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**'06 ELECTION
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FOR THE MUSIC BIZ
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THE MAJESTY OF MEAT LOAF

**REVIVING ROCK'S MOST BOMBASTIC
BRAND: 'BAT OUT OF HELL'**

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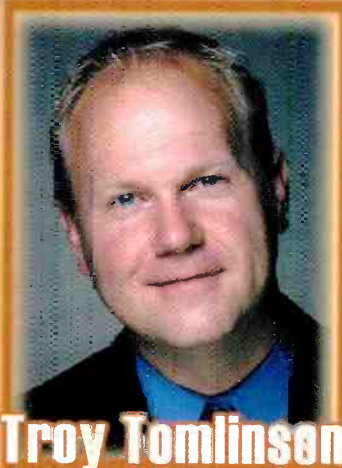
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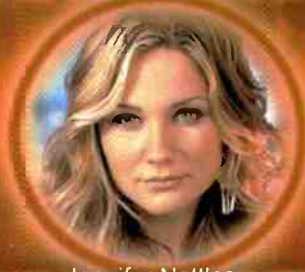
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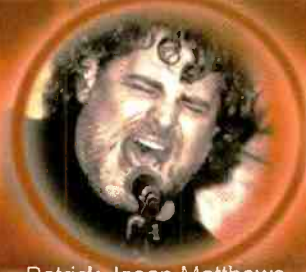
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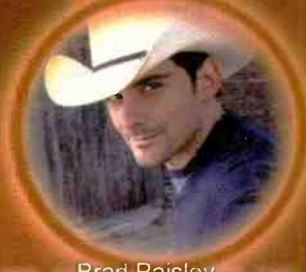
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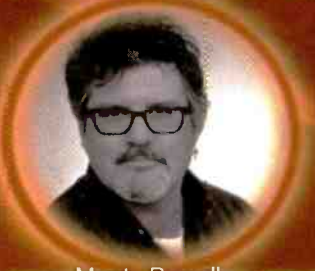
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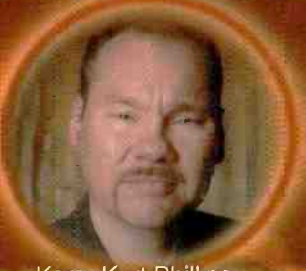
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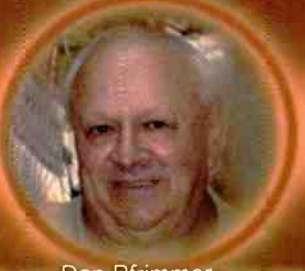
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360 DEGREES OF BILLBOARD

HOME FRONT

Online

CHARTING HISTORY Billboard's historical year-end charts have yielded more than 1 million page views and 70,000 unique visitors since launching in August. For chart-topping success stories of decades past, go to billboard.com.

BACKSTAGE PASS Check out live performances from Billboard's **2006 R&B/Hip-Hop Awards** in Atlanta now available exclusively through Clear Channel Radio's online program, at clearchannelmusic.com.

Conferences

WOMEN IN MUSIC Olivia Newton-John will join the "Women in Music" panel discussion at this year's **Hollywood Reporter/Billboard Film & TV Music Conference** Nov. 14-15 in Los Angeles. See billboardevents.com.

Blogging

THE JADED INSIDER The truth about the Victory/Hawthorne Heights lawsuit? The skinny on new Cat Power and Iron & Wine albums? Delve into these scoops and more on the Billboard blog at jadedinsider.com.

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VIDEO RENTALS	#1	CLICK	
GAME RENTALS	#1	PS2: SCARFACE: THE WORLD IS YOURS	

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JONATHAN COHEN

Billboard.com News Editor/Album Reviews Editor
Billboard

Building Bridges

Wishing Neil Young's Bridge School Benefit A Happy 20th Birthday

We're all guilty of it—buying a ticket to a benefit concert based on the lineup as opposed to the cause the show supports. For several years, that was me when I attended the Bridge School Benefit outside San Francisco. I knew the shows benefited a school for severely disabled kids that Neil Young and his wife, Pegi, founded, but I was more interested in watching Uncle Neil play acoustic sets alongside Pearl Jam, Wilco, R.E.M. and Ben Harper than learning about the purpose for the whole thing.

This past weekend, the 20th edition of the benefits, it was different. Maybe it was the beautiful weather. Maybe it was a sense of community within the audience I'd never really noticed before. (A nice couple about the same age as my wife and I shared their food with us all day.) Maybe it was the fact that, as a newly married guy thinking about having a family, the courage and determination of the Bridge School students looking out from the stage at Shoreline Amphitheatre finally sunk in.

That's not to say the music didn't make a big impact. Indie folk icon Devendra Banhart secured the services of acclaimed Scottish singer/songwriter Bert Jansch for his show-opening set, his hirsute appearance and hippy stage banter suggesting he was beamed directly out of 1973.

Banhart and Death Cab for Cutie also gave nods to Young's legacy, covering David Crosby's "Traction in the Rain" and Graham Nash's "Midnight Madness," respectively. Gillian Welch and David Rawlings coerced Young out from the wings while they covered his "Country Girl," while Young himself appeared to sneak onstage to play pipe organ on "Good Vibrations" during Brian Wilson's set, which got the whole venue on its feet.

Later, Pearl Jam, in its seventh Bridge School appearance, mixed big hits ("Elderly Woman Behind the Counter in a Small Town," "Better Man") with intriguing covers (Bob Dylan's "Masters of War," Tom Waits' "Picture in a Frame"), and Dave Matthews Band got down to business on an epic "Cortez the Killer," with Young rocking out alongside on acoustic guitar.

Trent Reznor even got into the act, re-venting Nine Inch Nails songs like "Hurt," "The Fragile" and "Piggy" with the backing of a string quartet. And did I mention Young opened both days with a three-song solo set? Or that beginning Nov. 14, past Bridge School performances from 70 different acts will hit iTunes for the first time?

The concerts are steeped in meaningful relationships, like Pearl Jam sharing

the stage with its hero Young and Wilson telling him, "Let's jam!" before they did "Good Vibrations" together. Word is that Wilson and Young even wrote a song during the traditional pre-show barbecue at Young's house.

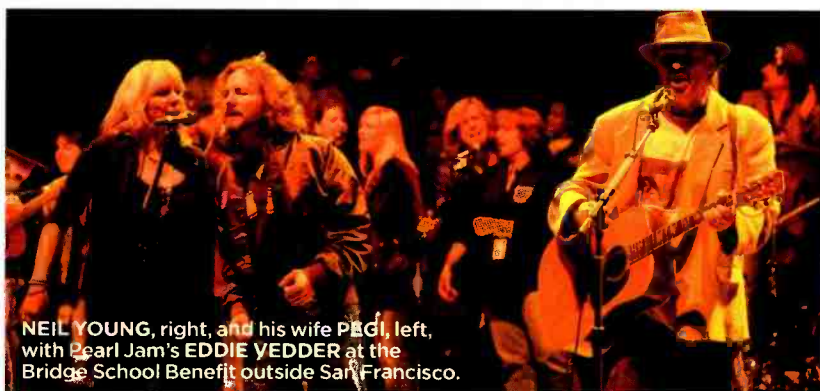
Dave Grohl, whose Foo Fighters have played three times, shared a tale illustrating how much the Bridge School shows mean to him. On their first go-around, the Fools had never played an acoustic show before. Grohl made it through a performance of "Everlong," all the while keeping one eye on Young and Crosby, who were standing right offstage. When he finished, they said to him, "Good job, kid," at which point Grohl ran back to his trailer and cried his eyes out.

Then there's the familial bond at the heart of the event. As she introduced her husband at the start of the day, Pegi Young paid special tribute to their son Ben, now 28. Ben has severe cerebral palsy and cannot speak. Young tried to channel Ben's condition into his own music with the 1983 album "Trans," where he obscured his in-

was transformed into a wheelchair-bound young woman. She died at the age of 25 in September, but she lived life to the fullest. There were clips of her swimming, traveling to other parts of the world and even skiing, a testament to the Bridge School's mission to help these kids achieve full participation in their communities.

It was inspiring to see the bands single out Bridge School students defying the odds. Pearl Jam's Eddie Vedder has a particular fondness for a woman named Maricor, to whom he always dedicates a song. This year, he proudly told the audience that Maricor was about to graduate from the University of California at Berkeley. The crowd roared and Maricor broke into a huge smile.

It's not often that a rock concert makes you stop and be thankful for what you have, but this one surely did. At the same time, it was a much-needed wake-up call to my long-dormant charitable instinct, nudging me to look at my priorities and start thinking about how I can help people less fortunate than myself.



NEIL YOUNG, right, and his wife PEGI, left, with Pearl Jam's EDDIE VEDDER at the Bridge School Benefit outside San Francisco.

stantly recognizable voice by filtering it through a vocoder. It was the lack of educational options for children with Ben's disabilities that led Neil and Pegi to create the Bridge School in the first place, and there he was, front and center on a platform at the back of the stage, embodying their decades of hard work.

Later, a video set to Young's "One of These Days" interspersed highlights from all 20 Bridge School shows with footage of the school's students through the years. The degenerative nature of their disabilities was heartbreaking. In one clip, a healthy-looking little girl named Emma

"I'm still living the dream we had/For me, it's not over," Young sings on "Big Time," from Crazy Horse's 1996 album "Broken Arrow." He may have been talking about rock'n'roll, but for the Bridge School students, those lines signify something far more important: the dream to do things people say they never will, to express their feelings and reach their potential. We owe it to these kids—and to ourselves—to help them make that happen.

For more information about the Bridge School, go to bridgeschool.org.

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post at Virgin



Sing Me Back Home
The CMA Awards
return to Nashville



Tipping Point
Song by Chili's waiter
leads to reality series



Female Fright Night
'Girl Monster' comp
out on Halloween



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NOVEMBER 4, 2006

UpFront

>>> CLEAR CHANNEL FOR SALE?

In a move that could bust up the nation's largest radio group, Clear Channel revealed Oct. 25 it had retained Goldman, Sachs & Co. to "evaluate various strategic alternatives to enhance shareholder value." The news follows reports that surfaced earlier in the week that the San Antonio-based group might be in talks with private equity firms about going private. In addition, Clear Channel moved up the release of its third-quarter financial results from Nov. 6 to Oct. 30.

>>> WMG LAUNCHES VIRAL OFFERING

Warner Music Group is making its artist and label Web sites YouTube-friendly. The music giant is using a technology from Cambridge, Mass.-based Internet TV specialist Brightcove that allows music fans to virally share select video content featured on WMG sites. Clips originating from WMG sites now can be distributed across blogs, MySpace pages, YouTube and other video sites. Atlantic Records is the first WMG label to launch with the Brightcove technology. The label is now offering a branded channel called "The Artist Lounge" via atlanticrecords.com.

>>> AOL LAUNCHES 'DL'

AOL Music is looking to expand its audience via new programming aimed at indie-rock music fans. As part of the initiative AOL is launching a weekly Web-only video show called "The DL" that will feature a mix of blog-style editorial, videoclips, streaming radio feeds and user-generated content.

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TOURING BY RAY WADDELL

EASTERN EXPANSION

Ticketmaster Stakes A Claim In China

The world's largest ticketing company now has the chance to get a whole lot bigger via a new Ticketmaster alliance that stakes a claim in China.

Ticketmaster has expanded its global ticketing operations into China through an alliance with Beijing CSI Ticketing Development (comprising China Sports Industry Group and Beijing Gehua Cultural Development Group), forming Gehua Ticketmaster Ticketing as a joint venture to provide ticketing services in Beijing.

Beijing Gehua Ticketmaster Ticketing Co. (BGTTTC) will serve as the exclusive ticketing service provider of the Beijing Organizing Committee for the XXIX Olympic Games in 2008. A formal contract signing ceremony in Beijing sealed the deal Oct. 27.

While the live entertainment business in China is in its nascent stages, a population of 2 billion and a middle class of 300 million means the upside is enormous.

"It really is explosive growth, and the market is moving at a pace that we certainly have not seen anywhere else before," Ticketmaster president/COO Sean Moriarty says. "We are going to do the 2008 Games within the context of our [joint

venture] partnership, and we are going to be pursuing other opportunities in Beijing within the context of that JV. At the same time, we are evaluating very carefully opportunities across mainland China and Hong Kong."

The venture will enable retail sales of Olympics tickets to consumers through Bank of China branch locations, and facilitate phone and online sales systems as it has in other countries. In short, Ticketmaster, with its partners, will build a modern ticketing business in China.

Terms of the deal, including economics and longevity, were not disclosed. BGTTTC will provide all ticketing services and on-site box-office staffing in the People's Republic of China.

"Within that JV partnership we are going to [create] all of the core infrastructure that Ticketmaster has in every market that it operates: data center infrastructure, Internet infrastructure, phone room infrastructure, as well as the people to support that," Moriarty says. "We are going to make a substantial multimillion-dollar investment in China."

With the addition of China, Ticketmaster has a presence in 19 countries, and the company plans to double that in five years. The company moved 119 million tickets in 2005, gener-



ating total fee revenue of about \$950 million. Ticketmaster's international business made up about 25% of revenue in the second quarter of 2006.

But with a strong presence in Europe, the United Kingdom and South America, and a dominant presence in North America, Ticketmaster had yet to make a dent in Asian markets prior to the China deal.

"We're constantly in a process of evaluation to see what new markets we might enter," Moriarty says. "I can't comment specifically at this time, but you can... look over the coming months and certainly the next year or two to see more activity in Asia."

Ticketmaster, which also ticketed the 2004 Olympic Games in Athens, and its partners received the exclusive nod

for Beijing 2008 through a closed bidding process. "We learned an awful lot through a very successful outcome in Athens," Moriarty says, "and it allowed us to do a very good job of describing our capabilities and how they could be brought to bear for Beijing."

As past Olympic Games have done, Beijing 2008 will bring many new, modern venues and shine a spotlight on the country. "The venue infrastructure in Beijing as a whole is slowly redefining itself," Moriarty says.

The Olympic Committee will determine the time frame and announcements of when tickets for Olympic events go on sale, but Moriarty is quick to point out that the partnership includes events prior to the Games. "If there are oppor-

tunities that present themselves before the Olympics, we certainly will be interested in pursuing them as well," he says. "I do believe you'll see us sell a ticket [in China] over the course of the next 12 months."

Even with no organized live entertainment industry to speak of, Moriarty is among many who believe China is primed for a more organized professional event industry. "You have a very strong local live entertainment product on the sports and arts side," Moriarty says. "We also see real interest in Western acts, and our clients here in the West are interested in bringing their entertainment to China. We think that it's a market that is going to grow by leaps and bounds, but is in its very early days."

>>> BMG JAPAN INKS WITH ITUNES

BMG Japan became the latest Japanese label to sign a deal with Apple's iTunes Music Store. The Tokyo-based label's catalog became available to users of the Japanese edition of iTunes Oct. 26, leaving Sony Music Entertainment (Japan) and Warner Music Japan as the nation's only remaining major record companies yet to ink deals with iTunes. Sony Music Entertainment (Japan) and BMG Japan remain separate entities despite the Sony-BMG merger in the rest of the world.

>>> EMI DISCOVERS FRAUD

EMI Group said Oct. 25 it had discovered accounting fraud affecting the reporting of results at its recorded music business in Brazil. As a result, EMI Music's revenue was overstated by approximately £12 million (\$22.5 million) and its operating profits by approximately £9 million (\$17 million). The London-based company said the revenue and profit impact would be reflected in its financial results for the six months that ended Sept. 30, which are due to be released Nov. 15.

>>> FONTANA, SOBE SIGN EXCLUSIVE DEAL

Fontana has signed an exclusive distribution deal with Miami-based SoBe Entertainment. The first release is "Undiscovered" by Brooke Hogan, which streeted Oct. 24. The album is the initial signing by super-producer Scott Storch (Justin Timberlake, Christine Aguilera, Beyoncé, 50 Cent) through his label deal with SoBe. Upcoming album releases include "CraZee and ConfuZed" from hip-hop artist Stack\$ and a self-titled album from punk rockers the New Rivals.

continued on >>p12

BUSINESS BY GAIL MITCHELL

Dupri Exit Fuels Rumors

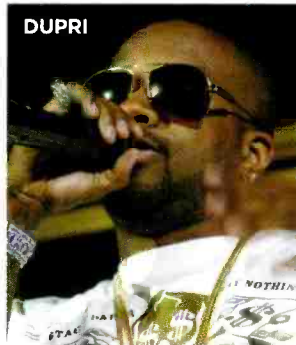
Speculation Stirs As Urban Music Exec Leaves Virgin

The rumor mill still churns after news of Jermaine Dupri's departure as president of Virgin Records Urban Music. Sources familiar with the situation suggest EMI is trying to keep the producer in the fold.

At press time, however, Dupri and Virgin/EMI executives remained tight-lipped. Queried as to Dupri's decision and future plans for Virgin's urban department, an EMI corporate representative succinctly stated, "No comment." Dupri himself had no further comment beyond the statement he issued Oct. 25.

"Since there are so many rumors running rampant about my position at Virgin Records, I feel that it is necessary to set the record straight," the statement said. "I was not forced out of the company. I made a decision that it was in my best interest to leave."

Statistics might support his claim of not being forced out. Under Dupri's watch, Virgin is on pace to deliver its best performance in the rap and R&B markets share since 2001. Year-to-date figures find the label claiming a 2.58% share in R&B



and a 2.81% in rap. That's a significant boost over last year's 1.16% in R&B and 0.73% in rap. In 2001 the shares stood at 6.08% in R&B and 2.12% in rap.

Some wonder if Dupri plans to follow Janet Jackson to another label. The singer fulfilled her contractual duties to Virgin with her current album "20 Y.O.," which debuted at No. 2 on The Billboard 200 with 296,000 units sold, is now No. 28 on that chart and has sold 443,000 copies after four weeks, according to Nielsen SoundScan. In the wake of the album's disappointing performance, alleged fingerpointing between Virgin's urban and top 40 departments had sparked early rumors of Dupri's departure.

According to sources, Dupri—who produced the album along with Jackson's longtime collaborators Jimmy Jam and Terry Lewis—was dismayed by the lack of crossover promotion. That is said to have widened the breach in Dupri's work relationship with Virgin Records chairman/CEO Jason Flom.

Flom joined Virgin last October. At that time Dupri, who preceded Flom to Virgin in February 2005, publicly announced his disappointment over the departure of Virgin COO/GM Larry Mestel, to whom he reported.

Nearly six months after joining Virgin (Billboard, March 11), Flom said he had felt he had managed to smooth over that situation. "I'm very happy that JD and I are seeing eye to eye, and I think he understands that I am here to help him in any way I can," Flom said. "He's obviously one of the greatest hit-makers of all time. I'd be crazy to want to do anything to interfere with his ability to put points on the board."

Additional reporting by Brian Garrity.

COUNTRY BY KEN TUCKER

Off The Road Again

CMA Awards' Return To Nashville Unites Country Music Industry, Local Business Community

When the Country Music Assn. took its annual awards show to New York in 2005, it hoped the move would bring wider exposure for country music and its artists. But it brought an unexpected bonus—a newfound appreciation back in Tennessee. "Before we took off for New York, we took each other for granted," CMA COO Tammy Genovese says of Nashville's music and business communities.

"The CMA Awards had always been this industry thing... it was never something that Nashville related to," says CMA board president Mike Dungan, who is also president/CEO of Capitol Records Nashville. "It could have been anywhere."

The show had resided in Music City for all of its 38 years. When community leaders heard

the CMA was planning the move, they asked the association to reconsider. While the CMA took its show on the road regardless, a committee of CMA board members and civic leaders was formed to address not only the show's return for its 40th anniversary, but "to eliminate the disconnect between the music industry and the general business community," Nashville Convention & Visitors Bureau (CVB) president Butch Spyridon says.

"It was the first time, to my knowledge, that anyone on the city side said, 'You can't leave, this is a Nashville event, it belongs to us,'" Dungan says. "And I think it's the first time anyone on the CMA side said, 'Yeah, it should belong to the city, it should be a signature

event, not just this little thing that happens for the music community."

The CMA, though, realized it lacked the expertise and resources to create a citywide event. The chamber of commerce, the CVB and local business leaders agreed to help out. The committee also helped the trade group secure sponsorships to cover the increased production costs created by doing the show at the Gaylord Entertainment Center in downtown Nashville.

In addition to the awards, which take place Nov. 6, the CMA and the committee initiated "Nashville Celebrates Country," a week of public and private concerts and events leading to the show. While a similar event took place in New

NEWTON-JOHN JOINS FILM & TV PANEL

Grammy and Emmy Award winner Olivia Newton-John will participate in the Nov. 14 "Master Class: Women in Music" panel discussion at the 2006 Hollywood Reporter/Billboard Film & TV Music Conference, being held Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles. Newton-John will join other top female artists and executives to discuss the role of women in the entertainment industry.

Newton-John's career spans more than three decades, yielding four Grammys, an Emmy (for songwriting), five No. 1 hits and 15 top 10 singles. She is also known for her roles in such films as "Grease." She just released her latest recording, "Grace and Gratitude," coinciding with the launch of her signature line of wellness products for women, sold exclusively at Walgreens.

"Olivia Newton-John is a role model for many women in the entertainment industry," says the panel's moderator Tamara Conniff, Billboard executive editor/associate publisher. "We're thrilled that she will be participating."

Newton-John will be joined on the panel by Maureen Crowe, the Recording Academy; Kara DioGuardi, Art-House Entertainment; Laura Engel, Kraft-Engel Management; Jody Gerson, EMI Music Publishing; Alexandra Patsavas, Chop Shop; Annette Strean, Venus Hum; Lia Vollack, Sony Pictures; and Kris Weiner, Deutsch.

The Film & TV Music Conference, now in its fifth year, examines the role of music in film and TV and provides a forum for the entertainment industry's most influential executives and creative talents.

The conference will also feature Q&A sessions with Melissa Etheridge, Terence Blanchard and Danny Elfman; panel discussions on such topics as creating music for commercials and games, the director/composer relationship and the anatomy of a film; networking cocktail parties; round-table sessions; and live artist performances.

Sponsors of this year's conference are ASCAP, APM, Berklee College of Music, BMI and SESAC.

For more information about the 2006 Hollywood Reporter/Billboard Film & TV Music Conference, visit billboardevents.com.



Downtown Nashville's Gaylord Entertainment Center will host the CMA Awards Nov. 6.

York last year, it was a first for Nashville. Among the highlights is "Rhinestones & Roses," an invitation-only fashion event where models and country artists walk the runway wearing clothes once owned by Johnny Cash, Patsy Cline and Hank Williams, among others.

One party will allow members of the business community, country artists and corporate sponsors to mix. Harper's Bazaar will do a spring photo shoot with the awards and party as a backdrop. Meanwhile, the "Broadway Meets Country" concert, a carryover from New

York, will pair country artists with Broadway stars.

Because this year's awards are at the Gaylord—which is substantially larger than its previous home at the Grand Ole Opry House—ticket packages have been sold to tour groups, corporations and fans who might not have gotten in before.

Spyridon hopes the arrangement between the business and music communities will live on. "The goal is to continue this," he says. "Everybody has entered into it with the idea that we want this to be permanent."



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DIGITAL BY CHRIS M. WALSH

Comin' To Your City

Eventful Web Tool Helps Fans Route Tours Their Way

Booking agents and managers are embracing a new Web tool to identify potential live markets for their artists.

A free service dubbed Demand, from Eventful.com, is enabling fans to request that specific acts perform in their local markets. The Demand tool is added to artists' Web pages such as personal Web sites and MySpace pages and allows fans to voice their opinion by clicking and "demanding" a performance. Tallies for all requests are displayed on Eventful's Web site.

The San Diego-based company, which closed a \$7 million round of funding in September, soft-launched the service in March followed by a wider launch in June, according to Eventful CEO Jordan Glazier. According to the company "hundreds of thousands" of users have voted for more than 35,000 different events using the tool since launch.

Acts ranging from Diddy and 50 Cent to Anthrax, Korn and Hinder are using Demand on their MySpace pages, as is rocker Otep, who is running a promotion to let fans determine eight dates on her upcoming

tour using the tool.

"It's going to be the first-ever user-generated tour," says Jonathan Cohen, Otep's manager. With seven dates in major markets locked down on the 15-stop tour, the promotion is being held in 24 markets, each competing for one of the final eight stops. The week-long online competition ends Oct. 30.

"It's a really handy tool for us to have to determine where the fans are," says Dave Kirby, president of TKO Booking, who represents Otep. "When you're doing a tour like this, when you're going to smaller venues, making the right choice city by city is critical."

Comedian Jim Gaffigan currently has more than 8,600 demands on Eventful after having the Demand tool posted on his MySpace page for eight weeks. A 30-city Gaffigan tour sponsored by Comedy Central and Sierra Mist is in the routing stages. "[Demand] helped us with swing markets, it put a few back into consideration," says

Alex Murray, Gaffigan's manager, who used the data in conjunction with CD and DVD sales and past tour history to route the tour. "And for the markets we decided to go in, it helped us deter-



OTEP

mine how much we should get." User-generated tools may eventually allow fans to completely determine an artist's tour. "I can easily see it going the next step, where you're looking a blank slate before routing the tour at all, and using that type of data to determine the entire tour," Kirby says. "It's no question that would be a smart way to use the tool on the next level." ●●●

BRANDING BY GAIL MITCHELL

WAITING PAYS OFF

Chili's Employee Gets Song Into Ad, Self Onto Reality Show

Rapper/vocalist Jonah Johnson was working as a waiter at a San Francisco Bay Area Chili's Restaurant when one of his songs wound up promoting a new entrée. Now, he is the centerpiece of a Chili's/Warner Bros. online reality series aptly titled "Waiting 2B Discovered."

It all started six months ago when Johnson took the gig to help finance his music hustle. After learning how much he and other servers depended on tips, he penned the rap anthem "Tip Yo Waiter."

"It's about the daily struggle of making a living where you thrive through tips," the Oakland, Calif., native says. "Customer service can be fun. But if you don't get the tips, you don't make it."

About three months ago, the

owner of Chili's—Dallas-based Brinker Inc.—and Austin-based ad agency GSD&M incorporated the song into a new online advertising campaign; Johnson and "Tip" were used to endorse Chili's Triple Dipper dinner entrées throughout September. Part of the campaign involved an interactive mix-and-match game in which winners could download "Tip." The song ultimately accrued 84% of all downloads during the promotion, which ran Sept. 4-Oct. 15.

Chili's has since partnered with Warner Bros. Online for the first season of the original digital production "Waiting 2B Discovered." The series finale, showcasing Johnson and his band Timeless Entertainment, was taped Oct. 15 at Hollywood's Key Club.

According to Chili's marketing manager Kristen Jones and Warner Bros. Online regional manager Kelli Usher, who produced "Waiting," the series will feature 12-15 webisodes from which a "Tip" music video will be culled. The series is slated to debut Nov. 1. Additional details regarding the launch and other Web site viewing partners will be announced shortly.

In the meantime, Johnson hasn't lost track of reality. He's still at Chili's working the 10 a.m.-2 p.m. shift. "I still have to pay my rent," Johnson says with a laugh. "However, I appreciate what's happened so far. Hopefully, people will connect with my music." ●●●

To hear "Tip Yo Waiter," go to j-jonah.com or chilis.com.



Vivid-Alt title 'Girls Lie,' packaged with an original CD soundtrack featuring songs by such acts as Vice Records' the Panthers and Matador's Matmos, hit the streets Oct. 24.

INDIES BY MOLLY BROWN

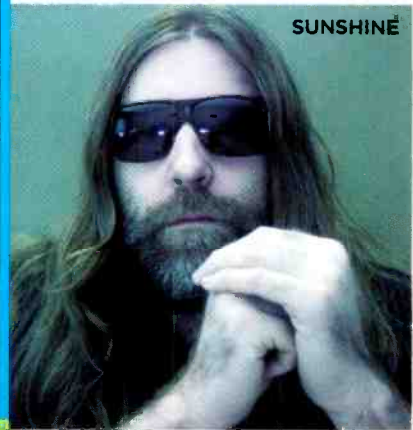
Porn To Rock

Vivid-Alt Matches Music To Moves

Trailer trash make out to rockabilly. Skater girls shed boy shorts to Cali hip-hop. Punk fuels a threesome.

Music and porn have dabbled in each other's worlds before, but Vivid-Alt, an offshoot of adult film company Vivid launched earlier this year, is now scoring its films with original rock, punk, hip-hop and electronica.

Its latest film, "Girls Lie," is the first Alt title to package an original CD soundtrack, which includes such bands as Vice Records act the Panthers and Matador's Matmos. It streeted Oct. 24.



SUNSHINE

Four Alt titles have been released to date, and Vivid estimates that they have reached 3.5 million people through physical sales and rentals, the Internet and video on demand. Nine more films are scheduled for release by the end of 2007—all packaged with a CD soundtrack.

The deals are mostly for straight synch licensing, but some bands sell the films from their own sites, too. Most of their potential income will come from publishing. Since the packaging of the CD with the films is still relatively new, no one attributes more sales or fans to the project yet. However, most acts do it for the novelty of being in a porn and the added exposure.

"We're taking it to that level if you're going to own a DVD of something, it has to be something you like," Vivid-Alt managing director Eon McKai says. "We're trying to make our stuff collectible."

Vivid co-founder/co-chairman Steven Hirsch recruited 26-year-old McKai to head the imprint. Before signing with Vivid, McKai had been working music into films at adult film company VCA. Using real bands for the Alt titles was a component from the start.

"The music really takes center stage," Hirsch says. "It is so key and important to the movies, it made sense that we went out and tried to find an alternative way of getting it."

McKai, who runs Alt's day-to-day business, recruits acts mostly through the West Coast music scene and word-of-mouth, but also connects with bands online. "After watching Eon's last film, I reached out to him on MySpace and told him I liked the way he was presenting porn," Brooklyn, N.Y.-based DJ Tommie Sunshine says about getting onto the "Girls Lie" soundtrack.

Still, it's not for all—McKai says some have dropped out of projects, and others are selective in who they tell.

"I have not told my mother," admits Aaron Buckley, drummer/vocalist for Los Angeles act Anavan. "We did an interview a couple months ago, and our bass player told a story about how a guy tried to make out with him in a bathroom, and my mom didn't like reading that. I don't think she'll be happy knowing our song will be in a porn." ●●●

>>> VERIZON SPONSORS NEW KILLERS VIDEO
MTV debuted the new video from Island Def Jam's the Killers, "Bones," Oct. 25 across more than a dozen of its music channels. But in a twist, the Tim Burton-directed clip will air as an advertisement rather than as a part of MTV's programming. Verizon Wireless has purchased commercial slots on MTV, MTV2, MTV Tr3s, mtvU, MTV Hits and MTV.com to present the video on a sponsored basis. The clip includes "presented by Verizon Wireless" credits at the beginning and end.

>>> PARTON PREPS EUROPEAN TOUR
Dolly Parton on Oct. 25 revealed plans for a major European tour to take place in the spring, her biggest such itinerary since the 1970s. The country superstar has so far confirmed 18 shows in eight countries with more to be added. The tour is being booked by Live Nation, and the U.K. section of the tour is a seven-date run that represents her first arena tour of the region. The leg opens March 20 at the Manchester Evening News Arena and continues in Newcastle (March 21); Glasgow, Scotland (23); Sheffield (24); London's Wembley Arena (25); Cardiff, Wales (27); and Birmingham (28).

>>> CHERRY LANE INKS DEALS WITH WILL.I.AM, WOLFMOTHER
Cherry Lane Music Publishing has recently inked deals with Black Eyed Peas frontman Will Adams, aka Will.i.am, and Australian rock trio Wolfmother. The multiyear deal with Will.i.am extends the publisher's worldwide co-publishing agreement for all his compositions. The publisher originally signed him in 2003. The pact with Wolfmother covers the United States and Canada, terms of the deal were not given.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Brian Garrity, Steve McClure, Paul Sexton, Chris M. Walsh, Jeffrey Yorke and Reuters.

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Compulsory Considerations

Pondering Ringtone Ripple Effects

It has been unusually quiet in the major publisher community since the Copyright Office decided that compositions for ringtones are subject to a compulsory license. They must be strategizing.

Indeed, there is much to consider.

The legal analysis and conclusions in the Oct. 16 opinion are pretty straightforward. A compulsory license under section 115 applies to compositions previously recorded and released in the United States as phonorecords—essentially defined by copyright law as material objects from which sounds can be communicated, like a CD. Publishers must grant a license to anyone who wants to distribute phonorecords (as physical units) or digital phonorecord deliveries (DPDs, like downloads) of those compositions.

Register of Copyrights Marybeth Peters wrote that ringtones and master ringtones are, by definition, phonorecords. Their transmission by wire or wireless technology is a DPD. So publishers must grant DPD licenses for ringtone use as long as the ringtone is merely an excerpt of the composition or an excerpt from a pre-existing sound recording—the composition cannot be changed into a derivative work.

Not so straightforward are the legislative and commercial adjustments that may come into play.

In the past, the Harry Fox Agency has offered negotiated mechanical licenses at the statutory rate as a courtesy, making life easier for those who want to license songs. This time around, HFA has said it will not offer compulsory ringtone licenses, at least for now. Anyone who

wants to use the compulsory license will have to instead follow the antiquated legal procedures set up by the Copyright Office, which include complying with formal notice and monthly accounting requirements.

This reluctance on the part of major publishers and their representative may speed along drastic changes in the compulsory licensing process. The House Judiciary Subcommittee on Courts, the Internet and Intellectual Property has been reviewing ways to “fix” this process since 2004. To this point, outside the music industry, interest in this process has been limited primarily to digital media companies. Now powerful telcos and mobile phone providers have reason to jump into the fray.

The last legislative attempt to address the compulsory license was the Copyright Mod-

ernization Act of 2006, derailed in September largely by the National Assn. of Broadcasters. That bill included a partial solution for digital licensing offered by the National Music Publishers’ Assn. and the Digital Media Assn. Now the technology, broadcaster and digital media groups may join forces to seek their own legislative fix to licensing.

As for the commercial side of ringtone licensing, the Copyright Office’s decision that shifts the current market licensing rate (about 20 cents per song) to the statutory rate (9.1 cents per song)—technically already in effect—could mean a \$3 million-per-month drop in publishing revenue (Billboard, Oct. 28). But it could also mean new revenue for some publishers.

Those publishers who have been restricted from licensing



PETERS

songs by some artists may no longer refuse to license them. Subject to consumer demand, ringtone providers could start offering legitimate cover recordings of high-demand songs by acts like Lennon/McCartney, Aerosmith and Jimi Hendrix.

Meanwhile, the decision will also undoubtedly shift negotiating strategies around the music business.

