

Billboard

KAZAA'S CEO On The Hot Seat
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JOHN LEGEND

'It's not supposed to be perfect. It's supposed to be real'

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BREAKING THROUGH PUBLISHERS BOOST BABY BANDS
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BETTE MIDLER THE NEVILLE BROTHERS REBIRTH BRASS BAND
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ALLEN TOUSSAINT BUCKWHEAT ZYDECO



from the **Big Apple** to the
Big Easy the concert for New Orleans

The Concert for New Orleans



DVD VIDEO

from the **Big Apple** to the
Big Easy the concert for New Orleans

from the **Big Apple** to the
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On September 20, 2005, Madison Square Garden hosted "From The Big Apple to the Big Easy."
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THE METERS
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THE REBIRTH BRASS BAND
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It's Been a Year - But the Recovery Is Just Beginning

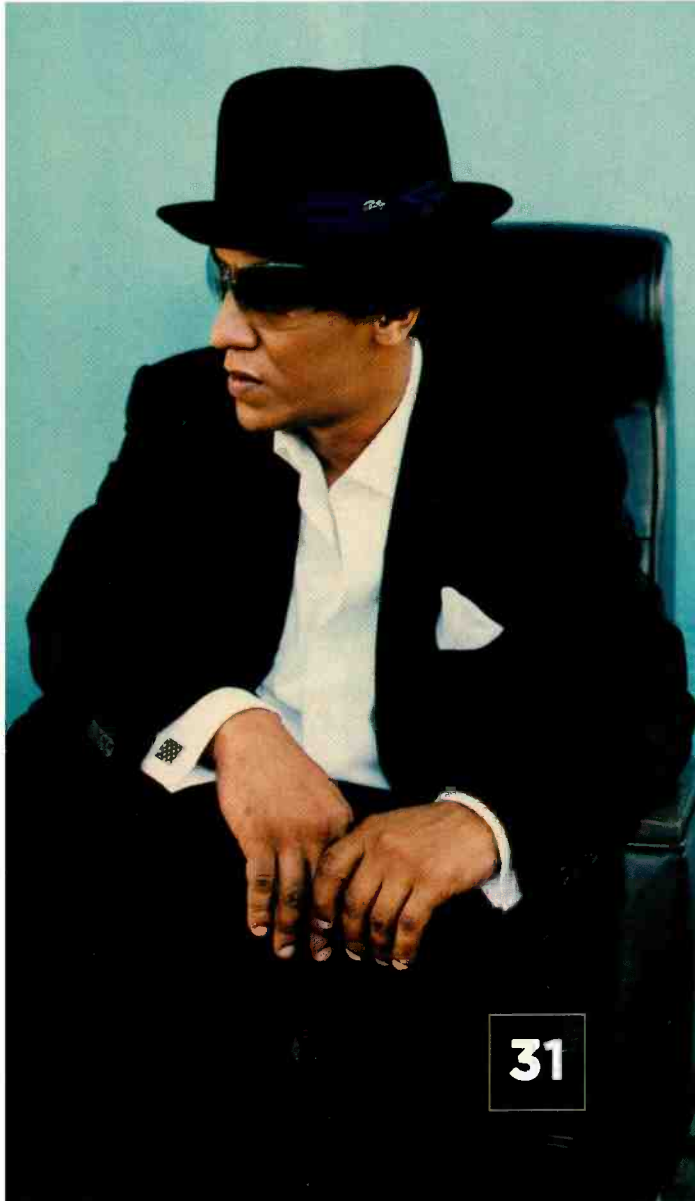
IN STORES AUGUST 22

100% of Net Proceeds from the Sale of this DVD Benefit Victims of Hurricane Katrina.



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ON THE COVER: John Legend photographed by Danny Clinch. JACKSON: STEVE GRANITZ/WIREIMAGE.COM. FERGIE: LESTER COHEN/WIREIMAGE.COM.

HOME FRONT

360 DEGREES OF BILLBOARD

Conferences

CON ORGULLO!
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MECCA
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THE STAGE IS SET
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Blogging

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

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TOP DVD SALES	#1 V FOR VENDETTA
TOP TV DVD SALES	#1 CHAPPELLE'S SHOW: THE LOST EPISODES
VIDEO RENTALS	#1 V FOR VENDETTA
GAME RENTALS	#1 PSP: NCAA FOOTBALL 07



Love Changed Us Forever

IN MEMORIAM: ARTHUR LEE
(1945-2006)



OPINION

EDITORIALS | COMMENTARY | LETTERS

Seasonal Suicide

Breaking The 4Q Release Cycle

BY JOHN MARMADUKE

At this year's NARM convention, I was on the "State of Music Retail" panel. I commented that it's tragic that music retailers are currently starving for new releases, yet we will lose many great releases we could have successfully sold and reordered this summer to the excessive crunch of product in the fourth quarter. The NARM audience applauded this comment, but unfortunately, these comments have been true for many years—the decision-makers in the music industry don't seem to be learning from sore experience.

Music no longer owns top-of-mind awareness in the fourth quarter. With videogames and DVD suppliers spending almost \$500 million in direct-to-consumer advertising, floor traffic shifts in Hastings stores from music to videogames and DVDs for the fourth quarter. When a customer buys a \$50 game, much less a \$500 PlayStation 3 gaming platform, there is little discretionary cash left for music. Even movies that cost less than \$10 now successfully compete with CDs as stocking stuffers.

At Hastings we see the music category as full of potential and excitement with more consumers actively listening to music than ever before. But it's hard to generate sales growth from barren summer release schedules.

Our counterparts in the video industry have learned that the No. 1 controllable element of a movie's success is picking the appropriate launch week. Each studio has a wall calendar of competitors' titles, and release dates are frequently shifted to find the most opportune window. One studio executive was recently quoted as saying the timing of the DVD release date is becoming as critical as the theatrical date.

Why then do music labels continue to release at the whims of artists and their managers? Is it an old, hard-to-break habit, the lack of longitudinal research driving

marketing or the attempt to make the budget in the final fiscal quarter of the year?

Whatever the reason, this has to change. We lose hundreds of great artists' releases each holiday season to the excessive and thoughtless oversupply of fourth-quarter releases. There are other reasons, too:

- Of the top 10 selling CDs of all time, only two were released in the holiday quarter.

- Gift cards have made the 10 days after Christmas the "second Christmas." In our stores, we see customers much more willing to buy on impulse and out of the mainstream with gift cards. What a great opportunity to introduce new artists, yet endcaps spotlight the same releases consumers have looked at since November.

- Many purchases in the fourth quarter are for gifts, not the purchaser's passion for the artist/music. Maybe this is why so few fourth-quarter releases sell well into next year and have the highest return rate of any quarter.

- According to Nielsen SoundScan, titles released in the fourth quarter account for only 8% of total sales for the year and 20% of new release sales. Seventy percent of holiday sales come from CDs not released in the fourth quarter.

Hopefully, this will resonate with a few music executives, artists and managers. A question they might logically ask is, "How do we pick the best window for releasing our CD?" NARM has just released a great tool on its Web site: a data repository by date for all upcoming music releases (narm.com/releases). Artists, managers and executives can easily see the choices music customers are going to be given for any release week, even six months out.

But music is not the only media competing for our customers' purchasing dollar. In July 2005, we achieved only 40% of our sales target for Slim Thug's album "Already Platinum." Upon further research, we determined that those likely Slim Thug customers instead bought the

new NCAA videogame, which came out the same week. They never came back to purchase the CD.

July had the lowest sales week for CDs in the last 12 years, yet more titles than I can remember are queued up for the fourth quarter. A double-digit music sales decline in July and August will not be overcome by



MARMADUKE

a surplus of releases in the fourth quarter. In fact, the summer decline has prompted many big-box retailers to re-evaluate the space they are allocating to CDs.

Our customers love music year-round but are leaving our multimedia stores this summer without music simply because too little product was released to satisfy their interests. We as an industry need to set a base line of 35 key releases a month (with at least a 40,000-unit initial shipment) to keep our customers from migrating to other entertainment options. Let's work to satisfy our many music fans every month of the year. Nothing is more important to the future of music, physical and digital.

For more on this topic, see the special report on page 8.

John Marmaduke is chairman/president/CEO of Hastings Entertainment. Marmaduke says this article owes a debt of gratitude to Jim Bonk, who as chairman of NARM in 1991-92 made this subject his fall keynote. Bonk just had major surgery, and we wish him a speedy recovery.

FOR THE RECORD

■ **Unsigned rock act Florez (Now Hear This, Billboard, Aug. 19) does not have a formal relationship in place with Creative Artists Agency or any other agency.**

■ **In the Fall Preview report in the Aug. 5 issue, sales figures for Chris Tomlin's**

"Arriving" should have been reported as 557,000 units and Amy Grant's "Rock of Ages... Hymns of Faith" should have been reported as selling 209,000 units, according to Nielsen SoundScan.

■ **Also in that issue in the Power Players report, the name of Hollywood Records GM Abbey Konowitch was misspelled.**

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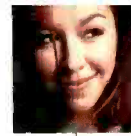
Legends Of The Fall?
Season's release
schedule packs plenty



Chris Stokes
Ultimate Group CEO
seals Motown deal



Latin Tumble
Sales up, but
shipments slip



Daytime Drama
Morning TV makes
music retail move



Rebrandapalooza
One-time tour turns
into successful festival

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UpFront

AUGUST 26, 2006

**>>> W/C STRIKES
MANÁ DEAL**

Warner/Chappell Music has signed a worldwide administration agreement with Fher Olvera and Alex González, members of Mexican rock band Maná. The publisher was previously home to the songwriter/artists; this deal covers new compositions by Maná's award-winning primary writers.

Separately, Warner/Chappell also extended its existing administration arrangement for select songs of the Maná catalog written in prior years. Maná records for Warner Music Mexico and has sold more than 19 million records worldwide, according to the publisher. The group has won five Grammy Awards and 13 Billboard Music Awards.

**>>> YOUTUBE,
LABELS TALK
DEAL**

YouTube says it is talking with record labels to post thousands of music videos online, aiming to move beyond being a site for sharing home videos to a provider of mainstream entertainment like Yahoo and others.

YouTube is negotiating for rights to post current and archive music videos on its site and said any commercial model it decides on will offer the videos free. "What we really want to do is in six to 12 months, maybe 18 months, to have every music video ever created up on YouTube," co-founder Steve Chen said. YouTube intends to differentiate itself from pay-to-view or download services like Apple Computer's iTunes and Time Warner's AOL Music, or others like Yahoo Music, which is supported by an advertising revenue share model with record labels.

continued on >>p8

ETAIL BY ED CHRISTMAN

Sound Wishes

Hallmark's New Say It With Music Series Licenses Tracks For Greeting Cards

Hallmark's latest line of greeting cards is helping the music business say hello to a new revenue stream. Hallmark Cards, based in Kansas City, Mo., has expanded its line of sound cards featuring 15- to 45-second clips of popular songs licensed from the copyright holders.

Each song clip stored on a digital chip with an internal miniature speaker, plays when a card is opened and stops when closed. Among the songs that have been deployed by Hallmark include the Rolling Stones' "Get Off of My Cloud," to embellish a birthday card that says, "It's not the age, it's the attitude."

Another card states on the front, "You have to confess to your birthday," and opens to the theme of "Law and Order." The inside reads, "But you have the right to remain silent about your age."

The company began its Say It With Music sound card line with a 24-card test in January, added 16 more in April and now has 224 available. Hallmark is marketing the cards with a multimillion-dollar media campaign, including direct mail and extensive TV advertising.

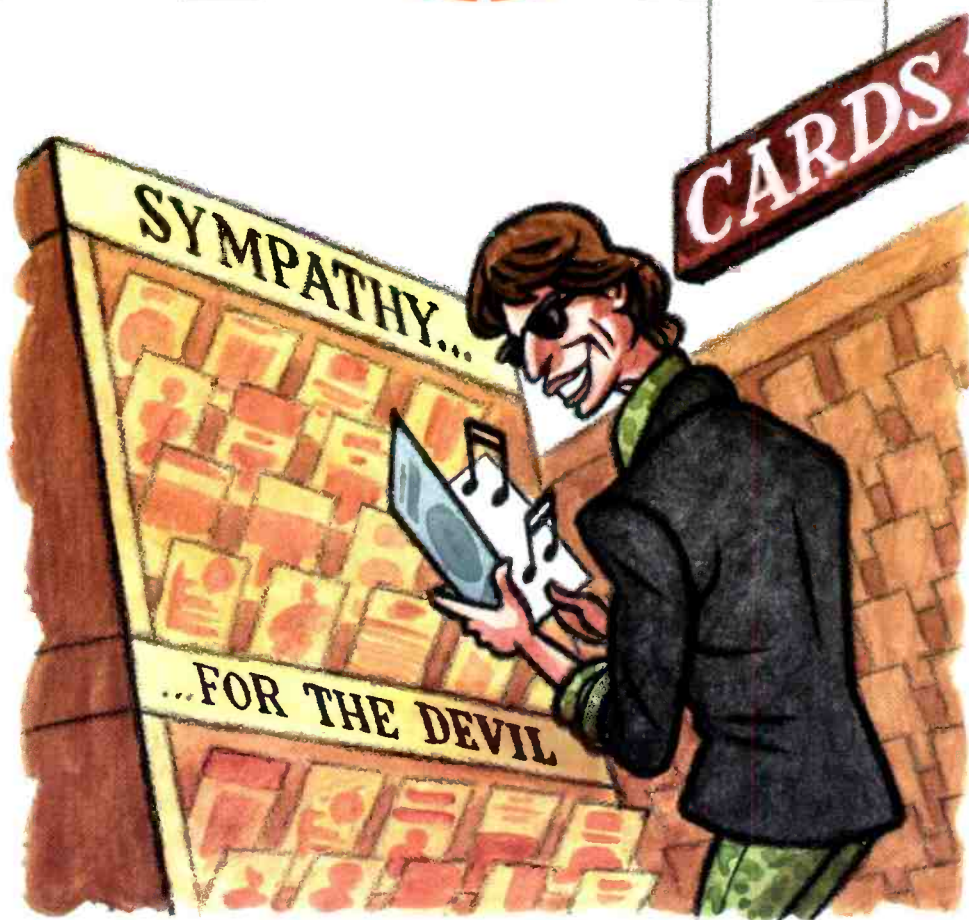
"The company decided to make sound cards because

Hallmark cards are a part of all the big events in people's lives and music also permeates every aspect of life," Hallmark spokeswoman Diedre Parkes says. "Since Hallmark and the music industry both tap into emotions we decided to marry our cards with songs."

The cards retail for \$4.99, and are carried exclusively through Hallmark's 4,000 branded stores. That includes 600-corporately owned outlets, with the remainder independent stores licensed to do business as Hallmark.

Privately owned Hallmark generates annual revenue of about \$4.2 billion. It claims a 50% market share in the greeting card business, which the Washington, D.C.-based Greeting Card Assn. estimates annual sales at \$7.5 billion in the United States.

It's unclear how much it costs to manufacture the cards, but sources at the major labels say the company is paying roughly 10 cents a card to license a song, with a minimum of 30,000 card units per track, yielding at least \$3,000 per card line. According to licensing sources, that's compatible with the licensing fees being paid by the digital music



sampling companies.

Other acts singing for Hallmark include the Jackson 5, Melanie, Argent, Nick Gilder, the Beach Boys, Kenny Rogers, Tim McGraw, Marvin Gaye, LaBelle, Gloria Gaynor, Sly & the Family Stone, Amy Grant, Gloria Estefan & Miami Sound Machine, Toad the Wet Sprocket, the Village People, the Lovin' Spoonful, the Four Tops, Brenda Lee, Louis Armstrong and Billy Ray Cyrus.

Cards come in all genres including jazz, country, Latin, and polka. Each card credits the songwriter, the publisher, the recording artist and the label it was licensed from. Songs are merchandised with a pocket identifier in the bins that tells what songs will play with each card.

"These cards feature best sellers, but will also want to license new hit music to keep the line fresh," Parkes says.

The direct mail piece of the media campaign features a 20-page booklet sent to the 2 million members in the Hallmark Gold Crown Card loyalty program. The booklet includes full-page shots of Ray Charles, Willie Nelson and Mama Cass urging consumers to use music—new cards, great sounds—to make birthdays rock and to tell the one you miss. Members receive 100 bonus points in the program when they purchase a Say It With Music card.

Its TV advertising is even more impressive, mid-level distribution executives said at the NARM annual convention in early August.

"Even though we sell a product that is sexy, exciting and touches emotions, we have always been weak in marketing our music to consumers," one distribution market leader said. "But just before NARM,

I saw a commercial that promoted music in the way that we should have been doing all along and I wondered who broke the mold. It was Hallmark, and if they can figure it out, shame on us."

The sound cards are not the first time Hallmark has gotten involved in selling music. Over the last three or four years, according to Parkes, Hallmark has put out albums exclusively recorded and licensed to the company for distribution in its branded stores. Such titles include a forthcoming George Strait Christmas album; a Michael Bublé album that coincided with the most recent Valentine's Day; a Sara Evans album that was issued just before Mother's Day; and Christmas albums from Michael McDonald last year and James Taylor in 2004. The Taylor title went platinum, the Bublé gold.

RETAIL BY ED CHRISTMAN

The Holiday Hit Parade

Labels Save Their Big Releases For Fall—Is It Too Much Too Late?

perstars like Justin Timberlake, Beyoncé and Janet Jackson could make for one of the biggest fourth quarters in quite some time. But is it an embarrassment of poorly strategized riches, as some retailers claim?

At first glance, it sounds like a great problem to have. Album sales are down 5.5% from last year and dropping, according to Nielsen SoundScan, and a bigger-than-usual fourth quarter could offset some of those losses.

From September through the end of the year, albums expected to join the platinum parade are due from Clay Aiken, Alan Jackson, Ludacris, Beck, Evanescence, Jet, My Chemical Romance, Keith Urban and the Killers (see sidebar).

There will also be plenty of big releases for the older demos from the likes of Bob Dylan, Rod Stewart, Elton John, Sting, the Who, Meat Loaf and Bob Seger.

Most merchants, however, feel the release schedule is so strong that some titles may get lost in the shuffle; for years now, retail executives have lamented that the majors wait until the fourth quarter to release their big projects.

"The release schedule is great, but where are we going to put it all?" asks Ron Lund, senior VP of product management and logistics at Handleman Co. "With all the competition from other forms of entertainment, I don't want any records to get left behind, but people only have so much money."

Thuy Ngo, VP of purchasing for Super D, worries that the majors have so much product coming out that they will only work albums for a month and move on to the next release. She urges the labels "not to just work an October new release that month, but to come back and work them in November and December."

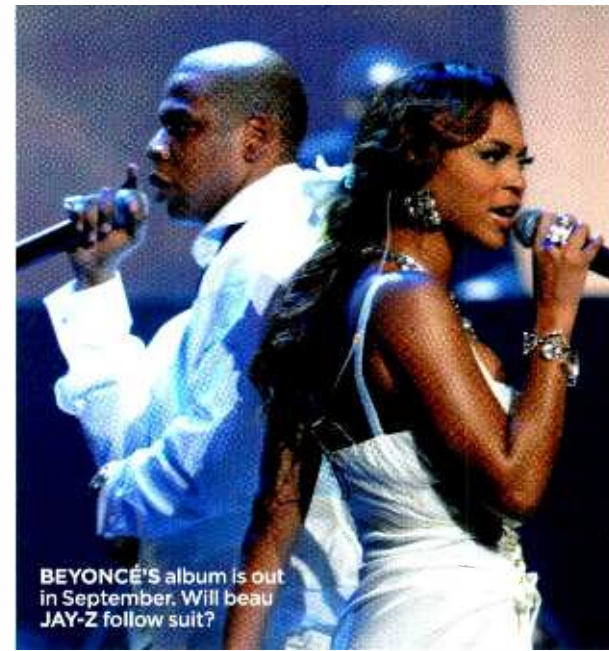
In fact, if recent sales trends are any indication, the biggest sellers during the holiday season are generally releases that come out in the first three quarters, not in the fourth. According to data presented by Nielsen SoundScan at NARM, only two of the top 10 best-selling albums of the SoundScan era (from May 1991 to the present) were released in the fourth quarter.

That's why executives like EMI Music Marketing president Ronn Werre says that in addition to working the company's fourth-quarter releases, EMI will also chase sales on current albums from Corinne Bailey Rae, LeToya, OK Go, KT Tunstall, Korn, Ice Cube, 30 Seconds to Mars and the Red Jumpsuit Apparatus.

Another retail concern is the competition that music sales face come the holiday season. At the recent NARM conference, Hastings Entertainment CEO John Marmaduke said during a retail panel that the video and videogame industries combined spent about half a billion dollars advertising their products in the fourth quarter. So while traffic is balanced all year with music getting its fair share, in the fourth quarter, store traffic switches heavily in favor of video and videogames. That's why, he says, "it's suicide to hold [music] product until the fourth quarter."

Meanwhile, there are questions about just how big the remainder of the year will be saleswise. Ngo says this year's weak sales environment may drag down the fourth-quarter releases. "So far, getting to the fourth quarter is questionable and quite depressing," she notes. "The releases are ramping up, but we have seen some disappointment, and the weekly SoundScan totals aren't responding."

According to one senior distribution executive, this year's slate is heftier than usual because, for the first time



BEYONCÉ'S album is out in September. Will beau JAY-Z follow suit?

since 2004, Sony BMG will be able to match Universal Music Group in bringing big sellers to market. EMI and WEA also have stronger than usual schedules.

The biggest wild card may ultimately be which albums actually get released in the fall and which wait until 2007. There were whispers at NARM about possible new albums from Jay-Z and 50 Cent, for example. Sources close to the project say that 50's is more likely to come out in the new year.

The industry is still awaiting details and street dates for a number of releases from big-name acts. "I want to be optimistic, but it's still too early to say how it will shape up because the vendors haven't committed to all the albums they say are coming," Trans World music division merchandise manager Jerry Kamiler says.

Finally, there's always a sleeper album of the holiday selling season. This year, Ngo believes it will be from Yusuf Islam, who stopped recording as Cat Stevens in 1978.

"Given the state of where we are with terrorism and everything that is happening around the 9-11 anniversary, people are completely scared, and it reminds me of the 1960s and 1970s, when people protested the war," she says.

Ngo has heard some of the songs and adds, "[Islam's] record responds to those issues . . . and he is a real samaritan." •••

>>>BELINDA SIGNS WITH EMI

Mexican teen star Belinda has signed a record deal with EMI Televisa. Belinda's first album for the label will be titled "Utopia," which will include one English track and is set for a fall release in the United States and Latin America. The singer, who started her career in TV, will star opposite Raven-Symoné in the Disney film "The Cheetah Girls 2," which will premiere on the Disney Channel Aug. 25. Belinda was previously signed to BMG, which released the soundtracks to her TV soaps "Cómplices Al Rescate" and "Amigos X Siempre" as well as her self-titled, solo debut in 2004. She has sold more than 2 million albums worldwide.

>>>LATIN ACADEMY TO HONOR MARTIN

Ricky Martin will be honored as the 2006 Latin Recording Academy person of the year Nov. 1 at the Sheraton Hotel & Towers in New York prior to the Latin Grammys ceremony Nov. 2. He is being honored by the academy for his musical accomplishments and for his vast social work worldwide via the Ricky Martin Foundation and his People for Children initiative. Martin was honored in 2004 with Billboard's Spirit of Hope award. He is the seventh Latin Grammy person of the year recipient.

>>>PUMPKINS HIT THE STUDIO

According to a short post on their Web site, the reunited Smashing Pumpkins are recording their first album in seven years with producer Roy Thomas Baker, who is best-known for his work with Queen but resurfaced last year to produce the sophomore album from the Darkness. Beyond frontman Billy Corgan and drummer Jimmy Chamberlin, it remains unclear who else is involved in the new incarnation of the Pumpkins. The group is now being managed by Irving Azoff, who also works with Christina Aguilera and the Eagles.

continued on >>p10

Tomorrow People The Best Of What's Still To Come In '06

SEPT. 5:

Audioslave, "Revelations" (Epic)
Beyoncé, "B'day" (Columbia)

SEPT. 12:

Basement Jaxx, "Crazy Itch Radio" (XL)
The Black Keys, "Magic Potion" (Nonesuch)
DJ Shadow, "The Outsider" (Universal)
The Mars Volta, "Amputechture" (Universal)
John Mayer, "Continuum" (Columbia)
N.O.R.E., "Y La Familia . . . Ya Tu Sabe" (Def Jam)
The Rapture, "Pieces of the People We Love" (Universal)
Lionel Richie, "Coming Home" (Island)
Bob Seger, "Face the Promise" (Capitol)
Justin Timberlake, "FutureSex/Love-Sounds" (Jive)
TV on the Radio, "Return to Cookie Mountain" (Interscope)
Yo La Tengo, "I Am Not Afraid of You and I Will Beat Your Ass" (Matador)

SEPT. 19:

Clay Aiken, "A Thousand Different Ways" (RCA)



Lloyd Banks, "Rotten Apple" (Interscope)
Kenny Chesney, "Live Those Songs Again" (BNA)
Chingy, "Hoodstar" (Capitol)
Fergie, "London Bridge" (A&M)
Elton John, "The Captain and the Kid" (Rocket/Island)
Diana Krall, "From This Moment On" (Verve)
Monica, "The Makings of Me" (J)
Mos Def, "Tru3 Magic" (Geffen)
Paulina Rubio, "Ananda" (Universal)
Young Jeezy, title TBD (Def Jam)

SEPT. 26:

Ali & AJ, TBD (Hollywood)
Tony Bennett, "Duets: An American Classic" (Columbia)
Sleepy Brown, "Mr. Brown" (Purple Ribbon/Virgin)
Solomon Burke, "Nashville" (Shout Factory)

Alan Jackson, "Like Red on a Rose" (Arista)
Janet Jackson, "20 Y.O." (Virgin)
Ludacris, "Release Therapy" (Def Jam)
My Morning Jacket, "Okonokos" (ATO)
Scissor Sisters, "Ta-Dah" (Universal Motown)
Marco Antonio Solís, "Trozos de Mi Alma 2" (Fonovisa)
Ruben Studdard, "The Return" (J)
"Weird Al" Yankovic, "Straight Outta Lynwood" (Volcano)

OCT. 3:

Beck, "The Information" (Geffen)
The Decemberists, "The Crane Wife" (Capitol)
Evanescence, "The Open Door" (Wind-up)
Jet, "Shine On" (Atlantic)
The Hold Steady, "Boys and Girls in America" (Vagrant)

The Killers, "Sam's Town" (Island)
Omarion, "21" (Epic)
George Strait, title TBD (MCA Nashville)

OCT. 10:

Andrea Bocelli, "Under the Desert Sky" (Universal Classics)
Jimmy Buffett, "Paddlin' Out" (Mailboat)
Hi-Tek, "Hi-Teknology 2" (Babygrande)
Brad Paisley, untitled holiday album (Arista Nashville)
Rod Stewart, "Still the Same . . . Great Rock Classics of Our Time" (J)
Sting, "Songs From the Labyrinth" (Deutsche Grammophon)

OCT. 17:

Vince Gill, "These Days" (MCA Nashville)
Jojo, "The High Road" (Universal)
Sarah McLachlan, "Wintersong" (Arista)
Diddy, "Press Play" (Bad Boy)
Snoop Dogg, "Blue Carpet Treatment" (Geffen)
James Taylor, "Have Yourself a Merry Little Christmas" (Columbia)

OCT. 24:

John Legend, "Once Again" (Sony Urban)
Lonestar, "Mountains" (BNA)
My Chemical Romance, title TBD (Warner Bros.)
Young Buck, "Buck the World" (Interscope)

OCT. 31:

Dierks Bentley, title TBD (Capitol Nashville)
Deftones, "Saturday Night Wrist" (Maverick)
Meat Loaf, "Bat out of Hell III" (Virgin)
Willie Nelson, "Willie Nelson & the Cardinals" (Lost Highway)
The Who, title TBD (Universal)

NOV. 7:

Sugarland, "Enjoy the Ride" (Mercury)
Keith Urban, title TBD (Capitol Nashville)

NOV. 14:

LL Cool J, title TBD (Def Jam)
Mya, "Liberation" (Universal)

NOV. 21:

II Divo, title TBD (Columbia)
Lee Ann Womack, title TBD (MCA Nashville)

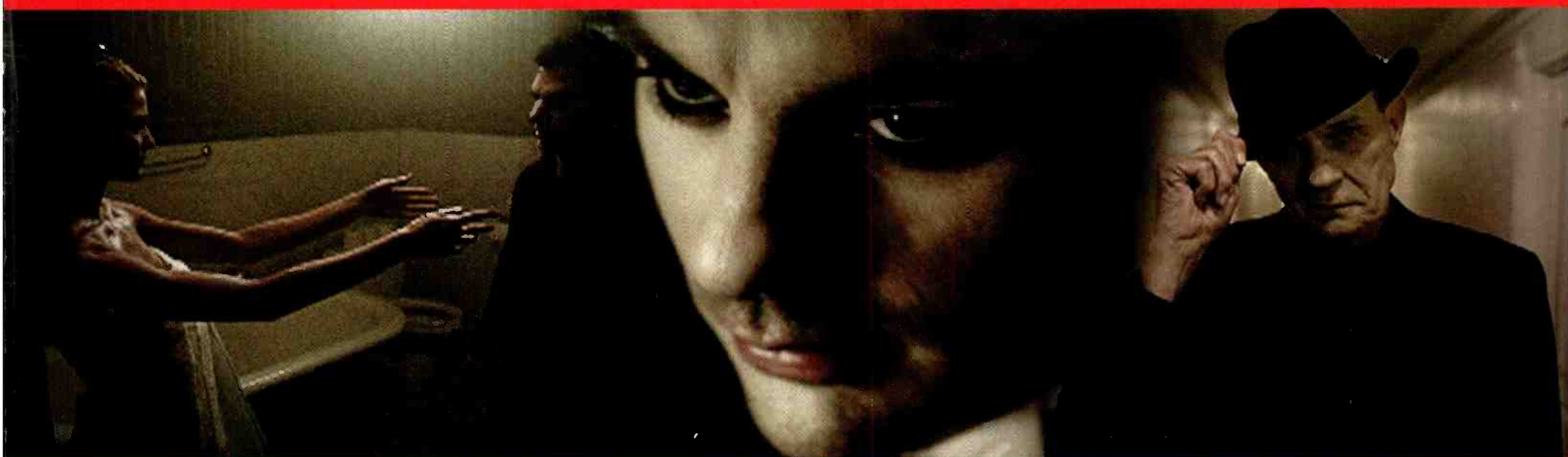
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**>>> BEYONCÉ
DOMINATES UNITED
KINGDOM'S MOBO
NOMS**

R&B star Beyoncé has clinched four nominations for the 11th annual MOBO (Music of Black Origin) Awards, which will be held Sept. 20 at London's Royal Albert Hall. She has been nominated for the best female international, best song, best video and best R&B categories. Other nominations include Corinne Bailey Rae and rising hip-hop star Kano. The MOBO academy includes industry executives from radio stations, record labels and, for the first time, features 500 members of the public. The gala will be aired live by British public broadcaster BBC 3 on Sept. 20 and via BBC 1 Sept. 22.

**>>> AEG TO
PRODUCE
TIMBERLAKE TOUR**

The highly coveted promoter rights to Justin Timberlake's upcoming world tour went to AEG Live, according to sources. The tour, which AEG Live nailed down in a hotly contested bidding war with Live Nation, will feature 100 in-the-round arena shows worldwide. The trek is expected to take place January-October 2007. AEG Live promoted a 2003 co-headlining tour by Timberlake and Christina Aguilera that grossed \$30 million.

**>>> eMUSIC EYES
UNITED KINGDOM,
EUROPE**

U.S.-based eMusic, which claims to be the world's second-biggest digital-music retailer after Apple Computer's iTunes Music Store, has set up beta Web sites prior to possible U.K. and European launches. The retailer's catalog includes more than 1 million songs that are encoded in the open MP3 format with no digital rights management limitation. A representative for the company declined to give details about the full commercial launch.

Compiled by Chris M. Walsh. Reporting by Susan Butler, Leila Cobo, Jonathan Cohen, Juliana Koranteng, Ray Waddell and Reuters.

R&B BY GAIL MITCHELL

MOTOWN SEALS ULTIMATE DEAL

Major Will Promote, Distribute Acts On T.U.G. Label

Chris Stokes, CEO of the Ultimate Group, has entered a joint venture with Universal Motown. Under terms of the agreement, Universal Motown will supply marketing, promotion and distribution services for Stokes' record label, T.U.G. Stokes will report to Universal Motown president Sylvia Rhone and Universal Motown Records Group chairman/CEO Mel Lewinter.

A source close to the Stokes/UMRG negotiations describes the agreement as a 50/50 profit-split deal—a rare occurrence at UMRG and other major labels. In talking to Billboard, however, UMRG executives declined to reveal specifics about the deal.

Rhone and Lewinter singled out Stokes' vision and creativity as their reasons for aligning with T.U.G. "Entertainment and music are in his blood," Lewinter says. "He brings a creativity and talent so necessary in today's market."

Rhone, who signed early Stokes discovery Brandy

while working as a senior VP at Atlantic, cited his instincts for identifying new talent and a rare insight for realizing what it takes to execute all aspects of the creative vision from start to finish. "His track record has been unusually successful," Rhone notes. "From the beginning, he pos-

sessed a unique sensitivity in regard to artist development, which will serve him particularly well in his latest forays into TV and movies."

The exec behind Brandy, Omarion and 'You Got Served' joins the UMG team.

sessed a unique sensitivity in regard to artist development, which will serve him particularly well in his latest forays into TV and movies."

singer Mila J's "Split Personality," due Oct. 17. That will be followed by a new Marques Houston album, "Veteran," on Nov. 14. Rounding out the T.U.G. talent roster are R&B/hip-hop artists O'Ryan and Young Rome as well as new male pop group NLT (Not Like Them).

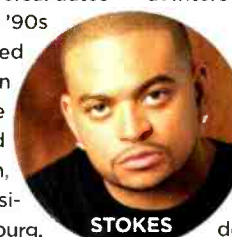
This isn't the first time that Stokes has worked within the Universal system. His initial association with Universal dates back to the early '90s when he managed MCA Records teen trio Immature whose lineup included Houston. At Motown, under former president Kedar Massenburg, Stokes collaborated on projects by O'Ryan and Young Rome. During Rhone's tenure at Elektra, Stokes brought Houston to the label as a solo artist, releasing the album "MH."

Stokes is best-known for his management and production collaborations with B2K, the Epic Records male quartet that recorded the 2002 hit albums "B2K" and "Pandemonium" before later breaking up and spinning off member Omarion as a solo artist. The group, along with Houston, starred in the 2004 movie "You Got Served" (Screen Gems), written and directed by Stokes. Stokes' background also in-

cludes writing and directing "House Party 4" (New Line Cinema) and a stint as VP of A&R at Interscope Records.

Stokes' executive team at Los Angeles-based Ultimate Group includes co-owner/COO Houston, CFO Ketrina Askew and president Jr. Regisford. Besides T.U.G., Ultimate houses a management division whose clients include Sony Urban Music's Omarion (whose new album, "21," is due Oct. 3), a film/TV unit and Lyric Publishing, administered by Notting Hill Music Publishing.

Upcoming Ultimate projects include the films "You Got Served II" and "Somebody Help Me," both starring Omarion and Houston. Stokes is set to direct "Served II" and is currently in discussions with Screen Gems regarding its release. He is also due to write and direct "Somebody Help Me," which has no formal studio attached to it yet.



STOKES

LEGAL BY SUSAN BUTLER

StreamCast On The Edge

P2P Perseveres Amidst A Muddled Legal Future

StreamCast Networks chief executive Michael Weiss has set himself up as the poster child of peer-to-peer defiance. As litigation mounts and a judgment against the company is expected any day now, StreamCast continues to release even faster file-sharing software.

The latest blow to StreamCast came Aug. 14, when the company was hit with a patent infringement lawsuit. Just two weeks after settling all litigation with record labels and movie studios for their Kazaa connections, Altnet, Brilliant Digital Entertainment (BDE) and Kinetechn sued StreamCast and Weiss over an alleged TrueNames component of Morpheus. StreamCast denied any infringement.

Weiss' company is the lone holdout still fighting the entertainment industry in the MGM Studios vs. Grokster case. After the U.S. Supreme Court unanimously held in June 2005 that a company could be liable for "inducing" copyright infringement, Weiss stood his ground while the case made its way back to the District Court to review any evidence of inducement. "We're just going to continue to innovate and come up with new products," Weiss told Billboard after that ruling. "We intend



WEISS

to continue our fight. The David vs. Goliath battle will continue, and we're staying in this for the fight."

Now the court is sending out a more ominous tone. During a hearing on July 17, Judge Stephen Wilson said he was "inclined" to find StreamCast liable for inducing copyright infringement. Industry sources say that Weiss has engaged in negotiations with the major labels within the past year, but those talks have yet to produce a settlement.

"In the court's view, the evidence is overwhelming in favor of [the entertainment industry]," he said.

Wilson also said, "In large measure, the damage question is... not the real crux of the case... They don't have that money to pay [the entertainment industry parties]... It's going to be more than they can pay."

Music- and tech-industry sources say that StreamCast's financial resources are certainly dwindling. The Web site of Portland, Ore.-based Timberline Ventures, a financial backer of StreamCast, is no longer up. The sources speculate that the company's original investors are pulling out whatever money they can as they brace for the ruling in the Grokster case, which may come any day now.

Don't count Weiss out just yet, though. The company is still pulling in revenue from advertising. Its latest version of Morpheus has been downloaded through CNET more than 156 million times since July 11.

Meanwhile, StreamCast has a shot at making money from its lawsuit filed in January against Internet telephony company Skype Technologies, eBay, Altnet, BDE and others. StreamCast claims it had a contractual right to be the first to acquire Kazaa's core technology, which allegedly became part of Skype. Last September eBay acquired Skype for \$2.6 billion, eBay stock and other consideration. StreamCast claims it tried to buy the technology, but the owners refused. The company wants at least \$16.4 billion in damages.

Weiss declined comment, but reportedly remains confident that everything will work out. A company representative issued a statement that read, in part, "We respect intellectual property, both ours and others."

LATIN BY LEILA COBO

First-Half Latin Numbers Disappoint

RIAA Report Confirms Execs' Fears As Shipments Drop

Latin music sales have only gone up for the past two years.

Yet according to the RIAA's midyear Latin market report, numbers for the first six months of 2006 were a disappointment, with net shipments at 21.6 million units, a 21% decline from the 27.6 million shipped for the first six months of 2005.

The draft report obtained by Billboard has not been officially released by the RIAA, but it confirms fears voiced by Latin music executives who for the past several months have predicted plummeting sales and high returns.

Such executives cite many of the same reasons afflicting the market as a whole: store closures, high gasoline prices, a poor economy and a reduction of space in mass-market accounts. In the Latin realm, things have been exacerbated by political turmoil in Puerto Rico, immigration issues and declining reggaetón sales.

In Puerto Rico, the government ran out of funds and the island's commerce practically shut down for two weeks in mid-May. Repercussions are still being felt, with 11 retail stores reportedly shutting down on Aug. 15.

Stateside, the Latin market is still affected by the immigration dispute, which has led to fears—real and not—of deportation and arrests, perhaps keeping people in their homes. The month of lowest shipments and highest returns, for example, was May, immediately following the immigration rallies.

"It's a perfect storm," Universal Music Latino president John Echevarría says. "There is no solution to piracy problems, and then there are immigration problems. We know there is little traffic in the malls."

It's important to note that while the RIAA numbers—shipments—are down, actual sales measured by Nielsen SoundScan for Latin music continued to go up. For the first six months of 2006, Latin music sales totaled 18.5 million units, up from 17.1 million for the same time period in 2005.

The RIAA's shipment numbers and SoundScan's sales figures are inching closer and closer in the Latin world, where a greater percentage of music sales are leaving mom-and-pop shops—not all of which report to SoundScan—and migrating to mass merchants.

But while sales in accounts that report to SoundScan have actually grown, they didn't match the higher expectations of retailers. This meant higher returns, which then yielded lower net shipments.

According to the RIAA report, there were hefty returns for every Latin subgenre, totaling 8.6 million units for the first half, a 30% jump from the 6.6 million returns for the same period of 2005.

But proportionally, the most affected subgenre was urban music, which is predominantly reggaetón: More than one-third of the urban product shipped, or 37%, was returned in the first six months of the year.

"The retail community supported [reggaetón], but they overbought," one executive says. "And labels went crazy with the compilations."

The fourth quarter brings major releases from such acts as Daddy Yankee in the urban realm and Los Temerarios in regional Mexican, all of which should positively affect sales.

"I don't think it will be a happy Christmas," Venemusic VP Jorge Pino says, "but I do think things will get better." ■■■

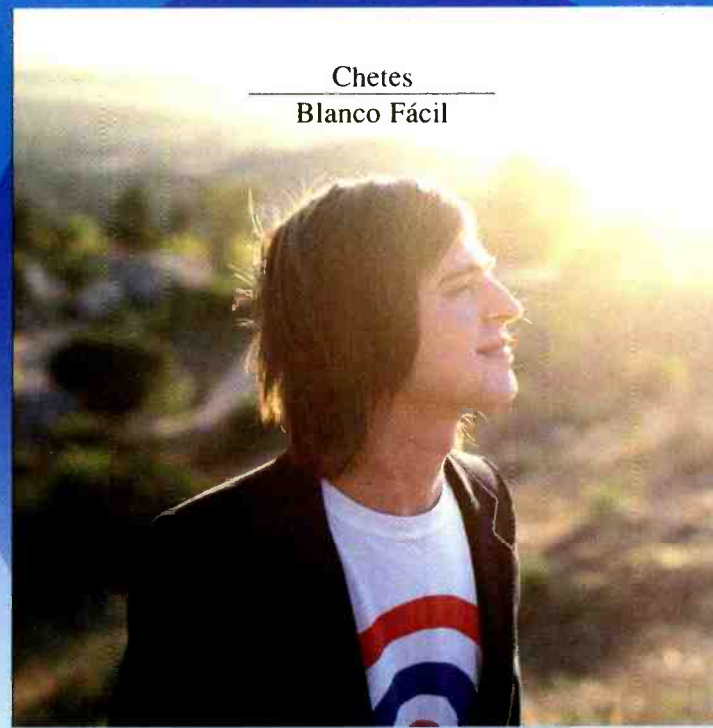
The fourth quarter brings major releases from such artists as DADDY YANKEE.



DADDY YANKEE: KEVIN MAZUR/WIREIMAGE.COM

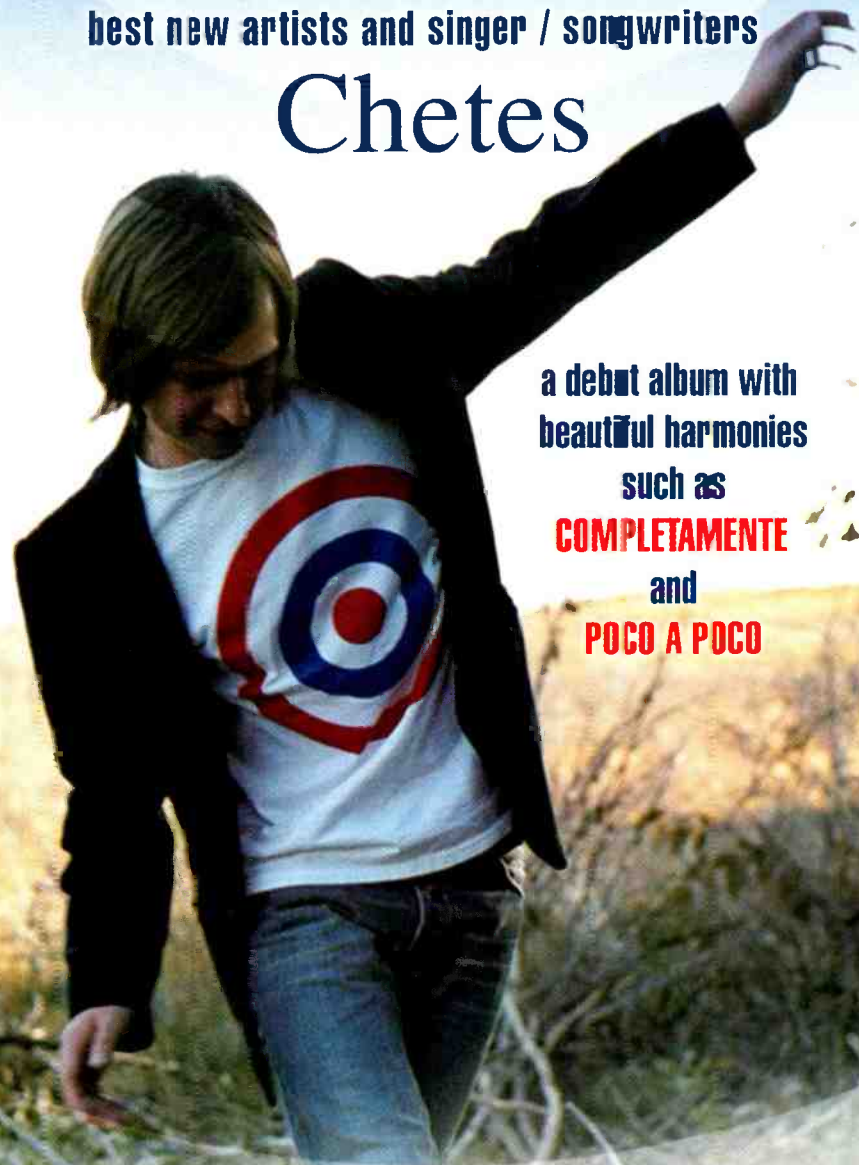
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INTERNET BY ANTONY BRUNO

Music Tunes In To Web TV Boom

TV is moving online, and the music industry wants in on the action.

Skyrocketing broadband Internet penetration rates have made watching video via computer—be it on-demand, streaming or download—an almost mainstream trend.

More than two-thirds of existing U.S. Internet connections now feature broadband speeds, and according to PricewaterhouseCoopers, global broadband Internet penetration is expected to jump from 187 million households last year to 433 million by 2010.

The result is programming that never could survive in the one-size-fits-all world of broadcast TV finding its niche online. Programming on traditional TV has to reach an audience quickly to justify the cost of broadcast. Online, it's more of a "Long Tail" model, where shows can take time to develop. Most recently, celebrities like Tom Green and Bill Maher launched versions of their respective canceled talk shows in an Internet-only format.

This has emboldened big-media networks and smaller startups alike to experiment with offering niche programming via the Internet as well. NBC Universal, for instance, has several niche video sites in development, including OutzoneTV.com, which targets the gay male community; the comedic DotComedy.com; and BrilliantButCancelled.com, a resting place for programming that never quite made it on TV.

CBS also launched its own offering of original video and repurposed content called InnerTube.com.

If anything, these big-media moves are a result of the success gained by smaller upstarts threatening to eat their lunch online. Companies like ManiaTV, which airs Green's show, and Atom Entertainment are on the early fringe of this phenomenon and have subsequently reaped the benefits.

This month, Viacom purchased Atom for \$200 million with plans to add the company's programming to the MTV Networks stable of content. ManiaTV says it has jumped from 3 million visitors per month earlier this year to 5 million, with the average viewer hanging out for almost a half-hour. According to Internet marketing research firm Hitwise, the site now enjoys a greater audience than MTV Overdrive and iFilm for online video.

And then there's this year's Internet Cinderella story—YouTube, which grew from relative obscurity to 100 million streams per day based on a communal user-generated content model. The company is in licensing discussions with record labels to host music videos and perhaps additional artist content on the popular site via an ad-supported model.

So what does all this mean for the music industry?



GREEN, left, and GOLDBY

The phenomenal success of ringtones has fundamentally altered how executives view the music business. Whereas it once was a simple matter of selling shiny plastic discs with music on them, the industry is embracing the notion that its future is selling not CDs, but entertainment.

As such, record labels are taking steps to form their own TV production units, largely to produce content for online outlets, perhaps even their own.

"Music companies are trying to diversify their businesses and are looking at broadband to do so," says Shahid Kahn, a partner with entertainment industry consulting firm IBB Consulting. "Not just to monetize music videos, but they're launching full-fledged TV-type businesses on broadband."

In June, Universal Music Group's (UMG) U.K. division launched a TV production unit called Globe Productions that focuses on pushing its artists onto new TV formats and platforms.

The programming is expected to include documentaries and reality programming, and there will be more such content than music videos.

"There are many angles which we can explore which go beyond the music-based formats people may expect to emerge from this," Globe director Anita Land said in a statement at the time of the unit's unveiling.

The UMG division follows a similar move by Sony BMG's Australian division last December. Sony BMG chairman Andy Lack has publicly stated the need for record labels to get into the film and TV business "on a selective basis."

The niche programming gaining traction on all these formats is particularly suited for music-themed shows, says Stefan Goldby, head of acquisitions for ManiaTV. About 60% of the company's online programs are music-related.

"We're smack in the middle of creating these new outlets which are better for the labels than anything since MTV," he says. "It's almost back to the future."

Analysts and executives at user-generated services say that the involvement of music labels may lead to more robust content offerings on such services as YouTube. "There's still a place in all this for a programmer," Goldby says. "It may be more of a curator, but there is a valued place for prefiltering."

Soon, instead of licensing music to TV shows that others produce, labels will produce their own TV programming for online outlets.

"These large record companies are not only in the business of selling music, but also in the business of marketing and promoting it," Khan says. "In the end, it's going to come back to brand, packaging and aggregation."

PC ON THE STEREO

The digital home entertainment space is heating up with more companies developing systems that stream music from the PC and through the home stereo. The latest comes from Logitech, which unveils its Wireless DJ Music System.

Unlike similar systems from Sonos or Roku, the Logitech approach requires no existing home network. It instead relies on short-range Bluetooth technology. The transmitter plugs into the PC, the receiver into the stereo system. Logitech has added a remote that allows users to view and select songs stored on the PC, rather than having to use the PC directly.

The system has a range of 150 feet and supports any music software stored on the computer, including iTunes.

The Wireless DJ Music System will be available in September for a suggested retail price of \$350. Each add-on receiver is an additional \$80.

—Antony Bruno



BITS & BRIEFS

WILD (DIGITAL) BOYS

Duran Duran plans to join the online game "Second Life." The group members have commissioned the creation of their own custom avatars—digital representations of themselves—to perform "live" concerts and make media appearances within the virtual world in conjunction with real-world events. Duran Duran is the first major act to establish a presence in the 350,000-strong "Second Life" community.

VMA'S ADD GAME MUSIC CATEGORIES

MTV Networks' nominations for its 2006 Video Music Awards include two new categories: best videogame soundtrack and best videogame score. The soundtrack nominees include "Fight Night Round 3" (Electronic Arts), "Burnout Revenge" (Electronic Arts), "NBA 2K6" (2K Games), "Driver: Parallel Lines" (Atari) and "Marc Ecko's Getting Up" (Atari). Composers nominated for best game score include Jesper Kyd ("Hit-

man: Blood Money"), Tom Salta ("Ghost Recon: Advanced Warfighter"), Even "Magnet" Johansen ("Dreamfall: The Longest Journey"), Jeremy Soule ("Elder Scrolls IV: Oblivion") and the players who created the user-generated soundtrack to Nintendo's "Electroplankton." Gamers can vote online for their favorites at gametrailers.com and xfire.com.

