG, ALBUM, TOUR

As Kenny Chesney's "Live Those Songs Again" becomes his sixth No. 1 on Top Country Albums, "You Save Me" rises 11-10 and becomes his 27th top 10 single on Hot Country Songs.

During the tracking week, Chesney's tune makes 24.6 million audience impressions, an increase of 1.5 million.

Although Chesney finds his share of headlines on the record charts, his summer tour also gets plenty of ink. Billboard Boxscore reports that Chesney is second only to Madonna



in summer sellouts; she's pulled in 100% attendance figures for her June-through-August itinerary, while Chesney sold out roughly 99% of his dates during the same frame.

The much-talked-about "Save Me" videoclip has aired more than 150 times each at CMT and GAC since its August premiere. That might seem low for an artist of Chesney's stature, but the clip runs nine minutes long, which almost certainly affects its rotation.

-Wade Jessen

Country Boys CAPITOL (90.4)

Ving In The Fire LYRIC STREET (89.4)

31

35

36

37

Nielsen Broadcast Data Systems

Nielsen SoundScar

TIN Billboard © HOT A LATIN SONGS

WEEK	LAST WEEK	2.WEEKS AGO	NO. I	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL Pauling Rubio	PEAK
1	1	2	6	*1 NI UNA SOLA PALABRA 2 WKS CLOPEZ (X SAN MARTIN)	Paulina Rubio Universal Latino	1
2	2	1	10	LABIOS COMPARTIDOS FOLVERA A GONZALEZ (F.OLVERA)	Mana WARNER LATINA	1
3	5	5	1.	PAM PAM LUNY TUNES TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	3
4	3	3		TENGO UN AMOR E.PEREZ (G.CRUZ.E PEREZ.J FONSECA,O.RIVERA,J.NIEVES.K.VASOUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	3
5	4	4	17	MAS ALLA DEL SOL J SEBASTIAN (J SEBASTIAN)	Joan Sebastian MUSART /BALBOA	3
8	8	-		NOCHE DE ENTIERRO (NUESTRO AMOR) LOS Benjamins Feat. Wisin & Yand LINY TUNES NALES MR G (RAYALA WISIN YANDELFORTZ-HDELGADOG CRUZ FSALDANA VO	lel. Daddy Yankee, Hector "El Father" Barmbino & Zion CABRERAS,A.CALLO COTTO,E.GARCIA) MAS R.D.W. (MACHETE	6
7	6	6	89	DOWN MAMBO KINGS (G CRUZ,K VASQUEZ,J,NIEVES)	Rakim & Ken-Y PINA (UNIVERSAL LATINO	1
8	12	9		ALIADO DEL TIEMPO M.BARBA (M BARBA)	Mariano Barba THREE SOUND	6
9	7	7		DE RODILLAS TE PIDO A GARCIA IBARRA (P.SOSA)	Alegres De La Sierra	7
0	13	16		LOS INFIELES L.SANTOS, A.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	10
1	9	8		TE MANDO FLORES B.OSSA (J F FONSECA)	Fonseca EMI TELEVISA	8
2	10	15		ANTES DE QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis	10
3	30	31	3	GREATEST SIGO CON ELLA S.KRYS,O.BERMUDEZ (O.BERMUDEZ,S.KRYS)	Obie Bermudez EMI TELEVISA	13
4	14	12		EL TELEFONO Wisin & Y	Yandel & Hector "El Father" Bambino ROC-LA-FAMILIA/MACHETE/DEF JAM /IDJMG	12
15	15	23	10	SALIO EL SOL ECHO THE LAB (M.O. LANDRON, ECHO THE LAB)	Don Omar VI /MACHETE	ti
6	11	10		HIPS DON'T LIE W JEAN, J DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. A.	Shakira Featuring Wyclef Jean LFANNO,L.PARKER) EPIC /SONY BMG NORTE	1
7	18	11	26	CAILE LUNY TUNES TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISA	2
8	21	29		TU PEOR ERROR A.AVILA (A.AVILA A REYERO PONTES)	La 5A Estacion SONY BMG NORTE	18
D	27	21		QUIEN ME IBA A DECIR K.SANTANDER (K.SANTANDER)	David Bisbal VALE /UNIVERSAL LATINO	19
10	17	28		(WHEN YOU GONNA) GIVE IT UP TO ME D.BENNETT (S.PHENRIQUES, J. HENRIQUES. D.BENNETT, N. STAFF, R. FAIR, K.	Sean Paul Featuring Keyshia Cole COLE) VP /ATLANTIC	13
1	24	19	1	A TI C CABRAL "JUNIOR", R.ARJONA (R.ARJONA)	Ricardo Arjona SONY BMG NORTE	14
2	28	22		QUE PRECIO TIENE EL CIELO S GEORGE (A.MATHEUS)	Marc Anthony SONY BMG NORTE	44
1	25	20	T.	DETALLES G GHACA MELLO (R CARLOS,E.CARLOS)	Yahir WARNER LATINA	18
4	16	17			ambino Featuring Beenie Man & Ines	16
5	23	18			Featuring Anthony "Romeo" Santos	4

Rubio's 30,000 is her best week since "Border Girl" (2002) and is her second No. 1 debut on Top Enters The Billboard 200 at No. 25.





secutive top 10 on this

26 on Top Latin Albums and at No.

	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist Imprint / Promotion Label	PEAK
1	26	20	24		NO SE POR QUE G.ARENAS, J.OIAZ (J.L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	
ı	27	34	35		AHORA QUE NO ESTAS A.BAQUEIRO (A BAQUEIRO, S. RIZO)	Ose MELODY /FONOVISA	
ı	28	26	25		LA BOTELLA G COUSIN (M MACHORE)	Mach & Daddy UNIVERSAL LATINO	
Î	29	22	14		LOS MATE NESTY NALDO (T.CALDERON, E.E.PADILLA, A.CANTORAL, GAR	Tego Calderon	11
	30	19	27		SE FUE PAGUILAR (FATO)	Pepe Aguilar Emi televisa	-
0.74	31	35	36		NO QUIERE NOVIO NELY (NEJO J DE LA CRUZ.T CALDERON)	Nejo Featuring Tego Calderon	
	32	33	38		CHIQUILLA A.B.QUINTANILLA III, L.GIRALDO (A.B.QUINTANILLA III, L.GIR	A.B. Quintanilla III Presents Kumbia All Starz	32
ı	33	38	50		REGALO CARO LOS TIGRES DEL NORTE (J.VILLARREAL)	Los Tigres Del Norte	23
ı	34	39	44		QUE VUELVA J.L.TERRAZAS (M.A.SOLIS)	Grupo Montez De Durango 0ISA	
i	35	36	48		MALDITA SUERTE NOT LISTED (C BRANT,N.SCHAJRIS)	Victor Manuelle Featuring Sin Bandera	35
ı	36	29	26		TE COMPRO 0.1.TREVINO.D LOPEZ JR. (E.PAZ)	Duelo Univision	
ı	37	31	33		ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y	
ı	38	37	37		NO ES UNA NOVELA M.DELEON (D.CRUZ SANCHEZ)	Monchy & Alexandra J&N	29
T.	39	32	30		ABRIENDO CAMINOS D.TORRES (D.TORRES L CARDOSO)	Diego Torres Featuring Juan Luis Guerra SONY BMG NORTE	
•	40	HOT DE	SHOT BUT	1	ME QUIERE BESAR NOT LISTED (ALEXIS,FIDO)	Alexis & Fido SONY BMG NORTE	40
	40	RE-E	NTRY	11	LAS NOCHES SON TRISTES N.NORIEGA (A RIVERA,P.J.ORTIZ ARVELO,ECRUZ MORA,J.J.	Noriega Featuring Angel & Khriz & Divino ALVAREZ SOTO MAJOR) LA CALLE /UNIVISION	
35	42	HE	w		DESILUSIONAME B BENOZZO, S GEORGE (D BETANCOURT, C. J. FRANCO)	Olga Tanon UNIVISION	
	43	40	32		ALGUIEN TE VA A HACER LLORAR R.MUNOZ,R.MARTINEZ (L.PADILLA)	Intocable EMI TELEVISA	17
	44	50	wa		HERIDAS DE AMOR PMANAVELLO (R.MONTANER, J.AVENDANO)	Ricardo Montaner	
-	45	47	4		FANTASMA NOT LISTED (ZION)	Zion BABY	
	46	RE-E	NTRY		DEJALE CAER TO' EL PESO TINY,H.DELGADO (H.DELGADO,J.TORRES.NALDO)	Yomo Featuring Hector "El Father" GOLD STAR /MACHETE	23
Ì	47	44	40		NUNCA JEEVE (L ASCENCIO, J CEJA JEEVE)	Rigo Luna MACHETE	
1	48	45	47		LA GRAN PACHANGA BANDA EL RECODO (I HERNANDEZ)	Banda El Recodo FONOVISA	
	49	NE	W		POR TU AMOR O URBINA JR., R AVITIA.J.LUGARDO DEL TORO (E.URBINA, J	Alacranes Musical LUGAROO DEL TORO) UNIVISION	
į	50	H	W		SI TU AMOR NO VUELVE NOT LISTED (NOT LISTED)	La Arrolladora Banda El Limon DISA	

TOP LATIN ALBUMS...

	WEEK	WFFK	2 WEEK	WEEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
Ī	0		SHOT But	1	PAULINA RUBIO Ananda UNIVERSAL LATINO 007487 (15.98)		1
	2	1	1		MANA Amar Es Combatir WARNER LATINA 63661 (18.98)		1
Ï	3	3	2		TEGO CALDERON The Underdog / El Subestimado JIGGIRI/ATLANTIC 94122*/AG (15.98)	7	2
	4	4	3		DON OMAR King Of Kings VI 006662 WACHETE (15.98)	2	1
	0	á	5	Ł	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183, UNIVERSAL LATINO (15.98)		2
Ì	6	2	E		N.O.R.E. N.O.R.E. Y La Familia Ya Tu Sabe		2
I	0	6	6	45	WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98) ⊕	•	1,
Ī	0	12	12	74	GREATEST AVENTURA God's Project GAINER PREMIUM LATIN 94082/SDNY 8MG NORTE (13.98)		5
10000	8	ŧ	4		JAVIER SOLIS La Historia De Javier Solis SONY BMG NORTE 88292 (14.98) €		4
0	10	Ŧ	15		REGGAETON NINOS Ninos Vol. 2		7
- NO. SE	11	٤	7		MARC ANTHONY Sigo Siendo Yo SONY BMG NORTE 81251 (18.98)		2
Ì	Œ	1	8		CONJUNTO PRIMAVERA Para TiNuestra Historia		6
I	13	di	EW		MONCHY & ALEXANDRA Exitos J&N 50191/SONY BMG NORTE (13.98)		13
İ	14	1=	10		LOS BUKIS 30 Recuerdos FONOVISA 352638/UG (11.98)		6
	15	10	11		CALLE 13 Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)	0	
2	16	10	9		DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035 INTERSCOPE (12.98) ⊕	•	1
Service St	D	21	23	51	RBD Nuestro Amor		
24 28	16	17	14		LOS TIGRES DEL NORTE La Banda Del Carro Rojo FOND #15A 352631/UG (15 98 CD DVD) ⊕		8
A STATE OF	19	19	-		JENNI RIVERA Besos Y Copas Desde Hollywood FONDVISA 352729/UG (13.98) ⊕		19
No. of Concession, Name of Street, or other Persons of Concession, Name of Street, or other Persons of Concession, Name of Street, or other Persons of Concession, Name of Street, One of	20	15-	13		VARIOUS ARTISTS NOW Latino THE DATA COMMANDER AND SIMO NORTH 72440 SOLVE BAS STRATEGIC MARKETING GROUP (1836)		1
-	21	22	16		PEPE AGUILAR Enamorado	*	16
100	22	20	18		JUAN GABRIEL La Historia Del Divo SONY BMG NORTE 81079 (15.98)		4
Ì	23	-6	25		MACH & DADDY Desde Abajo UNIVERSAL LATINO 0057;7 (12.98)		16
Ī	24	25	. 9		VARIOUS ARTISTS Hector "El Father" Bambino Present: Los Rompe Discotekas ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/IDJMG (13.98)		1
	25	18			LOS RIELEROS DEL NORTE Para TiNuestra Historia FONDVISA 352735/UG (11.98)		0

26 NEW	HIS	WEEK	WEEKS GO	REEKS N CHT	ARTIST Title	ERT.	EAK	
27 40 35 3	26		W	50	ALEXIS & FIDO Los Reyes Del Perreo	۵	26	
28 23 17 4 SICARDO ARJONA A Adentro	$\boldsymbol{\succeq}$		-	2			27	
29 26 21	20	40	35	3	SETTER SONY BMG NORTE 75376 (14.98)	-		
30 32 36 15 GRUPO MONTEZ DE DURANGO BORTON Y Cuenta Nueva DISA 720799 (11.98) ⊕ 31 28 31 GRUPO MONTEZ DE DURANGO BORTON Y Cuenta Nueva DISA 720799 (11.98) ⊕ 32 30 29 5 GRUPO ENTERMINADDR Para TiNuestra Historia FONOVISA 352781/UG (10.98) 33 29 51 51 LOS BUKIS Linea De Oro FONOVISA 352781/UG (10.98) 34 27 26 60 ANA GABRIEL Historia De Una Reina Sony 8mg NORTE 95902 (15.98) 35 31 42 4 LUNY TUNES MAS FLOWIVENEMUSIC 653134/MACHETE (16.98) 36 41 28 4 BANDA EL RECODO MAS Fuerte Que Nunca FONOVISA 352682/UG (13.98) 37 36 24 BRAZEROS MUSICAL DE DURANGO ROSAS ROJAS DISA 720908 (10.98) 38 24 22 15 MONCHY & ALEXANDRA Exitos Y Mas JAM 50078/S0NY 8mg MORTE (16.98) 39 37 20 VARIOUS ARTISTS Gargolas The Next Generation VI 007314/MACHETE (14.98) 40 ALE-BITAT 10 ALICIA VILLARREAL Orgullo De Mujer UNIVERSAL LATINO 006605 (14.98) 41 43 48 20 RBD RBD: Live In Hollywood MISA 14 ALICIA VILLARREAL ORGULO DE MIJER FREDDIE 1940 (16.98) 42 34 32 21 RAMON AYALAY SUS BRAVOS DEL NORTE Antokogia De Un Rey Vol. 2 PREDDIE 1940 (16.98) 43 44 38 11 JOAN SEBASTIAN MAS Alla Del Sol MUSART 3771/BALBOA (13.98) 44 33 34 30 ANDREA BOCELLI AMORTE HISTORIOS DE TODA LA VIDALos Exitos SONY BMG NORTE B4971 (15.98) ⊕ 45 35 30 15 EMMANUEL HISTORIOS DE TODA LA VIDALos Exitos SONY BMG NORTE B4971 (15.98) ⊕ 46 47 41 16 JULIETA VENEGAS Limon Y Sal SUS RAYOS DEL ARTISTS DE SAN ILIAN Linea De Orgo.	28	23	17		SONY BMG NORTE 67549 (18 98)		3	
31 28 31 GRUPO MONTEZ DE DURANGO BORTON Y Cuenta Nueva DISA 720799 (11.98) ⊕ GRUPO MONTEZ DE DURANGO BORTON Y Cuenta Nueva DISA 720799 (11.98) ⊕ GRUPO EXTERMINADDR Para TiNuestra Historia Ponovisa 352781/UG (10.98)	29	26	21				13	
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A	39	37	20					
43 48 22 EMI TELEVISA 58122 (13 98) ⊕ 42 34 32 25 RAMON AYALAY SUS BRAVOS DEL NORTE Antologia De Un Rey Vol. 2 FREDDIE 1940 (16 98) 43 44 38 11 JOAN SEBASTIAN Mas Alla Del Sol MUSART 3771/BALBOA (13 98) 44 33 34 30 ANDREA BOCELLI Amor SuGAR-VENEMUSIC 006144/UNIVERSAL LATINO (18 98) 45 35 30 13 EMMANUEL Historias De Toda La VidaLos Exitos SONY BMG NORTE 84971 (15 98) ⊕ 46 47 41 19 JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 84920 (14 98) 47 46 50 1 VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11 98)	40	RE-E	NTRY	18 ⁸		0	4	
43 44 38 1 JOAN SEBASTIAN Mas Alla Del Sol Musart 3771/8ALBOA (13 98) 44 38 34 30 ANDREA BOCELLI SUGARIVENEMUSIC 006144/UNIVERSAL LATINO (18 98) 45 35 30 15 EMMANUEL Historias De Toda La VidaLos Exitos SONY BMG NORTE 84971 (15 98) Limon Y Sal SONY BMG NORTE 84970 (14 98) 46 47 41 16 JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 83420 (14 98) 47 46 50 1 VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11 98)	41	43	48				4	
44 33 34 30 MUSART 3771/BALBOA (13 98) 44 33 34 30 ANDREA BOCELLI 45 35 30 15 EMMANUEL Historias De Toda La VidaLos Exitos SONY BMG NORTE 84971 (15.98) ⊕ 46 47 41 10 JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 84420 (14.98) 47 46 50 1 VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11.98)	42	34	32	25			15.	
45 35 30 15 EMMANUEL Historias De Toda La VidaLos Exitos Sony BMG NORTE 84971 (15.98) 46 47 41 16 JULIETA VENEGAS Limon Y Sal OSONY BMG NORTE 83420 (14.98) 47 46 50 1 VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11.98)	43	44	38				7	
45 35 30 13 EMMANUEL Historias De Toda La VidaLos Exitos SONY BMG NORTE 84971 (15.98) ⊕ 46 47 41 15 JULIETA VERNEGAS Limon Y Sal SONY BMG NORTE 83420 (19.98) 47 46 50 1 VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11.98)	44	33	34				2	
47 46 50 VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11.98) LOS OBIGINALES DE SAN IHAN Lippa De Oro	45	35	30		EMMANUEL Historias De Toda La VidaLos Exitos		-	
VARIOUS ARTISTS Alfredo Ramirez Corral: Libres DISA 720876 (11.98) DISA 9016 (11.98)	46	47	41	16		0		
LOS ORIGINALES DE SAN IIIAN Lines De Oro	47	46	50		VARIOUS ARTISTS Alfredo Ramirez Corral: Libres		7	
48 56 53 3 UNIVISION 310996/UG (5.98)	48	5 6	53		LOS ORIGINALES DE SAN JUAN Linea De Oro		48	
ALACRANES MUSICAL A Paca Firma	49	48	45		ALACRANES MUSICAL A Paso Firme	0	3	
50 39 43 16 DUELO Relaciones Conflictivas O :	50	39	43	16		C	7	

Title	CERT.	PEAK	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
Perreo		26	51	50	-	2	LOS YONIC'S Para TiNuestra Historia FONOVISA 352606/UG (11.98)		54
y Love		27	52	38	44	11	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) ®	•	1
dentro		3	53	61	56		TITO EL BAMBINO Top Of The Line	0	3
uivoca		13	54	RE-E	NTRY		INTOCABLE X EMI TELEVISA 98613 (16.98)		2
ectoria		29	55	59	54	6	LOS TIGRES DEL NORTE 20 Nortenas Famosas FDNOVISA 351480/UG (13.98)		4
Nueva		1	56	55	***		LALO MORA DISA 720922 (11.98) El Hombre Que Mas Te Amo		5E
istori a		17	67	74	-	78	RBD Rebelde	2	2
e Oro		29	58	51	47		LOS TUCANES DE TIJUANA En Vivo - Siempre Contigo Univisión 310914/UG (13.98) +		3
Reina		5	59	62	58	9	LA MAFIA La Historia De La MafiaLos Exitos MOCK & ROLL 85600 SONY BMG NORTE (13.98) +		24
ow 2.5		31	60	42	37		ROCIO DURCAL Amor Eterno: Los Exitos SONY BMG NORTE 77:124 (15.98) ⊕	0	2
Nunca	1	‡3 ⁸	61	66	_		LOS RIELEROS DEL NORTE FONOVISA 352698/UG (5 98) Linea De Oro		61
Rojas		7	62	58	46		DON OMAR Da Hitman Presents Reggaeton Latino V/MACHETE 005850 UMRG (13.98)		1
Y Mas			63	49	27		DIANA REYES Las No. 1 De La Reina MUSIMEX 708502 UNIVERSAL LATINO (13.98)		4
eration			64	53	33		JOSE FELICIANO La Historia De Jose Feliciano SONY BMG NORTE 88291 (14.98)		33
Mujer	0	4	65	RE-E	NTRY		MARIANO BARBA Aliado Del Tiempo THREE SOUND 10423 (15.98)		47
ywood		A	66	60	39		ANA GABRIEL Dos Amores Un Amante EMI TELEVISA 46956 (15.98)	0	22
Rey Vol. 2		15.	67	NI	EW		ALEGRES DE LA SIERRA VIVA 008222UNIVERSAL LATINO (11 98)		67
el Sol		7	68	63	57		LUNY TUNES & BABY RANKS Mas Flow 2		
Amor		2	69	68	71	22	MAS FLOW 230007/MACHETE (14.98) LA MAFIA Tesoros De Coleccion CONVENIO NOBTE 04000 (0.08)		44
Exitos			70	54	52		LOS ACOSTA Para TiNuestra Historia		ac
Y Sal	0		71	57	55		FONOVISA 352675/UG (10.98) VICENTE FERNANDEZ The Living Legend		7
Libres		7	72	NI	EW	15	SONY BMG NORTE 84243 (15.98) CONJUNTO PRIMAVERA Linea De Oro		72
e Oro		48	73		EW		FONOVISA 352696 (5.98) GRUPO EXTERMINADOR Linea De Oro		73
Firme	0	3	74	71			8RONCO: EL GIGANTE DE AMERICA 30 Historias De Un Gigante		17
ictivas	0	7	75		67	63	MARCO ANTONIO SOLIS La Historia Continua Parte II		2
_		1					FONOVISA 351643/UG (13 98) €		

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LATIN AIRPLAY

		TOP _{TM}
THIS	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS MANA (WARNER LATINA)
*	2	NI UNA SOLA PALABRA PAULINA RUBIO (UNIVERSAL LATINO)
	3	TE MANDO FLORES FONSECA (EMI TELEVISA)
4	5	TU PEOR ERROR LA SA ESTACION (SONY BMG NORTE)
5	7	A TI RICARDO ARJONA (SONY BMG NORTE)
6	6	DETALLES YAHIR (WARNER LATINA)
2	4	NO SE POR QUE CHAYANNE (SONY BMG NORTE)
8	10	SIGO CON ELLA OBIE BERMUDEZ (EMI TELEVISA)
•	8	SE FUE PEPE AGUILAR (EMI TELEVISA)
抽	19	COMO DUELE (BARRERA DE AMOR) NOELIA (EMI TELEVISA)
11	11	LO QUE SON LAS COSAS ANAIS (UNIVISION)
12	9	ABRIENDO CAMINOS DIEGO TORRES FEAT. JUAN LUIS GUERRA (SONY BMG NORTE)
13	14	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
14	13	NO, NO, NO THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISA)
15	1,8	HERIDAS DE AMOR RICARDO MONTANER (EMI TELEVISA)

RHYTHM

WEEK	LAST	TITLE ARTIST (IMPRINT / PROMOTION & ABEL)
0	1	PAM PAM WISIN & YANDEL (MACHETE)
	2	TENGO UN AMOR TOBY LOVE FEATURING HAKIM & KEN-Y (SONY BMG NORTE)
3	9	NOCHE DE ENTIERRO (NUESTRO AMOR) LOS BELLAMINS FEAT, WISIN & YANGEL, DADOY YANKEL HECTOR EL FATHEIP BAMBIND & ZOIN (AMS FLOWMACHETE)
	4	EL TELEFONO WISH & YANDEL & HECTOR "EL PATHER" BAMBINO (ROC-LA-FAMILIAMACHETE:OET JAMIDJING)
	8	DOWN RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
	3	SALIO EL SOL DON OMAR (VI/MACHETE)
+	5	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
	7	FLOW NATURAL TITO EL BAMBINO FEATURING BEENIE MAN & INES (EMI TELEVISA)
9	10,	LOS INFIELES AVENTURA (PREMIUM LATIN)
10	6	LOS MATE TEGO CALDERON (JIGGIRI/ATLANTIC)
11	11	ME MATAS RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
12	12	UN BESO AVENTURA (PREMIUM LATIN)
13	18	LAS NOCHES SON TRISTES NDRIEGA FEAT. ANGEL & KHRIZ & DIVINO (LA CALLE/UNIVISION)
14	13	NO QUIERE NOVIO NEJO FEATURING TEGO CALDERON (FLOW/UNIVERSAL LATINO)
15	21	ME QUIERE BESAR ALEXIS & FIDO (SONY BMG NORTE)

REGIONAL MEXICAN.