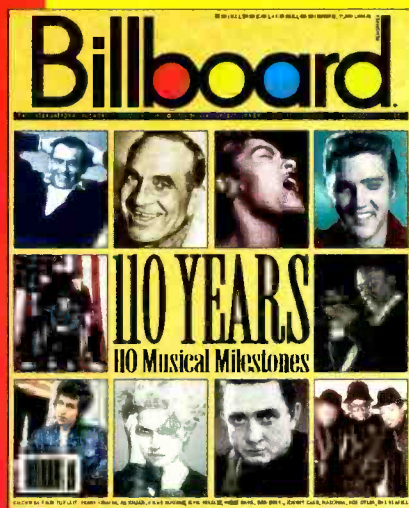
Beginning in 2004, the major labels began signing groundbreaking contracts with publishers for a broad array of digital rights. Sources say that the majors agreed to ringtone rates that were higher than DPD rates (i.e., creating market rates) to get concessions from publish-

ers on rates for other uses, and that some of the deals expire as early as Dec. 31. If pressured to accept statutory rates for ringtones in new negotiations, publishers could increase sync fees and other negotiable rates to make up for the difference between statutory and market ringtone rates.

But then again, with a little luck, publishers could find all compulsory rates increased as well. In a year or so, the Copyright Royalty Board should conclude its current rate-setting proceeding. The judges just may decide to make all compulsory rates—for mechanical and DPD licenses—equal to market rates. Stay tuned.

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Touring Rolls On

Revenue Growth Still Impressive In Third Quarter

The touring industry is hanging tough this year.

While the blistering pace of the first and second quarters has slowed—some would say inevitably—gross North American touring dollars remained up double digits through the saturated summer season.

January through September dollars in North America for 2006 topped \$1.8 billion, up 10.5% from the same period last year, according to box-office figures reported to Billboard Boxscore.

Attendance figures, as has been typical for the past decade, were at a lower pace, actually down 1.2% for the period. It's a respectable number, however, given that the total number of shows reported (9,944) is down 3%. Meanwhile, the attendance and total show declines can likely be attributed to tardy reporting from promoters and venues.

Gross dollars were up 28% in the first quarter and slightly more than 20% in the second quarter. With market saturation at its peak in Q3, particularly with the amphitheater business, sustaining this pace was never likely. But the fact that the increase remained at double digits is a good sign for an industry that took its lumps in 2004 but rebounded slightly in 2005.

Driven by hugely successful stadium tours by U2, Madonna, Bon Jovi and the Rolling Stones, international numbers are even more impressive. Gross dollars worldwide are up more than 13%, and gross attendance is up fractionally, while number of shows is down more than 5%.

Randy Phillips, president/CEO of international promoter AEG Live, says Billboard's numbers "pretty much" reflect his company's numbers, and Phillips finds the industry generally healthy.

But Phillips cautions that gross dollars don't necessarily reflect profits. "I never comment on gross numbers because they can bite you in the ass," he says. "We don't hang our hat on gross at this company."

Gross dollar figures are "nice for market share and bragging rights when Billboard publishes its year-end issue," Phillips says, "but that doesn't make us a better company."

Still, with successful tours by Bon Jovi, American Idols, Do You Think You Can Dance? and others under its steerage, "this has been our biggest year ever," Phillips says. "Our growth is very steady. We've been growing at about 20% a year in terms of our net."

Michael Rapino, CEO of Live Nation, the world's largest promoter, says 2006 has

been a "transformational year" in the wake of Live Nation's 2005 spinoff from parent Clear Channel Communications. "We established a widely recognizable brand since the spinoff in December, we continued to increase the quality and variety of shows in our amphitheaters, and we mounted some really historic tours," Rapino says, citing Madonna (under Live Nation Global Music chairman Arthur Fogel), the Rolling Stones (with CPI chairman Michael Cohl), Mariah Carey and Shakira.

While not commenting specifically on Q3 numbers, Rapino refers to several Live Nation content successes that made noise this summer. "We re-established the Family Values brand with a very successful tour, [established] Kelly Clarkson as a major touring force and put together some really interesting packages [in] Def Leppard/Journey, John Mayer/Sheryl Crow and Aerosmith/Mötley Crüe," he says. According to Rapino, connectivity with the audience seems to be working. "For us, the main driver this year has been to refocus our efforts on the fans," he continues. He says summer 2005 research at Live Nation venues "really informed our strategy for this past summer.

We were able to give live music fans more choices in acts to come see, increased the variety in our ticket prices, established a number of creative promotions and offers, more choices in food and beverage at our venues, etc."

The massive Live Nation database allows the company to communicate to fans directly, "and we established www.livenation.com as a major live concert search engine," Rapino says.

"So for us it all came down to focusing for the first time in a really meaningful way on our customer, understanding

their needs. And that has really paid off."

With Barbra Streisand, the Stones, U2, Red Hot Chili Peppers, Eric Clapton and others on the road through the fall, it looks like the industry has a shot at finishing the year with its first significant uptick in gross dollars in several years.

And though big-ticket tours for baby boomers and their kids are driving the train in terms of dollars, consistency from sophomore acts like Rascal Flatts, Nickelback, Coldplay, Brad Paisley, Tool and the Black Eyed Peas, along with younger acts in the Killers, Fall Out Boy, Panic! at the Disco, My Chemical Romance and Kelly Clarkson, give the industry plenty to be optimistic about. ●●●

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,200,175 (\$250/\$175/\$100)	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, Oct. 10-13, 15, 17-18, 20-22	40,462 1st sellout	Caesars Palace, Concerts West/AEG Live
2	\$2,649,780 (\$2,981,400 Canadian) \$125/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Pengrowth Saddledome, Calgary, Alberta, Oct. 10-12	28,255 37,407 three shows	Live Nation, Cirque du Soleil
3	\$2,634,078 (\$2,994,209 Canadian) \$125/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Rexa I Place, Edmonton, Alberta, Oct. 3-15 including matinee	28,166 47,400 five shows	Live Nation, Cirque du Soleil
4	\$2,261,200 \$275/\$250/\$175/\$75	BARRY MANILOW Boardwalk Hall, Atlantic City, N.J., Oct. 14	12,248 sellout	Atlantic City Hilton & Resorts Atlantic City
5	\$1,670,553 (3,925,800 reals) \$170/\$21	RBD, DIEGO Estádio do Morumbi, São Paulo, Brazil, Oct. 7	49,655 50,000	Roctus, Mondo, Evenpro/Water Brother
6	\$1,270,957 (2,986,750 reals) \$153/\$21	RBD, DIEGO Estádio Maracanã, Rio de Janeiro, Brazil, Oct. 8	44,911 sellout	Roctus, Mondo, Evenpro/Water Brother
7	\$1,160,498 \$142/\$42	AEROSMITH, MÖTLEY CRÜE DTE Energy Music Center, Clarkston, Mich., Oct. 11	15,001 15,370	Live Nation, Palace Sports & Entertainment
8	\$1,142,494 \$136.50/\$36.50	JIMMY BUFFETT DTE Energy Music Center, Clarkston, Mich., Sept. 12	15,624 sellout	Palace Sports & Entertainment
9	\$1,115,660 \$125/\$35	ELTON JOHN Mellon Arena, Pittsburgh, Oct. 6	13,104 17,119	Live Nation
10	\$911,171 \$124	AEROSMITH, MÖTLEY CRÜE Alpine Valley Music Theatre, East Troy, Wis., Oct. 7	17,253 34,800	Live Nation
11	\$879,690 \$125/\$100/\$75/\$35	CHARLES AZNAVOUR Gibson Amphitheatre, Universal City, Calif., Sept. 23-24	10,942 two sellouts	House of Blues Concerts
12	\$862,481 \$200	AEROSMITH, MÖTLEY CRÜE Riverend Music Center, Cincinnati, Oct. 5	14,600 20,329	Live Nation
13	\$844,555 \$95/\$55	ERIC CLAPTON, DEEK TRUCKS BAND Veterans Memorial Arena, Jacksonville, Fla., Oct. 21	10,561 11,860	Fantasma Productions
14	\$839,059 (1,971,790 reals) \$85/\$17	RBD, DIEGO Gigantinho, Porto Alegre, Brazil, Oct. 3-4	22,107 24,336 two shows one sellout	Roctus, Mondo, Evenpro/Water Brother
15	\$809,893 (2,146,217,000 bolivares) \$132/\$25	RBD Estadio Univ. de Béisbol, Caracas, Venezuela, Sept. 7	18,377 18,500	Roctus, Evenpro/Water Brother
16	\$790,285 (1,857,170 reals) \$106/\$25	RBD, DIEGO Estádio Mané Garrincha, Brasília, Brazil, Sept. 22	20,037 sellout	Roctus, Mondo, Evenpro/Water Brother
17	\$643,249 (1,511,635 reals) \$106/\$17	RBD, DIEGO Kyocera Arena Curitiba, Brazil, Oct. 5	23,065 sellout	Roctus, Mondo, Evenpro/Water Brother
18	\$611,887 (1,437,935 reals) \$127/\$21	RBD, DIEGO Estádio Mineirão Belo Horizonte, Brazil, Sept. 30	23,622 24,000	Roctus, Mondo, Evenpro/Water Brother
19	\$583,037 \$45.50	WIDESPREAD PANIC Radio City Music Hall, New York, Sept. 14-16	12,909 17,842 three shows	Live Nation
20	\$581,169 \$59.50/\$39.50	IRON MAIDEN, BULLET FOR MY VALENTINE Continental Airlines Arena, East Rutherford, N.J., Oct. 13	12,503 15,705	Metropolitan Talent Presents
21	\$563,260 (1,323,660 reals) \$106/\$17	RBD, DIEGO Arena Yarrá, Belém, Brazil, Sept. 21	17,015 18,000	Roctus, Mondo, Evenpro/Water Brother
22	\$552,695 \$100/\$30	FALL BUZZFEAST: ALICE IN CHAINS, STONE SOUR & OTHERS C.W. Mitchell Pavilion, The Woodlands, Texas, Oct. 8	16,795 sellout	Live Nation
23	\$548,226 (\$616,234 Canadian) \$70.73/\$40.48	SHERYL CROW, JOHN MAYER, MARJORIE FAIR Pacific Coliseum, Vancouver, Sept. 22	8,667 10,000	House of Blues Canada
24	\$539,425 \$125/\$35	AEROSMITH, MÖTLEY CRÜE Darien Lake Performing Arts Center, Darien Center, N.Y., Sept. 12	11,707 21,000	Live Nation
25	\$538,263 \$72.50/\$39.75	AMERICAN IDOLS LIVE Arenal Harbor Yard, Bridgeport, Conn., Sept. 23	8,780 8,829	AEG Live
26	\$537,121 \$99.50/\$19.50	ART LABOE SHOW Hyunca Pavilion at Glen Helen, Devora, Calif., Sept. 9	18,594 20,563	Live Nation, Original Sounds Sales Corp.
27	\$528,262 (€413,315) \$70.30/\$63.91	JAY-Z Point Theatre Dublin, Sept. 26	8,027 sellout	Aiken Promotions
28	\$527,574 \$85/\$65/\$25	DEF LEPPARD, JOURNEY Blossom Music Center, Cuyahoga Falls, Ohio, Sept. 2	13,332 15,000	House of Blues Concerts
29	\$526,878 \$66/\$30.50	JOHN MAYER, SHERYL CROW, MARJORIE FAIR C.W. Mitchell Pavilion, The Woodlands, Texas, Oct. 6	14,854 15,925	Live Nation, in-house
30	\$525,779 \$99.50/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Save Mart Center Fresno, Calif., Sept. 9-20	6,613 12,725 two shows	Live Nation, Cirque du Soleil
31	\$524,820 (\$590,482 Canadian) \$50.22	IRON MAIDEN, BULLET FOR MY VALENTINE Colisée Pepsi, Quebec City, Oct. 9	10,451 10,836	Gillett Entertainment Group, House of Blues Canada
32	\$517,759 (€408,340) \$45.65/\$40.57	PINK Sportpaleis, Antwerp, Belgium, Oct. 1	11,917 12,647	Live Nation
33	\$515,953 (\$578,099 Canadian) \$57.57/\$30.79	BLACK EYED PEAS, RIHANNA, SWOLLEN MEMBERS Bell Centre, Montreal, Sept. 12	9,892 11,978	Gillett Entertainment Group, House of Blues Canada
34	\$513,248 \$76/\$30.50	JOHN MAYER, SHERYL CROW, MAT KEARNEY Tweeter Center Waterfront, Camden, N.J., Sept. 2	9,913 24,934	Live Nation
35	\$508,199 \$55/\$30	TOOL, ISIS Hartford Civic Center, Hartford, Conn., Oct. 5	10,319 12,102	Metropolitan Talent Presents

UpFront



On The Road

RAY WADDELL rwaddell@billboard.com

The Marshall Plan

AEG Strengthens International Presence With Marshall Arts Acquisition

Anschutz Entertainment Group's purchase of a 49% minority stake in **Barrie Marshall's** British concert promotion firm Marshall Arts (billboard.biz, Oct. 17) gives AEG an increased presence in Europe while maintaining Marshall's independent spirit, according to **Randy Phillips**, CEO of AEG Live, the live entertainment arm of AEG.

Going forward, Marshall Arts will maintain operational independence in the new joint venture. AEG will place representatives—Phillips,

Marshall is recognized in the United Kingdom as one of the top players in the live music business. In 2000, the Music Managers' Forum saluted him at its annual British Music Roll of Honour ceremony.

Phillips, a former artist manager and co-manager of **Rod Stewart**, says his relationship with Marshall goes back 30 years.

"He was Rod Stewart's promoter in the U.K.," Phillips says. "In fact, as a manager, Barrie has always been my promoter of choice in the United Kingdom."

AEG Live produced its first international tour in 2005/2006 with **Bon Jovi's** mega Have a Nice Day outing. But the new deal does not mean that Marshall Arts will handle all AEG tours in Europe going forward. "It's not automatic," Phillips says. "Remember, we have an international presence and a head of international [touring] in [senior VP] **Rob Hallett**. All [this deal] has done is give artists, managers and agents another option in terms of touring with us. Our job is to give people options, not take them away."

Likewise, the Marshall plan does not guarantee AEG Live will get the nod in any future McCartney North American tours. "He may split it up again," Phillips says. "The reason we bought 49% and not 51%—although some day we'd like to own the whole company—was to keep it an independent, boutique operation. They did such a good job and are so unique that it would be a shame if the industry lost them and they got swallowed up by either us or Live Nation."

So what's the ultimate impact of the purchase? "It gives us more market share, and basically what I think it does is kind of the hallmark of the company: It keeps another great independent fairly independent."

Marshall also adds another great executive talent to the AEG team. "No question he will be very instrumental in our executive meetings in terms of strategic growth," Phillips says.

A key cog in that strategic growth is the opening of the O2 next summer, which will boast an eight-night stand from **Justin Timberlake** in late June/early July. "He's as big in that market as anybody," Phillips says.

Phillips calls the O2 arena, situated under London's massive Millennium Dome, an "architectural marvel."

"We built this 23,000-seat arena, including a 2,400-seat club, an entertainment district and an exhibition hall for King Tut, all of this stuff under the dome, and we couldn't touch the dome," Phillips says. "So we had to build the roof first and then hoist it up."

Additional reporting by **Lars Brandle** in London.



MCCARTNEY

president/CEO **Tim Leiweke** and AEG Enterprise managing director **Jessica Koravos**—on the Marshall Arts board, which founder Marshall will continue to chair.

The two companies previously worked together on large-scale tours. AEG Live promoted half the dates on **Paul McCartney's** 2003 and 2005 North American tours, which finished first and fifth, respectively, among all tours in those years, according to Billboard Boxscore. Live Nation promoted the other half of dates on both tours. Marshall was McCartney's tour director on both treks; the pair have an association dating back to 1989.

Phillips says the Marshall Arts play reflects the continued growth of AEG internationally, with an emphasis on Europe. "Considering the fact that we're building what we consider to be the two greatest arenas outside of North America—the O2 in London and the O2 World in Berlin—this is just a further example of our business plan of merging a content company with real estate," Phillips says.

12 YOUNG MINDS



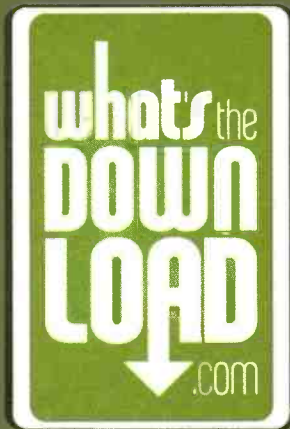
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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Glub glub, baby: We're traveling to the Deep South this week. And I mean deep, as the pride of Bikini Bottom spews forth our coolest song in the world this week, "Ridin' the Hook." It's by a cat who's so hip, he's square; yes, Mr. Clean, the man whose conversation is never less than absorbing, the Spongester himself, SpongeBob SquarePants.

The new album, "Best Day Ever," is Bobby's first concept album. If you have kids, or live in a state of permanent arrested development like me, or occasionally like to smoke those funny cigarettes, you're going to love this.

The story's based around a radio station, WH20 and the star DJ on the station is none other than Jerry Blavat, the Geator with the Heater himself. One of the last of the truly legendary DJ characters in real life and an inspired choice by writer/producers Andy Paley and Tom Kenny.

It's not a one-hit album either, with additional

future classics like "Doin' the Krabby Patty" (SpongeBob with Patrick, who also duets on "Hook"). Squidward's "Superior" lives up to its name and Plankton's "You Will Obey!" has a touch of Captain Hook meets Rocky Horror.

The label is Nickelodeon's, and somebody needs to be paying a little more attention to this thing. I couldn't find any hint of its existence on the SpongeBob homepage and I'd have to recommend they partner with somebody who cares: maybe Seymour Stein at Sire, since he turned me on to it, despite having no involvement in the record whatsoever.

And maybe this downloading thing has an upside. Universal, among others, is making older, out-of-print vinyl records available for downloading, since there is no packaging cost. Some cool things will be available again—like Brigitte Bardot's "Je T'aime . . . Moi Non Plus." I'll take a dozen, please. See you next week. . . .

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK RIDIN' THE HOOK Nick Records	SPONGEBOB & THE HI-SEAS
2 WRECK THIS HEART Capitol	BOB SEGER
3 STRANGER IN THE HOUSE Savage Jams	THE PAYBACKS
4 WANNA Acid Jazz	THE STABILISERS
5 NEVER GONNA DIE Sire	THE SHYS
6 PINK CADILLAC Art1st	JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN
7 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) Wicked Cool	THE WOGGLES
8 PUNKROCKER Big Beat	TEDDYBEARS
9 ZENO BEACH Yep Roc	RADIO BIRDMAN
10 DOLLS Columbia	PRIMAL SCREAM

COOLEST GARAGE ALBUMS

1 SHINE ON Atlantic	JET
2 LAST MAN STANDING Art1st	JERRY LEE LEWIS
3 RIOT CITY BLUES Columbia	PRIMAL SCREAM
4 THE RISE AND FALL OF BUTCH WALKER & THE LET'S GO OUT TONITES Epic	BUTCH WALKER & THE LET'S GO OUT TONITES
5 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
6 BROKEN BOY SOLDIERS V2	THE RACONTEURS
7 ROCKFORD Big 3 Records	CHEAP TRICK
8 ZENO BEACH Yep Roc	RADIO BIRDMAN
9 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
10 ASTORIA Sire	THE SHYS

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



The Indies

TODD MARTENS tmartens@billboard.com

Girl Monster Mash

Chicks On Speed Records Comp Connects Dots Between Artsy Female Artists

It remains to be seen whether the phrase "girl monster" will catch on as a description for a female-driven musical movement. Yet the designation does make for an impressive, three-disc, 60-track set from Chicks on Speed Records.

"Girl Monster" draws a line from Le Tigre to Björk to Peaches, capturing more than three hours of electro-rockers and experimental female artists. "Girl Monster" is arriving just as the holiday boxed set season is nearly upon us, and this independently distributed item is a nice alternative for a musically adventurous fan.

Much of the music on the album's three discs was previously unavailable or hard to find. There's plenty of recognizable acts, including Siouxsie Sioux, punk rockers the Slits and post-punk act the Raincoats, and it's placed alongside unknown newcomers like Canadian electro act Kids on TV.

"We could have brought out the most well-known tracks from all the artists, but that's really obvious," says Alex Murray-Leslie, who compiled the set. "It was about creating something fresh, rather than just rehashing something. It would have been too easy to just put together a best-of."

Chicks on Speed Records, which is distributed in the United States by Caroline, has manufactured 10,000 copies of the set. It will be available in the States Oct. 31. For those who need it now, it can be purchased for €19.90 (about \$25) from girlmonster.net.

NO FREE RIDE: Kill Rock Stars isn't leaving the city of Olympia, Wash., without a little drama.

Negotiations between the label and booking firm the Free Agency went public after the latter's co-founder, John Chavez, took to the Internet to voice his frustrations. Chavez started his booking agency with Kill Rock Stars founder Slim Moon, who recently stepped down to accept a position with Nonesuch Records (Billboard, Oct. 14).

Chavez ran the firm out of the Kill Rock Stars offices in Olympia as a separate business, and said he had been plotting his move to New York to expand the company.

Chavez wrote online that Kill Rock Stars asked for \$25,000 to cover the latter's stake in the firm. Unhappy with the price tag, his anger was reflected in a post on an Internet message board that then appeared on industry gossip board the Velvet Rope.

Chavez wrote, "Right now, I am refusing to pay because the proposed arrangement is contrary to our original deal. I don't believe I owe them that much money, and I maintain that the Free Agency is mine and mine alone, because I do every ounce of work to keep it going."

When reached for comment, Chavez was clearly distraught that his post had been circulated, and said immediately that he regretted writing it. "The posting was from a private, password-protected Internet board and has since been removed," Chavez says. "In no way did I ever intend that my late-night drunken ramblings be taken as authoritative word on official KRS/5RC business. I apologize for the posting."

Chavez also wrote that he had pitched Kill Rock Stars on taking over the SRC brand, the label's more experimental imprint. His offer, he says, was rejected. SRC is being dissolved into the parent label, but since most of Kill Rock Stars' deals are one-offs, it's unknown which acts will and won't be sticking around.

CAROLINE, NO: Talk within the indie distribution world is the shuttering of Caroline's Los Angeles office, which sources close to the distro say will be completed by the start of 2007. At least four staffers out West have lost their gigs thus far, but massive layoffs are not in the cards, sources say.

The company is in the midst of a restructuring at the hands of recently appointed chief Bill Hein. The former Rykodisc head is said to be leading the company away from a regional field-office system into one with more of a "national scope." The company is said to be adding staffers to its digital departments, and it is said there will be no loss in head count at the completion of Hein's restructuring. . . .



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MOBILE BY ANTONY BRUNO AND CHRIS M. WALSH

Texting In Context Delivers Results

Students at Chula Vista (Calif.) High School were treated to a particularly nice surprise on a recent Tuesday.

Rather than the standard fare of reading, writing and arithmetic, the school doled out a healthy dose of Diddy, who made a guest appearance courtesy of local hip-hop station XMOR-FM (Blazin 98).

The student body won the visit by sending the most text messages to the radio station as part of a campaign to promote his new album, "Press Play." The station opened the contest to all San Diego-area high schools, asking students to send a text message with the word "Diddy" during a four-day period.

Chula Vista won the contest, logging 34,000 messages. Some students reported sending in hundreds of messages each. In all, the station received more than 170,000 text messages. The Diddy campaign is just one implementation of many that show how record companies and radio stations use text messaging as a promotional tool.

Once considered a service used only in Europe and Asia, text messaging is emerging as an important form of communication in the United States, with 40% of the nation's 220 million mobile phone users sending text messages regularly, according to research from NPD Group.

By comparison, about 21% of U.S. subscribers have downloaded a ringtone (although only about 10% can be considered "active" downloaders), while about 9% have downloaded a mobile game.

According to CTIA-The Wireless Assn., U.S. subscribers sent close to 65 billion text messages through the first half of this year.

That's about double the number sent in the first half of 2005.

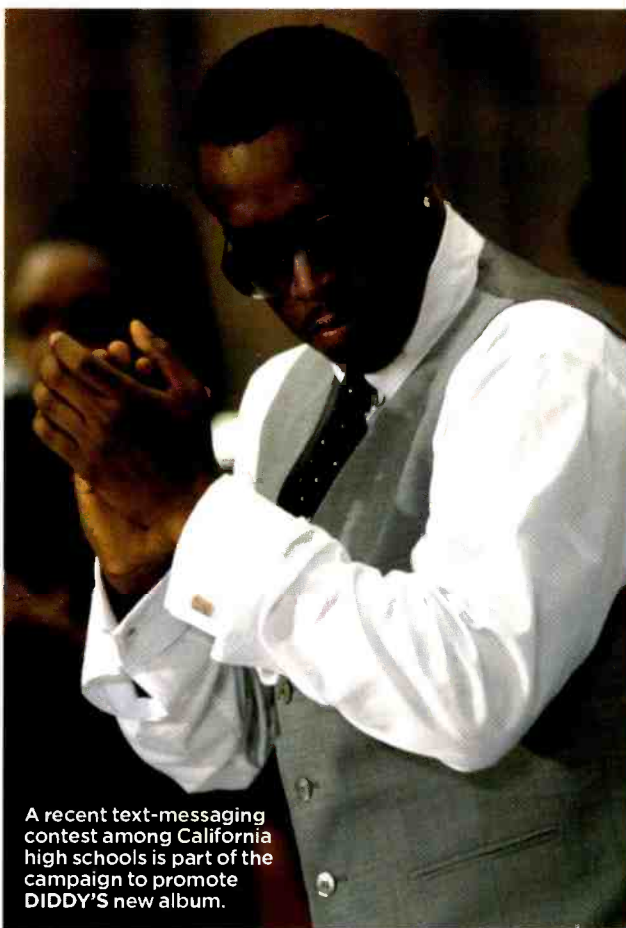
Record labels have latched onto this trend to sell ringtones and other mobile content directly to fans, rather than relying solely on wireless operators to generate sales.

"Every artist with every track, and all the merchandising and all the advertising, we're using [text messaging] to try and drive business," says David Ellner, executive VP of operations for Universal Motown/Republic Group. "The consumers, from a texting standpoint, are completely literate with this."

Typically, this takes the form of a CD insert listing a special "short code" to which fans can send a text message to buy ringtones and other content.

"I don't think you will see a [marketing] tool coming out of Atlantic Records—anything from an album, flier or advertisement—that doesn't have some sort of mobile promotion," says Cyndi Allnot, Atlantic Records mobile marketing manager.

Labels also are incorporating text-message responses in their TV, radio and print advertising as sort of a mobile URL, and consumers are responding. According to October figures from mobile traffic measurement firm M:Metrics, 7% of the U.S. mobile subscriber base has used text messaging to respond to such ads. Compared with Spain and the United Kingdom, which boast a 29% and 18.5% response rate respectively, that number may seem low. But it's on par with the 10% reported in France and actually beats the



A recent text-messaging contest among California high schools is part of the campaign to promote DIDDY'S new album.

3.5% reported in Germany.

Of that 7% who responded to ads using text messaging, 38% did so to download some type of content, while 36% replied to a contest or promotion. TV ads were the most successful at generating a response, at 64%, while radio came in a distant second at 15%.

"Brands are intrigued by this medium, particularly those trying to reach 18- to 34-year-olds who are media-literate and tech-savvy," M:Metrics founder Seamus McAteer says.

Compared with other entertainment industries, like film or TV, the music industry is more sophisticated in its usage of text messaging as a promotional tool, according to Dov Cohn, VP of product management and strategy at Motricity, which helps operate text-message campaigns on behalf of such labels as Universal Music Group and Wind-up Records.

"The music industry is more progressive because they are able to immediately see the financial gain" through ringtone sales, he says, "and they're looking to take more control over it and build their brands more directly."

Labels are also using text messaging as a push marketing tool, sending messages directly to the mobile phones of fans who have opted in to receive alerts about their favorite artists.

"It's a huge priority for us because kids are moving off of e-mail and onto text messaging and instant messaging," Atlantic's Allnot says. "It basically has a 100% open rate."

In some cases, labels can even charge a fee for the text messages sent in response to recoup their marketing costs, without selling a thing.

For instance, RCA Group ran a sweepstakes in conjunction with the launch of Monica's new album earlier this month. With Adidas as a sponsor, RCA invited fans to enter to win a \$5,000 online shopping spree by texting the word "Monica" to a short code. At 99 cents per message, RCA is able to put that money back against other marketing costs.

"This is probably the first promotion we ever ran where we didn't lose money on pricing, advertising and things like that," says Sean Rosenberg, director of mobile marketing at RCA Music Group.

BITS & BRIEFS

GAME ON

Hip-hop artist the Game is looking for a dancer to appear in his upcoming music videos and a rapper for his next mixtape compilation, and is using the online music competition bix.com to find them. In a contest running through Dec. 1, contestants are invited to submit an original dance performance on bix.com, which the Bix community will narrow down to five finalists. The Game will select the winner, who will appear in his next music video Dec. 10.

Meanwhile, aspiring rappers are asked to submit a 16-bar freestyle rap performance on the site through Jan. 1. The winner will be selected Jan. 8, and will appear on the Game's next mixtape.

TEENS: GOOD, BAD

According to research firm NPD Group, 60% of teenagers age 13-17 own an MP3 player. They listen to them an average of eight hours per week, and 95% of them are "satisfied" with their devices. The bad news: Only 38% of MP3-player

owners age 6-17 buy their digital music from a download store or subscription service. The majority say they simply copy and rip music from their own CDs or from their friends, as well as download from pirate sites. Lack of a credit card and digital rights management restrictions were cited as their primary reasons for not using authorized online services.

STEP OUT OF THE RING

Electronic Arts and Def Jam Interactive are preparing the next version of the popular "Fight Night" series called "Def Jam: Icon." The new version of the fighting game, which pits popular hip-hop artists against each other in a variety of brutal matches, will take contestants out of the ring and into environments that "react to the music and interact with characters like a third fighter." Music will affect how players fight in each venue, as gamers can assume the role of such celebrity characters as Ludacris, T.I. and Big Boi. The game is scheduled to ship in March 2007.

HOT RINGTONES™ NOV 4 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	106	#1 HALLOWEEN	JOHN CARPENTER
2	2	106	SUPER MARIO BROTHERS THEME	KOJI KONDŌ
3	3	14	SEXY LOVE	NE-YO
4	4	5	CRAZY BITCH	BUCKCHERRY
5	5	33	MS. NEW BOOTY	BUBBA SPARXX FEATURING YING YANG TWINS & MR. COLLIPARK
6	6	8	THRILLER	MICHAEL JACKSON
7	9	104	THE PINK PANTHER THEME	HENRY MANCINI
8	8	30	WHAT HURTS THE MOST	RASCAL FLATTS
9	11	49	LAFFY TAFFY	D4L
10	10	24	RIDIN' RIMS	DEM FRANCHIZE BOYZ
11	7	9	FAR AWAY	NICKELBACK
12	14	76	BECAUSE I GOT HIGH	AFROMAN
13	12	1	LABIOS COMPARTIDOS	MANA
14	13	27	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO
15	16	3	BEST FRIEND	50 CENT & OLIVIA
16	15	58	MY HUMPS	THE BLACK EYED PEAS
17	17	103	SWEET HOME ALABAMA	LYNYRD SKYNYRD
18	19	8	LIPS OF AN ANGEL	HINDER
19	18	89	CANDY SHOP	50 CENT FEATURING OLIVIA
20	21	94	MISSION-IMPOSSIBLE	LALO SCHIFRIN

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



NOKIA OPENS XPRESS LANE FOR MUSIC

In line with its goal to seed 40% of its handset lineup with music capability, Nokia has come out with the 5300 XpressMusic phone. The integrated music player can store up to 1,500 tracks on a 2GB microSD card, supports wireless stereo headsets via Bluetooth technology and features dedicated music keys to start, top, pause and rewind tracks.

While it can't support music bought from iTunes, it does support Microsoft's Windows Media Audio, as well as MP3s and non-digital rights management-protected AAC files. It also comes with a microUSB PC connection for fast transfer of music files.

No word yet on which U.S. carriers will offer the device, but it is expected to become available early next year, which is when pricing will be announced.

—Antony Bruno





THE ROGERS SISTERS, featuring two daughters of Angott's Ron Rogers, sell their albums in multiple formats on their Web site.

The End Of The Line

One-Stops Watts, Angott Are Shutting Down

While the chain account base has suffered two body blows this year with the liquidations of Musicland and Tower Records, one-stops also continue to struggle. In the last month, two one-stops have shuttered their doors.

In East Rockaway, N.Y., Watts Music appears to be liquidating. Calls to the company went unanswered, but according to sources, suppliers have been contacted by a debt-restructuring company called Corporate Turnaround, offering to settle Watts' outstanding payments. Watts apparently doesn't want to go through the costly process of a Chapter 11 or 7 filing. An e-mail to Corporate Turnaround would not confirm the connection with Watts.

Likewise in Detroit, Angott Music Sales is shutting down, reports Ron Rogers, one of the owners. "It's just not feasible anymore what with the Internet and many of our retail customers closed up," Rogers says. "We went on for as long as we could."

Angott was started in the '40s by a family of that name, and Rogers says he worked for them through the '50s and '60s until about 1966 when he and partner Ken Walker bought the business. Initially, the duo supplied jukebox operators, but soon they were selling to independent merchants throughout Michigan, Walker says. Angott was also a leading distributor of Motown during the label's indie distribution days. But the operation's annual

sales never got higher than about \$10 million, and that was a good many years ago. With things now on the backslide, the pair are returning product to suppliers as they call it a day after nearly 40 years in business together.

But like all good salesmen, Rogers didn't let me off the phone without getting in a plug for his daughters' band, the Rogers Sisters. According to the band's Web site, therogerssisters.com, it has two albums and an EP, with the current title, "The Invisible Deck." Of course, the Rogers Sisters' Web site has one advantage over Agnott. It sells albums in multiple formats as CDs, vinyl or downloads.

SPEAKING OF the end of the line, Trans World's one and only enfante terrible, Vinnie Birbiglia, has retired from the chain after 17 years. Once upon a time, Birbiglia was a kingmaker, almost single-handedly championing 49-cent singles. After moving out of that configuration, Birbiglia most recently had been operating Trans World's tour sponsorship initiatives.

But for anybody who feels like they will miss Birbiglia's antics, fear not. After a couple of years' absence, our old friend Jay Rosenberg has landed a gig back in the music business with Big Daddy, the Kenilworth, N.J.-based indie distributor. Like Birbiglia, Rosenberg was a kingmaker once upon a time, too, when he headed the music department for the industry's then might-

iest R&B chain, Nobody Beats the Wiz. Rosenberg is director of operations at Big Daddy.

A CURRENT REVIVAL: Dave Curtis, formerly senior VP of sales at Sony Music Distribution, has revived his music information newsletter with the debut of Direct Currents at direct-current.net. The site aims to keep store clerks current with upcoming releases. "My goal is to help people in retail, who don't have access to information, learn more about what is happening in music and help them do their job better, whether they are on the floor or marketing music," Curtis says. "There is so much info out there, with more than hundreds of releases coming out each week, that I filter through it and feature the most relevant ones."