SINGING IN SIMLISH

Teenyboppers Aly & AJ have agreed to translate their hit single "Chemicals React" into the "Simlish" language used in the popular videogame series "The Sims." The single will be incorporated into the next "Sims" release—"The Sims 2 Pets," scheduled to be released Oct. 17. The sisters also "filmed" a music video of the single inside the "Sims" virtual world, which is included in a DVD release of their music, clips of which are available at Yahoo Music. Simlish is a sort of Charlie Brown's teacher-like sing-song speech that has no actual words.

HOT RINGTONES™ AUG 26 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	96	#1	SUPER MARIO BROTHERS THEME
2	2	4	12 WKS	SEXY LOVE
3	3	23		MS. NEW BOOTY
4	5	17		I WRITE SINS NOT TRAGEDIES
5	4	14		RIDIN' RIMS
6	6	34		GASOLINA
7	7	48		MY HUMPS
8	8	94		THE PINK PANTHER THEME
9	9	39		LAFFY TAFFY
10	10	20		WHAT HURTS THE MOST
11	12	84		MISSION-IMPOSSIBLE
12	14	96		HALLOWEEN
13	13	21		BEST FRIEND
14	15	93		SWEET HOME ALABAMA
15	11	8		DOWN
16	16	23		GIMME THAT
17	19	79		CANDY SHOP
18	17	13		RIDE WIT ME
19	18	66		BECAUSE I GOT HIGH
20	21	94		BAD BOYS

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



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



Sweet Cleans Up With Soaps

'Passions' Play For Pop Newcomer

The 2 million viewers of NBC's daytime soap opera "Passions" are used to seeing steamy affairs, motorcycle accidents and wronged lovers toting baseball bats on a daily basis. But on June 28, they were treated to something new courtesy of 18-year-old newcomer Kelly Sweet.

Sweet isn't a long-lost relative or a new love interest for one of the soap's cast of larger-than-life characters. She's actually an adult-pop-leaning artist whose debut album "We Are One" (Razor & Tie), due next year, received valuable exposure via a segment on the show that lasted nearly two minutes. The power-pop ballad was featured during a flashback scene.

It's part of an innovative brand-marketing strategy that will also see album track "Ready for Love" receive a three-minute close-up Aug. 22 on ABC's "One Life to Live" soap, reaching a likely 3.1 million viewers, according to the most recent Nielsen TV ratings.

"In 2006, everyone is trying to figure out the best way to introduce a new artist to as wide an audience as possible," Razor & Tie co-founder Cliff Chenfeld says.

Included in this audience are people like "One Life to Live" supervising music director Paul S. Glass. "I needed a song for a developing relationship story line that was sweet and innocent, that expressed a new beginning and that had touches of sophistication," he says. "Many songs are so packaged and produced that the emotion doesn't ring true. Texturally, Kelly's song has a fresh feel, and the emotion rang true."

Los Angeles-based Sweet couldn't be happier with these music placements. "There are so many soap opera fans," she says. "And because music is not often heard on daytime soaps, when music does come on, those watching at home go, 'What is that?'"

Indeed, prime-time series like "Grey's Anatomy" and "The OC" get all the attention, but daytime soaps are bringing music and acts into their world with more frequency.

Last October, the Rolling Stones debuted the video for "Streets of Love" on "Days of Our Lives." The song was also played in the background of several key scenes. In recent weeks, Rihanna appeared on "All My Children," while Mary J. Blige appeared and performed two songs on "One Life to Live," driving up sales of her latest album, "The Breakthrough," by 40%.

Following the "Passions" episode, Sweet says she saw an increase of 375 friends on her MySpace page, compared with 50 new friends added the week before.

To make the most of this online interest, beginning Aug. 22 for 30 days, "We Are One" and "Ready for Love" will

be available for download at Yahoo Music, which is also streaming the video for the former.

For Razor & Tie senior VP of marketing Michael Krumper, the best partnerships will increase artist exposure "in situations where consumers aren't expecting to learn about music," he says.

According to Krumper, those discovering Sweet form a large demo, from teens to older adults. So working with the right partners "will reach these potential fans—some of which aren't seeking music through traditional means," he notes.

The photogenic Sweet appears tailor-made for a variety of brand partners, and Chenfeld is confident such impressions will add up in a major way.

"If Kelly sells millions of downloads and CDs, I'll be thrilled," Chenfeld says. "But in today's music industry, success can be found in more places."

Decision-makers, take note: Sweet is confirmed to participate at the Music Upfront artist showcase Sept. 26 at B.B. King Blues Club & Grill in New York. The daylong event, hosted by Billboard and Adweek, coincides with Advertising Week.

SWEET



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iTunes Makes Slow Progress In Japan

Negotiations Between Apple Music Service And Region's Hold-Out Labels Continue Over Burning, Pricing Issues

TOKYO—Four days after launching its iTunes service in Japan on Aug. 4, 2005, Apple boasted it had already sold 1 million downloads.

A year has passed since that early milestone, and while iTunes Japan continues to claim market leadership in PC downloads, the service has kept mum on its sales performance ever since.

It is generally accepted that the introduction of iTunes helped boost the nascent download market, but Apple Computer's music download service continues to persevere without licensing arrangements with BMG, Sony Music (the two majors remain separate in Japan despite the Sony-BMG merger elsewhere), Warner Music Japan and Victor Entertainment. Collectively, they account for 25% of the music market, according to labels body the Recording Industry Assn. of Japan (RIAJ).

The potential for breakout success in Japan's digital market is enormous. Female hip-hop artist AI's "Story" has registered 2.6 million download sales since the Def Jam Japan single was released May 18, 2005, her record company says.

But evidence of a breakthrough with the hold-out labels is no more obvious now than it was a year ago. In the meantime, such acts as Puffy AmiYumi (Sony), Crystal Kay (Sony) and SEAMO (BMG) continue to miss out on iTunes sales.

"Various issues need to be resolved," says Giles Duke, BMG Japan VP of communications and international affairs. Industry sources have cited burning capabilities as well as pricing, promotional and other fees as the sticking points in negotiations.

A Sony Music spokesman says that "negotiations are under way," although that statement was also used as far back as two years ago.

Apple representative Michiko Matsumoto says, "We are talking to many new labels, but we have no words to say about the negotiations." Despite the impasse, Matsumoto says iTunes' catalog now offers 2 million songs, 3,500 videos and 65,000 podcasts.

Industry sources confirm Apple is market leader in PC downloads, ahead of Sony-led Mora in second place and the alternatives—such as Moocs, Listen Japan, Any Music, Excite Music, Goo Music Store, Oricon—trailing far behind.

Nexstar Records executive Keisuke Tsukimitsu explains that the competitors tend to offer a better cut than iTunes. "Basically, with iTunes, we end up paying 40%-50% whereas with other companies, it's only around 30%. iTunes is very expensive."



While AI, bottom right, racks up 2.6 million in digital sales of her song 'Story,' other acts like PUFFY AMIYUMI, above, and CRYSTAL KAY wait for their labels and iTunes Japan to come to terms.

A Universal Music Japan spokesman says that iTunes' rift with content providers has hindered the digital music business. Another industry source explains that "iTunes charges labels for promotional campaigns" and this increases the cost for labels, especially smaller labels. An Apple spokesman would not elaborate.

Some executives suggest that the iTunes issues are a symptom of a deeper malaise, which spreads across the download industry. "To me it's a case of technology moving too fast for everyone to keep up and them trying to cash in quickly," TKO Records owner Glenn Williams says.

Japan's digital music market now generates quarterly sales of about 1.22 billion yen (\$10.55 million) for Internet downloads—roughly triple the amount of a year earlier—according to the RIAJ. Similar rises are expected to continue. The figures, however,

represent a drop in the ocean compared with the mobile music market in which Apple has little involvement. Music-to-mobile accounts for about 96% of the digital market, the IFPI says in its 2006 "Digital Music Report."

In a sign of progress for iTunes Japan, its dispute with authors' society JASRAC over royalty payments looks to be nearing a conclusion. As previously reported, JASRAC was unable to process royalty payments from works sold on iTunes Japan due to "a lack of compatibility" between its database and that of iTunes in the United States (Billboard, June 17).

"We had negotiations with Apple last week, and we have a kind of agreement to solve the problems," a JASRAC spokesman says. "If the agreement we discussed works there will be no further problems."

The issue arose because JASRAC's database is in Japanese while iTunes' extensive catalog is in English. The JASRAC spokesman said the sheer size of the Apple catalog was part of the problem.

GLOBAL NEWSLINE

>>> GERMAN BIZ DOWN IN FIRST HALF

The German recorded-music market in the first half shrank in volume to 68.3 million units, down 3.4% from the same period in 2005, according to local labels body BPW.

CD album shipments in the first half were flat at 54.6 million units. At the same time, cassette albums dropped to 2.3 million units from 3.8 million in 2005. Meanwhile, the volume of full-track downloads in the first half jumped to 10.2 million tracks, up 36% from the first six months of 2005.

"Despite the encouraging growth in music downloads, the fact is that digital formats are still performing well under potential," BPW chairman Michael Haentjes says.

At 6.5 million units, shipments of singles were down 1.1 million units from the previous year, representing a 14.5% slump. By contrast, deliveries of music videos rose by 4.7% to 4.5 million units.

—Wolfgang Spahr

>>> UMGI DIGITIZES WEBBER'S HITS

Universal Music Group International has struck a digital-distribution deal with Andrew Lloyd Webber's live entertainment production company Really Useful Group.

UMGI, which has sold more than 30 million physical units of singles and albums for RUG's musicals since 1970, has clinched the global rights to the online and mobile versions

of RUG's entire catalog.

"This deal brings the biggest and best-loved musicals of all time into the digital age," UMGI chairman Lucian Grainge says. The move means consumers can soon purchase full-track digital downloads and master ringtones of songs from such international hit musicals as "Evita," "Joseph and the Amazing Technicolor Dreamcoat" and "Cats."

—Juliana Koranteng

>>> MYSPACE DOWN UNDER

On Aug. 14, Internet lifestyle portal MySpace.com pressed the button on an Australian site, its first in the Asia Pacific region. It follows localized branches in the United Kingdom, Ireland and France, which have gone live since June.

"With Australia's size, contributions to global culture and the fact that more than 1 million Australians joined our community prior to our official launch, we did everything possible to quickly develop the local site for Aussie users," MySpace co-founder/CEO Chris DeWolfe says in a statement. Veteran local label executive Rebekah Horne will oversee local marketing and content in Australia and New Zealand.

—Christie Eliezer

>>> DIGITAL BOOSTS SWEDISH BIZ

After four years of decline, Sweden's recorded-music market is showing signs of flattening out. For the first six months of

2006, the recorded-music market dropped 1.4% in value at 383.9 million kronor (\$54 million) based on a volume of 17.6 million units, according to local industry body GLF.

Although shipments of physical product—CDs, vinyl records, music cassettes and music DVDs—reported a shortfall, digital forms of music are filling the void. GLF says that in the first six months shipments of digitally distributed music rose 422% to 27.7 million kronor (\$3.9 million).

More than 10 million units of digital content were shifted during the first half; GLF did not report digital shipments in the first half of 2005.

Meanwhile, physical formats during the six-month period registered a 8.6% decline in value at 356 million kronor (\$50.1 million). Album shipments dropped 8.9% in value to 333.3 million kronor (\$46.9 million) and 7.6% in volume to 6.7 million units.

—Jeffrey de Hart

>>> WMI RINGS UP RUSSIA DEAL

Warner Music International has clinched a deal with Russian network operator VimpelCom and its new music platform.

For the new VimpelCom service, scheduled to launch in late August on mobile-entertainment portal Beeline, WMI will supply recordings from its extensive catalog for full-track downloads and other related content such as ringtones and video clips. The deal focuses only on Russia where Beeline boasts more than 50 million subscribers.—Juliana Koranteng



French lawmakers: Not fans of the iPod?

GLOBAL BY AYMERIC PICHEVIN

France Bites Apple

Lawmakers Insist On Interoperability

PARIS—After seven months of heated debate, France's closely watched law on copyright became effective Aug. 3.

France is the last European country to bring its law into line with European Union-wide requirements of the Copyright Directive. Yet, French lawmakers have gone further with the related rights in the information society bill, particularly on Apple Computer's *bête noire*, interoperability.

"No other country in the world than France has legislated on interoperability in such details," says Olivia Regnier, the IFPI's European regional counsel.

The law sets up a new independent body to regulate digital rights management (DRM) issues. Regulators will be entitled to command a company such as Apple to provide competitors with information that would ensure iPods play songs from competing digital stores, and allow songs purchased on iTunes to play on non-iPod portable music devices. Apple would be allowed to seek compensation for this.

The provision on interoperability satisfies Julien Ulrich, managing director of VirginMega, iTunes' main competitor in France. "We have always wanted to license Apple's technology in fair conditions," he says. "If I am able to sell to iPod owners, my target market grows by half in France." Ulrich says that VirginMega will soon decide how to best take advantage of the new law.

Having described an earlier draft of the bill as advocating "state-sponsored piracy," Apple declined to answer Billboard's questions on the activation of the law.

Analysts are cautious on the topic of whether the French law could really force the likes of Apple, Sony Corp. or Microsoft to lay bare their technology to competitors.

"The French law essentially leaves interoperability matters to the regulators on a case-by-case basis," Jupiter Research VP/research director Mark Mulligan says. "So we need to

wait and see what regulators will do; step two is to see the results of court challenges that are very likely to happen."

Though acknowledging the benefits of interoperability, Mulligan says he regrets that the French government did not work hand in hand with the industry. "If it turns out that Apple is forced to open their format, then I think they will leave the French market, which will worsen French consumers' choice and damage the digital music market."

Paris-based international intellectual property lawyer Iliana Boubekeur adds, "France asked the essential questions, though without giving appropriate answers. Maybe other European countries or the European Commission itself will open deeper discussions and negotiations on these topics."

Meanwhile, the recording industry welcomed French lawmakers' support for the legitimate download market.

"Of most importance is that the law clearly legitimizes DRMs," says Hervé Rony, director general of French producers' trade body SNEP. "The intellectual property right is now clearly attached to the property right, which provides the highest level of protection."

Opponents to the law have not said their last word. "This law will prove inefficient. You can't control the swap of files between end-users," says Jean-François Dutertre, delegate general of artists collecting society Adami.

Along with other artist and consumer organizations, Adami advocated a controversial global license system, which would effectively legalize file-sharing in exchange for a monthly fee paid by consumers.

Though French lawmakers ultimately rejected the global license, Dutertre predicts that the debate will return. Indeed, in a statement released Aug. 2, the Socialist Party committed to file a new copyright law if chosen to govern France after the 2007 presidential elections.



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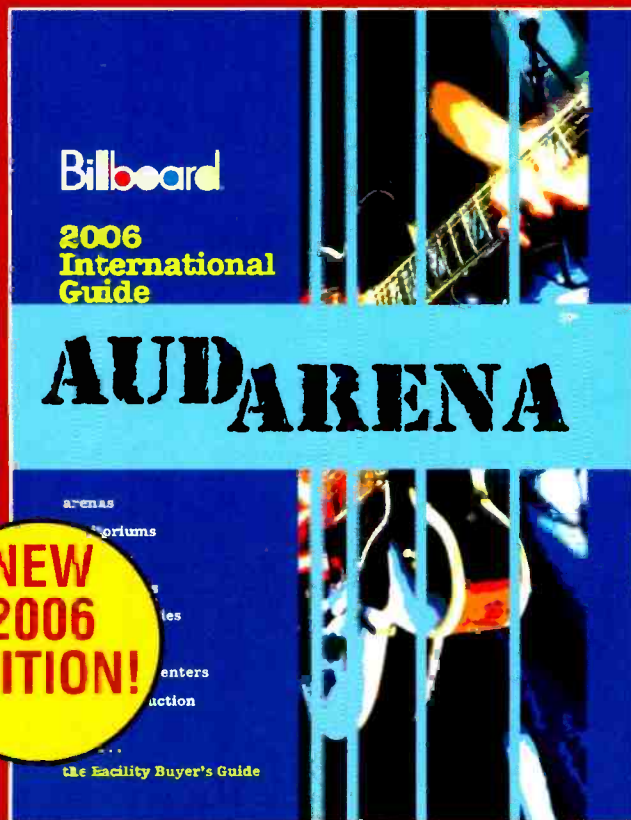
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The Future Of Indie Retail?

Cilantro, Bets One Denver Store

Maybe the future of independent retail is in real estate.

One of the country's premier indie outlets, Denver's Twist & Shout, is getting a new locale this fall—and it is bringing Mexican fast-food chain Chipotle with it.

In the third week of October, Twist & Shout is tentatively scheduled to open in a new home about five miles from its current spot. The store, which won retailer of the year, small division at this year's NARM convention, will anchor a new entertainment complex near the corner of Colfax Avenue and Josephine Street, directly across the street from East High School.

Adjacent to the new Twist & Shout is the revered indie Tattered Cover Book Store, and moving into the complex are independent movie theaters, music photography house the Morrison Hotel Gallery and the Denver Folklore Center.

Twist & Shout owner Paul Epstein is one of five local business owners who are helping to build the complex from scratch. He'll own his store, and will count Chipotle and the Morrison Hotel Gallery as tenants. Epstein says the Neighborhood Flix Cinema will own the other half of the complex,

which will contain parking for about 300 cars.

Tattered Cover, the Denver Folklore Center and Udi's Handcrafted Foods are also investors in the project, which the Denver Post put at a cost of about \$15 million. While not revealing his portion of that number, Epstein says he's taken out "gigantic loans" to foster its completion.

"It's crazy to be doing this at this stage of the industry," he says, "but the game here is to be a landlord and get into real estate. I want to leverage my music business into a real estate business."

Epstein notes that business is "depressing, but we're doing OK." By moving, Twist & Shout will no longer have rent as an expense, and any further dip in indie retail sales will hopefully be offset by money coming in from the new tenants. He also hopes that being across the street from a high school will see a pickup in sales of mainstream and hip-hop titles—a customer Epstein thinks he can gain without losing his loyal indie shoppers.

Epstein has been upfront about his new location, but has not yet announced what will happen to his current stores: the main location at 300 E.

Alameda Ave. and the vinyl-focused Twist & Shout Underground at 333 E. Alameda. Leases on both stores will not expire for three years, and Epstein has been looking into finding subletters with the goal of operating one location.

Epstein has grand ideas for the new locale. He's working with Denver-based music video director Michael Drumm to create a stage and recording area in the center of the store, with the goal of taping performances for future release.

In the hopes of adding another revenue stream, Epstein says he's in talks with the Coalition of Independent Music Stores' Junketboy distribution arm as well as a larger retail distributor to give the Drumm-shot films a bigger audience.

On a sadder note, Epstein says he'll finally be forced to part with his "psychedelic poster collection" that graces the Twist & Shout walls. He values the archive at more than \$1 million.

"I'm not at all ready to part with them, but I have to," he says. "My house is about to fall over from the amount of stuff I have in it. It's time to sell it, [but] I'm going to keep the best stuff, believe me."

GLOBAL BY LARRY LeBLANC

KEY CANADA HEARINGS

Copyright Board Will Consider Digital Music Rates

TORONTO—Hearings that could dramatically alter the way labels and publishers share online music revenue in Canada begin Sept. 6.

The proceedings, before the Copyright Board of Canada in Ottawa, will be the first time rates for the online sale of music have been considered by the federal-appointed tribunal.

On April 28, CMRRA/SODRAC Inc. (CSI) filed its statement of case with the board. It seeks tariffs in three categories of online music use: permanent downloads; limited downloads as provided by subscription services; and on-demand music streams.

CSI is a joint venture of Montreal-based Society From Reproduction Rights of Authors, Composers and Publishers in Canada (SODRAC) and Toronto-based Canadian Musical Reproduction Rights Agency (CMRRA). They represent 95% of music publishers operating in Canada.

"These hearings will set the dynamics of our business for years," says CSI VP David Basskin, who is also president of CMRRA.

For permanent downloads, CSI proposes a rate of 15% of the retail price with a maximum of 10 cents Canadian (9 cents) per track. For subscription services offering limited downloads, CSI proposes 8% of

gross revenue.

CSI further proposes that services authorizing copying of musical works onto portable devices pay a minimum fee of \$1.40 Canadian (\$1.24) per subscriber per month, while services that do not allow portability pay a minimum of 60 cents Canadian (53 cents) per subscriber.

On-demand streaming services will be asked to pay 5.8% of gross revenue with a minimum monthly fee of 45 cents Canadian (40 cents) per subscriber.

Since Canada's first dig-

15%
Proposed publishers' take of a permanent download's retail price

ital service opened in 2003 with the launch of Puretracks, online music services have been paying advances to publishers via CSI pending a tariff decision. CSI and the major labels declined to reveal the interim rate.

Parties that have filed an opposing joint statement notice—not yet on the public record—include the Canadian Recording Industry Assn.; the Canadian Assn. of Broadcasters; Canadian telecommunication

giants Bell Canada and Rogers Wireless; Napster; and Apple Canada.

According to sources, in the joint notice, multinationals in Canada, represented by the CRIA, have taken the view, similar to their U.S. counterparts, that their deals with digital services should be for sales of records rather than licenses for the recordings. They will reportedly seek to each oversee their own separate blanket licensing deals for the digital distribution of music.

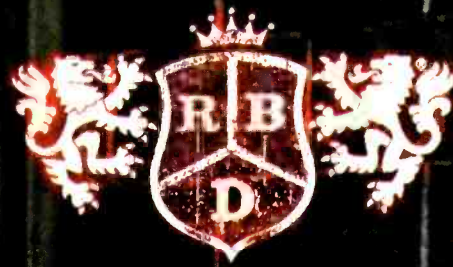
Sources indicate that while Sony BMG Music Canada had pushed this strategy from the start of negotiations with CSI in 2003, EMI Music Canada, Warner Music Canada and Universal Music Canada only recently decided to follow suit. One source claims this was due to Basskin's "adversarial" approach in initial negotiations. Basskin refused comment on that claim.

The CRIA refused comment for this article, citing the pending hearings.

CSI, Basskin says, will aggressively seek protection of publishers' and songwriters' interests at the hearings. "Record companies do not have, and never will have, our interest at heart. Look at their history of mechanical licensing. Would you trust these people?"

'These hearings will set the dynamics of our business for years.'

—DAVID BASSKIN, CSI



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Optimism Felt At IAAM Confab

Arena Managers Upbeat Over Strong Year, Promising Fall

In San Antonio, attendance was up and the vibe was positive at the 81st annual conference and trade show of the International Assn. of Assembly Managers, with about 2,600 attendees.

The trade confab, held Aug. 4-9, hosted 1,400 exhibitors (including Billboard) of goods and services catering to the venue industry. More than 56 sponsors were onboard this year, according to IAAM executive director Dexter King. He adds that this was the "smoothest" conference of his five years at the helm of the association.

King says attendees had a "sense of optimism that comes out of coming off strong seasons." Arena managers in particular have plenty to be upbeat about, with concert grosses well up over last year and an impressive lineup of tours set to roll out for late summer and fall. Arena managers cited the Live Nation-produced Madonna tour as a big winner at the box office, but not without its challenges and difficulties in hosting.

As for the association, King says the IAAM is in its "best shape ever" financially. He added that IAAM feedback indicated that the majority of members found the venerable

organization "more meaningful" to them than it had been in several years, if ever.

THOROUGHBREDS: In other news from the conference, Philadelphia-based facility management firm SMG says it will work with Rolling Stones producer Michael Cohl in staging a Sept. 29 concert by the Stones at legendary Churchill Downs in Louisville, Ky., home of the Kentucky Derby.

The stage for the show will be set up on the track's fourth turn. This will be the venue's first major concert, therefore the Stones have had to make some concessions in their typical bodacious stadium production, such as the band's traditional show-ending pyro display. Those in the know say racehorses are cool with sustained noise, like "Start Me Up" segueing into "It's Only Rock'n'Roll," but it's the sudden booms that freak them out. So precautions will be taken to ensure that this billion-dollar band does not startle those million-dollar ponies.

RED HOT: In one of the most anticipated North American runs of 2006, the Red Hot Chili Peppers follow their sold-out tour of Europe, an appearance at the Fuji Festival in Japan and a

headlining slot at Lollapalooza with a tour that began Aug. 11 at the Rose Garden in Portland, Ore.

Some 40 dates are on the books as of now, including doubles at the Oakland (Calif.) Arena (Aug. 24-25); the Forum in Los Angeles (Aug. 31-Sept. 1); Air Canada Centre in Toronto (Sept. 25-26); Continental Airlines Arena in East Rutherford, N.J. (Oct. 17-18); Wachovia Center in Philadelphia (Oct. 23-24); and surely other markets as tickets go on sale. This is a sizzling tour, booked by Don Muller at Creative Artists Agency. Q Prime manages the Peppers.

ATTENTION: With the third annual Billboard Touring Conference & Awards quickly approaching (Nov. 8-9 in New York), this is a good time to remind everyone to report their box-office numbers to Billboard Boxscore manager Bob Allen (ballen@billboard.com) in a timely fashion so we can count those figures when determining winners for our Touring Awards. Our finalists and winners are based upon actual box-office data as opposed to any kind of popular vote (we're not in high school anymore), so we want to be as accurate and up to date as possible. The time period covered for the 2006 Touring Awards is Dec. 1, 2005, through Sept. 30, 2006. ...



RED HOT CHILI PEPPERS



BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,372,620 \$86/\$61	TIM MCGRAW & FAITH HILL KeyArena, Seattle, Aug. 9-10	29,513 two sellouts	House of Blues Concerts, AEG Live
2	\$2,281,744 \$110.50/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Quicken Loans Arena, Cleveland, Aug. 3-5 includes matinee	25,686 37,214 four shows	Live Nation, Cirque du Soleil
3	\$2,153,029 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Aug. 10-13	16,202 four shows 16,592 three sellouts	Concerts West/AEG Live
4	\$1,989,219 \$55/\$36	DAVE MATTHEWS BAND, SOULIVE, GOV'T MULE New England Dodge Music Center, Hartford, Conn., July 28-29	49,204 two sellouts	Live Nation
5	\$1,919,916 (\$1,524,590) \$88.15/\$50.37	TAKE THAT, PUSSYCAT DOLLS RDS Arena, Dublin, Ireland, June 28	27,526 30,000	Alken Promotions
6	\$1,613,043 (\$1,285,160) \$87.86/\$56.48	BOB DYLAN, FLAMING LIPS, VIOLENT FEMMES & OTHERS Nowlan Park, Kilkenny, Ireland, June 24	23,312 25,000	Alken Promotions
7	\$1,420,880 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL Rose Garden, Portland, Ore., Aug. 8	18,180 sellout	L. MacGregor Group, AEG Live
8	\$1,403,430 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL HP Pavilion, San Jose, Calif., Aug. 13	17,624 sellout	Another Planet Entertainment
9	\$1,293,454 \$87/\$67	TIM MCGRAW & FAITH HILL ARCO Arena, Sacramento, Calif., Aug. 12	15,301 sellout	Live Nation
10	\$1,141,020 \$50/\$20	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Columbus Crew Stadium, Columbus, Ohio, Aug. 13	27,294 sellout	In-house
11	\$1,129,770 \$85.75/\$39.75	OZZFEST: OZZY OSECURNE, SYSTEM OF A DOWN & OTHERS Tweeter Center, Mansfield, Mass., Aug. 1	19,903 sellout	Live Nation
12	\$1,095,343 (\$1,226,675 Canadian) \$61.87	DIXIE CHICKS, BOB SCHNEIDER Halifax Metro Centre, Halifax, Nova Scotia, Aug. 8-9	17,650 two sellouts	Concerts West & The Messina Group & Moore Entertainment/AEG Live
13	\$1,074,620 \$129.50/\$19.50	MARIAH CAREY American Airlines Arena, Miami, Aug. 5	13,156 sellout	Live Nation
14	\$1,018,533 \$247.50/\$30	CROSBY, STILLS, NASH & YOUNG Nissan Pavilion at Stone Ridge, Bristow, Va., Aug. 12	14,544 22,501	The Next Adventure
15	\$944,122 \$219.50/\$34	CROSBY, STILLS, NASH & YOUNG Bethel Woods Center for the Arts, Bethel, N.Y., Aug. 13	16,502 sellout	The Next Adventure, in-house
16	\$924,145 \$78/\$49.50	DIXIE CHICKS, BOB SCHNEIDER Verizon Center, Washington, D.C., Aug. 4	14,592 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
17	\$911,494 \$59/\$39.50	DAVE MATTHEWS BAND, GOV'T MULE Riverbend Music Center, Cincinnati, Aug. 1	20,522 sellout	Live Nation
18	\$873,129 \$174.5/\$24	MARC ANTHONY, LAURA PAUSINI, MARCO ANTONIO SOLIS American Airlines Arena, Miami, July 30	12,121 13,867	Live Nation
19	\$847,009 \$147/\$32	CROSBY, STILLS, NASH & YOUNG Sound Advice Amphitheater, West Palm Beach, Fla., Aug. 8	12,674 19,178	The Next Adventure
20	\$810,471 \$85.50/\$47.50	OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN & OTHERS Randall's Island, New York, July 29	14,280 20,250	Live Nation
21	\$760,452 \$57/\$29	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Indiana State Fair, Indianapolis, Aug. 11	17,812 sellout	Indiana State Fair, Live Nation
22	\$751,243 \$99.50/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' John Paul Jones Arena, Charlottesville, Va., Aug. 1	9,004 10,187	Live Nation, Cirque du Soleil
23	\$714,455 \$125/\$19.50	MARIAH CAREY St. Pete Times Forum, Tampa, Fla., Aug. 7	13,354 13,542	Live Nation
24	\$705,280 \$105/\$47.25	SANTANA, ANTHONY HAMILTON MGM Grand Garden, Las Vegas, July 29	9,313 10,418	Live Nation, In-house
25	\$678,491 (\$763,554 Canadian) \$77.5/\$59.37	DIXIE CHICKS, BOB SCHNEIDER John Labatt Centre, London, Ontario, Aug. 13	9,271 sellout	Concerts West & The Messina Group & Moore Entertainment/AEG Live
26	\$675,781 \$54/\$25	RASCAL FLATTS, GARY ALLAN, KATRINA ELAM Riverbend Music Center, Cincinnati, Aug. 12	20,450 sellout	Live Nation
27	\$660,595 \$129/\$19.50	MARIAH CAREY Phillips Arena, Atlanta, Aug. 9	11,226 13,288	Live Nation
28	\$643,318 \$75/\$32.50	TOM PETTY & THE HEARTBREAKERS, TREY ANASTASIO Clark County Amphitheater, Ridgefield, Wash., July 29	14,275 17,706	Live Nation
29	\$634,166 \$203/\$52.50	CROSBY, STILLS, NASH & YOUNG Phillips Arena, Atlanta, Aug. 10	8,289 12,842	The Next Adventure
30	\$611,058 \$79.50/\$29.50	DEF LEPPARD, JOURNEY, STOLL VAUGHAN C.W. Mitchell Pavilion, The Woodlands, Texas, July 30	16,310 sellout	Live Nation, in-house
31	\$595,551 \$69.50/\$39.50	AMERICAN IDOLS LIVE Richmond Coliseum, Richmond, Va., July 29	9,935 sellout	AEG Live
32	\$594,356 \$68.50/\$38.50	AMERICAN IDOLS LIVE Pepsi Arena, Albany, N.Y., July 11	11,716 sellout	AEG Live
33	\$593,595 \$65.25/\$36.75	AMERICAN IDOLS LIVE Mellon Arena, Pittsburgh, July 27	11,750 12,359	AEG Live
34	\$589,151 \$38	VANS WARPED TOUR Nassau Coliseum, Uniondale, N.Y., Aug. 5	17,420 22,500	AEG Live
35	\$580,598 \$49	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Save Mart Center, Fresno, Calif., July 21	11,678 sellout	Live Nation



KANYE WEST, left, and GLC perform at Lollapalooza in Chicago.

TOURING BY RAY WADDELL

A Real Lollapalooza

A Once Dubious Brand Is Again A Hit In Chicago

Lollapalooza the rock festival has finally supplanted Lollapalooza the failed tour in consumers' minds.

The numbers are in on the Aug. 4-6 Lollapalooza festival in Chicago's Grant Park, and they blow last year's event out of the park. Lolla grossed nearly \$8 million in ticket sales, with total paid attendance of more than 166,000. Last year's Lolla, the first as a one-off festival, had a total paid attendance of 60,000 from a two-day event.

Charles Attal, president of Charles Attal Presents, is the talent buyer for Lollapalooza and co-producer of the event with Charlie Jones at Capital Sports & Entertainment. Both are based in Austin.

CSE and Attal also produce the Austin City Limits (ACL) Music Festival in Austin, and Jones says his core staff has been together since the first ACL fest in 2002. "This is probably the smoothest event I've ever been a part of," Jones says. "It's a testament to the fact that our staff has arrived."

Daily paid attendance was 52,000 the first day, 56,000 the second day and 59,000 the third day when headliners Red Hot Chili Peppers closed the event.

Jones says after losing money in its first year, Lollapalooza should turn a profit this year, although final numbers aren't all in yet. "Last year was an investment year," Jones says. "This year we think it paid off."

Attal declined to divulge the event's talent budget. "It's a lot, more than we spend on ACL, I can tell you that," he says. "It's in Chicago, and bands demand more money there."

Booking the 130 bands on nine stages was a challenge, Attal admits. "It wasn't about selling the event because people knew about it. It was more about the haggling and everybody wanting top dol-

lar, and trying to keep it within reason," he explains. "We try to keep a balance with ticket prices, which are still pretty decent."

Ticket prices began at \$130 for a three-day pass and topped out at \$150. Attal says he kept ticket prices in mind when negotiating with artists: "There were a couple of negotiations that I got bit on, but I think everything else came in at fair market value."

Lollapalooza is "the most expensive show in the United States to produce," Attal believes, with costs distributed pretty evenly between bands and production.

Producers brought up 80 staffers from Austin to produce Lollapalooza, many of them veterans of ACL fests. ACL is also a downtown event held at Austin's Zilker Park, and Jones says that while the two cities are obviously different, the events are actually similar.

"It's almost the exact same stage grid, same number of bands, same number of volunteers and security," he says.

But the "big city" status of Chicago adds wrinkles, not the least of which is expense. "We're a new company working in a new city, and we had to learn the ropes of how to do things the Chicago way," Jones says. Increased sponsorships—"way up," Jones says, over last year—help to offset some of these costs.

The revenue hierarchy at Lolla is ticket sales at the top, followed by sponsorships and merchandise/concessions sales. Merchandise completely sold out by the last day.

"In year one, we had to reinvent Lolla and get people to believe it was alive," he says. "Now we're juggling with [determining] the amount of sponsorship that's too much sponsorship because we don't want it to turn into a nonauthentic music event."

Major sponsors included AT&T, Bud Light and Chicago rock station WKQX. "It was a new venture for both of us," Jones says of working with WKQX. "They're used to running their own events and probably had never paid cash to be a part of one. It definitely helped, they were all over the air, all the time."

Lollapalooza has an uneven history as a touring event, but ended on a negative note when the 2004 tour failed to even get off the ground due to dismal ticket sales. Charles Attal Presents and CSE resurrected the brand, owned by founders Perry Farrell and the

130
Number of acts booked on Lollapalooza's nine stages

William Morris Agency, last summer as a festival.

"When we first started working with this brand people thought we were out of our minds," Attal says. "You have to make sure when you redo [a brand] you give people a good experience, and all of a sudden people forget... they don't associate it with the touring model. They associate it with the one-city model and it works."

Jones vows that producers won't rest on their laurels in producing Lollapalooza. "We're all fortunate that it's called 'Lollapalooza' and that it's at Grant Park in Chicago," he says. "If we pay attention to the details like we have in the past I expect this event to be around in Chicago for a long time."

The ACL fest is set for Sept. 15-17. Attal and Jones will then assist Rolling Stones producer CPI in staging an Oct. 22 Stones show at Zilker Park.

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NORMA JEAN bassist JAKE SCHULTZ and his bandmates will headline the Radio Rebellion club tour this fall.



RING BY MITCHELL PETERS

Revolutionary Idea

Radio Rebellion Tour Takes Five Bands To Clubs This Fall

As opposed to large summer outings like Vans Warped tour and Ozzfest, this fall's inaugural Radio Rebellion tour will give all-ages punk and metal fans a more intimate club experience, co-founder Graham Day says.

Day says the timing of the tour is in his favor. "Fall is prime real estate time-wise for a tour like this," says Day, whose online music retail company SmartPunk.com is a main sponsor. "Potential fans are going back to school and rediscovering their tastes and defining what the soundtrack to their lives will be for the next school year."

Additional sponsors include Hurley, Nike 6.0, Fuel TV, Alternative Press magazine, Action Sports Group and Hot Topic. "Combining all the sponsors' expertise and muscle, the end goal is hopefully to make an impact for these bands and their careers," Day adds.

Atlanta-based act Norma Jean will headline the eight-week jaunt, which hits 750- to 1,200-capacity venues across the United States and Canada between Oct. 6 and Dec. 2. Other bands on the bill include Between the Buried and Me, Fear Before the March of Flames and Misery Signals. The Fully Down and the Confession will alternate in the opening slot. Tickets range from \$15 to \$17.

"For a five-band bill, I think it's a great ticket price," says Kenmore Agency's Tara Ruttle, who reps Norma Jean and

exclusively booked the 45-date trek. Ruttle worked with Live Nation and House of Blues as well as various independent promoters.

Organizers of Radio Rebellion include Day, Hurley's Paul Gomez, Fearless Records president Bob Becker and California Coaches owner Stewart Teggart. Collectively, the group has experience in promoting shows, running labels, artist management and tour management. But this will be the first time any of them has helped organize a full-scale tour.

"With all our combined experience, we're confident it's going to do well," Day says. "We all have experience in handling shows on the road."

SmartPunk and Hurley have produced and booked their own branded stages on the Warped tour over the years. The initial concept for Radio Rebellion came from a conversation between Day and Gomez, where the two expressed a desire to move beyond Warped and be able to pay acts; Day says the bands that played Warped on his SmartPunk stage were not compensated.

"We're hoping to take care of the bands the best we can because it's all about them," Day explains. "We control the ticket price, we can compensate the bands and get [sponsors] involved so the bands get more out of it than just playing in front of their fans every day."

Norma Jean vocalist Cory

Brandan says he's looking forward to playing smaller venues after recently touring on this year's Ozzfest. Radio Rebellion will be Norma Jean's first headline slot in two years.

At Ozzfest "we're playing for a lot of people who have no idea who we are," says Brandan, whose band is scheduled to drop its third full-length, "Redeemer," Sept. 12 via Solid State. "With [Radio Rebellion] it will be our show, and the intimate setting is a big part of that."

The philosophy behind Radio Rebellion is to showcase bands that have built fan bases through grass-roots means and not commercial radio. "We're not anti-radio or anything like that," Brandan explains. "There's a lot of success in this range of music without the help of mainstream radio."

Ruttle says she usually doesn't rely on radio play to spread the word about upcoming tours. "It's more flier and print ads than anything," she explains. "Now, most kids learn about music through the Internet."

Other promotional means include Radio Rebellion CD samplers, which were available at various Warped dates and Hot Topic stores.

Day says he doesn't expect to get rich off the tour, but doesn't expect to lose money either. "We're looking forward to a successful first year on the tour," he says. "We expect to finish in the black." ...

LITTLE STEVEN'S UNDERGROUND GARAGE GARAGE ROCK

Whadya hear? Whadya say?

It is said that Tom Petty wrote "The Last DJ" about Jim Ladd, a DJ on KLOS in Los Angeles, because Ladd is one of a handful of DJs in the country who can play whatever he wants.

Well, Ladd returns the favor this week, suggesting we check out Petty's new record, "Highway Companion," which we agree is particularly cool.

Garageville being a band thing, we don't like solo records as a rule. But rules are for squares, Daddy-O. Besides, the record is not only a righteous contemporary tribute to John Lee Hooker, but it's the first time—like, ever—we can recall a Jeff Lynne production sounding like there's a human being on the record.

Ron Wood has a much-deserved two-disc

retrospective coming in September. It will include tracks from his six solo albums, a couple of very cool songs from the Jeff Beck Group, the Faces and the Rolling Stones. However, most important, it will be the first time tracks from his first band the Birds will be readily available, as well as a few from Creation, who Wood was with for a short time. Most folks will be surprised to hear what a good guitar player he was in 1964.

Sandy West, founding member and drummer of the Runaways, has been hit with lung cancer and a brain tumor. Send messages of love and support to lettersforsandy@yahoo.com. All of our love and prayers to West and her family and friends.

See you next week. ...

For more of this column, go to billboard.com.

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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

Retail Track

ED CHRISTMAN echristman@billboard.com



Hanging With Big Daddy

Indie Distributor Keeps Fun At The Forefront

One of my favorite moments at this year's NARM convention came when Big Daddy co-owner **Burt Goldstein** approached keynote speaker **Chris Sacca**, Google head of new business development, to tell him that his (Goldstein's) shoes were a multicolor weave containing all of Google's corporate colors. Goldstein tried to talk Sacca into buying 6,000 pairs of the shoes for all of Google's employees. Had he closed the deal, I have no doubt that the Big Daddy distributor would have found some way to fulfill the order. Instead, Sacca looked at him like he was crazy—in other words, like he worked at Big Daddy.

Lost in the shuffle of the NARM convention, the Kenilworth, N.J., indie distributor had its own annual company conference one week earlier. About half of the company's 40 labels (with a total of 60 imprints) attended the convention.

Goldstein declines to reveal Big Daddy's annual revenue, which Billboard estimates between \$5 million and \$10 million, but he acknowledges that sales are down. Consequently, Big Daddy is becoming more aggressive in the digital world, where it already sells directly to the top 10 online stores, and uses the Independent Online Distribution Alliance to reach other digital accounts.

Goldstein, who co-owns Big Daddy with CFO **Doug Bail**, also hopes to take advantage of the "Long Tail" theory by adding more SKUs to its 3,500-title catalog through signing more labels.

But just as important as the numbers, the Big Daddy staff—which includes national account manager **Larry Germack** and intelligence officer **Ali G**, Goldstein's daughter—also makes sure to do business in an in-your-face, tongue-in-cheek way.

Case in point: its convention venue choice, the Mansion on O Street, a Washington, D.C., bed and breakfast filled to the brim with, well, stuff. A cross between a thrift shop, antique store and rock'n'roll museum, the hotel offers everything within its rooms for sale, including the drinking glasses in your bathroom.

The convention kicked off with a two-verse version of the national anthem, sung by **Doug Alan**, who records for AmeriMusic, a Rockville, Md.-based label.

Alan was followed by **Dean Friedman**, who in 1977 had a minor hit with the comedic pop ditty "Ariel." His humor-laden set included "I Miss Monica," an ode to interns (hear it at deanfriedman.cf.huffingtonpost.com).

This being the indie sector, Friedman also participated at the convention as a representative for Peekskill, N.Y.-based SafeSell, which did a presentation on how the company sets up digital download stores for labels and artists. In fact, SafeCell runs the bigdaddymusic.com site.

On the last night, Big Daddy presented its awards. "Every award Burt gave out was contrary to the usual awards given at conventions," recording

artist and Mpress imprint owner **Rachael Sage** says. "It was just a silly, New York, campy thing; he was being playful."

Northern Blues was Big Daddy's overall label of the year, and if you want to find out who won vampire label of the year and what qualifications are required, e-mail me.

MEANWHILE, back at NARM, Big Daddy's wacky behavior wasn't so appreciated by the NARM staff. At the convention's trade show, Big Daddy parlayed the ability to display its wares to the industry into an opportunity to raise awareness and money for a charity it supports.

Big Daddy tried to raise funds for the Light of Day Foundation—established by **Bob Benjamin**, who owns the Big Daddy-distributed Schoolhouse Records—by selling its display CDs for \$4 each.



Big Daddy's **BURT GOLDSTEIN** opines during the company's convention panel on whether there is room for physical product in a digital world. Seated behind him are SafeSell executive **DEAN FRIEDMAN**, left, and Amherst Records lawyer **DAVID PARKER**.

Benjamin, who suffers from Parkinson's disease, has contributed more than \$750,000 through fund-raising concerts and a **Bruce Springsteen** tribute album.

Yet, Big Daddy's charity efforts were shut down twice by NARM's staff.

"There were issues with what the hotel allows, with sales tax and with other vendors complaining about Big Daddy," NARM executive VP **John Lyons** said. "If we knew about it beforehand, it is something we would have wanted to support by making an even bigger deal of it."

Visit lightofday.org for details on making contributions to the foundation.

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COPYRIGHT CRAPSHOOT

Rights To Older Works May Soon Revert To Artists, But Only Some Of Them, Some Of The Time—Maybe

The other day I pulled an old recording contract from storage, which was signed in 1979 by my former artist client. A production company, jointly owned by the artist and his manager, had assigned rights in the artist's recordings to the label. A lawyer who represented both artist and manager at the time purportedly created the production company—and structured the record deal that way—for tax purposes.

Back then a right that didn't begin until 35 years later—an author's right to terminate a "grant" of a copyright interest—must have seemed a lifetime away and unnecessary to consider when making a deal. Yet structuring the deal through a production company may be the glitch that ultimately prevents my former client from terminating that transfer and getting back his recordings, many still marketable but sitting on a shelf somewhere. Only grants made by "authors" may be terminated; the production company is probably not an author under copyright law.

As Billboard recently reported, the first year in which authors of copyrighted works covered by the 1976 U.S. Copyright Act may begin terminating licenses and assignments to get their rights back is fast approaching. Ambiguity as to who may legally be an "author" of a sound recording is predicted to throw the recorded music industry into chaos (Billboard, Aug. 12), but that issue is just the tip of the iceberg. Customary industry practice, contract terms and the way records are made present mind-boggling complications.

WHICH LAW APPLIES? Until the recording is made, there is no copyright to be governed by the act.

In most recording contracts, artists grant rights in future recordings. Termination provisions in the current law (sections 203 and 304) do not seem to cover grants made before 1978 for recordings made during or after 1978, the year the 1976 act went into effect.

"Even though I enter a contract in 1960, if the contract is still in existence and I make a record in 1978, I think the record is covered by the 1978 law and is not covered by the pre-existing law," says Jay Cooper, chairman of Greenberg Traurig's Los Angeles entertainment practice. But there is no clear answer.

WHICH RECORDINGS? Generally, the act governs recordings made in the United States. The right to terminate does not affect an entire recording contract; it only affects the grant of rights in the copyright. An author who wants to get back the copyrights in more than one album will have to terminate the grant for each recording during the appropriate five-year time period—or forever lose the right to terminate.

The period begins 35 years after the work was "published" or 40 years after the document granting the rights was "executed," whichever period begins earlier.

For example, an artist who signed a 1978 contract granting rights in records released in 1978, 1982 and 1988 must terminate during three different time periods. The first period is 2013-2018 (beginning 35 years after the 1978 release); the second is 2017-2022 (beginning 35 years after the 1982 release); the third is 2018-2023

(beginning 40 years after the 1978 contract because it begins earlier than 35 years after the 1988 release). If singles were released a year or more before the album, that recording could have a different time period.

Specific procedures, including at least two years' advance written notice of termination and filing documents with the Copyright Office, must be followed.

WHICH CONTRACTS? Whether a termination will have a domino effect on other contracts is unclear.

In situations where an artist granted worldwide rights to a company, which granted rights in other territories to its subsidiary or other companies, some lawyers believe all rights are terminated.

"A company can only grant rights that they have, and those rights are subject to termination rights," Cooper says.

U.S. Register of Copyright Marybeth Peters is not so sure. "What you're terminating is the rights in the U.S.," she says. "If the rights go outside the U.S., it may not have any effect. I don't know how a court would see that."

If the argument that every contract is subject to an author's original right to terminate is correct, then artists who granted

rights to a production company—and producers who granted rights to artists rather than to labels directly—may still have a shot at getting rights back from labels. Perhaps terminating those initial grants would trigger termination of the subsequent grant of rights to labels. But labels will undoubtedly challenge this type of termination.

WHICH AUTHORS? The act permits a majority of the authors to terminate the grant. As a result, each individual sound recording will have to be examined to determine the authors. And presumptions on who each author may be can be thrown out the window.

For example, many industry veterans say that any label run by Arista Records founder and RCA Music Group chairman/CEO Clive Davis may be a co-author since he is so hands-on creatively during recordings. But even his input varied by track.

Air Supply signed with Arista around 1980. "When Clive first came to the studio on the second album, he heard 'The One That You Love,'" group co-founder Graham Russell says. "It was already finished, and the first thing he said was, 'It will win you a Grammy and it will go to No. 1.' That's all he said. So for him, for all intents and purposes, everything was how he felt it should be."

Although featured performers, producers and sometimes engineers may be authors, some background musicians may be as well.

"Take a band like Tom Petty & the Heartbreakers," says Don Friedman, a partner with Grubman, Indursky & Shire in New York. "The Heartbreakers have always been viewed sort of as a creative suit. He's worked with them continuously, and there's a lot of continuity. Do you look to just the contract or do you look beyond that [to determine the original contribution]?"

Contracts certainly may come into play. Often background musicians and vocalists sign contracts with standard terms that were negotiated between unions (AFM and AFTRA) and record companies.

Under federal labor law, unions represent "employees." Under the Copyright Act, a company that employs someone to create a copyrighted work may be the author of that work as a work made for hire. That type of author may not terminate grants under the act.

But even those who signed union contracts should not ignore possible rights, an industry source says. A court could decide that the musicians are "employees" under labor law but not necessarily "employees" under copyright law.

Background musicians who did not sign union contracts, but instead signed contracts assigning "any rights" they may have had in a copyright, will have a better chance of arguing that they were authors, Cooper says.

WHAT DO THEY GET? In the end, it is unclear what authors may get back. Terminating rights does not terminate or affect rights in physical property.