MEER	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
T	1	DE RODILLAS TE PIDO ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
2	2	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
	3	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
4	5	NI UNA SOLA PALABRA PAULINA RUBIO (UNIVERSAL LATINO)
5	6	REGALO CARO LOS TIGRES DEL NORTE (FONOVISA)
6	7	QUE VUELVA GRUPO MONTEZ DE DURANGO (DISA)
	4	TE COMPRO DUELO (UNIVISION)
	8	ALGUIEN TE VA A HACER LLORAR INTOCABLE (EMI TELEVISA)
9	15	ANTES DE QUE TE VAYAS MARCO ANTONIO SOLIS (FONOVISA)
18	10	LA GRAN PACHANGA BANDA EL RECODO (FONOVISA)
0	26	POR TU AMOR ALACRANES MUSICAL (UNIVISION)
12	14	SI TU AMOR NO VUELVE LA ARROLLADORA BANDA EL LIMON (DISA)
13	11	SIN TI LOS INQUIETOS DEL NORTE (EAGLE)
	12	TE QUIERO ASI VALENTIN ELIZALDE (UNIVERSAL LATINO)
15	-	YA LO SABIA PESADO (WARNER LATINA)

LATIN ALBUMS

POP

		T C I TM
THUS	LAST WEEK	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	PAULINA RUBIO ANANDA (UNIVERSAL LATINO)
1	1	MANA AMAR ES COMBATIR (WARNER LATINA)
3	4	RBD NUESTRO AMOR (EMI TELEVISA)
	2	VARIOUS ARTISTS HOW LATEN (THE BM GROUP) AMARISAL ZOMBASONY BMG NORTE-SOMY BMG STRATEGIC WARKETING OF
	3	JUAN GABRIEL LA HISTORIA DEL DIVO (SONY BMG NORTE)
*	5	RICARDO ARJONA ADENTRO (SONY BMG NORTE)
*	6	LA 5A ESTACION EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
8	8	GLORIA TREVI LA TRAYECTORIA (UNIVISION/UG)
-		ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
10	13	RBD: LIVE IN HOLLYWOOD (EMI TELEVISA)
11		ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
12	10	EMMANUEL HISTORIAS DE TODA LA VIDALOS EXITOS (SONY BMG NORT
iá	14	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
-	11	SHAKIRA FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
		npn

WEA	TITLE (IMPRINT / DISTRIBUTING LABEL)			
2	TEGO CALDERON THE UNDEROODE / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG)			
3	DON OMAR KING OF KINGS (VI/MACHETE)			
4	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO			
1	N.O.R.E. N.O.R.E. Y LA FAMILIA YA TU SABE (ROC-LA-FAMILIA/IDJMG)			
5	WISIN & YANDEL PA'L MUNDO (MACHETE)			
6	REGGAETON NINOS NINOS VOL. 2 (EMI TELEVISA)			
8	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)			
7	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)			
9	MACH & DADDY DESDE ABAJO (UNIVERSAL LATINO)			
10	VARIOUS ARTISTS HECTOR'SE FATHER BANDING PRESENT LUS ROMPE DISCUTERAS (POC-LA-FAMILIAMA-C-ETE-GOLD STARYOL)			
Ditc.	ALEXIS & FIDO LOS REYES OEL PERREO (SONY BMG NDRTE)			
13	TOBY LOVE TOBY LOVE (SONY BMG NORTE)			
11	LUNY TUNES MAS FLOW 2.5 (MAS FLOW/VENEMUSIC/MACHETE)			
12	VARIOUS ARTISTS GARGOLAS THE NEXT GENERATION (VI/MACHETE)			
15	TITO EL BAMBINO TOP OF THE LINE (EMI TELEVISA)			
	3 4 1 5 6 8 7 9 10 - 13 11			

REGIONAL IVIEXICAN

ARTIST

建	ME	TITLE (IMPRINT A DISTRIBUTING LABEL)
0	1	JAVIER SOLIS LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
2	2	CONJUNTO PRIMAVERA PARA TINUESTRA HISTORIA (FONOVISA/UG)
3	3	LOS BUKIS 30 RECUERDOS (FONOVISA/UG)
j	4	LOS TIGRES DEL NORTE LA BANDA DEL CARRO ROJO (FONOVISA/UG)
5	6	JENNI RIVERA BESOS Y COPAS DESDE HOLLYWOOD (FONOVISA/UG)
6	7	PEPE AGUILAR ENAMORADO (EMI TELEVISA)
	5	LOS RIELEROS DEL NORTE PARA TINUESTRA HISTORIA (FONOVISA/UG)
[8	GRUPO MONTEZ DE DURANGO BORRON Y CUENTA NUEVA (OISA)
9	10	GRUPO EXTERMINADOR PARA TINUESTRA HISTORIA (FONOVISA/UG)
10	9	LOS BUKIS LINEA DE DRO (FONOVISA/UG)
0	14	BANDA EL RECODO MAS FUERTE DUE NUNCA (FONOVISA/UG)
12	12	BRAZEROS MUSICAL DE DURANGO ROSAS ROJAS (DISA)
13		ALICIA VILLARREAL ORGULLO DE MUJER (UNIVERSAL LATINO)
14	11	RAMON AYALA Y SUS BRAVOS OEL NORTE ANTOLOGIA DE UN REY VOL. 2 (FREODIE)
15	15	JOAN SEBASTIAN MAS ALLA DEL SOL (MUSART/BALBOA)

Billboard DANCE

		HO	
4	Y	D	ANCE CLUB PLAY
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL AT A PUBLIC AFFAIR
0	3	9	#1 A PUBLIC AFFAIR 1 WK JESSICA SIMPSON EPIC PROMO
2	5	5	DEJA VU (FREEMASONS/M. JOSHUA MIXES) BEYONCE FEATURING JAY-Z COLUMBIA 89684
3	2	9	CALL ON ME JANET & NELLY VIRGIN PROMO
4	4	7	IS IT LOVE?

ONE NIGHT ONLY
DEENA JONES AND THE DREAMS COLUMBIA PROMI
MOVE IN MY DIRECTION
BANANARAMA THE LAB IMPORT/FUEL 2000

CHELSEA
STEFY CUBYATURE PROMO/WIND-UP
SHINE (FREEMASONS MIXES)
LUTHER VANDROSS J 70004*/RMG

MY NUMBER ONE HELENA PAPARIZOU MODA 7001/MUSIC PLANT

20 12 MOVIN ON DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM

23 10 MAS QUE NADA SERGIO MENDES FEAT, THE BLACK EYED PEAS HEAR PROMOJECONCORD

THE GLAMOROUS LIFE
FRINK FAIL RAVA DAY MESTRY OF SOLAND-SUVER LABEL 2506/TOWNY BOY
POWER
HARD
APPEARMS MALL START YELLOWSE VER LABEL PROMOTOWAY BOY

I CALL IT LOVE COMMON GROUND

13 11 FREE YOUR MIND
OHSHA KAI ACT 2 012 MUSIC PLANT

28 4 SENSITIVITY
SHAPE: UK ULTRA PROMO

TITLE

ARTIST IMPRINT / DISTRIBUTING LABEL #1 SHUT ME UP

4	4	7	IS IT LOVE? HO MADE 022
5	9	5	SEXYBACK JUSTIN TIMBERLAKE JIVE 00872/ZOMBA
•	1	9	BUTTONS (D. AUDE MIXES) THE PUSSYCAT DOLLS FEAT SNOOP DOGG ASM PROMOUNTERSCOPE

BE STILL FLY ME AWAY GOLDFRAPP MUTE PR GONE SUN JH PR

15 6

THE THE DISCOUNT OF THE PROPERTY OF THE PROPER		4	a	BOTTONS (B. AUDE MIXES)
AN GABRIEL	100	1	9	THE PUSSYCAT DOLLS FEAT, SNOOP DOGG A&M PROMOUNTERSCOPE
STORIA DEL DIVO (SONY BMG NORTE)	- 1	R	A	I'M WITH STUPID
ARDO ARJONA		9	U	PET SHOP BOYS RHINO PROMO
TRO (SONY BMG NORTE)		6	10	TURN IT UP (DAKENFOLD/DJ DAN/P RAUHOFER MIXES)
5A ESTACION		٧.		PARIS HILTON WARNER BROS. 42902
UNDO SE EQUIVOCA (SONY BMG NORTE)	1/1	7	11	AIN'T NO OTHER MAN (VASQUEZ/SHAPE:UK OSPINA & SULLIVAN MIXES)
DOLL TREAT			- 20	CHRISTINA AGUILERA RCA PROMO/RMG

a ka ARTIST

			_	
B 0	· //-	1.0		
	W .	1 10	- 1	V /

EW	LAS	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	TEGO CALDERON THE UNDEROOG / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG)
2	3	DON OMAR KING OF KINGS (VI/MACHETE)
3	4	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
	1	N.O.R.E. N.O.R.E. Y LA FAMILIA YA TU SABE (ROC-LA-FAMILIA/IDJMG)
5	5	WISIN & YANDEL PA'L MUNOO (MACHETE)
6	6	REGGAETON NINOS NINOS VOL. 2 (EMI TELEVISA)
	8	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
8	7	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
	9	MACH & DADDY DESDE ABAJO (UNIVERSAL LATINO)
10	10	VARIOUS ARTISTS HECTOR TE FATHER IMMERINO PRESENT LOS ROMPE DISCOTERAS (POC-LA-FAMILIAMAD-ETE-GOLD STARYDLING)
11	-	ALEXIS & FIDO LOS REYES OEL PERREO (SONY BMG NDRTE)
12	13	TOBY LOVE TOBY LOVE (SONY BMG NORTE)
- 4	11	LUNY TUNES

		SEXYBACK JUSTIN TIMBERLAKE JIVE .00872/2
6	9 10	STARS ARE BLIND PARIS HILTON WARNER BROS. 425
		THE LOVE YOU FEEL

-	2	4.		THE LOVE YOU FEEL DEZROK BURN 101/FIRE ENTERTAIN
Ш	8	10	8	TURN IT UP PARIS HILTON WARNER BROS. 4291
M	9	13	31	SORRY MADONNA WARNER BROS. 42892
	- 1	12	45	HUNG UP MADONNA WARNER BROS. 42845 (

2	15	23	GNARLS BARKLEY OOWNTOWN 70002/ATLANTIC •
23	11	5	LAST CALL BRAZILIAN BIRLS VERVE FORECAST 007364/VG @
			CODULA

	6 3	THE CRUXSHADOWS DANCING FERRET 20926 1
25	RE-ENTRY	THE OTHER SIDE PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE *** OTHER SIDE PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE *** OTHER SIDE

B PLAY.		-		Carle and a Section Server
OTION LABEL	THIS	1.A.B.L	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
R omo	26	34	3	F*CKING BOYFRIEND THE BIRD AND THE BEE METRO BLUE PROMO/BLUE NOTE
. JOSHUA MIXES)	27	19	4	IS IT ANY WONDER? (TALL PAUL MIXES) KEANE INTERSCOPE PROMO
	28	32	5	HEAD OVER HEELS EMELEE BARAK PROMO
	29	1 E	8	DESTINATION JACINTA CHUNKY PROMO
MBA	30	37	3	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES) CERRONE MALLIGATOR IMPORT
IXES) A&M PROMOUNTERSCOPE	31	30	6	100 STORIES ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC
	32	2.	12	LOST ROGER SANCHEZ STEALTH 1438/ULTRA
P. RAUHOFER MIXES)	33	3.	4	SO DEEP (CHRIS COX MIXES) WALKER ELICIT IMPORT
COSPINA & SULLIVAN MIXES)	34	41	3	FLOW VINNY TROIA PRESENTS JAIDENE VEGA CURVVE PROMO
		2*	11	I FEEL FOR YOU JOHN KAND PROJECT FEAT. GIA 7 LIVE 011/MUSIC PLANT
	36	46	2	GETCHA SOME PLEASURE CENTER NORTHCROSS MEDIA PROMO
	37	ସ	9	BOSSY KELIS FEATURING TOO SHORT JIVE PROMO/ZOMBA
UMBIA PROMO	38	36	11	MY FREEDOM CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE
ON LL 2000	39	£7	2	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES) UNDER THE INFLUENCE OF GIANTS ISLAND PROMOZOJING
P	40	-1	14	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND MOSLEY PROMO/GEFFEN
MIXES)	0	-8	2	TURN MY WORLD AROUND (I FOUND THE ONE) FREDRICK FORD OMC 002/MUSIC PLANT
1G	42		100	JUMP MADONNA WARNER BROS. PROMO
SURE AUDACIOUS PROMO/KOCH	43	33	13	LET ME HEAR THE MUSIC L.E.X. FEATURING NIKI HARIS 3MP PROMO
SIC PLANT	44	15	13	CRAZY GNARLS BARKLEY DOWNTOWN 70002/LAVA
1	45	43	9	JOHN THE REVELATOR DEPECHE MODE SIRE MUTE PROMO REPRISE
E LVER LABEL 2506/TOMMY BOY	46	NE	W	LOVE'S THE ONLY DRUG ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
L VER LABEL PROMO/TOWAY BOY	47	NE	W	ABOUT US BROOKE HOGAN FEATURING PAUL WALL SMC PROMO/SOBE
R KULT PROMO/JVM	48	44	15	STARS ARE BLIND PARIS HILTON WARNER BROS. 42967
	1	-		HIST FOR ONE MIGHT (SOI AMENTE LINA NOCHE)

1	1	2	2 WKS MINDLESS SELF INDULGENCE UCR 442/METROPOLIS @	
2	2	7	DEJA VU	
			BEYONGE FEAT. JAY-Z COLUMBIA 89684/SONY MUSIC OO	
3	5	17	GET TOGETHER MADONNA WARNER BROS. 42935 ⊕⊕	
			EVERY DAY IS EXACTLY THE SAME	
4	3	25	NINE INCH NAILS NOTHING 006589/INTERSCOPE @	
5	-	EW	SEXYBACK	
			JUSTIN TIMBERLAKE JIVE .00872/ZOMBA @	
6	9	10	STARS ARE BLIND	
			PARIS HILTON WARNER BROS. 42967 😡	
2.		43	THE LOVE YOU FEEL DEZROK BURN 101/FIRE ENTERTAINMENT GROUP €	
			TURN IT UP	
8	10	8	PARIS HILTON WARNER BROS. 42902 😡	
0	10	21	SORRY	
9	13	31	MADONNA WARNER BROS. 42892 00	
- 1	12	45	HUNG UP	
	1	73	MADONNA WARNER BROS. 42845 DO	
	8	29	STRAIGHT TO VIDEO	
			MINDLESS SELF INDULGENCE METROPOLIS 409 1	
12	7	85	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656 @	
-			TENDER	
13	RE-E	NTRY	BLACK TIE DYNASTY 1001, 055 @	
all the				
13	2Q	16	BLACK TIE DYNASTY IDOL 055 🚱	
all the	20	16	BLACK TIE DYNASTY 1001, 055 @ GET YOUR BODY BEAT COMBICHEST METROPOLIS 80421 @ FASTER KILL PUSSYCAT	
14			BLACK TIE DYNASTY 1001, 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMORIOLIFEL BRITINI MURRYY MACHOCKREMSE 4296WARRER 8702. @@	
14	20	16	BLACK TIE DYNASTY 1001. 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMDRIGHER SHITLE PUSSYCAT SHAKE (X-PRESS 2 MIXES)	
14 15	20 16 14	16	BLACK TIE DYNASTY 1001, 055 © GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 © FASTER KILL PUSSYCAT OMBRÜCHAL BYTINN MURPH WARFINGERFISS 4208WARRER BROS. © © SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL, COLLIPARK 2536/TVT © ©	
14 15	20	16	BLACK TIE DYNASTY 1001, 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT DAIDHOUDHAL BRITAN MIRRHY MACHOCHENS 4000 WARRE 800.5 @ SHAKE (X-PRESS 2 MIXES) YING YANG TRUNS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL	
14 15 16 17	20 16 14 24	16 27 27	BLACK TIE DYNASTY 1001 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMORIOLIFEAT ENTINY MIRRHY MACHICARENES 42966WARRE 8902 @ SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL KASKADE ULTRA 1436 @@	
14 15 16	20 16 14	16 23 27	BLACK TIE DYNASTY 1001, 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT DAIDHOUDHAL BRITAN MIRRHY MACHOCHENS 4000 WARRE 800.5 @ SHAKE (X-PRESS 2 MIXES) YING YANG TRUNS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL	
14 15 16 17 18	20 16 14 24 22	16 27 27 2 49	BLACK TIE DYNASTY 1001. 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMDIVIDUAL SHITLIN MURRH WARTHONGETHER 4208WARRE REUS @ SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL KASKADE ULTRA 1436 @@ EVERYTIME WE TOUCH	
14 15 16 17	20 16 14 24 22	16 27 27	BLACK TIE DYNASTY 100L 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMBRUDHAL BRITIAN MURRH WARRDONERS 4280WARRE 8PDS @ SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL KASKADE ULTRA 1436 @ EVERYTIME WE TOUCH CASCADA ROBBINS 72130 @@	
14 15 16 17 18	20 16 14 24 22	16 27 2 49	BLACK TIE DYNASTY 100L 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMBRICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMBRICH SHITAN MIRRY MANEROMENS 4080 WARE 8PGS @ SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PIBULL COLLIPARK 2536/TVT @ BE STILL KASKADE ULTRA 1436 @ EVERYTIME WE TOUCH CASCADA ROBBINS \$2130 @ MOUTH TO MOUTH AUDION SPECTRAL 039/GHOSTLY INTERNATIONAL @ WOUND	
14 15 16 17 18	20 16 14 24 22	16 27 27 2 49	BLACK TIE DYNASTY IOOL 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT DADARDO HAL BRITAN MIRRHY MACHOWER'SE 4256WARRE BROS. @ SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL KASKADE ULTRA 1436 @ EVERYTIME WE TOUCH CASCADA ROBBINS 72130 @ MOUTH TO MOUTH AUDION SPECTRAL 039/GHOSTLY INTERNATIONAL @ WOUND WOUND	
14 15 16 17 18	20 16 14 24 22	16 27 2 49	BLACK TIE DYNASTY IOOL 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT OMDIFICATION OF THE STATE OF THE	
14 15 16 17 18 19	20 16 14 24 22	16 27 2 49 W	BLACK TIE DYNASTY 100L 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT DAGGAGD HAL BETTAN WHEN CHEPTISE ADSEMBLES BY SHAKE (X-PRESS 2 MIXES) YING TANG TWINS FEAT. PIBULL COLLIPARK 2536/TVT @@ BE STILL KASKADE ULTRA 1436 @@ EVERYTIME WE TOUCH CASCADA ROBBINS 72/130 @@ MOUTH TO MOUTH AUDION SPECTRAL 039/GHOSTLY INTERNATIONAL @ WOUND VELVET ACID CHRIST METROPOLIS 434 @ SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 @	
14 15 16 17 18 19	20 16 14 24 22	16 27 2 49 W	BLACK TIE DYNASTY IOOL 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT DAGNERUCHAL BETTAN MURRHY MACHENCHENSIG 4000MANNER BROS. © SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT © BE STILL KASKADE ULTRA 1436 @ EVERYTIME WE TOUCH CASCADA ROBBINS 72130 @ MOUTH TO MOUTH AUDION SPECTRAL 039/GHOSTLY INTERNATIONAL © WOUND VELVET ACID CHRIST METROPOLIS 434 @ SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 @ CRAZY	
14 15 16 17 18 19	20 16 14 24 22 ME 18 RE-E 15	16 27 2 49 5 NTRY	BLACK TIE DYNASTY 1001. 055 © GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 © FASTER KILL PUSSYCAT DADARDO HAI BRITANY MIRRHY MANEROVASHISK 4298WARRER BROS. ©© SHAKE (X-PRESS 2 MIXES) YING YAND TWINS FEAT. PITBULL COLLIPARK 2536/TVT ©© BE STILL KASKADE ULTRA 1436 ©© EVERYTIME WE TOUCH CASCADA ROBBINS 72130 ©© MOUTH TO MOUTH AUDION SPECTRAL 039/GHOSTLY INTERNATIONAL © WOUND VOUND VOUND VEUET ACID CHRIST METROPOLIS 434 © SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 © CRAZY CRARLS BARKLEY OOWNTOWN 70002/ATLANTIC ©	
14 15 16 17 18 19	20 16 14 24 22 ME 18 RE-E	16 27 2 49 5 NTRY	BLACK TIE DYNASTY 1001, 055 @ GET YOUR BODY BEAT COMBICHRIST METROPOLIS 80421 @ FASTER KILL PUSSYCAT DMANGUCHAL BUTLAN MURRH MACHENCHENS 42004 WARRE 1870. @ SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEAT. PITBULL COLLIPARK 2536/TVT @ BE STILL KASKADE ULTRA 1436 @ EVERYTIME WE TOUCH CASCADA ROBBINS 72130 @ MOUTH TO MOUTH AUDION SPECTRAL 039/GHOSTLY INTERNATIONAL @ WOUND VELVET ACID CHRIST METROPOLIS 434 @ SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866 @ CRAZY	