With Direct Currents, Curtis hopes to work with chains to help make consumers aware of the Web site or even link it to the merchants' sites. In addition to upcoming releases, the site features a "hot list" page, an "in development" page and an "on the radar" page. It also gives information about artist media appearances, so that merchants can be prepared with stock. And of course, the site links featured acts to their own artist Web pages, audio or video samples, and more. Consequently, Curtis hopes to forge closer links with labels to facilitate the flow of information to his site.

Curtis says the site currently costs nothing but hopes it will eventually be ad-supported. ♦♦♦

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Diversification The Key To Dance Success

Amsterdam Conference Plots Genre Revival

AMSTERDAM—It's been murder on the dancefloor for the music biz in recent years, but dance music will soon be back making a killing, according to delegates at an upbeat 11th annual Amsterdam Dance Event (ADE).

The Buma Cultuur-organized conference, held Oct. 19-22 at the Felix Meritis concert and meeting hall, attracted 1,693 participants from across the international dance music community—up from around 1,450 last year.

Attendants were told to grasp opportunities in branding, sponsorship and synchronization deals in order to bring back the genre's golden years.

"Music use will only grow in videogames and TV shows and ads," said Steve Burton, A&R manager at A7 Music, during the "Future of Music" panel. "These music supervisors are the trend-setters. The demand for good, quality electronic music is there."

Just how to reach that demand was the subject of some healthy debate. Dutch dance act Kraak & Smaak will have its works featured, preloaded, on the Microsoft Zune music player—without remuneration. "We think it's a positive deal for where we want to break the band," says Trevor McNamee, managing director of the band's label, London-based Jalapeno Records. The Zune—manufactured by Toshiba—will hit the racks in time for

Christmas. Yet entertainment lawyer Kurosh Nasserri questioned the Zune tactic: "Music was preloaded on the first 1 million Zune units. It seems like no one was paid. What kind of exposure are you really getting? It's difficult to measure."

Superstar German DJ Paul van Dyk spoke from a position of authority on the "artist debate" panel. Cell phone giant Motorola featured Van Dyk and his "Connected" track in award-winning ad spots after a 2003 deal. But each pact has to be scrutinized, he warned, to ensure the artist and his or her works are fairly respected. "It depends if the deal allows you to identify yourself. It's down to us to create and make people aware of the quality and value of music."

The conference consensus was that the successful DJs and

producers of tomorrow will be those who multitask and adapt to an increasingly complex market. And dance acts could take some tips from rock'n'rollers. "Electronic artists need to act more and more like rock acts," Burton said. "Merchandising keeps rock bands alive. DJs and producers need to pick up on this more."

Veteran U.K. DJ and broadcaster Pete Tong moderated the artist debate and later, in an interview with Billboard, castigated the major labels for not doing enough to cultivate new dance acts. "Where are the new Chemical Brothers, the new Prodigys, the new Basement Jaxxes?" he asked. "Where is the artist development at the majors?"

Despite a recent lack of high-profile successes, dance music

remains a sales force in some European markets. According to figures published in the IFPI's "Global Recording Industry in Numbers," dance sales in the Netherlands and United Kingdom remained buoyant in 2005, accounting for 7% (up from 3% in 2004) and 8% (up from 7%) of the respective markets. In Poland, dance music accounted for a whopping 22% of the 2005 market, up from 8% in the previous year.

The ADE daytime conference was again twinned with a heaving nightclub itinerary. Van Dyk, the Netherlands' Tiësto, Italy's Benny Benassi and the United Kingdom's Dave Clarke were among the master spinners who filled floors for the night program, which saw an estimated audience of 57,000 across 41 clubs.



Hot Off The Presses

Five Future Global Dancefloor Smashes Unveiled

QUEEN VS. THE MIAMI PROJECT

Track: "Another One Bites the Dust"
Label: Positiva
Sound: The Queen chestnut has been regularly sampled—legally and otherwise—through the years, but the Miami Project treatment adds new twists and turns for today's dancefloors.

ERIC PRYDZ

Track: "Proper Education"
Label: Ministry of Sound
Sound: Mind-numbing house track

that will do for Pink Floyd's "Another Brick in the Wall" what Prydz's "Call On Me" did for Steve Winwood's "Valerie."

FEDDE LE GRANDE

Track: "Put Your Hands Up for Detroit"
Label: Data (United Kingdom)/Ultra (United States)
Sound: Already a monster hit in the United Kingdom, Le Grande delivers a dirty, crunchy, yet oh-so-accessible electro-tech-house track.

A-STUDIO FEATURING POLINA

Track: "SOS"
Label: Ark
Sound: Electro-house crossed wires with mainstream pop with catchy lyrics. Check out the Tocha Disco Mix.

ELECTRICO

Track: "Makin' Love"
Label: Unsigned
Sound: Dirty house-electro similar in feel to David Guetta vs. the Egg's huge Euro hit "Love Don't Let Me Go (Walkin' Away)."

GLOBAL NEWSLINE

>>> SPANISH GOV'T OKS UNIVERSAL'S VALE BUY

The Spanish government has cleared Universal Music Spain's purchase of the country's largest independent label, Vale Music.

The move, confirmed Oct. 23, comes after the economy ministry's competition tribunal ruled there were "no motives to oppose the operation [since] it does not threaten the maintenance of effective competition in the markets of music production, and wholesale licensing for the distribution of music products through digital channels."

Universal's purchase, at an undisclosed price, was announced June 22. Competition authorities ordered a probe in August because of fears of excessive concentration.

According to labels' body Promusicae, the combined company would have had a market-leading 28% share in 2005, compared with Sony BMG's 27%.

Vale's main success was to corner the market for CD sales related to reality-TV show "Operación Triunfo," in particular those of David Bisbal. —Howell Llewellyn

>>> BORDERS MOVES INTO IRELAND

Borders Group will open its first superstore outlet in the Republic of Ireland Oct. 27.

The 22,000-square-foot superstore, in the suburb of Blanchardstown, near the center of the capital Dublin, will rack more than 100,000 units of CDs, books and movie DVDs. It will also stock gifts, stationery and printed media, and a Starbucks coffee shop will be located on its mezzanine floor.

The latest venture is an initiative of the group's subsidiary Borders Ireland. Sister company Borders U.K. operates 38 superstores in the United Kingdom; four more are scheduled to open there before year's end. —Juliana Koranteng

>>> SPV, JACK WHITE PRODUCTIONS EXPLORE MERGER

Hanover-based SPV Records has agreed to start merger talks with music group Jack White Productions of Berlin.

Should the two parties agree on terms, Jack White Productions plans to nab a majority share of 51% in SPV, and gain an estimated 4% share of the German recorded music market.

Publicly traded Jack White Productions has annual revenue of €24 million (\$30 million) compared with an estimated €60 million (\$75 million) for SPV, which is privately owned by entrepreneur Manfred Schütz.

Former Sony BMG Germany CEO Thomas M. Stein is chairman of the Jack White Productions board. Its labels include White Records, Trigger Records, VI Music and Miami-based Empire Musicwerks.

SPV's roster includes German R&B act Xavier Naidoo, Italian singer/songwriter Carla Bruni and such international rock acts as Simply Red, Motörhead and Germany's Fury in the Slaughterhouse. —Wolfgang Spahr

>>> FAT FREDDY SWALLOWS THREE NZ MUSIC AWARDS

With three wins, Fat Freddy's Drop continued its winning streak at this year's New Zealand Music Awards—the Tuis—held Oct. 18 at Auckland's Aotea Centre.

Meanwhile, singer/songwriter Bic Runga took album of the year honors for "Birds" (Sony BMG) and the female solo artist award. Punk-rockers the Bleeders won breakthrough artist and best rock album for "As Sweet As Sin" (Elevenfiftyseven/Universal).

Veteran Dave Dobbyn (Sony BMG) received his 15th win in the Tuis' 27 years with the prize for best male solo artist. —Christie Eliezer

>>> PARLOPHONE ENLISTS A&R TOOL

EMI Music label Parlophone says it is the first U.K. major to adopt a technology that gives its A&R team an efficient method for cataloging unsolicited demo tapes sent online and by traditional mail.

Called "A&R Tool" and developed by technology company Senica, the online system encourages unsigned acts to upload their works, including MP3 files and publicity photos, for the A&R team to stream and make its selections.

The move to adopt the software follows a three-month trial this summer. —Juliana Koranteng

Licensing Questions Linger In MTV-Baidu Deal

TOKYO—MTV describes its new content and advertising alliance with Beijing-based Web portal Baidu as a milestone, but not everyone is giving the union their blessing.

The IFPI, for example, is distrustful of Baidu, which provides “deep links” to Web sites offering unauthorized downloads. The portal faces seven lawsuits filed in the Beijing No. 1 Intermediate Court by the IFPI on behalf of its members.

The deal, effective Oct. 17, offers China’s 123 million Internet users access to 15,000 hours of MTV/Nickelodeon original video content and music videos licensed by four Asian music companies for online viewing or download. The labels are Shanghai-based EE Media, Hong Kong-based Music Nation, and Beijing-based Modern Sky and Ocean Butterflies.

“We are monitoring this service very closely to see if any of our members’ music videos are being used in an unauthorized way,” Hong Kong-based IFPI Asia regional director Maysee Leong says. She describes Baidu as “blatant [copyright] infringers.”

The agreement will see the launch of Baidu’s first branded area online, MTV Zone, on baidu.com. In a statement, MTV Networks International president Bill Roedy said the alliance with the search engine “advances our long-term commitment to expanding our brands and local content in China.” MTV already had a similar partnership with Chinese telecom operator China Mobile.

MTV initially said videos from Tokyo-based leading Japanese

independent label Avex would be available via MTV Zone. But a source close to Avex says the label does not have a deal with MTV regarding use of its videos on Baidu or any other digital platform in mainland China, adding that Avex was unaware of the MTV-Baidu deal until it was publicly announced. An MTV representative subsequently confirmed that Avex videos will not be available via MTV Zone. “It’s absolutely fine with us if they don’t want to work with Baidu,” the rep says.

Meanwhile, many tracks by Avex acts are available via Baidu’s deep links to Web sites offering unauthorized MP3 downloads.

No major label or international repertoire will be available via the MTV-Baidu deal, but Roedy says the company “would like to negotiate with the international labels.”

He adds that Baidu has committed to dealing only with licensed product. “We’ve talked intensively with Baidu about digital rights management, which is critical to sustaining our relationship,” Roedy says.

When asked if he expects Baidu to stop such practices as deep-linking, Roedy says, “We’ll see—the quality-control aspect [of the deal] is a powerful force.”

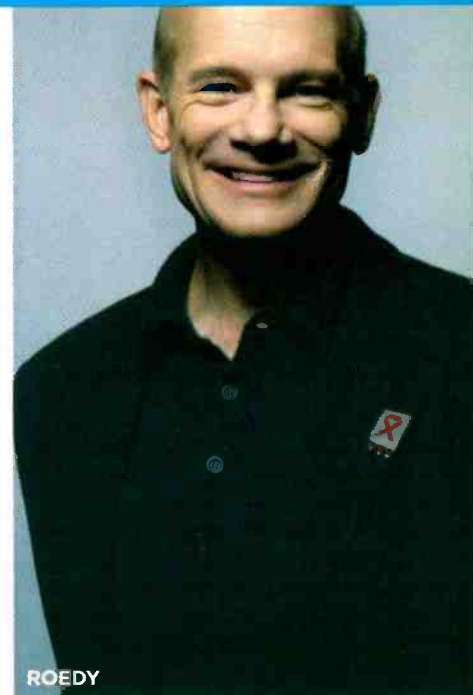
MTV says some downloadable content including music videos would require payment. However, most content would be free after viewing advertisements. MTV, Baidu and, where applicable, record labels will share revenue from user fees. MTV and Baidu will share ad revenue.

“Content owners and artists will be compensated through this revenue-share agreement,” Baidu chairman/CEO Robin Li said in a statement.

One industry source suggests that a key aspect of the deal is that “it gives Baidu legitimacy, as they get a music powerhouse endorsing them.” However, the source adds, “[it] brings no significant content to Baidu and its users which they didn’t already have access to.”

“MTV needs a wider footprint in China in terms of traffic and branding,” the source says, “which they are not getting via normal TV channels. They must have felt a need to do a deal which shows significant traction for their advertisers.”

News of the MTV-Baidu deal followed MTV Networks Asia Pacific’s Oct. 11 announcement of a wide-ranging reorganization of its operations that included the resignation of its president Nigel Robbins and the laying off of 84 staffers at its head office in Singapore.



ROEDY

SPANISH CAFÉ ADDING ONLINE VARIETY

Dance Industry’s Leading ‘Chill-Out’ Brand Now A Lifestyle Package

MADRID—The music at Café del Mar may be chilled-out, but its owners insist the brand still has a healthy pulse.

While the dance industry debates the demise of “chill-out music,” its most successful brand is repositioning itself as an Internet-based lifestyle package.

Long associated with après-rave clubbers on the Spanish Mediterranean island of Ibiza, Café del Mar’s activities during the coming months include a deal with Apple’s iTunes, which sees exclusive material by unsigned acts from the Café del Mar music label’s compilations made available as downloads beginning next month.

In December, the 6-month-

old portal Café del Mar Community (cafedelmarcommunity.com) will open an English-language section. A new Web site called Café del Mar Download will also launch the same month, allowing fans to compile their own selections of music played in the brand’s clubs.

The initiatives are emerging at a time when opinions among Europe’s dance specialists about the future of chill-out music are divided.

“The chill-out market is still there,” insists Oliver Wegener, founder/managing director of Hamburg-based dance music promoter/management firm Public Music & Media, “but you have to be creative to find new



TUDANCA

ways to get the customer.”

Matt Stuart is label manager at London-based dance music powerhouse Ministry of Sound Recordings, which has a multifaceted business model including club, compilation label and online radio operations.

Stuart suggests that the chill-out genre “had its heyday” in 2002-03. “Certainly for us,” he says, “the chill-out market isn’t what it was. We released a ‘Chill Out Session’ album earlier this year, and it absolutely bombed.”

Ibiza became a hippie haven in the ‘60s, and during the past two decades a vibrant dance scene has flourished. The chill-out sound developed along-

venues next year in Tokyo and Okinawa, plus two in Mexico (Puerto Vallarta and Cancún).

Guiral claims that 10 million Café del Mar CDs have been sold worldwide. After DJs began selling their own cassette chill-out compilations in

Ibiza clubs, U.K. independent label React struck a record deal with Guiral in 1992 and released the first of what would become an annual series of Café del

Mar compilations.

PolyGram U.K. and then Universal took over distribution of the series between 1997 and 2001. Since then, Café del Mar Music’s compilations—featuring original and licensed tracks—have been distributed through local independent distributors including MSI in the United States and Plastichead in the United Kingdom.

The Spanish-language Community portal launched in May 2006. Its Madrid-based music

director Miguel Angel Tudanca says it now has 18,000 members—80% from Spain and Latin America—and attracted 296,150 visitors between May and September.

A separate Café del Mar-owned Web site, cafedelmar-music.com, has been operating since 2000 but is essentially an online shop offering CDs and clothing.

The Community portal has already attracted sponsors including electronic giant Samsung, home-delivery wine club Vino Selección and travel firm Viajes Catai. Tudanca says sponsors are being sought for the Community’s English section.

The Community portal features two 24-hour streamed “radio” channels, Canal Relax and Canal Activa. Both will also be available in the English-language section, alongside other content coordinated by London-based club DJ Marcos Duncan.

“The portal is designed to bring Café del Mar fans together,” Tudanca says. They are sharing not just music, he says, but a lifestyle based on clothes, art, travel, gastronomy “and spirituality.”



of Café del

side “rave culture” in the late ‘80s as laid-back music played at the end of a night.

The original Café del Mar venue was opened in 1980 by Ibiza-based current brand president Ramón Guiral, who says it “is still going strong” with 3,000 people visiting it every day between April and October (the club closes in winter). Café del Mar currently operates eight clubs in Spain and one in Singapore. It has plans to open two Japanese

MANAGING
DIRECTOR,
HARVEY
GOLDSMITH
PRODUCTIONS

Harvey Goldsmith

Veteran promoter laments
'faceless, soulless' live sector.

The managing director of Harvey Goldsmith Productions is almost as familiar a figure on the live music scene in the United Kingdom as some of the heavyweight talent he has booked during four decades. On Oct. 30 in front of an industry audience at London's Grosvenor House Hotel, Harvey Goldsmith will receive this year's Music Industry Trusts award—bestowed annually to an individual deemed to have made a lasting contribution to the British music industry. Since its launch in 1992, the award has raised more than £2 million (\$3.75 million) for its designated charities, Nordoff Robbins Music Therapy and the BRIT Trust.

Goldsmith's career as a promoter began in the mid-1960s, when he booked bands while at college in Brighton, on England's south coast. By the early 1970s, with U.S. experience already under his belt, he was working with such acts as the Rolling Stones and the Who, and was instrumental in developing Britain's arena and stadium rock circuits in Britain.

In 1985, Goldsmith booked Live Aid—a role he fulfilled again 20 years later for Live 8. As one of the most experienced protagonists in the live industry, Goldsmith is rarely short of an opinion on its current direction and future prospects.

How do you feel about the Music Industry Trusts Award?

Quite chuffed, actually. It's a nice thing to have because it's an accolade from the industry, and it's not very often you get that. Also it raises some money for good causes.

They've never done a promoter before. Currently, I'm certainly not the biggest promoter, but I'm the only one anyone knows—probably because I'm one of the few prepared to stand up and be counted. I care just as much about what goes on behind the stage as in front of it, so I make myself available to the public and take note of their comments, as well as making sure the acts are OK.

So live promotion is more faceless than it used to be?

Yes, and I don't think that's good. It's becoming a money machine, which is sad, really. The whole live business has lost a bit of its edge. It needs to be edgy to give opportunities for new acts, and you'd better reinvigorate your public all the time, otherwise it just becomes like blotting paper.

It needs more proactive, creative thought to give it a different slant, [so] you're not always just playing the same big venues all the time.

But hasn't the live industry suffered far less than other sectors

in the business downturn of recent years?

The live business doesn't seem to have suffered at all—the only thing it may have suffered from is this year's overload. There are just too many shows out. Over the last three or four years, certainly in Europe, the live industry has [had] a growth pattern.

Why has the European business performed better than its American equivalent?

There's a lot of reasons for that. [In the United States], it's partly that it's become soulless and partly [that it's too] expensive. They've overpriced tickets, and they're not giving enough value back to the public, who are getting fed up with it—and they've got a huge amount of choice.

[Also], over here, we have a much wider acceptance for a variety of talent, whereas in America they seem to be locked down on certain areas and genres of music, depending on which part of America you're in.

Are the public's expectations higher than in the past?

I don't think that's true. The public has always expected an enjoyable experience, and we've let them down. For the first 20 years of my [career], all I was doing was fight-

ing with authorities and venue owners to get their act together and give a better experience. They are now learning to do [that], because they realize if they do that, they make more money out of it.

It's such a competitive market today, you have to improve what you're offering.

Your observations of the international scene are based on extensive experience, aren't they?

I was always working abroad from very early days. I toured Miles Davis, Eric Clapton and West, Bruce & Laing, taking them abroad when no English promoter had ever stepped abroad. And I started to work with the big British acts—Yes, ELP, groups like that—and built their success up [in Britain] and then they went to America. And I was one of the only promoters over here [in the United Kingdom] that was working with American acts as well.

Does it bother you at all that to the general public, you're most closely associated with one event—Live Aid?

Why should that be bad? I suppose it's understandable, and yes, I have

done a lot of other things—maybe some things even better.

I'm quite proud of what we did on Live Aid, and even on Live 8, which was hard work. Live Aid broke all the rules. It was the first time music had ever had dominance on [U.K.] TV; 17 hours [of coverage]. No one, including us, had a clue whether it would work.

There were no mobile phones, no fax machines, no computers. There was telex, landlines and maps. We were using pairs of callipers to figure out where the satellite would be, and that's the truth.

On Live 8, I oversaw five shows, and I had 45 days, I think, and no ticket revenue. Live Aid, to some extent, was easier, because it was a fund-raiser. We didn't know how much we'd raise, but we charged for tickets and persuaded the acts to play for nothing.

Live 8 was never intended to emulate Live Aid—it was political. We felt whatever the public did was fantastic, but they couldn't make the difference. The difference had to be [in putting] pressure on governments.

Did Live Aid have any lasting cultural impact?

It was the point when rock music became establishment. From that point onwards it had a wider audience, but it started to lose its edge. The national press in Britain grabbed hold of music and made it a mainstay, and I don't think it's been the same way since.

Previously, the media looked at rock musicians as hairy, drug-crazed animals, which was kind of fun. After that, we were a major feature in every newspaper, every day of the week. It gave the foundations of a business and took the creativity and the edge out of it. That's probably why we haven't developed enough global superstars since.

What is your final take on where the music business stands in 2006?

I don't like the business as it is, the commercial aspects of it. I don't like that we as promoters globally have let these ticketing systems take over our lives. It's appalling because they take out and don't put a single thing back.

Although in England, we're throwing up a lot of young great talent—much more than America or anywhere else—the big acts have become too greedy, which makes it hard for the new acts to break through, and the record companies don't quite know what they are yet, still.

There used to be a competitive, uneasy relationship between record companies and radio, but now it's too cozy. It needs a lightning bolt to stimulate a lot more young people to have a reason to do [music], and it isn't reality shows on TV.

The acts that came up when I started, like Leonard Cohen, [Bob] Dylan, [Joan] Baez and Neil Young, were reactionaries. Punk was a reaction. Now there's no reaction. ●●●



There used to be a competitive, uneasy relationship between record companies and radio, but now it's too cozy.

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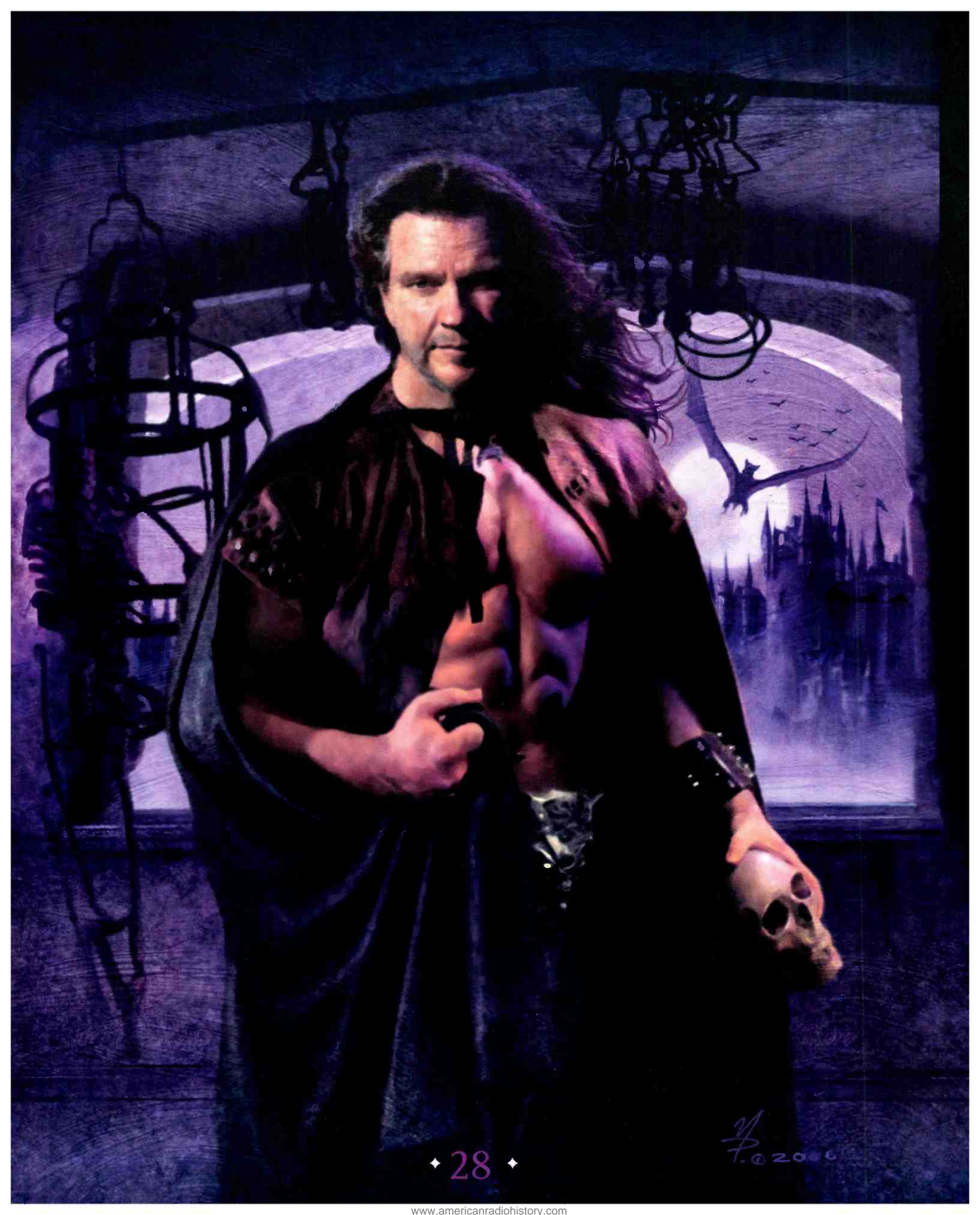
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*Just In Time For Halloween, Meat Loaf Unleashes
His Franchise A Third Time* BY GARY GRAFF

y his own estimation, Meat Loaf has turned down offers to appear in five movies, six episodes of the new TV hit “Heroes” and a guest-starring stint on “CSI” this year.

◆◆◆◆ If he wanted, the rock veteran could be working like, well, a bat out of hell. But come to think of it . . . he is anyway. The monster that Meat Loaf helped create in 1977 has been

unleashed again, and it’s chewing up all his time and energy—with his full and willing cooperation.

◆◆◆◆ Virgin Records releases “Bat Out of Hell III: The Monster Is Loose” on Oct. 31 (Halloween, get it?), adding a new chapter to the biggest and best-known album serial in rock’n’roll history. Its two predecessors—1977’s “Bat Out of Hell” and 1993’s “Bat Out of Hell II: Back Into Hell”—have sold nearly 50 million copies combined, and Meat Loaf is well aware that the anticipation for the threequel is as much, if not more, about the “Bat” than it is about him.

◆◆◆◆ As his manager, Allen Kovac of 10th St. Entertainment says, “It’s an entertainment experience—not just a song or a record.”

◆◆◆◆ “‘Bat Out of Hell’ are not Meat Loaf’s records,” the singer says. “‘Bat Out of Hell’ is bigger than me. It’s bigger than any of us who are involved. Meat Loaf becomes the spoke in the wheel of an event, and it’s the event that takes over.”

◆◆◆◆ The “Bat” experience started in the mid-’70s. Back then, Meat Loaf, a one-time high school football player born Marvin Lee Aday in Dallas, had established credits on stage (“Hair”) and screen (“The Rocky Horror Picture Show”), recorded an album for Motown in 1971 with “Hair” colleague Shaun “Stoney” Murphy and sang on Ted Nugent’s “Free for All” album in 1976.

THE
BAT
IS
BACK

ILLUSTRATION
BY PAUL YOULL



Meat Loaf met Jim Steinman when the singer performed in the composer's musical "More Than You Deserve." The two were part of a tour for the National Lampoon Road Show. While Steinman was working on what Meat Loaf calls "a futuristic Peter Pan story" called "Neverland," he came up with the idea for the first "Bat Out of Hell" album, enlisting his friend to sing. All melodrama and bombast—Phil Spector meets Tod Browning—the Todd Rundgren-produced album became a late-'70s sensation, spawning three hits ("Two Out of Three Ain't Bad," "You Took the Words Right Out of My Mouth" and "Paradise by the Dashboard Light") and logging an 82-week stay on The Billboard 200.

A second "Bat" project was planned to follow immediately, but Meat Loaf suffered a psychosomatic voice loss he now chalks up to simply being unready to take the plunge again.

"I thought it was way too early," he says. "My intuition said, 'You don't want to do this. 'Bat Out of Hell' is still selling this many copies a week. Why do you want to squash this? Why not let it just run its course? Come back in five years and do it.'"

"If that record came out when they wanted to bring it out, I wouldn't be sitting here talking about 'Bat III.'"

Instead, Steinman recorded the songs himself as 1981's "Bad for Good," which didn't come close to equaling the success of "Bat." But a dozen years later, "Bat II" hit pay dirt, winging to No. 1 on The Billboard 200 and pushing Meat Loaf toward a Grammy Award for best male rock vocal performance for the chart-topping single "I'd Do Anything for Love (But I Won't Do That)."

"Bat III" went through a little hell before it became a reality, too. Meat Loaf and Steinman started working on it in late 2001, but the composer suffered some health setbacks, including a heart attack, forcing Meat Loaf to make the difficult decision to move forward without him. "I told Jim I wouldn't do 'Bat III' without him, and I had no intention of doing that," Meat Loaf says, adding that "lawyers worked for over a year putting together a contract for him to do 'Bat Out of Hell III.' It was one of the best producer's contracts in the history of the record business."

Meat Loaf acknowledges that his decision to sideline Steinman—who still composed seven of the tracks on "Bat III"—"was absolutely selfish on my part. He had a heart attack and two strokes; his health was the main concern for me. I know the stamina that it takes to put together a 'Bat Out of Hell' record, and the intensity. I just did not believe he was healthy enough to sustain it."

"The decision not to use Steinman has taken its toll on me. It was not easy, because I am a really loyal person. But I had to make the decision that was right. I couldn't sit around and wait."

Steinman would not comment about the issue to Billboard, but his manager David Sonenberg says that "Jim's health is excellent. That's not the reason he didn't participate in ['Bat III']. He had some meaningful health problems about four years ago, but he's

been totally healthy the last couple of years. His health in no way impacted on his involvement in the 'Bat Out of Hell' project."

Sonenberg says Steinman is in the midst of working on a "Bat" theater piece, which will probably debut in England.

Meat Loaf subsequently wound up going to court earlier this year to wrest from his collaborator the "Bat" trademark, which the singer says Steinman had acquired through an attorney's "clerical error." The \$50 million matter was settled out of court.

"I knew the lawsuit was going to be gone in a heartbeat," Meat Loaf says. "Jimmy got points on the record, which is fine. I didn't mind giving him the points on 'Bat III.' In my mind that kind of makes up for me not using him" to produce it.

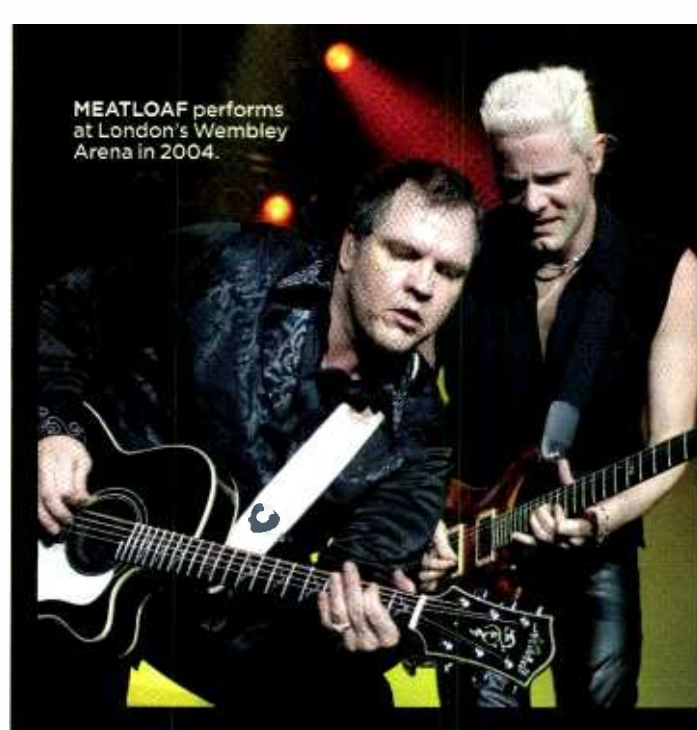
In lieu of Steinman and after considering several other producers, Meat Loaf chose Desmond Child, a hitmaker with plenty of hard rock credits (Bon Jovi, Aerosmith, Kiss) and a burning desire to be part of the "Bat" story. "This is something Desmond had been dreaming about his whole life," says Kovac, who nonetheless initially told Child that "he was the wrong guy. He had the passion, but musically I never heard anything I thought would work for a 'Bat Out of Hell' record. He needed to deliver a song that made me believe he was the right guy." Child answered with "If God Could Talk," which Meat Loaf—who was already favorably disposed toward Child—says "gave me goose bumps. I thought, 'There's a hit if we ever heard one,' and we went from there."

Even though Child is considered the main producer of "Bat III," Kovac says the set is "really a Steinman-Child record. It's about evenly split as far as songwriting, but it was produced by Desmond. Desmond did an unbelievable job of bringing this project into 2006-07."

Child—who began recording sessions by playing Slipknot CDs to get the assembled musicians in the mood—had plenty of help bringing "Bat III" to life. Rundgren returned to help arrange backing vocals. Mötley Crüe's Nikki Sixx, former Marilyn Manson and current Rob Zombie guitarist John5, Steve Vai and James Michael contributed to the songwriting, while Vai, John5, Grammy-winning producer of the year John Shanks and Queen's Brian May were part of the album's guitar army. "I didn't just want to bring in rock players—I wanted to go to extreme rock people," Meat Loaf says. The result, he adds, is an album that "has all the touches of the other two 'Bats,' but it's much more of a rock album."

Nevertheless, the album's first single, a duet with Marion Raven on "It's All Coming Back to Me Now," falls decidedly on the pop and even AC side of the spectrum. The song, a Steinman-penned hit for Celine Dion in 1996, was originally slated for "Bat II," and Meat Loaf is still disappointed ("I'd use a stronger adjective," he says with a laugh) that he didn't get first crack at it.

"That was my song," Meat Loaf says. "I wanted to record it for 'Bat II,' and Jim said, 'Let's wait for 'Bat III,' and so I took him at



his word. The next thing you know, Celine Dion is recording it."

The "Bat III" campaign, however, started with the hard-rocking title track. Honing in on Meat Loaf's association with Major League Baseball—dating back to the spoken segment on "Paradise by the Dashboard Light" by Hall of Fame broadcaster Phil Rizzuto—Virgin took "The Monster Is Loose" to the league for play at ballparks during broadcasts. "I think the strategy with 'Bat III' is to just make people aware it's out," Virgin chairman/CEO Jason Flom says. "That sounds so basic it's almost silly, but it's the kind of record that, to me, if you went and set up a little booth in Rockefeller Center and had this record on sale and people just walking by, a decent percentage of them would pick it up just because it's 'Bat Out of Hell.' The franchise is amazing."