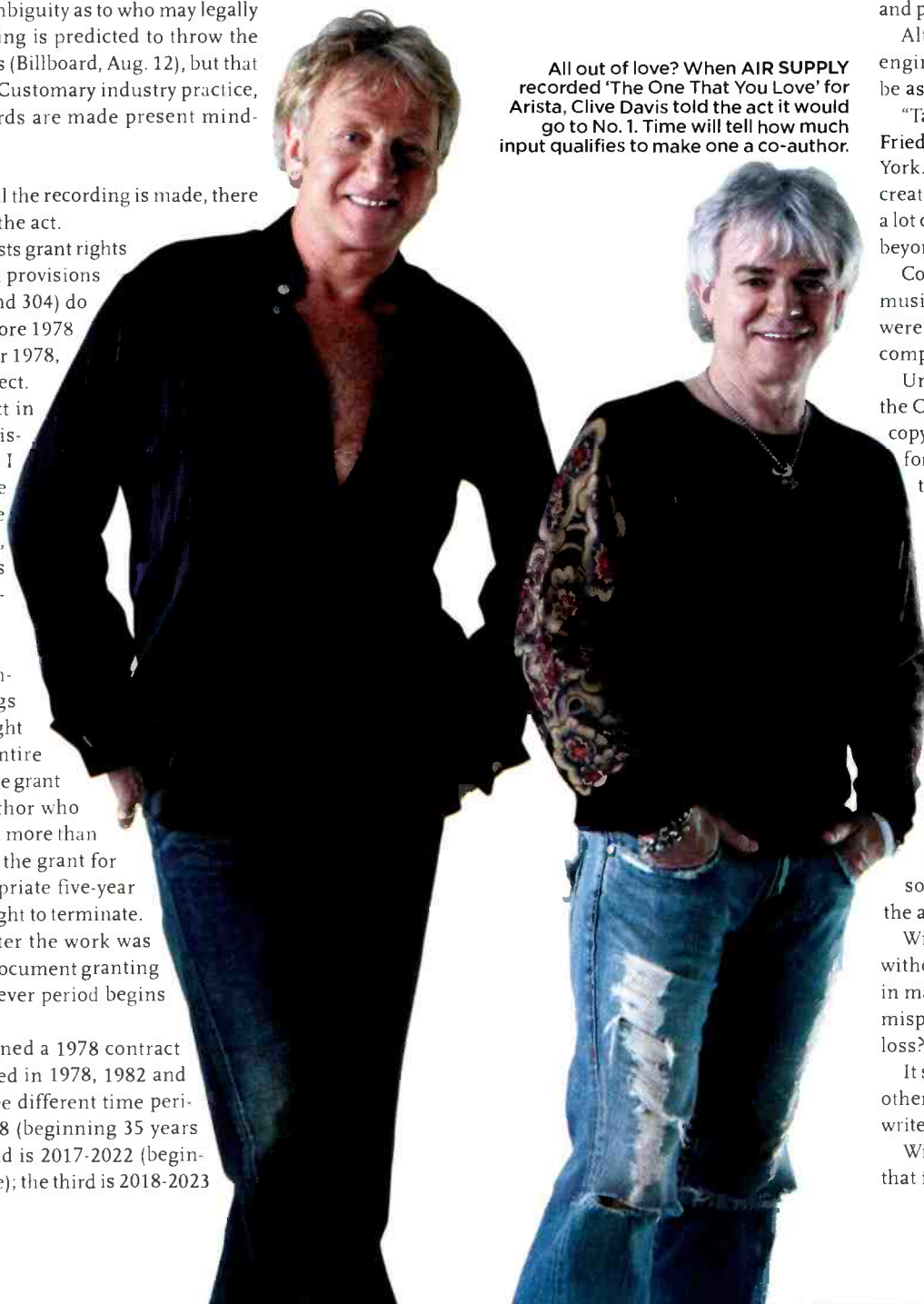
Copyrighted compositions or designs would not require the return of any physical property to their authors. But sound recordings are inextricably tied to physical property—the actual tape or digital media.

Will record companies have to return the master recordings without receiving some payment for the money they invested in making that property? What if the masters have been lost or misplaced? Must the authors somehow be compensated for that loss?

It seems that every time one question may find an answer, another question pops up. "It's endless," Cooper says. "You could write a whole book on this."

With all these complexities to work out, 2013 doesn't seem all that far away.

All out of love? When AIR SUPPLY recorded 'The One That You Love' for Arista, Clive Davis told the act it would go to No. 1. Time will tell how much input qualifies to make one a co-author.



CEO
Sharman
Networks

Nikki Hemming

With the Kazaa cases settled, Sharman CEO Nikki Hemming talks about the future of P2P, licensing content and retaining users as the service goes legit.



Nikki Hemming emerged into the spotlight after 2002 when the Sydney-based CEO of Sharman Networks acquired the controversial peer-to-peer (P2P) file-sharing software Kazaa Media Desktop. Within three years, the software was used to download an estimated 300 million files—including music, movie segments, software and computer games—both sanctioned and unsanctioned.

Australia's Music Industry Piracy Investigation unit estimated Sharman's monthly turnover for 2004-05 at \$200 million Australian (\$154 million).

In the past two years, Sharman was at the center of high-profile copyright infringement court cases in California and Australia. These were settled in July 2006 after 12 months of discussions. Sharman paid the movie and music industries \$110 million, installed filter software in Kazaa and is in negotiation for licenses with labels and studios.

The details of Sharman's ownership and structure remain protected by the laws of Vanuatu, the Pacific Islands tax haven where the company is registered. During the Kazaa court case, the Australian Record Industry Assn. insinuated that Sharman's real owner was Hemming's close associate, Kevin Burmeister, who runs Brilliant Digital Entertainment and commercial P2P content distribution network Altnet, which is utilized by Sharman. But it was never proved.

Hemming plays her cards close to her chest on future strategies, partly for commercially sensitive reasons, partly because Sharman's agreement with the movie and music industries has a no-criticism clause. But she believes Sharman's leadership in technology and the major labels' knowledge of marketing will create a No. 1 destination software with a one-click solution where consumers can find, choose, organize and play their content.

Despite Kazaa's position in the media spotlight, little is known about the 39-year-old, London-born Hemming. A former employee of Richard Branson's Virgin Interactive and one-time GM of theme park Segaworld in Sydney, she rarely grants interviews, preferring to challenge herself with shark diving and mountain climbing. She next plans to trek through Peru to Machu Picchu, commonly known as the Lost City of the Incas.

How soon do you anticipate before Sharman starts announcing its first licensing deals and in which territory?

Very soon, actually. It's our goal to secure licenses on a worldwide basis so we can take advantage of the fact there is a worldwide audience for us. We're determined to remain at the forefront and put out something that consumers are going to find very desirable.

What is your game plan for the Kazaa software?

The first thing is to be at [the] forefront of technology by creating it. To stay innovative. To watch the market for emerging trends. Most importantly, you have to not be afraid to experiment. We start from a good base in that we have a lot of advantages in creating a flourishing digital content destination and have taken our audience with us. We have an incredibly powerful brand and a lot of technical expertise. We have a unique understanding of this viral power that comes from peer to peer, and that's going to be a facet in a very successful future of selling content digitally. I'm very confident we're going to be leading the mar-

ket in the future, cooperatively with the industry.

When Napster went legit, it lost users. What have you got in place to stop that happening to Kazaa?

That boils down to relying on our expertise in being an industry veteran in P2P and understanding the consumer market so that we deliver a product that hits the sweet spots of what they are expecting from a P2P application from which you can choose licensed content. We haven't been sitting on our hands while we've been negotiating a settlement. We've been preparing ourselves for our future, and we've geared up for a pretty strong entrance into the market.

You're going to negotiate with people who have had you followed, raided your house and office, and called you a gangster. Have you got a problem with that?

Business is not about individuals, and it'd be pretty foolish of me to take personally things that have happened in the past. In terms of negotiations, we've concluded the first big negotiation with them already. We've shaken hands and we've moved forward. Mutually agreeing

to settle required a 50/50 round the table agreement to go forward together. There's no other way to get to that point, so all the indications that I've had are that we're not just willing to work together but we're excited about the prospect.

At the same time, the people you're negotiating with would have some legitimate suspicions about Sharman's setup. Do you agree you'll have to clear the air with your future partners?

The air is already cleared. We went out of our way to deal with any and all concerns on this subject. The [Australian] record industry's most senior lawyer [Richard Cobden] didn't have one question left on the subject. Anyone who says otherwise is simply making mischief.

What role will Kevin Burmeister and his two companies play in the "new" Kazaa?

We have a joint-venture agreement with Altnet Corp., which has been in place for a long period of time. We have technology that we are developing, he has technology that he is developing. Altnet are a great company to collaborate with, they're very

CAREER HIGHLIGHTS

- 1992-** Part of the management team that helped Virgin Europe evolve from budget software publisher to market leader in entertainment software.
- 1993:** Selected by the chairman of Virgin as youngest participant in an equity position in the Virgin company.
- 1995:** Established Virgin Interactive in Australia from a zero base and created a publishing model since followed by many international publishing houses.
- 2002:** Established Sharman Networks and made Kazaa a market leader.
- 2006:** Oversaw settlement between Sharman and global record labels/movie studios.

therefore it's a slightly longer term proposition. But [Sharman] is intending to participate in the market with more than one model to ensure we're capturing consumers' demands across the board.

Why have consumers not embraced subscription models?

The [IPUF] model was before its time, and there were not enough players involved in the model in order to deliver seamlessly. So when a consumer is purchasing they don't see the back end, they just get the experience they are looking for. Partially there are technical boundaries, and partly there's not been enough innovation in this subscription model at the moment.

Sharman was originally set up to invest in Internet opportunities. In which areas can money be made?

Our primary investment in the Internet is Kazaa. I'm going to take a hard-line corporate position and say that if I've identified some sweet spots [elsewhere], they're not something I want to publicize. I'd rather capitalize on them and then talk about them.

When was the last time you paid for a CD or to see a movie?

I went to see "The Sentinel." It wasn't as good as "In the Line of Fire." I don't recall the last CD I bought, it was this year. I'm dated by my music collection, which is '80s-centric. The last CD I heard was Annie Lennox's "Diva." ...

innovative, and we're happy to work with them.

When Sharman first bought Kazaa, you envisaged use of a subscription model. Is that still a viable proposition?

There are various subscription models. I think you're referring to IPUF [Intellectual Property Use Fee]. That's a model that certainly shouldn't be dismissed. What it does require is that all parties in the integration chain participate, and



Making Of A Legend Part

He boasts an ace team of producers on his new album, but **JOHN LEGEND** still marches to the beat of his own soulful drum

By **Tamara Conniff**
and **Hillary Crosley**

Photograph by **Danny Clinch**



No one recognizes R&B singer/songwriter John Legend when he walks around his neighborhood in New York's East Village. He strolls down St. Mark's Place on a recent late summer day, passing vendors selling punk rock T-shirts and body jewelry, and though he seems intent on noticing every bit of the city's energy—the graffiti, the facial expressions of people who pass by him, the newspaper headlines—no one stops and notices him.

It's a little surprising, considering how many people took note of his debut album. "Get Lifted" has sold more than 1.7 million copies in the United States and more than 3 million worldwide, largely on the strength of "Ordinary People," the stripped-down, poignant piano ballad that sounded like nothing else on radio when it climbed to be a top five hit on Billboard's Hot R&B/Hip-Hop Songs chart in April of last year, a few months after the album was released. The album won three 2005 Grammy Awards. And now Legend and his label, Sony Urban are preparing to release "Once Again," his sophomore effort, Oct. 24.

Spend a little time with Legend (born John Stephens) and you'll get the distinct sense that the trappings of pop stardom—awards, fan recognition and radio success—take a distinct back seat to his passion for music. His three Grammys are perched on top of an upright piano in his apartment, including one for best new artist. They are perfectly placed and shiny and hover above him as he plays the instrument. But he pays the accolades no mind.

"I didn't go into the new album thinking about the Grammys I had won," Legend says. "It's one of the greatest challenges of writing music—for it to not sound like what you think it's supposed to sound like or sound like the last album."

This time around, Legend assembled an A-list crew of producers to work on "Once Again," including Raphael Saadiq, Black Eyed Pea Will.i.am and Kanye West.

The first collaborator Legend brought into the studio was Will.i.am, who had also produced tracks on "Get Lifted." The duo wrote seven songs in five days including "Save Room."

"The mind state we kept while working on this record was one of hunger, humility and fear," Will.i.am says. "Since John and I first met, both of us have sold a lot of albums and won a bunch of Grammys. But we didn't think about that."

Saadiq adds that the pressures of recording a follow-up to a Grammy-winning album can be extraordinary. "You always put the pressure on yourself. That's how bad [songs] happen."

Will.i.am and Saadiq agree that Legend marches to the beat of his own drum.

"He never does the obvious, like make a sexy video," Will.i.am says. "I love working with John because he's a real musician. He

understands melody. It's not just hip-hop beats all day."

Saadiq says, "John's a true artist. In today's world it's not hard to get out good music even though people always say it is. You just have to stick to your guns and do what you love."

Legend spent about six months working on "Once Again," during which time he amassed 30 songs. "It was one of the most productive periods of my life. I was focused only on music. For the first time I didn't have to worry about school or a job."

How did he choose the final tracks? "You want to choose songs that balance each other out; I never include any songs I'd skip in a listening session. These are songs I need people to hear because they are good and I'm proud of them. It represents me. It's not an album of show-off records."

Though many of his new songs are about the emotional angles of love—from bliss to the pain of a cheating partner, "Once Again" also houses a few social gems reminiscent of Stevie Wonder and Marvin Gaye, particularly the song "Show Me."

"It's a spiritual love song," Legend says. "You could be talking to God or your loved one in bed at night. It asks real questions about what's happening in the world today—about wars and people dying and why God takes some and not others."

Saadiq says that Legend always has his eyes open. "Something will catch his attention and he'll start humming and writing to it."

Legend adds, "When I write, the music and the melody come first, then the lyrics. The music tells you what the song is about. My songs aren't autobiographical, the melody leads me to the story."

For Legend, however, good music does not mean perfection. He

'The mind state we kept while working on this record was one of HUNGER, HUMILITY AND FEAR.'

—Will.i.am

strives to never overproduce or sanitize his tracks. "If there are imperfections in my voice, I leave them in. It's not supposed to be perfect. It's supposed to be real."

Of course, in a radio climate currently embracing perfect, stripped-down reality—no matter how beautiful the soundtrack—can be a tough sell.

The first single from the album, "Save Room," produced by Legend and Will.i.am, hits radio this month.

"It's hard to tell where 'Save Room' fits, if at all," says adult R&B consultant Tony Gray, president of Gray Communications. "I don't know anybody in programming that's excited about that song. Unfortunately, it doesn't sound like contemporary music on R&B/hip-hop stations."

Radio's relishing youthful, lightweight R&B these days and artists like Cassie, Chris Brown and Ne-Yo are ruling the charts. The quandary of Legend's new single has been the talk of urban radio for the last month, as no one seems to know what to do with it.

Gray says that "Ordinary People" was an obvious hit, where "Save Room" is confusing. Tiffany Green, APD/MD at WGCI in Chicago—one of the first pro-

grammers to embrace "Ordinary People"—agrees that "Save Room" will be hard to fit into her playlist, suggesting it may get better play at adult contemporary radio.

"I love it personally," Green says, "for my car."

Of course, Legend wasn't an obvious hit at radio his first time around. "Used to Love U," the first single from "Get Lifted," peaked at No. 32 on the Hot R&B/Hip-Hop Songs chart.

Green says she saw Legend perform "Ordinary People" in Chicago. "I begged him to let me play it but he said, 'We can't lead with a ballad.' And thankfully Sony's sampler just happened to have the full-length version of 'Ordinary People' and we put that bad boy into rotation. Our listeners called it the 'take it slow' song and luckily Kanye directed a great video to bring it home."

"Ordinary People" came on the heels of a neo-soul bubble and Alicia Keys' success. This time, Green and Gray agree that R&B isn't going in the direction that Legend's "Save Room" is trying to take it.

As for Legend, he sounds a bit nonplussed about the radio issue. "'Ordinary People' was special," he says. "It showed me that if you make something authentic, people will like it. I try to challenge what people think is right, instead of following . . . I don't think radio sells albums anymore. And you never know what they are going to play."

Retailers sound more open to Legend's latest effort. "From the songs I've heard, his sound has definitely evolved," says Carlos Adams, product manager for Virgin Megastore. "In the long term, I think [his sound is] going to help him as an artist—I can definitely tell he's been working on his songwriting. I think first-week [sales will] probably surpass what he did on 'Get Lifted.'"

Mike Fratt, president of Homer's Records in Omaha, Neb., notes that "Once Again" could have a slow build, but a long shelf life. "I think more and more consumers want to get a feel for a record," he says.

Regardless, Sony Urban's marketing strategy is centered more on visibility than radio. Verizon Wireless and iTunes have signed on for exclusive campaigns to launch the album. The Verizon deal includes a massive TV and print campaign, which will launch this month. Sony Urban is also going after nontraditional retail—the album will be sold at Starbucks and JCPenney, and Target plans to do a special holiday push.

"This is a multiplatform campaign," Sony Urban president Lisa Ellis says. "John is an album artist and has both young and older fans. We are going to radio, but we're also going everywhere else. He has universal appeal because he writes songs that are simple and deep that anyone can feel. It doesn't matter if you're young or old, black, white or green. John will have a permanent career."

Legend says his focus right now is getting "Once Again" heard by as many people as possible. He says he can't wait to get on tour to start playing it live. He's cautious with his words, because he doesn't want to come off as arrogant. He's just excited about the possibilities in front of him. "I really feel like I'm at the top of my game, doing what I want to do." ♦♦♦

Additional reporting by David Greenwald.

Birth Of A Legend

John Legend worked with countless top acts in the years leading up to his debut album, including Janet Jackson, Talib Kweli, Twista, Jay-Z, Alicia Keys, Slum Village, Dilated Peoples and the Black Eyed Peas. But it is his collaboration with producer/rapper Kanye West that Legend's success is most associated with.

Legend grew up in Ohio, in a musical family. Considered a child prodigy, he began singing gospel and playing piano at the age of 5. While still in his teens, he was tapped to play piano on Lauryn Hill's "Everything Is Everything" for her multiplatinum, Grammy Award-winning album "The Mis-education of Lauryn Hill."

Legend met West through his college roommate, who happened to be West's cousin. The duo hit it off and started working together on a number of projects.

West signed Legend to his label GOOD Music (Getting Out Our Dreams) in 2003. It was then that he officially took on Legend as his last name.

West and Legend shopped a demo of "Get Lifted" to many major labels. All passed. They shopped it again, and the second time around, Columbia/Sony Urban picked it up.

Because "Get Lifted" was released on the heels of West's massive 2004 debut album "The College Dropout," Legend was branded West's protégé.

Legend smiles at the moniker. "I guess the media needed a way to explain who I was. We were lucky that Kanye had broken because it opened up those doors. It's funny, though, because Kanye and I started at the same time. It was never a student and teacher relationship. We were always collaborators."

West has been one of the most vocal supporters of Legend. "He is one of the most generous people I know," West says. —TC



BABY

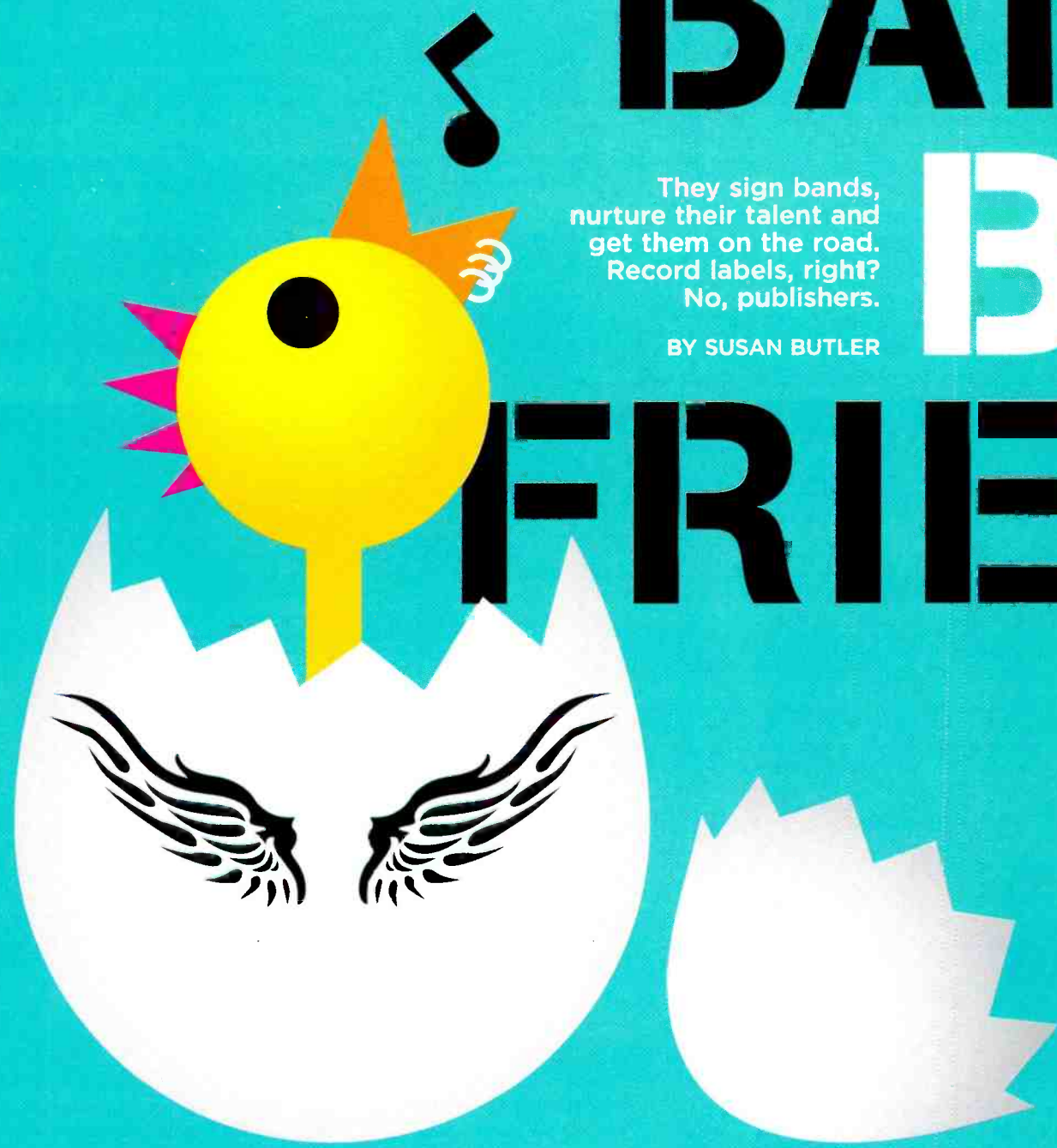
BAND'S

BEST

FRIEND?

They sign bands,
nurture their talent and
get them on the road.
Record labels, right?
No, publishers.

BY SUSAN BUTLER



Music publishing is the most misunderstood business in the music industry.

Since thousands of publishers focus primarily on licensing rights in songs and collecting royalties for themselves and songwriters, they are often thought to be little more than a place where a songwriter can get a check—an advance on future royalties. Yet many publishers are a home for artists who need to develop their songwriting and performing skills before they can land a major record deal. The major publishers in particular are looking near and far for the next Coldplay or James Blunt, who were both nurtured by publishers when record companies initially turned them away.

For the aspiring songwriter/artist, it can happen at any moment, anywhere. A teenager records songs with friends in a garage and puts them on a Web site. A folk singer performs in a grungy nightclub and sells CDs to the audience. Someone from a publishing company is moved by the song, the sound or the performer. They make a deal, and the development begins.

"When we can get involved with some key developing artists, then even if we're spending money trying to develop them, it's still, [in terms of] the advance, a much smarter way to do business as long as you're balancing it with top-line music," says Danny Strick, president of Sony/ATV Music U.S. "As a major, we have to constantly go after what we think are the high-end acts—the next act that's going to break, that's already signed to a label and has an imminent release... It's usually a bidding situation; those are very expensive."

By signing these acts early in their career, "we have a very

unique creative input into the formative beginnings of our songwriter/artists," says Guy Moot, EMI Music Publishing U.K. managing director. "Whether it's our creative input, our studios or possibly teaming them up with management, we start laying the seeds with the record companies to inform them of an act."

Major publishers report that they are finding talent everywhere. They go to live gigs where artists are attracting crowds. They read tabloid newspapers and obscure Web sites. They talk with DJs and get tips from the media.

"The most important thing [for songwriters] is that you can get noticed because the tools are there to get noticed like they never were before," Moot says.

But how do publishers actually develop the songwriter/artists? To answer this question, Billboard picked a favorite emerging act from each major publisher to portray their development process. >>>

David Gilbert, a consultant working for Sony/ATV Music Publishing, discovered Elyssa James last fall on MySpace.com. Gilbert called Sony/ATV U.S. president Danny Strick on a weekend, telling him about an "amazing voice." Although she just turned 17 years old, James displays a full, gutsy quality on her vocals and her soulful pop songs.

James says she was still looking for voice and piano lessons in Rochester, N.Y., a couple of years ago when she and some friends began writing together, recording the songs in a garage and putting them on MySpace "just for fun." About six weeks later, James was discovered.

"She had a lyric sensibility and was already developing her own point of view," Strick says. "There was just something about her that seemed very special."

Once the development deal was signed, the publisher began bringing James to New York on weekends and holidays to work with songwriter/producers.

"The goal is, as she is growing up, to hone in on a sound that she can own in a sense," Strick says, "for her to be a meaningful artist expressing her artistry in her lyrics and melodies. The voice just takes it to [a higher] level."

Sony/ATV is "casting a wide net" to team James

with a variety of songwriter/producers, Strick says. She has already worked with teams in New York and Los Angeles, including KNS, Mike Mangini and Stargate.

"Every session I learn something new," James says. "I'm getting more in touch with how songs are written." James says that she is especially impressed that a powerful publishing company actually listens to her thoughts and ideas.

James is off to Sweden the end of August to work with Macho Psycho, a songwriting/production team that saw her on MySpace before Sony/ATV signed her. "By sending her there, it expands her horizons on every level," Strick says. "Not only musically, but just by being in Europe and experiencing the world a little more." Sony/ATV didn't disclose terms, but often, these sorts of early expenses are recoupable.

Finding James a record deal is not the first part of the strategic plan. An unknown artist with a record puts a marketing department in a position where it must sell the music to the public, essentially chasing people, Strick explains.

Instead, Sony/ATV will be pitching James for film, TV, game and advertising opportunities. In this way, people can discover her.

"We would rather have people coming to us and asking who she is," Strick says.

SONY/ATV MUSIC PUBLISHING

ELYSSA JAMES



UNIVERSAL MUSIC PUBLISHING GROUP



The members of Dukes of Windsor were not looking for money when they signed with Universal Music Publishing Group in Australia. They wanted the relationship.

"We wanted their expert advice, contacts and support to help put Dukes of Windsor on the map," vocalist Jack Weaving says. "Given the current interest in the band and the exciting opportunities that UMPG have created for us, this is exactly what they are doing."

Melbourne-based Cory Blight, Scott Targett and Weaving had an existing relationship with the publisher before forming the band, which UMPG Australia's Heath Johns, head of A&R/creative, describes as a "head-on collision" among rock bands At the Drive In, Devo and the Police. When the guys decided to form Dukes of Windsor, they signed a development deal with the publisher. Oscar Dawson and Joe Franklin also signed with the publisher as they joined the band.

During the initial development phase, the publisher offered "creative mentoring" during the demo process, Johns says.

UMPG then found a number of opportunities for the group on prime-time TV and commercials in Australia, including that country's

version of the TV show "Big Brother."

"These spots not only provided invaluable exposure for the band in an already saturated market, but also proved a handy source of income when it came time to finance touring and recording ventures," Johns says.

After continuing to build a fan base playing live gigs in Melbourne, the group landed a landmark partnership with the MP3 player manufacturer iriver this year. The band will front an Australia-wide advertising campaign, which begins this fall.

"iriver needed an icon cult band to promote its products," says Bob Aird, UMPG Australia managing director. "They are an unknown band. It is a good way to expose them via new technology and, for iriver, they are the type of band and music that they wanted as a partner."

As part of that deal, iriver provided a non-recoupable budget for the band to record its debut album, "The Others," with U.S. producer Jonathan Burnside and Swedish hardcore mixing engineers Pelle Henricsson and Eskil Lövström.

The self-released album is expected to be available online and in Australian retail stores in September.

WARNER/CHAPPELL MUSIC

A pivotal point for folk artist and Arkansas native **Joe Purdy** was performing at the South by Southwest festival two years ago in Austin. Greg Sowders, senior VP of A&R with Warner/Chappell Music, made the show.

"I was completely charmed by his personality, and I fell in love with his songs," Sowders says. "The next morning I was listening to his CD with my girlfriend. She looked at me and said, 'If you don't sign this artist, I'm breaking up with you.'"

The following week the two had lunch. Sowders asked Purdy, 25, what he wanted in his dream world.

"I want to create a position for myself where as many people can hear my music as possible," Purdy says he told Sowders. "But I want that only to exist under the terms where I can retain all my creative control and never have anybody really having their hands in that cookie jar."

That kind of artist control is not something most major publishers or labels are willing to accept. But Warner/Chappell made the deal, and Purdy says he is happy with the relationship.

First, Warner/Chappell gave Purdy some financial support. "We were able to settle on a number

that was going to help him immediately, to put him on the road," Sowders says. "He needed to gain more experience as a performer."

Purdy became a regular at the club Hotel Cafe, a home for aspiring singer/songwriters.

Then the publisher provided money for Purdy to record an album, in which Warner/Chappell shares in the revenue stream, Purdy's attorney Steve Butler says. The album, "Four Seasons," was released in July through Reincarnate, a label owned by Purdy's agent Marc Geiger.

Purdy's past and current albums are also available through CD Baby, which made deals with online services. His digital sales now total more than 60,000 downloads worldwide, Butler says.

Meanwhile, the song "Wash Away" was in the first "Lost" TV episode that included original music other than a score. "Wash Away" is one of Purdy's songs that have been featured on the show.

"Slowly but surely, we're making a living," Purdy says. "Warner/Chappell is not to scrounge for money. It isn't what I

Seth Lakeman is not a new songwriter/artist, but he is about to reach new heights. His self-released album, "Kitty Jay," recorded in the kitchen of his Devon, England, cottage with brother Sean, was nominated for the 2005 Mercury Music Prize, an honor for top British albums.

"We kind of started in the underground," Lakeman says. "We built up from that folk circuit, moving toward the mainstream a bit more."

Earlier this year Lakeman, 29, signed with EMI Music Publishing in the United Kingdom.

"Folk music fascinates me because it's a vibrant live scene," says Guy Moot, EMI Music Publishing U.K. managing director. Even though it may have an older, "fuddy-duddy image," Moots says he is a firm believer that it has a younger audience.

Moot expected that EMI would have to help develop Lakeman—working with him on a way to present his music to that broader audience—five or six months before any label offered him a record deal. But Relentless Records, the London home of KT Tunstall, snagged him within weeks.

EMI then began working closely with the label to set up marketing and media plans. "The marketing directors of both companies are spearheading pitches for film, TV, game and commercial spots. The companies are setting up lunchtime

shows, including one on the MTV network. "I'm enjoying it," he says. "I'm enjoying the folk scene, the music scene, the live scene."

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ZOMBA MUSIC PUBLISHING

CASS DILLON

Cass Dillon landed his publishing deal with Zomba Music Publishing through business connections and a private performance.

Last year, Zomba president David Mantel heard about Dillon through Rene Mata, an OCD Group management consultant. Mantel says he listened to the demo but was "not overwhelmed." Eventually the manager urged Mantel to listen to Dillon perform some songs in the Zomba offices.

"The songs were still unstructured, still rough," Mantel says. "But there was something magical in the way that he performed with acoustic guitar."

Zomba brought 19-year-old Dillon into their fold, giving him some money to record a demo of new songs. Dillon then entered a production deal with Jay Baumgardner's NRG and hooked up with songwriter/artist Mitch Allan to co-write some songs.

As Dillon progressed through the writing and recording process, Mantel and others at Zomba provided specific feedback on the songs and the recordings. They broke apart the choruses, the bridges and the lyrics, sending the songs back for rewrites when they needed more work.

"I am a very hands-on person," Mantel says. "I can't help but think that great things happen when you really get into the small details."

Next Zomba wanted an electronic press kit to use in pitching Dillon for song placements and other promotion. Dillon and OCD put one together, but it was not exactly what Zomba wanted.

So Mantel set aside the spreadsheets and the strategy meetings for the day and paid a visit to Dillon's managers. He helped script the concept to show Dillon's energy and taught the artist how to perform in front of the camera.

"Here's the president of Zomba coming out to Long Island [N.Y.] to my manager's office making sure this video shows who I truly am," Dillon says. "It was awesome."

Dillon has now formed a rock band with Allan called Something to Live For. Zomba has been working with their managers, setting up meetings with record labels and showcases. The publisher also ensures that it has a representative at all the showcases.

"Zomba just being there as we walk through the door is important," OCD's Stefano DiBenedetto says. "Their support is amazing."



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Ovid's myth gets jazz
metamorphosis



Hip-Hop Hot Spot
Labels sign such
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AUGUST 26, 2006

MUSIC

LATIN BY LEILA COBO

Tego Time

Reggaetón's Resident 'Deep Thinker' On His Sophomore Album, Speaking Spanish And Finding His Soul In Sierra Leone

Tego Calderón has dropped the bling.

A few weeks ago, after much soul searching, the Puerto Rican rapper took off his trademark chains, rings, diamonds and anything remotely ostentatious and continued about the business of making music as he has always done: quietly and with little fanfare.

Indeed, the change in accoutrements suits Calderón well. The rapper has cultivated an image as the deep thinker and top lyricist of the reggaetón movement, a notion supported by his recent trip to Sierra Leone to film a documentary on the diamond mining business. Calderón returned a changed man, acutely aware of hardship and more determined than ever to lose that bling.

The marketability of that image will be truly measured with the Aug. 29 release of "El Subestimado/The Underdog." The album, arriving on Calderón's own Jiggery label via a production and distribution deal with Atlantic, pairs his music with a marketing and promotional infrastructure far greater than has supported his music before.

But Calderón did not deliver exactly what Atlantic bargained for. "El Subestimado" is rich in rhythmic variety, ranging from straight-ahead reggaetón, salsa and Puerto Rican bomba to blues, reggae and funk. It is lyrically enticing and very rarely banal.

And, save for an occasional chorus, it is entirely in Spanish. "I have a hook in one song where I explain my position with the crossover," says Calderón, who is focused on Latin sounds. "I say, 'No, no, don't mess with the slo mo, you might not understand, but it's hot.' We purposefully had little English. Even though we had pressure from Atlantic to include Anglo artists, it wasn't what I wanted to bring, and they respected that."

Calderón's lone prior studio album, 2003's "El Abayarde," has sold a modest 132,000 copies in the United States, according to Nielsen SoundScan. (A compilation, "Los Enemigos Del Guaisibiri," has shifted 105,000.) Given the language challenge, Atlantic is initially working "El Subestimado" to Calderón's core Latin audience at Spanish-language radio via the single "Los Maté." The track is No. 46 on Billboard's Hot Latin Songs chart this issue. In the coming months, the label will work "Chillin'" and "Slo Mo," two songs that have some English content, to rhythmic and rap radio.

"It's all about starting with the core first and making sure—and this is critically important to Tego—that his core fan base and



CALDERÓN

his core audience know he didn't change his musical philosophy because he linked up to Atlantic," says label chairman/CEO Craig Kallman, who signed Calderón. "For him, it was about staying true musically to what he believes in. And for us, it's about empowering him to do what he was musically inspired to do."

For Calderón, that meant biding his time between albums, to sidestep some of the hype surrounding reggaetón as a potential next big thing. "I didn't want to be the poster boy for this music," says the artist, who explained the album track by track during a recent evening in a Miami hotel room.

Instead of concentrating on creating an album of reggaetón hits, Calderón did some soul searching. He poured his heart out on "El Subestimado," including a track titled "O Dios" (O God), a word play on "odios" (hates) about fathers' rights to see their children, directly based on his own experiences with the mother of his oldest daughter. Another track talks about his deceased father. "Llorarás," the Oscar D'León salsa classic, fea-

tures D'León himself. Even "Los Maté," an uptempo reggaetón track, deals with the struggle of rich against poor.

"It was a way to fulfill reggaetón and lyricism—a kind of bridge between the two," Calderón says of his approach to the album.

The artist keeps close ties with many reggaetón acts and producers, including Don Omar (featured on "Chillin'"). Eddie Dee, Voltio and protégé Chyno Nyno. He says he is acutely aware of the lyrical and musical constraints of the genre, but also appreciates its advantages.

"The reggaetón beat is what makes people dance. And the dancing is an essential element. Even Anglos don't understand what we're saying, and they dance it," he says.

But for those who do understand, Calderón wants to make a difference, reveling in his Latin roots and shedding light on the plight of black Latins. "I'm done with denouncing and attacking," Calderón says. "What I want to do is educate: 'You are my fans, I want you to understand my people. Understand our pain.'"

>>>BRING ON THE MAJOR LEAGUES

After a long bidding war, Interpol has left the indie-label confines of Matador Records and signed a new deal with Capitol. The group is also now being managed by Dave Holmes, whose top client is flagship Capitol act Coldplay; its third album will be recorded in the fall and should be out by mid-2007. Interpol's two Matador albums have sold more than 973,000 units in the United States, according to Nielsen SoundScan.

—Jonathan Cohen

>>>'TIMES' OUT OF MIND

Bob Dylan will premiere his new album, "Modern Times," Aug. 28 on XM Satellite Radio, a day before its release via Columbia. A marathon of Dylan's popular XM show, "Theme Time Radio Hour," will follow beginning Sept. 1. In addition, fans who purchase "Modern Times," or any other Dylan CD via select retailers, will receive a bonus disc with Dylan's recent baseball-themed episode of "Theme Time."

—Jonathan Cohen

>>>'OPEN' BAR

On the heels of their surprise reunion to record two new songs for the recent Replacements best-of, Paul Westerberg and Tommy Stinson are together again on two songs for the "Open Season" soundtrack, due Sept. 26 via Lost Highway. The album includes 10 Westerberg originals, of which "Love You in the Fall" and "Right to Arm Bears" boast Stinson on bass. One Westerberg track each is also performed by Pete Yorn and Deathray.

—Jonathan Cohen

>>>TVT'S NEW 'SISTA'

R&B vocalist Keke Wyatt has signed to TVT and is working on her as-yet-untitled sophomore set due next year. The new disc will be the follow-up to her 2002 MCA debut "Soul Sista," which peaked at No. 33 on The Billboard 200 and has sold 566,000 copies in the United States, according to Nielsen SoundScan.

—Clover Hope



Tiga Stretches Way Out

Montreal DJ Covers Talking Heads, Public Enemy And Nine Inch Nails On Debut Album

Montreal native Tiga first got noticed in 2003 via an esoteric cover of Corey Hart's "Sunglasses at Night." It immediately found favor with the downtown electro-revivalist set, who Tiga says still make up the core of his fans in America. Countless remixes in the bloodless, minimalist vein followed as did another cheeky redo of Nelly's "Hot in Herre."

"Sexor" (Turbo/Last Gang), Tiga's debut artist album, includes suitably sparse, surprisingly melodious electro-pop ditties, and more covers. He takes on Talking Heads' "Burning Down the House," Nine Inch Nails' "Down in It" and Public Enemy's "Louder Than a Bomb."

A dubious selection, but not if you lived your formative years in the '90s as Tiga did. "I knew every word of the Public Enemy," he says. "And I listened to [Nine Inch Nails album] 'Pretty Hate Machine' so much and so many times... I used to be a lot more miserable."

While Tiga admits covers are not "great masterworks," he argues that they do have a cultural resonance, the same sort of post-postmodern nihilism that characterized the latest electro movement. Tiga sees covers more as tributes and musical experiments. "What makes any good cover is amazing songwriting to begin with, but realized in a very particular way, almost a more popular way," he says. "I thought how [Trent Reznor] did the original 'Down in It' left room for a different interpretation. It was so fast, I thought it was a bit goofy." Tiga's version, therefore, is slow and deliberate, rather than driving and unhinged.

LUTHER STILL SHINES: J Records is showing love to Luther Vandross' dance fans. The title track off the label's retrospective, "Shine: The Ultimate Luther Vandross," got the premier remix treatment from neodisco outfit Freemasons. The U.K. production duo is best-known for last year's massive "Love on my Mind," a Jackie Moore/Tina Turner mash-up, resung by newcomer Amanda Wilson for the sake of legality. It hit No. 2 on Billboard's Dance Airplay chart.

Their "Shine" mix, which merges Vandross' inimitable smoothness with a buoyant disco pulse, will be serviced to dance music radio this week. The original version has been steadily climbing a bunch of other charts since early July.

But best of all, the first 50,000 copies of the best-of will include a bonus CD of rare remixes, like Frankie Knuckles' "Power of Love" and David Harness' "Can Heaven Wait."

SUMMER PICK: Who would be crazy enough to resurrect a repressed musical memory like Eddie Murphy's 1985 hit/punch line "Party All the Time" and revamp it with a simple, loopy remix? Believe it or not, the loon is Sharam—half of Grammy Award-winning, usually serious-minded production/DJ duo Deep Dish—and the idea turned out to be more smarts than nuts. "PATT," as Sharam renamed his version, is hitting the nostalgia button hard and generating giant dance-floor reactions in clubs across the country. Last year's Deep Dish hit "Flashdance" beefed up another '80s standard, Shandi's "He's a Dream" (which originally appeared on the "Flashdance" soundtrack, natch), with similar effect.



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Head Butt's A Hit

Zidane's Foul Might Have Cost France The Cup, But It's A 'Coup De Boule' On The Charts

On July 9, when France's national soccer team lost the 2006 FIFA World Cup final, the dismissal of star player Zinedine Zidane for head butting an Italian defender drew more global headlines than the result itself.

Zidane's domestic popularity remains undimmed, however, and on Aug. 2 a tongue-in-cheek single about the incident topped the IFOP/Tite Live chart. La Plage's soca-styled "Coup de Boule"—French for "head butt"—parodies "Zidane Y Va Marquer" (Universal) by TV personality Cauet, which lauds the French team captain. Ironically, La Plage knocked Cauet's track off the No. 1 spot.

"Coup de Boule" was written and recorded July 10 by

brothers Sebastien and Emmanuel Lipszyc—co-founders of Paris-based TV music/jingles production and publishing company La Plage—and songwriter Franck Lascombes, who circulated it as an online joke to industry friends. Within

Music imprint. Warner CEO Thierry Chassagne says domestic shipments have passed 112,000 copies, with ringtones and downloads adding 185,000 sales. "This is the magic of the 'culture of instantaneity,'" Chassagne says. "The Internet has

versions are imminent.

—Aymeric Pichevin

KILL CITY: It's not unusual for a British band to sign to a label outside the United Kingdom, but it is rare to find one signed to a French company, given France's fondness for its own artists and language.

Enter English alternative rock trio Kill the Young. The band, consisting of the three Gorman brothers, signed a recording/publishing deal with Paris-based Discograph after a label exec saw the band perform last year in Manchester.

Discograph released the band's English-language, self-titled debut in France in October 2005 and says it has shipped 18,000 copies to date, plus 7,000 sold outside France. The album is also out in Belgium, the Netherlands, Luxembourg, Italy and Switzerland.

Discograph says a German distribution deal is forthcoming, although no U.K. or U.S. deals are yet in place.

Kill the Young recently completed a string of French dates including an Aug. 3 show for an audience of 2,000 at the Port Grimaud Prairie de la Mer campsite, close to St-Tropez. The site annually organizes free shows under the "Plage du Rock" banner between June and August. Kill the Young "delivered a brilliant set," promoter David Luftman says, noting that the act drew fans from both on- and off-site.

After summer festivals in Germany, Portugal and Switzerland, the band tours France again this September, with shows in Scandinavia and Russia following. Bookings are through P. Box (France) and Sensible Events (international).

—Gary Smith

'This is the magic of the "culture of instantaneity."'

—THIERRY CHASSAGNE, WARNER MUSIC FRANCE

hours the track was being aired on national radio.

Warner Music France swiftly licensed "Coupe de Boule" and rush-released it on the Up

become a real promotion tool."

"Coup de Boule" is available through Warner in 20 countries. Chassagne says that Italian-, Spanish- and Japanese-language

Latin Notas

LEILA COBO lcobo@billboard.com



New Blood

Barba, Mach & Daddy Take Slow Road To U.S. Success

In the past few months, two new names have appeared seemingly out of nowhere to enter Billboard's Top Latin Albums chart.

In May, it was Mariano Barba, whose album "Aliado del Tiempo" on indie Three Sound Records entered the chart at No. 48. This month,

6 on Hot Latin Songs and to No. 1 on the regional Mexican airplay chart, where it remained for six consecutive weeks in June.

What's surprising about Barba's success is that all the work was done by his small, family-owned label based in Guadalajara, Mexico, but with

Botella," a catchy, danceable ditty—part reggaetón, part soca—about drowning romantic misery with drink, was an immediate smash, soaring to No. 1 on radio charts in Panama and other Central American countries.

Universal, which had a licensing deal in place with Panama Music, released "Desde Abajo" in November 2005 in the United States. But, despite enthusiasm from Universal execs, the track didn't receive a radio push and went nowhere. Same with the album.

In the spring, Crespo hired independent radio promoter Heinstein Mengual and indie publicist Mayna Nevarez to work the project stateside and in Puerto Rico, a market that conventional wisdom said would not be receptive to Panamanian reggaetón.

But "La Botella" began to climb the charts there and is now in the top 10 of the Hot Latin Songs chart with spins at pop, tropical and rhythmic formats. "La Botella" was also pushed in dance clubs, propelling sales in markets where it received little airplay, like Miami.

Universal has also stepped up and is firmly pushing the album at retail with pricing and positioning.

"I was a bit worried," Crespo admits about his late-blooming duo. "But I was also certain it had to work because it had been so big everywhere else."



it's Mach & Daddy, whose "Desde Abajo" (Panama Music/Universal) entered at No. 71 and has climbed steadily to its current position at No. 39, becoming the greatest gainer for two straight weeks.

So who are these guys?

Barba is a young, hunky purveyor of romantic banda. "Aliado del Tiempo" is actually his third release but the singer/songwriter had previously flown under the radar for those outside the regional Mexican realm as his product had not been submitted to Nielsen SoundScan.

In early spring, Ritmo Latino head buyer Alberto Uribe gave me a heads up on Barba, who was already No. 8 on the Ritmo sales chart yet still absent from the Billboard lists. The push came from radio acceptance with the title track climbing to No.

offices in Bel Gardens, Calif.

The self-distributed label got Barba into all the mass-merchant accounts and hired independent promoters to work radio, where strong word-of-mouth from Mexico helped acceptance. Three Sound president Martha Fraile says Barba "is an innate artist. He writes his songs, arranges, he does everything, and that has an impact with the audience."

Mach & Daddy are a different story. The sibling duo from Panama (real names Pedro "Mach" and Martín "Daddy" Machore) are sons of Panamanian singer/composer Armando Machore of the band Calipso Panama. "Desde Abajo" was released last year on indie Panama Music, which is owned by Januario Crespo and is also home to acts La Factoría and Baby Ranks. Lead single "La



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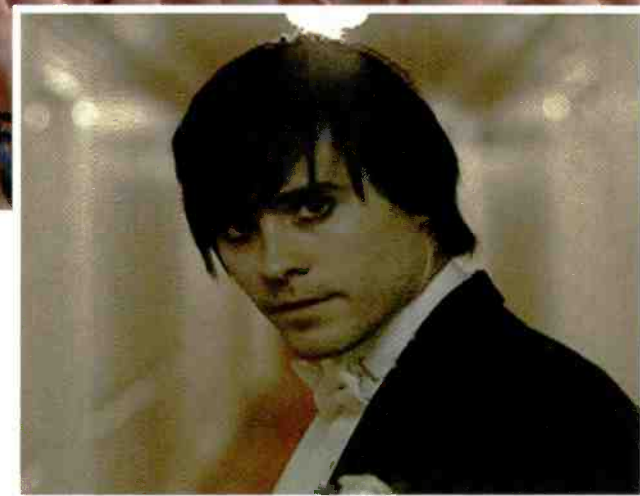
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ROCK BY COURTNEY LEAR

Mission To Mars Blasts Off Again

'The Kill' Gives A Second Life To Band Featuring Actor Jared Leto

LOS ANGELES—With Jared Leto as its frontman, it was easy to dismiss 30 Seconds to Mars as just another actor's variety project. That was until a new single, a new video and a new confidence in the band's legitimacy resurrected its sophomore album, "A Beautiful Lie." "A Beautiful Lie" had mild success after its release in August 2005, but following the lukewarm response at rock radio to first single "Attack," the album faded quickly.

With a regime change at the band's label, Virgin, 30 Seconds' moderate achievement put the act in a seemingly precarious situation. However, as Virgin COO/GM Lee Trink says, the label saw tremendous

unrealized potential in the group that came to the label through a deal with Immortal.

"It was a matter of pure belief in the band. We felt there was a way to resurrect [the album] and break this artist, and we set out on a quest to do it," Trink says.

For the epic mission, Virgin called upon the Echelon, the Dedicated 30 Seconds to Mars fan base that had established an Internet community ready and willing to spread the word about its favorite band.

"When you have this army it can move mountains. The idea is to get them all pushing on the same door," Trink says.

Ironically, it was "The Kill (Bury Me)," the second single

heavily plugged through the Echelon, that raised the album from the dead.

At faster-talker alternative rock station WNNX (99X) Atlanta the single garnered a tremendous response, which the station's PD Leslie Fram says encouraged other markets to take the band seriously. It is No. 4 on Billboard's Modern Rock chart this issue.

"It started really breaking out and doing well in some markets, so other markets caught on and realized this is not going away [so] maybe we should really listen to it and recognize that it's the real deal," Fram says.

The band's self-titled debut, which has sold 121,000 copies,

according to Nielsen SoundScan, seemed to be tainted by the stigma of having an actor in the band, but with its commitment to touring, dedicated fan base and obvious talent, the act began to be recognized beyond Leto's acting career. With sales of 244,000, "A Beautiful Lie" has already sold double that of the 2001 debut.

"I was very aware that I was walking a landscape littered with the bodies of fallen failures of people who have tried to walk in this place and really didn't have that much of a right in creative terms, if you want to be brutal about it," Leto says.

But it all clicked with "The Kill," which was bolstered by a video redolent of "The Shining,"

that is in high rotation on MTV2.

Trink calls the video, released in May, a "lightning rod" to the album's resurgence.

At Amoeba Records in Los Angeles there was a complete dry spell in sales until May. Now the store sells a steady 20 copies a month. "It bumped up in May and June... one video on MTV could bring in, easily, 20 people," sales associate Jamie Lopez says.

Almost one year following its initial release, the album is starting to see the success and recognition that the band and Virgin had hoped for since the beginning. After initially falling off The Billboard 200, the album re-entered the chart several weeks ago and is No. 48

this issue.

"It's basically like it's coming out this August," Leto says. "When people get rededicated it's like a whole new love affair."

During eight months of nonstop touring, opening for such acts as Audioslave and appearing on the Warped tour and at Lollapalooza, Leto says the band could feel the tide turn—and he welcomes all.

"It takes a lot to believe in a world of nonbelievers and to be in a position to break through stereotypes, to be able to work in a place where people said was not possible," Leto says. "In our way, we've gone to the moon and all the nonbelievers are welcome to join us."



Barber's Latest Metamorphosis

Singer Gives Jazz Spin To Classic Tales With 'Mythologies'

Inspired by playwright **Mary Zimmerman's** adaptation of **Ovid's** classic book of myths, "Metamorphoses," pianist/vocalist **Patricia Barber** imagined what she might be able to do in the jazz realm. She was so intrigued by the possibility that she read the book, despite fearing that she'd be in for a long, boring ride.