	A		27	ANCE AIRPLAY		
	WEEK KEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)		
	1	1	11	#1 SEXYBACK 2 WKS JUSTIN TIMBERLAKE JIVE/ZOMBA		
	2	2	16	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG		
	0	3	7	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE		
	4	5	9	WHAT A FEELING PETER LUTS & DOMINICO NERVOUS		
		6	10	IT'S TOO LATE DIRTY SOUTH VS. EVERMORE ULTRA		
	6	7	12	CUT PLUMB CURB		
	7	10	2	LOVE DON'T LET ME GO (WALKING AWAY) DAVID GUETTA VS. THE EGG ULTRA		
Н	8	4	13	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN		
	9	12	8	SATELLITES SEPTEMBER ROBBINS		
		8	15	UNFAITHFUL RIHANNA SRP DEF JAM/IDJMG		
			16	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA		
		11	7	ROCK THIS PARTY		

38 15 JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)
INDIA SGZ PROMO/UNIVISION
39 12 SOMEBODY
RICHARD VISSION FEAT STRANGER DAYS SOLMATIC 1079/SYSTEM

HOT

- (2)	3	7	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	
4	5	9	WHAT A FEELING PETER LUTS & DOMINICO NERVOUS	
5	6	10	IT'S TOO LATE DIRTY SOUTH VS. EVERMORE ULTRA	
6	7	12	CUT PLUMB CURB	
7	10	ä	LOVE DON'T LET ME GO (WALKING AWAY) DAVIO GUETTA VS. THE EGG ULTRA	
8	4	13	PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	
9	12	8	SATELLITES SEPTEMBER ROBBINS	
	8	15	UNFAITHFUL RIHANNA SRP DEF JAM/IDJMG	
		16	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	
	11	7	ROCK THIS PARTY BOB SINCLAR FEAT, BIG ALI & DOLLARMAN YELLOW/SILVER LABEL/TOMAY/ BOY	
13	18	=	BE STILL Kaskade ultra	
14	17	4	IS IT LOVE? IIO MADE	
15	14	21	GET TOGETHER MADONNA WARNER BROS.	
16	16	20	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB/FUEL 2000	
17	19	4	ABOUT US BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE	
18	N	EW	DEJA VU Beyonce Featuring Jay-Z Columbia	
•c	13	13	A PUBLIC AFFAIR JESSICA SIMPSON EPIC	
20	15	18	WORLD, HOLO ON (CHILOREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY	
	20	5	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
22	35	4	TELL ME WHY SUPERMODE ULTRA	
28	21	3	TURN IT UP Paris Hilton Warner Bros.	
54,	N	W	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS UNIVERSAL MOTOWN	
25	H	E W	FEEL ALIVE BENASSI BROS. ULTRA	
2.00	1			

HITS OF WORLD Billoward

ALBUMS SEAMO NEW SEAMO LIVE GOES ON (FIRST LTD EDITION) BMG FUNHOUSE 7 MIHIMARU GT MIHIMARU GT MIHIMARU GT MIHIMARU GT MIHIMARU GT SHONAN NO KAZE SHONAN NO KAZE SHONAN NO KAZE RIGERS HIGH TOY'S FACTORY 4 3 FERGIE THE DUTCHESS (LTD EDITION) UNIVERSAL 5 5 VARIOUS ARTISTS JPN BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER 8 NEW JANET JACKSON 20 YO TOSHIBA/EMI NEW GALAXY TOSHIBA/EMI 9 14 HIDEAKI TOKUNAGA VOCALISTE UNIVERSAL 10 11 VARIOUS ARTISTS WHAT'S UP PRAB GREATEST HITS UNIVERSAL

		FRANCE	
		ALBUMS	
THIS	LAST	(SNEP/IFOP/TITE-LIVE)	SEPTEMBER 26, 2006
1	NEW	HELENE SEGARA QUAND L'ETERNITE MERCURY	
2	1	JOHNNY HALLYDAY FLASHBACK TOUR JOHNNY HALLYDAY	
3	NEW	RAPHAEL RESISTANCE A LA NUIT LIVE EMI	
4	2	CHARLOTTE GAINSBOUF 5:55 BECAUSE	₹G
5	3	LAURENT VOULZY LA SEPTIEME VAGUE RCA	
6	4	OLIVIA RUIZ LA FEMME CHOCOLAT UNIVERSAL	
7	6	DIANA KRALL FROM THIS MOMENT ON VERVE	
8	11	AYO JOYFUL POLYDOR	
9	8	BENABAR REPRISE DES NEGOCIATIONS JIVE	
10	7	RAPHAEL	

		ITALY
		ALBUMS
THIS	LAST	(FIMI/NIELSEN) SEPTEMBER 25, 2006
	1	FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE
2	2	GIANNA NANNINI GRAZIE POLYOOR
3	5	TIZIANO FERRO NESSUNO E' SOLO CAPITOL
4	4	BOB DYLAN MODERN TIMES COLUMBIA
5	6	JOYFUL POLYDOR
6	3	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL
3	NEW	SCISSOR SISTERS TA-DAH POLYDOR
8	9	DIANA KRALL FROM THIS MOMENT ON VERVE
1	7	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
10	10	LIGABUE NOME E COGNOME WARNER BROS.

		NORWAY #
		SINGLES
THIS	LAST WEEK	(VERDENS GANG NORWAY) SEPTEMBER 26, 2006
	1.	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR
2	2	LONDON BRIDGE FERGIE WILL.I.AM/A&M/INTERSCOPE
3	6	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
4	3	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
5	4	ONE MARY J. BLIGE FT. U2 MATRIACH/GEFFEN
		ALBUMS
1	NEW	THOMAS DYBDAL SCIENCE UNIVERSAL
2	1	N.KURT/E.LIND/A.HOLM/A.FUENTES HALLELUJAH-LIVE SONY BMG/UNIVERSAL
3	NEW	SCISSOR SISTERS TA-DAH POLYDOR
4	2	BOB DYLAN MODERN TIMES COLUMBIA
5	3	BRUCE SPRINGSTEEN

U		TED KINGD	
		ALBUMS	
WEEK	LAST	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 24, 2006
1	NEW	SCISSOR SISTERS TA-DAH POLYDOR	
2	2	FRATELLIS COSTELLO MUSIC FALLOUT	
3	1	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
4	4	SNOW PATROL EYES OPEN FICTION/POLYDOR	
5	3	LEMAR THE TRUTH ABOUT LOVE RCA	
6	NEW	ELTON JOHN THE CAPTAIN & THE KID MERCURY	
7	8	RAZORLIGHT RAZORLIGHT VERTIGO	
8	5	KASABIAN EMPIRE COLUMBIA	
9	7	BOB DYLAN MODERN TIMES COLUMBIA	
10	6	THE FEELING TWELVE STOPS AND HOME ISLAND	

ALBUMS SEPTEMBER 24, 2006 NEW SCISSOR SISTERS TA-DAH POLYDOR PINK I'M NOT DEAD LAFACE/ZOMBA 1 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA 4 4 STEPHANIE MCINTOSH TIGHTRDPE UNIVERSAL 5 7 ESKIMO JOE BLACKFINGERNALS, RED WINE WARNER AUDIOSLAVE REVELATIONS EPIC 7 11 SOUNDTRACK HIGH SCHOOL MUSICAL EMI NELLY FURTADO LOOSE MOSLEY/GEFFEN 5 BOB DYLAN MODERN TIMES COLUMBIA	AUSTRALIA 🚟								
NEW SCISSOR SISTERS TA-DAM POLYDOR 2 2 PINK TM NOT DEAD LAFACE/ZOMBA 1 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA 4 4 STEPHANIE MCINTOSH TIGHTROPE UNIVERSAL 5 7 ESKIMO JOE BLACKFINGERNALS, RED WINE WARNER 6 3 AUDIOSLAVE REVELATIONS EPIIC 7 11 SOUNDTRACK HIGH SCHOOL MUSICAL EMI NELLY FURTADO LOOSE MOSLEY/GEFFEN 5 BOB DYLAN MODERN TIMES COLUMBIA		ALBUMS							
TA-DAH POLYDOR PINK PINK TA-DAH POLYDOR PINK TA-DAH POLYDOR PINK TH NOT DEAD LAFACE/ZOMBA 1 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA 4 STEPHANIE MCINTOSH TIGHTROPE UNIVERSAL 5 7 ESKIMO JOE BLACKFINGERNALS, RED WINE WARNER 6 3 AUDIOSLAVE REVELATIONS EPIC 7 11 SOUNDTRACK HIGH SCHOOL MUSICAL EMI NELLY FURTADO LOOSE MOSLEY/GEFFEN 5 BOB DYLAN MODERN TIMES COLUMBIA	THIS	LAST	(ARIA)	SEPTEMBER 24, 2006					
TM NOT DEAD LAFACE/ZOMBA 1 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA 4 STEPHANIE MCINTOSH TIGHTRDPE UNIVERSAL 5 7 ESKIMO JOE BLACKFINGERNALS, RED WINE WARNER 6 3 AUDIOSLAVE REVELATIONS EPIC 7 11 SOUNDTRACK HIGH SCHOOL MUSICAL EMI NELLY FURTADO LOOSE MOSLEY/GEFFEN 5 BOB DYLAN MODERN TIMES COLUMBIA	T	NEW							
FUTURESEX/LOVESOUNDS JIVE/ZOMBA 4 4 STEPHANIE MCINTOSH TIGHTRDPE UNIVERSAL 5 7 ESKIMO JOE BLACKFINGERNAILS, RED WINE WARNER 6 3 AUDIOSLAVE REVELATIONS EPIC 7 11 SOUNDTRACK HIGH SCHOOL MUSICAL EMI 8 10 NELLY FURTADO LOOSE MOSLEY/GEFFEN 9 5 BOB DYLAN MODERN TIMES COLUMBIA	2	2							
TIGHTRDPE UNIVERSAL TIGHTRDPE UNIVERSAL TIGHTRDPE UNIVERSAL ESKIMO JOE BLACKFINGERNAILS, RED WINE WARNER AUDIOSLAVE REVELATIONS EPIC MIGH SCHOOL MUSICAL EMI NELLY FURTADO LOOSE MOSLEY/GEFFEN BOB DYLAN MODERN TIMES COLUMBIA		1							
8 LACKFINGERNAILS, RED WINE WARNER AUDIOSLAVE REVELATIONS EPIC SOUNDTRACK HIGH SCHOOL MUSICAL EMI NELLY FURTADO LOOSE MOSLEY/GEFFEN BOB DYLAN MODERN TIMES COLUMBIA	4	4							
REVELATIONS EPIC 7 11 SOUNDTRACK HIGH SCHOOL MUSICAL EMI 8 10 NELLY FURTADO LOOSE MOSLEY/GEFFEN 9 5 BOB DYLAN MODERN TIMES COLUMBIA	5	7							
HIGH SCHOOL MUSICAL EMI	6	3							
LOOSE MOSLEY/GEFFEN BOB DYLAN MODERN TIMES COLUMBIA	7	11							
MODERN TIMES COLUMBIA	8	10							
CHRISTINA ACUILERA	9	5							
10 9 CHRISTINA AGUILERA BACK TO BASICS RCA	10	9	CHRISTINA AGUILERA BACK TO BASICS RCA						

		SPAIN	*
		ALBUMS	
WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	SEPTEMBER 27, 2006
Ŧ.	1	FITO Y LOS FITIPALDIS POR LA BOCA VIVE EL PEZ D.R.O.	
2	NEW	PAULINA RUBIO ANANDA UNIVERSAL	
	2	MANA AMAR ES COMBATIR WARNER	
4	NEW	EL ARREBATO UN CUARTITO PA MIS COSAS CAPITOL	
5	NEW	BUNBURY/VEGAS EL TIEMPO DE LAS CEREZAS CAPITOL	
6	3	ISABEL PANTOJA DIEZ BOLEROS Y UNA CANCION DE AMOI	R SONY BMG
7	5	MARC ANTHONY SIGO SIENDO YD SONY BMG	
8	4	RBD REBELDE VIRGIN	
Ц	NEW	JULIO IGLESIAS ROMANTIC CLASSICS COLUMBIA	
10	NEW	JORGE DREXLER	

		DENMARK #
		SINGLES
THIS	LAST	(IFPI/NIELSEN MARKETING RESEARCH) SEPTEMBER 26, 2006
1	1	BOTEN ANNA BASSHUNTER WARNER MUSIC
2	2	MR. NICE GUY TRINE DYRHOLM CMC
3	NEW	LONDON BRIDGE FERGIE WILL.I.AM/A&M/INTERSCOPE
4	4	BRUDEVALSEN TEDDY PERDERSEN UNIVERSAL
5	3	RUDEBOX ROBBIE WILLIAMS CHRYSALIS
		ALBUMS
0	NEW	VARIOUS ARTISTS DNK M:G:P 2006 UNIVERSAL
2	2	POUL KREBS KU DEN NAESTE DANS BLIVE MIN? CMC
3	1	BOB DYLAN MODERN TIMES COLUMBIA
4	6	DODO & THE DODO'S HITS ARIOLA
5	4	OTTO BRANDENBURG DEN STORE DTTO BOKS EM

GERMANY =				
		ALBUMS		
WEEK	LAST	(MEDIA CONTROL) SEPTEMBER 25, 2006		
k	NEW	CHRISTINA STUERMER LEBE LAUTER PDLYDOR		
2	2	PUR ES IST WIE ES IST CAPITOL		
	1	ROSENSTOLZ DAS GROSSE LEBEN ISLAND		
4	NEW	KASTELRUTHER SPATZENUND SINGEN IST GOLO KOCH		
5	3	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNOS JIVE/ZOMBA		
6	NEW	SCISSOR SISTERS TA-DAH POLYDOR		
7	4	BUSHIDO VON DER SKYLINE ZUM BORDSTEIN CAPITOL		
8	NEW	KOOL SAVAS FT. OPTIK CREW OPTIK TAKEOVER SONY BMG		
- 1	NEW	DIE FLIPPERS DU BIST DER OSCAR MEINES HERZENS ARIOLA		
10	9	PINK I'M NDT DEAD LAFACE/ZOMBA		

		CANADA 🔛
		ALBUMS
WEEK	LAST	(SOUNDSCAN) OCTOBER 7, 2006
W	NEW	DIANA KRALL FROM THIS MOMENT ON VERVE/UNIVERSAL
2	. 1	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/SONY BMG
*	NEW	JEAN LE CLERC MEXICO DEP/UNIVERSAL
4	NEW	FERGIE THE DUTCHESS WILL.LAM/A&M/INTERSCOPE/UNIVERSAL
5	2	JOHN MAYER CONTINUUM AWARE/COLUMBIA/SONY BMG
6	NEW	CLAY AIKEN A THOUSAND DIFFERENT WAYS RCA/SONY BMG
7	8	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER
8	RE	NELLY FURTADO LOOSE MOSLEY/GEFFEN/UNIVERSAL
9	4	BOB DYLAN MODERN TIMES COLUMBIA/SONY BMG
10	10	CRAZY FROG MORE CRAZY HITS NEXT PLATEAU/UNIVERSAL REPUBLIC/UNIVERSA

THE NETHERLANDS =				
		SINGLES		
THIS	LAST	(MEGA CHARTS BV) SEPTEMBER 22, 2008		
1	1	ALS DE MORGEN IS GEKOMEN JAN SMIT ARTIST & COMPANY		
2	2	BOTEN ANNA BASSHUNTER WARNER		
3	3	BOTEN ANNA GEBROEDERS KO BERK		
4	5	DANCE4LIFE TIETSO FT. MAXI JAZZ BLACK HOLE		
5	4	TOPPERTJE! GUILLERMO/TROPICAL DANNY UNIVERSAL		
		ALBUMS		
	NEW	JAN SMIT OP WEG NAAR GELUK ARTIST & COMPANY		
2	1	ROWWEN HEZE RODUS & LUCIUS RHAM		
3	3	BOB DYLAN Modern times Columbia		
4	4	PAUL DE LEEUW MOO!! WEER EEN CD! UNIVERSAL		
5	2	K3 YA YA YIPPEE STUDIO 100		

PORTUGAL				
THIS WEEK	LAST WEEK	ALBUMS (RIM) SEPTEMBER 25, 2005		
1	1	FLOR FLORIBELLA SOM LIVRE		
2	2	ANDRE SARDET ACUSTICO FAROL		
3	3	BEBE LILLY ESTE E O MEU MUNDO COLUMBIA		
4	8	DIANA KRALL FROM THIS MOMENT ON VERVE		
5	5	MICKAEL CARREIRA MICKAEL VIDISCO		
6	4	JUANES MI SANGRE SURCO		
7	6	JOSE CID BALADAS DA MINHA VIDA FAROL		
8	10	PAULO GONZO PAULO GONZO COLUMBIA		
9	9	PACO BANDEIRA UMA VIDA DE CANCOES FAROL		
10	7	BEE GEES THEIR GREATEST HITS - THE RECORD POLYDOR		

5	C	EURO Nielse ITAL TRACKS SoundS
7	(A)	ITAL IKACKS Internati
-	_	
WEE	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 7.
1	1	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
2	NEW	QUIEN ME IBA A DECIR
3	2	WHEN YOU WERE YOUNG
i i i i		THE KILLERS ISLAND SEXYBACK (MAIN EXPLICIT VERSIO
	3	JUSTIN TIMBERLAKE JIVE/ZOMBA PROMISCUOUS (ALBUM VERSION)
5	5	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
	4	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
- 1	NEW	1 DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
8	NEW	CHECKING IT OUT LIL CHRIS RCA
	10	U + UR HAND PINK LAFACE/ZOMBA
10	6	NEVER BE LONELY
11	11	YOU GIVE ME SOMETHING
	6	JAMES MORRISON POLYDOR HIPS DON'T LIE
12	7	SHAKIRA FT. WYCLEF JEAN EPIC
13	9	RIHANNA SRP/DEF JAM
14	8	RUDEBOX (RADIO EDIT) ROBBIE WILLIAMS CHRYSALIS
15	16	CHELSEA DAGGER THE FRATELLIS FALLOUT
16	NEW	LABIOS COMPARTIDOS (ALBUM VERSION) MANA WARNER LATINA
17	RE	SOMETHING ABOUT YOU (SINGLE EDIT) JAMELIA PARLOPHONE
18	19	CALL ME WHEN YOU'RE SOBER
19	17	EVANESCENCE WIND-UP AIN'T NO OTHER MAN
20	14	LOVE DON'T LET ME GO (WALKING AWAY)
		DAVID GUETTA VS. THE EGG GUSTO

		SINGLES		
WEEK	LAST	(AUSTRIAN IFPI/AUSTRIA TOP 40)	SEPTEMBER 25, 2006	
1.	5	I DON'T FEEL LIKE DANG SCISSOR SISTERS POLYDOR	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR	
2	2	STOP! DIMENTICA TIZIANO FERRO CAPITOL		
3	1	UM BEI DIR ZU SEIN CHRISTINA STUERMER POLYOOR		
4	3	UNFAITHFUL RIHANNA SRP/DEF JAM		
5	6	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA		
		ALBUMS		
1	NEV/	CHRISTINA STUERMER LEBE LAUTER POLYDOR		
2	NEW	KASTELRUTHER SPATZE	EN	
3	NEW	SCISSOR SISTERS TA-DAH POLYDOR		
4	2	WOLFGANG AMBROS STEH GRDD ARIOLA		
5	3	SEMINO ROSSI ICH DENK AN DICH KOCH		