Flom says that working "Bat III" "revolves more around marketing than it does radio," with an emphasis on TV appearances ("Today," "Jimmy Kimmel Live," ESPN's "Cold Pizza"), print media and online campaigns. A special in-store display has been designed to house all three "Bat" albums, and a DirecTV promotion will also pump the series. VH1 will feature "Bat III" as part of its Hear First series, and VH1 Classic plans to give the set extensive airtime.

Virgin will also release a special edition of "Bat III" with a DVD and expanded artwork and liner notes. A boxed set with all three albums plus demos and unreleased material is planned for 2007.

Meat Loaf's appearance in the upcoming Tenacious D film "The Pick of Destiny" will also help bang "Bat III." And on Halloween night, Pillar Entertainment will present a "Bat III" release event in more than 100 theaters across the country, which will include footage from the recording sessions, the video for "It's All Coming Back to Me Now" and an introduction by Meat Loaf himself.

"Our basic point of entry is Halloween," Kovac says. " 'Bat Out of Hell' sounds like it's almost the soundtrack to Halloween, so the idea was the hit on Halloween and then have it lock in the Christmas season."

And despite Flom's earlier assertion, there's still hope that radio will back "Bat III" in due course. "I think radio response so far has been cautious, which is not something you wouldn't expect," he says, adding that Meat Loaf has been working personality-dominated morning shows that don't adhere strictly to musical formats. "We think we'll get [radio] eventually," Flom says.

Meat Loaf is planning a "Bat III" world tour that begins in March in Florida, but he staged a special concert showcasing all three albums Oct. 16 at London's Royal Albert Hall, with a "Bat on Broadway" performance slated for Nov. 2 at New York's Palace Theatre.

"It's going to work great," Meat Loaf says of the show, which he'll also perform in Toronto; Atlantic City, N.J.; Uncasville, Conn.; and Mexico City. "It's in two halves, and there's costume changes and a string section and some funny stuff happening right at the top—really unexpected stuff happening within the first six minutes of the show."

However, plans to film the London show were scratched. "The cameras and everything were just going to get in the way," Meat Loaf says. But he does want to do some filming during the tour, when he hopes "Bat" mania will be fully rekindled and audiences will know "Bat III" as well as they know the other two.

"I'll tell you what ties [the albums] together," Meat Loaf says. "They're all very funny. They're all tongue-in-cheek. It's all these high, tense, emotional songs that are way over the top, and that's what makes them 'Bat Out of Hell.'"

"Maybe that's what makes them so difficult to make." ...

SEQUEL OPPORTUNITY

'Bat Out of Hell' Is Not The Only Album Brand To Inspire A Series

With more than 50 million copies sold worldwide, Meat Loaf's "Bat Out of Hell" is by far the most successful album series in music history. But it is hardly the only one of its kind. Here's a look at how some notable album series stack up:

◆ For sheer mass, Kiss' "Alive" may be the king of all album series, with four entries since 1975. The king of kings, surprisingly, is the first sequel, 1977's "Alive II," a double-platinum set that shouted out loud at No. 7 on The Billboard 200. The original, 1975's

"Alive," was the group's first gold album at No. 9, while 1993's "Alive III" grabbed more gold at the same chart peak. "Kiss Symphony: Alive IV" debuted at No. 18 in 2003 and has sold 134,000 copies.

◆ Queensrÿche's 1988 rock opera "Operation: Mindcrime" went platinum and climbed to No. 50. This year's "Operation: Mindcrime II" debuted at No. 14, with shipments of 118,000 so far, according to Nielsen SoundScan.

◆ Joe Jackson took 1982's "Night and Day" to No. 4 and gold status. "Night and Day II," released in 2000, did not chart and has scanned 30,000 copies.

◆ Neil Young spent two weeks at No. 1 and struck gold—and, ultimately, quadruple platinum—with 1972's "Harvest." His 1992 "Harvest Moon" was a cash crop, too, selling 1.7 million copies and reaching No. 16.

◆ Dr. Dre smoked his hip-hop competition in 1992 with "The Chronic," a No. 3 album that's shipped 5.2 million copies. He lit things up even bigger in 1999 with "2001," which hit No. 2 and moved 7.1 million units. ◆ Nas' "Illmatic" put the rapper on the map in 1994 with a No. 12 chart peak and sales of 1.1 million. 2001's "Stillmatic" rocked to No. 5, shipping 2 million copies.

◆ Wu-Tang Clan entered the music world in 1993 to the double-platinum tune of "Enter the Wu-Tang (36 Chambers)," which rolled to No. 41. But 2004's "Disciples of the 36 Chambers: Chapter 1," a live set, hit a less impressive No. 92, with sales of 97,000. —GG





2006 BILLBOARD

ARIZONA SENATE

Jon Kyl R Judiciary Committee member. Chairman of the Subcommittee on Terrorism, Technology and Homeland Security. Not a go-to guy for the music industry, but considered extremely driven when it comes to supporting innovation as well as property rights; viewed as a significant voice in the middle who could bridge technology and music industry disputes.

CALIFORNIA SENATE

Dianne Feinstein D Judiciary Committee member. Ranking Democrat of the Subcommittee on Terrorism, Technology and Homeland Security. Powerful committee member; long track record of protecting intellectual property rights; author and lead sponsor of the Perform Act (S. 2644), which includes a requirement for cable, satellite and Internet broadcasters to protect music they transmit over digital radio.



CALIFORNIA HOUSE

Daniel Lungren R (3) Judiciary Committee member. Strong supporter of technology companies; viewed by some in the music businesses as one who promotes broader fair use over intellectual property rights. Seen as closely aligned with Rick Boucher, R-Va., who introduced the Digital Media Consumers' Rights Act of 2005 (H.R. 1201). That bill would change protections under copyright law, to permit—for noninfringing purposes—the circumvention of technological measures used to protect copyrighted work.

Zoe Lofgren D (16) Judiciary Committee member. Consistently offered amendments supporting a broader application of fair use, which music industry trade groups viewed as eroding intellectual property rights.

Howard Berman D (28) Judiciary Committee member. Ranking Democrat of the Subcommittee on Courts, the Internet and Intellectual Property. One of the strongest supporters of copyright holders; could become Judiciary Committee chairman if Democrats take the House.



Adam Schiff D (29) Judiciary Committee member. Co-chairs the Congressional International Anti-Piracy Caucus, which works to persuade the administration to include strong anti-piracy provisions in any trade deals negotiated with foreign countries.

Maxine Waters D (35) Judiciary Committee member. Strong supporter of intellectual property rights; considered to be a friend to the hip-hop community. Earlier this month, for example, she joined activist Cornel West and rapper Talib Kweli in New Jersey for the "Princeton Hip-Hop Symposium."

Linda Sanchez D (39) Judiciary Committee member. Strong supporter of intellectual property rights; consistently voted in favor of artists and songwriters on bills before the intellectual property subcommittee.

Mary Bono R (45) Commerce Committee member. Co-founder of the Congressional Caucus on Intellectual Property Promotion and Piracy Prevention; music rights activist; copyrights of her late husband, Sonny Bono, make intellectual property protection a personal issue; often teams with Rep. Marsha Blackburn, R-Tenn., to advocate for songwriters and copyright holders.

Darrell Issa R (49) Judiciary Committee member. Former Consumer Electronics Assn. chairman; a strong supporter of consumer and technology groups, but also listens to copyright holders' views.

FLORIDA SENATE

Bill Nelson D Commerce Committee member. Ranking Democrat of Subcommittee on Science, Technology and Space. Understands music industry concerns; daughter is a singer/songwriter.



FLORIDA HOUSE

Robert Wexler D (19) Judiciary Committee member. Co-founder of the Congressional Caucus on Intellectual Property Promotion and Piracy Prevention; supporter of intellectual property rights.

Tom Feeney R (24) Judiciary Committee member. Co-founder of the Congressional Caucus on Intellectual Property Promotion and Piracy Prevention; supporter of intellectual property rights.

GEORGIA HOUSE

Nathan Deal R (9) Commerce Committee member. Understands music industry issues; daughter works in the music industry.

INDIANA HOUSE

John Hostettler R (8) Judiciary Committee member. Chairman of Subcommittee on Immigration, Border Security and Claims. Strong supporter of intellectual property rights; recently participated in an event with Under Secretary of Commerce for Intellectual Property Jon Dudas in Indiana to highlight the importance of intellectual property protection in a global market, the dangers of piracy and counterfeiting, and the creation of jobs in the knowledge-based U.S. economy. Democratic challenger **Brad Ellsworth**, ahead at press time according to The Washington Post, is a county sheriff.



KENTUCKY HOUSE

Ron Lewis R (2) Ways and Means Committee member. Main sponsor of a capital gains tax bill that gives songwriters the same tax benefits as corporations when selling music publishing catalogs.

MARYLAND SENATE

Ben Cardin D House Ways and Means Committee member. Congressman running for seat of retiring Republican Sen. Paul Sarbanes. Strong supporter of a capital gains tax bill that gives songwriters the same tax benefits as corporations when selling music publishing catalogs.



Michael Steele R State lieutenant governor. Running for seat of retiring Republican Sen. Paul Sarbanes. Candidate did not provide information on specific background supporting intellectual property or the music industry, but TV commercial and Web site feature Russell Simmons supporting Steele.

MARYLAND HOUSE

Steny Hoyer D (5) House Democratic Whip. A leader in passing the Sound Recording Preservation Act, which established the first nationwide effort to preserve American sound recordings.

MICHIGAN HOUSE

John Conyers Jr. D (14) Judiciary Committee Ranking Democrat. Avid supporter of songwriter causes and intellectual property rights protection; a founding member of the Congressional Black Caucus.



ELECTION GUIDE



NEVADA SENATE

John Ensign R Commerce Committee member. A technology industry ally, but open to music industry arguments; would be a strong presider to make peace between technology and music groups.

NEW JERSEY HOUSE

Mike Ferguson R (7) Commerce Committee member. Lead sponsor of the Audio Broadcast Flag Licensing Act (H.R. 4861), which would force digital radio device manufacturers and broadcasters to protect music that is transmitted digitally. Democratic challenger **Linda Stender** is a member of the state Assembly. Last June, Stender and Assemblywoman Joan Quigley reportedly proposed that the state ban—then changed ban to boycott—sale of the book “Godless: The Church of Liberalism.”



TEXAS HOUSE

Joe Barton R (6) Commerce Committee chairman. A good chairman, not clearly in anyone’s corner; public comments indicate he will move issues forward if industry parties fail to come together on a bill; believes in a broad interpretation of fair use but does not give much latitude to so-called “copyleft” groups—those who advocate less copyright protection; has a very open door to discuss the issues.

Lamar Smith R (21) Judiciary Committee member. Chairman of Subcommittee on Courts, the Internet and Intellectual Property. One of the leading protectors of copyrights and go-to guys for copyright holders, including artists and songwriters; could become Judiciary Committee chairman if Republicans maintain a House majority.



NORTH CAROLINA HOUSE

J. Howard Coble R (6) Judiciary Committee member. Chairman of Subcommittee on Crime, Terrorism and Homeland Security. Strong supporter of music creators; if Lamar Smith, R-Texas, becomes chairman of the Judiciary Committee, Coble has a shot at taking Smith’s spot as chair of the Judiciary Subcommittee on Courts, the Internet and Intellectual Property.



UTAH SENATE

Orrin Hatch R Judiciary Committee member. Chairman of Subcommittee on Intellectual Property. Author of several important pieces of legislation that protect copyrights; a long-time go-to guy for copyright holders, including artists and songwriters; a songwriter who understands the issues.



OHIO SENATE

Mike DeWine R Judiciary Committee member. Chairman of Subcommittee on Antitrust, Competition Policy and Consumer Rights. Does not champion music industry issues, but is sensitive to copyright holders’ concerns; understands property rights. Strong challenger is seven-term Democratic Congressman **Sherrrod Brown**, House Commerce Committee member. No known track record on intellectual property protection or music industry issues.



VIRGINIA SENATE

George Allen R Commerce Committee member. Chairman of Subcommittee on Technology, Innovation and Competitiveness. Strong supporter of the technology industry, but chose not to help lead a fight against copyright holders; supports issues driven by market forces, but very responsive when asked to listen to concerns over property rights. Democratic challenger **Jim Webb** is former Secretary of the Navy and an attorney; no known intellectual property or music industry positions.



OHIO HOUSE

Steve Chabot R (1) Judiciary Committee member. Chairman of Subcommittee on the Constitution. Influential senior committee member; committed to supporting intellectual property rights; supported all copyright bills that have come before the Judiciary Committee. Democratic challenger **John Cranley** is an attorney serving as a Cincinnati city councilman; no known intellectual property or music industry positions.



VIRGINIA HOUSE

Bob Goodlatte R (6) Judiciary Committee member. Co-chairs the Congressional International Anti-Piracy Caucus that works to persuade the administration to include strong anti-piracy provisions in any trade deals negotiated with foreign countries.

Rick Boucher D (9) Commerce Committee member. Presents a challenge for rights holders; viewed as the voice for those advocating less copyright protection; during the last two congressional sessions, introduced the Digital Media Consumers’ Rights Act of 2005 (H.R. 1201). That bill would change protections under copyright law, to permit—for noninfringing purposes—the circumvention of technological measures used to protect copyrighted work.

TENNESSEE HOUSE

Marsha Blackburn R (7) Commerce Committee member. Founder and chairman of the House Songwriters Caucus. Fierce supporter of songwriters and copyright holders; especially effective when teaming with Rep. Mary Bono, R-Calif., as passionate activists for music creators.

John Tanner D (8) Ways and Means Committee member. Co-sponsored songwriters’ capital gains tax bill; son works for a music publisher.

Steve Cohen D (9) Running for seat of retiring Democratic Rep. Harold Ford. For more than two decades, the go-to guy for copyright holders in the Tennessee legislature; an energetic advocate who has shown a passion for the arts and has deep relationships in the artist and songwriter community. Also running: Republican **Mark White** is a small-business owner; no past dealings with music or intellectual property issues.

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SPECIAL FEATURE

Deep Grooves

A Fast Guide To What Top R&B And Hip-Hop Acts Have On Tap For The Hot Holiday Retail Season

WE'VE ALREADY GOTTEN a taste of what's in store—literally and figuratively—during this year's fourth-quarter juggernaut for hot R&B and hip-hop albums. Already out of the starting blocks are Beyoncé ("B'Day"), Justin Timberlake ("FutureSex/LoveSounds"), Chirgy ("Hoodstar"), Lupe Fiasco ("Lupe Fiasco's Food & Liquor") and the recent photo finish between Ludacris ("Release Therapy") and Janet Jackson ("20 Y.O."). The three-month period from October through December has become the traditional time when labels release their heavy hitters to boost retail traffic and, they hope, their bottom lines. ¶ To get a jump on the annual holiday-buying season, labels of late have stretched the fourth quarter into September. And with album sales down 5.2% from 2005, this year is no exception. ¶ Thus beyond Beyoncé and Ludacris, there are plenty more R&B and hip-hop projects in the pipeline. ¶ Albums by Monica ("The Makings of Me"), Lloyd Banks ("Rotten Apple"), Diddy ("Press Play") and Ruben Studdard ("The Return") are among key October releases. ¶ Also on the docket are a greatest-hits album with additional new tracks from Mary J. Blige plus new albums by Bow Wow and Mario. ¶ That's just the tip of the proverbial iceberg. Profiled here are 10 more releases whose attendant buzz more than amply predict these projects will further drive retail traffic between now and the end of the year. These capsules were written by Hillary Crosley, Clover Hope and Gai Mitchell.

ILLUSTRATION BY ELLEN WEINSTEIN

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AKON

"Konvicted" Upfront/SRC/Universal Motown

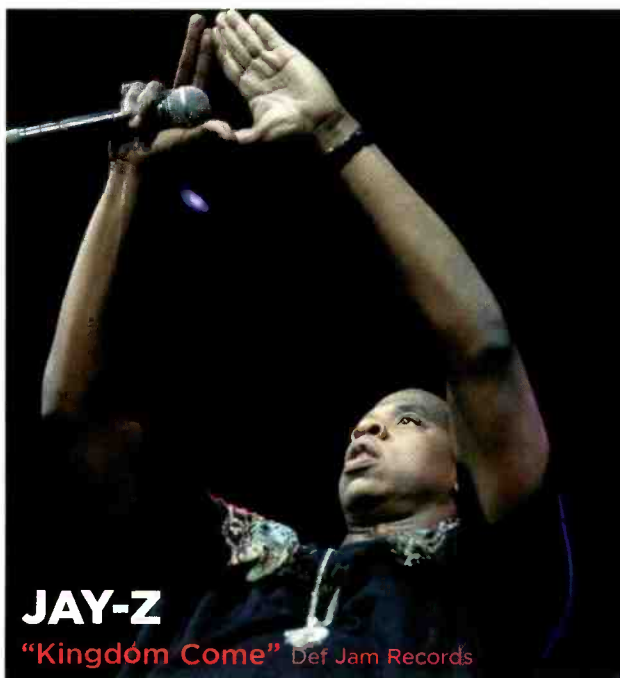
Akon has already burned up The Billboard Hot 100 with the first of two singles from the singer/rapper's anticipated sophomore album, "Konvicted," set for release Nov. 21.

"Smack That," featuring Eminem, skyrocketed from No. 95 to No. 7 on the Hot 100 the week of Oct. 14, setting the record for the largest climb in the chart's 48-year history. Igniting the song's consumer engine—its No. 6 debut on Hot Digital Songs with 67,000 downloads.

The second single, "I Wanna Love You" featuring Snoop Dogg, has scaled the Hot 100 and the Hot R&B/Hip-Hop Songs chart.

Born in Dakar, Senegal, Akon moved to Union City, N.J., at the age of 7. His dad is noted jazz percussionist Mør Thiam. Akon's 2004 debut album, "Trouble," spun off several domestic and international hits including "Lonely" and "Locked Up (Remix)" featuring Styles P. The latter was written after Akon was jailed for three years for armed robbery. "Trouble" has sold 1.4 million units, according to Nielsen SoundScan.

Since then, Akon has produced and/or guested on songs by Young Jeezy ("Soul Survivor"), India.Arie ("I Am Not My Hair") and his own Konvict Muzik artist T-Pain. Akon's recent collaborations include work with Elton John and Gwen Stefani.



JAY-Z

"Kingdom Come" Def Jam Records

Few MCs realize that there are no 401(k) plans for rappers, but after Jay-Z's "retirement" in 2004, he found a safe new berth in his role as president of Def Jam Records.

After hinting he'd return during his 10th anniversary "Reasonable Doubt" performance at Radio City Music Hall in June, the MC-turned-executive drops his latest album, "Kingdom Come," Nov. 21.

The first single, "Show Me What You Got," produced by Just Blaze, leaked onto national radio recently and is already No. 20 on Billboard's R&B/Hip-Hop Songs chart. Posed to be among the year's biggest albums, "Kingdom Come" has Def Jam ecstatic.

VARIOUS ARTISTS



"Dreamgirls"

Music World Music/Sony Urban/
Columbia Records

At a time when overall soundtrack sales have lost luster, with a few exceptions such as "High School Musical," all eyes are on the highly anticipated "Dreamgirls" album. Featuring music from the long-awaited movie version of the Tony Award-winning Broadway play, the Underdogs-produced soundtrack bows Dec. 5 at retail, including Starbucks, and online.

The movie, which premieres Dec. 4 at the Imperial Theatre in New York and Dec. 21 nationally, stars Beyoncé Knowles, "American Idol" finalist Jennifer Hudson and Tony winner Anika Noni Rose (Broadway's "Caroline, or Change") as the Dreamgirls. Rounding out the main cast are Jamie Foxx, Eddie Murphy and Danny Glover.

The soundtrack's first single, "Listen," went to radio Oct. 18. That set up a marketing blitz that includes a MTV "Making of the Video" in mid-October and promotional appearances by Beyoncé, who'll perform Nov. 21 at the American Music Awards, and on "The Oprah Winfrey Show," "Late Show With David Letterman," BET's "106 & Park" and MTV's "TRL." Viacom presented a worldwide premiere of the "Dreamgirls" trailer Oct. 5.

Prior to the soundtrack's arrival, Beyoncé released her second solo album, "B'Day," Sept. 5. The album, which also features "Listen," debuted at No. 1 on The Billboard 200 with 541,000 units and has sold 956,000 copies to date, according to Nielsen SoundScan.



THE GAME

"The Doctor's Advocate"
Geffen Records

Following his 2005 multiplatinum debut "The Documentary," and the almost career-ending beef with crew member 50 Cent, Game comes out swinging this November with "The Doctor's Advocate."

Though his original champion, Dr. Dre, is not part of the album, and the Game has officially departed the Aftermath and G-Unit labels, it seems as if it was all his grand plan.

With the first single, "It's Okay (One Blood)" featuring Junior Reid, he's got everyone from bloggers to Nasty Nas calling him a superstar. And as for Dre's missing involvement?

"50 can't dictate what the mighty powerful Dr. Dre is doing," the Game says. "It just happened that 50 said that, and then Dre just wasn't on the album, unless there's something I don't know. And if there is something, I don't want to be involved in the politics of hip-hop. I just want to make music good enough to be called a classic."

JOHN LEGEND

"Once Again"
Columbia/Sony Urban



Could John Legend get any more soulful? The answer lies in his nostalgic sophomore effort "Once Again," due Oct. 24. Brimming with wistful ballads and old-school soul, the disc—along with Legend's promotional deals with Verizon and Gap—looks to broaden his already extensive appeal.

The new offering is the follow-up to his Grammy Award-winning 2004 debut "Get Lifted," which has shifted 1.8 million copies and yielded the single "Ordinary People," a stark piano ballad with striking lyrics and vocals.

For "Once Again," Legend spent six months recording roughly 30 tracks with producers like Kanye West, Raphael Saadiq and Will.i.am, who co-wrote and produced "Ordinary People." The duo wrote seven songs in five days, including the lead single "Save Room."

"The mind state we kept while working on this record was one of hunger, humility and fear," Will.i.am told Billboard in August. "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... I love working with John because he's a real musician. He understands melody. It's not just hip-hop beats all day." And Legend says, "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 showoff records."

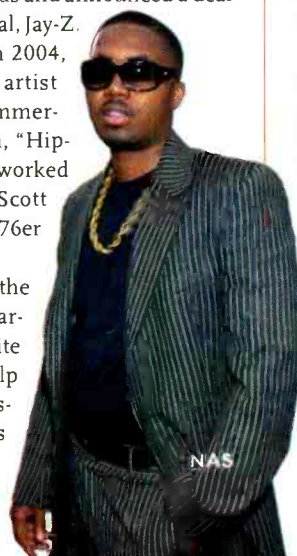
NAS

"Hip-Hop Is Dead: The N" Def Jam Records

This year has been wild with change for Nasir Jones, who married his girlfriend, Kelis, left Columbia Records and announced a deal with Def Jam under his longtime arch rival, Jay-Z.

After dropping "Streets Disciple" in 2004, Nas further established himself as an artist first, rapper second by choosing noncommercial beats. But for his upcoming album, "Hip-Hop Is Dead: The N," due Dec. 19, he worked with Kanye West, Just Blaze, Dr. Dre, Scott Storch, Will.i.am and even Philadelphia 76er Chris Webber.

MCs like West, Damien Marley and the Game make appearances, and after hearing tracks like "Still Dreamin'" and "White Man's Paper," it's clear that Nas will help Def Jam maintain a commanding presence on the Top R&B/Hip-Hop Albums chart come December.



CIARA

"Ciara: The Evolution"
LaFace/Zomba Label Group

"There's still more about me that I'd like to share with the world," Ciara told Billboard last November. As any budding singer would, the 20-year-old is opting for a more mature sound on her sophomore disc "Ciara: The Evolution," the follow-up to her 2004 debut "Goodies." The album bowed at No. 3 on The Billboard 200 and has sold 2.6 million copies.

Due in December, the new disc is helmed by producers including Rodney Jerkins, Pharrell Williams, Will.i.am, Lil Jon and Polow Da Don, who crafted the lead single, "Promise."

"Nobody's really heard her do a ballad and the way we did it is young but sexy," Polow says of the song. "It's incredible and I predict it'll be No. 1."

Taking a more active role in the studio this time around, Ciara wrote or co-wrote every track and co-produced the majority of the album, serving as co-executive producer.

"Every artist who is a veteran and has been in this for awhile always talks to me about the sophomore jinx," she says. "But once you get that second album done you feel so good."

The multitasking singer made her film debut this year in MTV's "All You've Got."

Her label's plan "is to maximize her star power," says Julia Lupari, senior VP/head of marketing for Zomba Label Group. "A lot of people expect Ciara to have a dance record but ["Promise"] is an amazing vocal performance and it does mark an evolution. It's about more than just her music. We're capitalizing on her vision."

In addition to launching a national club tour on Oct. 26, the label is organizing mobile partnerships and partnering with BET, the co-sponsor of her club tour, for programming, including the half-hour special "From the Studio to the Stage," a dance contest and an online preview of the album one week before its street date.



Real Talk



HILLARY CROSLY hcrosley@billboard.com

Jams Flying High At Power Summit

You're probably tired of me talking about the ninth annual Power Summit in the Dominican Republic (Billboard, Oct. 21). But the Diplomats' Jim Jones, who is also Warner Bros.' director of A&R, definitely had the song of the conference in "We Fly High," featuring Max B.

For the record, Jones' joint was my jam months ago, but after hearing him perform it four times—once for more than 10 minutes—I had to ask him and the producer, Zukhan Bey, how it became 2006's summer anthem.

"It's a straight-up New York record," Jones says. "And in my mind, everybody wants to be a baller. It's just a good ghetto cry and gives people in New York something to look forward to."

Now we've already established that New York rap hasn't died, but it has been a hard sell lately. However, Jones' Diplomat crew—Cam'Ron, Juelz Santana, J.R. Writer, Zha Zha, Hell Rell and Freeky Zeekey—has the underground hip-hop audience's undivided at

From mixtapes to DVDs like "Killa Season," and one-off tracks like Cam'Ron's "Weekend Love," this crew could probably release an off-key chorus and still fall into Billboard's Hot Rap Songs chart's top 20. Oh, wait, it did.

"The way the music is now, none of the R&B singers coming out can really sing," Bey says. The Philadelphia native has also worked with Ludacris, Beyoncé, LL Cool J, the Roots and Jay-Z. "More of the hip-hop artists are on key than the R&B singers—it's too strict. Hip-hop is loose, it's fun."

More important, Bey swears that he knew "We Fly High"

was a hit before he even finished the beat. In fact, it hit him right after his production equipment stopped floating in mid-air. "The beat came to me, and the drum machine started to float above me," says Bey, who describes his sound as a hybrid of the North, South and East Coast. "And then I had the beat. So I called Jim and Yandy Smith, Jim's manager, and told them I had another one."

BUCK THE WORLD: My favorite G-Unit member besides 50 Cent, Young Buck releases his new album Nov. 28.

It has Buck working with producers Dr. Dre, Eminem, Jazze Pha, Timbaland, Lil Jon, Hi-Tek and the Justus League on 17-18 tracks. The first single, "If You Want Some," caters to the ladies, while album cuts like "I Ain't Fuckin' Wit You," featuring Snoop Dogg and Trick Daddy, and "Say It to My Face," featuring Bun B, 8Ball and MJG, portray his endearing violent threats.

Buck is also shopping his Ca\$ville record label for distribution. And though he's signed to Interscope Records as an artist, he's open to anyone who'll meet his needs.

"Ca\$ville Records has Lil' Murder, D-Tay, Hi-C, and I've also formed the group 615," Buck says. "We're in the middle of negotiations, and have had offers from Atlantic and Def Jam. But I'm just looking for the best place to take it. Outside good label promotion, I'm looking for that family feel, and if it ain't going to be with Interscope, then it won't."

Buck's also looking into the reality TV fray and shopping his show pitch in which he reunites with his drug addict father. ■■■



OMARION

"21" T.U.G./Epic/Sony Urban

R&B vocalist Omarion has been commanding the spotlight since his days as the frontman of producer Chris Stokes' popular boy band B2K.

In December, Omarion will deliver his sophomore album, "21," which he says is carved out in the tradition of records by Michael Jackson and Prince.

With the album, whose title refers to the singer's current age, Omarion hopes to offer "feel-good music" for the masses. The disc boasts production by Pharrell Williams, the Underdogs and Bryan-Michael Cox and is preceded by the disco-esque single "Entourage," produced by Eric Hudson. The song has peaked at No. 25 on Billboard's Hot R&B/Hip-Hop Songs chart.

Omarion's 2005 solo debut "O" debuted atop The Billboard 200 and Top R&B/Hip-Hop Albums and has shifted 728,000 units. In addition, Omarion can be seen in several upcoming films, including the drama "Street Soldier," the horror movie "Somebody Help Me"—which features labelmate Marques Houston—and "Reggaeton," a movie about an aspiring Bronx rapper forced to flee to Puerto Rico.

BOBBY VALENTINO

"Special Occasion" DTP/Island Def Jam

Judging by the ladies' screams at Billboard's recent R&B/Hip-Hop Awards show, Bobby Valentino will be a winner in this year's fourth-quarter derby. "Special Occasion," due Nov. 14, is the follow-up to his successful 2005 debut "Disturbing Tha Peace Presents Bobby Valentino," which was powered by the hit single "Slow Down." The album has sold 680,000 copies, according to Nielsen SoundScan.

This time, the suave crooner co-wrote more than three-quarters of his sophomore set, collaborating once again with production duo Tim & Bob in addition to Rodney Jerkins, Sean Garrett, Bryan-Michael Cox and Dre & Vidal. Jerkins produced the lead single from the new album, the ballad "Turn the Page."

"I wanted to see how other producers viewed me as an artist," says Valentino, a protégé of Ludacris. "That's one reason that made me want to work with a variety of producers, step outside the box and create a classic R&B album with a Valentino twist."

To help promote the new album, Valentino recently performed with Ludacris and labelmate Shareefa at Cingular Wireless' live mobile concert series, Cingular Sounds Live. He's also preparing to roll out Bobby V, his line of jeans for women.

YOUNG BUCK

"Buck the World" G-Unit

As the most charismatic member of G-Unit outside its originator, 50 Cent, Young Buck has made sure his gruff rhymes withstood hip-hop's fickle attention span. Starting with his breakthrough album "Straight Outta Cashville" in 2004, Buck shone as the New York rap pack's Southern spitter.

Whetting his fans' appetites with the 2006 mixtape "DJ Drama & Young Buck: Welcome to the Traphouse," he reminded the underground that he still had passion and bravado to spare. And with the low sales that G-Unit has garnered from its last few projects, the upcoming "Buck the World" looks to be the label's fourth-quarter savior.

"My album is dropping Nov. 28," Young Buck says. "I wanted to call it 'Fuck the World,' but they wouldn't let me. Fortunately, I automatically stand out because my swag-ger and everything is different. At the end of the day, I call it reality rap."



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

Hot Picks, Lost And Found

Lost in the shuffle. That inevitably happens around this time of year: deserving records that receive less than their fair share of attention amid the fourth-quarter onslaught.

As 2006 winds to a close, here are a few records that warrant second listens—and can also fulfill R&B fans' aural fixations.

"Retro Blackness" (Morning Crew Records): Most stalwart R&B fans know singer/songwriter/producer Gary Taylor by dint of songs he's written for Anita Baker ("Good Love"), the Whispers ("Just Gets Better With Time") and others.

Jumping off the major label merry-go-round long before it became fashionable, Taylor also has expanded his reach internationally via seven independent releases on his own Morning Crew Records label, including 2003's "Eclectic Bohemian."

He's back now with his eighth CD, "Retro Blackness." As the title implies, this album transports the listener back to one of R&B's most prolific periods, the '70s.

This soulful collection is all about love: self-love ("My Blackness"), romantic love ("Knew You Better") and—most important—love of black people and their culture ("Lovin' My People"). Evoking such prideful message-in-the-grooves talents like Curtis Mayfield, Donny Hathaway, Stevie Wonder and Gamble & Huff, Taylor defines his vision of R&B as "real and black," prov-

ing there is still room on the plate for this style of soul food.

"Ghetto Revelations: II" (SoBe/Fontana): I was driving home late one night after a recent industry showcase when Urban Mystic's "I Refuse" popped on the radio. It sounded pretty damn good, prompting me to revisit the artist's sophomore set.

Released nearly six months ago, the album builds on the promise that this young singer's rich, full-bodied voice exhibited on his 2004 debut set, "Ghetto Revelations."

"Where Were You?," the set's first single, still holds up, as do several other tracks. Mystic still has some more living to get in under his belt. But once he does, stand back.

"Sing (If You Want It)" (Blunt Music/Ether Records): Soul is alive and well on the other side of the ocean.

Among the more notable progenitors is Omar. Of late, this U.K. soul icon has been busy on domestic shores promoting the October release of his sixth album, which features Stevie Wonder, Angie Stone and Common, among other guests.

It's a funkier and more stripped down Omar who greets fans after a five-year recording hiatus. With production help from his brother Scratch Professor, Omar (aka the Godfather of British Soul) shines on the Wonder-written "Feeling You" that strikes the right balance between old school and contemporary

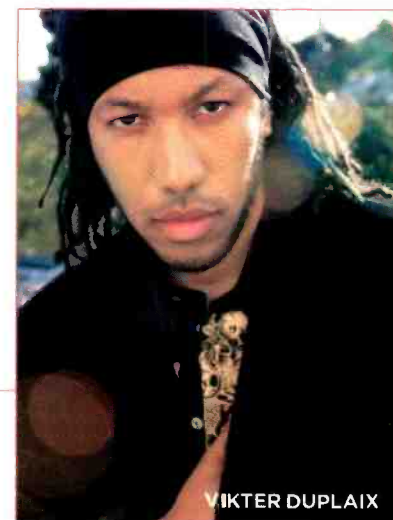
soul. Also check out the title track and "Get It Together."

"Bold and Beautiful" (BBE/!K7 Records): There's Sade, and then there's Vikter Duplaix. The singer/songwriter/producer/DJ continues to concoct his unique brand of mood music on his first full-length album under a new association with London's BBE Records and Germany's !K7 label.