She was wrong. "Ovid's telling of the myths was funny and smart and his characters brilliantly conceived, yet skeletally drawn," says the Chicago-based artist, who has several hip albums to her credit. "It occurred to me that the characters would be fabulous to re-create in a song cycle, which I've always admired in classical music."

However, the chance of it coming to fruition was slim because Barber figured the subject matter was too "rarefied." Rather than throw in the towel, she took an even bigger gamble: She applied for a Guggenheim fellowship to work on the project, even though the award had never been granted to a songwriter before.

In 2003, Barber scored the prize and set out to work on the 11-song cycle. It was released as "Mythologies" Aug. 15 on Blue Note. The album is compelling and, at stretches, a controversial collection that

transports the characters of the Greco-Roman myths and legends to contemporary life.

During the course of her creation, Barber studied Ovid as well as other writers and composers. So, for example, the reflective "Morpheus" is based on **Alfred Lord Tennyson's** eight-syllable-per-line poetic form as well as **Franz Schubert's** use of harmony. The soulful "Persephone" uses **Dante's** tercet form while the music, Barber says, is "pure fun, mischief and **George Michael.**"

The edgy, rock-tinged "White-world," a powerful castigation of today's obscene celebrity worship and myopic consumerism, finds its wellspring in the story of **Oedipus**. "He kills his father and mother," Barber says. "What else can you say? Of course, I've been called unpatriotic for that song. This is my free speech song under this administration."

Likewise, the shape-shifting "Phaethon," with its gospel choir and hip-hop groove (with raps listing endangered species rendered by three members of the **Chicago Children's Choir**), boldly warns, as Barber sings, of "divine fire in the hands of mortal man." She says, "All I had to do was follow the storyline of Phaethon driving his father's chariot of sun, crashing

it and creating a fire so hot that the earth cries out. It's telling how closely that story reflects our political situation today."

One of the lyrical gems of the CD is "Narcissus." Barber laughs at that. "I thought I'd be writing a smart, funny song, but it turned out to be a love song, a pure love song." Twisted, true, but beautiful nonetheless.

Barber unveils "Mythologies" Sept. 1-3 in New York at the Jazz Standard.

THREE DOT LOUNGE: In other Blue Note news, the label has started to license ringtone riffs from its classic catalog by such artists as **Thelonious Monk**, **Chet Baker**, **Herbie Hancock** and **Miles Davis**... There's a full raft of jazz CDs streeting Sept. 12, but by far the most noteworthy launch is free-spirited pianist **Satoko Fujii's** unprecedented delivery of four orchestral CDs: "Undulation" (on NatSat) with **Orchestra New York**; "Live!" (Libra) with **Orchestra Tokyo**; "Maru" (Bakamo) with **Orchestra Nagoya**; and "Kobe Yee!" (Crab Apple) with **Orchestra Kobe**... This year's **Thelonious Monk International Jazz Piano Competition** and **20th Anniversary Gala Concert** will be held Sept. 17 at the Kennedy Center in Washington, D.C. ...



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BRENDA JONES WALKER, left, and BRUCE WALKER

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Living On A Prayer

Former DreamWorks GM Turns Creative Eye To Church

African-American executives at major labels too often are downsized out of gigs or ignored when it comes to climbing the ladder. As such, some of these executives find their calling outside the system.

The latest former major-label executive forging new entrepreneurial business alternatives is **Bruce Walker**. While doing so, he is simultaneously tapping into a burgeoning urban lifestyle component: the church.

The former DreamWorks GM and his wife, **Brenda Jones Walker**, are the forces behind Los Angeles-based multimedia venture Walker Entertainment Group. Under that banner, the pair will launch new label **B# (Sharp) Records** through a three-year licensing partnership with Urban Ministries Inc. UMI will provide support with marketing, promoting, selling and distribution.

The 36-year-old Chicago-based independent media firm, headed by president/CEO **Carl Jeffrey Wright**, provides magazines, books, videos, DVDs, music and crafts plus Sunday school curriculum to more than 70,000 African-American churches. According to Wright, the company reaches upwards of 65% of 13 million African-American households in the United States. In addition to introducing a new comic book series, "The Guardian Line," in September, UMI has produced and/or distributed such theatrical fare as "The Gospel" with **Boris Kodjoe** and reality TV show "Go Global," the latter in partnership with

Wycliffe Ministries.

Specializing in R&B and contemporary gospel/inspirational music, B# will christen its liaison with UMI in the fall when the label begins rolling out ring-tones. At the top of the year, B# plans to release CDs by a roster that includes singers **Mark Middleton (BLACKstreet)**, **Desiree Coleman Jackson** and **Jesse Campbell** plus Grammy Award-winning producer/key-boardist **Marvin "Chanz" Parkman**, who has worked with **Ludacris**, **OutKast** and **Natalie Cole**. Also in the works: a series of DVD releases.

Ever since **Kirk Franklin** stomped onto the R&B charts with a No. 1 record in 1997, the marriage between R&B and gospel/inspirational music was thrust into a new light. The crossover success of **Yolanda Adams**, **Mary Mary** and others has opened the door to such popular ministries as that of **Bishop T.D. Jakes**. He presides over a business empire that includes books, films, albums and **MegaFest**, a religious lifestyle conference that attracts thousands of people annually.

UMI and Walker Entertainment Group are eyeing that and more with their new partnership.

Working in tandem with **Michael Davis**, UMI executive VP of new business and entertainment, Walker Entertainment will produce contemporary gospel/inspirational albums with R&B artists whose roots are in gospel music and who already have a fan and touring base. The companies will utilize online support, UMI call centers and retail centers at var-

ious church locations to market this inspirational music to reach consumers brought by UMI and to expand gospel's mainstream following.

The goal of this direct access to consumers through UMI's database is to help increase sales to targeted audiences and cut costly investments in mainstream distribution. However, discussions concerning major-label distribution are under way to further expand the concept and music to the mainstream retail community.

Walker has also produced TV shows ("The Drop" for urban/Latino network **Si TV**) and served as a **BET** consultant. Jones Walker, whose marketing background includes VP stints at **MCA**, **Capitol** and **Interscope/Death Row**, is presently consulting **Hidden Beach Records** as chief marketing officer.

Besides B#, the Walker Entertainment Group includes a second division, **B&B Entertainment**, a music and TV production company.

Given the music industry's heightened competitive climate, Walker underscores that staying close to the streets and locking into lifestyle habits marks the difference between staying ahead of the game or falling behind.

"You need to connect with consumers to identify what they really want and, more important, what they feel is missing from the numerous products that are already available," Walker says.

Jones Walker adds, "You have got to live it, breathe it, feel it and have fun in order to deliver it."



Real Talk

HILLARY CROSLEY hcrosley@billboard.com

Labels Start To Believe In Hyphy

Jive And T.V.T. Hear The Potential In Bay Area Sound

Northern California has been one of hip-hop's hot spots this year. Unfortunately, labels couldn't get it together and sign folks fast enough to capitalize on the buzz of **E-40's** "Tell Me When to Go" earlier this year.

But now, **Jive** and **TVT** have hopped on the hyphy bandwagon and signed teen rap groups **the Pack** and **the A'z**, respectively. With hipster-friendly singles like **the Pack's** "Vans," which explains why the skate shoe is way cooler than a new pair of **Nikes** over a lo-fi buzzing beat, its sound might go national.

"A lot of groups don't have that solid foundation," **the Pack's** 16-year-old **Lil B** says of why more groups from the area haven't been signed. **Lil B**, **Lil Uno**, **Young L** and **Stunna**, who hail from **Berkeley, Calif.**, have become so popular that they've inspired a response song that disses **Vans**.

"We're all brothers and we did our promotion ourselves. We talked to all the DJs and we were at all the parties," **Lil B** says.

Independent promotion has been the **Bay Area's** touchstone, even before its first explosion in the '90s as a hip-hop spot to watch. Artists like **E-40** and **Too Short**

consistently sold well regionally, prior to obtaining major-label distribution. So these days, it is difficult to get artists to put aside that independent spirit in exchange for wider exposure, and ultimately less money per record.

"Some artists are holding out and fucking up their deals," says **Stacy Cunningham**, PD of R&B/hip-hop station **KMEL** San Francisco. "Artists are like, 'I'm Bay-centric. I don't need a major label.'"

Unfortunately, that attitude has helped fizzle out the popularity of Bay-originated music at a faster rate.

"The hyphy movement has not had a real breakout hit act," **TVT Records** president **Steve Gottlieb** says. "The A'z have exactly the kind of energy to make the movement huge. We see major crossover potential."

The A'z, which comprises **A.E.**, **Speedy** and **Ice** from **Oakland** and **Richmond, Calif.**, made waves with their indie single "Yadadamean." (Bay Area slang for "you know what I mean.") Both the A'z and **the Pack** get great support from **KMEL**, frequently making the station's daily countdowns.

WESTSIDE: Though hip-hop has always been a multi-ethnic game, aside from acts

like **Cypress Hill**, **Fat Joe** or **Pitbull**, Latin MCs don't always get a fair chance to mark their mark. But **Interscope** hopes to change that template with its latest signing, **Omar Cruz**.

Jimmy Iovine recently entered a joint venture deal with **Cruz's** independent label **B.Y.I. Entertainment**, which is owned by **Luis "LuLu" Torres**. **Torres** tapped famous tattoo artist **Mister Cartoon** to head **Cruz's** art direction and marketing affairs and serve as a project consultant.

"It's time for someone to internationally come out and just kill it," says **Mister Cartoon**, who also has his own **Joker** clothing line and a personalized line of **Sidekick 2s**.

After establishing himself through the mix tape "City of Gods" in 2005, **Cruz** is filling his time until his **Interscope** debut with the **DJ Skee** mix tape "The Cruzifixion."

"The same way [Dr.] **Dre** sampled from **Bootsy Collins**, **Funkadelic** and **George Clinton**, we're taking stuff from our culture," **Cruz** says. "We're making a point of doing it and creating a new sound that is becoming the **Omar Cruz** sound. It's the vintage Latino flavor mixed in with hard-hitting hip-hop."

THE A'Z





REGGAE BY PATRICIA MESCHINO

REGGAE AT THE ROOTS

Billboard Heads To Jamaica For Back-To-Back Fests And Returns With The Straight Dope

For the first time in nearly a decade, two major reggae festivals were held in Jamaica less than two weeks apart. Red Stripe Reggae Sumfest took place July 16-22 in the island's resort capital Montego Bay, followed by bMobile Reggae Sunsplash, held Aug. 3-6 in the parish of St. Ann, the birthplace of Bob Marley.

The barometer of Jamaican musical tastes, particularly among a younger demographic, is most accurately reflected by the lineup of each festival's Dancehall Night, where a succession of DJs (the Jamaican equivalent of rappers) perform their hits. They often freestyle, their topical, improvised lyrics eliciting some animated responses; when Cham performed his hit "Ghetto Story," many at Sumfest displayed their approval by blazing torches and setting off firecrackers. The dancehall programs yielded the best attended nights for both festivals.

Sumfest's Dancehall Night pulled in an estimated 16,000 people, while Sunsplash's attracted approximately 11,000. Fans waited until 6 a.m. at Sumfest to experience Beenie Man's musical response to the set delivered by his longstanding nemesis Bounty Killer a few hours earlier. The dispute has raged for more than a decade; in its latest chapter, Beenie Man is engaged to Bounty Killer's ex-girlfriend. During his set, Bounty Killer referred to Beenie Man as a "janitor" for picking up his "old trash,"



They're jammin', from left: CAPLETON, DAMIAN MARLEY, 50 CENT and BOUNTY KILLER at Sumfest in Montego Bay; LUCIANO and TANYA STEPHENS at Sunsplash; GREGORY ISAACS onstage at Sunsplash.

while Beenie Man responded by bringing the now very pregnant girlfriend in question onstage.

In his exclusive Sunsplash appearance at dawn, controversial Jamaican sensation DJ Vybz Kartel delivered a repertoire rife with sexually explicit lyrics and stark, violent imagery alongside insightful social commentary, all of it fervently embraced by the sizable early-morning crowd.

And while DJs Macka Diamond and Lady Saw proved that ladies can be just as raunchy as their male counterparts, cultural lyrics steeped in the teachings of the Rastafarian way of life also have their place on Dancehall Night as evidenced by the enthusiastic responses to exceptional performances by Richie Spice, Chuck Fenda and Little Hero. The latter artists' current renown in Jamaica augurs well for greater success in the international market.

"Everybody who is into this genre of music watches what happens in Jamaica, and because these are the island's best-known festivals that means they are the premier showcases for reggae music," says Cristy Barber, president of Tuff Gong Records, the label founded by Bob Marley and current home to his son Damian. "Tourists who are visiting the island hear about the festivals at their hotels, and that helps to spread the popularity of individual artists and reggae music in general."

The festivals have adopted divergent approaches to attract their audiences. Conceived in 1978, Sunsplash remains "unapologetically a true reggae festival," according to executive di-

rector Charles Campbell. Trinidadian soca superstar (and bMobile spokesman) Machel Montano was Sunsplash's sole nonreggae performer while appearances by reggae bands from Nigeria (Victor Essiet & the Mandators), England's Steel Pulse and a stunning performance by Alpha Blondy from the Ivory Coast contributed to the festival's cosmopolitan flavor.

The event was at one time so successful that it spawned a U.S. tour and similarly styled fests in Japan, Mexico and Brazil, but issues regarding a permanent home in Montego Bay forced Sunsplash off the map in 1997. Organizers finally relaunched it this summer after spending five years developing the St. Ann venue.

Sumfest, which launched in 1993, traditionally features an exhaustive lineup of the island's top artists alongside international guest stars, which this year included hip-hop heavyweights 50 Cent/G Unit and Missy Elliott.

But ever since the first Sumfest, which began just four days after the conclusion of Sunsplash, observers have wondered if two major festivals held a few days apart is beneficial for Jamaica and reggae music.

Most now believe that if the events are properly planned, they can complement rather than compete with one another. "If Sunsplash can properly re-create itself, it is good because it brings more work for the artists and musicians and gives people more flexibility," notes Peter Burke of Tads International Records, a reggae label with offices in Kingston and Miami. "If you can't catch Sumfest, you can go to Sunsplash."

Six Who Rocked The Joint

With more than 60 artists appearing at Sumfest and more than 100 featured at Sunsplash, there were many noteworthy performances. The best deserve a toast.



CHAM, SUMFEST

Buoyed by the success of his hit "Ghetto Story," the title track from his recent Atlantic debut and arguably the reggae single of the year, Cham's charisma, robust vocals and versatility (he covered Bill Withers' "Lean on Me") transfixed the 16,000 patrons at Sumfest's Dancehall Night.

GENTLEMAN, SUMFEST

In his first appearance in Jamaica with his own Far East Band, German superstar Gentleman's confidence and expanding repertoire of lyrically uplifting hits demonstrated why he is rapidly becoming a favorite among reggae fans everywhere. Gentleman spoke to the audience with an engaging German-Jamaican accent but his adept DJ'ing approach suggests he could have been born and raised in Kingston.



LITTLE HERO, SUMFEST AND SUNSPASH

DJ Little Hero has been recording since the mid-'90s, but remains known only to reggae's most ardent followers. However, the dynamism he displayed at both festivals should change that. His passionate delivery of hit songs including the poor people's anthem "Inna De Ghetto" and the peace plea "No More War" surpassed several of the performances put forth by the headlining dancehall superstars.

DAMIAN MARLEY, SUNSPASH

A year after "Welcome to Jamrock" lit up the Billboard charts, Marley's dazzling Sunsplash performance was highlighted by his skillful speed rapping over equally accelerated dancehall beats, lively exchanges with the audience (including a cleverly rhymed lecture on the perils of fast food) and several heartfelt renditions of his dad's classics.



RICHIE SPICE, SUNSPASH

Singer Richie Spice garnered tremendous attention for the roots reggae tune "Earth a Run Red," his acclaimed 2004 CD "Spice in Your Life" and a spate of hit singles that have kept him on the international reggae charts for the past few years. Spice's superbly controlled energy yielded an outstanding set; the diversity of tunes like the romantic "Brown Skin" and the ominous "Folly Living" portend greater successes to follow.

MR. VEGAS, SUNSPASH

Mr. Vegas' melodical "sing-jay" vocals made him one of dancehall's biggest stars in 1998. This year, he tore up both festivals with a set rife with old favorites like "Heads High" and recent hits including the antiviolence anthem "No Love." As a memorable intro to his No. 1 Jamaican hit "Last Night (Constant Spring)," Vegas arrived on the Sunsplash stage riding a Honda 50 motorbike.



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You And Me/ **Lifehouse** /Geffen
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Be Without You/ **Mary J. Blige** /Geffen
Lonely No More/ **Rob Thomas** /Melisma/Atlantic
How's It Going To Be/ **Third Eye Blind** /Elektra/Atlantic

300,000 SPINS

Right Here/ **Staind** /Atlantic/Flip
Unwritten/ **Natasha Bedingfield** /Epic
Temperature/ **Sean Paul** /VP/Atlantic
You're Beautiful/ **James Blunt** /Atlantic
Don't Forget About Us/ **Mariah Carey** /Monarc/Island, IDJMG
Good Morning Beautiful/ **Steve Holy** /Curb
Don't Happen Twice/ **Kenny Chesney** /BNA
Confessions Part II/ **Usher** /LaFace/Zomba
Wish You Were Here/ **Incubus** /Epic
Wake Me Up When September Ends/ **Green Day** /Reprise

200,000 SPINS

Ridin'/ **Chamillionaire Feat. Krayzie Bone** /Universal
Who Says You Can't Go Home/ **Bon Jovi** /Island/Mercury
As Good As I Once Was/ **Toby Keith** /Dreamworks
Dance, Dance/ **Fall Out Boy** /Island
Big Star/ **Kenny Chesney** /BNA
Savin' Me/ **Nickelback** /Roadrunner
Fast Cars And Freedom/ **Rascal Flatts** /Lyric Street
Never Leave You (Uh Oooh, Uh Oooh)/ **Lumidee** /Universal
Have You Forgotten/ **Darryl Worley** /Dreamworks

100,000 SPINS

Promiscuous/ **Nelly Furtado** /Geffen
What's Left Of Me/ **Nick Lachey** /Jive/Zomba
Unfaithful/ **Rihanna** /Def Jam/IDJMG
Crazy/ **Gnarls Barkley** /Downtown/Atlantic/Lava
Do It To It/ **Cherish** /Shonuff/Capitol
Move Along/ **All-American Rejects** /Interscope
Black Horse & The Cherry Tree/ **KT Tunstall** /Virgin
Gimmie That/ **Chris Brown** /Jive/Zomba
When You're Mad/ **Ne-Yo** /Def Jam/IDJMG
Wherever You Are/ **Jack Ingram** /Big Machine
Settle For A Slowdown/ **Dierks Bentley** /Capitol Nashville
Turn It Up/ **Chamillionaire Feat. Lil' Flip** /Universal
Best I Ever Had/ **Gary Allan** /MCA Nashville
Just Might (Make Me Believe)/ **Sugarland** /Mercury

50,000 SPINS

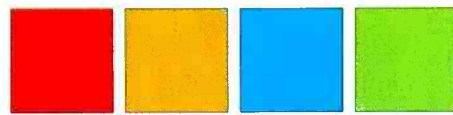
Bossy/ **Kelis** /Jive/Zomba
I Write Sins Not Tragedies/ **Panic! At The Disco** /Decaydance/Fueled By Ramen/Lava
A Little Too Late/ **Toby Keith** /Show Dog Nashville/Universal
Bring It On Home/ **Little Big Town** /Equity
U And Dat/ **E-40 Feat. T. Pain & Kandi Girl** /Reprise
Deja Vu/ **Beyonce Feat. Jay-Z** /Music World/Sony Urban/Columbia
Vicarious/ **Tool** /Volcano/Zomba
Animal I Have Become/ **Three Days Grace** /Jive
Me And My Gang/ **Rascal Flatts** /Lyric Street
DJ Play A Love Song/ **Jamie Foxx** /J
Buttons/ **Pussycat Dolls** /Interscope/Geffen/A&M
Ain't No Other Man/ **Christina Aguilera** /RCA
Shoulder Lean/ **Young Dro Feat. T.I.** /Grand Hustle/Atlantic
Hustlin'/ **Rick Ross** /Def Jam/IDJMG
Steady, As She Goes/ **Raconteurs** /Third Man/V2
Crazy Bitch/ **Buckcherry** /Elevenseven/Atlantic/Lava
How 'Bout You/ **Eric Church** /Capitol Nashville
Stay With You/ **Goo Goo Dolls** /Warner Bros.
Next Thing You Know (Thirteen)/ **Matthew West** /Sparrow/EMI CMG
Volvere/ **K-Paz De La Sierra** /Univision
Breathe/ **Rebecca St. James** /Forefront
You're Worthy Of My Praise/ **Big Daddy Weave & Barlowgirl** /Fervent/Word/Curb
No More Cloudy Days/ **Eagles** /Eagle Recording Co./WSM
Joy/ **Newsboys** /Sparrow/EMI CMG
Na Na Na (Dulce Nina)/ **Kumbia Kings** /EMI Latin
Coming Undone/ **Korn** /Virgin
Angel De Amor/ **Mana** /Warner Music Latina
It's Alright/ **Third Day** /Essential/PLG
My Savior My God/ **Aaron Shust** /Brash
Undeniably You/ **Avalon** /Sparrow/EMI CMG
Me Dedique A Perderte/ **Alejandro Fernandez** /Sony D Escos
Day By Day/ **Point Of Grace** /Word/Curb/Warner Bros.
My Praise/ **Phillips, Craig & Dean** /Sparrow/EMI CMG



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REVIEWS



SPOTLIGHTS

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

ALBUMS

ALBUMS



OUTKAST
Idlewild
Producers: *various*
LaFace/Zomba
Release Date: *Aug. 22*
Although Andre 3000

has gone out of his way to dispel rumors that OutKast is splitting, the soundtrack to its film "Idlewild" doesn't do much to support the pioneering hip-hop duo's unity. As on "Speakerboxx/The Love Below," Andre and Big Boi do their own thing without one another on most tracks, and film-specific songs like "Make No Sense at All" and "Call the Law" fall flat out of context. But they're together on "Hollywood Divorce," featuring Snoop Dogg and Lil Wayne, where the posse discusses pop culture's ethnic art appropriation atop a melancholy beat. Still, it's hard not to be disheartened by Big Boi's "The Train," featuring Sleepy Brown and newcomer Scar, which finds him recounting OutKast's entire career. We're not saying the divorce is final, but you be the judge.—*HC*



KELIS
Kelis Was Here
Producers: *various*
Jive
Release Date: *Aug. 22*
Kelis' wonderfully whimsical fourth effort is a lecture in

nonconformity, thick with dynamic instrumentation (hard drums, hammering bass, twinkling keys) like lead single "Bossy." The album's finest production moments are its offbeat ones, from the brilliant opera vocals in "Like You" to the drum/guitar riffs in "Til the Wheels Fall Off."

Even with the hefty beats, the songwriting is surprisingly multilayered. Tracks like "Handful" and "Circus" find the alto singer once again rapping, as the latter likens the industry to a spectacle "where we all wear masks/Lie to our fans and expect it to last." Elsewhere are saucy "Milkshake"-esque cuts ("What's That Right There") and wistful ballads ("Lil Star"). The 18-track set wears down near the end, but those wondering how Kelis can top the Neptunes-constructed "Tasty" need not fret.—*CH*



GOV'T MULE
High & Mighty
Producers: *Gordie Johnson, Warren Haynes*
ATO
Release Date: *Aug. 22*
As the title suggests,

Gov't Mule's second album as a quartet captures the old-fashioned thrill of big guitar rock that is immediate, raw and real. While straight-ahead uptempo rockers like the title track deliver the familiar mix of mammoth riffs, passionate vocals and deep grooves, Warren Haynes uses the downtempo moments to launch new departures. He gets political on the wah-wah reggae of "Unring the Bell" and marries Hendrix licks to Dylan-esque lyrics on "Endless Parade," one of Mule's best songs to date. An open-hearted organ ballad, "Million Miles From Yesterday," picks up where "Soulshine" left off, even adding a gospel choir. Once a Cream-influenced power trio, Gov't Mule has matured into a Led Zep-like powerhouse. "High & Mighty" is a quantum leap for the band and will be remembered as its "Houses of the Holy."—*SP*

ROCK

THE PANIC CHANNEL
(One)
Producer: *Josh Abraham*
Capitol
Release Date: *Aug. 15*

▶ Currently co-hosting "Rockstar: Supernova" on CBS, celebrity guitarist Dave Navarro shares what he has been working on while coaching aspiring rockers. The Panic Channel broadcasts energetic, radio-friendly post-grunge driven by the over-the-top vocals of one-time MTV VJ Steve Isaacs, who often seems more influenced by the throaty narcissism of Sebastian Bach than the creativity of Jane's Addiction ("Left to Lose," "Night One"). Standouts like the hard-hitting "Teahouse of the Spirits" and the soaring "Why Cry" are catchy anthems, while "Lie Next to Me" delivers an atmospheric a cappella chant. Throughout, Navarro surprises with dark and melodic sounds, balanced with spaced-out wah-wah binges, but what this channel lacks is true feeling and originality. More panic would have been nice.—*SP*

LAMB OF GOD
Sacrament
Producer: *Machine*
Epic
Release Date: *Aug. 22*

▶ Lamb of God did everything a metal band is supposed to do on "Sacrament." It created imaginative, thrash-rooted song structures ("Redneck"). The musicians executed their parts flawlessly ("Pathetic"), delivered a track that stands as the record's calling card (the throbbing, righteous "Descending") and an anthem fit for the arena ("Again We Rise"). So why is "Sacrament" curiously flat and lifeless? Perhaps the problem lies in perfectionism: Lamb of God is so technical y proficient, it wrings the notes dry. Plus, the production adds little overall texture. We hate knocking an act that is rightfully winning a spotlight in the overcrowded metal scene, but the band's talent set expectations incredibly high. Still, "Sacrament" likely won't disappoint fans,

and Lamb of God has a record to be proud of.—*CLT*

M. WARD
Post-War
Producer: *M. Ward*
Merge
Release Date: *Aug. 22*

★ In a career full of understated blues, frail folk and creaky country, M. Ward's new set is the full-band record we've been waiting for. His drawl and sublime guitar work is buttressed with plenty of percussion and even a string ensemble. While he still relies heavily on old-timey melodies and washes every instrument with classic delay, the set feels more alive than usual. "Chinese Translation" is an instant Ward classic that repeats like a child's song and drifts off into the sleepy vacation track "Eyes on the Prize." "To Go Home" starts with heavy drums and ends with Ward's cooing voice and tinkling of the keys. Armed with other killer moments, like the feel-good harmonies of "Rollercoaster" and the guitar solo on "Right in the Head," Ward is primed to win this "War."—*KH*

PAJO
1968
Producer: *David Pajo*
Drag City
Release Date: *Aug. 22*

▶ Indie vet David Pajo returns with yet another subtle effort, every song tinged with mystery and a secret. Combining traditional folk styles and structures with wistful production qualities, Pajo tops off each track with his pastoral voice and fateful lyrics. While murder ("Wrong Turn"), life ("I've Just Restored My Will to Live Again"), death (opener "Who's That Knocking") and love ("Cyclone Eye") are the most common inspirations, each shines with what they don't say more than what they do. His simple vocals widen the gaps between each note and even the sunniest songs seem heavy with sad memories. The electric guitar-heavy "Foolish Man" and "We Get Along, Mostly" are shots of adrenaline in what is mostly a lethargic mix. While not a completely

lovable effort, "1968" extends Pajo's varied lineage.—*KH*

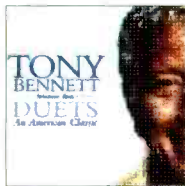
DANCE

JODY WATLEY
The Makeover
Producers: *various*
Avitone Recordings
Release Date: *Aug. 8*
★ With "The Makeover," veteran R&B/pop artist Jody Watley treats fans to a collection of treasured classics (her own and those of others) and a couple of new jams. Lead single "Borderline" completely twists the Madonna classic into a chilled-out, pop-tronic gem, which explains why it's been embraced by tastemaking lounge DJs here and abroad. But wait until these same DJs get their hot, sweaty hands on Watley's smoldering version of "Love Hangover" (produced by Chris Brann, Rodney Lee and Watley). Watley and producer Ron Trent inject Bob Marley's "Waiting in Vain" with a little Saturday night experience, while DJ/producer King Britt reimagines Watley's own "Don't You Want Me" for 2006 dancefloors. Elsewhere, U.K. outfit 4Hero invests the new "A Bed of Roses" with a rhythmic push and pull. Throughout, a big-time sensuality prevails.—*MP*

LATIN

ALLISON
Allison
Producer: *Armando Avila*
Sony BMG
Release Date: *Aug. 22*
▶ You know times are a changin' in Latin music when you hear Allison. The Mexican rock trio, led by singer/guitarist Erik Allison, has climbed to No. 1 on the Mexican sales chart with music that sounds like a Spanish Blink-182—stuff that has very seldom climbed to the top of anything Latin, much less via a debut album. Allison doesn't bring anything new to the table, but its songs are catchy to an extreme, especially "Perdido," which will surely evoke visions of Green Day. This is happy punk about youthful affairs, but it's also full of attitude and **continued on >>p40**

SINGLES



TONY BENNETT WITH MICHAEL BUBLÉ Just in Time (2:16)
Producer: *Phil Ramone*
Writers: *J. Styne, B. Condon, A. Green*
Publisher: *Warner/Chappell*
Columbia

Tony Bennett, who just turned 80 and is *Billboard*'s 2006 Century Award honoree, becomes ever cooler as he matures. His latest album, "Duets," aligns him with a dozen artists known for their vocal prowess and tests the versatility of Bennett and his partners, a la Bono, k.d. lang, Celine Dion and Stevie Wonder. "Just in Time," his duet with newly crowned AC staple Michael Bublé, is an ideal treat with its vast melodic charms and instantly recognizable voices. Bennett isn't a core artist at AC radio, but how fun that grown-ups get to be the hipsters this time around as Bennett tosses out a seemingly effortless, whimsical performance against the grand match of Bublé's proven gifts. A

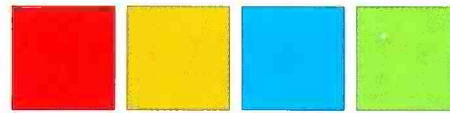
premier opportunity for the format to own its niche.—*CT*



MARY J. BLIGE Take Me As I Am (3:57)
Producers: *Infinity, Ron Fair*
Writers: *various*
Publishers: *Universal, BMI, Geffen*

The tender piano ballad "Take Me As I Am" reveals a woman who is not only secure in her own skin but within her place in a fickle music industry. This third cut from Mary J. Blige's latest effort, "The Breakthrough," finds the singer admonishing her critics (what critics?) and embracing her rocky musical journey. Beside violins and understated piano twinkles (a sample of Lonnie Liston Smith's "A Garden of Peace") Blige describes her cheery outlook: "She has no regrets/She accepts the past/All these things they help to make she." Striking in simplicity and sincerity, it should further spur her impressive comeback.—*CH*

REVIEWS



SINGLES

from >>p39

plenty of crunching guitars. Even the handful of power ballads ("Aquí," "Mi Destino") never lose the distinctive driving tension or edge. Allison is fun. Enjoy the ride.—LC

JAZZ

RAY BARRETTO
Standards Rican-ditioned
Producer: Ray Barretto
Zoho

Release Date: Aug. 15

★ Straight up with a few twists is what Barretto serves on "Standards Rican-ditioned," recorded shortly before the jazz master passed. This nine-song collection fulfills the conguero's dream to assemble an all-star cast of musicians of Puerto Rican descent to caress and swing through standards sans weighty Latin spice. The fine session highlights the improvisational prowess of tenor saxophonist David Sanchez and pianist Hilton Ruiz (ironically, this was also Ruiz's last recording before his untimely death in New Orleans this spring). "Lean on Me" shines with glistening runs by Ruiz, who also stars on his moving solo rendition of the Ellington/Strayhorn beauty "Something to Live For." Without flash, Barretto girds the rhythm with his beats, except on the buoyant "Strange Weather," unfinished before his death. Son Chris fills in on congas while dad's scats, originally intended only as markers for his lines, delightfully remain.—DO

WORLD

RICHARD BONA
Tiki
Producer: Richard Bona
Decca

Release Date: Aug. 22

★ Cameroon native Bona has been referred to as "the African Sting" by music

journalists, and it's a useful allusion, owing to Bona's hip and distinctive take on pop music. "Tiki" finds him at his best. He's an adept bassist with a laid-back vocal style that's terribly appealing, and his sound is often sophisticated rock, as on "Please Don't Stop." His West African roots add rhythmic and melodic nuances to "Ida Bato," while a jazz-wise sensibility informs his cover of Jaco Pastorius' "Three Women" and the ballad "Esoka Bulu." He's also capable of ranging far enough afield to explore Brazilian samba and the Caribbean Afro-Cuban vibe on "Manyaka O Brazil" and "Akwa Samba Yaya." A musical map of the world.—PVV

VITAL REISSUES

TORTOISE

A Lazarus Taxon

Producers: various
Thrill Jockey

Release Date: Aug. 22

★ Hard-to-find oddities from one of indie rock's most iconoclastic groups abound on this four-disc set, none better than "Gamera." The 12-minute epic crystallizes Tortoise's signature approach to instrumental bliss (simple, repeated riffs that explode into a dubtastic, electronically enhanced groove), a style that has been ripped off by many bands in the past decade. Other standouts: the Kraftwerkian "Madison Area," Nobukazu Takemura's bubbly "TNT" remix, the digital funk of "A Grape Dope," an unrecognizable cover of Joy Division's obscure "As You Said" and the kitchen-sink electronica of "Waihopai." The third disc features the out-of-print 1995 collection "Rhythm, Resolutions & Clusters," which boasts remixes by Steve Albini, Jim O'Rourke,

early Tortoise member Bundy K. Brown and an unreleased remake of "Cornpone Brunch" by Mike Watt. Not just for completists, "Taxon" offers a worthwhile alternate look at a still-important band.—JC

NEW & NOTEWORTHY

AMY MILLAN

Honey From the Tombs

Producer: Ian Blurton
Arts & Crafts

Release Date: Aug. 22

★ Following in the footsteps of Jenny Lewis and Neko Case, Stars/Broken Social Scene vocalist Amy Millan makes her solo debut on the folk-inspired "Honey From the Tombs." Millan's sugary sweet voice takes on a more hushed and melancholy tone as she sings of heartache and drowning her tears in a glass of whiskey. With help from Crazy Strings and her BSS mates, she amplified "Skinny Boy," the Liz Phair-ish "Headsfull" and the bass-and-horn-heavy "Wayward and Parliament" are the album's best moments. Acoustic numbers like "Losing You" and "Baby I" find Millan's breathy vocals at their most intimate, conveying a palpable sense of longing. The rest of the acoustic and twangy bluegrass tunes are somewhat lacking in variety, but "Honey" is a commendable first effort from an artist whose lush vocals are a treat for the ears no matter the genre.—JM

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ADDITIONAL REVIEWS:

- Early Day Miners, "Offshore" (Secretly Canadian)
- Eric Bachmann, "To the Races" (Saddle Creek)
- Adam Green, "Jacket Full of Danger" (Rough Trade)

POP

MEAT LOAF FEATURING MARION RAVEN **It's All Coming Back to Me Now** (4:34)

Producer: Desmond Child
Writer: J. Steinman
Publisher: Lost Boys, BMI
Virgin

▶ Covering a song made famous during Celine Dion's pop heyday is almost laughable in its audacity—but, of course, when it comes to Jim Steinman compositions, we all know that Meat Loaf was there first. Word is that "It's All Coming Back to Me Now," which Dion took to No. 2 in 1996, was originally intended for the 'Loaf. As the first single from upcoming "Bat out of Hell III," the song is retooled to great effect as a duet. Accompanying vocalist Marion Raven has the supersized vocal mettle to meet her match with Meat Loaf's mega-theatrical performance and stands in the wings as a star in waiting. Even so, Meat Loaf is so often over the top that he conjures a cartoon character, and Steinman's extraordinary song doesn't benefit from any new bells and whistles. That said, it still makes for a fun and familiar listen that AC/adult top 40 should embrace—truly, it works on most levels—but in terms of dueling talent, Dion has no worries.—CT

R&B

LADY SOVEREIGN **Love Me or Hate Me** (3:32)

Producer: Dr. Luke

Writers: L. Harman,

L. Gottwald

Publisher: not listed

Island Def Jam

From the U.K. garage/grime scene rises Lady Sovereign, a Jay-Z protégé looking to rattle the hip-hop scene Stateside. First single "Love Me or Hate Me" off debut album "Public Warning" finds the young MC declaring herself "officially the biggest midget in the game," rapping about having hairy armpits, missing Shepherd's pie and drinking Heineken beers and burping. Despite the anarchical attitude, the

track sounds wholly commercial and designed for radio. In fact, if you listen closely, you can detect the familiar hook of Eminem's "The Real Slim Shady," but the S-O-V doesn't come close to Em lyrically. Closing with "I can't dance and I really can't sing/I can only do one thing and that's be Lady Sovereign," we wonder if that's enough.—KT

COUNTRY

ERIC CHURCH **Two Pink Lines** (3:27)

Producer: Jay Joyce

Writers: E. Church, V. Shaw

Publishers: various
Capitol Nashville

▶ This terrific single is the second release from Church's debut disc, "Sinners Like Me." It kicks off with a thumping beat and wailing harmonica that demand immediate attention as Church paints a colorful tale of youthful lust and consequences. The two pink lines in the title are indicators on a home pregnancy test. Church and co-writer Shaw have carefully crafted the lyric so the listener is drawn into the story, and Church's engaging performance brings the characters to life as they sit waiting for their future to unfold. Listeners will be on the edge waiting to see if those two pink lines appear—and we're not giving away the answer here. Listen up. It's a great single and should be a surefire hit for this talented newcomer.—DEP

ROCK

EVERCLEAR **Hater** (4:12)

Producer: A.P. Alexakis

Writer: A. Alexakis

Publisher: Brand New Me, ASCAP

Eleven Seven

★ Despite enough bad luck to make a sane man quit the biz, Art Alexakis is sticking his head into the lion's mouth again with new Everclear album "Welcome to the Drama Club" (Sept. 12). Lead single "Hater" gets its name from modern slang, but the band's sound hasn't changed much since 1997, even though it plays

cowbell and blues-lite riffs that recall the Rolling Stones' "Honky Tonk Women." Alexakis' straightforward lyrics made "Father of Mine" and "I Will Buy You a New Life" hits, and they are also the sticking point here. He sings to his vicious old lady, almost gleefully, that he doesn't "wanna be with a hater like you anymore." Since we can all relate to ditching toxic partners, "Hater" is a candidate for breakup song of the year. (Winning lyric: "Hey, the sex was never that good anyway.") Dumping someone just got a lot more fun.—CLT

AC

ROD STEWART **Have You Ever Seen the Rain** (3:11)

Producer: John Shanks

Writer: J. Fogerty

Publisher: JohnDora, BMI
J Records

While Rod Stewart has blessedly issued a cease-fire on his desecration of the Great American Songbook, a peak into his "Great Rock Classics of Our Time," due Oct. 10, is nearly as distasteful. Granted, the Creedence Clearwater Revival classic "Have You Ever Seen the Rain" is better-suited to his rasping, ragged vocals, but even so, Stewart's reading of the song is irritating and moth-bitten-barren of feeling, passion or anything unique to make it worthy of covering (in spite of producer John Shanks' exceptional organic instrumental groove). While Barry Manilow added a convincing kitsch to his also Clive Davis-driven "The Greatest Songs of the Fifties," this effort smacks of pure commerce, lacking inspiration or reason. AC radio will play, but Stewart's résumé continues to grow increasingly insipid.—CT

CORRECTIONS: In the Aug. 12 issue's single reviews, the correct producers for John Legend's "Save Room" are William and Legend. Also, in the review for Leigh Nash's "My Idea of Heaven," co-songwriter Rick Nowels' name was misspelled.

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
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PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



LIGHT MY FIRE

>>After being out of print for years, "The Best of the Doors" was remastered and reissued Aug. 8. It breaks on through to No. 1 on Top Pop Catalog (16,000 sold), the first time the set has reached this chart's summit and only the band's second top-10 set on the Catalog list.

REEL MUSIC

>>The album from "Step Up" enters The Billboard 200 at No. 6, becoming the seventh soundtrack to reach the top 10 this year. That's the most since 2003 when nine titles reached the chart's highest floors. The movie opened at No. 2 on the box-office list.



MARC LIFTS MARK

>>Marc Anthony claims his 18th chart-topper on Tropical Airplay with "Que Pasa Tiene El Cielo," extending his lead for most No. 1s at the format. Victor Manuelle is in second place with 16. Anthony's track bullets 48th on Hot Latin Songs.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>Eddy Arnold, George Jones and Conway Twitty are the top three artists with the most top 10 hits on Hot Country Songs, but George Strait is one step closer to challenging their standings as "Give It Away" advances 12-8. Strait has 73 top 10 hits and needs three more to pass Twitty and six more to pass Jones. Will he ever depose Arnold? See Chart Beat for the answer.

>>Fred Bronson also finds an "adorable" symmetry at the top of the U.K. singles chart, explains why the Killers have a bullet on The Billboard Hot 100 and documents the return of the Gin Blossoms.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Chart Floor Slides; Ross Rules, Aguilera Warms Up

Music industry executives typically fixate on numbers at the top of The Billboard 200, but a summer already marked by troublesome milestones finds the latest cause for concern at the chart's lowest rung.

To go along with such dubious distinctions as the lowest Nielsen SoundScan week for an album that debuts at No. 1 and the smallest sales week for a No. 2 album in the SoundScan era, we can now add the smallest total by a No. 200 album.

If you round the numbers, as Billboard typically does, the total at No. 200 would be 4,000, entirely fair since Dirty Pretty Things' "Waterloo to Anywhere" misses that total by only a single copy.

That said, even at 3,999 units, this marks the first time since May 1991, when The Billboard 200 switched to SoundScan data, that the raw number at any spot on the chart starts with a number lower than 4,000.

The previous low tide was not much larger than this week's sum at No. 200: Paul Overstreet's total was 4,034 when his "Heroes" sat at the bottom of the chart in the June 15, 1991 issue.

(Billboard rounds a title's SoundScan figures to the nearest 1,000, a condition waived here to chronicle this detail.)

The average at the chart's floor to this point of 2006 has been 4,843 copies, compared with 5,326 through the 32nd week of 2005. The parade of big releases that invades the final quarter of any year raised that average to 6,004 by the last frame of 2005.

Since the May 25, 1991, issue—Billboard's first SoundScan week—there have been only 100 weeks when the No. 200 album sold fewer than 5,000 units. The first eight months of 2006 account for 21 of those 100 weeks.

The chart's lowest sales figure happens in the same summer when a Johnny Cash album was able to lead the chart with a week of fewer than 90,000 copies; when Los Lonely Boys needed only 67,000 to bow at No. 2; and when album volume for a sales frame fell below 9 million units for the first time in a dozen years.

Those alarming numbers help explain why retailers and even some music company executives griped long and loud about the paucity of meaningful albums released in the early months of this year when music sellers gathered at the recent NARM convention.

Other factors are at play, sure, including the growth of digital track sales and the consumer's ability to grab music without paying for it, but

those factors were already in the game in 2004, when Usher's "Confessions" sold 8 million copies in less than 10 months' time.

Usher's career-best year, when three other albums sold more than 3 million copies, marked the only time since 2000 that album sales were larger than those of the prior year. The year 2004 should serve as a reminder of how important it can be to include big artists during the first eight months of a year.

'MIAMI' NICE: Even if the numbers are soft at the bottom of the big chart, relative newcomer Rick Ross raises the roof at the top of The Billboard 200.

His first set for Island Def Jam sells 187,000 in its opening week, the chart's

largest sales frame in four weeks.

Christina Aguilera will raise the stakes even higher next issue. Based on chains' first-day sales, RCA Music Group estimates her new "Back to Basics" will open north of 330,000 copies. If she hits that range, it will be the second-largest sales frame of the summer, and the biggest total the chart has seen since "Now 22" bowed at No. 1 with 398,000 sold in the July 29 issue.

That projection also gives Aguilera's double-CD outing a shot at her best career week. Her fifth charting album, "Stripped," moved 330,000 when it bowed at No. 2—behind the soundtrack to Eminem's "8 Mile"—in 2002.

Ross' lead track "Hustlin'," which peaked at No. 11 on Hot R&B/Hip-Hop Songs in the June 24 issue, paved the way for his album's healthy start. His only prior appearance on the singles chart had been as a featured artist on Trina's "Told Y'All" from the "All About the Benjamins" soundtrack, which peaked at No. 64 in 2002.

Earlier this summer, Ross charted with independent album "The Street Catalog: Official Mixtape," which spent two weeks on Top R&B/Hip-Hop Albums, peaking at No. 84.



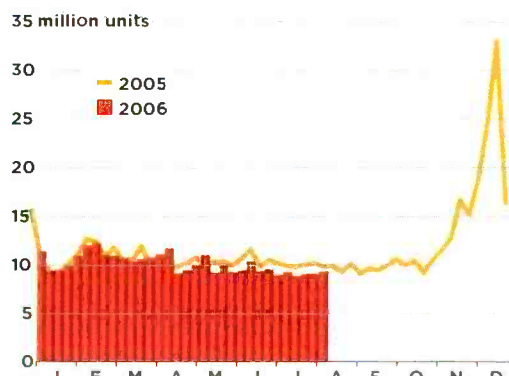
Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,359,000	62,000	10,489,000
Last Week	9,156,000	63,000	10,726,000
Change	2.2%	-1.6%	-2.2%
This Week Last Year	10,201,000	108,000	6,575,000
Change	-8.3%	-42.6%	59.5%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	344,748,000	325,478,000	-5.6%
Digital Tracks	197,433,000	343,423,000	73.9%
Store Singles	3,474,000	2,544,000	-26.8%
Total	545,655,000	671,442,000	23.1%
Albums w/TEA*	364,491,300	359,817,300	-1.3%

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

ALBUM SALES

'05	344.7 million
'06	325.5 million

SALES BY ALBUM FORMAT

CD	334,087,000	306,170,000	-8.4%
Digital	8,171,000	17,935,000	119.5%
Cassette	1,769,000	809,000	-54.3%
Other	721,000	561,000	-22.2%

For week ending August 13, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
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YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	213,107,000	198,699,000	-6.8%
Catalog	131,641,000	126,779,000	-3.7%
Deep Catalog	89,133,000	88,794,000	-0.4%

CURRENT ALBUM SALES

'05	213.1 million
'06	198.7 million

CATALOG ALBUM SALES

'05	131.6 million
'06	126.8 million

Nielsen SoundScan counts as Current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/DJMG (13.98)	Port Of Miami	1	1
2	NEW	1	BREAKING BENJAMIN HOLLYWOOD 162807 (18.98)	Phobia	2	2
3	3	5	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22	1	1
4	NEW	1	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie	4	4
5	NEW	1	SLAYER AMERICAN 44300/WARNER BROS. (18.98)	Christ Illusion	5	5
6	6	1	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up	6	6
7	7	2	KIDZ BOP KIDS RAZOR & TIE 89124 (18.98)	Kidz Bop 10	7	7
8	8	4	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	8	8
9	9	2	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again	9	9
10	10	1	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons	10	10
11	11	3	LETOYA CAPITOL 97136 (12.98)	LeToya	11	11
12	12	1	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	12	12
13	NEW	1	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!	13	13
14	14	1	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	14	14
15	15	1	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	15	15
16	16	1	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	16	16
17	17	1	TOM PETTY AMERICAN 44285/WARNER BROS. (18.98)	Highway Companion	17	17
18	18	1	STONE SOUR ROADRUNNER 618073/DJMG (18.98)	Come What(ever) May	18	18
19	NEW	1	STEVE HOLY CURB 78758 (13.98)	Brand New Girlfriend	19	19
20	20	1	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	20	20
21	21	1	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose	21	21
22	22	1	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	22	22
23	23	1	PANIC! AT THE DISCO DECAYDANCE 077*/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	23	23
24	24	1	PHARRELL STAR TRAK 005998*/INTERSCOPE (13.98)	In My Mind	24	24
25	25	1	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	25	25
26	26	1	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium	26	26
27	27	1	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way	27	27
28	28	1	FIVE FOR FIGHTING AWARE/COLUMBIA 94471/SONY MUSIC (18.98)	Two Lights	28	28
29	29	1	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	29	29
30	30	1	THE FRAY EPIC 93931/SONY MUSIC (18.98)	How To Save A Life	30	30
31	31	1	INDIA ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	31	31
32	32	1	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	32	32
33	33	1	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	33	33
34	34	1	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	34	34
35	NEW	1	UNEARTH METAL BLADE 14574 (13.98) ⊕	III: In The Eyes Of Fire	35	35
36	36	1	JOHNNY CASH AMERICAN/LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways	36	36
37	37	1	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell	37	37
38	38	1	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemberunderground	38	38
39	162	15	GREATEST ALY & AJ HOLLYWOOD 162505 (18.98) ⊕	Into The Rush	39	36
40	40	1	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty	40	40
41	41	1	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled	41	41
42	42	1	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	42	42
43	NEW	1	SELAH CURB 78944 (18.98)	Bless The Broken Road - The Duets Album	43	43
44	44	1	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	44	44
45	45	1	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15	45	45
46	NEW	1	ANI DIFRANCO RIGHTIOUS BABE 052 (15.98)	Reprieve	46	46
47	47	1	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	47	47
48	48	1	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie	48	48
49	49	1	LOS LONELY BOYS OR/EPIC 94194/SONY MUSIC (18.98) ⊕	Sacred	49	49
50	50	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	50	50

Third album establishes band's best rank and sales week (125,000), easily surpassing the No. 20 peak by its last set in 2004.

California quartet's debut full-length struts in with nearly 41,000 sold. Opens at No. 1 on Top Independent Albums.

Almost five years after its last studio set, Slayer achieves its highest charting album ever at No. 5 (62,000 sold).

Reissue of the set—adding two new tracks, three remixes and a DVD—causes 310% spike.

Album moves 18,000 and jumps at No. 1 on Top Christian Albums, the trio's first chart-topper on that tally in six tries.