AUSTRIA

		SINGLES		
WEEK	LAST	(IFPI GREECE/DELOITTE & TOUCHE) SEPTEMBER 25, 200		
1	1	OLA I TIPOTA MIKHALIS KHATZIGIANNIS UNIVERSAL		
2	NEW	PSAKHNO STI NIKHTA GIORGOS GIANNIAS UNIVERSAL		
3	3	EFTIKHOS THANOS PETRELIS HEAVEN		
4	2	SUMMER IN GREECE GIORGOS MAZONAKIS HEAVEN		
5	4	THE REINCARNATION OF BENJAMIN BREEG IRON MAIOEN CAPITOL		
		ALBUMS		
¥,	1	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL		
2	3	BLIND GUARDIAN A TWIST IN THE MYTH NUCLEAR BLAST		
3	NEW	MADELEINE PEYROUX HALF THE PERFECT WORLD ROUNDER RECORDS		
4	2	SHAKIRA Oral Fixation Vol. 2 EPIC		
5	NEW	BEYONCE KNOWLES		

EURO

EUROCHARTS

SALES DATA COMPILED BY

SINGLE SALES						
THIS	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. SEPTEMBER 27, 2006				
N	1	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA				
2	5	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR				
3	2	RUDEBOX ROBBIE WILLIAMS CHRYSALIS				
4	3	UNFAITHFUL RIHANNA SRP/DEF JAM				
5	4	LONDON BRIDGE FERGIE WILL,I.AM/A&M/INTERSCOPE				
6	6	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN				
7	NEW	LA LOI DU SILENCE JOHNNY HALLYDAY WARNER				
8	10	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC				
3	18	ME & U CASSIE NEXTSELECTION/BAO BOY/ATLANTIC				
100	15	WHEN YOU WERE YOUNG THE KILLERS LIZARD KING/UNIVERSAL				
11	NEW	PAS LE TEMPS FAF LARAGE MG INTERACTIONS				
12	8	FACON SEX TRIBAL KING ULM				
13	11	DEJA VU BEYONCE KNOWLES FT. JAY-Z COLUMBIA				
14	7	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION				
15	9	COUP DE BOULE LA PLAGE UP				

ALBUMS						
THIS	LAST WEEK		SEPTEMBER 27, 2006			
1	1	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS.JIVE/ZOMBA				
	NEW	SCISSOR SISTERS TA-DAH POLYDOR				
	2	BOB DYLAN MODERN TIMES COLUMBIA				
	6	DIANA KRALL FROM THIS MOMENT ON VERVE				
(4)	NEW	CHRISTINA STUERMER LEBE LAUTER POLYDOR				
100	3	IRON MAIDEN A MATTER OF LIFE AND DEATH CAPITOL				
8	4	FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE				
8	NEW	ELTON JOHN THE CAPTAIN & THE KID MERCURY				
	10	FRATELLIS COSTELLO MUSIC FALLOUT				
10	11	PINK I'M NOT DEAD LAFACE/ZOMBA				
100	7	CHRISTINA AGUILERA BACK TO BASICS RCA				
12	12	PUR ES IST WIE ES IST CAPITOL				
13	NEW	KASTELRUTHER SPATZENUND SINGEN IST GOLD KOCH				
14	15	SNOW PATROL EYES OPEN FICTION/POLYDOR				
75	8	NELLY FURTADO				

		RADIO AIRPLAY	Nelsen Music Contro
MEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS TABULATED BY NIELSEN MUSIC CONTROL.	MONITOREO AND September 27, 2006
	1	UNFAITHFUL RIHANNA SRP/DEF JAM	
2	5	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR	
	4	SEXYBLACK JUSTIN TIMBERLAKE JIVE/ZOMBA	
	3	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA	
T.	4	CRAZY GNARLS BARKLEY COWNTOWN/ATLANTIC	
•	10	ROCK THIS PARTY BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION	
Ť	7	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	
	8	WHO KNEW PINK LAFACE/ZOMBA	
9	6	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
10	9	DEJA VU BEYONCE FT. JAY-Z COLUMBIA	
11	12	SMILE LILY ALLEN REGAL/PARLOPHONE	
12	13	BREAKAWAY KELLY CLARKSON RCA	
13	21	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR	
14	11	LOVE DON'T LET ME GO DAVID GUETTA VS. THE EGG GUSTO	
16	22	ME & U CASSIE NEXTSELECTION/BAD BOY/ATLANTIC	

Billocord ALBUNS 7 2006

C		C						
	A	C	HRISTIAN,					
THIS	AST	WEEKS DII CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	THE	WEEK	WEEK	W.W.	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0	HUT	SHU BLT	# JONNY LANG		26	44		MARK HARRIS
		and the s	JEREMY CAMP					PASSION WORSHIP BAND
2	2	97	RESTORED BEC 8615/EMI CMG		27	37	^	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMI CMG
	3	30	ALAN JACKSON PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		28	33	=	DAVID PHELPS THE LEGACY OF LOVE: DAVID PHELPS LIVE WORO-CURB 86871 €
	4	4	VARIOUS ARTISTS THREE WOODEN CROSSES WORD-CURB 86582		29		•	JEFF & SHERI EASTER miles and milestones Spring Hill 1642
O.	6	35	FLYLEAF FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		30	38	21	BRIAN LITTRELL WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY
	5	3	JARS OF CLAY GOOD MONSTERS ESSENTIAL 10820/PRDVIDENT-INTEGRITY		31	17	29	NATALIE GRANT AWAKEN CURB 78860/WORO-CURB
	1	2	NORMA JEAN REDEEMER SOLID STATE/TOOTH & NAIL 3560/EMI CMG		32	30	3	STELLAR KART WE CAN'T STANO SITTING DOWN WORO-CURB 86991
	7	54	CASTING CROWNS LIFESONG BEACH STREET/REUNION 10770/PROVIOENT-INTEGRITY ⊕		33	34	4	SALVADOR DISMISS THE MYSTERY WORD-CURB 86512
	9	7	SELAH Bless the Broken Road - the Duets Album Curb 78944/Word-Curb		34	39	25	GAITHER VOCAL BAND GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG
10	25	2\$	GREATEST MAT KEARNEY GAINER NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG		35	41	6	RED END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
0	20	22	MERCYME Coming up to Breathe Ing 3872/Provident-Integrity		36	19	30	NICOLE C. MULLEN REDEEMER: THE 8EST OF NICOLE C. MULLEN WORD-CURB 86569
12	h	W	BEBO NORMAN BETWEEN THE DREAMING AND THE COMING TRUE ESSENTIAL 10799/PROVIDENT-INTEGRITY		37	45	27	KUTLESS HEARTS OF THE INNOCENT BEC 3906/EMI CMG ⊕
13	17	-	KIRK FRANKLIN HERO FO YO SOUL/GDSPO CENTRIC 71019/PRDVIDENT-INTEGRITY		38	48	13	KIERRA KIKI SHEARD THIS IS ME EMI GOSPEL 2483/EMI CMG
14	18	47	THIRD DAY WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	• (39	H TI		KUTLESS Strong Tower BEC 5391/EMI CMG
15	8	14	UNDEROATH DEFINE THE GREAT LINE SDLID STATE/TOOTH & NAIL 2658*/EMI CMG ⊕		40	ш		TODD AGNEW REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY ®
16	1-	25	VARIOUS ARTISTS WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY	•	41	4-	7	LECRAE AFTER THE MUSIC STOPS REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY
17	14	£2	BARLOWGIRL ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB		42			HILLSONG UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY ⊕
18	15	12	MARY MARY MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	•	43	4= ;	25	HAWK NELSON SMILE, IT'S THE END OF THE WORLD TDOTH & NAIL 5613/EMI CMG
19	13	3	VARIOUS ARTISTS BELEVE SONGS OF FATTH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA MASHMULE 10822, PROVIDENT-INTEGRITY		44	42	86	VARIOUS ARTISTS I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
20	28	3	HILLSONG MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY ①		45			CECE WINANS PURIFIED PURESPRINGS GOSPEL/ING 3634/PROVIDENT-INTEGRITY
21	12	26	AARON SHUST ANYTHING WORTH SAYING BRASH 0017/WORD-CURB		46	43	47	DAVID CROWDER BAND A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMI CMG
22	8	51	VARIOUS ARTISTS WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG		47	22	47	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
23	=	6	LEELAND SDUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY		48	* *	1	VARIOUS ARTISTS OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
24	28	8	AUDIO ADRENALINE adios: THE GREATEST HITS FOREFRONT 5086/EMI CMG ⊕	9	49	3 1	2	FALLING UP EXIT LIGHTS BEC 3561/EMI CMG
25	NE	V	KRYSTAL MEYERS DYING FOR A HEART ESSENTIAL 10815/PROVIDENT-INTEGRITY		50	24	18	JACI VELASQUEZ ON MY KNEES: THE BEST OF JACI VELASQUEZ WORO-CURB 86568

		91	OSPEL				
AST	WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	THIS	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1		52	KIRK FRANKLIN HERD FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	26	35	19	TONY TERRY CHANGEDI STUDIO 25/JEG 5912/KOCH
6	5	18	GREATEST TYE TRIBBETT & G.A. GAINER VICTORY LIVE! COLUMBIA 77526/SONY MUSIC	27	19	16	JEFF MAJORS SACRED CHAPTER 5 MUSIC ONE/EPIC B3743/SONY MUSIC
	1	I	VICKIE WINANS WOMAN TO WOMAN: SDNGS OF LIFE VERITY 85576/ZOMBA	28	21	10	21:03 TWENTY ONE D THREE PAJAM/GOSPO CENTRIC/VERITY 71621/ZOMBA
3	3	62	MARY MARY MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	29	24	52	SOUNDTRACK THE GOSPEL VERITY 71620/ZOMBA
7	7	37	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301	30	29	25	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT TWO EMI GOSPEL 54835 €
ε	1	35	VARIOUS ARTISTS WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	31	33	52	HEZEKIAH WALKER & LFC 20 85 THE EXPERIENCE VERITY 62829/20M8A
Ę		3	THE CARAVANS PAVED THE WAY MALACO 4542	32	27	18	IZZY IN AWE OF YOU YGR/JEG 5906/KOCH
	in the	2C	NICOLE C. MULLEN REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	33	•	111	APOSTLE DONALD L. ALFORD & THE GATHERING OF WORSHIPER
1	1	13	KIERRA KIKI SHEARD THIS IS ME EMI GOSPEL 32483	34	30	10	LEE WILLIAMS AND THE SPIRITUAL QC'S SOULFUL HEALING MGG 7042
1.	4	26	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	35	0	6	VARIOUS ARTISTS HIP HOPE HITS 2007 GOTEE 47744
1	3	19	NORMAN HUTCHINS WHERE I LONG TO BE JOS 1270	36	25	25	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT ONE EMI GOSPEL 33345 €
t	2	56	YOLANDA ADAMS DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	37	3"	15	VARIOUS ARTISTS THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
7 (0	7	LECRAE AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	38	51	48	VICKI YOHE HE'S BEEN FAITHFUL PURESPRINGS GOSPEL 86353/EMI GOSPEL
) -:	7	54	CECE WINANS PURIFIED PURESPRINGS GOSPEL/IND 93997/SONY MUSIC	39	RB-E	NTRY	THE PROOFINAL TAREBUACIE CHOIR
5	;	49	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	40	39	17	JUDITH CHRISTIE MCALLISTER IN HIS PRESENCE: LIVET JUDAH 51834/ARTEMIS GOSPEL
20	Œ	11	DARIUS BROOKS MY SOUL JMG 1000/KOCH	41	35	88	VARIOUS ARTISTS WOW GOSPEL 2005 WORD-CURB/EMI CMG/VERITY 65344/ZOMBA
1:	5	43	BYRON CAGE AN INIVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	42			DAVID G. EVANS HEALED WITHOUT SCARS ABUNOANT HARVEST 0849
3 10	6	28	MARTHA MUNIZZI NO LIMITSLIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	43	5	3:	ANTWAUN STANLEY I CAN DO ANYTHING BAJADA 54755/LIGHTYEAR
11	٤	75	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY PODIUM 2504	44	4	14	VIRTUE TESTIMONY OARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC
) 34	-	F	REV. ANDREW CHEAIRS & THE SONGBIRDS MAKE UP YOUR MIND EMMANUEL 3723	48	2	3	LUCINDA MOORE LUCINDA MOORE LUCINDA MOORE TYSOT 4150/TASEIS
20	6	91	SHEKINAH GLORY MINISTRY LIVE KINGOOM 1011/600KWORLD	46	-	П	RAMSEY LEWIS
2:		78	DONNIE MCCLURKIN	47	-4	52	WITH ONE VOICE NARADA JAZZ 60699/BLG VARIOUS ARTISTS ONTO MAKE OF DEL 2011 FEDERAL ORDER ANTERDRIVENSION CENTRUS SINC DAMPS SONN AND AND ANTERDRIVENSION CENTRUS SINC DAMPS SONN AND AND AND AND AND AND AND AND AND A
2:	9	9	PSALMS, HYMNS & SPIRITUAL SDNGS VERITY 64137/ZOMBA MEN OF STANDARD MEN OF STANDARD	48			GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY ML GRITS LOOSE 42656
		8	SURROUNDED COLUMBIA 80880/SONY MUSIC THE SINGING PASTORS OF PISCATAWAY	49	17	55	7 GOTEE 42655 SHIRLEY CAESAR
	3 1	103	DOWN THROUGH THE YEARS GAME 5260 SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 77795 ⊕	50	111-1	g ries	I KNOW THE TRUTH ARTEMIS GOSPEL 51635 JIMMY HICKS & THE VOICES OF INTEGRITY BORN BLESSED WORLD WIDE GOSPEL 3041

LEGEND

ALBUM CHARTS

Sales date compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan, Sales data for R&B/hip-hop retail charts is complied by Nielsen
SoundScan from a national subset of core stores that specialize in those genres.

Albums with the greatest sales gains this week



Where included, this award indicates the title with the chart's largest unit increase.



Where included, this award indicates the title with the chart's biggest percentage growth



ndicates album entered too 100 of The Billboard 200 Indicates album entered to 100 local

FRICING/CONFIGURATION

CD/Cassete prices are suggested list or equivalent prices which are projected from wholesale prices. (attemption and attemption only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (able to CD/DVD combo available. indicates vinyl LP is available. Pricing and vinvi LP availability are not included or all charts.

SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Sestems. Charts are ranked by number of gross audience mpressions, 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 Reck 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 BULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneous if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot 18&B/Hip-Hop 3ongs and Hot 18&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot 18&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 Pop100 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 n detections or audien≥e, 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 15 120 for Moxlem Bock and Latin) or if they have been on the chart for more than 52

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, n merchant, and internet sales reports collected, compiled, and provided by Nie'sen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled n a national subset panel of core R&B/Hip-Hop stores by Nielsen Soundscan. Singles with the greatest sales gains.

@ CD single available. @ Digital Download available. @ DVC single available.

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 (\$\infty\$5 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 cur-rentsongs with Hit Potential, commentary polls and more, please visit www.hitpredicter.com.

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week

AWARD OF RULEVES

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500, €00 albums (Gold). ■ RIAA certification for net shipment 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 tabes. Certification for net shipments of 100,000 units (Oro). □ Certification of 20,000 units (Platino). 2 Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

 RIAA certification for 500,000 paid downloads (Gold).
 RIAA certification for 1 million paid downloads (Platinum).
 Numeral within platinum symbol indicates multiplatinum level. O RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for video singles.
RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. RIAA platinum certification for net shipment of 50,000 units rideo singles. RIAA platinum certification for sales of 100,000 units for shortprm or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

RIFA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retai price. RIAA platinum cerification for sales of 100,000 units or \$2 million in sales at suggested retail price. RIAA gold certification for a minimum sale of 125,000 units or a dollar volume of \$3 million at retail for heatrically released sale & 125,000 units of a doubt within each of 39 million at suggested retail for non-the-programs; or of at least 25,000 units and \$1 million at suggested retail for non-the-atrical titles.

IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for thearrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for non-theatrical titles.

7 ALBUNS

10		FO IN	DEPENDENT.
			DEPENDENT
HEX	AST	NEENS ON CH	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
0			BONE THUGS-N-HARMONY THUG STORIES MO THUGS 5864/KOCH (17.98)
2	2	7	SOUNDTRACK
0	TE.	20	THE LAST KISS LAKESHORE 33869 (18.98) MUSHROOMHEAD
9			SAVIOR SORROW FILTHY HANDS 902/MEGAFORCE (15.98) IRON MAIDEN
	1	3	A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) ⊕
3	3	2	YO LA TENGO I AM NOT AFRAID DF YOU AND I WILL BEAT YOUR ASS MATADDR 692* (15.98)
6	6	š 1	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)
7	4	51	DANE COOK
0			RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕ BEN KWELLER
			JARS OF CLAY
9	5	3	GDOO MONSTERS ESSENTIAL 10820 (17.98)
10	-		JEDI MIND TRICKS SERVANTS IN HEAVEN, KINGS IN HELL BABYGRANDE 1002* (18 98)
11	10	€1	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)
12	8	i	VARIOUS ARTISTS
13	7		CRUNK HITS VOL. 2 TVT 2508 (18.98) HELLOGOODBYE
		a had	ZOMBIESI ALIENSI VAMPIRESI DINOSAURSI DRIVE-THRU 83645 (41.98) FEAR BEFORE THE MARCH OF FLAME
14	•		THE ALWAYS OPEN MOUTH EQUAL VISION 121 (12.98)
15			CRUNCHY BLACK ON MY OWN HYPNOTIZE MINDS 3616 (16.98)
16	111	W.	BONNIE "PRINCE" BILLY THE LETTING GO DRAG CITY 420* (15.98)
177	15	92	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)
18	-		THE BLACK CROWES
0000			FREAK IN ROLLINTO THE FOG: THE FILLMORE, SAN FRANCISCO EAGLE 20095 (17.98) THOM YORKE
19	13		THE ERASER XL 200*/8EGGARS GROUP (16.98)
20	M	V	EMERSON DRIVE COUNTRIFIED MIDAS 90088 (13.98)
21	17	5;	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)
22	24	6	YANNI YANNI LIVEI: THE CONCERT EVENT YANNI 3564/IMAGE (16.98)
23	16	5	M. WARD
			POST-WAR MERGE 280* (15.98) VARIOUS ARTISTS
24	RE-E	N 107	ROGUE'S GALLERY: PIRATE BALLAOS, SEA SONGS & CHANTEYS ANTI- 86817/EPITAPH (22.98)
25	23	4	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618D34/IDJMG (17.98)
26	19	3	CAT POWER THE GREATEST MATADOR 626* (15.98)
27	49	5	GREATEST JOHNNY CASH GAINER COUNTRY LEGENDS BC 40927 (8.98 CD/DVD) ⊕
28	43	5	MANNHEIM STEAMROLLER HALLOWEEN 2: CREATURES COLLECTION AMÉRICAN GRAMAPHONE 1033 (18.98)
29		7	SUFFOCATION
30	28		SUFFOCATION RELAPSE 766584 (15.98) ANI DIFRANCO
30			REPRIEVE RIGHTEOUS BABE 052 (15.98) AARON SHUST
31	14	5	ANYTHING WORTH SAYING BRASH 0017 (13.98)
32	34	35	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)
33	37		THE 101 STRINGS ORCHESTRA HALLOWEEN FRIGHT NIGHT MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD) €
34	32	٤	LINDA RONSTADT ANN SAVOY
35		-	ADIEU FALSE HEART VANGUARD 79808/WELK (17.98) JOSEPH ARTHUR
			NUCLEAR DAYOREAM LONELY ASTRONAUT 001 (15.98) HEAVENS
36	9	٤	PATENT PENDING EPITAPH 86828 (13.98)
37	11	2	EVERCLEAR WELCOME TO THE DRAMA CLUB ELEVEN SEVEN 076 (15.98)
38	25	7	UNEARTH III: IN THE EYES OF FIRE METAL BLADE 14574 (13.98) ⊕
39	31	5	J DILLA AKA JAY DEE
40	22	2	THE SHINING BBE 076* (15.98) BASEMENT JAXX
Service I			CRAZY ITCH RADIO XL 205*/BEGGARS GROUP (16.98) GOV'T MULE
41	30	5	HIGH & MIGHTY ATO 21555 (18.98)
42	48	4	MR. CAPONE-E DON'T GET IT TWISTED SMC 150 (16.98)
43	42	3	THE CARAVANS PAVED THE WAY MALACO 4542 (16.98)
44	-	7	BETWEEN THE TREES
	20	c	THE STORY AND THE SONG BONDED 1 (12.98) SOUNDTRACK
45	26	6	SNAKES ON A PLANE: THE ALBUM DECAYDANCE 39069/NEW LINE (16.98) DRY KILL LOGIC
46	N	EW	DF VENGEANCE AND VIOLENCE PSYCHODRAMA 1007/REPOSSESSION (15.98)
47	39	16	DJ KHALED Listennn: The Album Terror Squad 4118*/KOCH (17.98)
	50	24	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)
48		-	
48	29	5	DJ KAYSLAY & GREG STREET
-	29	5	DJ KAYSLAY & GHEG STREET THE CHAMPIONS: THE NORTH MEETS THE SOUTH DEJA 34 5815/KOCH (17.98) CARBON LEAF LOVE, LOSS, HOPE, REPEAT VANGUARD 79799/WELK (17.98)

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via Independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BIL_BOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2006, UNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