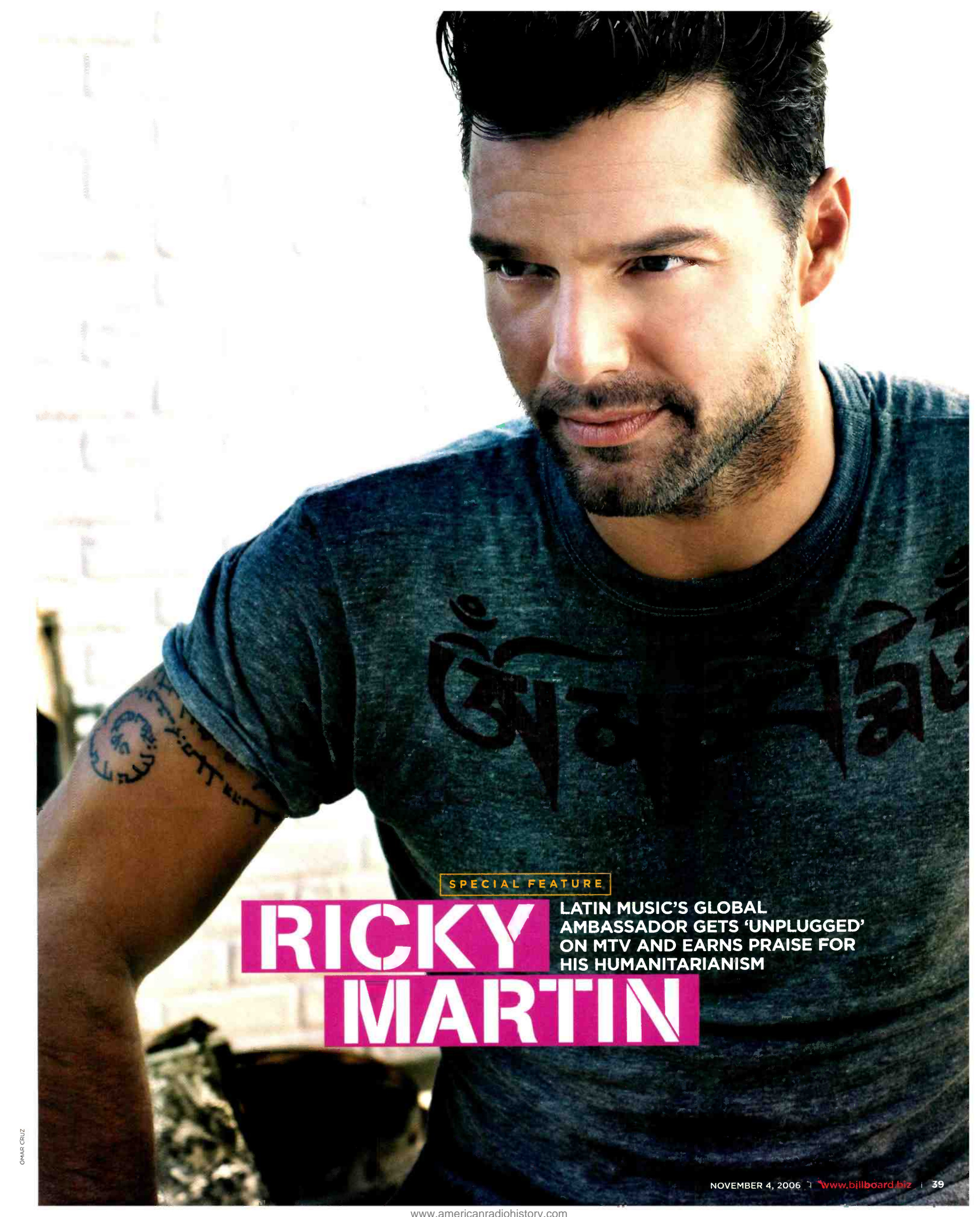
The former Hollywood Records artist and Philadelphia native cooks up alluring, atmospheric soundscapes that exude escapism and sensuality through a mix of Afrobeats, drum'n'bass, jazz, R&B and soul. Displaying those attributes to the hilt are such tracks as "In the Middle of You," "Stimulation" featuring Ms. Saigon and "Another Great Love Gone By" with Esthero.

Music fans will recall that Duplaix is a founding member of Axis Music Group with Grammy Award-winning producer James Poyser and Chauncey Childs. Next up will be "The Sunset Collective, Vol. 1," a compilation of songs to chill by in concert with saxophonist Jimmy Sommers.

On a closing note: Rest assured, I'm not overlooking female acts and groups. In subsequent columns, I'll revisit their key 2006 releases as well.



VIKTER DUPLAIX



SPECIAL FEATURE

RICKY MARTIN

LATIN MUSIC'S GLOBAL
AMBASSADOR GETS 'UNPLUGGED'
ON MTV AND EARNS PRAISE FOR
HIS HUMANITARIANISM



THE LATIN SPARK

The success of RICKY MARTIN led to mainstream promotion for other Latin stars.

HOW RICKY MARTIN IGNITED A NEW ERA FOR LATIN MUSIC

BY LEILA COBO

It was a ho-hum night at the Grammy Awards in February 1999 and, despite the best efforts of host Rosie O'Donnell, the crowd's applause was more polite than enthusiastic.

Toward the end of the show, a cadre of Brazilian dancers and batucada percussionists came down the aisles of the Shrine Auditorium and Ricky Martin took the stage, singing in Spanish, hips swiveling to the "Alé, alé, alé" of his international hit single "The Cup of Life."

The crowd came alive and jumped to their feet, dancing at their seats. With confetti floating down amid the standing ovation, a stunned O'Donnell faced the camera.

"I never knew of him before tonight," she said. "But I'm enjoying him sooooo much."

So began Martin's relationship with much of mainstream America. But for the Latin world and much of Europe, he was already a star with a rising popularity that had culminated, by that point, with the 1998 release "Vuelve." The album sold nearly 1 million copies in the United States and 7 million units worldwide, according to Sony BMG Music.

Flash forward to the present. Confirming his stature as an international pop star, Martin will join the ranks of top artists tapped for an "MTV Unplugged" special that debuts Nov. 1.

The show will premiere not only on MTV but also MTV Tr3s, the network's new bilingual channel aimed at young Latinos, along with MTV Puerto Rico, MTV Spain and MTV's high-definition

channel and VH1 in Latin America.

The recording of the show, "Ricky Martin MTV Unplugged," arrives from Sony BMG as a CD and DVD Nov. 7 in the United States.

Also on Nov. 1, Martin will be honored by the Latin Recording Academy as its person of the year. It is an honor that recognizes not only Martin's musical achievements but his humanitarian efforts. Through his Ricky Martin Foundation, the singer has focused on the global fight against sexual trafficking of children.

By the time of the 1999 Grammys, Martin's track record suggested he could move on to bigger and better things. But no one had imagined how much bigger or how much better it could get.

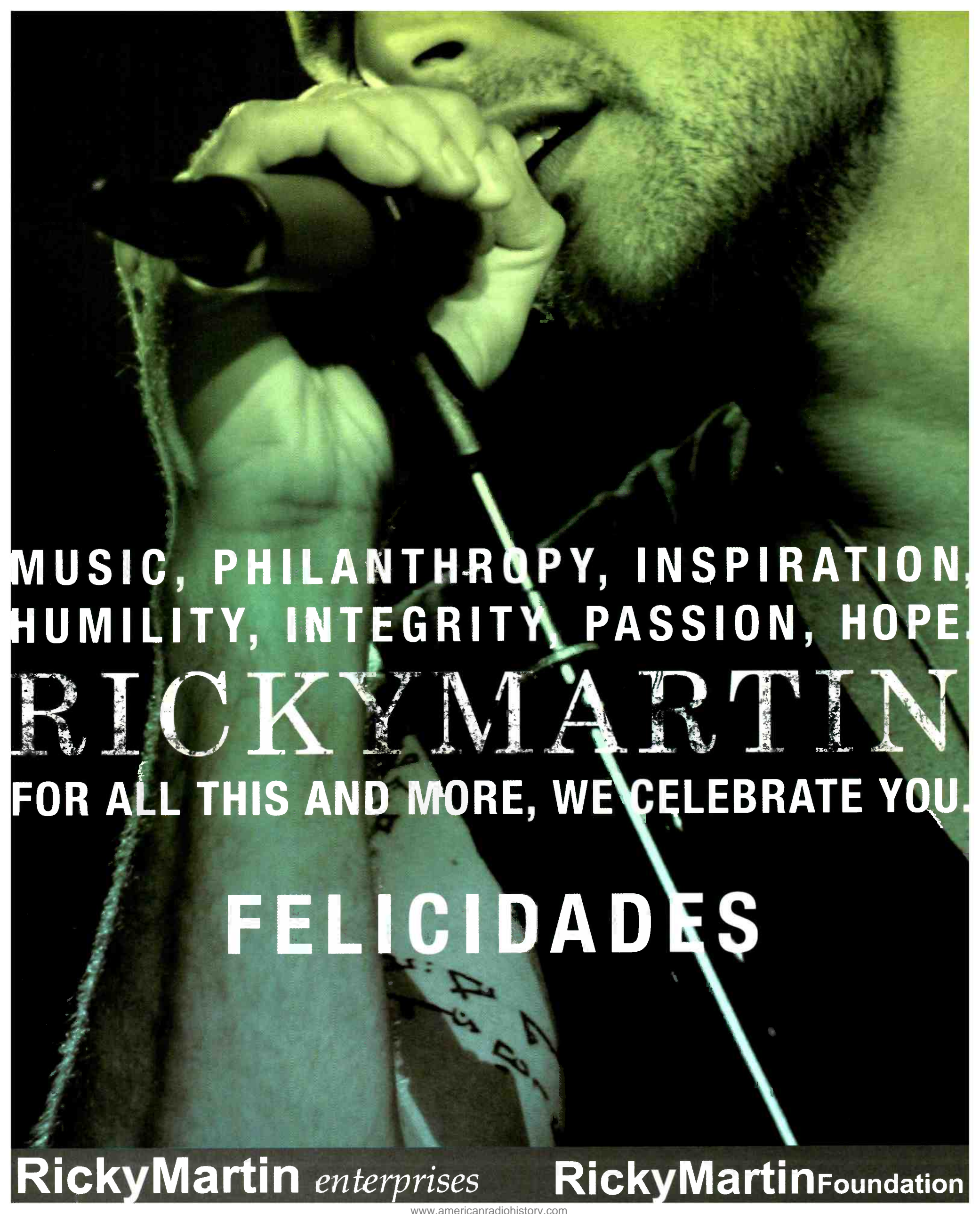
Weeks after his Grammy performance, Martin released his English-language debut, "Ricky Martin," which went on to sell 7 million copies in the United States alone, according to Nielsen SoundScan, and 15 million worldwide, according to Sony BMG.

In the span of a single year, a Puerto Rican artist, who sang predominantly in Spanish, became one of the best-known singers in the world, in any language.

Even though Latin acts had made notable international inroads before, the level of Martin's success ushered a new generation of Latin crossover stars. It sparked the moment in pop in the late 1990s and early 2000s that many still refer to as the "Latin explosion."

Martin's subsequent albums, in both English and Spanish, while not as successful as "Ricky Martin," continued to deliver strong, steady numbers.

continued on >>p42



MUSIC, PHILANTHROPY, INSPIRATION,
HUMILITY, INTEGRITY, PASSION, HOPE.

RICKY MARTIN

FOR ALL THIS AND MORE, WE CELEBRATE YOU.

FELICIDADES

from >>p40

His English-language follow-up, "Sound Loaded," notched 1.7 million copies sold in the United States. His Spanish work always tops the million mark worldwide.

Now 34, Martin stands poised to enter a new phase in his career with the release of his "MTV Unplugged" album. So his Latin Recording Academy honor also comes at an appropriate time.

Academy president Gabriel Abaroa puts Martin's honor into perspective. "Think about a young guy," he says. "He has many things anyone would wish for. In most of the cases, that person floats way above the reality of human drama and forgets to look down.

"Then, once in a while, a miracle happens and a star does look down and gives a hand, gives a heart, gives the soul and helps others in an extraordinary way.

"That star has a name, and the name is Ricky Martin," Abaroa says. "To honor as a person of the year a star like Ricky honors the Latin Recording Academy. It also honors music, and is our way of supporting the goals he pursues."

The story of Martin, whose real name is Enrique Martin, begins in San Juan, Puerto Rico, where he grew up in a musical family, but one in which no one was a professional musician.

Martin not only liked music; he liked the spotlight. His first steps toward fame were as a child model in TV commercials. Emboldened by his success, one day he told his father he wanted to audition for a spot in Menudo, Puerto Rico's all-boy group that had become a worldwide phenomenon. At the time, a search was on for a replacement for Ricky Meléndez, the only member of the original

group that remained with the lineup.

Martin auditioned three times, and was rejected three times for his lack of height. But after a year and a half of putting him off, Menudo's managers capitulated: Martin, short and all, would be part of the Menudo lineup.

"I always remember the first night he performed with us at the Centro de Bellas Artes in San Juan, Puerto Rico," former Menudo member Charlie Masso recalls. "He was very, very shy and he was very worried about how he would look onstage, but he learned immediately. I always thought he was a very serious, very dedicated guy. And girls loved him."

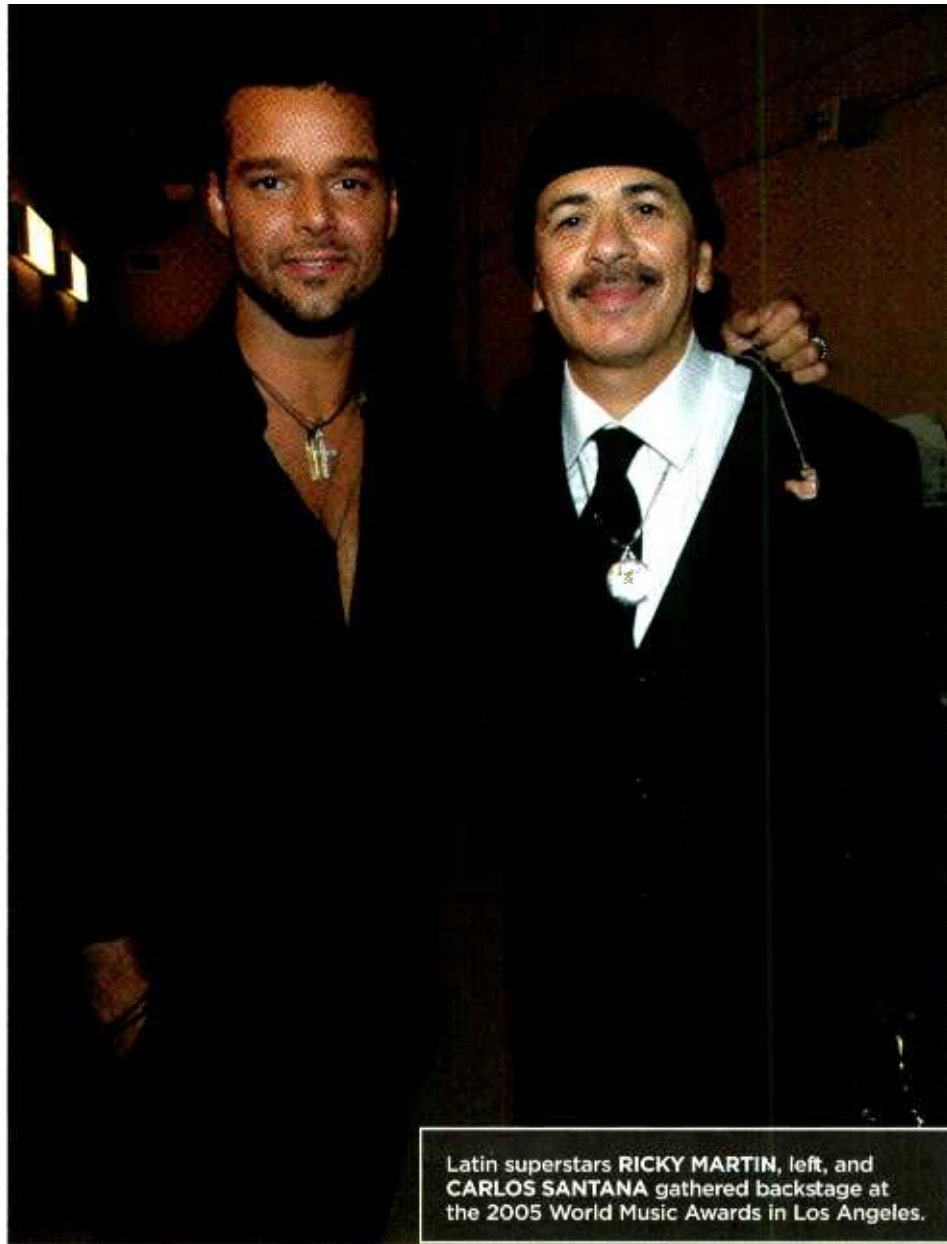
Martin would remain four years with Menudo, and he is thankful for the experience.

"Menudo was my school, and I am proud of those beginnings," he said in a 1999 interview. "Menudo taught me the true meaning of the word discipline, and every time I write that word, I write it with capital letters."

But, how do you move on from something like Menudo?

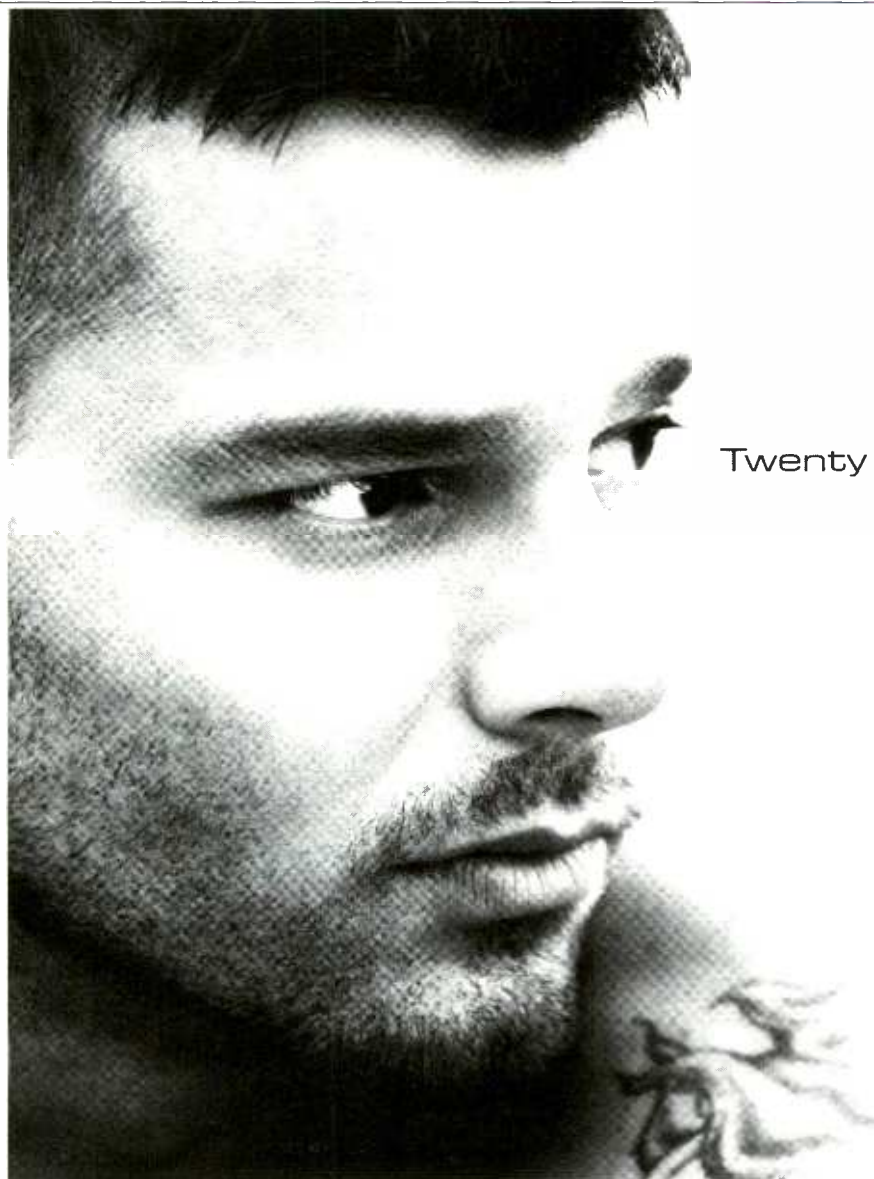
Martin embarked on a solo career with Sony and released his debut, self-titled Spanish-language album in 1991. Supported by Martin's role in the soap opera "Alcanzar una Estrella" and the following garnered from the Menudo days, album sales soared in Latin America and generated two major hits, "Fuego Contra Fuego" and "El Amor de Mi Vida."

"Since he was young, I remember him as a hard worker," says Luana Pagani, senior VP of global marketing for Latin at Sony BMG International, who met Martin with that **continued on >>p44**



Latin superstars **RICKY MARTIN**, left, and **CARLOS SANTANA** gathered backstage at the 2005 World Music Awards in Los Angeles.

KEVIN MAZUR/WIREIMAGE.COM



Twenty years. Millions of fans. **One brilliant career...**

Congratulations, Ricky!
THE EVENPRO GROUP





DEAREST RICKY,
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ACHIEVEMENT IN MUSIC.

I JOIN WHOLEHEARTEDLY IN THIS CELEBRATION OF YOUR
BRILLIANCE, PASSION AND DEVOTION TOWARDS YOUR WORK
AND MUSIC.

I WOULD ALSO LIKE TO APPLAUD YOUR GENEROSITY - I STILL
TREASURE THE WONDERFUL MEMORIES OF THE TIMES WE
DUETTED AT THE "PAVAROTTI & FRIENDS" CONCERTS, WHEN
YOU SELFLESSLY OFFERED YOUR TALENTS AND MUSIC FOR
THE GOOD OF OTHERS.

NICOLETTA JOINS ME SENDING YOU LOVE AND VERY
BEST WISHES FOR MUCH FURTHER SUCCESS AND HAPPINESS
IN THE FUTURE.

Luciano Pavarotti

LUCIANO PAVAROTTI



RICKY MARTIN was rejected three times for boy band Menudo for being too short.

from >>p42 first album.

Martin's subsequent success, says Pagani, who continues to work with him today, was a combination of factors. "First, he's talented, then, he's hardworking. And he is such a good person that everyone wants him to be successful. Really, everybody wanted him to do well. And that makes such a difference."

The follow-up to "Ricky Martin" was "Me Amarás" in 1993. But it wasn't until the "A Medio Vivir" album in 1995 that Martin hit his stride with the track "María," a song that defined his sound through its use of Caribbean dance rhythms, percussion and brass. It was a stamp that remains to this day, but that at the time raised many an eyebrow.

"It's the end of Ricky Martin's career," one Sony executive is said to have grumbled.

Instead, it was really the beginning.

Beyond its musical identity, "María" cemented the relationship between Martin and his former Menudo bandmate Robi Draco Rosa, who penned the track (under the pseudonym Ian Blake) with Luis Gómez Escolar and K.C. Porter.

Those names reappear again and again in Martin's discography, alongside Desmond Child (who later co-wrote "Livin' La Vida Loca" with Rosa) and Venezuelan singer/songwriter Franco de Vita, who penned many of Martin's romantic hits, including "A Medio Vivir."

Martin was also looking ahead. He perfected his English, and took on roles in TV (as Miguel Morez in "General Hospital") and on Broadway (as Maritus in "Les Misérables").

But two circumstances—or rather, two songs—intersected to bring about one of the biggest successes of contemporary pop.

Columbia Records executives began to think about developing Latin artists for the mainstream pop market.

It was 1996 when Jerry Blair, then-executive VP of Columbia Records (and currently a principal at record label/marketing company Fuerte), spoke with Frank Welzer, then-chairman of Sony Latin America, and with Pagani. He asked for a list of artists on the Latin roster who they thought had crossover appeal.

Martin stood out, and Blair went to see him perform at Radio City Music Hall in New York.

"And I'm like, 'Holy shit,'" Blair recalls. Martin, who was signed to Sony International, was switched over to Columbia, and Blair devised an aggressive grass-roots strategy to test him in the American marketplace.

He commissioned a bilingual remix of "María" where the verses were in English, but the trademark chorus—"Un, dos, tres, un pascito p'alante María"—remained in Spanish. The record was serviced to every high-density Latin market.

"If a station was doing an event, Ricky was there," Blair says. "And that bilingual version became a top 10 hit in at least 20 markets."

On the Billboard charts, "María" hit No. 88 on The Billboard Hot 100 in 1996, and on the rhythmic chart it peaked at No. 33.

Columbia organized an in-store for the single. But when Blair called a major New York radio station to say that more than 2,000 people had shown up and that it deserved coverage, he says that

programmers asked in response: "Are there any white girls there?"

"I was talking to deaf ears," Blair says.

Then came "The Cup of Life." The track was selected as the theme of the 1998 World Cup. Martin recorded it in multiple languages, making it a hit in Latin America and Europe prior to its inclusion on "Vuelve," Martin's subsequent, breakthrough album.

Like its predecessor, "Vuelve" featured romantic material, including the title track, penned by de Vita, as well as eminently danceable fare, including "Por Arriba, Por Abajo" and "La Copa de La Vida."

Soon after, Columbia, under the direction of then-Sony Music chief Tommy Mottola, had begun production of Martin's first English-language album, months before the Grammys.

Mottola, convinced of the possibilities in Latin music, had also lined up other artists to release material in English, including Marc Anthony, MDO and Jennifer Lopez.

But Martin was the first.

He was nominated in the Latin pop category for "Vuelve." But producers of the 1999 show were leery about having a Spanish-language performance on prime time TV.

Among the many who pushed for Martin was producer Emilio Estefan, a close friend of then-Grammy president Michael Greene, who insisted that Martin should perform.

"I said, 'Mike, it's important to have something like this,'" Estefan recalls.

And the rest, clichéd as it may sound, is pop history.

"You're at the Grammys, you've seen Madonna and a couple of other people, and everybody sounds the same," says John Lannert, who was Billboard's Latin bureau chief at the time. "And then, Ricky Martin shows up with 30 people and does cha-cha-cha. It's a perfect example of being at the right place and the right time with the right sound."

That evening, "Vuelve" won a Grammy. Weeks later, Martin was a star, and the video of his new single, "Livin' La Vida Loca," went into heavy rotation on MTV, becoming one of only a handful of Latin artists who, at the time, had made it onto the channel.

"He's part of that select group of people who are unforgettable onstage," MTV's Tom Calderone said at the time. "Gloria Estefan had that. Whitney Houston. It's a magic moment that translates into stardom."

"Ricky Martin" naturally included the "María" remix and "The Cup of Life," in English. Beyond selling 15 million copies worldwide, it ushered a new era for Latin music. Months after its release, Sony launched its other crossover acts: Anthony, Lopez and later, Shakira.

For its part, Universal marketed albums by Paulina Rubio and Luis Fonsi. Interscope signed Enrique Iglesias.

"Everything was happening to the [Hispanic] demo," Blair says. "But Ricky Martin was the spark that drew marketers' attention to that demo. This woke up the world."

Following such success would be a challenge, for any act.

Martin quickly recorded a follow-up album, "Sound Loaded," which sold nearly 2 million copies in the United States.

Then, he took a break, dropping out of the spotlight for nearly two years, and emerging only for an in-depth interview with Billboard during the 2002 Latin Music Conference and to receive the Spirit of Hope Award for the humanitarian work he had launched in earnest during the preceding two years.

Martin returned to Spanish in 2003 with "Almas del Silencio," an album that, at the time, scored the highest first week of sales on Billboard's Top Latin Albums chart (the record has since been broken).

The first single, "Tal Vez," penned by De Vita, went straight to No. 1 its first week on radio.

With "Almas del Silencio," Martin went against expectations by insisting on recording in Spanish when most people expected an English album.

"I did this album because I wanted to," Martin said at the time. "I looked back at everything I'd done and I said, 'Wait a minute, I don't need to prove anything to anyone. If in 10 years someone writes the book on music history, I'll have a good chapter. So, relax, Ricky. You have to do what you want to do **continued on >>p46**"

CONGRATULATIONS RICKY!

A much deserved honor for an amazing career and all the lives you have touched along the way!

Tu Amigo - Jonathan Ruiz, President



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from >>p44

and forget about sales and things like that.'

"I need to return to my language for obvious reasons," he said, "maybe it's a romantic decision. But at the same time, there's an industry to support [in Latin America] that's completely collapsed."

"Almas" was released in 37 territories worldwide and brought Martin closer to his Latin fan base once again.

"He definitely remains relevant," MTV Latin America VP of music and talent José Tillán said at the time of the album's release. "On this album, there's such honesty in the lyrics, I think people will be able to connect with them."

"Almas" included tracks by a big roster of Latin artists, among them Alejandro Sanz and Ricardo Arjona, who wrote songs based on conversations with Martin.

Some of the album's songs, like "Asignatura Pendiente" by Arjona, are deeply personal, as Martin himself explained when he performed it at the taping of his "MTV Unplugged" this summer.

After the release of "Almas," Martin parted ways with his longtime manager, Angelo Medina. A legal dispute resulted, which the parties resolved out of court.

Martin's career has since been guided by a team of people that includes his longtime friend and personal assistant, José Luis Vega, acting as personal manager; music industry veteran Bruno del Granado, who began as a consultant, is now his business manager for the Latin world. For the English-language world, Martin is managed by industry veteran Randy Hoffman.

"I attribute his success to steady work, dedication [to] the day to day, to not having an ego and

to not comparing himself with his peers," says Vega, who has been with Martin since 1992.

"We now realize that no artist can take anything for granted, whether it's Madonna, Prince or Ricky Martin," Del Granado says. "You have to be more accessible. And, we've also realized that it is important to reconnect with his Latin fan base, who have accompanied him for nearly 25 years, and is still standing strong."

Del Granado, Vega and Hoffman were the team behind "Life," Martin's predominantly English album released in 2005. A mix of Latin and world music, it marked a major departure in sound for Martin, who also co-wrote many of the songs.

"All great artists evolve, and Ricky has always evolved," Sony BMG/U.S. Latin America president Kevin Lawrie said when "Life" was released.

"When he broke into the English side, it was a huge departure for him language-wise and sound-wise. And [this was] another chapter in his career. Ricky is tremendously determined, and the record company as well. And we will defend him forever and ever."

Martin's upcoming "Unplugged" release is yet another departure. It is an album that is stripped of the layers of glitz and glam associated with him, and that returns to the basics of a singer and natural performer.

"When we signed him [in 1991] we knew we were on to an incredible talent," Lawrie said recently, adding that the "Unplugged" album "is the perfect opportunity to bring all of what Ricky was before 'Livin' La Vida Loca' to the world. It's him totally in his element."

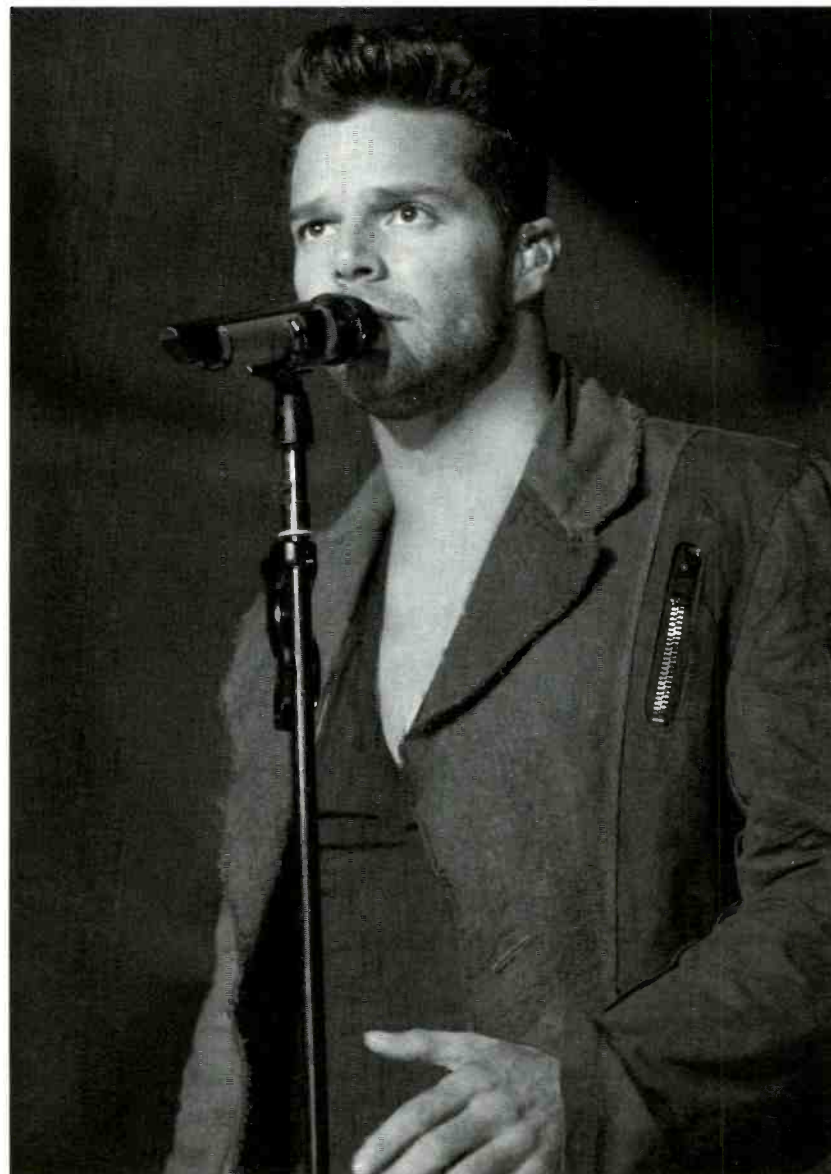


RICKY MARTIN greets fans at MTV's 'TRL' in October 2005 in New York.

DIMITRIOS KAMBOURIS/WIREIMAGE.COM

EMI Music Publishing
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Ricky Martin
on His Outstanding Achievements
as
Artist, Entertainer and Humanitarian.

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AND
LA COPA DE LA VIDA
TO
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and congratulate you on a tremendous
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Arie Kaduri

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HONORED BY THE LATIN RECORDING ACADEMY AS PERSON OF THE YEAR, MARTIN REFLECTS ON A LIFE OF ACHIEVEMENT

RICKY MARTIN, right, joins **WILL.I.AM** of the Black Eyed Peas at the 2005 MTV Video Music Awards.

LIVING

LA VIDA PLENA

Ricky Martin has a reputation for being one of the hardest-working artists in the business. And one of the nicest. The two traits have coexisted through the years, providing a solid foundation for a career that has seen extraordinary success and survived extraordinary challenges.

While many people still associate Martin with his breakthrough hits "The Cup of Life" and "Livin' La Vida Loca" in the late '90s, his life onstage goes back 20 years, when, at age 14, he became a member of Puerto Rican boy band Menudo.

Now, at 34, Martin is the youngest artist to be chosen as person of the year by the Latin Recording Academy. The Academy will honor Martin Nov. 1 at a dinner in New York, the night before the seventh annual Latin Grammy Awards are handed out at Madison Square Garden.

Martin's "MTV Unplugged" special will also debut Nov. 1, and his album of that performance will arrive Nov. 7 in U.S. stores, along with a DVD release of the same name.

Recently, over coffee and sandwiches at his Miami home, Martin reflected on a life well-lived.

You looked very much in your element during the taping of your "MTV Unplugged" special.

I liked it a lot. I had my musical director, my trumpet player, my drummer, people with whom I've worked with a long time. I loved it. Now, I don't want to do it any other way. I honestly didn't feel like going into a studio for a whole year. Because that's how long it takes me, from the day I begin to record until the day I turn in the album. I wasn't up to that.