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SALES DATA COMPILED BY



THE Billboard 200

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THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
101	79	71	TAKING BACK SUNDAY WARNER BROS. 49424 (18.98)	Louder Now	●	2
102	93	100	KORN VIRGIN 45889 (18.98)	See You On The Other Side	■	1
103	95	90	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/6.98)	Monkey Business	●	3
104	89	78	NICK LACHEY JIVE 83257/ZOMBA (18.98)	What's Left Of Me	●	2
105	96	91	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)	■	1
106	81	123	VARIOUS ARTISTS SIDEONE DUMMY 1291 (9.98)	Vans Warped Tour 2006 Compilation	■	27
107	101	102	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	■	16
108	98	94	VARIOUS ARTISTS WALT DISNEY 851453 (18.98)	Disneymania 4: Music Stars Sing Disney... Their Way!	■	15
109	90	77	VARIOUS ARTISTS UME 89129/RAZOR & TIE (18.98)	Buzz Ballads	■	77
110	102	99	TRACE ADKINS CAPITOL NASHVILLE 64512 (18.98)	Songs About Me	■	11
111	108	107	BIG & RICH WARNER BROS. (NASHVILLE) 49470/WRN (18.98)	Comin' To Your City	■	7
112	99	103	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	■	1
113	112	114	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	■	3
114	34	2	THE PINK SPIDERS SURETONE GEFEN 006477/INTERSCOPE (9.98)	Teenage Graffiti	■	84
115	110	113	CASTING CROWNS BEACH STREET 10770/REUNION (17.98) ⊕	Lifesong	●	9
116	106	109	CREED WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits	■	15
117	109	105	GARY ALLAN MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over	●	1
118	128	115	DANIEL POWTER WARNER BROS. 49332 (18.98)	Daniel Powter	●	9
119	118	101	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	●	101
120	00	81	ERIC CHURCH CAPITOL NASHVILLE 60745 (18.98)	Sinners Like Me	■	29
121	97	73	CHEYENNE KIMBALL DAYLIGHT EPIC 81126/SONY MUSIC (11.98)	The Day Has Come	■	15
122	29	08	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music	■	14
123	115	104	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	■	19
124	105	96	SHAWNNA DTP DEF JAM 006909*/IDJMG (13.98)	Block Music	■	13
125	114	121	GOO GOO DOLLS WARNER BROS. 49748 (18.98)	Let Love In	■	9
126	125	133	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	■	2
127	113	115	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown	■	1
128	116	120	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	■	1
129	107	106	PHIL VASSAR ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1	■	10
130	111	97	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) ⊕	Unwritten	●	25
131	124	128	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	■	2
132	117	119	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	■	1
133	131	124	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree	■	9
134	NEW	1	UNDER THE INFLUENCE OF GIANTS ISLAND 006982/IDJMG (11.98)	Under The Influence Of Giants	■	134
135	138	131	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	■	1
136	130	110	BRUCE SPRINGSTEEN COLUMBIA 82867*/SONY MUSIC (19.98 DD) ⊕	We Shall Overcome: The Seeger Sessions	●	1
137	121	112	BON JOVI ISLAND 005371/IDJMG (18.98) ⊕	Have A Nice Day	■	1
138	RE-ENTRY	13	CHRIS ISAAK WICKED GAME/REPRISE 49418/WARNER BROS. (18.98) ⊕	Best Of Chris Isaak	■	54
139	132	122	MARK KNOPFLER AND EMMYLOU HARRIS NONESUCH 44154*/WARNER BROS. (18.98)	All The Roadrunning	■	17
140	173	166	PACE CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	■	140
141	133	93	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	■	15
142	123	92	FIELD MOB DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees	■	1
143	145	159	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	13
144	104	147	SOUNDTRACK ATLANTIC 83997/AG (18.98)	Miami Vice	■	104
145	134	133	HUEY LEWIS & THE NEWS CAPITOL 62996 (18.98) ⊕	Greatest Hits	■	70
146	NEW	1	FOURPLAY BLUEBIRD 86399/RCA VICTOR (18.98)	X	■	146
147	143	144	POISON CAPITOL 49510 (18.98) ⊕	The Best Of Poison: 20 Years Of Rock	■	1
148	162	125	MICHAEL FRANTI AND SPEARHEAD BOO BOO WAX/ANTI- 86807/EPITAPH (18.98)	Yell Fire!	■	125
149	135	143	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	■	95
150	145	152	VARIOUS ARTISTS WORD-CURB/EMI CMG PROVIDENT-INTEGRITY 10814/SONY MUSIC 22.98	WOW Worship (Aqua)	■	75

The band's first studio album—and chart ink—since 1996. Title track rises 25-22 on Triple-A radio chart.

It's the title's first sales increase (up 5%) since May. The singer played "Early Show" Aug. 9.

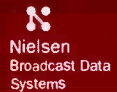
After the digital version of Cartel's "Chroma" (No. 140) was tweaked and reissued, set jumps 23%.

The album is now Isaac's longest-running set since 1996. It re-enters following heavy coverage on "Extra."

It also debuts at No. 1 on Contemporary Jazz, its sixth chart-topper on that list and the most by any group.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	DEBT	PEAK POSITION
151	148	150	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	■	2
152	92	2	STEELY DAN GEFFEN/CHRONICLES 006752/UME (13.98)	The Definitive Collection	■	92
153	136	141	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days	■	2
154	167	165	ORIGINAL BROADWAY CAST RECORDING RHINO 73271 (18.98)	Jersey Boys	■	85
155	141	140	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo	●	24
156	161	196	COLDPLAY CAPITOL 74786 (18.98)	X&Y	■	3
157	139	137	PEARL JAM J 71467/RMG (18.98)	Pearl Jam	■	2
158	151	14	CAROLE KING ROCKAWAY/HEARST 6200/CONCORD (19.98)	The Living Room Tour	■	17
159	NEW	1	GIN BLOSSOMS HYBRID 20050 (15.98)	Major Lodge Victory	■	159
160	154	180	AVENGED SEVENFOLD HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil	●	30
161	126	111	SEETHER MUSKETEER 13121/WIND-UP (18.98 CD/OVD) ⊕	One Cold Night	■	50
162	164	186	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 83834*/AG (15.98)	Plans	●	4
163	183	194	BEE GEES POLYGRAM/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	Number Ones	●	23
164	140	136	LOSTPROPHETS COLUMBIA 96531/SONY MUSIC (15.98)	Liberation Transmission	■	33
165	144	142	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	●	37
166	160	126	VARIOUS ARTISTS RDC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/IDJMG (13.98)	Hector Bambino "El Father" Present: Los Rompe Discotekas	■	34
167	122	67	FLOGGING MOLLY SIDEONE DUMMY 1287 (18.98 CD/DVD) ⊕	Whiskey On A Sunday	■	67
168	159	164	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	■	6
169	166	68	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	■	6
170	142	118	JULIE ROBERTS MERCURY 006327/UMGN (13.98)	Men & Mascara	■	25
171	157	153	MERCYME INO-COLUMBIA 80546/SONY MUSIC (18.98)	Coming Up To Breathe	■	13
172	185	198	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	■	11
173	NEW	1	TODD SNIDER NEW DOOR 006663/UME (13.98)	The Devil You Know	■	7
174	137	132	SOUNDTRACK RCA'S 85757/RMG (18.98)	American Idol Season 5: Encores	■	3
175	174	155	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	■	30
176	NEW	1	MASTA KILLA NATURE SOUNDS 126* (15.98)	Made In Brooklyn	■	176
177	RE-ENTRY	12	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	○	101
178	152	149	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied	■	51
179	RE-ENTRY	9	BLACK SABBATH WARNER BROS. 73365/RHINO (18.98)	Greatest Hits 1970-1978	■	96
180	150	117	KIDZ BOP KIDS RAZOR & TIE 89112 (18.98)	Kidz Bop 9	●	2
181	186	185	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	■	5
182	RE-ENTRY	18	JOHN FOGERTY FANTASY 9686/CONCORD (18.98)	The Long Road Home: The Ultimate John Fogerty-Creedence Collection	■	13
183	146	93	GYM CLASS HEROES DECAYDANCE 12086/FUELED BY RAMEN (13.98)	As Cruel As School Children	■	93
184	187	160	VARIOUS ARTISTS HIP-D 006279/UME (13.98)	Pure '80s: #1s	■	184
185	175	173	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	1
186	171	154	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	■	2
187	195	175	ROB ZOMBIE GEFFEN 006331/INTERSCOPE (13.98)	Educated Horses	■	5
188	181	179	TYE TRIBETT & G.A. COLUMBIA 77526/SONY MUSIC (11.98)	Victory Live!	■	64
189	169	134	THE EARLY NOVEMBER DRIVE-THRU 83630 (18.98)	The Mother, The Mechanic, And The Path	■	31
190	184	169	SO DO FRANCHIZE BOYZ SO DO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	●	8
191	NEW	1	B.G. CT MEDIA 101* (16.98)	Play It How It Go: Collection	■	191
192	193	182	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	■	5
193	170	139	VARIOUS ARTISTS FUSEIC 89120/RAZOR & TIE (16.98)	Worship Jamz 2	■	133
194	199	181	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	■	30
195	103	2	AUDIO ADRENALINE FOREFRONT 55086 (17.98) ⊕	Adios: The Greatest Hits	■	101
196	RE-ENTRY	24	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition	■	15
197	168	161	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	■	104
198	190	167	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SBN (12.98) ⊕	Kerosene	●	18
199	200	34	THIRD DAY ESSENTIAL 10795 (17.98)	Wherever You Are	●	1
200	NEW	1	DIRTY PRETTY THINGS INTERSCOPE 007235 (9.98)	Waterloo To Anywhere	■	200

ALBUM	WEEKS ON CHIT	ARTIST	WEEKS ON CHIT	ARTIST	WEEKS ON CHIT	ARTIST	WEEKS ON CHIT	ARTIST
MARY MARY	185	DON OMAR	96	TOM PETTY	17	SEETHER	161	SOUNDTRACK
MASTA KILLA	176	JAKE OWEN	90	P-ARRRELL	24	SELAH	43	5: ENCORES
TIM MCGRAW	133	ORIGINAL CAST	154	P.M.P.C.	81	SHAKIRA	52	CARS
MERCYME	171	JERSEY BOYS	154	THE RED JUMPSUIT	26	SHAWNNA	124	HIGH SCHOOL MUSICAL
MUSE	82	THE PINK SPIDERS	114	APPARATUS	56	SLAYER	5	MIAMI VICE
NE-YO	29	DANIEL POWTER	118	RIHANNA	20	TODD SNIDER	173	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST
NICK LACHEY	104	THE RUSSYCAT DOLLS	15	RISE AGAINST	89	SNOW PATROL	53	STEP UP
NICKELBACK	10	THE RACONTEURS	94	JULIE ROBERTS	170	BRUCE SPRINGSTEEN	136	WALK THE LINE
BRAD PAISLEY	83	THE RACONTEURS	94	ROCK ROSS	1	STEELY DAN	152	SUGARLAND
PANIC! AT THE DISC	23	CORINNE BAILEY RAE	34	SEAN PAUL	86	GEORGE STRAIT	169	
PEARL JAM	157					GEORGE STRAIT	169	



AUG 26 2006 HOT 100 Billboard

THE BILLBOARD HOT 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	5	#1 LONDON BRIDGE POLOW DA DON (S. FERGUSON, J. JONES, S. GARRETT, M. HARTNETT)	Fergie A&M/INTERSCOPE		1
2	2	18	CRAZY DANGER MOUSE (B. BURTON, T. CALLAWAY, G. REVERBERI, G. REVERBERI)	Gnarls Barkley DOWNTOWN/LAVA		2
3	3	11	PROMISCUOUS TIMBALAND, DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. CLAYTON)	Nelly Furtado Featuring Timbaland MOSLEY GEFEN		1
4	4	3	ME & U R. LESLIE (R. LESLIE)	Cassie NEXTSELECTION/BAD BOY/ATLANTIC		3
5	5	6	BUTTONS POLOW DA DON, S. GARRETT, F. FAIR (S. GARRETT, J. JONES, J. L. PERRY, N. SCHERZINGER, C. BRADUS)	The Pussycat Dolls Featuring Snoop Dogg A&M/INTERSCOPE		4
6	7	12	GREATEST GAINER/DIGITAL (WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFFER, FAIR, K. COLE)	Sean Paul Feat. Keyshia Cole VPI/ATLANTIC		6
7	10	15	I WRITE SINS NOT TRAGEDIES M. SQUIRE, PANIC! AT THE DISCO (PANIC! AT THE DISCO)	Panic! At The Disco DECAVON/CE/FUELED BY RAMEN/LAVA		7
8	8	8	AIN'T NO OTHER MAN C. AGUILERA, DJ PREMIER, C. M. ROANE (C. AGUILERA, C. E. MARTIN, K. DIOGUARDI, C. M. ROANE, H. BEATY)	Christina Aguilera RCA/RMG		8
9	14	19	SEXY LOVE STAR GATE (S. SMITH, T. E. HERMANSEN, M. ERIKSEN)	Ne-Yo DEF JAM/IDJMG		9
10	12	13	SHOULDER LEAN LIL' C (C. QUINN, D. HART, C. HARRIS)	Young Dro Featuring T.I. GRAND HUSTLE/ATLANTIC		10
11	11	9	OVER MY HEAD (CABLE CAR) M. FLYNN, A. JOHNSON (I. SLADE, J. KING)	The Fray EPIC		2
12	6	4	DEJA VU R. JERKINS, B. KNOWLES (J. WEBB, B. KNOWLES, S. C. CARTER, K. N. PRICE, M. RIDDICK, D. THOMAS, R. JERKINS)	Beyonce Featuring Jay-Z COLUMBIA		11
13	18	20	U AND DAT J. SMITH (D. STEVENS, J. H. SMITH, A. BAILEY, F. NAJ, K. BURRUSS)	E-40 Featuring T-Pain & Kandi Girl SICK WID' IT/BME/REPRISE		13
14	17	16	DO IT TO IT D. VITO, CHEESE (KING, N. KING, R. RICHARD, J. WILLIAMS, S. P. JOSEPH)	Cherish Featuring Sean Paul Of The YoungBloodZ SHOUFF/CAPITOL		13
15	9	7	IT'S GOIN' DOWN NITTI (J. ROBINSON, C. MOORE)	Yung Joc BLOCK/BAD BOY SOUTH/ATLANTIC		3
16	13	11	UNFAITHFUL STAR GATE (S. SMITH, T. E. HERMANSEN, M. S. ERIKSEN)	Rihanna SRP/DEF JAM/IDJMG		6
17	15	10	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., D. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC		16
18	19	18	BOSSY S. CRAWFORD, S. GARRETT (K. ROGERS, S. CRAWFORD, T. A. SHAW, S. GARRETT, A. STEVENSON, J. CAMERON)	Kelis Featuring Too Short JIVE/ZOMBA		16
19	16	17	SNAP YO FINGERS J. SMITH (J. H. SMITH, E. STEVENS, S. P. JOSEPH)	Lil Jon Featuring E-40 & Sean Paul Of The YoungBloodZ BME/TVT		7
20	25	26	PULLIN' ME BACK J. DUPRI, L. ROC (J. DUPRI, J. PHILLIPS, H. BAILEY, B. A. MORGAN, J. PASTORIUS)	Chingy Featuring Tyrese LOT/CAPITOL		20
21	80	93	GET UP JAZZE PHA (PALEXANDER, C. HARRIS)	Ciara Featuring Chamillionaire LAFACE/JIVE/ZOMBA		21
22	26	30	I KNOW YOU SEE IT YUNG JOC, KOCHIESE (J. ROBINSON, D. WARREN, B. HAMBRICK)	Yung Joc Featuring Brandy 'Ms. B.' Hambrick BLOCK/BAD BOY SOUTH/ATLANTIC		22
23	29	43	FAR AWAY NICKELBACK, J. MOI (C. KROEGER, NICKELBACK)	Nickelback ROADRUNNER/IDJMG		23
24	20	14	A PUBLIC AFFAIR L. MENDEZ (J. SIMPSON, J. AUSTIN, G. KURSTIN, S. WATTERS, L. BIANCANIELLO, L. MENDEZ, N. ASHFORD, V. SIMPSON)	Jessica Simpson EPIC		14
25	21	25	MOVE ALONG H. BENSON (N. WHEELER, T. TRITTER)	The All-American Rejects DOGHOUSE/INTERSCOPE		15
26	23	24	DANI CALIFORNIA R. RUBIN (A. KIEDIS, F. LEA, J. FRUSCIANTE, C. SMITH)	Red Hot Chili Peppers WARNER BROS.		6
27	22	22	SO WHAT JAZZE PHA (PALEXANDER, D. CRAWFORD, S. JOHNSON, C. WILLIAMSON, Z. WALLACE, C. HARRIS)	Field Mob Featuring Ciara DTP/GEFFEN		10
28	24	23	RIDIN' J. SALINAS, O. SALINAS (H. SERIKI, J. SALINAS, O. SALINAS, A. HENDERSON)	Chamillionaire Featuring Krizzie Bone UNIVERSAL MOTOWN		1
29	HOT SHOT DEBUT	1	WHEN YOU WERE YOUNG FLOOD, A. MOULDER, THE KILLERS (B. FLOWERS, O. KEUNING, M. STOERMER, R. VANNUCCI)	The Killers ISLAND/IDJMG		23
30	27	29	BLACK HORSE & THE CHERRY TREE A. GREEN (KT TUNSTALL)	KT Tunstall RELENTLESS VIRGIN		20
31	35	47	CHASING CARS J. LEE (G. LIGHTBODY, N. CONNOLLY, P. WILSON, J. QUINN, T. SIMPSON)	Snow Patrol POLYDOR/A&M/INTERSCOPE		31
32	28	27	BAD DAY M. FRODM, J. DAWSON (D. POWTER)	Daniel Powter WARNER BROS.		5
33	53	-	ABOUT US S. STORCH (J. BOYO, P. SLAYTON, S. STORCH)	Brooke Hogan Featuring Paul Wall SMC/SOBE		33
34	31	31	SAVIN' ME NICKELBACK, J. MOI (C. KROEGER, NICKELBACK)	Nickelback ROADRUNNER/IDJMG		19
35	52	60	GREATEST GAINER/AIRPLAY SEXYBACK TIMBALAND, J. TIMBERLAKE, DANJA (J. TIMBERLAKE, T. V. MOSLEY, N. HILLS)	Justin Timberlake JIVE/ZOMBA		35
36	33	36	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins Curb		33
37	32	32	UNWRITTEN W. RODRIGUES, D. BRISEBOIS (N. BEDINGFIELD, D. BRISEBOIS, W. RODRIGUES)	Natasha Bedingfield EPIC		5
38	34	42	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS. (NASHVILLE) WRN		34
39	69	-	CHAIN HANG LOW THE BEATSTAZ (J. CAMPBELL, D. HOWARD, M. WILSON)	Jibbs GEFFEN		39
40	36	48	SOS J. ROTEM (J. ROTEM, E. K. BOGART, E. COBB)	Rihanna SRP/DEF JAM/IDJMG		1
41	46	49	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy Curb		41
42	30	28	STARS ARE BLIND F. GARIBAY, S. SOLOMON (F. GARIBAY, S. SOLOMON, R. MCCARTHY)	Paris Hilton WARNER BROS.		18
43	44	45	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		6
44	38	33	CALL ON ME J. DUPRI, L. ROC, J. JACKSON, JIMMY JAM, T. LEWIS (J. DUPRI, J. AUSTIN, J. PHILLIPS, C. HAYNES, J. HARRIS III, T. LEWIS)	Janet & Nelly VIRGIN		25
45	39	35	WHAT'S LEFT OF ME E. KIRIAKOU (N. LACHEY, J. CATES, E. KIRIAKOU, L. ROBBINS)	Nick Lachey JIVE/ZOMBA		6
46	40	66	THE RIDDLE J. ONDRASIK, C. SCHNEIDER, A. WILLIAMS, M. ENDERT (J. ONDRASIK)	Five For Fighting AWARE/COLUMBIA/SONY BMG		46
47	47	50	HATE ME J. FURSTENFELD, C. REED (J. FURSTENFELD)	Blue October UNIVERSAL MOTOWN		47
48	37	54	WHY YOU WANNA K. CATES (C. HARRIS, K. CATES, N. CONWAY, W. WATERS, T. TEBB, G. BEPTO, K. FAREED, A. MUHAMMAD, M. TAYLOR, J. YANDEY)	T.I. GRAND HUSTLE/ATLANTIC		29
49	61	70	LIPS OF AN ANGEL B. HOWES (HINDER, B. HOWES)	Hinder UNIVERSAL REPUBLIC		49
50	41	58	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		7
51	45	41	WHERE'D YOU GO M. SHINODA (M. SHINODA)	Fort Minor Featuring Holly Brook MACHINE SHOP/WARNER BROS.		8
52	65	55	S.E.X. L. JENNINGS (C. JENNINGS)	Lyle Jennings COLUMBIA		52
53	55	51	MISS MURDER J. FINN (AFI)	AFI TINY EVIL/INTERSCOPE		24
54	63	64	HUSTLIN' THE RUNNERS (W. ROBERTS, A. HARR, J. JACKSON, S. C. CARTER, J. JERKINS)	Rick Ross SLIP-N-SLIDE/DEF JAM/IDJMG		54
55	50	55	THE DIARY OF JANE D. BENEDETH (B. BURNLEY, BREAKING BENJAMIN)	Breaking Benjamin HOLLYWOOD		50

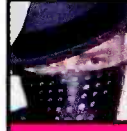
Chingy's song at No. 20 becomes his fourth top 10 on Hot 100 Airplay as track soars 14-7 with 79.5 million audience impressions.



His second top 10 as a vocalist; his fifth as a songwriter.



Singer who gave us "1, 2 Step" benefits from release of "Step Up" soundtrack as title posts 30,000 downloads in its first week of digital sales.



Audience jump of 14 million impressions lifts song to the top 40. Expect a bid for No. 1 in two weeks as digital sales begin Aug. 22.

Song regains bullet in 28th week on the list with 25% audience jump at mainstream top 40 stations (No. 44, Pop 100 Airplay).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	49	40	GIMME THAT S. STORCH, S. GARRETT (S. STORCH, S. GARRETT)	Chris Brown Featuring Lil' Wayne JIVE/ZOMBA		15
57	59	63	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, S. SHERRILL)	Josh Turner MCA NASHVILLE		57
58	56	37	WAITING ON THE WORLD TO CHANGE J. MAYER, S. JORDAN (J. MAYER)	John Mayer AWARE/COLUMBIA		21
59	51	46	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		31
60	48	44	TORN T. BISHOP (T. B. BELL, L. EPSTEIN, T. BISHOP, D. YOUNG, L. LUCKETT)	LeToya CAPITOL		31
61	60	58	HOW TO SAVE A LIFE M. FLYNN, A. JOHNSON (I. SLADE, J. KING)	The Fray EPIC		53
62	54	52	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET		58
63	66	67	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY		63
64	58	54	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELAKE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		45
65	67	75	STEADY, AS SHE GOES J. WHITE, B. BENSON (B. BENSON, J. WHITE III)	The Raconteurs THIRD MAN V2		65
66	62	62	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		61
67	57	53	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		55
68	72	71	ANIMAL I HAVE BECOME H. BENSON (THREE DAYS GRACE)	Three Days Grace JIVE/ZOMBA		60
69	73	65	CRAZY BITCH K. NELSON, M. PLOTNIKOFF, P. DECARLI (J. TODD, K. NELSON)	Buckcherry ELEVEN SEVEN/LAVA		59
70	82	89	GALLERY STAR GATE, NE-YO (S. SMITH, M. S. ERIKSEN, T. E. HERMANSEN)	Mario Vazquez ARISTA/RMG		70
71	87	2	THROUGH GLASS M. RASKUTINEZ (STONE SOUR)	Stone Sour ROADRUNNER/IDJMG		71
72	68	59	I LOVE MY B**** WILL I AM (T. SMITH, W. ADAMS, K. HARRIS)	Busta Rhymes Featuring Will.i.am & Kelis AFTERMATH/INTERSCOPE		41
73	78	82	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS. (NASHVILLE) WRN		73
74	64	56	DOING TOO MUCH H. PEREZ (N. PEREZ, R. BRYANT, A. NOA, P. DEANDA)	Paula DeAnda Featuring Baby Bash ARISTA/RMG		41
75	NEW		I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LDF/TDN CREEK		75
76	42	21	INVISIBLE R. FAIR, T. HERZBERG (K. LEYDEN, J. ANDREA)	Ashlee Simpson GEFFEN		21
77	85	87	BUILDING BRIDGES B. BROOKS, R. DUINN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		77
78	77	73	BREATHE (2 AM) E. ROSSE, B. SMITH, C. THORN (A. NALICK)	Anna Nalick COLUMBIA		78
79	NEW		SAY GOODBYE B. M. COX, K. DEAN (B. M. COX, K. DEAN, A. SHROPSHIRE)	Chris Brown JIVE/ZOMBA		79
80	74	66	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HOGES, K. LOVELAKE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		49
81	75	68	STAY WITH YOU G. BALLARD (J. RZEZNIK, G. BALLARD)	Goo Goo Dolls WARNER BROS.		51
82	79	80	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL NASHVILLE		76
83	70	61	MAKEDAMNSURE E. VALENTINE (TAKING BACK SUNDAY)	Taking Back Sunday WARNER BROS.		48
84	34	31	PUT YOUR RECORDS ON S. CHRISANTHOU (C. B. RAE, J. BECK, S. CHRISANTHOU)	Corinne Bailey Rae CAPITOL		74
85	NEW		ENTOURAGE E. HUDSON, A. MERRITT (O. GRANDBERRY, E. HUDSON, A. MERRITT)	Omarion TUG/EPIC		85
86	81	85	THE KILL (BURY ME) J. ABRAHAM, 30 SECONDS TO MARS (J. LETO)	30 Seconds To Mars IMMORTAL/VIRGIN		81
87	76	69	ENOUGH CRYIN' J. BLIGE (M. J. BLIGE, R. JERKINS, S. GARRETT, S. C. CARTER)	Mary J. Blige Featuring Brook-Lyn R. Jernigan MTR/ARCH/GEFFEN		32
88	88	88	I CALL IT LOVE STAR GATE (M. S. ERIKSEN, T. E. HERMANSEN, T. JACKSON)	Lionel Richie ISLAND/IDJMG		88
89	71	74	SUDDENLY I SEE S. OSBORNE (KT TUNSTALL)	KT Tunstall RELENTLESS/VIRGIN/EMI		71
90	99	-	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE		90
91	86	83	YEE HAW J. RITCHIE (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA NASHVILLE		83
92	94	-	EVERYTIME THA BEAT DROP J. DUPRI, L. ROC, J. JACKSON, JIMMY JAM, T. LEWIS (J. DUPRI, J. AUSTIN, J. PHILLIPS, C. HAYNES, J. HARRIS III, T. LEWIS)	Monica Featuring Dem Franchize Boyz DTP/DEF JAM/IDJMG		92
93	91	84	NOT READY TO MAKE NICE R. RUBIN (E. ROBBISON, M. MAGUIRE, N. MAINES, D. WILSON)	Dixie Chicks COLUMBIA		23
94	83	76	FACE DOWN D. BENEDETH (THE RED JUMPSUIT APPARATUS, R. WINTER)	The Red Jumpsuit Apparatus VIRGIN		76
95	NEW		EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE		95
96	NEW		MONEY MAKER THE NEPTUNES (C. BRIDGES, P. L. WILLIAMS)	Ludacris Featuring Pharrell DTP/DEF JAM/IDJMG		96
97	90	79	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw Curb		37
98	92	77	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		64
99	93	91	NEED A BOSS R. JERKINS (J. DANIELS, R. JERKINS, C. BRIDGES, L. CREATOR, H. PERETTI, G. WEISS)	Shareefa Featuring Ludacris DTP/DEF CON II		91
100	NEW		THAT GIRL M. FRESH (F. J. BAUTISTA, J. SALINAS, O. SALINAS, J. C. REYZ, B. THOMAS, H. SERIKI)	Frankie J Featuring Mannie Fresh & Chamillionaire COLUMBIA		100

BETWEEN THE BULLETS silvio@billboard.com

KILLERS TRACK MAKES FAST START

The Killers see the best Billboard Hot 100 start in their career as "When You Were Young" takes Hot Shot Debut honors at No. 29. Available digitally weeks before the Oct. 3 release of the band's second album, "Sam's Town," "Young" moves 36,500 downloads and opens at No. 12 on Hot Digital Songs.

The track is also the quickest-rising song the Killers have placed to date on Modern Rock, reaching the top five in its fifth chart week. "Young" is the group's third top five on that chart after peaking at No. 3 with "Somebody Told Me" in 2004 and "Mr. Brightside" in 2005.

—Silvio Pietrolungo

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

AUG 26 2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
2	2	14	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
4	4	9	SEXY LOVE	NE-YO (DEF JAM/DJMG)
5	8	13	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
6	12	10	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
7	14	9	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LDT/CAPITOL)
8	9	12	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
9	5	11	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
10	11	15	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
11	7	15	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
12	19	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
13	15	11	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA)
14	13	20	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
15	10	22	SNAP YO FINGERS	LIL JON (BME/TVT)
16	6	21	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	21	7	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
18	18	17	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
19	16	13	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
20	17	23	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
21	20	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
22	22	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
23	27	4	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
24	26	18	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
25	25	9	CALL ON ME	JANET & NELLY (VIRGIN)

1,044 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
2	3	13	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	4	41	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
4	2	27	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
5	6	36	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
6	5	17	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
7	10	15	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
8	9	8	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
9	7	32	WALK AWAY	KELLY CLARKSON (RCA/RMG)
10	8	19	STAY WITH YOU	GOOD G00D DOLLS (WARNER BROS.)
11	12	14	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	11	47	BAD DAY	DANIEL POWTER (WARNER BROS.)
13	13	40	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
14	15	16	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
15	19	10	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)
16	17	11	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
17	20	7	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
18	16	18	WHAT'S LEFT OF ME	GARY ALLAN (MCA NASHVILLE)
19	21	11	IS IT ANY WONDER?	KEANE (INTERSCOPE)
20	18	16	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
21	24	9	HOW TO SAVE A LIFE	THE FRAY (EPIC)
22	27	10	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
23	26	16	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
24	28	13	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
25	30	9	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	33	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	24	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
3	4	53	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
4	5	44	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	3	21	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
6	7	35	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
7	6	60	YOU AND ME	LIFEHOUSE (GEFFEN)
8	8	27	WHO SAYS YOU CAN'T GO HOME	BOB JOVI (ISLAND/DJMG)
9	11	5	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
10	9	27	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (IND/COLUMBIA)
11	13	13	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
12	10	31	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)
13	15	16	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
14	12	46	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER/CORB/WARNER BROS.)
15	14	33	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL NASHVILLE/BLG)
16	16	19	CRAZY IN LOVE	NICOL SPONBERG (CURB)
17	18	9	I CALL IT LOVE	LIONEL RICHIE (ISLAND/DJMG)
18	17	17	SO LONG SELF	MERCYME (IND/COLUMBIA)
19	21	4	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)
20	20	18	THE REAL THING	BO BICE (RCA/RMG)
21	23	5	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)
22	19	21	WALK AWAY	KELLY CLARKSON (RCA/RMG)
23	26	14	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
24	22	12	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
25	24	17	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	#1 LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	■
2	2	14	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
3	5	14	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
4	3	15	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
5	6	10	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
6	8	13	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
7	12	6	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
8	10	24	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA)	
9	7	7	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
10	4	3	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)	
11	9	24	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	■
12	-	1	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	
13	20	4	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	
14	11	12	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
15	21	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
16	13	29	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
17	-	1	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
18	15	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
19	16	13	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
20	36	2	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	
21	14	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
22	17	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	
23	24	10	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
24	18	16	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	
25	23	8	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	17	#1 MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	■
2	2	19	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
3	3	5	ORIGINAL FIRE	AUDIOSLAVE (INTERSCOPE/EPIC)	☆
4	4	26	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL VIRGIN)	
5	6	5	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/DJMG)	☆
6	5	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
7	8	10	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)	☆
8	10	8	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
9	7	21	STEADY, AS SHE GOES	THE RAconteURS (THIRD MAN V2)	
10	9	20	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
11	11	10	THROUGH GLASS	STONE SOUR (ROADRUNNER/DJMG)	
12	12	13	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA)	☆
13	21	2	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
14	14	9	KNIGHTS OF CYDONIA	MUSE (WARNER BROS.)	
15	15	13	ROOFTOPS (A LIBERATION BROADCAST)	LOSTPROPHETS (COLUMBIA)	☆
16	13	17	VICARIOUS	TOOL (DOLBY DISSECTIONAL/VOLCANO/ZOMBA)	
17	16	16	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
18	18	25	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
19	17	18	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
20	23	10	READY TO FALL	RISE AGAINST (GEFFEN)	☆
21	22	9	IS IT ANY WONDER?	KEANE (INTERSCOPE)	
22	-	1	PUT YOUR MONEY WHERE YOUR MOUTH IS	JET (ATLANTIC)	☆
23	29	2	TO BE LOVED	PAPA ROACH (ELECTRA/GEFFEN)	
24	24	6	LAND OF CONFUSION	DISTURBED (REPRISE)	☆
25	26	4	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	#1 LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)
2	3	15	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
3	1	16	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
4	4	8	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
5	1	28	I WRITE SINS NOT TRAGEDIES	PANCI AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
6	5	18	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
7	11	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
8	4	28	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
9	15	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
10	13	12	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)
11	9	17	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
12	14	29	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
13	12	25	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
14	21	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
15	20	7	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
16	11	8	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)
17	16	25	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
18	15	15	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
19	22	10	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
20	28	8	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
21	10	9	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
22	17	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
23	26	25	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
24	32	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
25	24	19	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
26	27	25	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
27	19	10	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
28	25	15	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
29	-	1	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
30	29	29	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
31	23	20	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
32	-	1	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
33	30	25	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
34	42	2	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
35	31	27	BAD DAY	DANIEL POWTER (WARNER BROS.)
36	34	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
37	37	10	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
38	36	18	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
39	33	16	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
40	48	6	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
41	50	3	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
42	60	2	CHAIN HANG LOW	JIBBS (GEFFEN)
43	40	4	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. HAMBROCK (BLOCK/BAD BOY SOUTH/ATLANTIC)
44	43	19	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
45	38	11	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
46	39	3	THE RIDDLE	FIVE FDR FIGHTING (AWARE/COLUMBIA/SONY BMG)
47	57	5	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
48	48	19	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
49	47	16	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
50	46	3	THE DIARY OF JANE	BREAKING BENJAMIN (HOLLYWOOD)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	2	HOW TO SAVE A LIFE	THE FRAY (EPIC)
52	56	7	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
53	49	5	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
54	10	7	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
55	41	15	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
56	45	17	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
57	4	4	INVISIBLE	ASHLEE SIMPSON (GEFFEN)
58	52	43	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
59	54	10	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
60	65	6	BRAND NEW GIRLFRIEND	STEVE HOLY (CURB)
61	59	18	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
62	64	15	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
63	58	9	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)
64	62	16	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
65	63	7	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	RODNEY ATKINS (CURB)
66	53	5	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
67	55	17	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
68	61	5	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
69	85	2	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
70	87	2	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
71	66	20	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
72	67	18	STAY WITH YOU	GOOD ODDLS (WARNER BROS.)
73	98	3	HONESTLY	CARTEL (THE MILITIA GROUP/EPIC)
74	80	5	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
75	79	12	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
76	76	6	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
77	68	27	MS. NEW BOOTY	BUBBA SPARKY (NEW SOUTH/PURPLE RIBBON/VIRGIN)
78	71	14	SUMMERTIME	KENNY CHESNEY (BNA)
79	78	12	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
80	72	11	I LOVE MY B****	BUSTA RHYMES FEAT. WILLIAM & KELIS (AFTERMATH/INTERSCOPE)
81	82	13	I DARE YOU	SHINEDOWN (ATLANTIC)
82	69	8	CALL ON ME	JANET & NELLY (VIRGIN)
83	77	11	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
84	86	8	SWING	TRACE ADKINS (CAPITOL NASHVILLE)
85	90	7	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
86	94	2	MIRACLE	CASCADA (ROBBINS)
87	-	1	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
88	-	1	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
89	83	20	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
90	74	9	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)
91	91	6	SCOTTY DOESN'T KNOW	LUSTRA (XOFF)
92	73	13	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
93	75	3	IN THE AIR TONIGHT	NONPOINT (ATLANTIC)
94	-	1	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
95	89	25	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
96	81	14	SINGLE	NATASHA BEDINGFIELD (EPIC)
97	96	10	THE WORLD	BRAD PAISLEY (ARISTA NASHVILLE)
98	93	1	WHO SAID	HANNAH MONTANA (WALT DISNEY)
99	-	1	THE QUEEN AND I	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/LAVA)
100	-	1	S.E.X.	LYFE JENNINGS (COLUMBIA)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See chart legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY**: Legend located below chart. **SINGLES SALES**: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR**: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
2	3	13	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
3	2	14	I WRITE SINS NOT TRAGEDIES	PANCI AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	☆
4	4	19	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
5	9	6	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
6	5	10	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
7	11	11	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
8	8	11	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
9	10	10	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
10	18	18	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
11	11	11	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	
12	15	12	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	
13	13	22	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
14	12	26	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
15	14	19	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
16	26	5	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
17	17	7	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	
18	23	5	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
19	16	20	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
20	29	6	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	
21	24	12	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
22	25	9	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
23	19	26	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
24	22	9	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
25	21	25	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
2	2	7	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
3	3	13	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
4	5	4	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
5	4	14	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
6	24	7	GET EM, GOT EM	WILLIE JOE (WATABOY)
7	7	13	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
8	3	3	DOWN HOME GIRL	OLD CROW MEDICINE SHOW (NETTWERK)
9	8	3	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
10	32	6	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)
11	9	7	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
12	11	19	WHY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
13	10	11	GET TOGETHER	MADONNA (WARNER BROS.)
14	-	1	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
15	16	6	WANNA BE HAPPY	ADRIENNE FEAT. R. LUNA (GLOBAL VILLAGE)
16	12	15	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
17	-	8	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
18	17	15	ROCKY TOP	THE OSBORNE BROTHERS (DECCA/MCA NASHVILLE/UMGN)
19	14	13	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
20	18	8	SOLDIER SONG	SAPO (TEE-N-TEE)
21	15	8	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)
22	21	5	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVIA JAGUAR/RPM CONSULTING)
23	19	28	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
24	31	32	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
25	-	1	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	18	18	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
27	30	12	SNAP YO FINGERS	LIL JON (BME/TVT)	
28	27	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
29	31	29	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
30	20	8	A PUBLIC AFFAIR	JESSICA SIMPSON (EPIC)	
31	34	8	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)	
32	18	10	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
33	32	15	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
34	36	7	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
35	37	8	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
36	33	17	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
37	35	24	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
38	43	3	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
39	38	21	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
40	39	16	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
41	44	2	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
42	45	3	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)	☆
43	40	13	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
44	46	4	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	☆
45	-	1	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
46	49	3	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
47	42	7	I DARE YOU	SHINEDOWN (ATLANTIC)	
48	-	1	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
49	-	1	THE QUEEN AND I	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/LAVA)	
50	48	4	HANGING ON	CHEYENNE KIMBALL (DAYLIGHT/EPIC)	

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST / (Label) (Score)	Chart Rank
POP 100 AIRPLAY	
JOJO Too Little Too Late UNIVERSAL MOTOWN (73.5)	16
NICKELBACK Far Away IDJMG (68.7)	18
EVANESCENCE Call Me When You're Sober WIND-UP (74.5)	41
NICK LACHEY I Can't	

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

AUG
26
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	93	2	#1 GREATEST GAINER RICK ROSS	SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		1
2	NOT RATED	1	CASSIE	NEXTSELECTION/BAD BOY 63981/AG (18.98)	Cassie		2
3	2	4	LETOYA	CAPITOL 97136 (12.98)	LeToya		3
4	1	2	DMX	COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again		4
5	4	10	YUNG JOC	BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		5
6	NEW	1	SOUNDTRACK	JIVE 88063/ZOMBA (18.98)	Step Up		6
7	3	3	PHARRELL	STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind		7
8	5	7	INDIA.ARIE	UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship		8
9	6	7	GNARLS BARKLEY	DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		9
10	7	5	NE-YO	DEF JAM 004934*/IDJMG (13.98)	In My Own Words		10
11	9	10	BUSTA RHYMES	AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang		11
12	8	5	RIHANNA	SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		12
13	0	5	PIMP C	WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		13
14	11	10	ICE CUBE	LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		14
15	NEW	1	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		15
16	12	15	T.I.	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		16
17	14	27	CHRIS BROWN	JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		17
18	17	17	THE ISLEY BROTHERS FEATURING RONALD ISLEY	DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		18
19	15	19	E-40	SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		19
20	13	10	MARY J. BLIGE	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		20
21	18	14	DONELL JONES	LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		21
22	16	6	SHAWNNA	DTP/DEF JAM 006909*/IDJMG (13.98)	Block Music		22
23	14	16	AVANT	MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		23
24	25	24	CHAMILLIONAIRE	UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		24
25	20	18	KEYSHIA COLE	A&M 003554*/INTERSCOPE (13.98)	The Way It Is		25
26	NEW	1	B.G.	CT MEDIA 101* (16.98)	Play It How It Go: Collection		26
27	21	25	SEAN PAUL	VP/ATLANTIC 83788*/AG (18.98)	The Trinity		27
28	27	10	FIELD MOB	DTP/GEFFEN 006790*/INTERSCOPE (13.98)	Light Poles And Pine Trees		28
29	24	7	HEATHER HEADLEY	RCA 64492/RMG (18.98) ⊕	In My Mind		29
30	29	28	MARY MARY	MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		30
31	12	1	RAY CASH	GHET-O-VISION/COLUMBIA 92685/SONY MUSIC (11.98)	Cash On Delivery		31
32	23	16	TRAE	G-MAAB/J PRINCE/RAP-A-LOT 4 LIFE 68640/ASYLUM (17.98)	Restless		32
33	31	29	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		33
34	19	21	THE DIPLOMATS PRESENTS JR WRITER	DIPLOMATIC MAN 5839/KOCH (17.98)	History In The Making		34
35	35	18	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		35
36	38	35	ANTHONY HAMILTON	SD SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		36
37	32	21	THREE 6 MAFIA	HYPNOTIZE MINDS/COLUMBIA 84400/SONY MUSIC (18.98) ⊕	Most Known Unknown		37
38	26	27	BONE THUGS-N-HARMONY	RUTHLESS 25423 (18.98)	Greatest Hits		38
39	4	35	JAMIE FOXX	J 71779*/RMG (18.98) ⊕	Unpredictable		39
40	31	25	SOUNDTRACK	UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		40
41	40	18	CAM'RON	DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		41
42	NEW	1	MASTA KILLA	NATURE SOUNDS 126* (15.98)	Made In Brooklyn		42
43	26	13	PASTOR TROY	MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	By Choice Or By Force		43
44	41	38	TEENA MARIE	CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		44
45	43	7	MARIAH CAREY	ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		45
46	1	31	URBAN MYSTIC	SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		46
47	20	12	JURASSIC 5	INTERSCOPE 006906* (11.98)	Feedback		47
48	48	5	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		48
49	47	43	DEM FRANCHIZE BOYZ	SD SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		49
50	46	13	RAHEEM DEVAUGHN	JIVE 53723/ZOMBA (11.98)	The Love Experience		50
51	44	46	DJ KHALED	TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		51
52	42	36	THA DOGG POUND	DOGGYSTYLE 5919/KOCH (17.98)	Cali Iz Active		52
53	27	14	JAGGED EDGE	COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge		53
54	52	32	THE BLACK EYED PEAS	A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		54
55	RE-ENTRY	103	LYFE JENNINGS	COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	62	5	SOUNDS OF BLACKNESS	SLR 54693/LIGHTYEAR (17.98)	Unity		47
57	50	10	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
58	54	8	KIERRA KIKI SHEARD	EMI GOSPEL 32483 (17.98)	This Is Me		16
59	49	53	CHARLIE WILSON	JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
60	1	61	EMINEM	SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
61	58	6	CHRISTINA MILIAN	ISLAND 006481*/IDJMG (13.98)	So Amazin'		3
62	60	62	KEM	UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
63	57	60	MOBB DEEP	G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		1
64	63	5	TONY TERRY	STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		54
65	55	50	BUBBA SPARXXX	NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
66	45	4	YO GOTTI	MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		6
67	51	3	RHYMEFEST	ALLI DJ 70371*/RMG (11.98)	Blue Collar		10
68	64	8	DAMIAN "JR. GONG" MARLEY	GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		4
69	59	5	VARIOUS ARTISTS	VP 1759* (16.98 CD/DVD) ⊕	Reggae Gold 2006		17
70	61	6	PRINCE	UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
71	71	1	C-BO	WEST COAST MAFIA 2028 (17.98)	Money To Burn		71
72	73	67	PAUL WALL	SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
73	63	5	UNCLE LUKE	LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times		35
74	74	1	MIKE WATTS	WATTS 0005 (15.98)	Pandoras Box		74
75	66	75	SMOKEY ROBINSON	NEW DOOR 006641/UME (13.98)	Timeless Love		18

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	9	#1 KEB' MO'	ONE HAVEN/EPIC 77621/RED INK	Suitcase	
2	20	2	JAMES HUNTER	33 312187/ROUNDER	People Gonna Talk	
3	10	10	JCE BONAMASSA	PREMIER ARTISTS 60282	You & Me	
4	25	4	THE DEREK TRUCKS BAND	COLUMBIA 92844/SONY MUSIC	Songlines	
5	10	8	WALTER TROUT AND FRIENDS	RJF 1117	Full Circle	
6	31	31	ETTA JAMES	HP-D/CHRONICLES 004010/UME	The Definitive Collection	
7	74	74	E.B. KING	G FEN/CHRONICLES 003854/UME	The Ultimate Collection	
8	11	2	VARIOUS ARTISTS	PPT JIMAYO 253	Putumayo Presents: Blues Around The World	
9	2	2	KELLY JOE PHELPS	RBLYDER 613249	Tunesmith Retrofit	
10	12	44	SUSAN TEDESCHI	VER*E FDRECAST 005111/VG	Hope And Desire	
11	13	11	GEORGE THOROGOOD & THE DESTROYERS	EPG.E 20039	The Hard Stuff	
12	9	9	INDIGENOUS	VAN GUARD 79800/WELK	Chasing The Sun	
13	RE-ENTRY	1	ALBERT CUMMINGS	ELINO PIG 5105	Working Man	
14	8	43	BUDDY GUY	SILVERTONE 72426/ZOMBA	Bring 'Em In	
15	RE-ENTRY	1	DELBERT MCCLINTON	NEW WEST 6079	Cost Of Living	

BETWEEN THE BULLETS rgeorge@billboard.com

R&B MAKES ROOM FOR BAILEY RAE

Seven weeks after Corinne Bailey Rae debuted in the top 20 of The Billboard 200, the Brit's self-titled release hits No. 15 on Top R&B/Hip-Hop Albums.

Billboard did not first designate this set as an R&B release, but it finds a home on this survey thanks to building radio support for second single "Like a Star," now No. 35 on Adult R&E Airplay.



VH1 Soul also raised Bailey Rae's R&B credentials as the clip for "Star" has 427 plays; big sister VH1 has 226 plays for "Put Your Records On" as of Aug. 15.

Both channels profiled Bailey Rae for more than a month through the "You Oughta Know" campaign.