(TA	STEMAKERS
THIS	LAST WEEK WEEK ON CHT	ARTIST TITLE IMPRINT&NUMBER/DISTRIBUTING LABEL
1	1 2	JUSTIN TIMBERLAKE 2 WKS FUTURESEX/LOVESOUNDS JIVE 88062/ZOMBA
2	3 4	BOB DYLAN MODERN TIMES COLUMBIA 87606*/SONY MUSIC ⊕
3	NEW	LUPE FIASCO LUPE FIASCO'S FOOD & LIQUOR 1ST & 15TH/ATLANTIC 83960*/AG
4	4 2	JOHN MAYER CONTINUUM AWARE/COLUMBIA 79019*/SONY MUS/C
(5)	W	DJ SHADOW THE OUTSIDER UNIVERSAL MOTOWN 007443/UMRG
6	e e e	FERGIE THE DUTCHESS WILL.I.AM/A&M 007490/INTERSCOPE
7	2 2	THE MARS VOLTA AMPUTECHTURE GOLDSTANDARDLABS/UNIVERSAL MOTOWN 007214*/UMRG
8	5 2	TV ON THE RADIO RETURN TO COOKIE MOUNTAIN INTERSCOPE 007466
9	7 2	YO LA TENGO I AM NOT AFRAID OF YOU AND I WILL BEAT YOUR ASS MATADOR 692*
10	167	DIANA KRALL FROM THIS MOMENT ON VERVE 007323/VG
0	NEV	BONNIE "PRINCE" BILLY THE LETTING GO DRAG CITY 420"
12	6 2	MASTODON BLOOD MOUNTAIN RELAPSE/REPRISE 44364/WARNEF BROS. ⊕
13		NEW FOUND GLORY COMING HOME SURETONE/GEFFEN 007495/INTERSCCPE
14		ELTON JOHN THE CAPTAIN & THE KID ROCKET 007545/INTERSCOPE
15	200	CHINGY HOODSTAR SLOT-A-LOT 12135/CAPITDL
Average Control	1	The state of the s

		roi		
1		W	ORLD.	
THIS	LAST	WEEKS	ARTIST TITLE IMPRINTENUMBER/DISTRIBUTING LABEL	Pr. 10
1	1	8.2	#1 CELTIC WOMAN 79 WKS CELTIC WOMAN MANHATTAN 60233/BLG	•
2	BE.	w	JAKE SHIMABUKURO GENTLY WEEPS HITCHHIKE 1105	
3	3	2=	GOTAN PROJECT LUNATICO XL 195*/BEGGARS GROUP	
4	2	9	GAELIC STORM BRING YER WELLIES LOST AGAIN 20061	
5	4		ALI FARKA TOURE SAVANE NDNESUCH 79965/WARNER BROS	
6	8	3	VARIOUS ARTISTS CELTIC LADIES MADACY SPECIAL PRODUCTS 12161/MADACY	
0	RE-E	NTR"	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024	
8	6	44	SEU JORGE THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
9	7	23	VARIOUS ARTISTS PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
10		***	PATRIZIO THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
11	5	5	AMY HANAIALI'I GENERATION HAWAI'I HANAIALI'I 8556	
12	9	2	CIRQUE DU SOLEIL CORTEO CIRQUE DU SOLEIL 25	
13	15	20	LILA DOWNS La Cantina Narada 34248/BLG	
14	11	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: ACOUSTIC AFRICA PUTUMAYO 254	
15	10	3	RICHARD BONA TIKI DECCA 007178/UNIVERSAL CLASSICS GRDUP	
TABLE !			BOOK THE COLOR THE LAND STREET WITH A PROPERTY OF THE COLOR OF THE COL	



Based on audience-weighted plays from MTV, VH1, BET and CMT, and no weighted plays from elghl other channels, as monitored by Nielsen Broadca Data Systems. See Chart Legend for rules and explanations. © 2006, VN Business Media. Inc. and Nielsen SoundScan, Inc. All rights reserve

MUSIC VIDEO

(E	y	_	USIC VIDEOS	
THIS	LAST	2 WEEKS AGO	TITLE Principal Performer LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	CERT.
1	RE-E	NTRY	ZOO TV: LIVE FROM SYDNEY 1WK ISLAND VIDEO/UME/UNIVERSAL MUSIC & VIDEO DIST. 007461 (19.98 DVD)	2
2	1	187	PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98 DVD)	d 8
531	2	96	GREATEST HITS WIND-UP VIDED/SDNY BMG VIDEO 13103 (13.98 CD/DVD) Cree	d
(0)	Ni	EW	YANNI LIVE!: THE CONCERT EVENT	ni 💮
	*		IMAGE ENTERTAINMENT 3565 (24 98 OVD) BLIND FAITH: LONDON HYDE PARK 1969 Blind Fait	h
(4)	N		SANCTUARY/SONY BMG VIDEO 88423 (19,98 DVD) BAD AZZ Lil' Boosi	e
7	N.	W	ASYLUM/WARNER HDME VIOEO 68779 (9.98 DVD) VICTORY Tye Tribbett & G.A Tife Tribbett & G.A	١.
-	4	142	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD) Rob Zombi	e
9	7	L	ELVIS: '68 COMEBACK SPECIAL Elvis Presle	у
10	6	32	WE ARE THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16 98 DVD) The Laurie Berkner Ban	d 🖸
44	5	5	CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 8045B (19.98 CD/DVD) Chris Bot	ti
12	8	8	ELVIS: ALOHA FROM HAWAII RCA/SONY 8MG VIDEO 70507 (19.98 DVD) Elvis Presle	у
13	12	15	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD) John Fogert	у
144	9	8	LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD) Jimmy Buffet	tt
15	11	67	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD) Eagle	s
16	15	150	LIVE AT DONINGTON EPIC MUSIC VIDEO/SDNY MUSIC ENTERTAINMENT 56963 (14.98 DVD) AC/DO	C
32	24	52	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDED 13106 (25.98 CD/DVD) Evanescenc	e 5
18	14	135	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDED/WARNER MUSIC VISION 73932 (18.98 CD/DVD) Panter	a
19	16	8	ONE COLD NIGHT WIND-UP VIDEO/SONY BMG VIDEO 13121 (18.98 CD/DVD) Seethe	r
20	13	33	ONE VOICE RHIND HOME VIDEO WARNER MUSIC VISION 70445 (14 98 DVD) Barbra Streisan	d
21	22	6	BONNIE RAITT & FRIENDS CAPITOL/EMM MUSIC VIDEO 70588 (25.98 CD/DVD) Bonnie Rait	tt
22	10	2	WHEN THE LIGHT IS MINE: THE BEST OF THE IRS YEARS 1982-1987 I.R.S. VIDEO/CAPTIDL/EMM MUSIC VIDEO 69944 (24.98 DVD)	l.
23		54	LIVE AT WOODSTOCK (SPECIAL EDITION) GEFFEN HOME VIDEO 28309 (19.98 DVD) Jimi Hendri	x 2
24	3	2	EVERYONE STARES: THE POLICE INSIDE OUT HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 006178 (14.98 DVD) The Police	e
25	21	26	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDED/SONY BMG VIDEO 52061 (14.98 DVD) Destiny'S Chile	d E

C	21	- 10	
	y.	VI	DEOCLIPS
		8	
THIS WEEK	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	4	#1 HERE IT GOES AGAIN OK GO CAPITOL
2	4	5	MONEY MAKER LUGACRIS FEATURING PHARRELL DTP/DEF JAM/IDJMG
		6	COME TO ME DIDDY FEATURING NICOLE SCHERZINGER BAD BOY/ATLANTIC
12		14	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL
13			LIVE IN THE SKY T.I. FEATURING JAMIE FOXX GRAND HUSTLE/ATLANTIC
		5	RING THE ALARM BEYONCE COLUMBIA
		9	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
	10	4	WHEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG
	4		GET UP CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA
10	16	2	PUSH IT Rick ross Slip-n-slide/def Jam/IdJMG
11		1	CALL ME WHEN YOU'RE SOBER
12	12	6	TELL ME BABY RED HOT CHILI PEPPERS WARNER BROS.
13	12	3	SHE DON'T LETDYA CAPITOL
14	RE-E	NTRY	NEED A BOSS SHAREEFA FEATURING LUDACRIS DTP/DEF CON II
15	16	8	LONDON BRIDGE FERGIE WILL.I.AM/A&M/INTERSCOPE
16	6	10	I KNOW YOU SEE IT YUNG JOC FEAT, BRANDY MS. B. HAMBRICK BLOCKBAD BOY SOUTHVATLANTIC
1.7	20	2	IT'S OKAY (ONE BLOOD) THE GAME FEATURING JUNIOR REIO GEFFEN
18	18	5	SHOW STOPPER DANITY KANE BAD BOY/ATLANTIC
19	NE	W	YOU SHOULD BE MY GIRL SAMME FEAT. SEAN PAUL OF YOUNGBLOODZ ROWDY/UNIVERSAL MOTOWN
20	23	3	FAR AWAY NICKELBACK ROADRUNNER/IDJMG
21	24	4	GHETTO STORY CHAPTER 2 CHAM FEATURING ALICIA KEYS MADHOUSE/ATLANTIC
22	E.		TAKE ME AS I AM MARY J. BLIGE MATRIARCH/GEFFEN
23	14	7	SAY GOODBYE CHRIS BROWN JIVE/ZOMBA
24	F		LIPS OF AN ANGEL HINDER UNIVERSAL REPUBLIC
25		e i e r	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE

6	VIDEO MONITOR.
THIS	ARTIST TITLE
Vi	11 VI
1 2 3 4 5 6 7 8 9	OK GO, HERE IT GOES AGAIN FERGIE, LONDON BRIDGE NICKELBACK, FAR AWAY JUSTIN TIMBERLAKE, SEXYBACK JOHN MAYER, WAITING ON THE WORLD TO CHANGE HINDER, LIPS OF AN ANGEL SNOW PATROL, CHASING CARS EVANESCENCE, CALL ME WHEN YOU'RE SOBER RED HOT CHILI PEPPERS, TELL ME BABY BEYONCE, RING THE ALARM
Bi	T BETA
1 2 3 4 5 6 7 8 9	T.I., LIVE IN THE SKY LUDACRIS, MONEY MAKER DIDDY, COME TO ME CIARA, GET UP CHINGY, PULLIN' ME BACK LETOYA, SHE DON'T SHAREEFA, NEED A BOSS RICK ROSS, PUSH IT SAMMIE, YOU SHOULD BE MY GIRL CHRIS BROWN, SAY GOODBYE
Fl	JSE Tuse
1 2 3 4 5 6 7 8 9	JUSTIN TIMBERLAKE, SEXYBACK AVENGED SEVENFOLD, SEIZE THE DAY GNARLS BARKLEY, CRAZY SEAN PAUL, (WHEN YOU GONNA) GIVE IT UP TO ME PANIC! AT THE DISCO, BUT IT'S BETTER IF YOU DO E-40, U AND DAT 30 SECONDS TO MARS, THE KILL (BURY ME) PLAIN WHITE T'S, HATE (I REALLY DON'T LIKE YOU) COBRA STARSHIP, SNAKES ON A PLANE (BRING IT) RED HOT CHILL PEPPERS, TELL ME BABY

SA_ES DATA COMPILED BY Nielsen SoundScan

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SoundScan 7 2006

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žΝ			EATSEEKERS _®	No. of the National State of the National St
NEEK NEEK	WEEK	WEEKS ON CHT	ARTIST PABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
0	BOT OE	SHOT BUT	BEN KWELLER 1 WK ATO 21559 (15.98)	Ben Kweller
			JEDI MIND TRICKS BABYGRANDE 1002* (18.98)	Servants In Heaven, Kings In Hell
3	11		FEAR BEFORE THE MARCH OF FLAME EQUAL VISION 121 (12.98)	The Always Open Mouth
4	5	32	PAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
5	23	55	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
6	NE	W	CRUNCHY BLACK HYPNOTIZE MINDS 3616 (16.98)	On My Own
7	33	14	GREATEST MAT KEARNEY GAINER AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose
8	NE	W	BONNIE "PRINCE" BILLY DRAG CITY 420° (15.98)	The Letting Go
9	3	2	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL	CLASSICS GROUP (15.98) Vittorio
10	NE	w	BEBO NORMAN ESSENTIAL 10799 (17.98)	Between The Dreaming And The Coming True
	11	3	JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)	Voice Of The Violin
2	6	4	REGGAETON NINOS EMI TELEVISA 72807 (14.98)	Ninos Vol. 2
13	u		THE RAPTURE	Pieces Of The People We Love
2	NE	w	UNIVERSAL MOTOWN 007438/UMRG (9.98) EMERSON DRIVE	Countrified
5	NE		MIDAS 90088 (13.98) MONCHY & ALEXANDRA	Exitos
6	12		J&N 50191/SONY BMG NORTE (13.98) BULLET FOR MY VALENTINE	The Poison
,	26	8	TRUSTRILL 74 (13.98) LOS BUKIS	30 Recuerdos
18	24	-	FONDVISA 352638/UG (11.98) CALLE 13	Calle 13
9	10	-	WHITE LION 96875/SONY BMG NORTE (15.98) M. WARD	Post-War
0	32	4	MERGE 280* (15.98) IMOGEN HEAP	Speak For Yourself
21	8		RCA VICTOR 72532 (11.98) BRAZILIAN GIRLS	Talk To La Bomb
			VERVE FORECAST 006224/VG (13.98) AUGUSTANA	
-	RE-E	T SV	EPIC 93433/SONY MUSIC (11.98) JENNI RIVERA	All The Stars And Boulevards
12	PAT TO ST		FONOVISA 352729/UG (13.98) ● OLD CROW MEDICINE SHOW	Besos Y Copas Desde Hollywood
×4	14	1	NETTWERK 30431 (17.98) REGINA SPEKTOR	Big Iron World
5	30	1	DRAGONFORCE	Begin To Hope
	21	4	SANCTUARY/ROADRUNNER 618034/IDJMG (17.98) HILLSONG	Inhuman Rampage
27	(25)	375	HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98) CARTEL	Mighty To Save: Live
8		16	THE MILITIA GROUP/EPIC 83B50/SONY MUSIC (15.98)	Chroma
∌	NE	NI III	RELAPSE 766584 (15.98) PEPE AGUILAR	Suffocation
20	37	6	EMI TELEVISA 58790 (14.98)	Enamorado
31		24	BRASH 0017 (13.98)	Anything Worth Saying
32	29	7	MACH & DADDY UNIVERSAL LATINO D05717 (12.98)	Desde Abajo
33	38	2	THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD) ⊕ LOS DIFLEROS DEL NORTE	Halloween Fright Night
34	31	2	LOS RIELEROS DEL NORTE FONOVISA 352735/UG (11.98)	Para TiNuestra Historia
15		*	ALEXIS & FIDO SONY BMG NORTE 701203 (15.98)	Los Reyes Del Perreo
36	•		TOBY LOVE SONY BMG NORTE 75376 (14.98)	Toby Love
37			JOSEPH ARTHUR LONELY ASTRONAUT 001 (15.98)	Nuclear Daydream
18			GABRIELA MONTERO EMI CLASSICS 64647/BLG (13:98)	Bach & Beyond
39	48	5	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca
10	*10	etel	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies
	2	2	HEAVENS EPITAPH 86828 (13.98)	Patent Pending
12			GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD) ⊛	La Trayectoria
	4.	16	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck
4	SII		KRYSTAL MEYERS ESSENTIAL 10815 (13.98)	Dying For A Heart
15	- 8	**	MARK HARRIS IND/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two
	78	7	UNDER THE INFLUENCE OF GIANTS ISLAND 006982/IDJMG (11.98)	Under The Influence Of Giants
18	-		GRUPO EXTERMINADOR	Para TiNuestra Historia
16		NII.		raia 11Nuestia historia
48 17)	1000		FONOVISA 352781/UG (10:98) LOS BUKIS	Linea De Oro
18 17 18 19			FONOVISA 352781/UG (10:98)	

BREAKING & ENTERING

Kelly Pickler, the doe-eyed former "American idol" contestant, entered the Hot Country Songs chart last week with "Red High Heels." It's this week's most added song (No. 46). 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



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, BMI/WB, ASCAP/Rich Texan Music, ASCAP), WBM, CS 29

Music ASCAP H100 61; POP 48
ABRIENDO CAMINOS Not Listed) LT 39
AHORA QUE NO ESTAS (WB, ASCAP/Brava Songs:

ASCAP) J 7 27

AIN'T GON LET UP (Da Great, ASCAP/Power Hittas, ASCAP Win On Da Track, ASCAP/Artist Publishing ASCAP WIN OID BURK ASCAPATION FUDINGING Group West, ASCAP) RBH 90 AIN'T MO OTHER MAN (Xina Music, BM/Careers-BMG, BM/Gridel Pear Music, ASCAP/Works OI Mart, ASCAP/KStuff, BM/Arthouse, BM/Tircia Sounds Music, ASCAP/Reach Global, ASCAP/Za Music, BM/Tire Clyde Ois Music Group, ASCAP).

WBM, H100 28; POP 12 alguien te va à hacer llorar (Ser-Ca, BMI) ALIADO DEL TIEMPO (Three Sound, BMI) LT 8 ALL I NEED (EMI Blackwood, BMI/Facade Aside, ALL I NEED I FM Blackwood. BMV+acade Aside, BM) H-II. DP97 ALYSS A LIES (BMC-Careers, BMI/More Than Finnings Music, BMI) CS 58 AMARILLO SKY (Rich Texan Music, ASCAP/Bound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BMC/Card Vincent And Associates, SESAC/Grinnin Ciri Music, BMV/Bar Two Beat One Music, ASCAP) WRMI, CS-AD) WRMI (S-AD) WRMI (S-AD) WRMI (S-AD)

ANTES DE QUE TE VAYAS (Peertunes, SESAC) LT 12 AYO! (Gifted Source, ASCAP/EMI April Music, ASCAP/Mya Songs, BM/DJ Koo! Music, ASCAP/WB, ASCAP), HLWBM, RBH 77

BEFORE HE CHEATS (That Little House,
ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross
Ker, ASCAP/ Hu SS 11, H100 48, POP 57
BE WITHOUT VOIL (May 1) Bling, ASCAP/AnniversalMCA, ASCAP/MBM Music, SEAC/Robardboys Little
Publishing Company, SESAC/Robardboys Little
Publishing Company, SESAC/Robard Boyboys Little
Publishing Company, SESAC/Robard Boyboys Little
Publishing Company, SESAC/Robard Boyboys Little
Publishing Company, SESAC/Robard Biologal Tunes,
SESAC, Hu/MBM, RBH-29
BLACK HORSE & THE CHERRY TREE Sony/ ATV
Imber, SESAC/Sony/ATV Tunes, ASCAP/, HL, H100
BUSSY (Issy & Nemp Tunes, ASCAP/Levegas Music
Doublishing ASCAP/EMI AND INVESTED ADDITIONAL
BUSSY (ISSY & Nemp Tunes, ASCAP/Levegas Music
Doublishing ASCAP/EMI ANDIS ASCAP/Comba
Song, BM/HI Shaw, EMM Tunes, ASCAP/Comba
Song, BM/HI SHAW, EMM POP 47
BRAND NEW GILL PETEND (EMI) Blackwood,
BM/Shane Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Songo Of
Windswept Pacific, BM/Self (BMI) Blackwood,
BM/Share Minor BM/JS Ring Circus, BM/Self (BMI)
BREATHE (Z. AMI) (AnniBonnaMusic, ASCAP) POP 99
BRING IT ON HOME (Wamer-Tamerlane, BM/Self

BHEATHE (2 AM) (AnnisonnaMusic, ASCAP) PUP 9/2
BRING IT ON HOME (Wamer-Tamerlane BM/Sell The Cow, BM/WB ASCAP/Bieck, ASCAP/Bloom, ASCAP), WBM, CS 13, H100 91
BROKEN (Green Wagon Music, ASCAP/Anniversal-Polygram International, ASCAP/Sophie Park Music, ASCAP/ASCAP Music, ASCAP/ASCAP Music, ASCAP/ASCAP Music, ASCAP/ASCAP Music, ASCAP/ASCAP Music, ASCAP/BRUBES (UNIV. Monkey, BM/Bug, BM/WB, ASCAP/Grapite, ASCAP/Buldtine, ASCAP/Charletien, ASCAP, WBM, CS 4, H100 71
BUTTONS (Team S Dot Publishing, BM/Hitco Music, BM/Songs Of Windowshept Pacific, BM/SSO Music, BM/

CAILE SONWATV DISCOS, ASCAP) LT 17
CALIFORNIA GIRLS (SONWATV Cross Keys,
ASCAP Hoosierdram, ASCAP/MB, ASCAP/Rich
Tevan Music, ASCAP, MB, CS 56
CALL ME WHEN YOU'RE SOBER (Professor Screw
are Publishman PM/J/Wand Fury Music Tiesan Music, ASCAP), HL/WBM, CS 56
CALL Me WHEN YOU'RE SOUBER (Professor Screw
yey Evbilishing, BMI/Dwight Five Music, BMI/Sweet
1666 Music, ASCAP), Hold 16 POP 17
CALL DN ME (Shaniah Cymone Music, ASCAP/EMI
April Music, ASCAP/Naket Under My Clotha
April Music, ASCAP/Naket Under My Clotha
SCAP, Chrysalis Music, ASCAP/Basajamba Music,
ASCAP, Chrysalis Music, ASCAP, Basajamba Music,
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CANT LET GO (Songs Of Universal, BMI/Tappy Whyte's Music, BMI/Bat Future Music, BMI), HL. RBH 27 CAPRICE MUSIC (T-Town Music Publishing, ASCAP) CAPPICE MUSIC ("Town Music Publishing, ASCAP)
RBH 79
CHAIN HANG LOW (Big Big Kid, ASCAP/Lill)
ASCAP/Reace And Tyraee, ASCAP/Lill)
ASCAP/Reace And Tyraee, ASCAP/Lill)
CHANGE ME (First Avenue Music, PSCRWIG Songs,
ASCAP/Bernis Hot Songs, ASCAP/EMI April Music,
ASCAP/Sirrage Motel Music, ASCAP/Lill April Music,
ASCAP/Sirrage Motel Music, ASCAP/Ark 1176
Music, ASCAP/Black Fountain Publishing,
ASCAP/Alphono Dixons Muzic, ASCAP/Ark 1776
Music, ASCAP/Black Fountain Publishing,
ASCAP/Alphono Dixons Muzic, ASCAP/Copyright
Control 1, LWMS, RBH 46
CHASING CARS By Lilling, BMI) H100 6; POP 7
CHEMICALS REACT (Hall Heart Music, BMI/Seven
Surmitis BMI/Antionias Songs, ASCAP/Seven Peaks
Music, ASCAP/In Bocca Al Lilpo, ASCAP) H100 50,
PUP 36