How did "Unplugged" come about?

My last tour was a more intimate concept, and at that point I said, "Yes, this is worthwhile." In fact, during the tour, we had an acoustic set. And all that opened the door to the "Unplugged" [performance].

The other day, I was out running, and "The Cup of Life" came on my iPod. What a great song that is.

It still is. Everyone in the world still works out to that song. And, listen, I go to Lebanon, Egypt, anywhere, and when that song comes up, it explodes. Everyone sings it. During the [recent] World Cup, they still [used] it for commercial breaks.

It's reminiscent of your early hit "María," isn't it?

"María" is the mother of them all. When I recorded "María" [in 1995], I came from doing only ballads. Many people said I was crazy. That it was the end of Ricky Martin's career. And after that came "The Cup." Of course, Robi Draco Rosa worked on both, so there's a link there. [Singer/songwriter/producer Rosa is a former Menudo bandmate of Martin's.]

Let's go to your early days. Growing up in Puerto Rico, what is your first musical memory?

My mother has the most amazing music collection. LPs—thousands and thousands of albums. And that's where the music starts. She had trios, tango. My mother says she was Mexican in another life, because she loves mariachi. Her thing is Latin music. Ruben Blades. Roberto Carlos, Oscar D'León.

That wasn't my music. My music was Anglo, and that came from the influence my older brothers had over me. The cool thing was rock. I would hear Boston, Cheap Trick, Journey, Led Zeppelin, Pink Floyd. I'm talking when I was 4 years old. So, I have those two influences.

And what is your earliest recollection of actually making music? Of saying, "This is what I want to do"?

One day, I was dancing on my grandfather's balcony. I got hold of an aunt's hairbrush, pretended it was a mic and started singing in front of everyone.

Do you remember what you sang?

Maybe something from Chespirito or Walt Disney. I was only 5 or 6 years old. I also had a very talented and creative cousin who put musicals together. Every Friday we staged a small theater production for our parents and cousins. We would rehearse the entire week and do the show on Fridays. I'm talking the garage of the house. That was my first stage.

Who came up with the notion of having you audition for Menudo?

I did. I wanted to audition. I began to do TV commercials when I was 6 or 7, and being in front of a camera never traumatized me. And when I saw that check and I saw I could buy my own videogames, whatever I wanted, then it bothered me even less.

I was the first to have a motorcycle in my neighborhood. Look at how one analyzes things. You're in front of the camera, you have money, you can buy what you want.

But as a full-time job, it was around 1981, 1982 when I said, "Papá, Papá, Papá, I want to be in Menudo." And when he saw there was a possibility, he went to the Menudo offices and picked up an application.

Had you taken dance or voice lessons at that point?

Nothing, nothing. I simply sent my photo, my 8-by-10, my information, my experience, and I was called for auditions. And when I got there, I nailed it. I was ready. I wanted it. It was this small sound room, and there I sang, I danced. I knew all the choreographies because I had watched the videos. But there was a huge problem. I was too short. I was 12, but I looked 8. I was tiny. They told me I was too small.

In fact, they would tell you that again and again, for nearly two years before they finally took you in. What do you think made them change their mind?

continued on >>p50

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TO WORK WITH YOU.

TONY MOJENA ENTERTAINMENT



from >>p48

They said I was perhaps a sign that they should return to youth. All the members had been growing, and when I came into the group, younger fans came back.

Was there ever a moment during this time when you said, "I'm tired of the spotlight"?

Yes. When I left the group I was exhausted. When I was entering my fourth year, I wanted out. I thought Menudo had given me all it had to give. I was 17. I didn't need to have my life mapped out. And they said, "Stay one more year." So I did.

Was this good business for you? Or did you feel you were taken advantage of?

Never. In fact, there was a time when things weren't going that well; one of those valleys in a career. And, naturally, the salary wasn't the same. But there was a very special bond. It was like a family. And I had no problem staying on for a while. Money wasn't an issue.

When I left, it was because I needed a break. I didn't know anything else. It had been five, six years since I had been to a mall, to the movies, to the beach. Imagine, between 12 and 17, 18 years old. It's an intense time for anyone. You have a thousand issues. And [when] we were on an airplane . . . I went around the world on a private jet. I didn't have a hotel room; we had an entire floor. We were spoiled.

Did you ever think, "This isn't the real world"? I didn't know any better. That's the way it was.

You have been in the spotlight pretty much

all your life. Do you ever feel like taking a year off, going incognito for a while?

I did it. In 1988, 1989 after "Livin' La Vida Loca." I said, "OK, stop. Unwind."

It was urgent to take that pause. Because this is the only thing I know how to do, and it was giving me a bad taste. I was tired. You know how hard I worked, what my schedule was like? I never relaxed.

I was obsessed with this thing of being accepted. It's addictive. The applause, the adulation of the audience, the strength a stage gives you. I have yet to meet someone who has left this voluntarily. If they do, it's because they can't take it.

You go to India frequently to unwind. I heard you fly commercial and without an entourage. Is that true?

To India, I do. I close my eyes, and I'm in New Delhi. I get in a cab, and I'm at my hotel. I need that. You don't know how healthy that is, because there comes a time when you can't do anything on your own. You have so many people around you, you become useless.

Of course, you need to have that with work, and I'm grateful for everyone around me. But there comes a moment when I say, "I need to be alone, rent a bike, take a walk."

Going back to what you said about not knowing how to do anything else—you're being a little too modest. Your Ricky Martin Foundation is growing and doing some remarkable things. How was that conceived?

The Ricky Martin Foun- **continues on >>p52**



RICKY MARTIN took home the award for Hot Latin Song of the year for 'Tal Vez' at the 2004 Billboard Latin Music Awards in Miami.

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*Congratulations
Ricky*

*Thanks for allowing us to be
a part of your success!*

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PRESTIGIOUS AWARD, I AM VERY PROUD
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RANDY

GRACIAS POR TU DEDICACIÓN
PARA MEJORAR LAS VIDAS DE LOS
NIÑOS ALREDEDOR DEL MUNDO.

HOFFMAN
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New York City, NY

from >>p50

dition began as an organization for the well-being of children in health, education and children's rights. We've done many different things. And on one of my trips, I went to India, invited by Nacho Cano [founder of defunct pop group Mecano, who runs a foundation for children in India], and I went nuts. He has a music school, but it's only part of this gigantic structure, whose mission is to rescue girls from the streets.

One day, we went out to rescue girls. I personally found three girls, approximately 4, 5 and 11 years old. And to make a long story short, girls like these are at the gates of hell.

Because they are girls in India, child traffickers come to the streets, they seduce them and take them away. I couldn't understand how little girls could be seduced or trafficked.

And that's where People for Children is born. I realized how little people know about this. The mission of the Ricky Martin Foundation and People for Children is to create awareness.

Do you feel it's your duty to give back?

I can't sit back and watch what happens and do nothing. So, I try to effect change, and I'm very active about it. And the foundation brings me a lot of satisfaction and passion, a lot of anger and sometimes, a lot of frustration, because I like instant gratification.

You have been writing songs for a long time, but Ricky Martin the songwriter was someone we really saw for the first time on "Almas Del Silencio," your 2004 Spanish-language album. What motivated you to write at that point?

It was the first time I had time. I was always onstage and simultaneously recording an album. I never had three years to create music like I did there.

I thought I would hear more of your own material on "MTV Unplugged." What happened?

Well, I had just returned from touring, I called [producer/musical director] Tommy Torres and I said, "Let's do this." We wrote "The Plena" [Martin's only composition on the MTV set] in three hours.

Days later, we went back and fixed a couple of things in it. But it is difficult for me to write. I have to be in the right mind frame. And in this particular moment, that's what I had.

I've written 65 songs. But I do it without an ego in the sense that I never think, "If I include one of my songs and I sell so many copies, I'll make this much money." It's what works best.

The common thought is that people like you, with long careers, reinvent themselves. That's the sense I get too from your albums. Each one is so different. Is that the case?

I hope I'm not the same person I was five years ago. It's wonderful to be able to evolve. Definitely, when I begin to create, what I don't want to do is something I did before.

With all the recognition you enjoy everywhere in the world, how do you keep your feet on the ground?

It's extremely difficult. It can be so confusing. I think I've been blessed. The same way that I've had the opportunity to be before 150,000 people, life has also allowed me to see suffering. It's not so much that I'm on a spiritual quest as that spirituality has found me to deal in a healthy way with some of the things in life.

You have a reputation for being a tireless worker when it comes to touring and promotion. You could have relaxed on your laurels long ago and limited your activity, like many do. Why haven't you?

There was a time when I did step out of the limelight, as I mentioned. But look at Madonna. She's the queen of pop, and she continues to work.

I think it's something you carry in your genes. You need to have a winner's mentality. And winners are warriors in life. They are constantly creating and seeing how they can affect society, be it through politics, law, education or whatever it is. In my case, the



PAULINA RUBIO gets close with **RICKY MARTIN**.

way I've worked since I [was] 12 years old has been very demanding. But that's the way it is. Is there any other way?

You have gone back and forth between languages in your recordings. Are you going to keep on doing that?

I don't know. I love Spanish. I don't have plans to record in English anytime soon. But it shouldn't be an issue to sing in English or Spanish.

But here in the United States it is.

It shouldn't be. This may be a Ricky Martin Spanish-language album, but in many countries, it is simply Ricky Martin's new album. Period. Because I'm known all over the world as a Latin act who recorded an album in English and has done very well.

But in Australia, Russia, Thailand, New Zealand, you name it, Ricky Martin is in Spanish. So, my next Eng- **continued on >>p56**

ON THE RECORD

Martin's Discography Spans Two Decades

Here's a look at Ricky Martin's albums.



"RICKY MARTIN" (1991)

Following his career as a member of Puerto Rican boy band Menudo, Martin released his solo debut in Spanish.

An album dominated by ballads, "Ricky Martin" yielded major hits: "Fuego Contra Fuego" and "El Amor de Mi Vida."



"ME AMARÁS" (1993)

Martin's second album solidified his standing as a Latin balladeer.



"A MEDIO VIVIR" (1995)

This is the album that truly catapulted Martin to fame in Latin America. It included "Maria," a song that would become a template for much of Martin's later work.

It also marked the beginning of his collaborations with Franco de Vita, who wrote the title track; Robi Rosa; and K.C. Porter.



"VUELVE" (1998)

Like "A Medio Vivir," this album takes its name from a Franco de Vita ballad.

"Vuelve" sold nearly 1 million copies in the United States alone, according to Nielsen SoundScan, an astounding number for its time. The album also includes "Por Arriba, Por Abajo," a Martin concert staple, and "The Cup of Life," which was adopted as an anthem for the 1998 World Cup.



"RICKY MARTIN" (1999)

For his English-language debut, Martin released a self-titled album, as he did with his solo debut eight years earlier.

"Ricky Martin" was a smash, selling close to 7 million units in the United States. The greatest hit, by far, was "Livin' La Vida Loca," written by Rosa and Desmond Child, which spent five weeks at No. 1 on the Billboard 100. The track was recently voted the top dance track of all time by VH1 viewers. On the other end of the spectrum was the ballad "She's All I Ever Had," which peaked at No. 2 on the Billboard Hot 100, with the Spanish version reached No. 1 on the Hot Latin Songs chart.



"SOUND LOADED" (2000)

Many say Martin's follow-up to "Ricky Martin" came too fast. Regardless, Martin scored on this album with the

hit "She Bangs." **continued on >>p56**



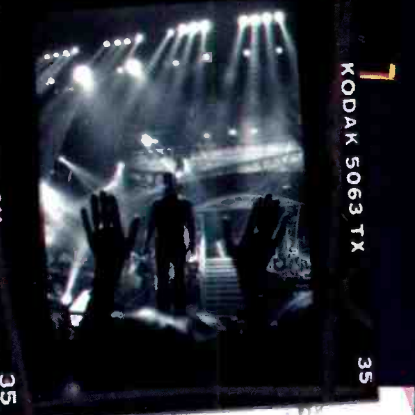
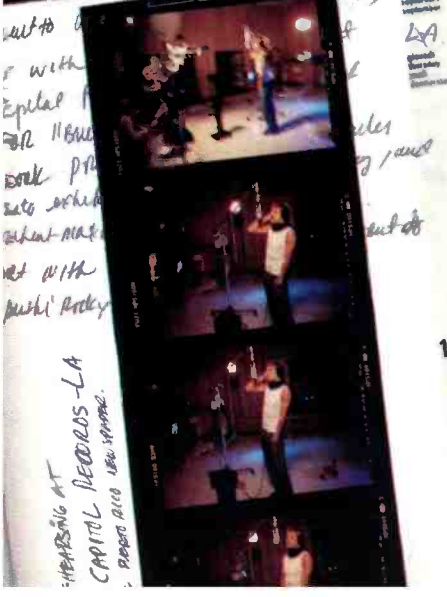
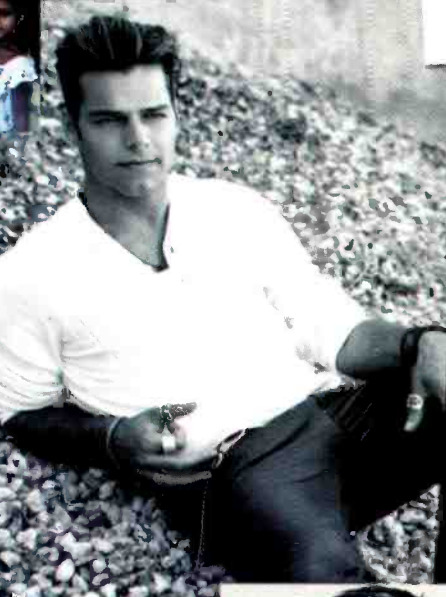
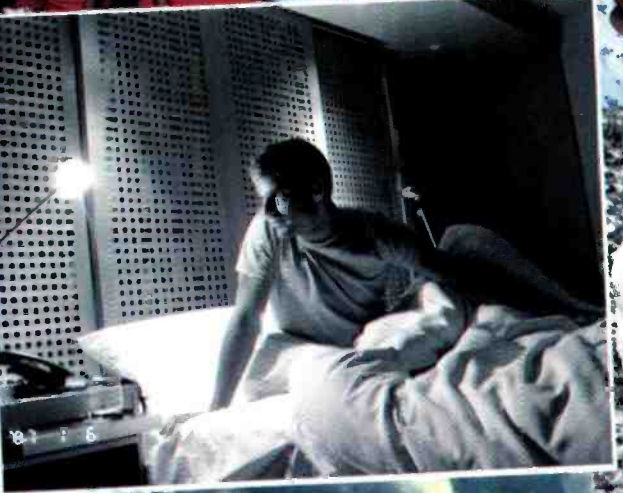
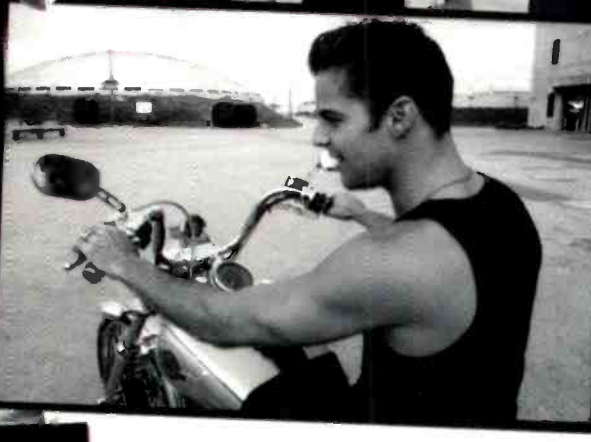
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LA VIDA RICKY

Forget about all those teen idol smokes and bubblegum pyrotechnics. Here's the other side of Ricky Martin.





a salute to
ricky martin
on his 20th year
anniversary in the
entertainment industry
and for his
humanitarian work
with children
worldwide

(rickymartinfoundation.org)

pablo alfaro
pabloalfaro.com



The MTV Video Music Awards in 2003 in Miami Beach brought together, from left, VINCENTIO, RICKY MARTIN and JUANES.

from >>p52 lish-language album is not my next English-language album. It's simply Ricky Martin's next album.

But the fact is, your singing in English did open the possibilities for other Latin acts to explode worldwide.

That's a big responsibility [for one to assume]. The timing was perfect, and a lot of work had been done for a long time. I agree that the work I did helped to interest the non-Latin world in my culture. And I love that.

What is your most successful song abroad?

Well, "Cup of Life" is a song even grandparents sing. But there are two more that people always sing to, even though they're in Spanish, whether I'm in Beirut, Cairo or Budapest. One is "La Bomba" [an uptempo dance track], another is "Vuelve." A ballad. Those two have a magical vibe.

How do you describe yourself?

I'm an entertainer. I love to entertain. I'm very creative when I'm

onstage. One night I'll do something, next night I'll do something different. I am never boring onstage.

There was a moment when I got tired being onstage. I was in a bad mood. And at that moment I said, "Wait a second, I gotta stop." And that's when I took a sabbatical. And I came back and said, "I just needed to rest."

So, where do you see yourself 10 years from now?

With my humanitarian work, doing a couple of documentaries. I will be thinking, "I did amazing documentaries and I did this amazing movie about child trafficking." I don't know if it will be me as an actor or as a producer. I'll be enjoying the fruits of my labor. And musically speaking, at 44, I could still be performing.

Will you still perform songs like "The Cup of Life"?

Of course. They're significant songs, which, in all humbleness, marked an era. And not only for Hispanics. It's wonderful to be in a restaurant anywhere in the world and still have people say, "Hey: Alé, alé, alé."
—Leila Cobo

from >>p52

"LA HISTORIA" (2001)

Martin took a break from recording and released instead an album that featured greatest hits and favorite tracks. Not included: "Livin' La Vida Loca."



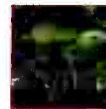
"ALMAS DEL SILENCIO" (2003)

Martin returned to the spotlight recording in Spanish. "Almas" was perhaps the most introspective album of his career, bringing together great songwriters associated with deep, lyrical material. With "Almas," Martin also began to delve into world music sounds, bringing Middle Eastern influences into tracks like "Jaleo."



"LIFE" (2005)

Martin's return to English-language recording is his most eclectic album to date. "Life" was risky in its mix of influences (ranging from reggaetón to world music), languages and guests that included Fat Joe, Daddy Yankee and Will.i.am. Although not a big commercial success, Martin calls it one of his favorite albums.



"RICKY MARTIN MTV UNPLUGGED," (2006)

Call it Martin with no frills. On this album and a simultaneously released DVD, fans will hear a better voice, simpler arrangements and a more honest singer than ever before.

VINCENTIO: MARTIN; JUANES: KEVIN MAZUR/WIREIMAGE.COM

Congratulations Ricky

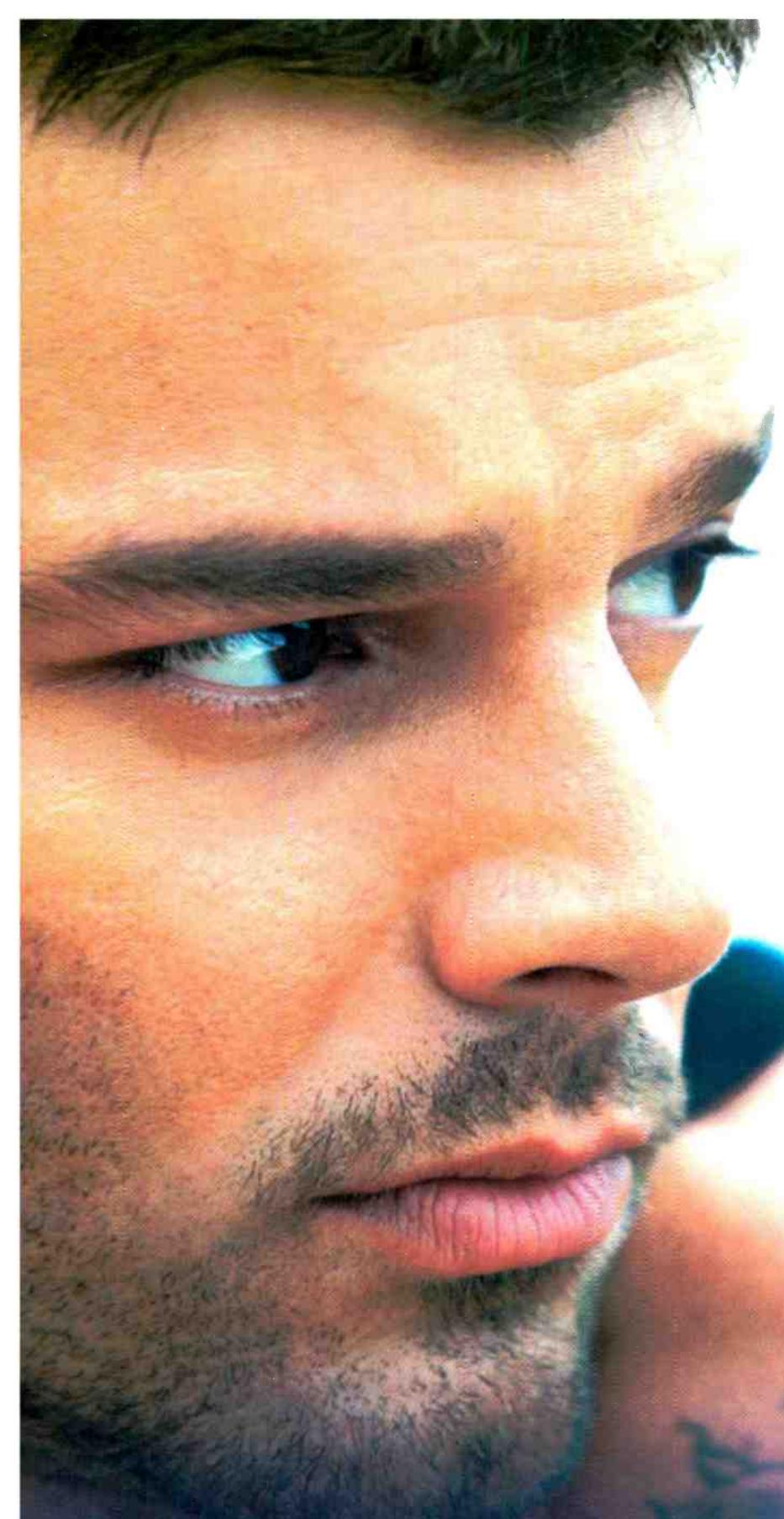
TO SOME - LEGANDARY ARTIST

TO OTHERS - GLOBAL HUMANITARIAN

TO ALL - A GOOD FRIEND

Avi, Rebecca and Mike

TRIBECA



Picky,

**We salute your
many accomplishments
and applaud your
efforts in helping create
a brighter future
for humanity.**

Raúl

and your friends

at



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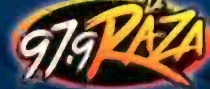
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RICKY GETS 'UNPLUGGED'

An MTV "Unplugged" performance is a milestone in any artist's career. But for Ricky Martin and MTV to make this one happen, the stars of creativity and opportunity needed to align just right.

For Martin, an international pop icon who has performed for massive crowds since he was a child, the intimate acoustic performance is more than a footnote—it signals a new chapter and artistic direction.

For MTV, Martin's "Unplugged" special is a way to inaugurate MTV Tr3s, the new bilingual channel aimed at young Latinos, with a bona fide crossover star.

For Sony BMG, the "Unplugged" special debuting on Nov. 1 is an opportunity to showcase one of the world's most popular artists in a new way via a global visual performance.

"We've been counting down the days to present him in this very credible and stripped-down fashion," says Kevin Lawrie, president of Sony BMG/ U.S. Latin. "When you become a white-hot pop star, the perception of the public after a while may turn cynical, [as if to say], 'Well, maybe Ricky was just something that was manufactured.'

"This is a perfect opportunity to dispel any of that," he adds. "In the acoustic 'Unplugged' format, there isn't much of a way to hide anything. It's really Ricky unmasked. And that's something that a lot of people haven't seen yet, and that's compelling in itself."

Luana Pagani, senior VP of marketing at Sony BMG International, adds, "Ricky Martin is a superstar [and] MTV 'Unplugged' is a natural step in his career. The show "is giving him the chance to connect with the audience in a more relaxed and intimate environment."

MTV and Martin's team had discussed an "Unplugged" for years, but the idea gained steam after Martin's last tour, which took him to small venues for one-night-only stops in cities worldwide.

Those shows featured an acoustic segment, and "the whole thing snowballed," says Bruno del Granado, who manages Martin's U.S. Latin and Latin America markets.

"It's the start of a new phase. It's a more adult sound," del Granado says, referring to the influence of Martin's extensive world travels in recent years on his music. "The 'Unplugged' [idea] was the right vehicle."

Jose Tillán, senior VP of music and talent for MTV Networks Latin America and MTV Tr3s, says Martin's "Unplugged" special "was about connecting to his Latin roots and to the performance element of music."

With that in mind, "Ricky Martin MTV Unplugged" comprises songs from Martin's Spanish repertoire. He had rehearsed a version of "Livin' La Vida Loca," but in the end his passion for the Latin concept won out.

"It needed to feel organic, and something that developed out of a little idea," del Granado says.

The singer and his team also vetted several dozen songs sub-

MTV SPECIAL YIELDS MARTIN'S LATEST ALBUM AND OPENS A NEW CREATIVE CHAPTER

BY AYALA BEN-YEHUDA

mitted by authors from the United States and Latin America before deciding on three new ones to record: "Pégate," an uptempo song Martin co-wrote with Roy Tavaré; "Con tu Nombre," written by Christian Zalles and Juan Carlos Pérez Soto; and single "Tu Recuerdo," a flamenco-influenced ballad with Spanish singer La Mari of the group Chambao and the guitar accompaniment of songwriter Tommy Torres.

Charlie Singer, executive VP of programming and creative strategy for MTV Latin America, says the energetic Martin didn't completely hold back during his "Unplugged" performance.

"There are a few moments of the show when he just cannot sit down," Singer says. "He needed to dance."

"Tu Recuerdo" entered the Latin Pop Airplay chart at No. 19 in advance of a yearlong marketing campaign that encompasses TV, radio, print and digital.

On Sept. 25, the "Tu Recuerdo" video premiered on MTV Latin America and the first episode of MTV Tr3s' flagship show "MiTRL."

Visitors to mtvrevolution.com will be able to stream the entire "Unplugged" session plus extra songs not seen during the show's

TV premiere.

The video for "Tu Recuerdo" has also found its way onto MySpace and YouTube.

On Oct. 23, MTV Tr3s aired "Diary of Ricky Martin," and on Oct. 28, the channel will show "Videologia," a countdown of Martin's favorite videos.

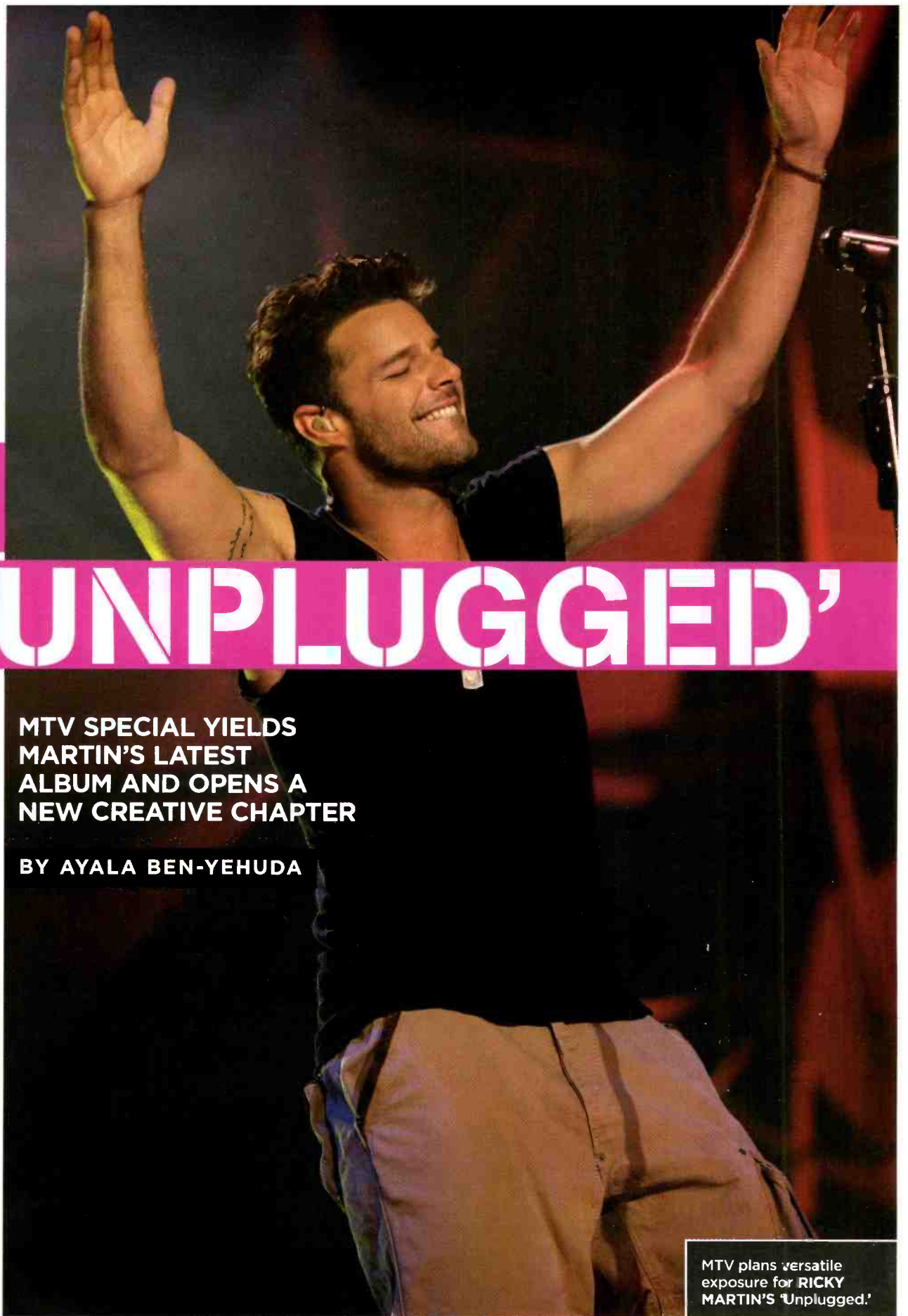
On Nov. 1, the full special will be televised on MTV Tr3s, MTV and VH1 in Latin America, MTV Puerto Rico, MTV Spain and MTV's high-definition channel.

Following the special's debut on Nov. 1, MTV Tr3s will present a program on the making of the "Unplugged" show.

The "Unplugged" album and DVD street Nov. 6 in Spain and Latin America, Nov. 7 in the United States and throughout December and January in Europe and Asia as the TV special premieres in additional countries.

A week before the album goes on sale, it will be available for streaming via mtvla.com's "Mercado Negro."

The days surrounding the album's release will be busy for Martin, who will receive the Latin Recording **continued on >>p60**



MTV plans versatile exposure for RICKY MARTIN'S 'Unplugged.'

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JOSÉ MIGUEL AGRELOT



Acoustic sets in small venues on **RICKY MARTIN'S** last tour paved the way for his 'MTV Unplugged' session.

from >>p58 Academy's person of the year award Nov. 1.

Then on Nov. 2, Martin will perform a medley and a surprise song at the Latin Grammy Awards. The concert will be televised on Univision and distributed to more than 100 countries.

"The release will be supported by a carefully crafted marketing plan that includes a strong setup: TV campaigns, print and important radio, retail and online," Pagani says.

A TV campaign will include broadcast networks in Latin America as well as MTV beginning with the debut of the music channel's Premios Latinoamerica on Oct. 19.

The week of the album's launch, Martin will make in-store appearances at locations yet to be announced in New York, Los Angeles and

Puerto Rico.

After six weeks of promotion, Martin will begin rehearsing for a world tour set to kick off in late winter in San Juan, Puerto Rico. Del Granado says Martin hopes to do a seven-month tour in larger venues than the last ones he visited so that fans who didn't catch him last time will get to see him.

"He feels really at home onstage," del Granado says.

Pagani notes that Martin's Nov. 1 honor as the Latin Recording Academy's person of the year recognizes not only his status as an artist but also his charity work through his own foundation and other avenues.

"Sony BMG is proud to have him as part of the roster," she says, "and it is always a pleasure working with such a great professional."

RICKY MARTIN'S TOP SINGLES

Ricky Martin's 1999 hit "Livin' La Vida Loca" became his breakthrough and signature song when it topped both the Hot Latin Songs chart and the Billboard Hot 100 that year.

But in this exclusive ranking of Martin's top singles, it comes in second to his hit "Tal Vez," which topped Billboard's Hot Latin Songs chart for 11 weeks, after debuting on the chart April 12, 2003.

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

—Keith Caulfield

Rank	Title	Peak Position	Debut Date	Label
1	Tal Vez	1 (11 weeks)	April 12, 2003	Sony Discos
2	Livin' La Vida Loca	1 (9)	April 17, 1999	Sony Discos
3	Solo Quiero Amarte	1 (4)	Feb. 10, 2001	Columbia/Sony Discos
4	She's All I Ever Had	1 (3)	July 10, 1999	C2/Sony Discos
5	Vuelve	1 (2)	Feb. 14, 1998	Sony Discos
6	Y Todo Queda En Nada	1	Dec. 27, 2003	Sony Discos
7	She Bangs	1	Oct. 7, 2000	Columbia/Sony Discos
8	Jaleo	1	July 5, 2003	Sony Discos
9	Perdido Sin Ti	1	Sept. 5, 1998	Sony Discos
10	The Cup Of Life (The Official Song of the World Cup, France '98)	2	March 28, 1998	Sony Discos

OMAR CRUZ - CORTESIA MTV

It's hard to find the right words to say,
when english is not our first language.

(Couldn't find a music-to-english dictionary...)

Congratulations, bro. It's been an amazing journey.

Tommy Torres



Life has given you options.
Music has given you a voice.
Love has given you support.

But it is your generosity
of spirit that makes you
a great human being and that,
my friend, is your
most valuable and everlasting
legacy.

I'm proud of you and
I love you....
Hoy, mañana, y siempre.

Ednita

MARTIN'S PHILANTHROPY IS HANDS-ON, FOCUSING ON EXPLOITED CHILDREN

BY LEILA COBO

REACHING

OUT



RICKY MARTIN'S global travel has led to his concern for exploited children.

In the wake of the devastating tsunami that struck Southeast Asia in December 2004, many musicians responded by staging benefit concerts to raise funds to help those in need.

Ricky Martin got on a plane.

Within three days, he flew to Thailand. On arrival he met with the country's prime minister and minister of foreign relations and offered to help in any way he could.

Martin went to orphanages, to the morgue, to the temple, and then he requested land on which to build houses for those who had lost them.