First-week sales of 40,000 had Bailey Rae enter The Billboard 200 at No. 17 in the July 8 issue. —Raphael George

AUG 26 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	4	13	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
3	2	12	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
4	5	10	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
5	6	14	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
6	3	15	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
7	7	21	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
8	12	10	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
9	11	9	CALL ON ME	JANET & NELLY (VIRGIN)	☆
10	13	21	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
11	16	11	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
12	8	33	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
13	15	12	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
14	10	24	TORN	LETOYA (CAPITOL)	☆
15	9	28	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
16	14	22	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
17	17	16	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
18	18	8	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
19	24	7	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
20	23	10	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
21	21	42	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
22	22	4	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
23	20	42	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
24	19	25	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
25	29	16	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	9	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆
27	28	5	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
28	26	48	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
29	22	20	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
30	35	8	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
31	31	11	SHINE	LUTHER VANDROSS (J/RMG)	☆
32	27	10	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
33	33	7	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II)	☆
34	37	16	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
35	30	22	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
36	34	29	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
37	42	4	SHE DON'T	LETOYA (CAPITOL)	☆
38	66	6	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
39	50	3	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
40	67	1	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
41	46	6	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
42	36	18	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.A.M. (AFTERMATH/INTERSCOPE)	☆
43	11	12	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
44	39	19	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
45	55	4	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
46	58	4	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
47	47	5	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
48	43	26	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
49	54	4	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
50	40	4	DUTTY WINE	TONY MATTERHORN (VP)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
2	3	31	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
3	37	3	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
4	11	11	SHINE	LUTHER VANDROSS (J/RMG)	☆
5	10	10	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
6	19	19	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
7	39	39	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
8	11	15	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
9	25	25	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
10	8	30	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
11	10	31	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
12	14	48	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
13	17	7	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
14	6	20	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
15	15	21	I'M GONNA BE	DOANELL JONES (LAFACE/ZOMBA)	☆
16	13	17	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
17	18	17	TORN	LETOYA (CAPITOL)	☆
18	11	11	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
19	20	14	THE FACT IS (I NEED YOU)	JILL SCOTT (EPIC/HIDDEN BEACH)	☆
20	22	8	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
21	19	8	CALL ON ME	JANET & NELLY (VIRGIN)	☆
22	27	4	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
23	31	9	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
24	23	8	SATISFIED	PRINCE (UNIVERSAL REPUBLIC)	☆
25	25	5	IMAGINE ME	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
2	5	5	GET EM, GOT EM	WILLIE JOE (WATABOY)	☆
3	3	8	SOLDIER SONG	SAP0 (TEE-N-TEE)	☆
4	2	8	SYMPHONY OF BROTHERHOOD	MIRI BEN-ARI (MIRIMODE PRODUCTIONS/STREET PRIDE)	☆
5	4	5	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P. (SILVA JAGUAR/RPM CONSULTING)	☆
6	8	7	OH	KAYO FEAT. ALEXANDRIA HEARD (MALOUF)	☆
7	9	12	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	☆
8	10	2	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)	☆
9	5	2	PHONE TALK	ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆
10	13	3	DUMP TRUCK	J-MIZZ (12/STREET PRIDE)	☆
11	17	27	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
12	29	1	CONVERSATION (CAN I TALK 2 U)	K-CI (HEAD START)	☆
13	19	11	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)	☆
14	7	6	BING BING BAM BAM!!!	2 GUTTA (OKTOPUS)	☆
15	11	14	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
16	12	17	PICK IT UP	KPRIS (OPHIR)	☆
17	34	5	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
18	23	5	LOLLIPOP	BRANDY MOSS-SCOTT (HEAVENLY TUNES/ROCKVIEW)	☆
19	41	3	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
20	15	7	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
21	22	10	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/AM)	☆
22	18	17	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
23	27	18	STEPPIN' INTO LOVE	KOOL & THE GANG (KITFA)	☆
24	35	2	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
25	1	1	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
2	2	14	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
3	3	20	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
4	5	9	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
5	13	13	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
6	10	11	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
7	9	9	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
8	4	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
9	6	23	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
10	8	17	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
11	15	6	BUTTONS	THE PUSEYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
12	14	6	I KNOW YOU SEE IT	YUNG JOC FEAT. BRANDY MS. B. HAMBRICK (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
13	11	14	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
14	12	16	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
15	16	7	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
16	20	5	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
17	12	23	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
18	11	11	LONDON BRIDGE	FERGIE (A&M/INTERSCOPE)	☆
19	26	1	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
20	2	3	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)	☆
21	21	3	CALL ON ME	JANET & NELLY (VIRGIN)	☆
22	23	3	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
23	21	7	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	23	5	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
25	25	1	ENTOURAGE	OMARION (T.U.G./EPIC/SUM)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (74.7)	5
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	8
JANET & NELLY Call On Me VIRGIN (92.2)	9
LYFE JENNINGS S.E.X. SUM (88.2)	11
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (86.8)	19
LUDACRIS FEAT. PHARRELL Money Maker IDJMG (71.9)	22
MONICA FEAT. DEM FRANCHIZE BOYZ Evertime The Beat Drop RMG (84.6)	27
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	33
LETOYA She Don't CAPITOL (87.4)	37
☆ CHRIS BROWN Say Goodbye JIVE (84.1)	38
JIBBS Chain Hang Low GEFFEN (81.9)	39
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	49
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	54
RUBEN STUDDARD Change Me RMG (72.3)	59
MEGAN ROCHELL Floating IDJMG (90.3)	63
RHYTHMIC AIRPLAY	
NE-YO Sexy Love IDJMG (82.4)	5
SEAN PAUL FEAT. KEYSHIA COLE When You Gonna (Give It Up To Me) ATLANTIC (75.8)	6
THE PUSEYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	11
YUNG JOC FEAT. BRANDY HAMBRICK I Know You See It IDJMG (68.4)	12
CIARA FEAT. CHAMILLIONAIRE Get Up ZOMBA (90.4)	15
FERGIE London Bridge A&M (71.8)	18
LUDACRIS FEAT. PHARRELL Money Maker IDJMG (67.9)	19
JANET & NELLY Call On Me VIRGIN (92.1)	21
BROOKE HOGAN About Us WARNER BROS. (82.7)	24
OMARION Entourage SUM (75.1)	25
FRANKIE J That Girl SUM (65.1)	26
BROWN BOY Superman A&M (65.4)	29
SHAREEFA FEAT. LUDACRIS Need A Boss IDJMG (73.3)	31
MONICA FEAT. DEM FRANCHIZE BOYZ Evertime The Beat Drop (79.1)	32
JIBBS Chain Hang Low GEFFEN (83.7)	33
LYFE JENNINGS S.E.X. SUM (90.4)	35
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7)	36
JOJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 65 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

AUG
26
2006

HOT R&B/HIP-HOP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	20	#1 SHOULDER LEAN <small>LIL' C (C. QUINN, D. HART, C. HARRIS)</small>	Young Dro Featuring T.I. <small>GRAND HUSTLE/ATLANTIC</small>		1
2	4	13	GREATEST GAINER/AIRPLAY PULLIN' ME BACK <small>J. DUPRI, L. ROC (J. DUPRI, J. PHILLIPS, H. BAILEY, B. A. MORGAN, J. PASTORIS)</small>	Chingy Featuring Tyrese <small>SLOT-A-LOT/CAPITOL</small>		2
3	2	12	SEXY LOVE <small>R. LESLIE (R. LESLIE)</small>	Ne-Yo <small>DEF JAM/IDJMG</small>		3
4	4	10	DEJA VU <small>R. JERKINS, B. KNOWLES (J. WEBB, B. KNOWLES, S. C. CARTER, K. N. PHICE, M. RICH, C. O. THOMAS, R. JERKINS)</small>	Beyonce Featuring Jay-Z <small>COLUMBIA/SUM</small>		4
5	5	14	(WHEN YOU GONNA) GIVE IT UP TO ME <small>D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFFER, F. FAIR, K. COLE)</small>	Sean Paul Featuring Keyshia Cole <small>VP/ATLANTIC</small>		5
6	3	16	ME & U <small>R. LESLIE (R. LESLIE)</small>	Cassie <small>NEXTSELECTION/BAD BOY/ATLANTIC</small>		6
7	12	10	I KNOW YOU SEE IT <small>YUNG JOC, KOCHEASE (J. ROBINSON, D. WARREN, B. HAMBRICK)</small>	Yung Joc Featuring Brandy 'Ms. B.' Hambrick <small>BLOCK/BAD BOY SOUTH/ATLANTIC</small>		7
8	3	21	SO WHAT <small>JAZZE PHA (PALEXANDER, D. CRAWFORD, S. JOHNSON, C. WILLIAMSON, Z. W. LACE, C. HARRIS)</small>	Field Mob Featuring Ciara <small>DTP/DEF JAM/INTERSCOPE</small>		8
9	11	9	CALL ON ME <small>J. DUPRI, L. ROC, J. JACKSON, JIMMY JAM, T. LEWIS (J. DUPRI, J. AUSTIN, J. P. HILLIPS, C. HAYNES, J. HARRIS III, T. LEWIS)</small>	Janet & Nelly <small>VIRGIN</small>		9
10	13	10	WHY YOU WANNA <small>K. CATES (C. HARRIS, K. CATES, N. COWWAY, C. WATERS, T. TEL, B. GILBERTO, K. FAREED, A. MUHAMMAD, M. TAYLOR, J. WANCEY)</small>	T.I. <small>GRAND HUSTLE/ATLANTIC</small>		10
11	16	11	S.E.X. <small>L. JENNINGS (C. JENNINGS)</small>	Lyle Jennings <small>COLUMBIA/SUM</small>		11
12	7	33	SNAP YO FINGERS <small>J. SMITH (J. H. SMITH, E. STEVENS, S. P. JOSEPH)</small>	Lil Jon Featuring E-40 & Sean Paul Of The YoungBloodZ <small>BME/TVT</small>		12
13	5	12	U AND DAT <small>J. SMITH (D. STEVENS, J. H. SMITH, A. BAILEY, F. NAJM, K. BURRUSS)</small>	E-40 Featuring T-Pain & Kandi Girl <small>SICK WID' IT/BME/WARNER BROS.</small>		13
14	10	7	TORN <small>T. BISHOP (T. R. BELL, L. EPSTEIN, T. BISHOP, D. YOUNG, L. LUCKETT)</small>	LeToya <small>CAPITOL</small>		14
15	9	28	IT'S GOIN' DOWN <small>NITTY (J. ROBINSON, C. MOORE)</small>	Yung Joc <small>BLOCK/BAD BOY SOUTH/ATLANTIC</small>		15
16	22	22	ENOUGH CRYIN' <small>R. JERKINS (M. J. BLIGE, R. JERKINS, S. GARRETT, S. C. CARTER)</small>	Mary J. Blige Featuring Brook-Lyn <small>MATRIARCH/GEFFEN/INTERSCOPE</small>		16
17	17	18	BOSSY <small>S. CRAWFORD, S. GARRETT (K. ROGERS, S. CRAWFORD, T. A. SHAW, S. GARRETT, A. STEVENSON, J. CAMERON)</small>	Kelis Featuring Too Short <small>JIVE/ZOMBA</small>		17
18	7	7	GET UP <small>JAZZE PHA (PALEXANDER, C. HARRIS)</small>	Ciara Featuring Chamillonaire <small>LAFACE/JIVE/ZOMBA</small>		18
19	8	8	UNFAITHFUL <small>STARGATE (S. SMITH, T. E. HERMANSEN, M. S. ERIKSEN)</small>	Rihanna <small>SRP/DEF JAM/IDJMG</small>		19
20	10	10	I CALL IT LOVE <small>STARGATE (M. S. ERIKSEN, T. E. HERMANSEN, T. JACKSON)</small>	Lionel Richie <small>ISLAND/IDJMG</small>		20
21	4	4	MONEY MAKER <small>THE NEPTUNES (C. BRIDGES, P. L. WILLIAMS)</small>	Ludacris Featuring Pharrell <small>DTP/DEF JAM/IDJMG</small>		21
22	43	43	CAN'T LET GO <small>M. BATSON (A. HAMILTON, M. BATSON)</small>	Anthony Hamilton <small>SO SO DEF/ZOMBA</small>		22
23	20	23	BE WITHOUT YOU <small>B. M. COX (M. J. BLIGE, B. M. COX, J. L. PERRY, J. AUSTIN)</small>	Mary J. Blige <small>GEFFEN/INTERSCOPE</small>		23
24	19	25	FLY LIKE A BIRD <small>M. CAREY, J. WRIGHT (M. CAREY, J. WRIGHT)</small>	Mariah Carey <small>ISLAND/IDJMG</small>		24
25	27	5	EVERYTIME THA BEAT DROP <small>J. DUPRI, L. ROC, J. JACKSON, JIMMY JAM, T. LEWIS (J. DUPRI, J. AUSTIN, J. P. HILLIPS, C. HAYNES, J. HARRIS III, T. LEWIS)</small>	McNica Featuring Dem Franchize Boyz <small>JIVE/ZOMBA</small>		25
26	20	16	FEELS SO GOOD <small>KNOBODY (R. SMITH, J. FOSTER, L. COPPIN, S. SMITH)</small>	Remy Ma Featuring Ne-Yo <small>SRC/UNIVERSAL MOTOWN</small>		26
27	26	25	ENTOURAGE <small>E. HUDSON, A. MERRITT (O. GRANDBERRY, E. HUDSON, A. MERRITT)</small>	Omarion <small>T.U. G./EPIC/SUM</small>		27
28	16	21	DO IT TO IT <small>D. VITO, CHEESE (F. KING, N. KING, R. RICHARD, J. WILLIAMS, S. P. JOSEPH)</small>	Cherish Featuring Sean Paul Of The YoungBloodZ <small>SHO'NUFF/CAPITOL</small>		28
29	28	22	LOOKING FOR YOU <small>S. MARTIN, C. GOBBY (K. FRANKLIN, PRUSHEN, C. MIMS, S. BROWN, F. WASHINGTON)</small>	Kirk Franklin <small>FO YO SOUL/GOSPO CENTRIC/ZOMBA</small>		29
30	38	8	STUNTIN' LIKE MY DADDY <small>TMIX (D. CARTER, B. WILLIAMS)</small>	Birdman & Lil Wayne <small>CASH MONEY/UNIVERSAL MOTOWN</small>		30
31	31	1	SHINE <small>JIMMY JAM, T. LEWIS (J. HARRIS III, T. LEWIS, B. EDWARDS, JR., N. ROGERS)</small>	Luther Vandross <small>J/RMG</small>		31
32	24	11	PROMISCUOUS <small>TIMBALAND, DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. CLAYTON)</small>	Nelly Furtado Featuring Timbaland <small>MOSLEY/GEFFEN/INTERSCOPE</small>		32
33	33	7	NEED A BOSS <small>R. JERKINS (L. DANIELS, R. JERKINS, C. BRIDGES, L. CREATORE, H. PERETTI, G. WEISS)</small>	Shareefa Featuring Ludacris <small>DTP/DEF JAM/IDJMG</small>		33
34	37	40	GHETTO STORY CHAPTER 2 <small>D. KELLY (D. KELLY, D. BECKETT)</small>	Cham Featuring Alicia Keys <small>MADHOUSE/ATLANTIC</small>		34
35	30	22	DJ PLAY A LOVE SONG <small>POLOW DA DON, S. GARRETT (J. JONES, S. GARRETT, J. L. PERRY)</small>	Jamie Foxx Featuring Twista <small>J/RMG</small>		35
36	34	28	FIND MYSELF IN YOU <small>B. MCKNIGHT (B. MCKNIGHT)</small>	Brian McKnight <small>UNIVERSAL MOTOWN</small>		36
37	4	4	SHE DON'T <small>W. MILSAP III (W. MILSAP III, C. NELSON, Y. DAVIS)</small>	LeToya <small>CAPITOL</small>		37
38	5	5	CHAIN HANG LOW <small>THE BEATSTAZ (J. CAMPBELL, D. HOWARD, M. WILSON)</small>	Jibbs <small>GEFFEN/INTERSCOPE</small>		38
39	6	2	SAY GOODBYE <small>B. M. COX, R. DEAN (B. M. COX, K. DEAN, A. SHROPSHIRE)</small>	Chris Brown <small>JIVE/ZOMBA</small>		39
40	7	3	TAKE ME AS I AM <small>INFINITY FAIRM, M. BLIGE, THERZBERG (J. SUCOFE, LEWIS, C. NELSON, K. L. HILSON, "MOMMY" LUSTON, SMITH)</small>	Mary J. Blige <small>MATRIARCH/GEFFEN/INTERSCOPE</small>		40
41	25	25	GOOD LUCK CHARM <small>C. ELLIOTT, D. VITO, CHEESE (B. CASEY, B. CASEY, C. ELLIOTT, R. RICHARD, J. WILLIAMS)</small>	Jagged Edge <small>COLUMBIA/SUM</small>		41
42	38	16	I LOVE MY B**** <small>WILL.I.A.M. (T. SMITH, W. ADAMS, K. HARRIS)</small>	Busta Rhymes Featuring will.i.am & Kelis <small>AFTERMATH/INTERSCOPE</small>		42
43	41	12	ME TIME <small>BABYFACE, G. PAGANI (BABYFACE, G. PAGANI, C. ALLEN)</small>	Heather Headley <small>RCR/RMG</small>		43
44	44	3	UNTIL THE END OF TIME <small>YASHA, M. NELSON (M. NELSON, W. MORRIS)</small>	Freddie Jackson <small>ORPHEUS</small>		44
45	20	19	GIMME THAT <small>S. STORCH, S. GARRETT (S. STORCH, S. GARRETT)</small>	Chris Brown Featuring Lil' Wayne <small>JIVE/ZOMBA</small>		45
46	53	4	HANDS UP <small>EMINEM, DANGEROUS LLC (M. MATHERS, L. RESTO, T. CRAWFORD, P. PITE, C. L. LOYD, C. J. JACKSON, JR.)</small>	Lloyd Banks Featuring 50 Cent <small>G-UNIT/INTERSCOPE</small>		46
47	53	66	WALK IT OUT <small>DJ MONTAY (A. PLATT, M. HUMPHREY, H. SIMMONS, K. ROBERSON)</small>	Unk <small>BIG OOMP/KOCH</small>		47
48	43	62	THERE'S HOPE <small>I. A. SIMPSON, T. HARRINGTON, B. BURCH (I. SIMPSON, T. HARRINGTON, B. BURCH)</small>	India.Arie <small>UNIVERSAL MOTOWN</small>		48
49	45	29	WHAT YOU KNOW <small>DJ TOOMP (C. HARRIS, A. DAVIS, C. MAYFIELD, L. HUTSON, D. HAT-HAWAY)</small>	T.I. <small>GRAND HUSTLE/ATLANTIC</small>		49
50	55	47	COME TO ME <small>YOUNGLOU, J. DUDLEY (R. FRIERSONS, COMBS, M. WINANS, J. ZUAG, J. WHITE, S. WINANS, N. SCHERZINGERS, LAWRENCE)</small>	Diddy Featuring Nicole Scherzinger <small>BAD BOY/ATLANTIC</small>		50
51	40	12	DUTTY WINE <small>S. DAVIS (S. DAVIS, D. TAYLOR, C. MARSH)</small>	Tony Matterhorn <small>VP</small>		51
52	10	7	PEANUT BUTTER & JELLY <small>BIG FRUIT (L. CLOPTON, D. SHARP, T. ROGERS)</small>	Cadillac Don & J-Money <small>SOUTHERN BOY/35°35'ASYLUM</small>		52
53	53	12	NO WORDS <small>R. KELLY (R. KELLY)</small>	Charlie Wilson <small>JIVE/ZOMBA</small>		53
54	52	22	I'M GONNA BE <small>THIM & BOB (D. JONES, T. KELLEY, B. ROBINSON)</small>	Donell Jones <small>LAFACE/ZOMBA</small>		54
55	52	5	YOU SHOULD BE MY GIRL <small>JAZZE PHA (PALEXANDER, S. BUSH, S. P. JOSEPH, J. CAMERON, N. LEZ)</small>	Sammie Featuring Sean Paul Of YoungBloodZ <small>ROWDY</small>		55

ATLANTIC
First time in at least two decades that Atlantic owns half the titles in top 10, most by any label since Zomba claimed five in May 2004.

Cassie's "Me & U" (No. 6) climbs 8-6 on Hot Digital Songs. Self-titled release opens at No. 4 on The Billboard 200 with 100,000 sold.

DTP singer and Young Dro at No. 1 are among performers at the Billboard R&B/Hip-Hop Conference and Awards Sept. 8 in Atlanta.


Chris Brown's offering for "Step Up" soundtrack adds 6.1 million impressions, the chart's second-largest audience gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	58	13	YESTERDAY <small>W. CAMPBELL (W. CAMPBELL, E. CAMPBELL, T. CAMPBELL)</small>	Mary Mary <small>MY BLOCK/COLUMBIA/SUM</small>		55
57	45	9	NUMBER ONE <small>P. L. WILLIAMS (P. L. WILLIAMS, K. WEST)</small>	Pharrell Featuring Kanye West <small>STAR TRAK/INTERSCOPE</small>		40
58	63	2	IMAGINE ME <small>K. FRANKLIN, S. MARTIN, C. GOBBY (K. FRANKLIN)</small>	Kirk Franklin <small>FO YO SOUL/GOSPO CENTRIC/ZOMBA</small>		18
59	62	20	YOU <small>T. HUNTER (R. S. DEVAUGHN, T. HUNTER)</small>	Raheem DeVaughn <small>JIVE/ZOMBA</small>		53
60	75	1	CHANGE ME <small>THE UNDERDOGS (H. MASON, JR., D. THOMAS, S. RUSSELL, D. BABBS, A. DIXON, L. BOYD)</small>	Ruben Studdard <small>J/RMG</small>		60
61	HOT SHOT DEBUT	1	NEW RING THE ALARM <small>SWIZZ BEATZ, B. KNOWLES, S. GARRETT (B. KNOWLES, K. DEAN, S. GARRETT)</small>	Beyonce <small>COLUMBIA/SUM</small>		61
62	NEW	1	NEW PUSH IT <small>J. ROTEM (W. ROBERTS, J. ROTEM, P. BELDITTE, G. MORODER)</small>	Rick Ross <small>SLIP-N-SLIDE/DEF JAM/IDJMG</small>		62
63	69	3	FLOATING <small>NEEDZ (K. CAIN, S. SMITH, A. PHILLIPS, R. RUDOLPH, C. TALBOTT)</small>	Megan Rochell <small>DEF JAM/IDJMG</small>		63
64	49	15	HMM HMM <small>T. KELLY (M. DAVIS, A. KELLY, X. CARDOVA, M. GREGORY)</small>	Beenie Man <small>SHOCKING VIBES/VIRGIN</small>		64
65	60	53	CRAZY <small>DANGER MOUSE (B. BURTON, T. CALLAWAY, G. REVERBERI, G. REVERBERI)</small>	Gnarls Barkley <small>DOWNTOWN/LAVA/ATLANTIC</small>		53
66	72	4	TOP BACK <small>M. FRESH (C. HARRIS, B. THOMAS)</small>	T.I. <small>GRAND HUSTLE/ATLANTIC</small>		56
67	65	4	MONEY IN THE BANK <small>I. HAYES III (D. RICHARDSON, I. HAYES III, D. BROWN)</small>	Lil Scrappy Featuring Young Buck <small>BME/REPRISE/WARNER BROS.</small>		59
68	77	12	AIN'T GON LET UP <small>WIN (M. TALLEY)</small>	DG Yola <small>POWER HITTAS/ATLANTIC</small>		68
69	64	3	GOOD LOOKIN OUT <small>E. HUDSON (E. HUDSON, A. MERRITT)</small>	Mila J Featuring Marques Houston <small>T.U. G./UNIVERSAL MOTOWN</small>		69
70	NEW	1	NEW SISTA BIG BONES <small>M. BATSON (A. HAMILTON, M. BATSON)</small>	Anthony Hamilton <small>SO SO DEF/ZOMBA</small>		70
71	64	63	SIDE 2 SIDE <small>DJ PAUL, JUICY J (P. BEAUREGARD, J. HOUSTON, P. HOUSTON)</small>	Three 6 Mafia Featuring Project Pat <small>HYPNOTIZE MINDS/COLUMBIA/SUM</small>		63
72	76	80	IT'S OKAY (ONE BLOOD) <small>REEFA, D. ROC (J. TAYLOR, S. SLATER, D. COLLINGTON, D. REID)</small>	The Game Featuring Junior Reid <small>GEFFEN/INTERSCOPE</small>		72
73	NEW	1	NEW CAKE <small>NOT LISTED (NOT LISTED)</small>	Lloyd Banks Featuring 50 Cent <small>G-UNIT/INTERSCOPE</small>		73
74	NEW	1	NEW IN THE GHETTO <small>DJ GREEN LANTERN (NOT LISTED)</small>	Busta Rhymes Featuring Rick James <small>AFTERMATH/INTERSCOPE</small>		74
75	73	71	YOU <small>BIG REESE, JASPER (NOT LISTED)</small>	Lloyd Featuring Lil' Wayne <small>SHO'NUFF/ATLANTIC</small>		75
76	71	86	LOVE SONG <small>T. JONES, D. CARTER (T. JONES, D. CARTER, S. JONES)</small>	MisseZ Featuring Pimp C. <small>FO' REEL/GEFFEN/INTERSCOPE</small>		53
77	70	73	SATISFIED <small>PRINCE (PRINCE)</small>	Prince <small>UNIVERSAL REPUBLIC</small>		70
78	74	69	THE FACT IS (I NEED YOU) <small>PKUZMA (J. SCOTT, PKUZMA)</small>	Jill Scott <small>EPIC/HIDDEN BEACH</small>		78
79	RE-ENTRY	1	RE-ENTRY GET EM, GOT EM <small>J. CUTLESS (W. POINTER)</small>	Willie Joe <small>WATABOY</small>		72
80	80	13	POP MY TRUNK <small>WINE-O (WINE-O)</small>	Wine-O <small>WINE-O</small>		77
81	81	13	MR. ME TOO <small>THE NEPTUNES (P. L. WILLIAMS, T. THORNTON, G. THORNTON)</small>	Clipse Featuring Pharrell Williams <small>RE-UP GANG/STAR TRAK/ZOMBA</small>		65
82	81	98	SOLDIER SONG <small>C. GREENE, J. CONNER, F. TAPIA (PLUJAN, E. SANTILLAN, G. GONZALEZ)</small>	Sapo <small>TEE-N-TEE</small>		81
83	79	67	MARGARITA <small>THE NEPTUNES (P. BROWN, P. L. WILLIAMS, C. HUGO, A. PATTON)</small>	Sleepy Brown Featuring Pharrell & Big Boi <small>PURPLE RIBBON/VIRGIN</small>		83
84	84	1	SYMPHONY OF BROTHERHOOD <small>M. BEN-ARI (M. BEN-ARI)</small>	Miri Ben-Ari <small>MIRIMODE PRODUCTIONS/STREET PRIOR</small>		77
85	85	73	TAKE CARE OF U <small>SHANICE, PMG (SHANICE, T. MINTER, R. GARCIA, O. RODRIGUEZ, M. A. KNOX, C. WILSON, K. ANDERSON)</small>	Shanice <small>IMAJAM/PLAYTIME</small>		71
86	86	91	SWING LOW <small>SILVA JAGUAR (S. HARRIS)</small>	Silva Jaguar Featuring Freddy P <small>SILVA JAGUAR/RPM CONSULTING</small>		86
87	87	1	WHERE YOU AT <small>S. GARRETT, OAK (S. GARRETT, W. FELDER)</small>	Joe Featuring Papoose <small>JIVE/ZOMBA</small>		87
88	88	93	LOOK AT HER <small>SOUNDS & CHOCOLATE (K. COBYL, SUTTON, R. LOVETT, K. THOMAS, C. MADUAKOR, ONE CHANCE, FABO)</small>	One Chance Featuring Fabo <small>J/RMG</small>		88
89	93	93	GREATEST GAINER/SALES OH <small>M. BROOKS (T. JACOBS, R. MALOUF, A. HEARD)</small>	Kayo Featuring Alexandria Heard <small>MALOUF</small>		76
90	94	97	REGRETS <small>M. KEARNS (R. FLEMING, G. COOKE)</small>	Heaven Davis <small>WILDCHILD DAVIS</small>		90
91	99	2	PUT 'EM UP KNUCK BUCK <small>DA KASHMERE (S. BENJAMIN)</small>	Da K\$hmere <small>B.I.T.T.A.</small>		91
92	87	2	PHONE TALK <small>J. GRUMP, D. LUCCI (B. DAVIS)</small>	Alyze Elyse Featuring Max <small>SOUL CITY/TRUMP</small>		92
93	93	2	ON SOME REAL SH** <small>J. DUPRI, L. ROC (J. DUPRI, D. ARNAUD, W. ROBERTS, J. PHILLIPS)</small>	Daz Dillinger Featuring Rick Ross <small>SO SO DEF/VIRGIN</small>		93
94	RE-ENTRY	2	RE-ENTRY DUMP TRUCK <small>T. COLEMAN (D. MITCHNER)</small>	J-Mizz <small>T2/STREET PRIDE</small>		94
95	92	3	WUZ UP <small>J. SMITH (C. LEONARD, J. H. SMITH, B. CARPENTER, V. LEWIS, L. WILLIAMS)</small>	Bohagon Featuring Diamond & Princess Of Crime Mob & Fabo <small>BME/REPRISE/WARNER BROS.</small>		74
96	96	1	SAY <small>E. SERMON (B. MARLEY, C. SMITH, E. SERMON)</small>	Method Man Featuring Lauryn Hill <small>DEF JAM/IDJMG</small>		96
97	RE-ENTRY	9	RE-ENTRY BOOM DRAH <small>S. MYRIE, A. MYRIE (A. MYRIE, Y. G. O.)</small>	Y.G.O. <small>NEGRIL WEST/ORPHEUS</small>		97
98	NEW	1	NEW CONVERSATION (CAN I TALK 2 U) <small>MIKE SMOOV (M. BELL, T. ELLIS)</small>	K-Ci <small>HEAD START</small>		98
99	99	74	BING BING BAM BAM!!! <small>S. BAAHETH, P. JOHN (2 GUTTA)</small>	2 Gutta <small>OKTOPUS</small>		99
100	95	52	GO AHEAD <small>NITTY (R. DAVIS, C. MOORE)</small>	Gucci Mane Featuring Mac Breezy <small>LAFARE/BIG CAT</small>		100

BETWEEN THE BULLETS rgeorge@billboard.com

'20' YIELDS JACKSON'S 30TH TOP 10

A month before Janet Jackson's "20 Y.O." hits In that period, Jackson's 15 chart-toppers (including a streak of seven consecutive No. 1s) is superior. Kelly takes the back seat with 11. But both have a long way to catch the 64-year-old chart's all-time records. James Brown leads all with 53 top 10s, and Aretha Franklin has the most No. 1s with 20. —Raphael George



AUG 26 2006 COUNTRY Billboard

TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	19	#1 RASCAL FLATTS LYRIC STREET 165056/HOLLYWOOD (18.98)	Me And My Gang	2	1
2	NO SHOT	1	STEVE HOLY CURB 78758 (13.98)	Brand New Girlfriend		2
3	6	29	GREATEST GAINER JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
4	2	2	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way		1
5	5	10	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		1
6	3	6	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1
7	4	3	JOHNNY CASH AMERICAN LOST HIGHWAY 002769*/UMGN (13.98)	American V: A Hundred Highways		1
8	7	4	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		1
9	8	9	THE WRECKERS MAVERICK/WARNER BROS. 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		1
10	9	11	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		2
11	10	24	ALAN JACKSON ACR ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		1
12	11	12	JOHNNY CASH LEGACY/COLUMBIA AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		1
13	12	15	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here		12
14	14	14	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio		1
15	15	17	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		1
16	16	18	KEITH URBAN CAPITOL NASHVILLE 77489 (18.98)	Be Here		1
17	13	13	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		3
18	17	16	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		1
19	18	19	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		1
20	20	20	DIERKS BENTLEY CAPITOL NASHVILLE 66475 (18.98) ⊕	Modern Day Drifter		1
21	19	8	JAKE OWEN RCA 81172/SBN (11.98)	Startin' With Me		8
22	22	23	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life		3
23	23	22	TRACE ADKINS CAPITOL NASHVILLE 64512 (18.98)	Songs About Me		1
24	25	26	BIG & RICH WARNER BROS. 49470/WRN (18.98)	Comin' To Your City		3
25	27	27	TOBY KEITH DREAMWORKS 002323/UMGN (13.98)	Greatest Hits 2		2
26	26	24	GARY ALLAN MCA NASHVILLE 00371/UMGN (13.98)	Tough All Over		1
27	21	21	ERIC CHURCH CAPITOL NASHVILLE 60745 (18.98)	Sinners Like Me		7
28	29	30	FAITH HILL WARNER BROS. 48794/WRN (18.98)	Fireflies		2
29	24	25	PHIL VASSAR ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1		2
30	28	29	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		3
31	31	31	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean		5
32	32	34	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones		1
33	30	28	JULIE ROBERTS MERCURY 006327/UMGN (13.98)	Men & Mascara		4
34	34	38	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right		2
35	35	33	MIRANDA LAMBERT EPIC 92026/SBN (12.98) ⊕	Kerosene		1
36	38	35	KEITH ANDERSON ARISTA NASHVILLE 66294/SBN (16.98)	Three Chord Country And American Rock & Roll		12
37	36	36	DIAMOND RIO ARISTA NASHVILLE 80981/SBN (18.98)	Greatest Hits II		12
38	37	39	VARIOUS ARTISTS RHINO 77883 (19.98)	Billboard #1s: Classic Country		34
39	39	40	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas		1
40	40	42	KENNY ROGERS CAPITOL NASHVILLE 40469/CAPITOL (18.98)	21 Number Ones		6
41	41	41	SHANIA TWAIN MERCURY 003072/UMGN (13.98)	Greatest Hits		1
42	33	32	VARIOUS ARTISTS JACK/WARNER BROS. 44252/WRN (18.98)	Blue Collar Comedy Tour: One For The Road		4
43	43	44	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III		2
44	47	46	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck		23
45	45	45	LEANN RIMES CURB 78859 (18.98)	This Woman		2
46	46	47	GRETCHEN WILSON EPIC 94169/SBN (18.98) ⊕	All Jacked Up		1
47	44	43	TRENT WILLMON COLUMBIA 74938/SBN (12.98)	A Little More Livin'		19
48	42	37	BILLY RAY CYRUS NEW DOOR 006997/UME (13.98)	Wanna Be Your Joe		24
49	51	19	TRENT TOMLINSON LYRIC STREET 165050/HOLLYWOOD (15.98)	Country Is My Rock		29
50	48	50	SHOOTER JENNINGS UNIVERSAL SOUTH 005499* (13.98)	Electric Rodeo		12
51	53	54	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying		1
52	52	53	WAYLON JENNINGS RCA BMG HERITAGE 67827/SONY BMG STRATEGIC MARKETING GROUP (12.98)	16 Biggest Hits		42
53	50	48	MONTGOMERY GENTRY COLUMBIA 77512/SBN (18.98)	Something To Be Proud Of: The Best Of 1999-2005		2
54	56	22	PAGE SETTER SHEDAISY LYRIC STREET 165062/HOLLYWOOD (18.98)	Fortuneteller's Melody		6
55	49	49	KENNY ROGERS CAPITOL NASHVILLE 63614 (18.98)	Water & Bridges		5

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	NEW	1	RECKLESS KELLY SUGAR HILL 4020/WELK (24.98 CD/DVD) ⊕	Reckless Kelly Was Here		56
57	54	53	SARA EVANS RCA 69486/SBN (18.98)	Real Fine Place		1
58	55	2	BUCK OWENS RHINO 74093 (18.98)	21 #1 Hits: The Ultimate Collection		55
59	58	56	REBA MCENTIRE MCA NASHVILLE 005366/UMGN (19.98)	Reba: #1's		3
60	57	55	BLAINE LARSEN GIANTS/LAYER BNA 78715/SBN (12.98)	Rockin' You Tonight		23
61	64	63	LARRY THE CABLE GUY JACK/WARNER BROS. 49300/WRN (18.98)	The Right To Bare Arms		1
62	60	70	VAN MORRISON POLYDOR/LOST HIGHWAY 005968*/UMGN (13.98) ⊕	Pay The Devil		7
63	62	61	JERRY CLOWER MCA NASHVILLE/CHRONICLES 006437/UME (13.98)	Classic Clower Power		52
64	61	62	ALABAMA RCA LEGACY 88635/SONY BMG STRATEGIC MARKETING GROUP (24.98)	Essential Alabama		52
65	63	60	VARIOUS ARTISTS WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SBN (18.98)	Totally Country 5		4
66	65	68	CHRIS CAGLE CAPITOL NASHVILLE 77380 (18.98)	Anywhere But Here		1
67	59	57	MARTINA MCBRIDE RCA 72425/SBN (18.98)	Timeless		1
68	72	69	HANK WILLIAMS III CURB 78869 (18.98)	Straight To Hell		17
69	68	67	CRAIG MORGAN BROKEN BOW 75472 (17.98)	My Kind Of Livin'		7
70	75	64	BROOKS & DUNN ARISTA NASHVILLE 63271/SBN (18.98)	The Greatest Hits Collection II		1
71	67	65	RANDY TRAVIS WORD-CURB 86402/WARNER BROS. (18.98)	Glory Train: Songs Of Faith, Worship And Praise		28
72	RE-ENTRY	9	ROY D. MERCER CAPITOL NASHVILLE 73921 (12.98)	Black & Blue		31
73	RE-ENTRY	5	JACK INGRAM BIG MACHINE 10090/SHOW DOG NASHVILLE (16.98)	Live: Wherever You Are		33
74	69	59	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 94265/SONY MUSIC (25.98)	Personal File		22
75	71	72	RON WHITE IMAGE 3061 (16.98)	You Can't Fix Stupid		2

TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	3	90	#1 ALISON KRAUSS + UNION STATION 52 WKS ROUNDER 610525	Lonely Runs Both Ways		1
2	5	10	THE WALIN' JENNYS RED HOUSE 195	Firecracker		1
3	4	12	RHONDA VINCENT ROUNDER 610580	All American Bluegrass Girl		1
4	6	54	NICKEL CREEK SUGAR HILL 3990/WELK	Why Should The Fire Die?		1
5	2	12	SOUNDTRACK NEW LINE 36066 *	A Prairie Home Companion		1
6	1	2	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901007/HOLLYWOOD	Instrumentals		1
7	9	9	THE DEL MCCOURY BAND MCCOURY/SUGAR HILL 0003/WELK	The Promised Land		1
8	7	9	SAM BUSH SUGAR HILL 4013/WELK	Laps In Seven		1
9	0	14	YONDER MOUNTAIN STRING BAND FROG PAD/VANGUARD 79801/WELK	Yonder Mountain String Band		1
10	3	48	VARIOUS ARTISTS CMH 8988	Green Day Blue Grass: Pickin' On Green Day: A Bluegrass Tribute		1
11	11	72	RHONDA VINCENT AND THE RAGE ROUNDER 610553	Ragin' Live		1
12	3	10	VARIOUS ARTISTS CMH 9090	Strummin' With The Devil: The Southern Side Of Van Halen		1
13	NEW		VARIOUS ARTISTS CMH 9140	Pickin' On Josh Turner: The Bluegrass Tribute		1
14	15	11	RALPH STANLEY DMZ/COLUMBIA 93629/SONY MUSIC	A Distant Land To Roam: Songs Of The Carter Family		1
15	12	40	CHERRYHOLMES SKAGGS FAMILY/LYRIC STREET 902014/HOLLYWOOD	Cherryholmes		1

BETWEEN THE BULLETS wjessen@billboard.com

HOLY SEES 'BRAND NEW' FEAT

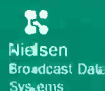
Steve Holy posts his biggest Nielsen SoundScan week and highest chart positions so far on The Billboard 200 and Top Country Albums with "Brand New Girlfriend."

Holy's second set moves 37,000, for a No. 2 start on the country list and a No. 19 bow on the big chart. Holy's "Blue Moon" stood as high as No. 7 on Top Country Albums and peaked at No. 63 on The Billboard 200 in the March 2, 2002, issue. That week also saw Holy's best sales frame (25,000 units).



The new album's handsome start is driven by radio play for the title-track lead single, which makes 29.4 million audience impressions during the tracking week and jumps 8-3 on Hot Country Songs.

A Greatest Gainer nod also goes to Josh Turner's "Your Man" (6-3), which sees a 4,000-unit spike (29,000 sold) after the Aug. 11 premiere of a CMT "Cross Country" segment with Randy Travis. The cable outlet heavily promoted the special during the tracking week. —Wade Jessen



HOT COUNTRY SONGS

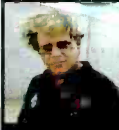
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	#1 IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		1
2	5	20	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		2
3	10	32	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB		3
4	2	18	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DDG NASHVILLE		2
5	9	29	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY		5
6	4	22	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		4
7	4	22	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		4
8	2	12	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE		8
9	1	13	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		9
10	3	13	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN		10
11	6	21	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		1
12	7	20	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET		6
13	14	17	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner MCA NASHVILLE		13
14	10	27	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		2
15	15	25	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		15
16	17	14	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA		16
17	16	25	YEE HAW J. RITCHIE (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA		16
18	18	23	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE		18
19	22	8	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK		19
20	19	13	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN		19
21	20	24	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		20
22	1	16	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL NASHVILLE		21
23	23	5	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE		23
24	24	9	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BODNE, R. NELSON)	Lonestar BNA		24
25	30	3	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		25
26	26	9	LIFE IS A HIGHWAY O. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		26
27	25	26	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTSLAYER/BNA		27
28	29	7	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. HRASHER)	Montgomery Gentry COLUMBIA		28
29	27	11	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA		29
30	28	12	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE		28



Singer lands Greatest Gainer (5.6 million) and most new stations (51) in second chart week.



Group logs first top 20 entry with debut single on indie-distributed Lofton Creek label.



Spins at six Texas stations push second track from "Cannonball" set onto chart. Lead single bullets at No. 16.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	47	2	GREATEST GAINER YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA		31
32	33	26	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIOS/NEW REVOLUTION		32
33	32	13	IN TERMS OF LOVE J. SHANKS (K. DSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET		32
34	38	24	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		34
35	34	39	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		34
36	35	38	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW		35
37	36	37	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC		36
38	37	40	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY		37
39	31	29	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA		25
40	39	42	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB		39
41	41	18	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSGES, G. NICHOLS)	Gary Nichols MERCURY		41
42	42	43	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET		42
43	54	3	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET		43
44	44	45	AIN'T MY DAY TO CARE C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, A. RUSSELL)	Bomshel CURB		44
45	55	2	LITTLE BIT OF LIFE K. STEGALL, P. DONNELL (T. MULLINS, O. WELLS)	Craig Morgan BROKEN BOW		45
46	53	51	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw CURB		46
47	56	2	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE		47
48	50	2	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes ASYLUM-CURB		48
49	58	2	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		49
50	43	45	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5		43
51	46	2	FINDING MAY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack MERCURY		46
52	45	46	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	The Randy Rogers Band MERCURY		45
53	49	5	WHY ME B. CHANCEY (S. NIELSDN, J. HINSON)	The Lost Trailers BNA		49
54	52	3	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE		52
55	55	2	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green BNA		55
56	56	2	MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts LYRIC STREET		56
57	57	1	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	Toby Keith SHOW DDG NASHVILLE		57
58	57	55	CHEAPEST MOTEL M. GEIGER, T. BYRD (M. GEIGER, T. MATTHEWS, C. OEGGES)	Tracy Byrd BLIND MULE/NEW REVOLUTION		55
59	56	53	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw CURB		53
60	59	3	WAIT FOR ME B. SEGER (B. SEGER)	Bob Seger HIDEOUT/CAPITOL/CAPITOL NASHVILLE		59

HITPREDICTOR

DATA PROVIDED BY

See chart legend for rules and explanations. Yellow indicates recently tested title.
 ☆ indicates new release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		PAT GREEN Feels Just Like It Should BNA (78.5)	16	MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	28
RODNEY ATKINS If You're Going Through Hell CURB (75.0)	1	DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	18	GRETCHEN WILSON California Girls COLUMBIA (81.0)	29
THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	2	HEARTLAND I Loved Her First LOFTON CREEK (82.6)	19	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	35
GEORGE STRAIT Give It Away MCA NASHVILLE (95.5)	8	ALAN JACKSON Like Red On A Rose ARISTA (77.4)	23	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	36
BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	9	LONESTAR Mountains BNA (89.6)	24	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	42
FAITH HILL Sunshine And Summertime WARNER BROS. (75.7)	10	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	26		
JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	13	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	27		

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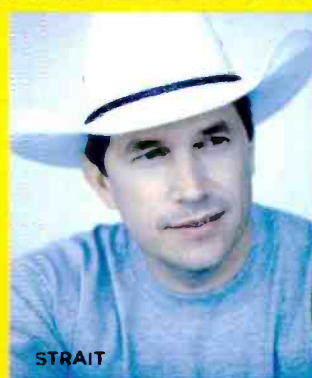
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THREE BIG ACTS INVADE COUNTRY'S TOP 10

Rodney Atkins' "If You're Going Through Hell (Before the Devil Even Knows)" dominates the chart for a third straight week, but competition is on the way as three of the format's A-listers make simultaneous jumps into the chart's top 10.

With eight chart weeks under its belt, George Strait's "Give It Away" is the youngest title in that part of the list. It is his 73rd single to crack the top 10.

Concurrently, Brooks & Dunn and Faith



STRAIT

Hill each log their 21st top 10 singles, led by an 11-9 hop for the duo's "Building Bridges" (with Sheryl Crow and Vince Gill). Hill's "Sunshine and Summertime" leaps 13-10, replacing Carrie Underwood as the only solo female artist in the top 10.

As Underwood's former chart-topper "Don't Forget to Remember Me" falls four spots (No. 14), her follow-up single, "Before He Cheats," gains steam with 2.2 million impressions to rise 38-34.

—Wade Jensen

AUG 26 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	4	#1 LABIOS COMPARTIDOS FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	1
2	2	2	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., D. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC/SONY BMG NORTE	1
3	3	23	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	1
4	4	5	ANGELITO W.O. LANDRON (W.O. LANDRON, E. LIND)	Don Omar VI/MACHETE	1
5	6	1	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	5
6	5	4	CAILE LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISION	2
7	9	7	NO, NO, NO A. PENIA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISION	4
8	10	8	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
9	14	30	DE RODILLAS TE PIDO A. GARCIA (BARRA (P.SOSA))	Alegres De La Sierra VIVA/UNIVERSAL LATINO	9
10	11	5	PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	10
11	16	18	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	11
12	12	11	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVIDA	6
13	8	9	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	8
14	47	29	GREATEST GAINER TE MANDO FLORES L. OSSA (L. FONSECA)	Fonseca EMI TELEVISION	14
15	7	11	ESTOY CON EL Y PIENSO EN TI S. GEORGE, B. BENZOZZO (A. MONTALBAN)	Anais UNIVISION	7
16	17	13	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFFER, FAIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP/ATLANTIC	13
17	15	14	A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	14
18	18	16	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL/INTERSCOPE	2
19	30	44	FLOW NATURAL TINY, LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. DAVIS)	Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISION	19
20	24	37	LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. ORTIZ ARVELO, F. CRUZ MORA, J. J. ALVAREZ SOTO MAJOR)	Noriega Featuring Angel & Khriz & Divino LA CALLI/UNIVISION	20
21	23	32	HALLO EL SOL ECHO THE LAB (W.O. LANDRON, ECHO THE LAB)	Don Omar VI/MACHETE	21
22	10	1	HOT SHOT DEBUT LOS INFIELES L. SANTOS A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	22
23	22	26	COMO DUELE (BARRERA DE AMOR) A. POSSE, M. L. ARIAGA, J. E. MURGIA (M. L. ARIAGA, J. E. MURGIA)	Noelia EMI TELEVISION	8
24	25	19	MARIPOSAS ENANITOS VERDES, G. BORNBER (F. STAITI)	Enanitos Verdes UNIVERSAL LATINO	19
25	13	24	TE COMPRO O. J. TREVINO, D. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	13

Mexican group scores its first top 10 on this chart. Previous best was a No. 26 peak for "Suerte He Tenido."

Fonseca has chart's largest position increase (33 spots) since 2004 when Paulina Rubio's "Dame Otro Tequila" moved 43-8.