CHICKEN NOODLE SOUP (Not Listed) H100 66;

CHICKÉN NODOLE SOUP (Not Listed) H100 66;
PDP 68 BBH 30
CHOUILLA Listed Oe Amor. BM/JUniversal Musica
Linica BM/JOHG BM/Mamer-Tameriane, BM/JU 32
CHUNK UP THE DEUDE (Commission Publishing,
BM/Mau/Wall, ASCAP/P Idvase; Publishing,
BM/Mau/Wall, ASCAP/P Idvase; Publishing,
BM/Mau/Wall, ASCAP/BH 69
COME BACK TO ME (Antonina Songs, ASCAP/Seven
Peaks Music, ASCAP/In Boca at /Lupo,
ASCAP/Linichappell Music, BM/Uzareer-BM/C,
BM/Majny Nice, BM/Bluswater Music, BM/D,
WBM, H100 82; PDP 33
COME TO ME (VMI) Hubishing, BM/Lupice Combs
Publishing, BM/EM, Blackwood, BM/Lustin Combs
Publishing, BM/EM, Blackwood, BM/Lustin Combs
Publishing, SSCAP/EM, BM/Lustin Combs
Publishing, SSCAP/EM, BM/Lustin Combs
Publishing, BM/EM, BM/Lustin Combs
Publishing, SSCAP/EM, BM/Lustin Combs
Publishing, SSCAP/EM, BM/Lustin Combs
Publishing, ASCAP/EM, BM/Lustin Combs
Publishing, ASCAP/EM, BM/Lustin Combs
Publishing, ASCAP/EM, BM/Lustin Combs
Publishing, ASCAP/EM, BM/Lustin Combs
SSCAP/EM, BM/Lustin CSSCAC/Bshop Balley Publishing, ASCAP/EM, BM/Lustin COMBS
SSCAC/She Ruffis Mylisc, BM/Song Of Universal,
SSCAC/She Publishing, BM/Shay Wizey Publishing, SSCAP/EM, BM/L H100 30, PDP 37;
RBH 16
CRASH HERE TONIGHT (Tokego Tupes, BM/I) CS 21

BBH 16
CRASH HERE TONIGHT (Tokeco Tunes BM) (S 21
CRASY HERE TONIGHT (Tokeco Tunes BM) (S 21
CRASY (Crinsalis Music, ASCAP/MB, ASCAP/Mod
Given, BM/BMG Roord Music, Publishing,
SPA/Admosphere Music, SPA/BMG, Zombal Producjons, SPA), WBM, H100 15: PQP 13 CBB, BBC
CRASY BITCH (Famous, ASCAP), HL, POP 65

POP 38

DEJALE CARR TO'EL PESO (Universal-Musica Unica BM/Universal Musica ASCAP/Songs Of Peer. ASCAP/Sangs Of Peer. ASCAP/Sangs Nievas, ASCAP/L' 46

DEJA VI CHR Blackwood BM/Hitto South, ASCAP/ANJS Of Windswept, ASCAP/Music Of Windswept, ASCAP/Music Of Windswept, ASCAP/ANJS Of Unio Music, BM/10ga Fjarres Music. DEJA VÚ TENÍ Bläckwood, BMI/Hirux Suuri,
ASCAP/Beyonce, ASCAP/Music Ol Windswept,
ASCAP/Beyonce, ASCAP/Music Ol Windswept,
ASCAP/BC, 300 Music, BMI/Hog Flames Music,
BMI/Lanice Combs Publishing, BMI/EMI Agril
Music, ASCAP/Carter Josy Publishing, ASCAP/Price
Jag, SES-KC/Rodney Jerkins Productions, BMI/H,
HIJU ST, PPO 62, BBH 19
DEM JEANS (Shanneh Lymone Music, ASCAP/EMI
April Music, SCAP/BC, BBH 19
DEM JEANS (Shanneh Lymone Music, ASCAP) LT 9
DESILUSIONAME (Flamous, ASCAP) STAINE
DESILUSIONAME (Flamous, ASCAP) STAINE
THE DIARY OF JANE (Sheri Pass Music,
ASCAP) LT STAINE (Sheri Pass Music,
ASCAP) LT JANE (Sheri Pass Music,
BCAP/Bregiong Benjamm Music, ASCAP) H100
BEN JERO Game Music, ASCAP/Ship H100
BEN JERO BEN JERO GAME (Sheri Pass Music,
BEN JERO GAME BEN JERO GAME (Sheri Pass Music,
BEN JERO GAME BEN JERO GAME (SACAP) H100
BEN JERO GAME BEN JERO GAME ASCAP/LT H100
BEN JERO GAME BMI/L XXII.

ASCAP Breaking Benjamin Music, ASCAP) H100
Bi Pop 100
DIDDY 80P (Pen Game Music, ASCAP/239 Music, ASCAP) 80
DO IT 10 IT (Publishing Designee, BMI/Rasq) Brichard Music, ASCAP Halls, BMI/Incie Wilmese Music, ASCAP/How Ya Luv Dai Music, ASCAP/Notting Dale, ASCAP/Hou Ya Luv Dai Music, ASCAP/Notting Dale, ASCAP H100 40, POP 26
DO MO Melle (Burnse Way Music, BMI) RBH 82
DOWN, Maler, ASCAP JONA ASCAP/Brainchild Music, ASCAP/Words & Music, ASCAP CS 53
DUTTY WINE Copyright Control/Pop Style Music, Publishing, ASCAP) RBH 31

ENOUGH CRYIN (Universal Music Corporation ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Pro-ductions, BM/EMI Blackwood, BM/Team B, Dot Publishing, BM/Hitco Music, BM/Songs Of Windswert Pacific, BM/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 93 ASCAP/Carter Boys Publishing, ASCAP), HL, RBH

ASCAP/Carter Boys Publishing, ASCAP). HL, RBH
ENTOURAGE (Nr. Grandberry O's Music, SESAC/E
Hudson Music, BMI Warner Jamene, BMI Dote 78
Hubishing, SSAC, Ayric Publishing, SESAC/Foray
WERT MILE A MEMORY (Delrs Bertley Publishing
Designe: ANCAP/Gertl Beavers Publishing
Designe: ANCAP/Gertl Beavers Publishing
Designe: ANCAP/Gertl Beavers Publishing
Designe: ANCAP/Gertl Beavers Publishing
Designe: BWI Long William (Delr Beavers Publishing)
Designe: BWI Long William (Delr Beavers Publishing)
Designe: BWI Long William (Delr Beavers Publishing)
WILL ANCAP (Delr Beavers)
WILL ANCAP (Delr Beavers)
ANCAP (Sinder May William)
BWI Long WILL ANCAP (Delr Beavers)
BWI Long WILL ANCAP (De

Publishing, ASCAP) H100 62, RBH 12

FACE DOWN (The Red Jumpsui Apparatus Publishing Designee) H100 94: PuP 66
THE FACT IS IL NEED YOU (Universal Music Corporation, ASCAP Blues Bay, ASCAP), HIL, RBH 86
FANTASMA (NOL LISED) 11: ASCAP Blues Bay, ASCAP, HIL, RBH 86
FANTASMA (NOL LISED) 11: ASCAP, HIL, RBH 86
FANTASMA (NOL LISED) 12: ASCAP, HIL, RBH 86
FANTASMA (NOL LISED) 12: ASCAP, HIL, RBH 86
FANTASMA (RBIL) 13: ASCAP, HIL, RBH 86
FAVORITE GRIE, NOSITING HIS SONG, SESAC, APULITED DOWN MUSIC, SESAC, DIG PR. Publishing, ASCAP, CHURCH MISC, Publishing, ASCAP, RBH 63
FEBLS, JUST, LIKE IT SHOULD (EMI Blackwood, BM/Greenhorse Music, BM/Comman.

BSCAP, MEDITA GROWS ESSAC HIL CS 18

BMI Streethorse Music, BMM/Comman, ASSAP Own Grove, SEACH, LLG, 18 FERGAL (1005) (will Lam, BMI/Cherry Regress BMM/readphore Lunge Publishing, ASCAP/EMI Appl. Music, ASCAP/EMI Appl. M

Music, AstJAP/Memirar Music, BMI), CLMYFLL
H100/79, PDP 51
FINDIN' A GDDD MAN (Hits And Smashes Music,
ASCAP/Zed Music, ASCAP/Zeorba Enterprises,
ASCAP/Zed Music, ASCAP/Zeorba
Moraine, ASCAP/Welk, ASCAP/Lichelle,
Moraine, ASCAP/Welk, ASCAP/Lichelle,
FINDINGS ASCAP MORAINE STATE AND ASCAP MISSION ASCAP MISSION ASCAP MISSION,
ASCAP MISSION, ASCAP MISSION, ASCAP MISSION,
ASCAP MISSION, ASCAP MISS ASCAP/Universal-tulydidill interests of the RBH 36 FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV PIND OUT) PANA Awandar 7nn Music, BM/Careers

Aculf Rose, BMM, avender Zoo Music, BMM, careers-BM, BMM, CS S FLOATING (Dry Rain Publishing, ASCAP/Super Sayin Aublishing, BMM, comba Songs, BMM, Embassy Music Corporation, BMM-cikehiri Music And Publishing Corporation, BMM-cikehiri Music And Publishing, BMM, 2006 in alboth Music And Publishing, BMM, 1884 94 FLOW NATURAL (Sony Discos, ASCAP/Copyright

Cutton LT 24

FLY LIKE A BIRD (Rye Songs, BM/Songs Of Universal BM/ENI April Music, ASCAP/Minneapolis Guys Music, ASCAP/J Branda Music Works, ASCAP), HL RBH 34 FORE SHE WAS MAMA (Sony/ATV Acuff Rose, BM/Lavender Zoo, BM/Immokalee Music, BM/Daphil Music, BMI), HL, CS 50

GALLERY (Super Sayin Publishing BMI/Comba songs BMI/Sony/ATV Songs BMI/EMI April Music, ACCAP, HILWOW, H100 49; FOP 24 GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixa-tion, ASCAP) CS 33.

Ger Life (Subba Gee Music, BM/Moonline Tunes, BM/Moonline, BM/

89 GIVE IT AWAY (Bun Slow Music, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Mr. Bubba, BMI/EMI Blackwood, BMI, HL, CS; 1; H100 69 GOOD AS GONE (Warner-Tarrierlane, BMI/Sell The Cow, BMI/Tower One, BMI/WB, ASCAP/Tower Two ASCAP/ COW, BMI/LOWEL CHE, BYTH ASCAP/ANIMAI Planet. ASCAP/ANIMAI Planet. ASCAP/AvaHu Music, SESAC/Multisongs BMG.

SESAC) CS 28
GOT YOU HOME (WBM Music, SESAC/Songs in The Key OIB Flat, SESAC/Noontime South, SESAC/Say What!! Say Huh?? Phenom Music, BM/Uncle Bobby's Music, BM/EMI Blackwood, BMI), HUWBM, RBH 65

HANDS UP (Stroom Shady Music, BM/Resto World Music, ASCAP/Sydney B & 7(0 Music Club, ASCAP/Loyd Bans Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL. H110 48, BB. H100 98; RBH 37 HATE ME (Paris On Paper Publishing, ASCAP) H100 HERE (IN YOUR ARMS) (Gordie Is A Prince, HERE IT GOES AGAIN (OK Go Publishing, BMI)

H100 53: POP 41
HERIDAS DE AMOR (Copyright Control) LT 44
HPS DON'T LE Sony/ATV Tunes, ASCAP/Huss
Zwingil, ASCAP/EM Blackwood, BM/Ie-Bass
Music, BM/The Caranel House, BM/Engin Music,
BM/I antranco Music, ASCAP/Samalea Songs,
ASCAP/Nella Music, ASCAP/Samalea Songs,
ASCAP/Nella Music, ASCAP/LA Music Publishing,
ASCAP/Nella Music, ASCAP/LA Della Music,

ASCAP/ HL H100 35: LT 16

HOW TO SAVE A LIFE (Aaron Edwards Publishing,
ASCAP/EMI April Music, ASCAP), HL, H100 3; POP 5 HURT (Xlina Music, BMI/Careers-BMG, BMI/Stuck In The Throat, ASCAP/Farnous, ASCAP/Mark Ronson, BMI/EMI Blackwood, BMI/Inouye, BMI), HL, POP 61

ÉMI/ÉMI Blackwood, BMI/Inouye, BI/III, NIL, FUI OF CALL IT LOVE Sony/ATV Tupes ASCAP/EMI April Music, ASCAP/Walle Music Publishing, ASCAP), HO OF CHENTON MUSIC ASCAP ANY MORE (Ikenator Music, ASCAP) ANY MORE (Ikenator Music, ASCAP/Sony/ATV Music

I CAN'T HATE YOU ANYMUHE, INCHAIDATIV MUSIC ASCAP/Sony/ATV TUNES, ASCAP/Sony/ATV Music Rublishing Canada, SOCAV/My Cetaway Driver Music. ASCAP/Injuh Bank Music, ASCAP/Unjuversal-PolyGram International. ASCAP/Angelou Music, ASCAP) HL H109 90: PDP 48

I DONT WANTTO (EM Blackwood, BM//Blue Lamp, ASCAP/Reynsong, BM//Ayden, BM//Wrensong, BM// H10, ST.

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, StSAC/Whaddayadel, StSAC/Canival Music, STSAC/Cal IV. ASCAP Bergferian, ASCAP Co. S. 9: H100 68

JUST CAME BACK FROM A WAR (Pickwick Landing, ASCAP/Waner-fameriane, BM//Precious Flour BM// CS. 54

ASCAP Security and ASCAP. CS 9: H1010 68.

JUST CAME BACK PROM A WAR (Pickwick Landing, ASCAP)Warmer-Tameriane, BMI/Precious Flour Music, BMI/OS 54.

KNOW YOU SEE IT (Granny Man Publishing, BMI/Warmer-Tameriane, BMI/Block Enterprises, BMI/Wallik-Mekhi Music, BMI/Block Enterprises, BMI/Wallik-Mekhi Music, BMI/Block Enterprises, BMI/Wallik-Mekhi Music, BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI/Block BmI/Block BMI

POP 45, RBH 42 ITS OKAY (ONE BLOOD) (BabyGame, BMI/Pico Pride Publishing, BMI/Each Teach1, ASCAP/239 Music, ASCAP/D Roc 15, ASCAP/D, Reid Designe H100 86 RBH 40
ITS TOO LATE TO WORRY (Sony/ATV Tree,
BM/Songo 01 Tercet, BM/Works To Music,
ASCAP/IGG, ASCAP/Harbinism.com, SESAC), HL,

CS 34

I'VE GOT FRIENOS THAT DO (Sony/ATV Tree,
BMI/L ile Des Autuers, ASCAP/Bucky And Clyde, BMM_11e Des Augusts, Modern ASCAP, H. CS 55. (Byetal Music, ASCAP, H. CS 55. (Byetal Music, ASCAP, Bronous, ASCAP/My Own Chil Music, BM/EWI Blagtwood BMI), H. RBH 61 I WRITE SINS NOT TRACEDIES (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100

K

KEEP BOUNCIN' (Zomba Songs, BMI/T Shaw,
BMI/WHI I am, BMI/Cherry River, BMI/My Own Chit
Music, BMI/EMI Blackwood, BMII), HL/WBM, RBH
93 THE KILL (BURY ME) (Apocraphex Music, ASCAP) H100 81. PUr. 70

KISS ME IN THE OARK (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Ducas, ASCAP), HL, CS 45

LABIOS COMPARTIDOS (WB, ASCAP/Tulum,

ASSAP J L Z A BOTEL LA (BMG Songs ASCAP) (T 28 LADIES LOVE COLUMEN BOYS (SM Blackwood, BM/House Cloud Fire BM/Full Grate ASCAP/Universal Music Configration, ASCAP/Mem-ilhersited, ASSAP, L L S 43 L GRAN PACHANGA (LSA, BM/VEdimal, BMI) LT LAS NOCHES SON TRISTES (Venbailalo, ASCAP)

LAS NUCHES SUN HISTES (Vendalato, ASCAP)

1 4

LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acult
Rose BM/Songs Of R. Joseph, ASCAP). HL/WBM,
C.8 8 H100 52 POP 77

LIFE IS A HIGHWAY (BMC Ganada, SOCAN/Sky Is
Falling Entertainment, SOCAN/BMG Songs, ASCAP),
WBM, C.S. 0, H100 60, POP 80

LIKE RED ON A ROSE (Farm Use Only, BM/Cassamel, ASCAP). CS 19, H100 96

LIPS OF AN ANGEL (Hinder Music, BM/EMI) Blackwood, BM/High Buck Publishing, ASCAP/EMI April
Music, ASCAP). HL, H100 5, POP 4

LITTLE BIT OF LIFE (Almon Music,
ASCAP/Mullintone Music, ASCAP/Songs Of Springish, BM/Gimme Them Gimme Then Songs, BMI)

LIC SIGNITION REPORTS (Headquone Junkie Publishing)

LINCON REPORTS (Headquone Junkie Publishing)

LINCON REPORTS (Headquone Junkie Publishing)

Accept Any Johnson Comment Then Songs, BMI);

Ish, BMIGTER (Headphone, Junkie Publishing, ASCAP/EMI April Music, ASCAP/299 Music Publishing, ASCAP/299 Music Publishing, ASCAP/299 Music Publishing, BMI/Hiro Music, ASCAP/199 Music Publishing, BMI/Hiro Music, ASCAP/Mise Barnett Disting, ASCAP/Songs of Universal BMI/Para S Dot Publishing, BMI/Hiro Music, ASCAP/Mise Barnett DOWN at HERI Millian Askap Willian, ASCAP/II A District ASCAP/Mise ASCAP/II A District, ASCAP/Mise ASCAP/II A District, ASCAP/Mise, ASCAP/II A District, ASCAP/Mise, ASCAP/II A District, ASCAP/II A DISTRIC

Comporation, ASCAP/Annabella's Farm Music, ASCAP, H. (WBM, C. S. S.)

LOVE ME OR HATE ME (F**K YOU!!!!), (Big Life Music, ASCAP/Songs Of Windswept Pacific, BM/Ass; Money Publishing, ASCAP, POP 71 LOVE YOU (FM Blackwood, BM/New Songs Of Sea Gayle Music, ASCAP) AVI Tree, BM/Y-orrest Hills Music, BMI), H., CS 23

MALDITA SUERTE (Maximo Aguirre, BM/Sony/ATV Dissos ASCAP) (1.35 Beach, ASCAP) & M. Music, ASCAP) Carpinal and Mark Terror (Maximo Mark Terror) (1.50 Mark Terror) Mark See (Mark Terror) (1.50 Mark Terror) (1.50 Mark Terror) Mark See (Mark Terror) (1.50 Mark Ter

37, POP 27

MAS ALLA DEL SOL (Edimusa, ASCAP) LI 5
LOS MATE (Malito, ASCAP/Emesto F. Padilla,
BM/Peer International, BM/I) LI 29

ME MATAS (Mater ASCAP) LI 37

ME QUIERE BESAR (Not Listed) LI 40

ME TIME (ECAP Music, BM/Proms Kid Music,
BM/Ptypickez Muzik, ASCAP) RBH 35

ME & U Nea Selection Pulgishing, ASCAP/Mottola
Music, ASCAP) HID 29 POP 23, RBH 39

MIRACLE (ROCK) ASCAP POP 123, RBH 39

MIRACLE (ROCK) ASCAP POP 134, BBH 34

Media, GMBH/Parsealic Musikverlag, GEMA) POP
55 MISS MURDER (Ex Noctem Nacimur Music, BMI) POP 85
MONEY IN THE BANK (Prince OI Crunk Publishing, BVI) POP 85
MONEY IN THE BANK (Prince OI Crunk Publishing, BVI) BNJ/BN Grade Music Publishing, BMI/Swazole Music, BMI/SM Blackwood, BMI/Saac Hayes III Music, BMI/SO Cent Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 83, RBH 32
MONEY MAKEN (Ludachs Music Publishing, ASCAP/Universal Music Croporation, ASCAP/The Waters OI Nazareth, BMI/SMI Blackwood, BMI), HL, H100 2- POP 9, RBH 2

BMIL1 bit Description of the Mark Strain BMILS of the Market Sandard Strain BMILS of the Market Sandard Sandar

CS 41 MY WISH (v2 Music Publishing, BMI/Diver Dann, ASCAP/Jeffrey Steele, BMI/Sony/ATV Tree, BMI). HL/WBM, CS 15; H100 67; POP 87

NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BM/Ludacris Music Publishing, ASCAP/EMI Blackwood, BM/Ludacris Music Publishing, ASCAP/Music Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP/Rodney Jerkins Productions, BMI), HL, H100 84: RBH 17.