He teamed up with Habitat for Humanity, which built 225 new homes, providing shelter for at least 500 children.

Martin has a lifelong history of humanitarianism and philanthropic work. In 2000, after achieving international stardom, he gathered all his efforts to form the Ricky Martin Foundation. Its essential mission? The well-being of children.

Martin advocates for the eradication of sexual abuse and sexual trafficking of children, building awareness of the issue through People for Children, an initiative funded by his foundation.

"Trafficking in children is a global problem affecting large numbers of children," the United Nations Children's Fund (UNICEF) reports on its Web site. "Some estimates have as many as 1.2 million children being trafficked every year.

"There is a demand for trafficked children as cheap labour or for sexual exploitation," it continues. "Children and their families are often unaware of the dangers of trafficking, believing that better employment and lives lie in other countries."

Martin reflected on his actions following the tsunami.

"Why build houses in Thailand? Because when I got there, even though the numbers were unreliable, 2,500 children had been reported missing. If a child is wandering around, looking for his mom, that's when traffickers get hold of them, when they're at their most vulnerable. I could build a school, a hospital, anything. But it's worthless if a child has no one to go home to."

Martin's interest in aiding children goes back to his days with Puerto Rican teen-pop group Menudo, whose members were named ambassadors of good will for UNICEF.

Initially, his philanthropic work covered many different projects and funneled money to a variety of causes sponsored by different organizations.

After Martin created his foundation in 2000, however, he focused on the well-being of children in health, education and children's rights.

Among other projects, Martin paid the full cost of the construction by SER, Puerto Rico's Easter Seals organization, of a center in the Puerto Rican mountain town of Aibonito, which serves 150 children with developmental deficiencies.

He also supports the Fundación Sol y Solina Ferré, a center for single mothers and pregnant teens, and awards scholarships to

students enrolled in the University of Puerto Rico's School of Medicine and at Puerto Rico's Escuela Nacional de Música.

Most recently, the foundation began to work with pediatric AIDS and donated \$1 million in instruments to public schools. In addition, Martin pushed for creating a music department as part of Puerto Rico's public school system.

Martin's focus shifted slightly after a trip to India a few years ago during which he visited singer Nacho Cano's Sabera Foundation, a music school for girls in Calcutta.

Part of Sabera's mission is to rescue girls from the street who otherwise could be taken by kidnappers who make them part of a trafficking network where children are exploited and forced into sexual slavery.

Martin, who had been unaware of the problem, created People for Children as a vehicle to raise worldwide attention not just on child trafficking, but also child prostitution, abuse and exploitation.

In the beginning, Martin did his work quietly, as he had done before.

"And one day, I spoke with a group of activists in [Washington] D.C., and they said, 'How nice, how nice that you're involved, but you aren't helping us out at all,'" he says.

"They were very aggressive about it," he adds. "They told me, 'Your intentions are the best, but you need a voice. We need a voice. We've been working on this at least a decade, and I can't accomplish anything because I'm Joe Blow. People like you can make a difference.'"

Martin began to speak out. He appeared in a series of public service announcements talking about child trafficking. He also hosted a documentary produced by the InterAmerican Development Bank about human trafficking that aired on TV in Latin America.

The five-country "Call and Live" campaign with the International Organization for Migration also promoted hotlines for victims to get help.

Martin's foundation also partnered with Microsoft in Latin Amer-

ica and the Caribbean for an online safety campaign for children, Navega Protegido.

"He had to work on that issue and get the word out that this problem exists in the world," says Angel Saltos, who runs Martin's foundation.

Saltos says the problem of child trafficking is exacerbated by "denial in the minds of many people."

"Our focus is on child protection and working for the well-being of children around the globe. It sets a new model of partnerships. It brings to light a new way of doing philanthropy and a new way of impacting large audiences. It's a great example of how a public figure can use his power of convocation to trigger the interest of authorities and general audiences and the private sector to pay attention to a cause that is very much close to Ricky's heart—protecting children."

Now, Martin's focus is supporting laws that protect children.

Testifying before the U.S. Congress' House International Relations Committee in September, Martin called on the United States to ratify the United Nations' Convention on the Rights of the Child, and provide more antitrafficking aid to foreign governments and organizations.

"We must work toward a universal law where children are considered children until they turn 18," he says. "In many countries, children become adults at 12, because they still follow constitutions that haven't been amended. In those same constitutions, there is no item that says that prostitution is illegal. So, if a child is forced into prostitution, it isn't illegal."

A second law, he says, will focus on registering all children when they're born.

"Sixty-three percent of all children in the world don't have a birth registry," Martin says. "They have no identity. They don't exist. That's why they can disappear so easily. We have to make it easy for families, for health-care providers, to register them.

"I was a child who worked. I left home at 12 to work. But I worked in something I loved and contributed to society. These children are forced into a world of [exploitative] relationships." ●●●

RICKY,
CONGRATULATIONS
ON ALL YOUR ACCOMPLISHMENTS!

Giorgio Armani
*

GIORGIO ARMANI

MARTIN'S WORLD VIEW

WHY FANS FROM JAPAN TO FINLAND LOVE RICKY

BY STEVE ADAMS

From the day Ricky Martin signed a deal with Sony Music International a decade ago, label executives believed his bilingual talent would propel him to global popularity.

Along with exuding considerable talent, Martin also “has always been fluent in both English and Spanish,” notes Daniel Levy, Sony BMG Music VP of global marketing, “so it was always going to be a natural step for him to go from being a Latin superstar to an international superstar to a worldwide superstar.”

Martin’s sales outside the United States and Latin America underline Levy’s point. According to Sony BMG figures, the singer has shipped almost 34 million albums worldwide, with slightly

less than half of that total coming from markets outside the United States.

“Ricky is one of the first real global superstars to come out of Latin America,” Levy adds. “He was already signed to our Latin American company, and it was only after the first three albums that he got signed to Sony Music International.”

Levy considers Martin’s performance of his 1998 World Cup theme song, “The Cup of Life/La Copa de la Vida,” at the 1999 Grammy Awards—which received TV coverage in several key international markets—as the moment his global potential became clear.

He says Sony got Martin to record his first English-language album as quickly as possible after that “to try and capture the excitement” the performance generated.

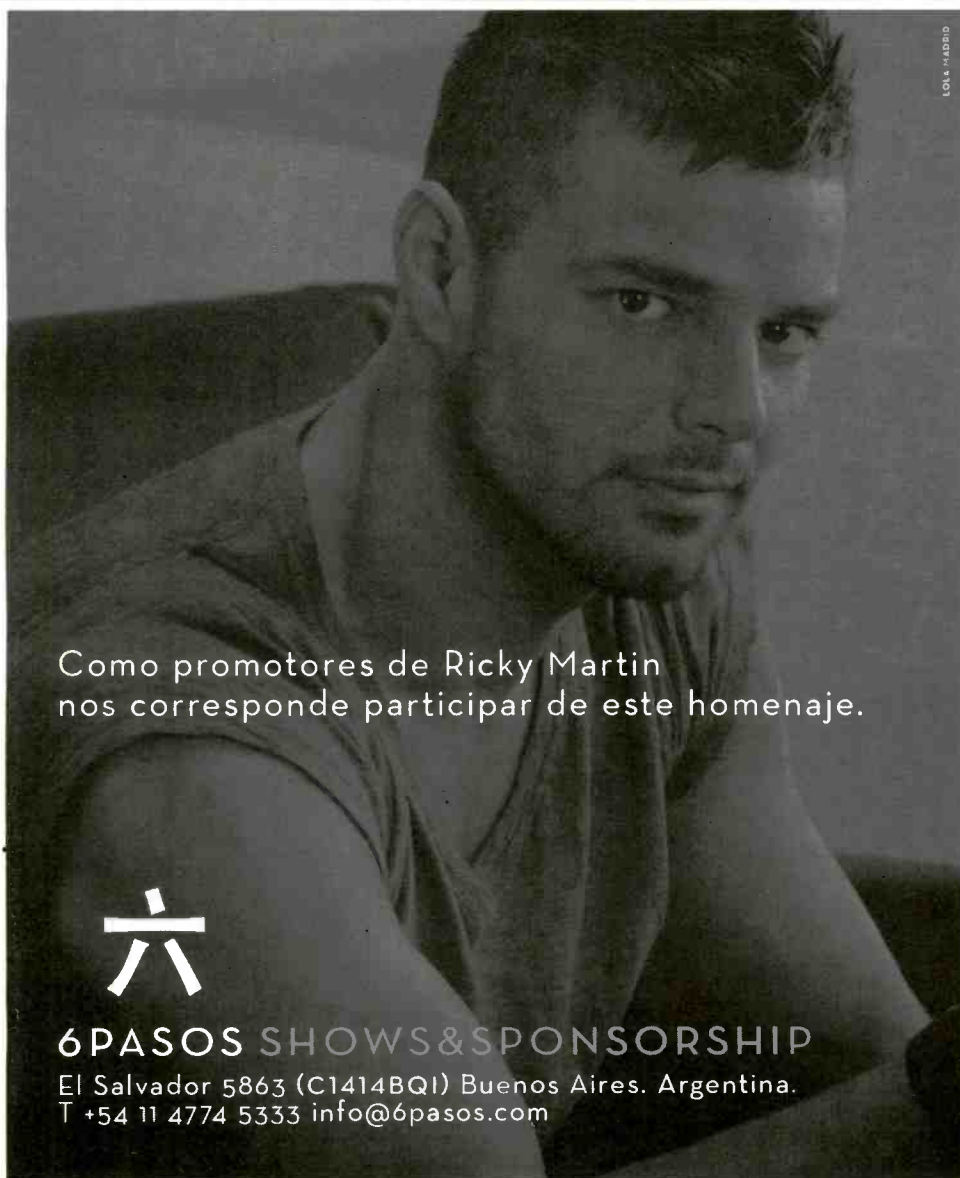
That album, “Ricky Martin,” was released in September 1999 and has sold 15 million copies worldwide, according to the label. It also yielded the global smash hit single “Livin’ La Vida Loca.”

However, Martin’s ini- **continued on >>p66**



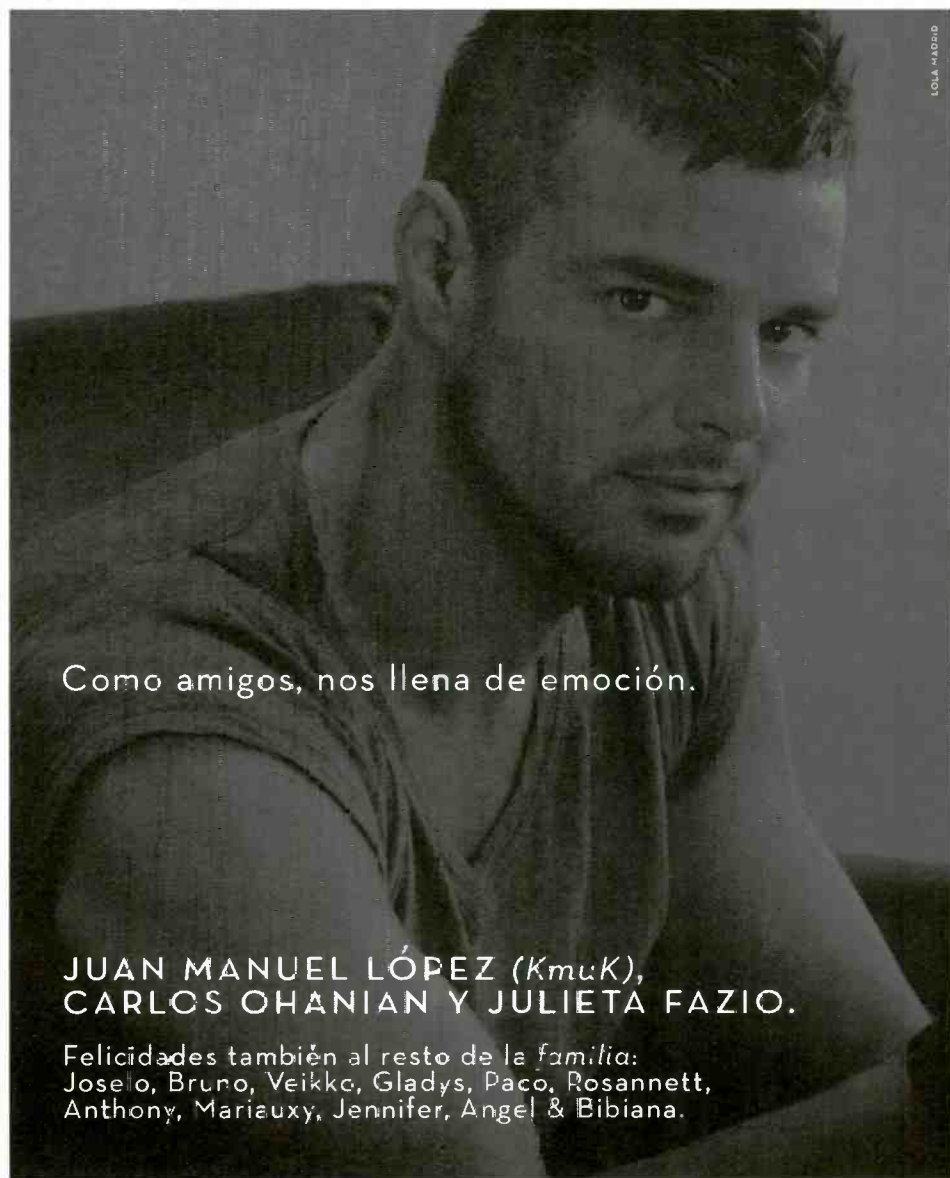
RICKY MARTIN'S honor at the 2005 World Music Awards recognized his global popularity.

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Ricky Martin

We can't wait to see what's next!

CAA

from >>p64

tial international breakthrough had come earlier in August 1995 with his third album, "A Medio Vivir," which has shipped 1.3 million copies in Europe alone, according to the label. The album was a strong performer in Spain, France (where it remains his best seller) and—perhaps surprisingly—Finland.

"Finland was one of the first markets to break outside of Latin America," Levy says. "Finland and France took chances, and [the single "María"] got massive radio airplay."

Martin's follow-up album, "Vuelve," released in July 1997, featured the international hit "The Cup of Life." Sony BMG reports shipments of 2.1 million copies for the album in Europe, where Italy, Turkey and Germany all became important markets for Martin.

The album also shipped more than 1 million units in Asia and an additional 204,000 units in Japan alone.

Kelly Chew, Sony BMG senior VP of global marketing for Asia, says Martin's visits to play showcase gigs and conduct promotional work were crucial to that success.

"Making the effort to tour in Asia was rare for a superstar artist," Chew notes. "Asia is not usually on the 'A' list of regions to travel to."

Chew adds that Martin's "uptempo, happy singles" also stood out on radio in the region "at

a time when radio was crowded by boy bands and ballads."

Martin has now shipped more than 3.1 million albums in Asia, plus an additional 1.5 million in Japan.

"Not many [international] artists can boast such numbers in Asia," Chew says.

Levy notes that the Asian release of Martin's upcoming "MTV Unplugged" album will be held back until the new year—elsewhere, it will arrive in November—to enable a greater marketing push once the congested Christmas period is past.

"MTV will broadcast the show [regionally] in January too," he says.

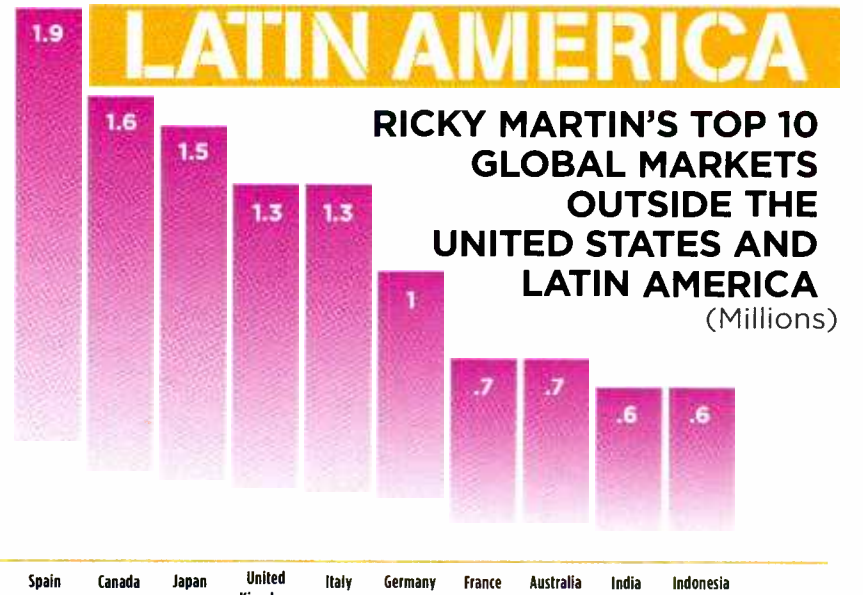
Martin has reaped the benefits of a massive amount of international promotional work around the release of "Vuelve" and "Ricky Martin," according to Levy.

"He's probably the hardest-working artist I've ever worked with," Levy says. "Not just touring but promotion-wise—the guy's a machine."

However, Levy concedes that sales in Australia and New Zealand—which peaked at 424,000 for "Ricky Martin"—have dropped in recent years.

"Those markets aren't as strong because he hasn't [toured] there in a while, but also because they haven't released the [Spanish-language] albums," he says. "All the other European and Asian countries release the Spanish albums, so for those

SELLING BEYOND LATIN AMERICA



SOURCE: Sony BMG

markets and those consumers, Ricky has always been there."

Martin's sales in English-language markets may have diminished in recent years, but his Spanish-language album shipments "are very, very consistent," Levy says.

He points out that Martin's latest Spanish-language album, "Almas Del Silencio" (2003), has shipped more than 1 million copies worldwide,

compared with the 694,000 of English-language set "Life" (2005).

"A lot of people think Martin emerged after 'Livin' La Vida Loca,' but his first international smash was 'María,'" Levy says. "He was already established as a Spanish-singing superstar in the world outside of America. [Now] he is strongly established worldwide as a bilingual artist whose Spanish album sales are as strong as ever." ■■■

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RICKY MARTIN is expected to open his next tour in late winter in his native Puerto Rico.

'TRULY ONE WITH THE AUDIENCE'

CONCERT TOURS HAVE DRIVEN MARTIN'S GLOBAL POPULARITY

BY MITCHEL PETERS

In concert, Ricky Martin is "as good as any performer you've ever seen or heard about in your life," says manager Randy Hoffman, president of Hoffman Entertainment. "From the minute the show starts to the minute it ends, he leaves everything on that stage. He is truly one with the audience."

Following the Nov. 1 debut of his "MTV Unplugged" special, and the Nov. 7 release in the United States of the album "Ricky Martin MTV Unplugged," Martin is expected to launch a worldwide tour in late winter in his native Puerto Rico, with U.S. dates planned for April.

Touring is nothing new for Martin, who as a teenager performed in stadiums throughout Latin America and the Caribbean with pop group Menudo, says Bruno del Granado of RM Enterprises, who manages Martin's career in Latin markets.

But it was not until 1999, with the release of "Ricky Martin," his first English-language album, that the singer from Puerto Rico found international success as a touring solo artist.

That October, Martin embarked on the worldwide *Living' La Vida Loca* tour. Attendance and sales data reported from 60 concert dates in the United States, Canada and Mexico show the tour

grossed \$51.3 million and drew 875,151 fans, according to Billboard Boxscore. International dates, not reported to Boxscore, would push Martin's grosses higher.

"He's truly an international superstar," says Kate Ramos, senior VP of Latin music at Live Nation. "He's the first artist to really cross out of just the Spanish-speaking world and speak to many audiences... In the Latin business, he's done so much for our industry."

After completing dates on the *Living' La Vida Loca* trek, Martin immediately went back into the studio and recorded "Sound Loaded," his second English-language album. The album was followed by a six-month worldwide press tour that did not allow time for concert dates, del Granado says.

During that promotional trip, Martin cut another record, which then required even more press appearances.

"The Latin market was screaming for another Spanish-language album, so he went back into the studio to record 'Almas del Silencio,' " del Granado says. "It was back-to-back albums, so there was no room for rest or going back out on the road."

Ramos recalls that Martin expressed his desire for a much-needed vacation after years of an exhausting schedule.

"He said he'd worked nonstop for 20 years, so he decided he needed a break because he grew from being a teenager to a man while he was on the road and in the public eye," she says. "That's tough. He has made some incredible strides."

It wasn't until November 2005, one month after the release of another English-language album, "Life," that fans had an- **continued on >>p70**

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UNPLUGGED RICKY.

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RICKY MARTIN played smaller venues on his One Night Only tour.

from >>p68 other chance to see Martin on tour once again. Del Granado says the idea of touring was long overdue, and that Martin was eager to start performing live again.

"Ricky wanted to go out on the road as soon as possible, so we did a month of prepromotion, and a month of promotion as soon as the album was released," the manager says. "The tour started exactly a month after the CD hit the street."

To connect more closely with fans on his One Night Only tour, which ran through June 2006, Martin moved away from large facilities and into theaters, halls and performing arts centers.

"We said, 'We're going to do it much smaller just so the fans feel that intimate, close-up bond with Ricky,'" del Granado explains. "The last time Ricky went to most of those markets it had been stadiums or arenas."

Chris Dalston, Martin's worldwide agent at Creative Artists Agency (CAA), was in the audience at the singer's sold-out concert Jan. 24 at Hollywood, Calif.'s Pantages Theatre.

"It was an incredible show," Dalston says. "It was basically an arena production put into theaters. It was a huge production."

AEG Live was a co-promoter on that date, says Susan Rosenbluth, the company's Western region VP. She says the small-venue capacities left fans wanting more, and that the Pantages Theatre concert "could've sold a lot more tickets than the one night."

A.J. Wasson of Live Nation's Florida Music Group was involved with two successful One Night Only concerts: at Miami's James L. Knight Center (Feb. 14) and Orlando's Bob Carr Performing Arts Centre (Feb. 15). Combined, the shows grossed \$485,049 and drew 6,917 fans, according to Billboard Boxscore.

Wasson says one of the shows attracted fans from abroad. "I remember I had gone out into the audience at one point, and there were some girls from Uruguay, Paraguay and Venezuela that had just flown in for the show," he says.

Del Granado describes Martin's fan base in Latin America and the United States as extremely loyal.

"When you go to a Ricky Martin show, whether it's in Mexico City or Los Angeles, you have these

fans that sing along to just about every single song," he says. "Don't forget that he came out of the Latin market, so if there's one artist they really feel a sense of ownership of, it's Ricky Martin. They saw him when he was with Menudo, then beginning as a solo artist and then when the U.S. discovered him."

Del Granado has managed Martin for about two years, but has known him for the past 15 from his days as VP of music programming at MTV Latin America.

"He was one of the core artists we used to feature on the channel, when his second solo album came out in 1993," he says.

The manager's first realization that Martin had worldwide star potential came during a 1995 concert in Argentina with 250,000 fans.

"They had to shut down the largest avenue in Buenos Aires," he says. "I thought, 'Wow, this guy is not only a Latin artist, he has the potential to become a huge artist.'"

As of press time, no official dates for Martin's upcoming global arena/stadium tour were locked down, but CAA's Dalston says he's working on dates for February and March. The trek will be in support of "MTV Unplugged." Manager Hoffman says the upcoming jaunt won't be "unplugged," but those elements will be incorporated into performances.

"We're going to do a very extensive Central and South America tour in February and March, which encompasses five shows in Mexico, hopefully multiple shows in Argentina and single shows in Chile, Brazil, Uruguay, Nicaragua, El Salvador and Peru," Dalston says. "If you have a map, pretty much pick any country in Central or South America, and we're going to try to hit there."

After those dates, the plan is to take a break for Easter before starting up a U.S. tour in April, according to Dalston.

"Then the idea is to head to Spain, Italy and potentially European markets in May," Dalston says, adding that response from promoters has been very strong.

The tour will most likely start in Puerto Rico, and will also hit markets in the Far East, Australia and Japan, according to del Granado.

Thanks to

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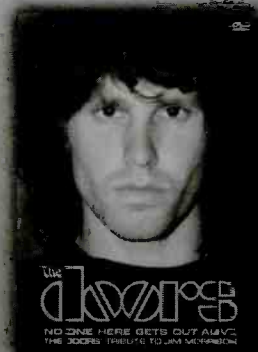
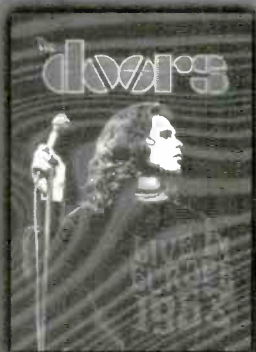
Ricky, you embody the evolution of the artist. Your voice ignites arenas worldwide. Your music moves us and makes us move. Your humanitarian heart offers hope and inspires a vision of a better world. For all you've done and all you've become, we honor you.

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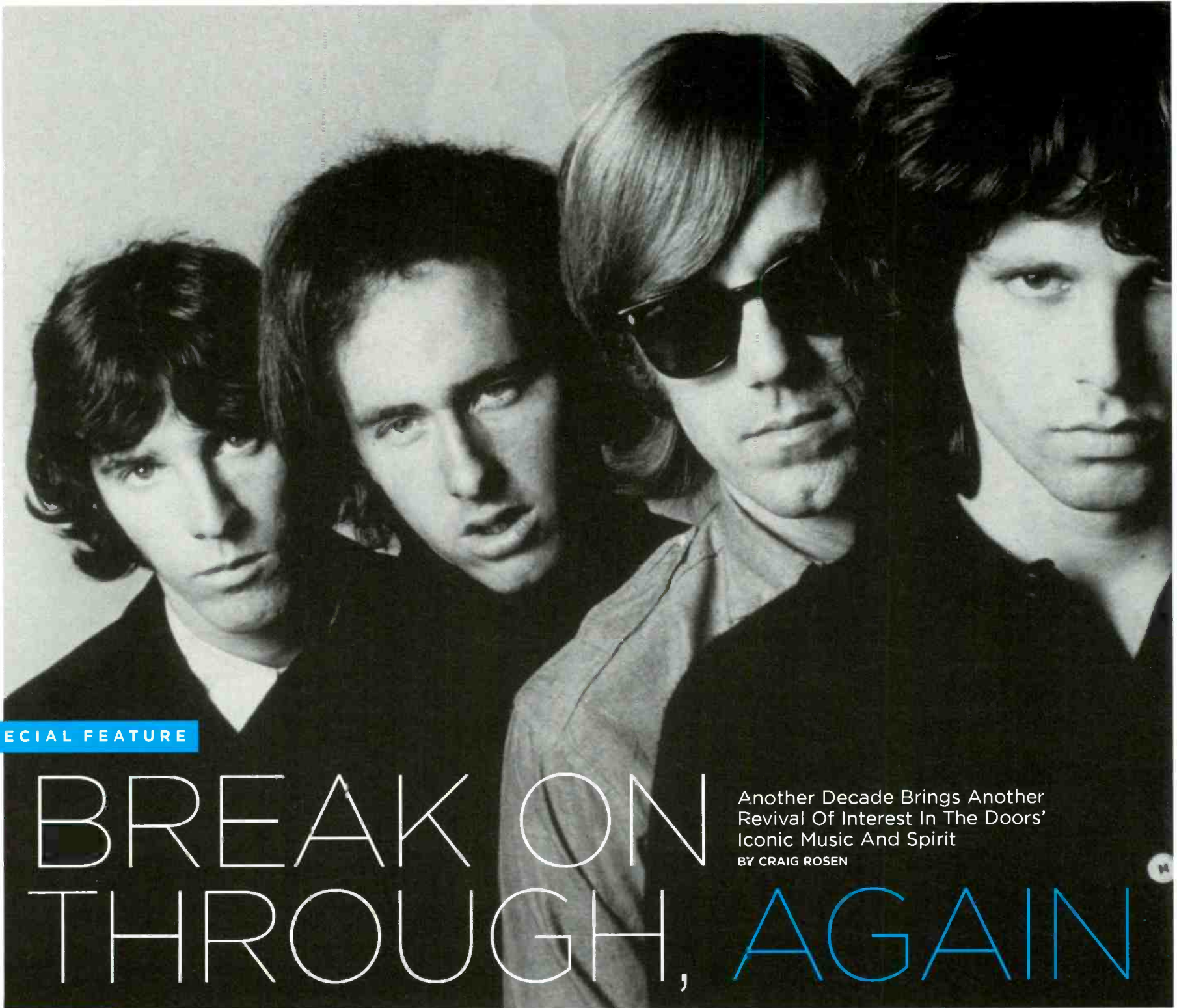


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SPECIAL FEATURE

BREAK ON THROUGH, AGAIN

Another Decade Brings Another Revival Of Interest In The Doors' Iconic Music And Spirit

BY CRAIG ROSEN

It seems to happen every decade or so.

In 1979, eight years after the death of the Doors' magnetic frontman Jim Morrison, the band's song "The End" seared the psyche of moviegoers during the opening scene of Francis Ford Coppola's landmark Vietnam epic, "Apocalypse Now."

Then in 1991, Oliver Stone's Doors biopic relit the fire of interest in the band, recalls manager Jeff Jampol, commenting on the Doors' enduring and cyclical popularity.

Now, the band's surviving members—keyboardist Ray Manzarek, guitarist Robby Krieger and drummer John Densmore—are preparing to celebrate the 40th anniversary of their 1967 self-titled debut album with a wealth of activities to spark interest in the band among a new generation.

On tap: a new boxed set, the band's first authorized biography and a push into areas ranging from ringtones to a theatrical production

in Las Vegas that will feature the group's music.

While the Doors have been one of the most written about and reissued acts in rock, Rhino/Elektra Records' "Perception" boxed set and Hyperion's "The Doors by the Doors" coffee-table book hit the streets with something new.

Longtime fan, artist and TV/radio personality Henry Rollins, who contributed to "The Doors by the Doors," is optimistic that the book and boxed set will offer something valuable for followers of the band.

The Doors' previous projects "have never been cheesy or have never offended me because it's always for the fans," Rollins says. "It's never some awful T-shirt or something disgusting like an Elvis thing."

True to that spirit is "The Doors by the Doors," due Nov. 7, an oral history written by Ben Fong-Torres, the journalist who conducted Morrison's final interview and later penned

his obituary for Rolling Stone.

While working on the book, Fong-Torres consumed every bit of Doors music, archival footage and previously published interviews and then dug deeper, conducting new interviews with the three surviving band members, their families and closest associates.

"There's more detail from intimates that hasn't been said before, because I took their interviews and asked for more details and more information," Fong-Torres says. "This is the first time you have an 'as told to' in the voices of the Doors by all four of them in one collection and not told by an outside narrator, biography, investigative reporter or just one of the Doors with just only his point of view."

The 288-page tome will also include never-before-published photos and memorabilia, including Morrison's drawings and handwritten lyrics to "L.A. Woman," which Fong-Torres obtained from one-time Doors publicist Diane Gardner, who lived in the apartment

below Morrison's girlfriend Pamela Courson. It was in Gardner's apartment that a chance meeting between Fong-Torres and Morrison became the final published interview with the iconic singer/poet.

While "The Doors by the Doors" will enlighten fans with new details behind the band's rise and fall, the 12-disc "Perception" boxed set, due Nov. 21, promises to reveal previously unheard aural treasures for the faithful. The set is broken down into six CDs and six DVDs featuring the band's six Elektra studio albums.

Yet rather than the usual remastered boxed set, "Perception" includes new stereo mixes of the six albums, incorporating backing vocals and other outtakes that were left off the original releases, plus alternate takes of choice cuts.

In addition, the DVD versions of the albums features 5.1 surround sound mixes, photo galleries, lyrics, discographies and two videos of songs on each disc. In **continued on >>p74**

SUNSET BOULEVARD/CORBIS

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addition, each album will feature new liner notes by noted rock journalists, including Fong-Torres; Paul Williams, founder of Crawdaddy; and Barney Hoskyns, author of "Waiting for the Sun," a history of the Los Angeles music scene from which the band emerged.

"There were all kinds of things that we left off the albums at that time—harmony vocals, different guitar parts, things like that—and we put them all back in, so those who hear the new [versions] will hear a lot of new stuff," says Bruce Botnick, the Doors' longtime engineer who oversaw the new set.

"The first album [1967's "The Doors"] in particular has never been heard at the correct speed," Botnick says. "It's always been running slow. So those who buy the [boxed set] will hear it at the correct speed for the first time."

Additionally, Rhino will reissue deluxe double-disc versions of the albums separately beginning in January 2007. The label also hopes to reach new fans by pushing the Doors' songs as ringtones through an extensive TV advertising campaign. "There's a whole new generation of potential fans to whom we have to connect," Jampol says.

The 40th-anniversary campaign kicks off Nov. 8 with an event on the Sunset Strip, which served as the setting for the Doors' rise to fame. That night the Whisky a Go Go, the club where the Doors served as the house band during the summer of 1966, will be honored with a plaque from the Rock and Roll Hall of Fame, designating it as a historic location. Inside the Whisky, Doors guitarist Robby Krieger will be on hand for a listen-

ing party for "Perception."

Despite the fact that the Doors were banned from the Whisky following a performance featuring Morrison's obscene Oedipal rant in "The End," the club owner Mario Maglieri has nothing but fond memories of the band.

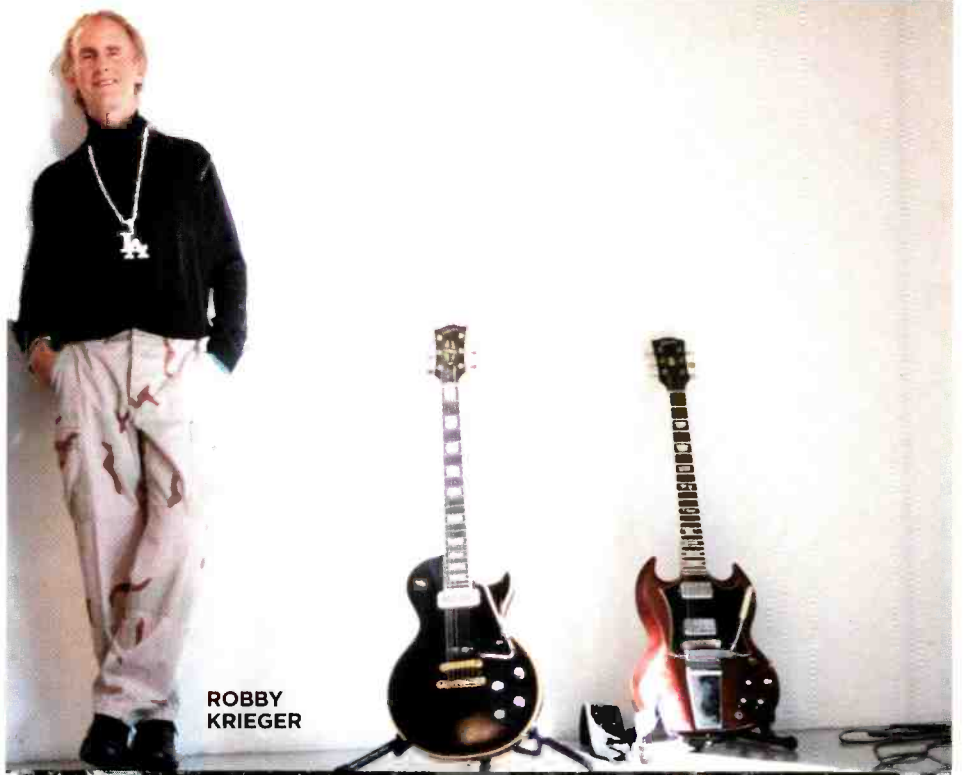
"He was a good guy," he says of Morrison. "I'd bawl him out and he'd look at me, rolling his eyes. They were a good bunch of guys, young guys that succeeded with this kind of carnival music, which I enjoyed."