First single from new Aventura album scores group's highest debut on this chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	28	23	ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	17
27	48	47	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	27
28	21	31	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	27
29	40	49	REENCUENTRO R. GARCIA (G. FRANCO)	Banda Pequenos Musical FONOVIDA	29
30	19	21	PAYASO LOCO M. DELEON (D. L. RODRIGUEZ)	Patrulla 81 DISA	19
31	29	28	ME VOY C. LOPEZ J. VENEGAS (J. VENEGAS)	Julieta Venegas SONY BMG NORTE	9
32	NEW	1	TODOS ME MIRAN A. ARCOS (G. TREVINO)	Gloria Trevi UNIVISION	32
33	31	27	NUESTRO AMOR SE HA VUELTO AYER J. M. LUGO (C. BRANT, A. LERNER)	Victor Manuelle SONY BMG NORTE	8
34	21	17	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. OMM)	Alejandra Guzman SONY BMG NORTE	6
35	38	41	NO ES UNA NOVELA M. DELEON (D. CRUZ, SANCHEZ)	Monchy & Alexandra J&N	31
36	32	33	CHEVERE TINY (J. RAMOS, M. E. MASIS, N. HOWELL, NOTCH)	Voltio Featuring Notch WHITE LION/EPIC/SONY BMG NORTE	27
37	49	36	PROMISCUOS TIMBALAND, DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. CLAYTON)	Nelly Furtado Featuring Timbaland MOSLEY/GEFFEN	36
38	45	39	UNA CANCION QUE TE ENAMORE NOT LISTED (S. PRIMERA, Y. MARRUFO)	Servando Y Florentino VENEMUSIC	13
39	42	40	DEJALE CAER TO' EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES, NALOO)	Yomo Featuring Hector "El Father" GOLD STAR/MACHETE	13
40	37	3	POR TI C. LOPEZ (D. GUERRERO, E. HUERTA, R. ARREOLA)	Belanova UNIVERSAL LATINO	37
41	26	20	CHA CHA JEEVE (JEEVE, J. O. MEJIA, N. SEROUSSI)	Chelo SONY BMG NORTE	16
42	33	22	ESTE CORAZON A. AVILA (A. AVILA)	RBD EMI TELEVISION	10
43	39	45	VOY A LLORAR POR TI LDS RIELEROS DEL NORTE (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVIDA	20
44	44	2	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVIDA	44
45	41	42	DONDE ESTAS? O. URBINA JR., R. URBINA, R. AVITIA (S. GUZMAN, J. ORTEGA ROMO)	Alacranes Musical UNIVISION	41
46	RE-ENTRY	3	LOS MATE NESTY, NALDO (T. CALDERON, E. F. PADILLA, A. CANTORAL GARCIA, R. CANTORAL)	Tego Calderon JIGIRI/ATLANTIC	45
47	NEW	1	AHORA QUE NO ESTAS A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ose MELODY/FONOVIDA	47
48	46	4	ME & U F. LESLIE (R. LESLIE)	Cassie NEXTSELECTION/BAO BOY/ATLANTIC	38
49	35	38	NO QUIERE NOVIO NELY (NELY, J. DE LA CRUZ, T. CALDERON)	Nejo Featuring Tego Calderon FLOW/UNIVERSAL LATINO	35
50	NEW	1	TE QUIERO ASI V. ELIZALOE (B. CAMACHO)	Valentin Elizalde UNIVERSAL LATINO	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	10	#1 DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	1
2	2	5	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2
3	3	85	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo	1
4	4	7	VARIOUS ARTISTS ROC-LA-FAMILIA/MACHETE/GOLD STAR 006888*/IDJMG (13.98)	Hector Bambino "El Father" Present: Los Rompe Discotekas	4
5	5	80	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	2
6	9	7	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2
7	6	11	VARIOUS ARTISTS THE EMI GROUP/UNIVERSAL/EMI MUSIC/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1
8	8	1	LOS TIGRES DEL NORTE FONOVIDA 352631/UG (15.98 CD/DVD)	La Banda Del Carro Rojo	8
9	3	3	GREATEST GAINER DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	4
10	10	9	CALLE 13 WHITE LION 98875/SONY BMG NORTE (15.98)	Calle 13	5
11	5	2	LOS BUKIS FONOVIDA 352638/UG (11.98)	30 Recuerdos	1
12	1	48	AVENTURA SONY BMG NORTE 94082/SONY BMG NORTE (13.98)	God's Project	5
13	2	1	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4
14	2	1	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor	1
15	5	8	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida... Los Exitos	8
16	16	1	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend	16
17	17	7	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	1
18	20	1	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	1
19	17	4	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98)	Borrón Y Cuenta Nueva	1
20	30	25	ANDREA BOCELLI SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2
21	19	2	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme	1
22	24	26	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5
23	23	16	VARIOUS ARTISTS DISA 720876 (11.98)	Alfredo Ramirez Corral: Libres	7
24	21	2	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	8
25	22	18	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	15

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	31	27	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22
27	27	30	RBD EMI TELEVISION 58122 (13.98)	RBD: Live In Hollywood	8
28	24	28	ROCIO DURCAL SONY BMG NORTE 77124 (15.98)	Amor Eterno: Los Exitos	2
29	25	22	SHAKIRA EPIC 93700/SONY MUSIC (18.98)	Fijacion Oral Vol. 1	1
30	29	10	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas	10
31	34	21	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol	7
32	3	2	LOS ANGELES DE CHARLY FONOVIDA 352622/UG (10.98)	Para Ti... Nuestra Historia	23
33	39	40	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo	23
34	26	2	LOS ACOSTA FONOVIDA 352675/UG (10.98)	Para Ti... Nuestra Historia	25
35	36	28	DON OMAR VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino	1
36	38	35	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	2
37	37	44	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD)	La Trayectoria	29
38	42	33	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas	33
39	33	37	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	33
40	1	31	PATRULLA 81 DISA 720852 (11.98)	Tierra Extranera	1
41	41	38	JUANES SURCO 003475/UNIVERSAL LATINO (17.98)	Mi Sangre	1
42	50	64	ANA GABRIEL EMI TELEVISION 46956 (15.98)	Dos Amores Un Amante	22
43	48	41	BRONCO: EL GIGANTE DE AMERICA FONOVIDA 352532/UG (14.98)	30 Historias De Un Gigante	17
44	49	34	RBD EMI TELEVISION 75852 (14.98)	Rebelde	2
45	44	49	TITO EL BAMBINO EMI TELEVISION 49552 (13.98)	Top Of The Line	3
46	47	39	REIK SONY BMG NORTE 85110 (18.98 CD/DVD)	Sesior Metropolitana	35
47	54	42	FRANKIE J COLUMBIA 96494/SONY BMG NORTE (18.98)	Un Nuevo Dia	9
48	45	32	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime	6
49	35	47	LA MAFIA MOCK & ROLL 85600/SONY BMG NORTE (13.98)	La Historia De La Mafia... Los Exitos	35
50	51	60	JOSE JOSE SONY BMG NORTE 77517 (15.98)	La Historia Del Principe	12

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
51	43	54	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISION 12189 (16.98)	Kumbia Kings Live	18
52	55	46	LOS TIGRES DEL NORTE FONOVIDA 352290/UG (14.98)	Historias Que Contar	19
53	53	48	LOS TIGRES DEL NORTE FONOVIDA 352148/UG (13.98)	20 Nortenas Famosas	50
54	63	13	RIGO TOVAR FONOVIDA 351939/UG (14.98)	La Historia De Un Idolo	13
55	46	36	VARIOUS ARTISTS DISA 720877 (11.98)	Greatest Hits Duranguenses 2000-2005	2
56	73	66	PAGE SETTER LOS TEMERARIOS DISA 720902 (12.98)	Las 30 Super Pegaditas	58
57	60	62	REIK SONY BMG NORTE 95680 (14.98)	Reik	36
58	68	65	CHALINO SANCHEZ MUSART 13221/BALBOA (9.98)	Coleccion De Oro	54
59	56	56	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	20
60	65	68	MARCO ANTONIO SOLIS FONOVIDA 351643/UG (13.98)	La Historia Continua... Parte II	2
61	58	50	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98)	Guapa	15
62	67	59	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	2
63	RE-ENTRY	13	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo	43
64	RE-ENTRY	34	GRUPO EXTERMINADOR FONOVIDA 351612/UG (11.98)	30 Recuerdos	1
65	RE-ENTRY	40	DIANA REYES MUSIMEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense	24
66	52	54	CUISILLOS MUSART 3777/BALBOA (11.98)	Amor Gitano	25
67	61	63	JENNI RIVERA FONOVIDA 352165/UG (13.98)	Parrandera, Rebelde Y Atrevida	10
68	57	53	VICENTE FERNANDEZ SONY BMG NORTE 84244 (47.98)	The Living Legend (Box Set)	27
69	RE-ENTRY	8	GRUPO MONTEZ DE DURANGO DISA 720848 (10.98)	Lo Mejor De La Mejor... Coleccion	42
70	71	2	BELANOVA UNIVERSAL LATINO 006301 (13.98)	Dulce Beat	70
71	66	52	VARIOUS ARTISTS MAS FLOW/VEVEMUSIC 653077/MACHETE (16.98)	Luny Tunes: Mas Flow 1: The Beginning	27
72	59	58	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	1
73	64	57	ENANITOS VERDES UNIVERSAL LATINO 691202 (14.98)	Pescado Original	37
74	NOT SHOT DEBUT	1	LOS INVASORES DE NUEVO LEON BCI 41181 (6.98)	20 Exitos	74
75	RE-ENTRY	88	INTOCABLE EMI TELEVISION 98613 (16.98)		2

AIRPLAY MONITORED BY Nielsen Broadcast Data System

LATIN

Billboard DANCE

AUG 26 2006

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
2	2	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	3	A TI	RICARDO ARJONA (SONY BMG NORTE)
4	4	NO, NO, NO	THALIA FEATURING ANTHONY "ROMEO" SANTOS (EMI TELEVISIA)
5	6	MARIPOSAS	ENANITOS VERDES (UNIVERSAL LATINO)
6	5	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISIA)
7	8	DETALLES	YAHIR (WARNER LATINA)
8	9	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
9	4	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
10	10	ESTE CORAZON	RBD (EMI TELEVISIA)
11	12	ESTOY CON EL Y PIENSO EN TI	ANASIS (UNIVISION)
12	20	TE MANDO FLORES	FONSECA (EMI TELEVISIA)
13	11	POR TI	BELANOVA (UNIVERSAL LATINO)
14	14	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
15	17	TU PEOR ERROR	LA SA ESTACION (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	NEW LATINO (THE EM GROUP/UNIVERSAL ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	2	RBD	NUUESTRO AMOR (EMI TELEVISIA)
4	4	EMMANUEL	HISTORIAS DE TODA LA VIDA...LOS EXITOS (SONY BMG NORTE)
5	5	RICARDO ARJONA	ADENTRO (SONY BMG NORTE)
6	10	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
7	7	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
8	6	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
9	9	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISIA)
10	11	ROCIO DURCAL	AMOR ETERNO: LOS EXITOS (SONY BMG NORTE)
11	3	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
12	12	GLORIA TREVI	LA TRAYECTORIA (UNIVISION/UG)
13	13	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
14	7	ANA GABRIEL	DOS AMORES UN AMANTE (EMI TELEVISIA)
15	8	RBD	REBELDE (EMI TELEVISIA)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	2	CAILE	TITO EL BAMBINO (EMI TELEVISIA)
3	6	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
4	4	PAM PAM	WISIN & YANDEL (MACHETE)
5	3	ANGELITO	DON OMAR (VI/MACHETE)
6	5	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
7	7	LAS NOCHES SON TRISTES	NORIEGA FEATURING ANGEL & KHRIZ & DIVINO (LA CALLE/UNIVISION)
8	8	CHEVERE	VOLTIO FEATURING NOTCH (WHITE LION/EPIC/SONY BMG NORTE)
9	1E	FLOW NATURAL	TITO EL BAMBINO FEATURING BEENIE MAN & INES (EMI TELEVISIA)
10	9	UN BESO	AVENTURA (PREMIUM LATIN)
11	11	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
12	12	DEJALE CAER TO' EL PESO	YOMD FEATURING HECTOR "EL FATHER" (GOLO STAR/MACHETE)
13	13	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
14	21	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
15	1	SALIO EL SOL	DON OMAR (VI/MACHETE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DON OMAR	KING OF KINGS (VI/MACHETE)
2	2	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
3	3	VARIOUS ARTISTS	HECTOR BAMBINO "EL FATHER" PRESENTA LOS ROMPE DISCOTECAS (ROC-LA-FAMILIA/MACHETE-GOLO STAR/UG)
4	4	WISIN & YANDEL	PAL MUNDO (MACHETE)
5	5	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
6	6	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
7	8	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
8	9	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
9	7	MACH & DADDY	DESDE ABAJO (UNIVERSAL LATINO)
10	10	TITO EL BAMBINO	TOP OF THE LINE (EMI TELEVISIA)
11	11	VARIOUS ARTISTS	LUNY TUNES: MAS FLOW 1: THE BEGINNING (MAS FLOW/VENEMUSIC/MACHETE)
12	12	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFEGU/URBAN BOX OFFICE/EMI TELEVISIA)
13	13	SKA CUBANO	IAY CARAMBAI (CUMBANCHA/PUTUMAYO)
14	14	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
15	14	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
2	2	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA/UNIVERSAL LATINO)
3	3	DIGANLE	CONJUNTO PRIMAVERA (FONOVISIA)
4	4	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
5	5	TE COMPRO	OQUELO (UNIVISION)
6	6	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISIA)
7	7	REENCUENTRO	BANDA PEQUEÑOS MUSICAL (FONOVISIA)
8	8	PAYASO LOCO	PATRULLA 81 (DISA)
9	9	VOY A LLORAR POR TI	LOS RIELEROS DEL NORTE (FONOVISIA)
10	10	DONDE ESTAS?	ALACRANES MUSICAL (UNIVISION)
11	11	TE QUIERO ASI	VALENTIN ELIZALDE (UNIVERSAL LATINO)
12	12	CUANDO SE FUE	LOS HOROSCOPOS DE DURANGO (DISA)
13	13	DETRAS DE LA PUERTA	EL CHAPO DE SINALOA (DISA)
14	14	QUISIERA SER UNA LAGRIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
15	15	SIN TI	LOS INQUIETOS DEL NORTE (EAGLE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISIA/UG)
2	2	DIANA REYES	LAS NO. 1 DE LA REINA (MUSIMEX/UNIVERSAL LATINO)
3	3	LOS BUKIS	30 RECUERDOS (FONOVISIA/UG)
4	4	VICENTE FERNANDEZ	THE LIVING LEGEND (SONY BMG NORTE)
5	5	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
6	6	ALACRANES MUSICAL	A PASO FIRME (UNIVISION/UG)
7	7	VARIOUS ARTISTS	ALFREDO RAMIREZ CORRAL: LIBRES (DISA)
8	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
9	9	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
10	10	DUELO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
11	11	JOAN SEBASTIAN	MAS ALLA DEL SOL (MUSART/BALBOA)
12	12	LOS ANGELES DE CHARLY	PARA TI...NUESTRA HISTORIA (FONOVISIA/UG)
13	13	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
14	14	LOS ACOSTA	PARA TI...NUESTRA HISTORIA (FONOVISIA/UG)
15	15	LOS CADETES DE LINARES	LAS MAS CANONAS (BCI)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	9	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
2	7	6	LOST	ROGER SANCHEZ STEALTH PROMO/ULTRA
3	1	10	C'EST LA VIE	KIM ENGLISH NERVOUS PROMO
4	4	8	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY PROMO/GEFFEN
5	9	9	JUST FOR ONE NIGHT (SOLAMENTE UNA NOCHE)	INDIA SZG PROMO/UNIVISION
6	7	7	LET ME HEAR THE MUSIC	L.E.X. FEATURING NIKI HARIS 3MP PROMO
7	8	7	HES A PIRATE (TIESTO/FRISCIA & LAMBOY MIXES)	HANS ZIMMER WALT DISNEY PROMO
8	12	5	AMT NO OTHER MAN (VASQUEZ/SHAPE/UK/OSPINA & SULLIVAN MIXES)	CHRISTINA AGUILERA RCA PROMO/RMG
9	3	11	FACE THE MUSIC	CONJURE ONE NETWORK PROMO
10	11	11	UNDERGROUND BABY	ADAM FREEMER TWISTED 50056
11	10	10	TURN IT UP (OAKENFOLD/DJ DAN/P. RAUHOFFER MIXES)	PARIS HILTON WARNER BROS. 42902
12	20	6	BUTTONS (D. AUDE MIXES)	THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M PROMO/INTERSCOPE
13	16	6	THE GLAMOROUS LIFE	T-FUNK FEATURING INAYA DAY SILVER LABEL 2506/TOMMY BOY
14	18	6	MOVIN ON	DYNAMIX FEATURING JASON WALKER KULT PROMO/JVM
15	5	9	HIGHER	SANNY X FEATURING TINA CHARLES WIZARD 0006
16	26	3	CALL ON ME	JANET & NELLY VIRGIN PROMO
17	22	5	I FEEL FOR YOU	JOHN KANO PROJECT FEATURING GIA 7 LIVE 0117/MUSIC PLANT
18	24	6	SOMEBODY	RICHARD VISION FEATURING STRANGER DAYS SOLMATIC 1079/SYSTEM
19	13	7	STRUT	KEVIN AVIANCE LIZA PROMO
20	10	10	UNFAITHFUL	RIHANNA SRP/DEF JAM PROMO/IDJMG
21	34	3	POWER A PUBLIC AFFAIR	PICK JESSICA SIMPSON EPIC PROMO
22	30	5	FREE YOUR MIND	QSHHA KAI ACT 2 012/MUSIC PLANT
23	27	7	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/LAVA
24	14	11	THE TIME	CHRIS THE GREEK PANAGHI DJG PROMO
25	7	4	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/IDJMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	10	10	TO CALL MY OWN	BARTON NETSPHERES PROMO
27	35	4	MAS QUE NADA	SERGIO MENDES FEATURING THE BLACK EYED PEAS HEAR PROMO/CONCORD
28	21	11	CAFE CON ALEGRIA	TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
29	39	2	I'M WITH STUPID	PET SHOP BOYS RHINO PROMO
30	30	30	MY FREEDOM	CHRIS WILLIS PEACE BISQUIT PROMO/CURVVE
31	40	3	BOSSY	KELIS FEATURING TOO SHORT JIVE PROMO/ZOMBA
32	28	8	SANCTUARY	SYLVIA TOSUN SEA TO SUN PROMO
33	19	12	YOU CAN TURN ME ON	MUZAKK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
34	23	15	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAIR YELLOW/SILVER LABEL 2505/TOMMY BOY
35	33	8	CALLING	KOISHII & HUSH FEATURING SUZANNE SHAW CORDLESS PROMO
36	47	2	CHELSEA	STEEFY WIND-UP PROMO
37	48	2	DESTINATION	JACINTA CHUNKY PROMO
38	3	3	PRIDE (IN YOUR SOUL)	ALKEBULAN FIVE PROMO
39	46	3	JOHN THE REVELATOR	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
40	41	8	FOREVER	LAKE STREET PROJECT FOREVER SOUL 2011/ESNTION
41	NEW	41	IS IT LOVE?	IQ MADE 022
42	32	8	SUPERMODEL (REMIXES)	RUPAUL FEATURING SHIRLEY Q. LIQUOR RUCO PROMO
43	NEW	43	MOVE IN MY DIRECTION	BANANARAMA THE LAB IMPORT/FUEL 2000
44	44	10	DISCOTEKA	STARKILLERS STAR 69 1321
45	NEW	45	ONE NIGHT ONLY	DEENA JONES AND THE DREAMS COLUMBIA PROMO
46	NEW	46	BE STILL	KASKADE ULTRA PROMO
47	38	12	FAITH	LEANA SWEDISH OIVA 0003
48	NEW	48	FLY ME AWAY	GOLDFRAPP MUTE PROMO
49	43	15	GET TOGETHER	MADONNA WARNER BROS. 42935
50	25	13	I WILL	DOLCE PURCHASE PROMO

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	4	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967
2	2	19	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE
3	3	11	GET TOGETHER	MADONNA WARNER BROS. 42935
4	4	79	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
5	5	23	STRAIGHT TO VIDEO	MINOLESS SELF INDULGENCE METROPOLIS 409
6	6	26	SORRY	MADONNA WARNER BROS. 42892
7	7	3E	HUNG UP	MADONNA WARNER BROS. 42845
8	11	17	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC
9	10	21	SHAKE (X-PRESS 2 MIXES)	YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
10	NEW	10	IN THE MORNING	JUNIOR BOYS DOMINO 121
11	19	10	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421
12	15	40	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
13	3	17	FASTER KILL PUSSYCAT	OAKENFOLD FEAT. BRITTANY MURPHY MAVERICK/REPRISE 42906/WARNER BROS.
14	3	21	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
15	4	2	TURN IT UP	PARIS HILTON WARNER BROS. 42902
16	NEW	16	LET'S MAKE LOVE AND LISTEN TO DEATH FROM ABOVE	CSS SUB POP 723
17	6	3	THE GARDEN	CUT CHEMIST BEATDOWN 42938/WARNER BROS.
18	7	4	BOY FROM SCHOOL	HOT CHIP DFA 59943/ASTRALWERKS
19	2	4	NUMBER 1	GOLDFRAPP MUTE 9304
20	21	13	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA FOCUS/WERVE FORECAST 006615/VG
21	13	3	THE DRILLER	WOLF SEAS SUB POP 70721
22	24	23	SEASONS OF LOVE	CAST OF RENT WARNER BROS. 42866
23	20	5	THAT OLD PAIR OF JEANS	FATBOY SLIM SKINT 66278/ASTRALWERKS
24	22	73	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
25	NEW	25	DEJA VU	BEYONCE FEATURING JAY-Z COLUMBIA 89684/SONY MUSIC

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
2	3	7	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
3	1	9	UNFAITHFUL	RIHANNA SRP/DEF JAM/IDJMG
4	4	10	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
5	5	14	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
6	6	14	WHAT'S LEFT OF ME	NICK LACHEY JIVE/ZOMBA
7	10	6	CUT	PLUMB CURB
8	9	14	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE
9	5	5	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
10	8	7	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC
11	7	15	GET TOGETHER	MADONNA WARNER BROS.
12	20	3	WHAT A FEELING	PETER DINKlage & DOMINIC NERVOUS
13	15	3	CALL ON ME	JANET & NELLY VIRGIN
14	11	13	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC
15	16	14	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAIR YELLOW/SILVER LABEL/TOMMY BOY
16	12	8	STARS ARE BLIND	PARIS HILTON WARNER BROS.
17	14	18	FASTER KILL PUSSYCAT	OAKENFOLD FEATURING BRITTANY MURPHY MAVERICK/REPRISE
18	NEW	18	BUTTONS	THE PUSSYCAT DOLLS FE

HITS OF THE WORLD Billboard

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THIS WEEK		LAST WEEK		ALBUMS		JAPAN	
				(SOUNDSCAN JAPAN)	AUGUST 15, 2006		
1	1			BONNIE PINK	EVERY SINGLE DAY... (REGULAR VERSION) WARNER		
2	NEW			SHOGO HAMADA	THE BEST OF SHOGO HAMADA VOL. 2 SONY		
3	3			VARIOUS ARTISTS	BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER		
4	NEW			SHOGO HAMADA	THE BEST OF SHOGO HAMADA VOL. 1 BMG FUNHOUSE		
5	NEW			MONGOL800	DANIEL HIGH WAVE		
6	NEW			EVERY LITTLE THING	CRISPY PARK (FIRST LTD EDITION) AVEV TRAX		
7	NEW			CHRISTINA AGUILERA	BACK TO BASICS BMG FUNHOUSE		
8	24			DANIEL POWTER	DANIEL POWTER (LTD EDITION) WARNER		
9	22			ANGELA AKI	HOME EPIC		
10	NEW			EVERY LITTLE THING	CRISPY PARK AVEV TRAX		

THIS WEEK		LAST WEEK		ALBUMS		UNITED KINGDOM	
				(THE OFFICIAL UK CHARTS CO.)	AUGUST 13, 2006		
1	1			JAMES MORRISON	UNDISCOVERED POLYDOR		
2	3			SNOW PATROL	EYES OPEN FICTION/POLYDOR		
3	2			RAZORLIGHT	RAZORLIGHT VERTIGO		
4	12			ORSON	BRIGHT IDEA MERCURY		
5	4			KOOKS	INSIDE IN/INSIDE OUT VIRGIN		
6	7			PAOLO NUTINI	THESE STREETS ATLANTIC		
7	9			NINA SIMONE	THE VERY BEST OF RCA		
8	5			RAY LAMONTAGNE	TROUBLE ECHO		
9	8			RIHANNA	A GIRL LIKE ME SRP/DEF JAM		
10	6			LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE		

THIS WEEK		LAST WEEK		ALBUMS		GERMANY	
				(MEDIA CONTROL)	AUGUST 15, 2006		
1	NEW			JAN DELAY	MERCEDES DANCE UNIVERSAL		
2	NEW			SLAYER	CHRIST ILLUSION WARNER BROS.		
3	1			SEMINO ROSSI	ICH DENK AN DICH KOCH		
4	3			NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
5	2			LA FEE	RAFFEE CAPITOL		
6	4			RED HOT CHILI PEPPERS	STADIUM ARCADUUM WARNER BROS.		
7	5			PINK FLOYD	PULSE EMI		
8	6			BILLY TALENT	BILLY TALENT II ATLANTIC		
9	9			THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE		
10	11			KATIE MELUA	PIECE BY PIECE DRAMATICO		

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		Nielsen SoundScan International	
				(NIELSEN SOUNDSCAN INTERNATIONAL)	AUGUST 26, 2006		
1	1			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
2	2			SEXYBACK (MAIN EXPLICIT VERSION)	JUSTIN TIMBERLAKE JIVE/ZOMBA		
3	3			AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA		
4	17			I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS POLYDOR		
5	7			PROMISCUOUS (ALBUM VERSION)	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN		
6	4			YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR		
7	6			UNFAITHFUL	RIHANNA SRP/DEF JAM		
8	5			CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/LAVA		
9	10			CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE		
10	NEW			LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG ZOMBA		
11	9			STARS ARE BLIND (ALBUM VERSION)	PARIS HILTON WARNER BROS.		
12	14			SMILE	LILY ALLEN REGAL/PARLOPHONE		
13	16			LAST REQUEST (ALBUM VERSION)	PAOLO NUTINI ATLANTIC		
14	7			MANEATER	NELLY FURTADO MOSLEY/GEFFEN		
15	8			VOODOO CHILD	ROGUE TRADERS COLUMBIA		
16	NEW			EVERYTIME WE TOUCH (RADIO EDIT)	CASCADA ZOO LAND		
17	13			WHO KNEW	PINK LA FACE/ZOMBA		
18	11			MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD		
19	20			MANEATER (ALBUM VERSION)	NELLY FURTADO MOSLEY/GEFFEN		
20	NEW			NUMB/ENCORE (EXPLICIT VERSION)	JAY-Z/LINKIN PARK ROC-A-FELLA/DEF JAM/MACHINE		

THIS WEEK		LAST WEEK		ALBUMS		FRANCE	
				(SNEP/IFOP/TITE-LIVE)	AUGUST 16, 2006		
1	7			RAPHAEL	CARAVANE CAPITOL		
2	1			LAURENT VOULZY	LA SEPTIEME VAGUE RCA		
3	52			ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS		
4	31			JEAN-LOUIS AUBERT	IDEAL STANDARD VIRGIN		
5	77			M	EN TETE A TETE EMI		
6	2			DIAM'S	OANS MA BULLE CAPITOL		
7	3			OLIVIA RUIZ	LA FEMME CHOCOLAT UNIVERSAL		
8	59			BEN HARPER	BOTH SIDES OF THE GUN VIRGIN		
9	12			BENABAR	REPRISE DES NEGOCIATIONS JIVE		
10	71			CALI	MENTEUR LABELS		

THIS WEEK		LAST WEEK		ALBUMS		AUSTRALIA	
				(ARIA)	AUGUST 13, 2006		
1	1			SOUNDTRACK	HIGH SCHOOL MUSICAL EMI		
2	2			CHRIS ISAAK	BEST OF: STANDARD EDITION WARNER		
3	4			ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA		
4	3			ESKIMO JOE	BLACKFINGERNAILS, RED WINE WARNER		
5	6			PINK	I'M NOT DEAD LA FACE/ZOMBA		
6	5			DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA		
7	9			THE VERONICAS	SECRET LIFE OF US WARNER BROS.		
8	14			NELLY FURTADO	LOOSE MOSLEY/GEFFEN		
9	NEW			SLAYER	CHRIST ILLUSION WARNER BROS.		
10	7			LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE		

THIS WEEK		LAST WEEK		ALBUMS		CANADA	
				(SOUNDSCAN)	AUGUST 26, 2006		
1	1			CRAZY FROG	CRAZY FROG PRESENTS MORE CRAZY HITS NEXT PLATAU/UNIVERSAL REPUBLIC/UNIVERSAL		
2	2			NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL		
3	NEW			SLAYER	CHRIST ILLUSION AMERICAN/WARNER BROS./WARNER		
4	5			DIXIE CHICKS	TAKING THE LONG WAY OPEN WIDE/COLUMBIA/SONY BMG		
5	3			BILLY TALENT	BILLY TALENT II ATLANTIC/WARNER		
6	RE			JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER		
7	7			RIHANNA	A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL		
8	8			SHAKIRA	ORAL FIXATION VOL. 2 EPIC/SONY BMG		
9	RE			CRAZY FROG	CRAZY FROG PRESENTS CRAZY HITS NEXT PLATAU/UNIVERSAL REPUBLIC/UNIVERSAL		
10	RE			CRICKETBACK	ALL THE RIGHT REASONS EMI		

THIS WEEK		LAST WEEK		ALBUMS		ITALY	
				(FIMI/NIELSEN)	AUGUST 14, 2006		
1	1			LIGABUE	NOME E COGNOME WARNER BROS.		
2	2			GIANNA NANNINI	GRAZIE POLYDOR		
3	3			TIZIANO FERRO	NESSUNO E SOLO CAPITOL		
4	4			FINLEY	TUTTO E' POSSIBILE CAPITOL		
5	5			PINK FLOYD	THE DARK SIDE OF THE MOON EMI		
6	6			MUSE	BLACK HOLES AND REVELATIONS HELIUM 3		
7	7			RED HOT CHILI PEPPERS	STADIUM ARCADUUM WARNER BROS.		
8	8			EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA		
9	9			SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
10	10			THOM YORKE	THE ERASER XL		

THIS WEEK		LAST WEEK		ALBUMS		SPAIN	
				(PROMUSICAE/MEDIA)	AUGUST 16, 2006		
1	1			RBD	REBELDE VIRGIN		
2	2			MARC ANTHONY	SIGO SIENDO YO SONY BMG		
3	3			AMARAL	PAJAROS EN LA CABEZA VIRGIN		
4	4			LA OREJA DE VAN GOGH	GUAPA SONY BMG		
5	5			ANA TORROJA	ME CUESTA TANTO OLVIDARTE SONY BMG		
6	6			KIKO NAVARRO	KIKO & SHARA SONY BMG		
7	8			JULIETA VENEGAS	LIMON Y SAL SONY BMG		
8	9			SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
9	11			BATUKA	BATUKA BEACH VALE MUSIC		
10	7			EL CANTO DEL LOCO	PEQUEÑOS GRANDES DIRECTOS SONY BMG		

THIS WEEK		LAST WEEK		SINGLES		THE NETHERLANDS	
				(MEGA CHARTS BV)	AUGUST 11, 2006		
1	1			TOPPERTJE!	GUILLERMO/TROPICAL DANNY UNIVERSAL		
2	2			ROOD	MARCO BORSATO POLYDOR		
3	8			BOTEN ANNA	BASSHUNTER		
4	3			MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD		
5	4			CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		
THIS WEEK		LAST WEEK		ALBUMS			
1	2			J.J. CALE	COLLECTED UNIVERSAL		
2	1			ILSE DE LANGE	THE GREAT ESCAPE POLYDOR		
3	3			PHARRELL	IN MY MIND VIRGIN		
4	4			RED HOT CHILI PEPPERS	STADIUM ARCADUUM WARNER BROS.		
5	5			SERGIO MENDES	TIMELESS HEAR/CONCORD		

THIS WEEK		LAST WEEK		SINGLES		AUSTRIA	
				(AUSTRIAN IFPI/AUSTRIA TOP 40)	AUGUST 14, 2006		
1	1			BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE		
2	2			CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		
3	3			STARS ARE BLIND	PARIS HILTON WARNER BROS.		
4	4			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
5	6			STOP! DIMENTICA	TIZIANO FERRO CAPITOL		
THIS WEEK		LAST WEEK		ALBUMS			
1	1			SEMINO ROSSI	ICH DENK AN DICH KOCH		
2	2			NOCKLAM QUINTETT	EINSAM WIE NAPOLEON KOCH		
3	NEW			JAN DELAY	MERCEDES DANCE UNIVERSAL		
4	3			LA FEE	RAFFEE CAPITOL		
5	4			PETER ALEXANDER	HERZLICHEN GLUECKWUNSCHI ARIOLA		

THIS WEEK		LAST WEEK		SINGLES		NORWAY	
				(VERDENS GANG NORWAY)	AUGUST 14, 2006		
1	2			ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN		
2	11			A LITTLE TOO PERFECT	DENSTAD WITH ALEKSANDER SONY BMG		
3	12			UNFAITHFUL	RIHANNA SRP/DEF JAM		
4	3			BOTEN ANNA	BASSHUNTER WARNER		
5	1			NESTE SAMER	RAVI EPIC		
THIS WEEK		LAST WEEK		ALBUMS			
1	1			BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA		
2	2			N. KURT/E. LIND/A. HOLM/A. FUENTES	HALLELUJAH-LIVE SONY BMG/UNIVERSAL		
3	3			HELLBILLIES	ROTA - HELLBILLIES BESTE WARNER		
4	4			DI DERRE	MI BESTE SONY		
5	9			JOHNNY CASH	AMERICAN V - A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY		

THIS WEEK		LAST WEEK		SINGLES		DENMARK	
				(IFPI/NIELSEN MARKETING RESEARCH)	AUGUST 15, 2006		
1	1			BOTEN ANNA	BASSHUNTER WARNER		
2	2			MR. NICE GUY	TRINE DYRHOLM CMC		
3	4			BRUDEVALSEN	TEDDY PERDERSEN UNIVERSAL		
4	6			KLIP I MIT KOREKORT	BAMSE VENNEN MY WAY MUSIC		
5	5			CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA		
THIS WEEK		LAST WEEK		ALBUMS			
1	NEW			NIARN	ANTHOLT COPENHAGEN		
2	1			BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA		
3	2			SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
4	3			JUANES	MI SANGRE SURCO		
5	7			DANSER MED DRENDE	VORES BEDSTE RECART		

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 16, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	6	UNFAITHFUL	RIHANNA SRP/DEF JAM
3	2	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
4	3	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
5	4	COUP DE BOULE	LA PLAGE UP MUSIC
6	5	STARS ARE BLIND	PARIS HILTON WARNER BROS.
7	11	EVERYTIME WE TOUCH	CASCADA ZOO LAND
8	7	BUTTONS	THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE
9	9	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
10	8	DANKE	XAVIER NAIDOO NAIDOO RECORDS
11	10	FACON SEX	TRIBAL KING ULM
12	12	ZIDANE Y VA MARQUER	CAUET ULM
13	14	ROC	NADIYA COLUMBIA
14	13	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FRIG MACHI RECORDS
15	16	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD

ALBUMS

AUGUST 16, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	NEW	JAN DELAY	MERCEDES DANCE UNIVERSAL
5	NEW	SLAYER	CHRIST ILLUSION WARNER BROS.
6	4	MUSE	BLACK HOLES AND REVELATIONS HELIUM 3
7	6	JAMES MORRISON	UNDISCOVERED POLYDOR
8	11	SNOW PATROL	EYES OPEN FICTION/POLYDOR
9	5	SEMINO ROSSI	ICH DENK AN DICH KOCH
10	42	ROBBIE WILLIAMS	INTENSIVE CARE CHRYSALIS
11	7	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/LAVA
12	9	RAZORLIGHT	RAZORLIGHT VERTIGO
13	12	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
14	13	RIHANNA	A GIRL LIKE ME SRP/DEF JAM
15	17	KEANE	UNDER THE IRON SEA ISLAND

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 16, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	UNFAITHFUL	RIHANNA SRP/DEF JAM
4	3	SMILE	LILY ALLEN REGAL/PARLOPHONE
5	5	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
6	6	WHO KNEW	PINK LAFACE/ZOMBA
7	8	MAS QUE NADA	SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD
8	10	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA
9	11	STARS ARE BLIND	PARIS HILTON WARNER BROS.
10	9	DEJA VU	BEYONCE FT. JAY-Z COLUMBIA
11	7	WORLD HOLD ON	BOB SINCLAIR YELLOW PRODUCTION
12	24	A DIOS LE PIDO	JUANES SURCO
13	15	LOVE DON'T LET ME GO	DAVID GUETTA VS. THE EGG GUSTO
14	14	DANCE!	GOLEE VI PLUMIDEE/FATMAN SCOOP MACHI/MOS
15	17	CÍCHO, CA BRULE	MAGIC SYSTEM FEAT. BILAL AKIL COLUMBIA

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	24	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB
2	1	24	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
3	2	33	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
4	3	8	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 26587/EMI CMG
5	5	50	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
6	7	45	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
7	8	15	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY
8	11	15	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
9	12	55	MARY MARY	MARY MARY MY BLDCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
10	4	2	AUDIO ADRENALINE	ADIOS: THE GREATEST HITS FOREFRONT 5086/EMI CMG
11	15	4	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
12	6	95	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMI CMG
13	17	45	VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG
14	10	25	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB
15	RE-ENTRY		GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG
16	23	75	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
17	15	13	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY
18	20	5	STELLAR KART	WE CAN'T STAND SITTING DOWN WORD-CURB 86991
19	25	5	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 2483/EMI CMG
20	15	13	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY
21	27	15	BRIAN LITTELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY
22	25	13	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG
23	NEW		LECRAE	AFTER THE MUSIC STOPS REACH/CROSS MOVEMENT 30021/PROVIDENT-INTEGRITY
24	16	75	KUTLESS	STRONG TOWER BEC 5391/EMI CMG
25	26	5	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMI CMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	35	19	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMI CMG
27	18	14	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569
28	43	17	GREATEST GAINER MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
29	RE-ENTRY		AVALON	STANO SPARROW 4733/EMI CMG
30	32	7	DAVID CROWDER BAND	B COLLISION SIXSTEPS/SPARROW 8093/EMI CMG
31	41	46	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB
32	34	95	JEREMY CAMP	RESTORED BEC 8615/EMI CMG
33	36	47	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 13837/EMI CMG
34	31	93	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMI CMG
35	46	42	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMI CMG
36	42	4	BILL GAITHER	BILL GAITHER REMEMBERS HOMECOMING HEROES GAITHER MUSIC GROUP 2641/EMI CMG
37	39	81	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
38	NEW		FM STATIC	CRITICALLY ASHAMED TOOTH & NAIL 9954/EMI CMG
39	49	10	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
40	22	13	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568
41	RE-ENTRY		TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY
42	RE-ENTRY		VARIOUS ARTISTS	WOW #15 PROVIDENT/WORD-CURB/EMI CMG 10769/PROVIDENT-INTEGRITY
43	9	12	ANTHONY BURGER	THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES GAITHER MUSIC GROUP 2657/EMI CMG
44	RE-ENTRY		VARIOUS ARTISTS	WORSHIP: THE ULTIMATE COLLECTION SPARROW 5098/EMI CMG
45	33	41	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
46	14	2	SHOWBREAD	AGE OF REPTILES TOOTH & NAIL 2479/EMI CMG
47	48	41	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
48	21	67	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY
49	50	4	BILL GAITHER	BILL GAITHER REMEMBERS OLD FRIENDS GAITHER MUSIC GROUP 2607/EMI CMG
50	30	93	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMI CMG

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	1	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA
2	-	-6	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
3	-	-6	MARY MARY	MARY MARY MY BLDCK/COLUMBIA 77733/SONY MUSIC
4	-	2	TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC
5	5	31	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
6	6	29	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA
7	-	7	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483
8	NEW		LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
9	1	14	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.
10	3	50	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
11	1	20	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOL 2 PODIUM 2505
12	2	37	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
13	3	3	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC
14	4	43	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
15	5	46	SOUNDTRACK	THE GOSPEL VERITY 71820/ZOMBA
16	2	13	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270
17	6	48	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC
18	9	22	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
19	35	19	GREATEST GAINER MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523
20	13	4	LEE WILLIAMS AND THE SPIRITUAL QC'S	SOULFUL HEALING MCG 7042
21	13	4	TWENTY ONE O THREE PAJAM/GOSPO CENTRIC/VERITY 71621/ZOMBA	
22	21	85	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
23	22	72	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
24	21	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835
25	21	19	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	28	5	DARIUS BROOKS	MY SOUL JMG 1000/KOCH
27	17	69	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
28	24	97	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795
29	25	46	HEZEKIAH WALKER & LFC	20.85 THE EXPERIENCE VERITY 62829/ZOMBA
30	31	55	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR
31	38	2	THE SINGING PASTORS OF PISCATAWAY	DOWN THROUGH THE YEARS GAME 5260
32	26	12	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH
33	33	11	JUDITH CHRISTIE MCALISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL
34	40	2	MARCUS COLE	WRITE MY SONG PURESPPRINGS GOSPEL 86275/EMI GOSPEL
35	30	13	TONY TERRY	CHANGE! STUDIO 25/JEG 5912/KOCH
36	36	11	ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA
37	34		VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMI CMG/VERITY 65344/ZOMBA
38	27	8	VIRTUE	TESTIMONY DARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC
39	46	2	V3	V3 EMI GOSPEL 71822
40	41	9	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
41	29	23	GRITS	7 GOTEE 42655
42	32	49	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635
43	44	46	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC
44	RE-ENTRY		RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/BLG
45	39	5	BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERATION	BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERATION JSLIGHT 6523/ARTEMIS GOSPEL
46	RE-ENTRY		NICOLE C. MULLEN	EVERYDAY PEOPLE WORD-CURB 86317/WARNER BROS.
47	47	9	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTEE 2956/EMI CMG
48	48	10	KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES	JUST BEING ME WORLDWIDE/VERITY 80598/ZOMBA
49	NEW		REV. ANDREW CHEAIRS & THE SONGBIRDS	MAKE UP YOUR MIND EMMANUEL 3723
50	49	43	VICKI YOHE	HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

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

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

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

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓤ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓤ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

AUG 26 2006 ALBUMS

TOP INDEPENDENT™		ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	NEW	1 WK	#1 HELLOGOODBYE ZOMBIE! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
2	NEW		UNEARTH III: IN THE EYES OF FIRE METAL BLADE 14574 (13.98) Ⓢ	
3	NEW		ANI DIFRANCO REPRIEVE RIGHTED/IS BABE 052 (15.98)	
4	2	45	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	●
5	1	5	THOM YORKE THE ERASER XL 200*/BEGGARS GROUP (16.98)	
6	4	55	GREATEST GAINER DANE COOK RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	■
7	3	10	VARIOUS ARTISTS VANS WARPED TOUR 2006 COMPILATION SIDEDONEDUMMY 1291 (9.98)	
8	11	3	MICHAEL FRANTI AND SPEARHEAD YELL FIRE! 800 600 WAX/ANTI- 86807/EPITAPH (16.98)	
9	7	31	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)	■
10	NEW		GIN BLOSSOMS MAJOR LODGE VICTORY HYBRID 20050 (15.98)	
11	8	35	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	●
12	6	3	FLOGGING MOLLY WHISKEY ON A SUNDAY SIDEDONEDUMMY 1287 (18.98 CD/DVD) Ⓢ	
13	NEW		MASTA KILLA MADE IN BROOKLYN NATURE SOUNDS 126* (15.98)	
14	NEW		THE EARLY NOVEMBER THE MOTHER, THE MECHANIC, AND THE PATH DRIVE-THRU 83630 (18.98)	
15	NEW		B.G. PLAY IT HOW IT GO: COLLECTION C1 MEDIA 101* (16.98)	
16	13	8	DRAGONFORCE INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	
17	10		THE DIPLOMATS PRESENTS JR WRITER HISTORY IN THE MAKING DIPLOMATIC MAN 5839/KOCH (17.98)	
18	12	3	LINDA RONSTADT ANN SAVOY ADIEU FALSE HEART VANGUARD 79808/WELK (17.98)	
19	NEW		SOUNDTRACK THE LAST KISS LAKESHORE 33869 (18.98)	
20	18	10	DJ KHALED LISTENN: THE ALBUM TERROR SQUAD 4118/KOCH (17.98)	
21	24	9	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)	
22	14	7	THA DOGG POUND CALL 1Z ACTIVE DOGGYSTYLE 5919/KOCH (17.98)	
23	35	7	WAYMAN TISDALE WAY UP! RENDEZVOUS 5118 (17.98)	
24	15	19	LACUNA COIL KARMA CODE CENTURY MEDIA 8360 (15.98)	
25	17	30	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)	●
26	23	44	MOTION CITY SOUNDTRACK COMMIT THIS TO MEMORY EPITAPH 86765 (13.98) Ⓢ	
27	9	13	AARON SHUST ANYTHING WORTH SAYING BRASH 0017 (13.98)	
28	NEW		GATSBYS AMERICAN DREAM GATSBYS AMERICAN DREAM FEARLESS 30090 (13.98)	
29	5	2	POWERMAN 5000 DESTROY WHAT YOU ENJOY ORT 444 (15.98)	
30	48	2	ALL TIME LOW PUT UP OR SHUT UP HOPELESS 690 (8.98)	
31	25	25	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
32	19	21	HAWTHORNE HEIGHTS IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓢ	
33	27	21	NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
34	22	5	SUFJAN STEVENS THE AVANTAGE: OUTFAKES AND EXTRAS FROM THE ILLINOIS ALBUM! ASTHMATIC KITTY 022 (15.98)	
35	20	28	ATREYU A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) Ⓢ	
36	6	3	PASTOR TROY BY CHOICE OR BY FORCE MONEY AND THE POWER/FAST LIFE 5904/KOCH (17.98)	
37	30	15	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
38	NEW		RECKLESS KELLY RECKLESS KELLY WAS HERE SUGAR HILL 4020/WELK (24.98 CD/DVD) Ⓢ	
39	44	10	KOTTONMOUTH KINGS KOAST II KOAST SUBURBAN NOIZE 60 (15.98)	
40	51	8	VARIOUS ARTISTS REGGAE GOLD 2006 VP 1759* (16.98 CD/DVD) Ⓢ	
41	33	9	JOAN SEBASTIAN MAS ALLA DEL SOL MUSART 3771/BALBORA (13.98)	
42	29	1	LIVE SONGS FROM BLACK MOUNTAIN EPIC 96539/RED INK (16.98)	
43	28	5	BURY YOUR DEAD BEAUTY AND THE BREAKDOWN VICTORY 300 (15.98)	
44	NEW		SIGUR ROS SAEGLOPUR EP WORKERS INSTITUTE 0008/FILTER (11.98 CD/DVD) Ⓢ	
45	37	9	THE SOUNDS DYING TO SAY THIS TO YOU SCRATCHIE 39060/NEW LINE (11.98)	
46	39	39	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	
47	NEW		HOOTIE & THE BLOWFISH LIVE IN CHARLESTON SNEAKY LDNG/VANGUARD 97963/WELK (16.98)	
48	33	9	KEB' MO' SUITCASE ONE HAVEN/EPIC 77621/RED INK (15.98)	
49	NEW		C-BO MONEY TO BURN WEST COAST MAFIA 2028 (17.98)	
50	NEW		LOS CADETES DE LINARES LAS MAS CANONAS BCI 41260 (16.98)	

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

TASTEMAKERS™		ARTIST	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	NEW	1 WK	#1 SLAYER CHRIST ILLUSION AMERICAN 44300/WARNER BROS.	
2	NEW		RICK ROSS PORT OF MIAMI SLIP-N-SLIDE DEF JAM 006984*/IDJMG	
3	NEW		BREAKING BENJAMIN PHOBIA HOLLYWOOD 167907	
4	5	14	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	●
5	1	3	TOM PETTY HIGHWAY COMPANION AMERICAN 44285/WARNER BRDS	
6	4	5	THOM YORKE THE ERASER XL 200*/BEGGARS GROUP	
7	NEW		ANI DIFRANCO REPRIEVE RIGHTED/IS BABE 052	
8	NEW		UNEARTH III: IN THE EYES OF FIRE METAL BLADE 14574 Ⓢ	
9	6	3	JURASSIC 5 FEEDBACK INTERSCOPE 006906*	
10	2	2	DMX YEAR OF THE DOG...AGAIN COLUMBIA 80742/SONY MUSIC Ⓢ	
11	3	2	STONE SOUR COME WHAT(EVER) MAY ROADRUNNER 618073/IDJMG	
12	9	6	JOHNNY CASH AMERICAN V: A HUNDRED HIGHWAYS AMERICAN/LOST HIGHWAY D02769*/UMGN	
13	NEW		CASSIE CASSIE NEXTSELECTION/BAD BOY 83981/AG	
14	11	14	RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS. 49996 Ⓢ	■
15	10	5	MUSE BLACK HOLES AND REVELATIONS WARNER BROS. 44284 *	

TOP WORLD™		ARTIST	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	76	#1 CELTIC WOMAN 70 WEEKS CELTIC WOMAN MARHATAN 60233/BLG	●
2	3	3	ALI FARKA TOURÉ SAVANE NONESUCH 79965/WARNER BROS.	
3	2	1	GAEIL STORM BRING YER WELLIES LOST AGAIN 20061	
4	4		VARIOUS ARTISTS PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
5	14	2	SKA CUBANO IAY CARAMBA! CUMBANCHA 1/PUTUMAYO	
6	6	18	GOTAN PROJECT LUNATIC XL 195*/BEGGARS GROUP	
7	7	3	CAMILLE LE FIL NARADA 59701/BLG	
8	8	38	SEU JORGE THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
9	5	31	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024	
10	10	46	VARIOUS ARTISTS PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
11	11	11	VARIOUS ARTISTS PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251	
12	RE-ENTRY		VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
13	9	3	CIRQUE DU SOLEIL DELIRIUM CIRQUE DU SOLEIL 20026	
14	12	11	PATRIZIO THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
15	RE-ENTRY		VARIOUS ARTISTS PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248	

TOP SOUNDTRACKS		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	1	#1 STEP UP 1 WK SOUNDTRACK (JIVE/ZOMBA)	
2	1	31	HIGH SCHOOL MUSICAL SOUNDTRACK (WALT DISNEY)	
3	2	10	CARS SOUNDTRACK (WALT DISNEY)	
4	3	6	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST SOUNDTRACK (WALT DISNEY)	
5	3	27	CURIOUS GEORGE (SOUNDTRACK) SOUNDTRACK (BRUSHFIRE/UNIVERSAL REPUBLIC/UMRG)	
6	3	39	WALK THE LINE SOUNDTRACK (FOX WIND-UP)	
7	3	2	MIAMI VICE SOUNDTRACK (ATLANTIC/AG)	
8	7	12	AMERICAN IDOL SEASON 5: ENCORES SOUNDTRACK (BCA'S/RMG)	
9	3	13	THE CHEETAH GIRLS (EP) SOUNDTRACK (WALT DISNEY)	
10	1	1	THE LAST KISS SOUNDTRACK (LAKESHORE)	
11	13	5	TYLER PERRY'S MADEA'S FAMILY REUNION SOUNDTRACK (UNIVERSAL MOTOWN/UMRG)	
12	14	23	THAT'S SO RAVEN TOO! SOUNDTRACK (WALT DISNEY)	
13	7	8	THE FAST AND THE FURIOUS: TOKYO DRIFT SOUNDTRACK (UNIVERSAL MOTOWN/UMRG)	
14	21	4	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL SOUNDTRACK (WALT DISNEY)	
15	11	12	WWE: WRECKLESS INTENT SOUNDTRACK (WALT COLUMBIA SONY MUSIC)	

MUSIC VIDEO

LAUNCH PAD

AUG 26 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PERFORMERS	CERT.
1	1	81	#1 PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98)	Pink Floyd	8	
2	2	2	LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD)	Jimmy Buffett		
3	3	90	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed		
NEW			CHASING TIME: THE BEDLAM SESSIONS CUSTARD/ATLANTIC VIDEO/WARNER MUSIC VISION 83990 (14.98 DVD)	James Blunt		
6	2	2	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley		
7	2	2	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 ()	Elvis Presley		
7	5	2	ONE COLD NIGHT WIND-UP VIDEO/SONY BMG VIDEO 13121 (18.98 CD/DVD)	Seether		
8	4	3	WHISKEY ON A SUNDAY SIDEONEDUMMY 71287 (18.98 CD/DVD)	Flogging Molly		
9	26	26	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3	
10	10	136	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie		
11	11	9	THE LONG ROAD HOME Visual Entertainment 7022 (19.98 DVD)	John Fogerty		
12	12	61	FAREWELL I TOUR: LIVE FROM MELBOURNE Rhino Home Video 70423 (29.98 DVD)	Eagles		
13	14	144	LIVE AT DONINGTON Epic Music Video/Sony Music Entertainment 56963 (14.98 DVD)	AC/DC	6	
14	13	129	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS Elektra/Rhino Home Video/Warner Music Vision 73932 (18.98 CD/DVD)	Pantera		
15	17	39	ROCK OF AGES: THE DEFINITIVE COLLECTION Island Video 47309 (14.98 DVD)	Def Leppard		
16	NEW		IT'S NOT FUN. DON'T DO IT! Vapor Sanctuary/Sony BMG Video 88410 (14.98 DVD)	Tegan And Sara		
17	16	20	DESTINY'S CHILD: LIVE IN ATLANTA Columbia Music Video/Sony BMG Video 52061 (14.98 DVD)	Destiny's Child		
18	15	9	CHRIS BROWN'S JOURNEY Jive/Zomba Video/Sony BMG Video 81290 (18.98 DVD/CD)	Chris Brown		
19	18	8	COMMIT THIS TO MEMORY Epitaph Video 86802 (16.98 CD/DVD)	Motion City Soundtrack		
20	29	72	FAMILY JEWELS Epic Music Video/Sony Music Entertainment 58843 (19.98 DVD)	AC/DC	5	
21	24	125	NUMBER ONES Epic Music Video/Sony Music Entertainment 56999 (14.98 DVD)	Michael Jackson	4	
22	21	8	I'M GOING TO TELL YOU A SECRET Warner Music Video/Warner Music Vision 49990 (32.98 DVD/CD)	Madonna		
23	22	48	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2	
24	26	9	REPLAY X3 Mercury Video/Universal Music & Video Dist. 856085 (39.98 DVD)	Rush		
25	19	4	BILL GAITHER REMEMBERS HOMECOMING HEROES Spring House Video/EMI Music Video 44691 (19.98 DVD)	Bill & Gloria Gaither		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	9	#1 ME & U CASSIE NEXTSELECTION/BAD BOY/ATLANTIC	Cassie
2	2	5	DEJA VU BEYONCE FEATURING JAY-Z COLUMBIA	Beyonce
3	5	3	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA	Justin Timberlake
4	3	8	AIN'T NO OTHER MAN CHRISTINA AGUILERA RCA/RMG	Christina Aguilera
5	3	4	A PUBLIC AFFAIR JESSICA SIMPSON EPIC	Jessica Simpson
6	8	8	PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LOT/CAPITOL	Chingy
7	8	8	SHOULDER LEAN YOUNG DRD FEATURING T.I. GRAND HUSTLE/ATLANTIC	Young Dro
8	23	2	LONDON BRIDGE FERGIE A&M/INTERSCOPE	Fergie
9	11	9	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG A&M/INTERSCOPE	The Pussycat Dolls
10	10	10	BOSSY KELIS FEATURING TOO SHORT JIVE/ZOMBA	Kelis
11	RE-ENTRY		SEXY LOVE NE-YO DEF JAM/IDJMG	Ne-Yo
12	RE-ENTRY		U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL SICK WID' IT/BME/REPRISE	E-40
13	NEW		CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE	Snow Patrol
14	15	3	GET UP CIARA FEATURING CHAMILLIONAIRE LAFACE/JIVE/ZOMBA	Ciara
15	NEW		SHOW STOPPER DANITY KANE BAD BOY/ATLANTIC	Danity Kane
16	25	12	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	Gnarls Barkley
17	RE-ENTRY		CALL ON ME JANET & NELLY VIRGIN	Janet & Nelly
18	9	12	PROMISCUOUS NELLY FURTAO FEATURING TIMBALAND MOSLEY/GEFFEN	Nelly
19	NEW		WOULD YOU GO WITH ME JOSH TURNER MCA NASHVILLE	Josh Turner
20	RE-ENTRY		ENTOURAGE OMARION T.U.G./EPIC	Omarion
21	NEW		SWING TRACE ADKINS CAPITOL NASHVILLE	Trace Adkins
22	21	6	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	The Fray
23	NEW		CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP	Evanescence
24	RE-ENTRY		(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEATURING KEYSHIA COLE VP/ATLANTIC	Sean Paul
25	NEW		MORRIS BROWN OUTKAST LAFACE ZOMBA	Morris Brown

THIS WEEK	ARTIST	TITLE
1	JUSTIN TIMBERLAKE	SEXYBACK
2	FERGIE	LONDON BRIDGE
3	BEYONCE	DEJA VU
4	JESSICA SIMPSON	A PUBLIC AFFAIR
5	CHRISTINA AGUILERA	AIN'T NO OTHER MAN
6	CASSIE	ME & U
7	NE-YO	SEXY LOVE
8	THE PUSSYCAT DOLLS	BUTTONS
9	DANITY KANE	SHOW STOPPER
10	CARTEL	HONESTLY