ASCAP/Prodney Jerkins Productions, BMI), HL, HT00 B4: RBH 17: NI UNA SOLA PALABRA (Sony/ATV Discos, ASCAP) H100 100. L1 1
NOCHE DE ENTERRIO (NUESTRO AMOR) (Los Cangra, SACAP/EM) April Music, ASCAP/Universal-Musica Unica, BM/Biue Kraft Music, BMI) L1 6
NO ES UNA NOVELA (Juan & Nelson, ASCAP) L1 38
NO, NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP) L1 38
NO, NO (Mayimba, ASCAP/Palabras De Romeo, ASCAP) L1 31
NO SE POR QUE (Holo, ASCAP/Universal Musica, ASCAP) Baratunes, ASCAP Ascap L1 31
NO SE POR QUE (Holo, ASCAP/Universal Musica, ASCAP) Baratunes, ASCAP (Ascap Masmo Aguirre, BMI) L1
NO SE POR QUE (Holo, ASCAP/Masmo Aguirre, BMI) L1
NO SE POR QUE (Holo, ASCAP) (Ascap Masmo Aguirre, BMI) L1
NO SE POR QUE (Holo, ASCAP) (Ascap Masmo Aguirre, BMI) L1
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NO SE POR QUE (HOLO, ASCAP) (Ascap Masmo Aguirre, BMI) L1
NO SE POR QU

26 NOTHING IN THIS WORLD (Kasz Money Publishing, ASCAP/V2 Music Publishing, BM/Sony/ATV

WBM ABH 74 NUMBER ONE (The Waters Of Nazareth, BM/EMI Blackwood, BM/Please Gimme My Publishing, BM), HL, RBH 87 NUNCA (Jazzel, BM/Javier Ceja, BM/Where's My Cut, ASCAP) LI 47

OH JAH, Sea Breeze Earth Sun Music, BMI) RBI B8 DNCE IN A LIFETIME (John Shanks Music, ASCAPWB ASCAP/Babbie On Songs, BMI), WBM, CS 7, H100 56, P0P 99 CS 7, H100 56; POP 99
ONE WING IN THE FIRE (Malaco, BMI/Music Of OVER MY HEAD (CABLE CAR) (EMI April Music, ASCAP/Aaron Edwards Publishing, ASCAP), HL.

PAM PAM (Universal-Musica Unica: BM/EMI Black-wood, BM) L1 3 PEANUT BRUTTER & JELLY (3535 Entertainment BM/Anna; Jean's Baby Boy Music, ASCAP/Bell BM/Anna Jean's Baby Boy Music, ASCAP Bell Bell BM/Anna Jean's Baby Boy Music, ASCAP Home Cowboy Music, ASCAP Home AscAP, In Hambridge Lunes, ASCAP/Sons of Windowser Pacific, BM/Gottahave-allie BMI), H1, CS ASCAP/Anniversal Music Corporation, ASCAP/LII Vidal Music, ASCAP/Maked Under My Clothes, ASCAP/Thrysisals Music, ASCAP/Anniversal Music, ASCAP/Hama Hamid Comporting, SCAP/Hama Hamid Music, ASCAP/Hama Hamid Music, ASCAP/Hama Hamid Music, ASCAP/Hama Hamid Comporting, SCAP/Hama Hamid Music, ASCAP/Hama Hamid Comporting, ASCAP/Hamid Comporting, ASCAP/Hamid Comporting, ASCAP/Hamid Comporting, ASCAP/Hamid Comporting, ASCAP/Hamid Comporting, ASCAP/Hamid Hamid Comporting, ASCAP/Hamid Comporting, ASCAP/Hamid Hamid Comporting, ASCAP/Hamid Comporting, ASC

ASCAP) RBH 76
PUT YOUR RECORDS ON (Global Talent Publishing, PRSSongs Of Windswept Pacific, BM/Good Groove Songs, BMI) H100 64; POP 68

Q Q QUE PRECIO TIENE EL CIELO (WB, ASCAP/Tom ASCAP) LT 22 QUE VUELVA (Crisma, SESAC) LT 34 QUIEN ME IBA A DECIR (Kike Santander Music, BMI/EMI Blackwood, BMI) LT 19

THE REASON WHY (Viriny Man, BMI/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS Sön, 'ASCAP/Sony/AIV uross keys, Access, y. 44

RED HIGH HEELS, (BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BM/ Sony/AIV Tree, BM/ ICS 46

REDALD CARD (TN Ediciones, BM//Universal-Musica, BM/Leo Musical, SACM) LT 33 REMEMBER THE NAME (Fort Minor Music, BMI/Zomba Songs, BMI), WBM, H100 73, POP 46. THE RIIDDLE (EMI Blackword, BM/Five For Fighting, BM), HLI H100 59, POP 67. RIGHT WHERE YOU WANT ME (Seyen Peaks Music, ASCAP/John Music, ASCAP/John Gaye Music, ASCAP/John Grove Music, ASCAP/John History, ASCAP/C Beatz Publishing, BMI) RBH 78

Addrer Music, SDCAN), WPM, PDP 95

RUBBERBAND BANKS (19yor My Hart Publishing, ASCAP/G Beatz Publishing, BMI) RBH 78

SALIO EL SDL (Crown P. BM/TT 15

SATISHED (Crititorery, ASCAP/Invivrsal Music Corporation ASCAP/EMP (19yor My Hart Publishing, BMI) RBH 78

SAY BOODSYC (49), HL. RBH 83

SAY BOODSYC (49), HL. RBH 84

SE FLUE (41), ASCAP/HI 10), HL. RBH 11

SE FLUE (41), ASCAP/HI 10), HL. RBH 11

SE FLUE (41), ASCAP/HI 110, HL. RBH 11

SEXY LOVE (50), HL. RBH 84

SEXYBARK (20), HL. RBH 84

SEXYBARK (20), HL. RBH 84

SEXY BOOL (50), HL. RBH 84

SEXY BOOL (50), HL. RBH 85

SEXY BOOL (50), HL. RBH 85

SEXY BOOL (50), HL. RBH 87

SEXY LOVE (50), HL. RBH 87

SEXY LOVE (50), HL. RBH 87

SEXY LOVE (50), HL. RBH 87

SEXY LOVE (50), HL. RBH 87

SEXY LOVE (50), HL. RBH 97

SHE BI (4), Lakavla Made Me Do It Music, ASCAP/Rings Cup Runith Over Music, ASCAP/BM, HLDO 12; POP 19

RBH 61

SEXY LOVE (50), HL. RBH 75

SHE BI (4), Lakavla Made Me Do It Music, ASCAP/Rings Cup Runith Over Music, ASCAP/BM, HLDO 12; POP 19

RBH 61

SASAP/BM Music, BMI 88 HJ 75

SHE DON'T (Conjunction Music Publishing, ASCAP/Music), ASCAP/BMI 100, MMI 10

Balling Bow Rettle S SHOW ME THE MENDEY (Feemstar Music, ASCAP/Zomba Enterprises, ASCAP/Acmbaya, ASCAP/Zomba Enterprises, ASCAP/Acmbaya, ASCAP/Zomba Enterprises, ASCAP/, WBM, SHOW STOPPER (Limipub, BM/YEM) Blackwood, BM/Masami Etjanbazz Music, SEAJ/EM/Ford no.

ASACP/EMI Agril Music, ASCAP/Meusic, ASCAP/, HL H100 76 P0P 54 STUNTIN' LIKE MY DADDY (Young Money Publish-ing, BM/Mamer-tameriane, BM/Money Mack, BMI) WBM, H100 70; IBH 15 SUDDENLY ISEE (Sony) ATV Timber, SCSAC, Sony/ATV Tunes, ASCAP). HL, H100 80;

POP 64
SUNSHINE AND SUMMERTIME (W6, ASCAP), Int., FILLU 80, POP 64
SUNSHINE AND SUMMERTIME (W6, ASCAP/Waner-Tameriane, BMI/Writers Extreme, BMI/Steel Wheels, BMI), WBM, CS 14
SUPERMAN (AME Latin Publishing, BMI) H100 99; POP 75

TAKE ME AS I AM (Nam Tim Productions, ASCAP/Eacke International Music, BMM-Hido Music, BMM-Hido Music, BMM-Hido Music, BMM-Hido Music, ASCAP/Eacke International Music, Capitalinius Music, ASCAP/Hido Music, ASCAP/Hido Music, ASCAP/Hido Sudit, ASCAP/Songo 10 Universal, BMM, HL, H109 97, RBH 13 TE COMPAN (Arpa, BMM) LT 36 EL TELLEFONO (Not Used) LT 4 TELL ME BAS (Modebelolame, BMI) H100 54: POP 52.

POP 52 ***

TE MANDO FLORES (Copyright Control) LT 11

TE MANDO FLORES (Copyright Control) LT 11

TENGO UN AMOR (Sony Discos: ASCAP/Maler, ASCAP/Scarito, ASCAP/EZ Vida, ASCAP/Maler, ASCAP/Scarito, ASCAP/Chambillary, Camp Music, ASCAP/Chambillary, Camp Music, ASCAP/Songs Of Universal, BMI), HL, H100 43;

POP 31
THERE'S HOPE (Gold & Iron, ASCAP/WB, ASCAP/SounSandwich, ASCAP/XM Music, ASCAP). ASCAP/Song Sandwich, ASCAP/XM Music, AscAr-y, WM Bell, BLASS, IEMI Agril Music, ASCAP/Stone Sow Music, ASCAP, Hort 100 78 ppt 8 pst 110 18 ppt 8 pst 110 18 ppt 8 pst 110 18 ppt 8 pst 110 pst TOO LITTLE 100 LATE (JUEROND MUSIC, ASCAPTJUMS AWARE, ASCAP/RUth Anne Music, ASCAP) H100 7: POP 38
Music, ASCAP) RBH 68
TORN (Hottestham), ASCAP/Nonottime, ASCAP/RETRAINER, ASCAP/October Eighth, ASCAP/LeTrainerstane, BMM, WBM, RBH 41
TU PEOR ERROR (EMI April Music, ASCAP) LT 18
TURN TU PICSTRAINER, ASCAP/Notober Story, ASCAP/LETRAINER, ASCAP/LE 58
TURN THE PAGE (RJ Music, BMI/FMI Blackwood, BMUJon bon Trax Rublishing, SESAC/Ruhl April TWO PINK LINES (SOV)/ATV Tree, BMI/Kingsteet Media Songs America, SESAC/Ruby Dooby Tunes SESAC), Rt. (CS 32

UTAND DAY (Heavy On the Grind Entergament Publishing, BMICLI Juzzel Music Publishing, BMICLI Juzzel Music Publishing, BMI/Kandarey, ASCAP/Angri Control Music, ASCAP/Angri Control Music, ASCAP/Angri Control Music, BMI/Kandaroy, Boy Music, ASCAP/Angri Coutrol Music, BMI/Kandaroy, Boy Music, ASCAP/Angri Chuba Gee Music, BMI/Kandaroy, Boy Music, ASCAP/Angri Chuba Gee Music, BMI/Kandaroy, BMI/Kan

V
VÄNS (Publishing Dasignee, BMI) PÓP, zs. RBH 95
VATO (The Waters Of Nazareth, BMI/EMI Blackwood,
BMI/My Own Chif Music, BMI), HL, RBH 85

WAITING ON THE WORLD TO CHANGE (Sony/AT Junes, ASCAP/Specific Harm, ASCAP). HL., HUD 20, POP 35 WALK AWAY (REMEMBER ME) (Super Sayin Pub-Ishing, Byll/Zony/ATV Tunes,

WALK AWAY (HEMEMBER ME) SUPELSYIN FUL ISHING, BMI/ZOMBA SONS, BMI/SON/AVI YILINE, ASCAP/EMI April Music. ASCAP/HAYANA Brown, AMI/SONGS O'Universal. BMI/Shangha Publishing, ASCAP/To Jalo Music. ASCAP/HAYBM, POP 98 WALK IT OUT (TOP Quality, BMI) H100 77.5 RBH 14 WANTTO (Jennifer Nettles, ASCAP/Dirkpit, BMI/Music O'I Sigge Three. BMI/Bobby'S Song And Salvage, BMI/C 21; H100 41: POP 49 WATCHING YOU (Mike Cybr Music, BMI/Bethar Music, BMI/Multisongs BMIG, SESAC/Songs From The White Houge SESAC) CS 42 WE FLY HIGH (Sally Ruth Ester Publishing, ASCAP/Zukham Music, BMI/BH 47 ASCAP/Zukham Music, BMI/BH 47

ASCAP/ZMRam Music, BM) BBH 47
WELCOME TO THE BLACK PARADE (Blow The Doors Off The Jersey Shore Music, BMI) H100 92: POP 82
WE RIDE (Justin Combs Publishing, ASCAP/EMI Blackwood, BMI/Yoga Flames Music, BMI/Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP), HL, POP 84

UNIES, ASCAP/EMI APIT MUSIC, ASCAP), HL, POP 84
WHAT HURTS THE MOST (Gottahaveable, BM/Songs Of Windswept Pacific, BM/Airno Music, ASCAP), HL, H100 33, P0P 35
WHAT IT IZ (Trackblazers Music, ASCAP/Playmaker Beatz, ASCAP/Bingars Son Music, ASCAP/Silder That Music, ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/EMI ASCAP/HL, RBH 84
WHEN YOU GONNA) GIVE IT UP TO ME (Dutty Rock, PRS/EMI Agoni Music, ASCAP/I Jugzay Music, ASCAP/Fairrari, ASCAP/Gensileves, PRS/Luvingsling, ASCAP/Fairrari, BM/Airniversal Music Corporation, ASCAP/BMG Songs, ASCAP/Se William (LASCAP), HL/WBM, H100 13, LT 20; P0P 14; RBH 18

WHEN YOU WERE YOUNG (The Killers, ASCAP/Universal-PolyGram International, ASCAP) ASCAP/Universal-PolyGram International, ASCAP), HL, HI00 51 POP 44 WHERE 7 VDU 60 (Fort Minor Music, BMVZomba Songt, BMI) WBM, POP 58 WHERE 70 VDU 60 (Fort Minor Music, BMVZomba Songt, BMI) WBM, POP 58 WHERE 70 VDU 60 VWIndswept Pacific, BMVCrows Tree Publishing, BMI) RBH 31 WHY ME (EMI) Blackwood, BMI/Geoffrey Stokes Nielson Publishing, BMI/Music Of RPM, ASCAP), HL, 55 48

WHT ME (LEVIN THE LEVIN THE LEVIN SMAPL), FILL CS 48

SON PUBLISHING, BM/Whusic Of RPM, ASCAP), FILL CS 48

THE WOMAN IN MY LIFE (Phywester Music, ASCAP/Lammin Jules Music, BMI) CS 36

WOULD YOU GO WITH ME (Sony/AV Tire, BMI/AIN Minghty Dog Music, BM/Mirevelin Arkansawyer, BMI/AIN AYANASAWYER, BMI/AIN AYANASAWYER, BMI/AIN AYANASAWYER, BMI/AIN GRADE Music Publishing, BMI/Swizole Music, BMI/AIN Blackwood, BMI/LI Juzel Music Publishing, BMI/AIN AYANASAWAR, BMI/AIN

YESTERDAY (EMI April Music, ASCAP/Wet Ink Red Music, ASCAP/That's Plum Song, ASCAP/It's Tea Twne, ASCAP, HL, R8H 50 YOU (Not Listed) (18H 49 YOU DON'T KNOW A THING (Cotton City Music Publishing, BMI/Pilverzar Music, BM/Universal-Poly-Gram International, ASCAP/Spunker Songs, ASCAP), HL, CS 49

YOU'LL ALWAYS BE MY BABY (Careers-BMG,

YOU'LL ALWAY'S BE MY BABY (Careers-BMIG, BMI/Gingerdog Songs, BMI/SonyATV Tree, BMI/Gold Watch, BMI/EMI Blackwood, BMI/Plano Wire Music, BMI/, BH. CS 87 YOU SAVE ME (SonyATV Torss Reys, ASCAP/Dimensional Music OI 1091, ASCAP/Songs OI Universal, BMI/Macadoo, BMI), HL, CS 10, H100 55, P.OF 81 YOU SHOULD BE MY GIRL (Bubba Gee Music, BMI/Warner-lamertane, BMI/Massic, Lee Music, SSCAP/How Ya Lur Dalf Music, ASCAP/Sotat, BMI/Soundtron Tunes, BMI), WBM, RBH 26



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SLOWDOWN

BY CATHERINE APPLEFELD OLSON

For those wondering what effect the real estate slowdown is having on high-end housing in the nation's entertainment capitals, consider the remark of one Los Angeles real estate agent.

"In our area, the higher-priced homes are actually selling quicker than the \$900,000-\$1.1 million range, "says Steve Clark, a realtor with Sotheby's in Los Angeles. "The ultra elite don't care if the interest rate has gone up a couple of points. Those things don't affect them as much."

Although national sales of previously owned homes this summer fell to their slowest pace in two years—with sales down 11% and inventory up 40%—sellers of luxury homes generally don't yet feel pressure to reduce prices.

In New York, ultra-luxe homes—\$20 million and up—are still moving, but properties in the \$8 million-\$15 million range "are in a bit of a standstill," says Linda Stein, an agent with Prudential Douglas Elliman who formerly managed the Ramones and was married to Sire Records founder Seymour Stein. "Sellers are not reducing their prices, and buyers are not coming up with these enormous amounts of money."

Of course there are exceptions: Fifth Avenue because of its proximity to Central Park or Further Lane in Amagansett because of its unmatched ocean vistas. "The cream always rises to the top," Stein says.

Also rising are the number of hotels that are converting floors to luxury condos. Buyers looking for the allure of a private residence in one of Manhattan's poshest hotel addresses today can select among the Plaza, the St. Regis, the Stanhope and the Surrey Hotel, among others.

MIAMI HEAT, NASHVILLE SOUND

"The wealthy are still buying" in Miami, notes Yolande Citro, an agent with Triangle Properties, who signed several recent contracts of \$10 million-plus for properties in the area's extremely exclusive Star Island and Indian Creek Island. "In the lower market, yes, there has been a change. But we are just not feeling it so much in the high-end market."

In Nashville, where music culture mingles with Midwestern lifestyle, prices are holding firm as well. "Things might be sitting a little bit longer, but prices are not coming down and buyers realize that," says Cindy Jasper,

an agent with Realty Executives. At press time there were 250 homes in the \$1 million-plus range for sale in Nashville. During the past year, 268 in that price range were sold, and "I'd expect we'll sell a very similar amount in the coming year," Jasper says.

No matter which city they want to hang their hat in, performers and industry executives often have a more specific wish list than other buyers with the same size wallet.

For one thing, they tend to house hunt under unique time constraints. Agents often find themselves previewing properties with business managers before getting the client to the site. In other cases, when the right property is presented to the right buyer, deals can close at warp speed.

"These people are often on the road," Clark says. "They don't have the time and energy to deal with general contractors. The closer the house is to moving in and bringing in their gear, the happier they are."

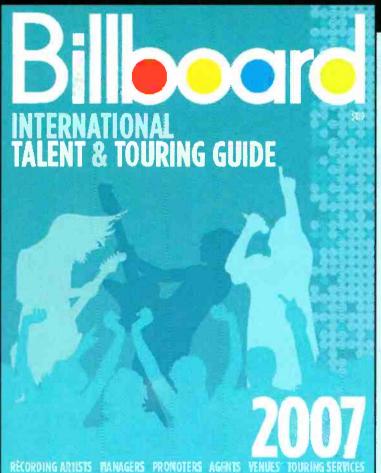
One of Clark's current clients, the music director for jazz crooner Michael Bublé, flew to L.A. from Osaka, Japan, to see a home. Clark showed him the house, he purchased it a few hours later and then hopped on a plane the next morning.

Not surprisingly, privacy and security remain tantamount for many entertainers. But some realtors also note an increased demand for onsite recording studios. Working from home, it seems, has never been more fashionable.

"I just took a client out who was willing to pay up continued on >>p60

ABOVE: The Manhattan home of Sting and Trudi Styler was previously owned by Billy Joel.





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from >>p59

to \$1.8 million, but the house has to have a recording studio," Clark says of a professional guitarist he's working with. "We saw some beautiful houses, but unless there is a space [on the property] away from the home where he can do his work, he doesn't want it."

Clark, a former professional drummer who played with bands including Vast and Memento, can relate to the specific needs of a musician. "I don't think these specific requests make them more difficult clients," he says. "This is what we do, matching people to the right home."

The name Music City has taken on new meaning thanks to the dramatic rise of home-based studios in Nashville. "In-home recording studios are a huge thing here, especially if they have their own exterior entrance," Jasper says. "Even in neighborhoods with homes under the \$1 million range you still run into a lot of studios. Everyone here is in the music business."

A case in point is the home of songwriter Keith Follese, who has penned hits for Faith Hill, Martina McBride and Tim McGraw, among others. Jasper is currently listing the property. In a gated community just outside the city limits, it boasts a state-of-the-art lower-level studio.

"Keith's home literally has one of the best studios in all of Nashville, and everyone knows that," Jasper says. The \$2.65 million listing price does not include the pro equipment, but Follese is willing to take offers on the equipment from the buyer, she notes.

children. The average civilian thinks rock stars just become millionaires," Stein says. "They don't realize how exhausting traveling and performing is."

Also clear is the fact that house-hopping entertainers love to buy each other's homes. Gwen Stefani and Gavin Rossdale recently laid down \$15 million for the 9,500-square-foot former Beverly Hills digs of Jennifer Lopez, while Sting and Styler's Manhattan residence formerly belonged to Billy Joel.