THIS WEEK	ARTIST	TITLE
1	OUTKAST	MORRIS BROWN
2	NE-YO	SEXY LOVE
3	LYFE JENNINGS	S.E.X.
4	KELIS	BOSSY
5	OUTKAST	IOLEWILD BLUE
6	BEYONCE	DEJA VU
7	CASSIE	ME & U
8	JANET & NELLY	CALL ON ME
9	ALGEBRA	YOU DO IT FOR ME
10	PHARRELL	NUMBER ONE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	#1 UNDER THE INFLUENCE OF GIANTS ISLAND 006982/IDJMG (11.98)	Under The Influence Of Giants
2	5	10	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma
3	3	3	MICHAEL FRANTI AND SPEARHEAD BOO BOO WAX/ANTI- 86807/EPITAPH (16.98)	Yell Fire!
4	NEW		TODD SNIDER NEW DOOR 006663/UME (13.98)	The Devil You Know
5	NEW		MASTA KILLA NATURE SOUNDS 126* (15.98)	Made In Brooklyn
6	10	26	RAKIM & KEN-Y PINA 270183 UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
7	4	8	DRAGONFORCE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage
8	NEW		DIRTY PRETTY THINGS INTERSCOPE 007235 (9.98)	Waterloo To Anywhere
9	17	6	DIANA REYES MUSIMEX 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina
10	11	28	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13
11	22	41	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
12	7	2	LOS BUKIS FONOISA 352638/UG (11.98)	30 Recuerdos
13	15	49	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
14	1	2	JEANNIE ORTEGA HOLLYWOOD 162532 (18.98)	No Place Like BKLYN
15	23	18	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
16	20	7	EMMANUEL SONY BMG NORTE 84971 (15.98)	Historias De Toda La Vida...Los Exitos
17	48	7	GREATEST GAINER WAYMAN TISDALE RENEZVOUS 5116 (17.98)	Way Up!
18	21	7	VICENTE FERNANDEZ SONY BMG NORTE 84243 (15.98)	The Living Legend
19	2	18	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying
20	25	10	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck
21	18	33	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here
22	NEW		GATSBYS AMERICAN DREAM FEARLESS 30090 (13.98)	Gatsbys American Dream
23	26	9	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope
24	27	25	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
25	RE-ENTRY		ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up
26	32	23	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas
27	2E	63	NATALIE GRANT CURB 78860 (17.98)	Awaken
28	NEW		MEG & DIA DOGHOUSE 85438 (13.98)	Something Real
29	RE-ENTRY		OK GO CAPITOL 78800 (18.98)	Oh No
30	NEW		NINA GORDON WARNER BROS. 48227 (13.98)	Bleeding Heart Graffiti
31	1E	16	MARK HARRIS IND EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two
32	2E	3	CHELO SONY BMG NORTE 79145 (15.98)	360 Degrees
33	1E	3	STELLAR KART WORD CURB 96526/WARNER BROS. (13.98)	We Can't Stand Sitting Down
34	3E	3	ALACRANES MUSICAL UNIVISION 310839/UG (13.98)	A Paso Firme
35	35	53	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
36	E	5	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand
37	3A	0	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal
38	31	19	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2
39	NEW		LECRAE REACH 30021/CROSS MOVEMENT (13.98)	After The Music Stops
40	4J	22	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes
41	NEW		RECKLESS KELLY SUGAR HILL 4020/WELK (24.98 CD/DVD)	Reckless Kelly Was Here
42	E	2	KILL HANNAH ATLANTIC 83972/AG (13.98)	Until There's Nothing Left Of Us
43	RE-ENTRY		PARAMORE FUELED BY RAMEN 076 (13.98)	All We Know Is Falling
44	12	6	NICOLE C. MULLEN WDRO-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen
45	33	18	HURT CAPITOL 41137 (12.98)	Vol. 1
46	RE-ENTRY		MAT KEARNEY AWARE COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose
47	38	10	DUELO UNIVISION 310724/UG (12.98)	Relaciones Conflictivas
48	2	9	JOAN SEBASTIAN MUSART 3771/BALBOA (13.98)	Mas Alla Del Sol
49	1	5	BURY YOUR DEAD VICTORY 300 (15.98)	Beauty And The Breakdown
50	RE-ENTRY		PETER WHITE LEGACY/COLUMBIA 94992/SDNY MUSIC (18.98)	Playin' Favourites

BREAKING & ENTERING **THIS WEEK ON .com**
 Teen trio the Jonas Brothers debut at No. 91 on The Billboard 200 with "It's About Time." 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, BMJ/WB, ASCAP/Rich Texan Music, ASCAP) WBM, CS 20

A

ABOUT US (Cecile Barker Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingdoms Publishing, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) H100 32, RBH 34
AHORA QUE NO ESTAS (WB, ASCAP/Brava Songs, RBH) LT 17
AINT GON LET UP (Da Gre, ASCAP) RBH 68
AINT MY WAY TO CARE (Midaz Magic, ASCAP/Fly Mason Music, SESAC/AngelinaLuv Music, SESAC/474 Music, SESAC/Pacific Wind, SESAC) CS 44
AINT NO OTHER MAN (Xtra Music, BMJ/Careers, RBH) LT 17
AINT NO WAY TO CARE (Midaz Magic, ASCAP/Fly Mason Music, SESAC/AngelinaLuv Music, SESAC/474 Music, SESAC/Pacific Wind, SESAC) CS 44
AINT NO OTHER MAN (Xtra Music, BMJ/Careers, RBH) LT 17
ALIADO DEL TIEMPO (Three Sound, BMI) LT 8
AMARILLO SKY (Rich Texan Music, ASCAP/Bound For Sound Music, ASCAP/WB, ASCAP/Big Love Music, BMJ/Caro Vincent And Associates, SESAC/Grinnit Girl Music, BMJ/Bar Two Bear One Music, ASCAP), WBM, CS 39
ANGELITO (Orwin P. BMI/Sebastian, BMI) LT 4
ANIMAL I HAVE BECOME (EMI April Music, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMJ/Blast The Scene, BMI), HL, H100 68, POP 75
ANTES DE QUE TE VAYAS (Pentunes, SESAC) LT 44

B

BAD DAY (Song 6 Music, BMI) H100 32, POP 35
BEFORE HE CREATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 34
BEST OF BOTH WORLDS (Seven Peaks Music, ASCAP/Sixteenth Street Songs, ASCAP/R Nevil Music, ASCAP) POP 83
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM Music, ASCAP/Babyboys Of L.A. Publishing Company, SESAC/Noonime South, SESAC/Jazz And Jazzy Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC) HL/WBM, RBH 23
BING BING BAM BAM!!! (OkTopus Entertainment Group, BMI) RBH 99
BLACK HORSE & THE CHERRY TREE (Sony/ATV, TMSP, SESAC/Sony/ATV, Tunes, ASCAP), HL, H100 20, POP 23
BOOM DRAH (Negrit West, ASCAP/UM, ASCAP) RBH 97
BOSSY (Husy & Nemp Tunes, ASCAP/Leviagas Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BMJ/TV, Shaw, BMI/Tean S Dot Publishing, BMJ/Hico Music, BMI/Songs Of Windswept Pacific, BMJ/EMI Blackwood, BMJ/Last Poet Music, BMJ/Soundtrax Tunes, BMJ/Jasper Cameron Ostal, Sony, BMI, HL/WBM, H100 18, POP 18, RBH 17
BRAND NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele, BMI), HL, CS 3, H100 41, POP 60
BREATHE (2 AM) (AnniBonnaMusic, ASCAP) H100 78, POP 58
BRING IT ON HOME (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), HL, CS 3
BUILDING BRIDGES (Drunk Monkey, BMJ/But, BMJ/WB, ASCAP/Granite, ASCAP/Oldline, ASCAP/Criterion Music, WBM, CS 9, H100 77
BUTTONS (Team S Dot Publishing, BMJ/Hico Music, BMI/Songs Of Windswept Pacific, BMJ/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Zone 4, ASCAP/Shee Rights Music, BMJ/My Own Girl Music, BMJ/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 55, POP 4

C

CAJOLE (Sony/ATV Discos, ASCAP) LT 6
CAKE (Not Listed) RBH 73
CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoosierland, ASCAP/WB, ASCAP/Rich Texan Music, ASCAP) H100 10, POP 68
CALL ME WHEN YOU'RE SOBER (Prolester, Sawyere Publishing, BMJ/Owen L Frye Music, BMJ/Sweet T 666 Music, ASCAP) POP 94
CALL ON ME (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basjamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Flye Time Tunes, ASCAP/Avant Grade, ASCAP/Universal Music Corporation, ASCAP/Air Control Music, ASCAP), HL, H100 44, POP 8, RBH 9
CANT LET GO (Songs Of Universal, BMJ/Tappy Whytes Music, BMJ/Bat Future Music, BMI), HL, RBH 22
CHA CHA (Where's My Cut, ASCAP/Pacific Latin, ASCAP/Musichello, BMI/Maximo Aguirre, BMJ/Linkster, BMI) LT 41
CHAIN HANG LOW (Big Big Kid, ASCAP) LT 10, ASCAP/Peace And Tyrance, ASCAP/H100 39, POP 42, RBH 38
CHANGE ME (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP/Tank 1 176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dionsis, Muzak, ASCAP/Copyright Control), HL/WBM, RBH 60
CHASING CARS (Big Lite, BMI) H100 31, POP 24
CHEAPEST MIST (Sixteen Sans, BMJ/Belle Glade, BMJ/key Brothers Music, BMJ/Fro Music, BMI) CS 58
CHERO BLANCO (EMI Blackwood, BMJ/Leon Blanco, BMJ/Stratego Co Lingo, BMJ/Blue Kraft Music, BMJ/Designee, BMI) LT 36
COME TO ME (MVI Publishing, BMJ/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ/Janice Combs Publishing, ASCAP/EMI April Music, ASCAP/Ruby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Griffin GA Finesse Wall Music Publishing, BMJ/Shay Wizzy Publishing, SESAC/Shee Rights Music, BMI/Songs Of Universal, BMJ/2Xs Publishing, BMI), HL, RBH 58
COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/RVA, ASCAP) LT 11
CONVERSATION (CAN I TALK 2 U) (Im. Snood Music, ASCAP/oke Da Smoke Music, ASCAP/Dwayne Corbett Publishing, ASCAP) RBH 98
CRASH HERE TONIGHT (Tokoco Tunes, BMI) CS 57
CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Gvn, BMJ/BMG Ricordi, Muzak, ASCAP/God Gvn, Atmosphere Music, SPA/BMG Zomba Productions, Sony, WBM, H100 10, POP 7, RBH 65
CRAZY BITCH (Famous, ASCAP), HL, H100 69, POP 61
CRAZY RIDE (EMI April Music, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thuglion Music, ASCAP), HL, POP 56

D

DANI CALIFORNIA (Meebeetolaine, BMJ) H100 26, POP 25
DEJALE CAER TO EL PESO (Universal-Musica Unica, BMJ/Universal Musica, ASCAP/Songs Of Peer, ASCAP/Sangre Nueva, ASCAP) LT 39
DEJAY VU (EMI Blackwood, BMJ/Hito Sound, ASCAP/Beyonce, ASCAP/Music Of Windswept Pacific, ASCAP/2000 Music, BMJ/Yoga Flames Music, BMJ/Janice Combs Publishing, BMJ/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP/Pine International Music Publishing, ASCAP/Rodney Jenkins Production, BMI), HL, H100 12, POP 21, RBH 4
DE RODILLAS TE PIDO (Siempre, ASCAP) LT 9
DETAILES (EMI Blackwood, BMI) LT 28
THE DIARY OF JANE (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 55, POP 50
DIGANLE (San Antonio, BMI) LT 12
DJ PLAY A LOVE SONG (Universal Music Corporation, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, RBH 35
DO I MAKE YOU PROUD (19, ASCAP/BMG Songs, ASCAP/Chrysalis Music, ASCAP), HL, POP 90
DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BMJ/Songs Of Universal, BMJ/Bungalo Made Music, ASCAP/Morentia Publishing, ASCAP), HL, H100 74, POP 39
DO IT TO IT (Publishing Designee, BMJ/Rags II Richard Music, BMJ/Unice Wilmes Music, ASCAP/How Ya Liv Dat Music, ASCAP/Notting Dale, ASCAP) H100 14, POP 10, RBH 28
DONDE ESTAS? (Edimosa, ASCAP) LT 45
DONT FORGET TO REMEMBER ME (WZZ Songs, BMJ/EMI Blackwood, BMJ/Dimt Have To Be Music, ASCAP/EMI April Music, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 14, H100 80
DOWN (Water, ASCAP) LT 3
DUMP TRUCK (Top Tee, ASCAP) RBH 94
DUITTY WITNE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 51

E

ENOUGH CRYIN (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ/Team S Dot Publishing, BMJ/Hico Music, BMI/Songs Of Windswept Pacific, BMJ/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 87, RBH 16
ENTOURAGE (Mr. Grandberry Os Music, SESAC/E, Hudson Music, BMJ/Warner-Tamerlane, BMJ/Odre 78 Publishing, SESAC/Lyric Publishing, SESAC/Foray Music, SESAC, WBM, H100 85, RBH 27
ESTE CORAZON (EMI April Music, ASCAP) LT 42
ESTO CON EL ELY PIENSO EN TI (WB, ASCAP) LT 15
EVERY MILE A MEMORY (Dieris Bentley Publishing Designee, ASCAP/Bret Beavers Publishing Designee, BMJ/Ensign Music, BMJ/Rancino Pata Music, BMI) CS 18, H100 95
EVERY TIME I HEAR YOUR NAME (EMI April Music, ASCAP/Ronco Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Catabasable, BMI), H100 98
EVERYTIME THIS BEAT DROP (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basjamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchize Boyz, ASCAP/Side That Music, ASCAP/Buck One Publishing, ASCAP) H100 92, RBH 25

F

FACE DOWN (The Red Lumpstil Apparatus Publishing, ASCAP) H100 34, POP 70
THE FACT IS (I NEED YOU) (Universal Music Corporation, ASCAP/Jalcal, ASCAP/Byes Baby, ASCAP/Sexual Vanilla Music, ASCAP), HL, RBH 78
FAW AWAY (Warner-Tamerlane, BMJ/Ami Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Diesel Music, WBM, H100 23, POP 15
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BMJ/Bromberg Music, BMJ/Comman, ASCAP/Drum Group, SESAC), HL, CS 16
FEELS SO GOOD (Remynisce Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steard, On The Grind, ASCAP/Super Sayin Publishing, BMJ/Zomba Songs, BMI), WBM, RBH 26
FINDIN A GOOD MAN (Pais And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Dry Rain Publishing, ASCAP/Super Sayin, ASCAP/Melk, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WBM, CS 21
FINDING MY WAY BACK HOME (EMI April Music, ASCAP/Sea Gayle Music, ASCAP/BMG Songs, ASCAP), WBM, H100 16, CS 51
FINO MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal Music International, ASCAP), HL, RBH 36
FLOATING (Sonic Boom Publishing, ASCAP/Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Embassy Music Corporation, BMJ/Dickiebird Music And Publishing Corporation, BMJ/Air Philiops Publishing, BMJ/Claudia Ialabot Music And Publishing, BMI) RBH 63
FLOW NATURAL (Sony Discos, ASCAP/Copyright Control) LT 19
FLY LIKE A BIRD (Rye Songs, BMI/Songs Of Universal, BMJ/EMI April Music, ASCAP/Minnapolis Guys Music, ASCAP/Ji Branda Music Works, ASCAP), HL, RBH 24

G

GALLERY (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Songs, BMJ/EMI April Music, ASCAP), HL/WBM, H100 70, POP 37
GET EM, GOT EM (6 Bars Of Gold, ASCAP) RBH 79
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Foxator, BMI) CS 33
GET UP (Bubble Gum, BMJ/Noonime Tunes, BMJ/Warner-Tamerlane, BMJ/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 21, POP 32, RBH 18
GHETTO STORY CHAPTER 2 (EMI Blackwood, BMJ/Midhouse, BMI) RBH 34
GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMI/Songs Of Windswept Pacific, BMJ/H100 86, POP 82, RBH 45
GIVE IT AWAY (Run Slow Music, ASCAP/CG, ASCAP/Sony/ATV Tree, BMJ/WB, Bubba, BMJ/EMI Blackwood, BMI), HL, CS 8, H100 90
GO AHEAD (Street Certified Publishing, BMJ/Trap House Publishing, BMJ) RBH 100
GOOD LOOKIN' OUT (E. Hudson Music, BMJ/Odre 78 Publishing, SESAC/19 Publishing, SESAC), RBH 69
GOOD LUCK CHARM (EMI April Music, ASCAP) RBH 90
GOOD LUCK CHARMS (When Damn Twins, ASCAP/553 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BMJ/Unice Wilmes Music, ASCAP), HL, RBH 41
A GOOD MAN (Midaz Magic, ASCAP/Animal Planet, ASCAP/Avatar Music, SESAC/Multisongs BMG, SESAC) CS 32

H

HANDS UP (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Sydney B & 700 Music Club, ASCAP/Loyd Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL, RBH 46
HANGING ON (Sony/ATV Tunes, ASCAP/Chey Music, ASCAP/Under Zenith Music, SOCAN/Neveer/Jd, havethought Music, SOCAN/Sony/ATV Music Publish-

ing Canada, SOCAN), HL, POP 63
HATE ME (Paris On Paper Publishing, ASCAP) H100 47, POP 38
HIPS DONT LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMJ/ie-Bass Music, BMJ/The Caramel House, BMJ/Ensign Music, BMJ/Lanfranco Music, ASCAP/Garnata Songs, ASCAP/Nella Music, ASCAP/AM Music Publishing, ASCAP), HL, H100 17, POP 13
HMM HMM (Sprinkle Music Publishing, ASCAP/150 Lafayette Music, ASCAP/Songs Of Universal PolyGram International, BMJ/Tony Kelly, ASCAP/Maurice Gregory, BMI), HL, RBH 64
HONESTLY (Sands Music, ASCAP) POP 73
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April Music, ASCAP), HL, H100 61, POP 51
HUSTLIN' (4 Blunts Lit At Once, BMJ/First N Gold, BMJ/L Brason, ASCAP/EMI April Music, ASCAP/No Content Entertainment, ASCAP/Desert Storm, BMJ/Warner-Tamerlane, BMJ/Young Jeezy Music, BMJ/EMI Blackwood, BMJ/Toms Kids Publishing, ASCAP), HL, H100 54, POP 47

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP/Wayne Music Publishing, ASCAP), HL, H100 88, RBH 20
I CANT HATE YOU ANYMORE (Ikenator Music, ASCAP/Sony/ATV Tunes, ASCAP/Sony/ATV Music Publishing Canada, SOCAN/MY Getaway Driver Music, ASCAP/Right Bank Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou Music, ASCAP), HL, POP 69
I FEEL YOU (Driven By Music, BMJ/EMI Blackwood, BMJ/Litum/Lags Music, ASCAP/EMI April Music, ASCAP/Big Ant Music, ASCAP/Universal Music Corporation, ASCAP), HL, POP 81
I DONT KNOW WHAT SHE SAID (Create Real, ASCAP/I Want To Hold Your Songs, BMJ/Major Bob, ASCAP), WBM, CS 27
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravell, SESAC/Wild-daisy, SESAC/Carmel Music, SESAC/Gaity, ASCAP/BearBrain, ASCAP) CS 1, H100 36, POP 65
I KNOW YOU SEE IT (Granny Man Publishing, BMJ/Warner-Tamerlane, BMJ/Black Enterprises, BMJ/Malik Mehi Music, BMJ/Baseman Funk, ASCAP/Baseman Funk, South, ASCAP/Diamondcut, Flawless Recordings Publishing, ASCAP/Foi Sauce Music, BMJ/H100 22, POP 43, RBH 7
ILL WAIT FOR YOU (Coburn, BMJ/Harley Allen Music, BMJ/Sony/ATV Tree, BMI) CS 49
I LOVED HER FIRST (Sony/ATV Cross Keys, ASCAP/Songs Of Extreme, ASCAP/Cedar Sides, ASCAP), HL, CS 19, H100 75, POP 88
I LOVE MY B**** (TZahs Music, BMJ/Ensign Music, BMJ/Will & Ann, BMJ/Broke Spoke And Gone Publishing, ASCAP), HL, H100 72, POP 80, RBH 42
IMAGINE ME (Zomba Songs, BMJ/Keron, BMJ/Lilly Mack, BMJ), WBM, RBH 58
IM GONNA BE (WB, ASCAP/Checkman, BMJ/Tyme 4 Flyers, BMI), WBM, RBH 54
IMS INFIELES (Premium Latin, ASCAP) LT 22
INNOCENCE (Were Going To Maui, BMJ/Hls And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Woman, ASCAP/Cat IV, ASCAP/Fambian, ASCAP/JorgaSong, ASCAP), HL/WBM, CS 36
IN TERMS OF LOVE (Emerto, ASCAP/Gehing Music, ASCAP/Trice 15, ASCAP/D, Read Designee) RBH 72
IN THE AIR TONIGHT (Phil Collins, PRS/Hit & Run, ASCAP/WB, ASCAP), WBM, POP 87
IN THE GHETTO (Not Listed) RBH 74
INVISIBLE (Blissfield Aedean Music Publishing, ASCAP) H100 83
IT'S GOIN' DOWN (Granny Man Publishing, BMJ/Warner-Tamerlane, BMJ/Black Enterprises, BMJ/Melk/Mekhi Music, BMJ/Ragins Sock Music, ASCAP/Side That Music, ASCAP/EMI April Music, ASCAP), HL, H100 15, POP 22, RBH 15
IT'S OKAY (ONE BLOOD) (BabyGame, BMJ/Poo Pride Publishing, BMJ/Each Teach, ASCAP/239 Music, ASCAP/31, ASCAP/D, Read Designee) RBH 72
IT'S TOO LATE TO WRORY (Sony/ATV Tree, BMJ/Songs Of Universal, BMJ/Works To Music, ASCAP/CG, ASCAP/Fambianism, SESAC), HL, CS 40
IVE GOT FRIENDS THAT DO (Sony/ATV Tree, BMJ/ie Des Autiers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 59
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 7, POP 5

J

THE KILL (BURY ME) (Aprophax Music, ASCAP) H100 86, POP 76
KISS ME IN THE DARK (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Ducas, ASCAP), HL, CS 52
L
LABIOS COMPARTIDOS (WB, ASCAP/Tulum, ASCAP) LT 1
LA BOTELLA (BMG Songs, ASCAP) LT 13
LAS NOCHES SON TRISTES (Venezolano, ASCAP) LT 20
LEAVE THE PIECES (WB, ASCAP/Sony/ATV AC/DC, Rose, BMI/Songs Of R. Joseph, ASCAP), HL/WBM, CS 2, H100 38, POP 59
LET U GO (Wanopeter Music, ASCAP/Maratone AB, STY, M&A, ASCAP) POP 71
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Sill Working For The Man, BMJ/Ballad Boy, BMJ/CG, BMI), HL, CS 6, H100 66
LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky Is Falling Entertainment, SOCAN/BMG Songs, ASCAP), WBM, CS 26, H100 50, POP 45
LIFE RED ON A ROSE (Farm Use Only, BMJ/Cassamel, BMI) CS 32
LIPS OF AN ANGEL (Hinder Music, BMJ/EMI Blackwood, BMJ/High Buck Publishing, ASCAP/EMI April Music, ASCAP), HL, H100 49, POP 40
LITTLE BIT OF LIFE (Almo Music, ASCAP/Multitone Music, ASCAP, Songs Of Springfield, BMJ/Gimme Them Gimme Them Songs, BMI), HL, CS 45
A LITTLE TOO LATE (Tokoco Tunes, BMJ/Florida Room BMJ/Sony/ATV AC/DC, Rose, BMJ/Unwound, BMI), HL, H100 23
LONDON BRIDGE (Headphone Junke Publishing, ASCAP/EMI April Music, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Mike Hartnett Publishing, BMI), HL, H100 1, POP 1
LOOK AT HER (Milwaukee Villan, ASCAP/All Of A Sort, ASCAP/EMI April Music, ASCAP/BMG Music, ASCAP/Play Love Music, ASCAP/Trakey Music, ASCAP/Chobot Music, ASCAP/Music Of Windswept Pacific, ASCAP/One Chance, ASCAP/Copyright Control/Pery Home Music, ASCAP), HL, RBH 88
LOOKING FOR YOU (Zomba Songs, BMJ/Jilly Mack, BMJ/Bye Fingers, ASCAP/Mims, ASCAP/Shawn Breare, ASCAP/Redie Dec, BMI), WBM, RBH 29
LOVE SONG (EMI Blackwood, BMJ/Shanah Cymone Music Publishing Designee, BMJ/Dofosto Music, BMI), HL, RBH 40
LOVE YOU (EMI Blackwood, BMJ/New Songs Of Sea

Gayle Music, ASCAP/Sony/ATV Tree, BMJ/Forest Hills Music, BMI), HL, CS 30

M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 18
MAKEDAMNSURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 83, POP 67
MARGARITA (Sloans Kidz Music, BMJ/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/Raychaser, BMJ/Grat Booby, ASCAP/Chrysalis Music, ASCAP), HL/WBM, RBH 83
MARIPOASAS (BMG Songs, ASCAP) LT 24
MAS ALLA DEL SOL (Edimusa, ASCAP) LT 5
LOS MATE (Magito, ASCAP/Ernesto F. Padilla, BMJ/Peer Entertainment, BMI) LT 46
ME AND MY BANG (Jeffrey Steele, BMJ/Almo Music, ASCAP/Multitone Music, ASCAP/Breaking New Ground Publishing, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 12, H100 62, POP 79
ME TIME (ECAP Music, BMJ/Toms Kid Music, BMJ/Hykeez Muzik, ASCAP) RBH 43
ME U (Next Selection, ASCAP/Morotia, ASCAP) H100 4, LT 48, POP 6, RBH 6
ME VOY (EMI Blackwood, BMJ/Manzano, BMI) LT 31
MICKE (Zomba Songs, ASCAP/Edition La Castalia X II Media, GMB-Hanseatic Musikverlag, GEMA), POP 86
MISS WURDNER (Ex Noctem Nacimur Music, BMI) H100 53, POP 49
MONEY IN THE BANK (Prince Of Crunk Publishing, BMJ/8th Grade Music Publishing, BMJ/Swizze Music, BMJ/EMI Blackwood, BMJ/Seac Hayes III Music, BMJ/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP), RBH 67
MONEY MAKER (Luders Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMJ/EMI Blackwood, BMI), HL, H100 96, RBH 21
MOUNTAINS (Lorenama Music, BMJ/Black To Black Songs, BMJ/Patrick Stuart Music, BMJ/Lyric Mile Music, BMI) CS 24
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 25, POP 12
MR. ME TOO (EMI Blackwood, BMJ/The Waters Of Nazareth, BMJ/Marc, ASCAP/Terradome, ASCAP/EMI April Music, ASCAP), HL, RBH 81
MS. NEW BOOY (Soar Loser Music, BMJ/EMI Blackwood, BMJ/CollPark Music, BMI) H100 77, POP 7
MY LITTLE GIRL (Tondogals, BMJ/Sony/ATV Tree, BMJ/ie Des Autiers, ASCAP/Hox Film, BMI) CS 46
MY WISH (VZ Music Publishing, BMJ/Oder Darr, ASCAP/Jeffrey Steele, BMJ/Sony/ATV Tree, BMI), HL/WBM, CS 56

N

NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BMJ/Ludrains Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Sales Corporation, ASCAP/LaShawn Daniels Productions, ASCAP) H100 99, RBH 33
NEW STRINGS (Sony/ATV Tree, BMJ/Nashville Star, BMI), HL, CS 39
NO ES UNA NOVELA (Juan & Nelson, ASCAP) LT 35
NO, NO, NO (Mayrinia, ASCAP/Palabras De Porco, ASCAP) LT 1
NO QUIERE NOVID (Universal Music Unica, BMJ/ie Des Autiers, BMI) CS 42
NOTHIN' BUT A LOVE THANG (EMI April Music, ASCAP/New Songs Of Playa Music, ASCAP/Son Of A Miner, ASCAP/Seawick, Landing, ASCAP/Music Of Stage Three, BMI), HL, CS 37
NOT READY TO MAKE NICIE (Woolly Puddin', BMJ/Scrappi Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 93, POP 64
NO WORDS (Zomba Songs, BMJ/R Kelly, BMI), WBM, RBH 25
NUESTRO AMOR SE HA VUELTO AVER (Maximo Aguirre, BMJ/The Fly And The Bee, ASCAP) LT 33
NUMBER ONE (The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Pierre Gemme My Publishing, BMI), HL, RBH 57

O

OH (In Yo Face Publishing, BMJ/R Malouf Records, ASCAP), RBH 89
ONE WING IN THE FIRE (Malaco, BMJ/Music Of Stage Three, BMI), HL, CS 42
ON SOME REAL SH** (Doggy Pound Gangsta Music, BMJ/Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/3 Blunts Lite At Once, ASCAP/Warner-Tamerlane, BMJ/First N Gold, BMJ/Basasamba Music, BMI) CS 93
OVER MY HEAD (CABLE CAR) (EMI April Music, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 11, POP 8

P

PAM PAM (Universal-Musica Unica, BMJ/EMI Blackwood, BMI) LT 10
PAYASO LOCO (Copyright Control) LT 30
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) H100 71, POP 69
PHONE TALK (Substance Music, BMJ/Tump Music Publishing, BMI) RBH 92
POP MY TRUNK (Drunk People Publishing, BMJ) RBH 80
POP RTI (Warner-Tamerlane, BMI) LT 40
PROMISCUOUS (Nelsar, SOCAN/Virginia Beach, ASCAP/WBM Music, SESAC/Dana Handz Muzk, SESAC/Six I'm Stunned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP), HL/WBM, H100 3, LT 37, POP 3, RBH 32
A PUBLIC AFFAIR (Sweet Kisses, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Kursin Music, ASCAP/Breakthrough Creations, ASCAP/Sony/ATV Tunes, ASCAP/SNY, ASCAP/EMI Blackwood, ASCAP/Universal Music Corporation, ASCAP/Aniella Music, BMI), HL, H100 24, POP 16
PULLIN' ME BACK (Basjamba Music, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Universal-MCA, ASCAP/Air Control Music, ASCAP), HL, H100 20, POP 52, RBH 2
PUSH IT (4 Blunts Lit At Once, BMJ/First N Gold, BMJ/Jordan Rotem Music, BMJ/Southe Independent Music, BMJ/Universal Music Corporation, ASCAP/USA Music Publishing, ASCAP), HL, RBH 62
PUT EM UP KNUCK BUCK (Ben-Jamin Publishing, ASCAP) RBH 91
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMJ/Good Groove Songs, BMI) H100 84, POP 85

Q

THE QUEEN AND I (Epileptic Caesar Music, ASCAP) POP 99
QUE PRECIO TIENE EL CIELO (WB, ASCAP/10am, ASCAP) LT 27

R

THE REASON WHY (Viny Mae, BMJ/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 54
RENCUENTRO (Arpa, BMI) LT 29
REGRETS (Richard Flemming, BMJ/Songs Of Hamstein Cumberland, BMI) RBH 90
THE RIDDLE (EMI Blackwood, BMJ/Five For Fighting, BMI), HL, H100 46, POP 46
RIDIN' (Charmillary Camo Music, ASCAP/Universal Music Corporation, ASCAP/Play For Play-N Skitz, ASCAP/EMI April Music, ASCAP/Leafhaze Music, ASCAP/Skizz, For Skizz And Play Muskk, ASCAP), HL, H100 28, POP 17
RIDIN' RIMS (Slide That Music, ASCAP/EMI April Music, ASCAP/Drive Juice Publishing, BMJ/Hold That Music, BMJ/Dem Franchise Boyz, ASCAP/EMI Blackwood, BMI), HL, RBH 100
RING THE ALARM (Dot Publishing, ASCAP/Universal Music, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMI), HL, RBH 61

S

SALIO EL SOL (Crown P, BMI) LT 21
SATISFIED (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 77
SAVIN' ME (Warner-Tamerlane, BMJ/Am Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adrler Music, SOCAN), WBM, H100 34, POP 26
SAY (Fifty-Six Hope Road, ASCAP/Fairwood Music USA, ASCAP/Blue Mountain Music, PRS/Pinky Phat Phat, BMJ/BMG-Careers, BMJ/L.T.E. Recording Studios, ASCAP), WBM, RBH 96
SAY GOODBYE (WBM Music, SESAC/Babyboys Little Publishing Company, SESAC/Noonime South, SESAC/Reach Global Tunes, ASCAP/EMI April Music, ASCAP/Justin Combs Publishing, ASCAP/Phoenia Ave Music Publishing, ASCAP), HL/WBM, H100 79, POP 87, RBH 39
SCOTTY DOESNT KNOW (Lustra Music, ASCAP/Lusta Boy, BMJ/SKG, ASCAP/Chery Lane, ASCAP), CLM, POP 91

S.E.X. (Lyfe Inc, ASCAP) H100 52, POP 100, RBH 11
SEXYBACK (Zomba Tunes, ASCAP/Jennman Tunes, ASCAP/WB, ASCAP/Mirna Beach, ASCAP/WBM Music, SESAC/Dana Handz Muzk, SESAC), WBM, H100 35, POP 14
SEXY LOVE (Super Sayin Publishing, BMJ/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP), HL/WBM, H100 9, POP 20, RBH 3
SHE DONT (Conjunction Music Publishing, ASCAP/EMI April Music, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Warner-Tamerlane, BMI), HL/WBM, RBH 37

SHINE (EMI April Music, ASCAP/Flye Time Tunes, ASCAP/Bernards Other Music, BMJ/Warner-Tamerlane, BMJ/Sony/ATV Songs, BMI), HL/WBM, RBH 31
SHOULDER LEAN (Cordate Quinn Publishing, BMJ/D Juan Hart Publishing, BMJ/Crown Club Publishing, BMJ/Warner-Tamerlane, BMI), WBM, H100 10, POP 39, RBH 8
SIDE 2 SIDE (Telrose Publishing, BMJ/Music Resources, BMI) RBH 71
SINGLE (EMI Blackwood, BMJ/In-Genius Songs, BMJ/EMI April Music, ASCAP/Sonic Graffiti, ASCAP), HL, POP 96

SISTA BIG BONES (Tappy Whytes Music, BMI/Songs Of Universal, BMJ/Bat Future Music, BMI) RBH 70
SNAP UY FINGERS (White Rhino, BMJ/40, BMJ/Zomba Songs, BMJ/Drone, ASCAP/How Ya Liv Dat Music, ASCAP/Notting Dale, ASCAP), WBM, H100 19, POP 28, RBH 12
SOLDIER SONG (Greenhills Publishing, ASCAP/Hannab Publishing, ASCAP/Danger Times Publishing, ASCAP/Weidner Publishing, BMI) RBH 82
SOME PEOPLE (Karis Music, ASCAP/Kobalt Music, ASCAP/Rodriguez Music, ASCAP/Brand New Sky Music, ASCAP/EMI



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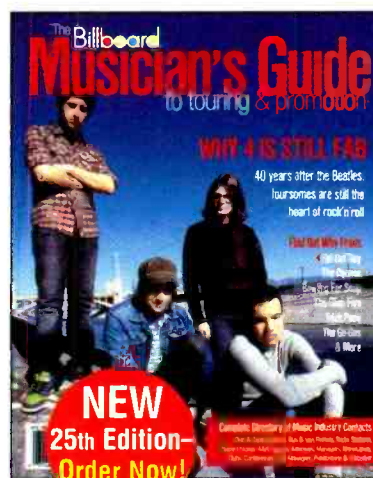
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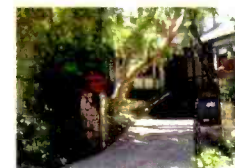
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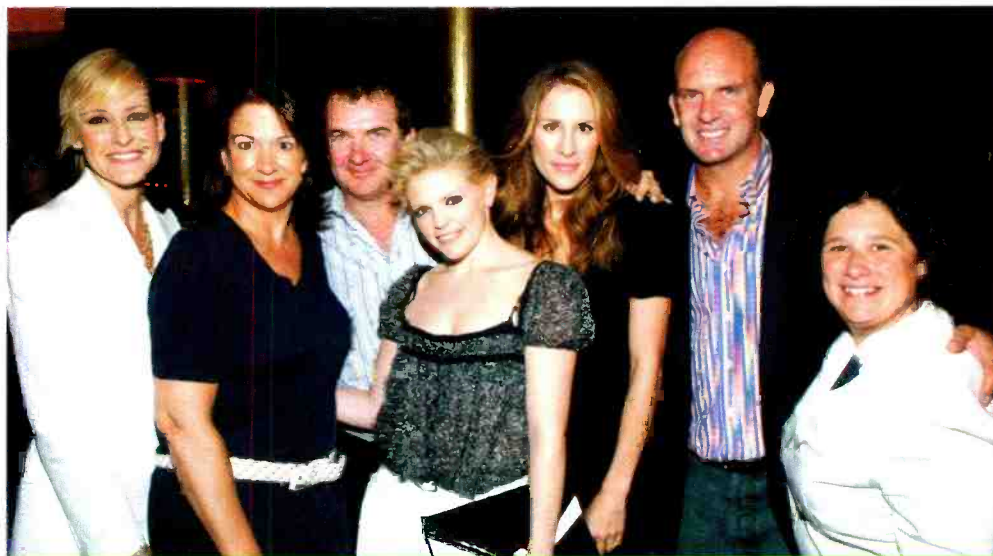
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Fat Joe was captured here in Brooklyn, N.Y.'s Prospect Park during the video shoot for his new single, "Clap and Resolve," which just wrapped. PHOTO: JOHNNY NUÑEZ/WIREIMAGE.COM



MSN and InStyle hed an intimate cocktail party for the **Dixie Chicks** at Chinatown Brasseur's Koi Lounge in New York prior to the group's Madison Square Garden concert. From left are Chick **Martie Maguire**, InStyle managing editor **Charla Lawhon**, Dixie Chicks' manager **Simon Renshaw**, Chicks **Natalie Maines** and **Emil Robison**, MSN VP of U.S. sales **Mike Hard** and MSN director of brand scouting **Gayle Troberman**. PHOTO: COURTESY OF LAFRY/SACCA/WIREIMAGE.COM



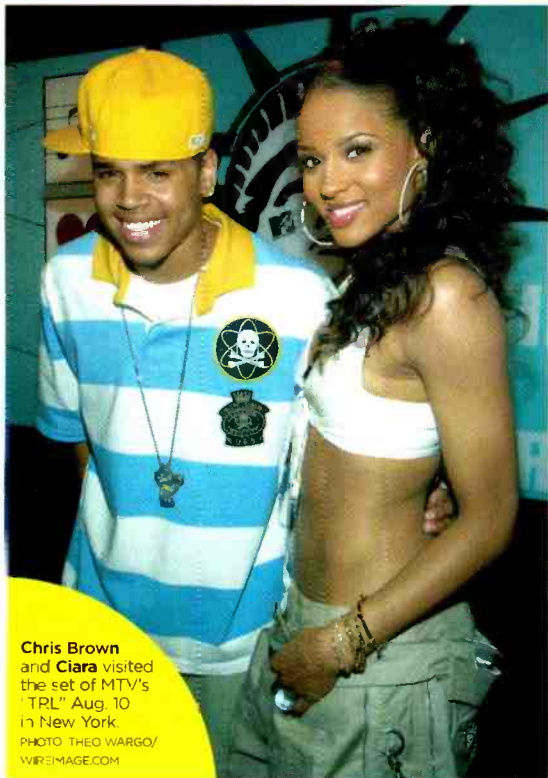
Rising Big Machine artist **Taylor Swift** brought down the house during a performance at the Billboard Information Group's New York headquarters. Shown here, from left, are Billboard's **Silvio Pietrolungo**, Swift, Billboard's **Scott McKenzie** and Big Machine's **John Zarling**. PHOTO: JOSH KLENER



Jody Watley is on a tour of select Virgin Megastores in support of her just-released new album, "The Makeover." On Aug. 10, she stopped by Virgin's Union Square outpost in New York, where she performed and signed autographs. Two days later, still in New York, she played to a sold-out room at Joe's Pub. Here, Watley is pictured, at Virgin, with Billboard's **Michael Paoletta**. PHOTO: JACQYNE HOWELL



Clothing company **Ecko** presented the fourth annual **Tikva Drive for Life** Aug. 9 at New York's Chelsea Piers Golf Club, an event to benefit the orphaned and abandoned children of **Odessa, Ukraine**. Rapper **50 Cent** came out swinging for the good cause. PHOTO: HAL HOROWITZ/WIREIMAGE.COM



Chris Brown and **Ciara** visited the set of MTV's "TRL" Aug. 10 in New York. PHOTO: THEO WARGO/WIREIMAGE.COM



NextSelection/Bad Boy/Atlantic artist **Cassie** had an album release party, hosted by **Danny A** and **Ryan Leslie**, for her self-titled debut Aug. 9 at New York's Marquee. Cassie, left, is pictured here with Leslie. PHOTO: JOHNNY NUÑEZ/WIREIMAGE.COM



Paris Hilton was feted Aug. 15 at the album release party for her self-titled debut at Miami's Suite Nightclub. Shown here enjoying the festivities are, from left, **Scott Storch**, **Hilton**, **Brandor Davls** and **Nicky Hilton**. PHOTO: KEVIN MAZUR/WIREIMAGE.COM



BILLBOARD UNDERGROUND
The Billboard Underground presented the Slip at an elite, invitation-only event Aug. 7 at the Core Club in New York. PHOTOS: GARY GERSHOFF/WIREIMAGE.COM

left: Enjoying the reception, from left, are the Slip's **Brad Barr**, Billboard's **Brian Kennedy**, the Slip's **Marc Friedman** and **Andrew Barr**, and the Slip's manager **John Frattalone**

below: The Slip rocced the Billboard Underground guests, including Core Club's exclusive members, with its lively brand of am rock.



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

Ray—who absolutely adores U2, Red Hot Chili Peppers, KT Tunstall and Foo Fighters—has many ideas up her D&G sleeve for her self-branded compilation series. She points to such possible themes as chill-out, road trip and summer BBQ.

The first Ray compilation (think holiday) is due Oct. 3. It will be followed by a kids collection Oct. 31. Just don't expect the usual suspects on the kids compilation.

"My CD has music by real artists that will appeal to kids," she said. In other words, no "Barney"-hued fodder here. Instead, kids should expect singalong-ready songs from Nellie McKay, Janis Joplin, the Tokens, Harry Belafonte and others. "How cool is that?" Ray says with a hearty chuckle. In two words, very cool.

WHAT'S GOIN' ON WITH DURAN?

Duran Duran is getting a bit soulful ahead of the follow-up to the release of its 2004 Epic pop set "Astronaut." Speaking from his villa in France, keyboardist Nick Rhodes tells Track, "I listened to Marvin Gaye recently. It made me realize how beautiful some songs from that period can be. It gave me a few ideas, that's for sure." Rhodes is also giving high rotation to new albums by Gnarls Barkley and Nelly Furtado. The upcoming, as-yet-untitled Duran album is expected to drop in early 2007.

HOT FUSS OVER BURTON

"When You Were Young," the lead single from the Killers' sophomore album "Sam's Town" (due Oct. 3), is a top 10 hit at modern rock radio. Track hears that the Las Vegas-based foursome is preparing to begin shooting the video to the set's next single, "Bones." Film director Tim Burton has been tapped to man the cameras.

SOUTHERN COMFORT

Puerto Rican singer Olga Tañón is looking to expand her horizons. In a departure, the pop/tropical singer has recorded a duet with Tony Meléndez, lead singer of top norteño group Conjunto Primavera. Sources tell Track the ballad is well-poised to be included on Tañón's upcoming release.

Earlier this year, Tañón signed with SGZ/Univision after one successful album with Sony BMG. Tañón had previously been on Warner Music Latina, when the label was run by George Zamora, who now heads SGZ (recently purchased by Univision). Apparently, Zamora wanted Tañón back in his life.

According to what Track is hearing, Tañón's forthcoming SGZ album preserves her winning pop/tropical formula. However, the collaboration with Meléndez will no doubt open the doors for a new regional Mexican audience, even as it expands Meléndez into the pop arena.

LENNON STROKES HAMMOND

Sean Lennon's first album in eight years, "Friendly Fire," is due Sept. 26 via Capitol. But the 30-year-old Beatle spawn is just as enthused about playing on Strokes guitarist Albert Hammond Jr.'s solo debut, "Yours to Keep," due Oct. 9 in the United Kingdom



TAÑÓN

RAY SIGNS EPIC DEAL

Food Network tastemaker Rachael Ray arrived fashionably late for her photo shoot at New York's Industria studios. But all was forgiven once she cracked that signature smile of hers as she pondered the racks of clothes for her close-up. "Ooh, look," she said, holding up a shirt and jeans, "this is the perfect record-signing outfit. And it'll be complete once I get my black Gucci leather jacket on."

For those who got past the words "record-signing," here's the deal: Ray has signed on the dotted line with Epic Records, which will release Ray-branded compilations and voicetones.

Ray's voicetones will be available from all carriers; they arrive just in time for the Sept. 18 premiere of syndicated "The Rachael Ray Show." The hour-long talk show is produced by Ray and Oprah Winfrey. That said, Track expects to see strong strategic partnerships all around. Which could be one of the reasons why Epic president Charlie Walk was beaming at the photo shoot.



Standing, from left, are Epic senior VP of marketing **LEE STIMMEL**, senior VP of publicity **LOIS NAJARIAN** and VP of finance and administration **ADAM GRANITE**. Flanking **RACHAEL RAY** at the table are her lawyer **JOHN CUSIMANO**, left, and Epic president **CHARLIE WALK**.

via Rough Trade. No U.S. release is planned at present.

"Albert's record is really well-crafted," Lennon tells Track. "He's such a talented musician with such good taste. He loves good food, good clothes and nice people. He loves the best things about life and music, and his record is like that. It's like a well-crafted 'Iron Chef' dish or something. It's a perfect pop/rock, bite-sized thing."

RED HOT & AFRICA

Equatorial Africa is set to be the coolest place on Earth if the Red Hot Organization has its way. Known for its acclaimed "Red Hot" compilation series, the AIDS charity is set to launch its most ambitious project to date. Sources tell Track that the Red Hot crew will soon announce a global initiative to gather songs for its next CD collection, "Hear Me Now: Africa."

In a nutshell, Red Hot is looking for music submissions from unsigned artists across the African continent—artists whose lyrics focus on how HIV/AIDS has affected their lives, their families and their communities.

A dedicated Web site will function as the central hub for the participants, media partners and project sponsors. Fans will have the opportunity to vote on their favorite tracks via text messaging or directly through the site, forming an international community around the project.

The winners will be flown to New York to record their music with some of today's greatest performers and producers. The finished tracks will be on "Hear Me Now."

Red Hot is lining up partners and strategic alliances with online community sites, mobile platforms, record labels and publishers as well as African broadcast companies.

Executive TURNTABLE

RECORD LABELS: Sheridan Square Entertainment founder/co-CEOs **Joe Bianco** and **Anil Narang** take on newly created roles as co-chairmen of the board of directors. Sheridan Square appoints COO **Michael Olsen** president/CEO.

RCA Music Group appoints **Bryan Leach** senior VP of urban for the RCA Music Group and president of **Polo Grounds Music**. He was VP of A&R at TVT Records.

Koch Records promotes **John Franck** to senior VP of marketing. He was VP of marketing.

PUBLISHING: Cherry Lane Music Publishing promotes **Richard Stumpf** to senior VP of creative services and marketing. He was VP of the department.

Universal Music Publishing Group promotes **Ethiopia Habtemariam** to VP of urban music. She was East Coast director of urban music.

EMI Music Publishing in Nashville promotes **Tom Luteran** to senior director of A&R. He was director. EMI in Nashville also appoints **Stevie Erickson** manager of



A&R. In Los Angeles, EMI Music Publishing appoints **Ed Jefferson** senior director of creative, West Coast. He was A&R manager at Polydor Records UK.

DISTRIBUTION: Navarre Corp. appoints **Marvin Gleicher** VP of DVD content acquisition. He was founder/president of Manga Entertainment.

Send submissions to execturn@billboard.com.

GOODWORKS

SAKS ROCKS WITH CHANEL

Saks Fifth Avenue and Chanel are partnering for a benefit fashion show called Rock and Roll Couture Sept. 7 at the Renaissance Hotel in Cleveland. The show, presented by Mercedes-Benz Northeast Ohio dealers, will surely spotlight Karl Lagerfeld's Chanel Fall 2006 Ready-to-Wear collection. British soul singer James Hunter will perform. All proceeds from the event, which includes a live auction, will benefit the educational programs at the Rock and Roll Hall of Fame and Museum. For more info, log on to rockhall.com.

ROCK'N'ROLL WITH HEART

The sixth annual Musicfest NW, held Sept. 7-9 at various clubs in Portland, Ore., will raise money for the Rock and Roll Camp for Girls and the Oregon Rock and Roll Hall of Fame. The latter will use the proceeds to increase music education in high schools. Highlights include performances by the Dandy Warhols, the Brian Jonestown Massacre, the Black Keys and the Mooney Suzuki. For more info, log on to musicfestnw.com.

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- John Babbitt, Talent Manager & Marketing Consultant, Tsunami Entertainment
- Brandon Bakshi, Director of Writer Publisher Relations for Europe, BMI
- Chuck Barrett, Executive Producer, Promo Only
- Maurice Bernstein, CEO/President, Giant Step
- SuzAnn Brantner, General Manager, 3 Artist Management
- Geoffrey Colon, Manager of Marketing and Merchandising, The Orchard
- Lainie Copicotto, President, Aurelia Entertainment
- Patrick Doddy, VP of Brand Imaging, Armani Exchange
- Bonny Dolan, VP/Music Producer, Leo Burnett
- Shane German, Artist & Label Relations Manager, SoundExchange
- Eddie Gordan, President, Music 2 Mix
- Alex Greenberg, Senior Account Executive, Mitch Schneider Organization
- Gregory Grene, Music Producer, Draft/FCB
- Hosh Gureli, VP of A&R, RCA Music Group
- Jedd Katranca, Creative Manager, Spirit Music Group
- Jennifer Masset, U.S. Label Manager, K7 Records
- Chris Murphy, Founder, Petrol Records
- Guy Ornel, President, Ornel Management
- John Peake, Program Director, KNGY San Francisco
- Gary Salzman, President, BIG Management & Entertainment
- Ricky Simmonds, Co-Founder/Director, Audiojelly.com
- Jeff Straughn, VP of Strategic Marketing, Island Def Jam
- Cary Vance, VP of Promotions, Promo Only
- David Waxman, Senior Director of A&R, Ultra Records
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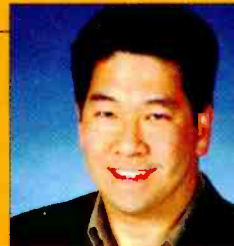
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