"Having a home that belonged to someone famous is definitely a plus," Jasper says. "I've listed a lot of homes owned by Titans [the city's professional football team], too. You usually get a bit more for the home when it's owned by an entertainer.

"People want to be in a famous person's home,"
Jasper continues. "In the case of Keith Follese,
they would want his karma to rub off on them."

And in these days of rampant paparazzi, privacy has never been more important. "Years ago when you were on your way to the Bel-Air Hotel you made a right at Dean Martin's house," Stein recalls. "But it's not that way anymore. With most people it's location, location, location. With entertainers it's also discretion, discretion, discretion, discretion, discretion, discretion, discretion."

Indeed, although waterfront condominiums beckon some buyers in Miami, those seeking a greater level of privacy are more likely to go for a house in a gated community. "They prefer homes because they want the privacy," Citro



The home studio trend is less prevalent in Manhattan, where 80% of the properties are coops. Co-op boards are likely to exclude work-athome musicians.

"There have been times when I have shown [co-op boards] rehearsal space leases of artists just to prove that they don't write music or record at home," Stein says.

So what amenities do these clients seek in the Big Apple?

Lots of light, private elevators and a small lobby. "They want as little traffic in the lobby as possible so people can come in and out without a big fuss," Stein says.

"They're not different from other people with brains and money," she says of the many artists she has worked with, including current clients Sting and Trudi Styler

she has worked with, including current clients
Sting and Trudi Styler.

"But entertainers devote their lives to the public as an audience, and they have earned the

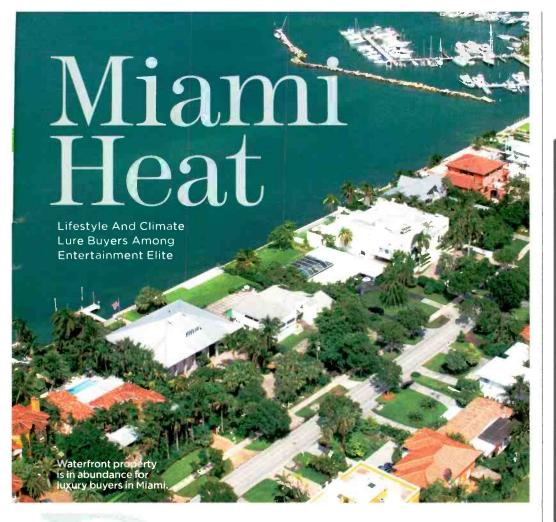
right for privacy regarding their homes and their

The Nashville home of songwriter Keith Follese contains a state-of-the-art recording studio on its lower level.

says. "They don't want to be in a building where they have to share an elevator. A home makes it much more private."

The warm-weather environs of Miami, Los Angeles and Nashville also have seen a surge in the importance of outdoor living spaces. "They definitely want large properties where they can entertain," Citro says. "They want a private beach, lush tropical landscaping and a very high gate. They come here to relax, to entertain family and friends in any way they wish, and they like to 'hide' behind their property."

Clark agrees: "Entertaining is very important in Southern California, so there is a real emphasis on indoor/outdoor living. These clients want a great room where you can open a wall of French doors and be able to socialize both inside and out."



Boating along the intercoastal waterway. Lounging on a private beach. Dining on international cuisine. Dancing until sunrise. It's no wonder Miami has become one of the country's premier playgrounds for the rich and famous. • While recording artists like Gloria Estefan, Julio Iglesias and Jennifer Lopez have been fixtures in Miami for years, they now have to share sun and surf with a growing number of music industry executives and artists. Miami today boasts a thriving rap scene, a vibrant pop and Latin music business, and of late has hosted a revolving door of hit artists thanks to producer and native son Scott Storch.

'Miami is

beautiful.

Here you can

get a house on

the water and

still have some

money in

your pocket.'

-YOLANDE CITRO

So enthralled is Storch with his southeastern haven that he recently convinced Brooke Hogan, daughter of the famous wrestler and the first signee to his new label, to take up digs in Miami.

Celebrities who call Miami home thrive on the laid-back lifestyle and ability to mingle with ease among their peers.

"People just walk out on Ocean Drive, and they are comfortable here," says Yolande Citro,

a realtor with Triangle Properties who has worked with Lopez, Cheyenne, Al Pacino and Tim Allen.

Miami also generally still offers the opportunity to own a slice of sunshine for less than its West Coast counterpart.

'Miami is beautiful, and it's still less expensive than New York and Los Angeles," Citro says. "Here you can still get a house on the water and have some money in your pocket. I worked with

clients once who had a boat in Los Angeles they never got to use."

The area's abundance of waterfront property—along the seven-mile stretch of Miami Beach and in neighboring Cocoa Beach, Key Biscayne, Star Island, La Gorce Island and the ultra luxe Indian Creek Island—has kept the recent real estate downturn largely at bay.

Luxury homes aren't selling as quickly as they were a year ago, but prices remain just as strong as owners bide their time.

"Last year every time you turned around someone was making \$1 million," says Esther Percal of EWM Realtors, who counts Lenny Kravitz and Cher as clients. "Right now in the ultra high-end market, people are just playing the game. If you bought a home for \$500,000 and now it's worth \$3 million, or paid \$2 million and now it's worth \$10 million, what's the rush?'

In fact, home prices in Miami rose 4% dur-

ing the past year, according to the Florida Assn. of Realtors, and 60 homes priced for more than \$5 million sold during 2005, according to a report by RealEstate-Journal.com.

"Properties may be sitting a little longer, but the prices are not going down," Brigitte de Langeron of Fortune International Realty notes. "In fact, they are going up."

They are going up, literally, as several new lux-

ury hotel/condominium complexes rise on Miami Beach for occupancy in the coming year.

One such hot spot is a new Ritz-Carlton Club and Residences, complete with three oceanfront residential towers, that will grace the former grounds of Seville Hotel. With prices in the range of \$1,000 per square foot, the 14,000square-foot penthouse is up for grabs, says de Langeron, whose Fortune International is one of the property's developers.

-Catherine Applefeld Olson

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BIRTHS Girl, Rose, born Oct. 25, 2005, in China, welcomed by Margot and Sean Parlakian in August 2006. Father is senior director of collections at the Harry Fox Agency.

DEATHS Melvin Abraham Klein, 55, was killed in an automobile accident Sept. 19 in Malibu, Calif.

Klein was CFO at Island Records. Def American Records, Miramax Films and Interscope Records and had held senior management positions at numerous entertainment companies. He had been working as a consultant for various ventures at the time of his death.

Klein is survived by his wife. Diana, and two daughters, Alexandra and Samantha.

The family has requested that a donation be made to the City of Hope in lieu of flowers.

There will not be a formal funeral. There will be an informal memorial service at 4 p.m. Sept. 30 at Malibu Seafood, located at 25653 Pacific Coast Highway in Malibu.

Jordan-Mimi Trepel, 98, died Sept. 18 after a short illness

Trepel, a pioneer in the recording industry, was born in 1908 in

Brooklyn. She began her working career as a drama coach and, at an early age, began working in radio. She was, for a number of years, a broadcast announcer on classical music radio in New York. She left broadcasting to work at London Records, where she rose to become a corporate officer running the label's copyright, publishing and foreign distribution divisions. She worked with artists from Joan Sutherland to the Rolling Stones.

At a time when few women entered positions of responsibility in the recording business, Trepel represented the company around the world, including in Japan and at the annual recording industry meeting in Cannes. She was a mentor and an inspiration, not only during her career, but after she retired, when she co-wrote and performed in classical music entertainments in Manhattan, and when, at the age of 78, she graduated with a Bachelor of Arts from Fordham University. Her long list of survivors includes her brother Richard Trepel; nephews Michael Rubenstein, Jeffrey Trepel, Lawrence Trepel and Scott Trepel; her niece Jane Neckers; and by numerous grandnieces.

FOR THE RECORD

In the Sept. 30 issue, the Jimmie Maddin obit was not written by Geoff Mayfield. It was provided by Maddin's family.

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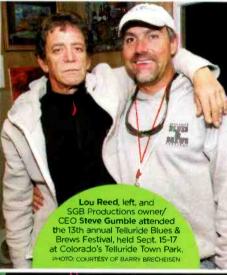
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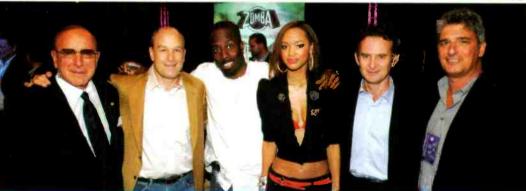


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BIVIG CONVENTION: ABOVE: Natasha, J Moss and Raheem DeVaughn were among the Zomba artists who performed at Bertelamann Music Group's 2006 convention, held Sept. 18 at the Nokia Theatre in New Yorks Times Square. From left are BMG U.S. chairman/CEO Clive Davis, Zomba Label Group president/CEC Barry Weiss Zomba Label Group senior VP of A&R Mark Pitts, Natasha, BMG U.S. president/COO Charles Goldstuck and Zomba Label Group executive VP/GM Tom Carrabba.

BELLOW Performances by Rasablan, Lancon Pigg, Paula DeAnda, Maric Vazquez and Monica were highlights of the BMG convention. From left are RCA Records semior VP of artist development and cheative services Hugh Surratt, RCA Records executive VP/GM Tom Corson, BMG U.S. chairman/CEO Clive Davis, BMG U.S. president/COO Charles Goldstuck, BMG U.S. executive VP/GM Tom Corson, BMG U.S. by president/COO Charles Goldstuck, BMG U.S. executive VP of business and legal affairs Julie Swidler and RCA Music Group executive VP of promotion R chard Palmese, PHOTO: CCURTESY OF LARRY BUSACCA







BILLBOARD UNDERGROUND: Cass Dillon's Something to Live For played the exclusive Core Club Sept. 19 as part of TCC Billboard Underground.

ABOVE Pictured, from left, are band members Mitch Allan and Jordan Plosky, Core Club CEO Jenny Saunders and the band's Cass Dillon, Justin Knox and Jaco Caraco. PHOTO COUNTESY OF JEM COUNTESS/WIEDMAGE COM

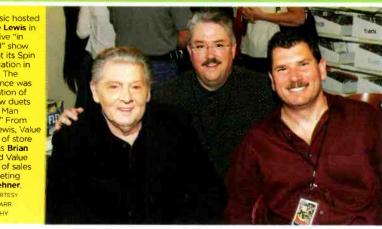
BELOW: Cass Dillon's Something to Live For rocks out at the Care Club. Phofo courtesy of Jemá Count To Awrenmage Com

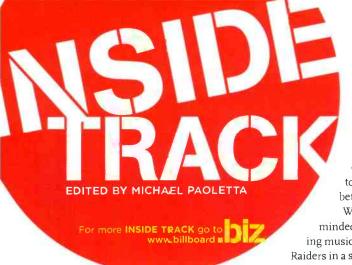




Panel sts share a moment at the "Tracks of Gold, Tracks of Whack—Digital (Shop) Marketing" session Sept. 21 at Berlin's annual PopKomm confab. From left are Cooking Vinyl managing director Martin Goldschmidt, Eillboard global news editor and benel moderator Lars Brandle, eMusic Europe president Steve McCauley, Yahoo Music Europe managing director Shannon Ferguson, Zebralution founcer/CEO Kurt Thielen, 7Digital CEO Ben Drury and AOL Germany director of entertainment and e-commerce Bors Rogosch. PHOTO: JOERN GEIPEL

Value Music hosted Jerry Lee Lewis in an exclusive "in the round" show Sept. 19 at its Spin Street location in Memphis. The performance was in celebration of Lewis' new duets CD, "Last Man Standing." From left are Lewis, Value Music VP of store operations Brian Smith and Value Music VP of sales and marketing Brian Poehner.





BRANDS AND BANDS UNITE

During his keynote address at the third annual Music Upfront, held Sept. 26 at B. B. King Blues Club & Grill in New York, Mark-Hans Richer told a story of how he once approached Ice T at a party. "I told him that 'Power' and 'The Iceberg' were two of my favorite albums," the director of marketing for the Pontiac division of General Motors recalled. "He looked at me with cocked eyebrows and must have thought, 'You are the 5,001 white guy to tell me this.' "Seconds later, Ice T was "telling me how to make better GM cars."

With the ice broken between guest speaker and audience, Richer reminded everyone that the 80-year-old Pontiac brand has been incorporating music into its ads since the late '60s when it featured Paul Revere & the Raiders in a spot. More recently, the brand has worked with Kasabian, P.O.D.,

OK Go, Ludacris and others.

In the last year, Richer noted that the average age of the Pontiac shopper dropped 13 years, making Pontiac "one of the highest-rated brands among Generation Y—and music played a role in that."

When partnering brand and band, Richer posed a couple of questions: Can brands make music better? Can we be more than a dollar sign for the music industry? To both, he answered "yes."

Richer stressed the importance of forming strong relationships when entering into band/brand partnerships. "It's not about us sucking off your cool or you sucking off our money," Richer said. "People are getting paid, but neither one of us is getting played."

A panel discussion, "A View From the Top"—moderated by Billboard executive editor/associate publisher Tamara Conniff—brought together top music, advertising and branding execs. Grey Worldwide senior VP/director of music Josh Rabinowitz believes brands, not labels, will one day create hits, while Leo Burnett director of music Ira Antelis is anticipating the day when brands sign artists directly.

Alliance president/CEO Jarrod Moses, meanwhile, expressed concern about the brand marketing landscape becoming too commoditized and homogenized. "Too many people are not willing to take risks with that which is new," he said. "Evaluating data and research will only make this worse."

Throughout the daylong event, execs from Island Def Jam, Wind-up, Aware, Atlantic and Virgin delivered their "upfronts," which included live sets from Lady Sovereign, Stefy,





Mat Kearney, Bayje and Angela Via, respectively.

Following her 11 a.m. performance, Lady Sov chuckled and said, "This is the first time I've performed sober in a long time." Track loves when artists keep it beyond real.

Sponsored by music network Fuse, the Music Upfront was presented by Billboard and Adweek, in association with Advertising Week 2006.

DON'T STOP THE MUSIC

Sure, the CW network didn't renew her self-titled show, but rapper Eve remains busy preparing her next album, "Here I Am" (Aftermath/Interscope). Swizz Beatz will executive-produce the set, while Timbaland, Dr. Dre and others have been tapped to produce tracks on the "feel good" collection, which is due early next year. On the Pharrell-produced "All Night Long," Eve (gasp!) sings.

"I don't consider myself a singer," Eve tells Track. "But the way Pharrell set it up, especially the way he arranges the vocals [to] go along with the melody, made me want to get out of my comfort zone."

When not recording, Eve spends time reading scripts for her production company, Shape Shifters. She is also relaunching her Fetish clothing line in 2007 with a more "Eveesque" feeling.

WYCLEF SIGNS EPIC DEAL

Track hears that Wyclef Jean has signed to Epic, the label behind his chart-topping collaboration with Shakira, "Hips Don't Lie." Jean has previously recorded for Columbia, J and, most recently, Koch. No word on the Fugees' long-in-theworks reunion album, which was supposed to be out last holiday season.

HALSTON, GUCCI, FIORUCCI

When songwriter Denise Rich decided on a "Disco and Diamonds" theme for her G&P Foundation charity event Oct. 4 (at Capitale in New York), she wasn't kidding. In other words, those drooling over the swag in the online auction (charitybuzz.com) had best put their money where their mouth is. Up for bid is a one-of-a-kind diamond, sapphire and ruby necklace by Loree Rodkin, who has designed jewelry for Madonna, Mary J. Blige, Cher and others. Also included in the auction is a diamond-encrusted Raymond Weil watch. Of course, those who prefer "disco" to "diamonds" can bid on a Fender Stratocaster guitar autographed by Nile Rodgers. By the way, Kimora Lee Simmons is hosting the Disco and Diamonds gala, which will feature performances by disco divas Gloria Gaynor and Sister Sledge.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Sony BMG Music Entertainment's Commercial Music Group names Danny Wynn executive VP and Stacey Bain executive VP of finance and operations. Wynn was senior VP of business and legal affairs at Sony BMG Music Entertainment, and Bain was senior VP.

Rust Records in Nashville taps Kevin Mason as VP/GM. He leaves his post as PD at Rubber City Radio country WQMX Akron. Ohio. on Oct. 13.

Universal Music Group International in London promotes Ed Scott to director of international promotions and names Golda Raphael marketing manager of audiovisual. Scott was manager, and Raphael was sales, rights and publicity supervisor at Warner Bros.

Koch Records in New York appoints Paul Grosso to senior director of creative services, Andrew Kelley to art director, Leonardo A. Harris to graphic designer, Christian Mariano to product manager, Bryce Butler to marketing coordinator, Veronica Villarreal to director of marketing and business and Erin O'Donnell to marketing coordinator of the label's dance roster.

RCA Music Group promotes Michael Williams to senior VP of rhythm-crossover promotion. He was VP.

The Firm in Los Angeles promotes **Deb Klein** to GM of its label, Firm **Music**, and names **Wendy Ellis** head of radio promotions, marketing and tour marketing for the label and the Firm's client roster. Klein will continue to manage some acts. Ellis was marketing director at **KXXR-FM Minneapolis**.

PUBLISHING: EMI Music Publishing in New York appoints **Keith D'Arcy** to senior VP of music resources and development. He was VP of music licensing and integrated marketing at **Sony BMG Music Entertainment**.









TOURING: Fleming Artists in Ann Arbor, Mich., promotes Adam Bauer to VP. He was an agent.

DISTRIBUTION: Navarre Corp. in Minneapolis appoints Jeff Allen to VP of business affairs and Dale Libby to VP of sales, both for Navarre Entertainment Media. Allen was VP of operations and finance at Sony Music, and Libby was senior VP of sales at Sony Music Nashville.

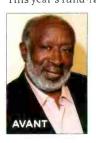
RELATED FIELDS: Codeblack Entertainment in Los Angeles names **Komeka Freeman** VP of worldwide sales and marketing. She was director of sales and retail marketing at Urban Works.

Send submissions to exec@billboard.com.

GOODWORKS

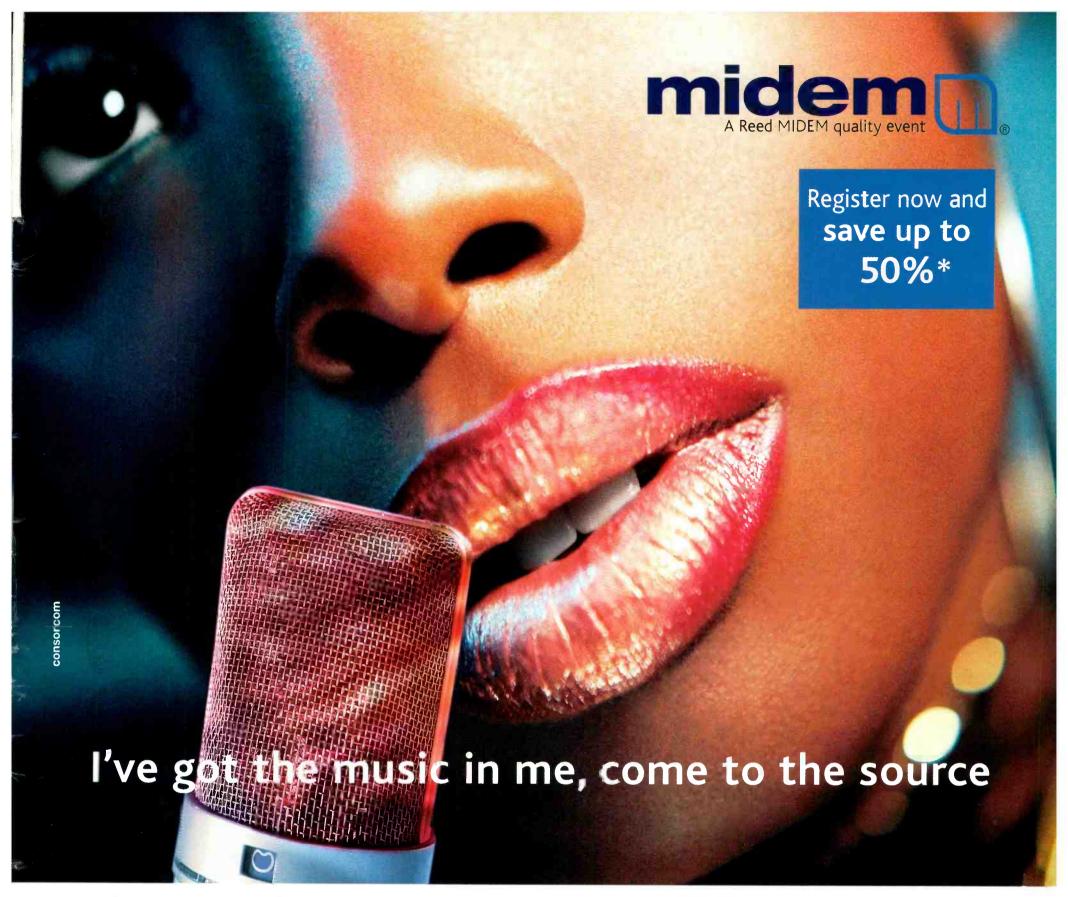
RAISING FUNDS, LOOKING FOR CURES

The T.J. Martell Foundation's 31st annual Awards Gala touches down Oct. 10 at the Marriott Marquis in New York. This year's fund-raiser will honor former President Bill Clin-



ton (humanitarian of the year) and music industry veteran Clarence Avant (artistic achievement). In addition to presenting Clinton with his award, Sheryl Crow will perform. The event's silent auction includes one-of-a-kind experiences with Clive Davis, Hilary Duff and the Yankees. For more info and to purchase tickets, log on to tjmartellfoundation.org.

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