Down the street from the Whisky is the Cat Club, the former home of the London Fog, the venue where the Doors played some of their earliest gigs. During the Nov. 8 event, Doors keyboardist Ray Manzarek will host a scaled-down version of the Doors' Rock and Roll Hall of Fame exhibit, which opens in spring 2007 at the rock hall in Cleveland.

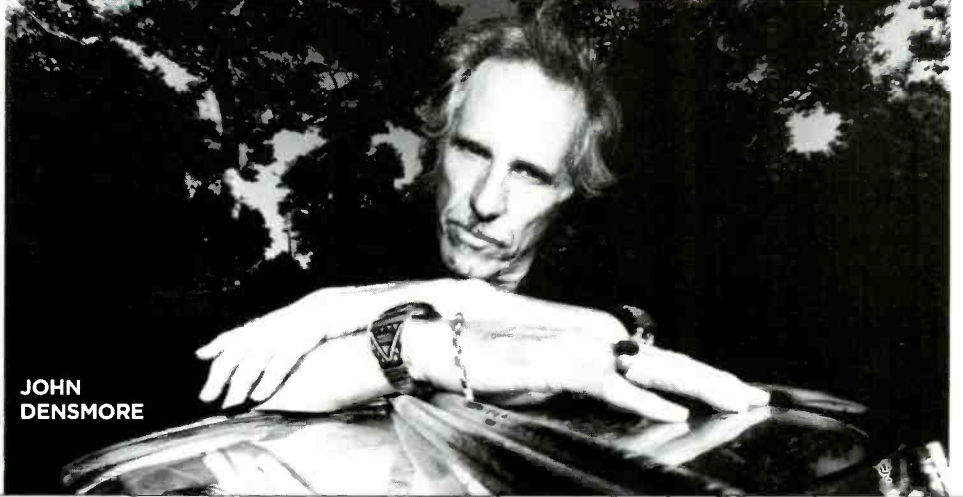
Across the street is Book Soup, formerly the site of the Cinematheque 16 movie house where Morrison once staged an impromptu poetry reading accompanied by Krieger on acoustic guitar. There, Densmore will be on hand to sign copies of "The Doors by the Doors." The book will also be on sale at the Whisky and the Cat Club, allowing fans to get their book signed by all three Doors members as they visit the three locations.

Even before the 40th anniversary's official kickoff event, the Doors were once again proving their commercial viability. On Aug. 8, Rhino/Elektra reissued the two-CD "The Best of the Doors," which promptly returned to the No. 1 position on Billboard's Top Pop Catalog Albums chart.

Since its original re- **continued on >>p76**



ROBBY KRIEGER



JOHN DENSMORE

DENSMORE: MICHAEL MULLER



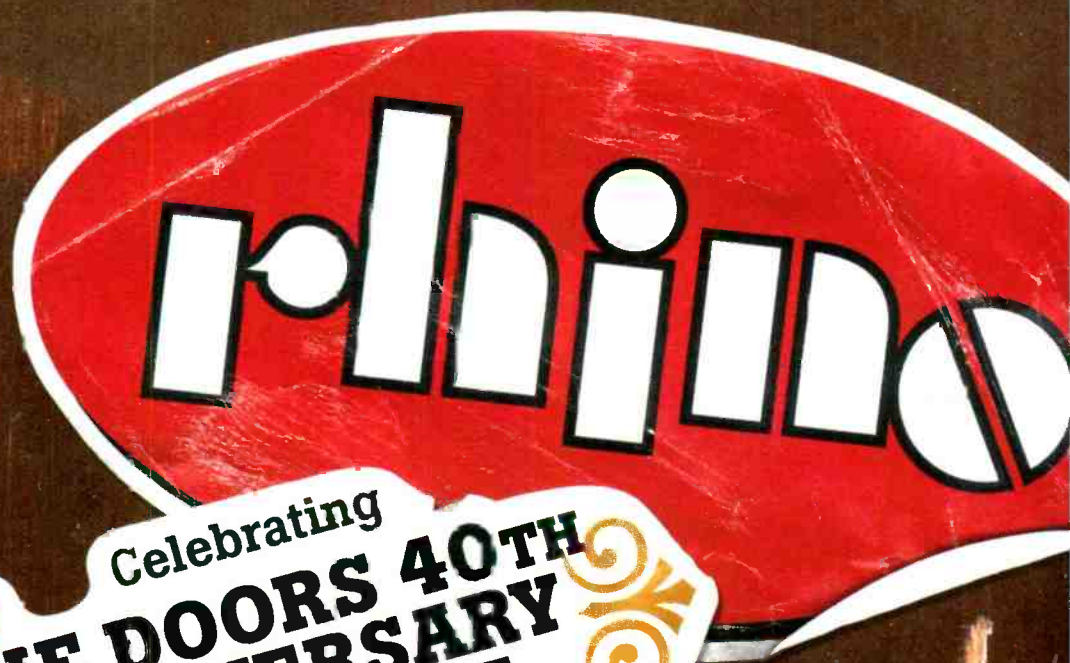
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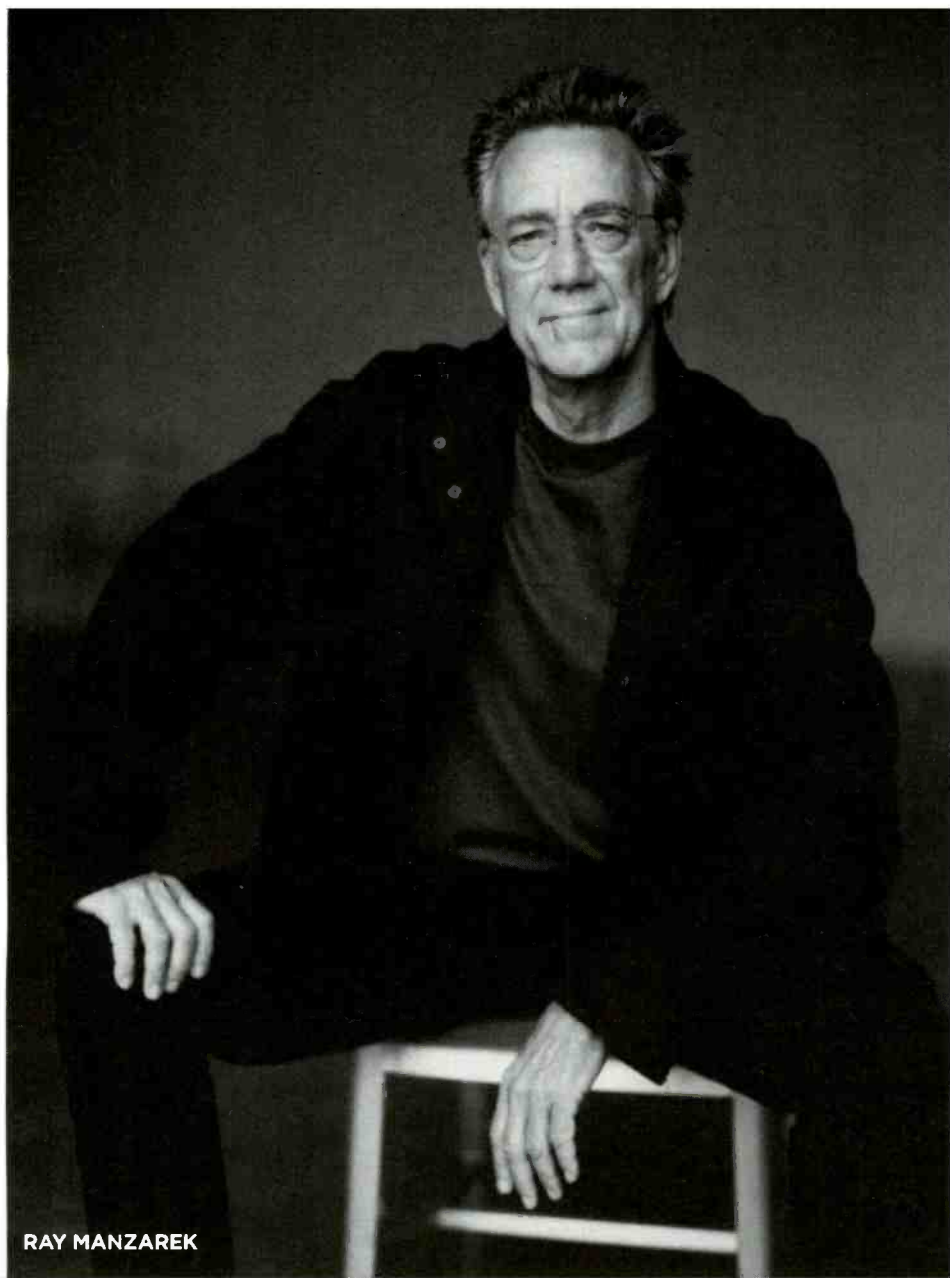
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RAY MANZAREK

FACT FILE: The Doors

Label: Elektra/Rhino
Manager: Jeff Jampol, the Doors Music
Publisher: Doors Music, ASCAP
Latest release: "Perception" boxed set, Elektra/Rhino

from >>p74

lease, "The Best of the Doors" has been certified nine-times platinum by the RIAA. The recent success of the album "just shows how relevant the band continues to be," Rhino VP of marketing Kenny Nemes says.

Of course, those affiliated with the band through the years have seen the signs of a resurgence before. Bill Siddons, who became the band's first manager at the age of 19 simply because he was the only one they could trust, was shocked when his then-13-year-old daughter began requesting photos of Morrison more than two decades ago.

"I asked why she wanted them, and she said, 'All my friends want them, Dad.'"

Current manager Jampol, who has guided the Doors' career since the death of his partner and longtime Doors associate Danny Sugerman in 2005, sees it as part of a continuing tradition.

"The Doors have been an iconic brand for 39 years," Jampol says. "I'm actually in the very luxurious and grateful position of having a brand that's completely relevant today."

The statement is backed up by the band's continuing merchandise sales. Dell Furano, CEO of Signature Networks, the longtime Doors' merchandising and licensing representative, says the band is one of the company's best sellers, right up there with the Beatles and AC/DC. The fact that such celebrities as Paris Hilton have been photographed wearing a Doors T-shirt has just upped the ante.

While the Doors may once again be riding high, this latest resurgence began more than two years ago in sort of an underground, subversive man-

ner true to the band's roots.

Jampol began licensing the Doors' music for remixes in videogames. "Riders on the Storm (Fredwreck Remix)" featuring Snoop Dogg appeared in the 2004 videogame "Need for Speed: Underground 2." Authorized remixes by such electronic acts as BT, the Crystal Method and Paul Oakenfold followed.

However, not everything was planned or authorized. In 2005, renegade mash-up artist Go Home Productions combined the Doors' "Riders on the Storm" with Blondie's "Rapture" to create "Rapture Riders," an intriguing blend of cool '80s new wave hip-hop and mysterious '60s psychedelia.

In the renegade spirit of the Doors, when Jampol caught wind of the recording, rather than having an attorney send a cease-and-desist order, he met with the man behind the project to find a way to release an authorized version of the mash-up in a manner that would benefit all parties involved.

It was officially released on Blondie's "Greatest Hits: Sight + Sound" and later became a hit on the Hot Dance Club Play chart as well as in several international territories, thanks in part to a video mash-up featuring both acts.

As for the Doors, they were ecstatic. "Hey," Manzarek quips, "we did Blondie." ●●●

SUNSET BOULEVARD/CORBIS

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It's an honor, a blessing and a privilege to work with the greatest band in all of rock 'n' roll. Thanks for making us a part of your lives and participants in Doors history.

We look forward to celebrating your 40th anniversary officially throughout 2007, which we hope will prove to be one of the greatest years ever in the annals of The Doors. Here's to another 40 years – together!

Our heartfelt thanks, also, to all of our partners, without whom we could not do what we do:

Lou Reisman and the Morrison family
Jerry Mandel and the Courson family
Rhino Records
Jeff Kwatinetz and The Firm
John Branca, Esq., and David Byrnes, Esq.

Randall Wixen, Wixen Music Publishing
Jerry Swartz, Swartz Accountancy Corp.
Bruce Botnick, The "God Of Sound"
Budd Carr & Nora Felder
MusicToday

Sparkart LLC
The Dowd Agency
Evolutionary Media Group
Editorial Emergency
Wolfson PR

And lastly, thanks to my late partner and friend, Danny Sugerman (1955-2005), without whom none of this would have been possible. We miss you, Danny, and your spirit still guides us.

Love, Jeff

Jeffrey Jampol and everyone at DOORS MUSIC CO and JAMPOL ARTIST MANAGEMENT, INC.
Cory Lashever, Mark Hobson, Terry McConico, Mohan Reddy

The Doors logo, featuring the word "DOORS" in a stylized, outlined font with a diagonal slash through the zero.

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Photo courtesy of Ed Caraeff



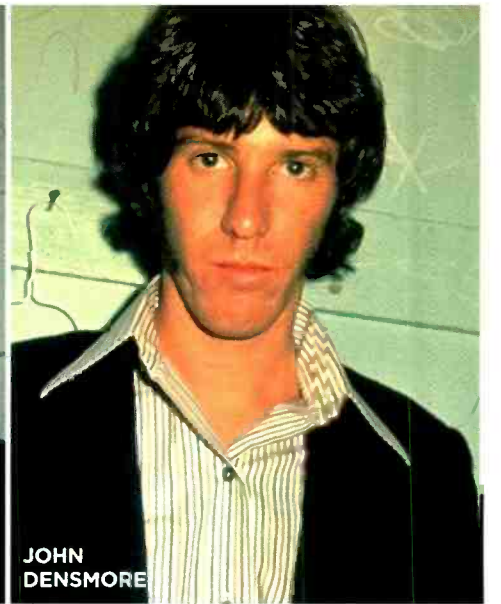
JIM MORRISON



RAY MANZAREK



ROBBY KRIEGER



JOHN DENSMORE

As they prepare to celebrate the 40th anniversary of their self-titled debut album, the surviving members of the Doors have been reflecting on their legacy.

The trio of keyboardist Ray Manzarek, guitarist Robby Krieger and drummer John Densmore have collaborated with music journalist Ben Fong-Torres for "The Doors by the Doors," an oral history that will be published this month by Hyperion.

They also spent time in the studio with long-time engineer Bruce Botnick, as he worked on remixing the Doors' six studio albums in 5.1 surround sound for the "Perception" boxed set on Rhino Records.

Billboard recently spoke with Manzarek, Krieger and Densmore in separate phone interviews about the enduring appeal of their music, and what their late bandmate Jim Morrison would think of their quest to use new technology to expose the Doors' music to the next generation of fans.

OPENING UP

Manzarek, Krieger And Densmore On The Doors' Legacy BY CRAIG ROSEN

In your wildest dreams, did you ever think that people would still be listening to the songs that you recorded for your first album four decades later?

Manzarek: Hardly, but on the other hand, that's not [a musician's] concern. I don't think musicians play music thinking in terms of posterity. It's just the opposite. You have to think in that individual moment in time, the Zen moment in time.

And if you capture the energy, then you do what a musician is supposed to do. If by the grace of the gods on Mount Olympus you happen to be liked 40 years from now, that's only a testament to the Doors' audience as far as I'm concerned.

Doors music is not a simple kind of music. It's like the Bauhaus. It's clean and pure. Morrison's lyrics are psychologically deep. So for people to understand Doors music is certainly a testament to their intellects.

What did your parents think of you playing this crazy rock'n'roll music at the time?

Manzarek: They loved it, and then "Light My Fire" becomes the No. 1 song in America. What's not to like? My mother had three boys of her own, Raymond, Richard and James. So Jim Morrison comes along, and I introduced him and brought him down to Redondo Beach to bum a couple of

free meals off my parents. My mother loved him. That's her fourth son. She cut his hair. She used to cut our hair and gave Jim a little trim, too.

What do you remember about that first Doors gig at the Sunset Strip club the London Fog?

Densmore: I had been a professional drummer for years before that playing weddings, bar mitzvahs and bars with my fake ID. Here I was in the dumpiest fucking bar that I'd ever seen. Jim was so nervous he wouldn't even face the audience. I thought, "I don't know if this group is going anywhere."

And then I'd go down to the Whisky and hear Love and wish I was in their band. But when I first walked into Ray's parents' garage, before I brought Robby into the band, I knew immediately that Jim Morrison had the potential for magic, but it certainly hadn't come to fruition at the London Fog. He was learning how to do it.

In the garage we were **continued on >>p80**

40TH ANNIVERSARY OF A LEGEND

THE DOORS

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40th ANNIVERSARY



from >>p78

looking at the really raw ingredient. Jim had never sung, so we were looking at really raw material. But he had brilliant lyrics that made me want to immediately play drums.

Ray handed me a crumpled piece of paper and I read it, "The day destroys the night/The night divides the day/Tried to run/Tried to hide/Break on through to the other side." I read it and went, "Oh, shit. Where's my drums?"

How did you land the gig as the house band at the Whisky a Go Go?

Manzarek: The week before our final night at the London Fog, Ronnie Harran, the booker from the Whisky a Go Go, had come down and fell in love with the band. She asked us after the set, "How would you guys like to be the house band at the Whisky a Go Go?" And we went, "Fucking A. Are you kidding? Of course, we'd love to."

She said, "You'll open the show, then the headliners, then you play another set, and then the headliners. So two sets a night." We said, "How much money?" And she said, "Union scale," which was like \$135 per man, per week. It was like, "Wow." We were making like \$40 or \$50 at the London Fog.

We were going to be the house band at the Whisky a Go Go and Jim Morrison, Mr. Cool, says to Ronnie, "We got to think about this. Why don't you come back tomorrow?" And she looked at him with these big puppy-dog eyes.

After she left, we proceeded to pummel Morrison on the arms and shoulders. "What do you mean we have to think about it?" Jim said, "Of course we're going to take the gig, but you don't



From the beginning, in 1966 in Los Angeles, the Doors exuded cool. From left are **ROBBY KRIEGER, RAY MANZAREK, JIM MORRISON** and **JOHN DENSMORE**.

want to appear too anxious."

The next week we started, and the band we played with was none other than Them, Van Morrison and Them. And we jammed during the last set of the night. So Jim Morrison and Van Morrison were singing "Gloria" together at the Whisky a Go Go. What a night.

What were the influences that shaped the Doors' sound and what does each member of the band bring to the table?

Densmore: Ray grew up in Chicago so he had the blues, Muddy Waters and all that. He also had classical training. That was pretty cool. That was invoked in the intro to "Light My Fire," which was very kind of Bach-like. Robby had a flamenco and folk music background. I was so enamored with watching Robby's fingers crawl across the flamenco guitar strings like a crab.

I'm a jazz guy and Ray was also into jazz, so when we met we talked about [John] Coltrane and Miles [Davis]. I think that influence gave me free-

dom. Like in "When the Music's Over," I just stopped playing the beat, and I would just comment on Jim's words percussively, out of rhythm, like we were having a conversation. I got that from listening to Elvin Jones and John Coltrane.

And then there was Jim, Mr. Literary, who had read every book on the planet, but didn't know anything about music and how to write songs and trusted us. Therefore, we were a total democracy.

We shared everything—writing credits, veto power. Jim had melodies as well as words. He didn't know how to play a chord on any instrument, but he had melodies in his head. To remember the lyrics he would think of melodies and then they would stay in his head. He had melodies and lyrics in his head, and he would sing them a cappella, and we would eke out the arrangements.

What is it about the Doors' music that makes it so seemingly timeless?

Krieger: The Doors were just ahead of their time. It seems like what we were playing back then, the blues and stuff like that that we were into, were starting to catch on 10 years later. Because we were ahead of our time in our heyday, we weren't really that huge.

I don't think a lot of people really understood what the hell we were doing until later. Maybe just now people are waking up to the Doors' music.

What in your mind is the essential Doors album?

Densmore: The first one had all the hits, but was poorly recorded. There were only four tracks. The second one was one of my faves because we got relaxed in the studio. We had **continued on >>p82**

MICHAEL OCHS ARCHIVES/CORBIS

To The Doors:

Thank you for Lighting our Fires for the last 40 years. Your poetry and uniquely American contribution to Rock n' Roll music continues to inspire our lives and to unceasingly transform the entertainment industry as we know it. With every generation that opens the Doors to Perception and discovers your singular sound, you change the world.

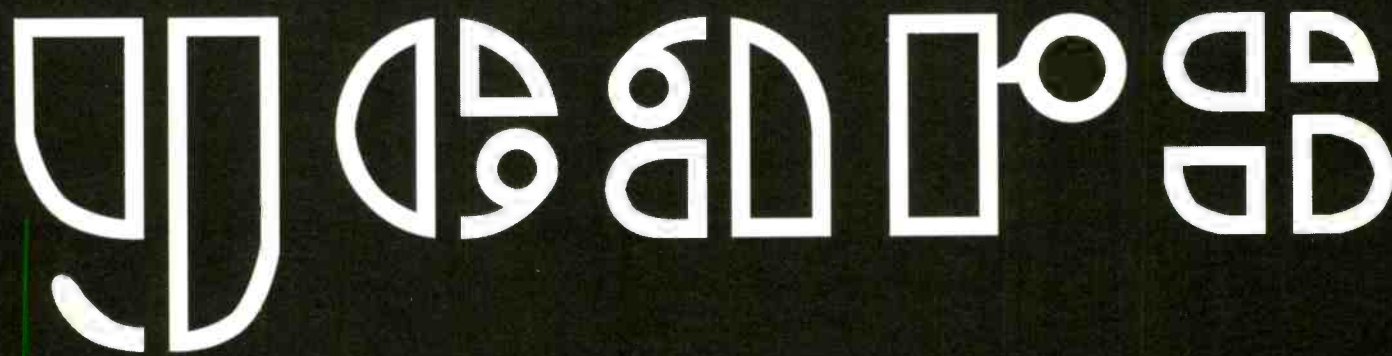
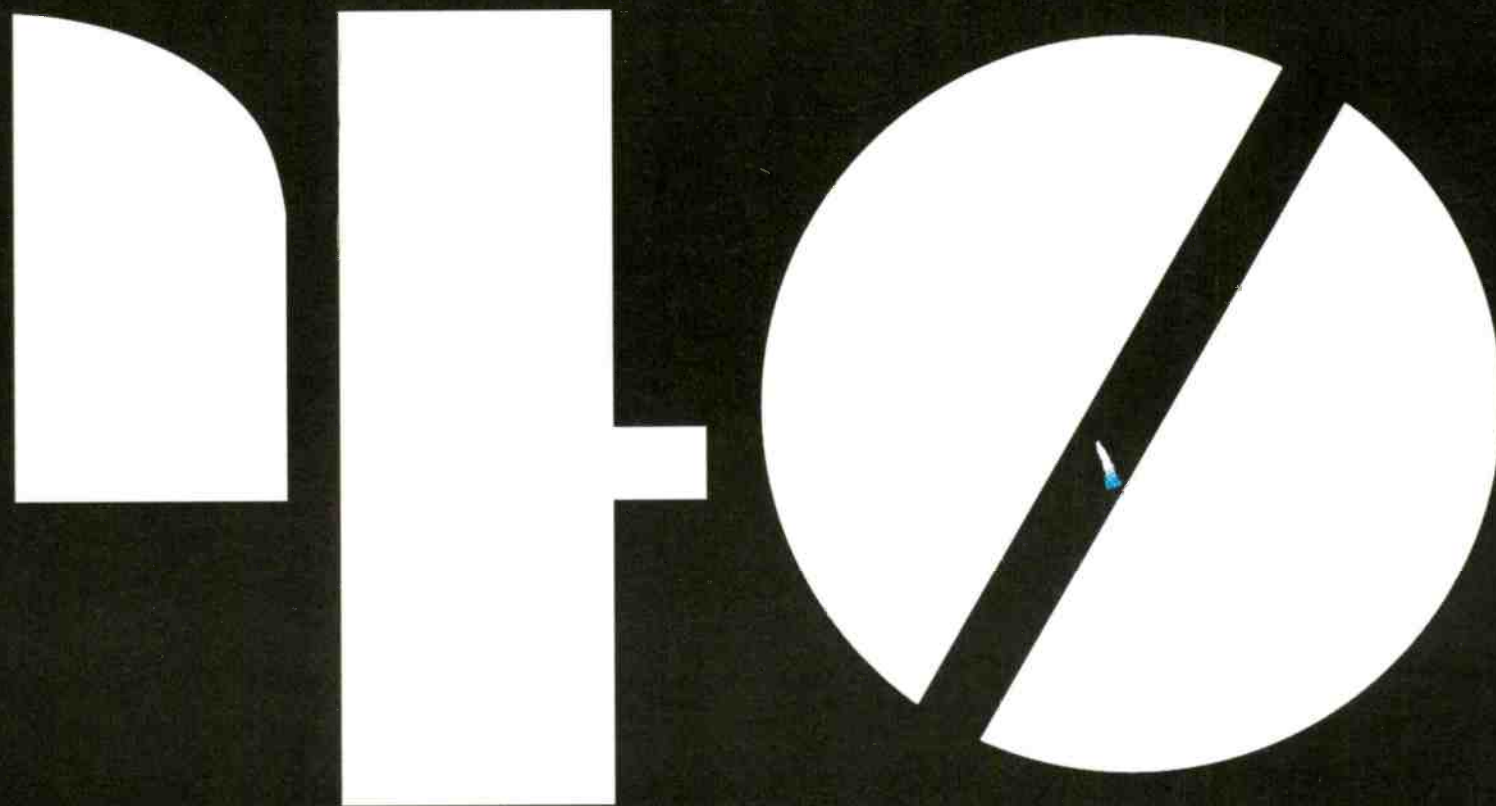
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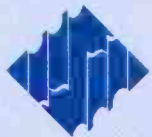
on 40 years



The Doors' debut album was the first album I ever bought. It is still my favorite. What a wonderfully serendipitous pleasure life has served in allowing me to work with you these many years.

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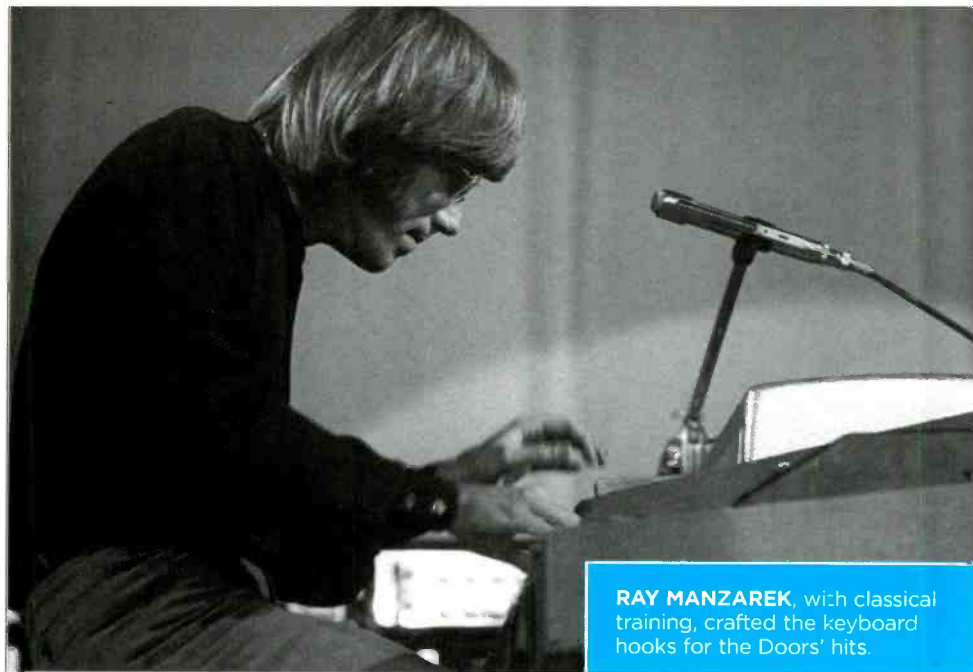
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TO COME.



RAY MANZAREK, with classical training, crafted the keyboard hooks for the Doors' hits.

from >>p80 fun experimenting.

The fourth and fifth [albums], we tried strings and horns. Those are good, the critics hated them, but I don't care. They were [both hit albums].

The last one, "L.A. Woman," gets back to who we really are. We got back to the essence. We produced it ourselves with Bruce Botnick and only did two takes on everything. Fuck the mistakes, like Miles [Davis]. I said that to Ray when we were recording, "Let's just go for the feeling and raw emotion."

What inspired "Light My Fire"?

Krieger: At that point, Jim was writing the songs. I'd written maybe a couple before that but nothing too serious. One day Jim mentioned that we didn't have enough songs, so he said, "Why don't you guys try and write some songs."

So I went home and wrote "Light My Fire." It was the first song I wrote for the Doors. Jim came up with the second verse about the funeral pyre. Ray did the baroque intro and John came up with the kind of Latin drum beat.

When we would play "Light My Fire" for the live audience, everybody loved it, so we knew it was a special song. I knew if it was going to compete with Jim's stuff, it had to be pretty heavy duty.

So I figured, OK, I'll write about the four elements: earth, air, fire or water. I picked fire because I like the [Rolling] Stones song "Play With Fire."

**'We knew
"Light My Fire"
was a special
song.'**

—ROBBY KRIEGER

Consumers now have the ability to buy individual

songs, not just singles, out of the context of an album. How do you feel about that?

Densmore: Bad, because we spend a lot of time arranging the program and thinking of the album as a total experience you'd have listening to the whole thing. On the other hand, it's fun playing producer, isn't it? Everybody gets to mix things around and make their own record and that's kind of cool.

What would Morrison think about the use of the Doors' songs as ringtones and in videogames?

Krieger: You never knew what Jim was going to think. I'd hate to put words in his mouth, but I know he didn't like the idea of using songs in advertisements. I think ringtones are different. It's another way of having your song heard.

I feel the same way about advertisements, too. It's getting harder and harder to get your stuff on the radio to be heard, and there are a lot of different new ways to get it heard, whether it's advertisements or ringtones or any of those things. I'm not against those things.

Densmore: We're not selling deodorant, and I'm sure that's where Jim would draw the line and get very upset. I'm positive about that.

Have you seen any commercials featuring music by some of your peers that made you cringe?

Densmore: I was shocked when Bob Dylan did Victoria's Secret, but I also love him to death for being the greatest songwriter of the 20th century and possibly the 21st.

Do you have a favorite use of the Doors' music in a film?

Densmore: "Apocalypse Now"—a world-class director, a movie about American foreign policy at the time, which was very important. It polarized the entire country. All that and they take one of our songs. It really pleased us that a great, artistic filmmaker would do that. We were real happy.

Through the years the Doors have been covered by hundreds of artists. Do you have any favorites?

Densmore: I'd say Jose Feliciano and X, because they found a new way of interpreting the songs they did. Jose made "Light My Fire" a ballad. That's very interesting. We didn't think of it that way when we wrote it. Echo & the Bunnymen just copied "People Are Strange," which is cool, we made some money, thanks. But when an artist finds a new interpretation of one of your songs,

that's great. It turns your head around.

What are your feelings about the proposed Las Vegas attraction using the Doors' music?

Densmore: I went to the premiere of the Beatles thing ["Love"] and the music was stellar. I'm excited by the idea. I don't know what it is yet. This kind of project is big. You have to have a stage built and it ain't cheap, but I'm very intrigued by the idea. It's not a commercial. It could be magic. Our songs take you on a journey, so what better vehicle for a theatrical production.

How would you like the Doors to be remembered?

Krieger: For the music. I think that's how we will be remembered in the long run, because all the movies, all the books and all that stuff eventually will go away, but the music will last for a long time. If you think about Count Basie or Duke Ellington, people don't really know who those guys were, but they do know the music. After 50 or 60 years, that's what's important.

THE DOORS' MOST-PLAYED HITS

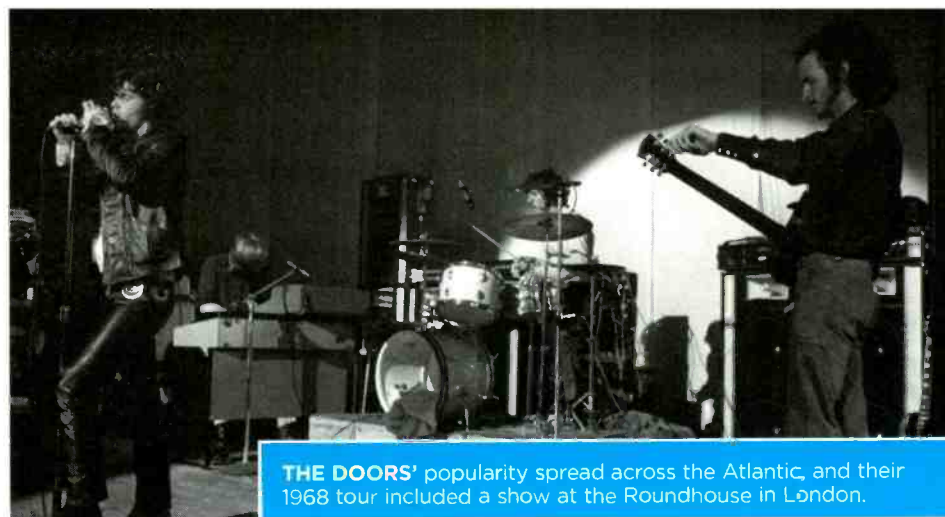
The Doors racked up two No. 1 hits on The Billboard Hot 100 with "Light My Fire" in 1967 and "Hello, I Love You" in 1968. Surprisingly, however, neither song is the band's most-played tune during the past year. This exclusive chart, compiled by Nielsen BDS, shows that the appeal of a song in the long term can't always be determined simply by a chart position at the time of its release.

This list ranks by detections the group's 10 most-played songs during the 12 months ending Sept. 10. The chart reflects airplay on all formats of U.S. radio (including classic rock, college and oldies stations), video channels (like MTV and VH1), satellite radio (Sirius and XM) and cable music service Music Choice.

"Roadhouse Blues," a No. 50 hit in 1970 on the Hot 100, was the Doors' most-played song during the past year. Coming in at Nos. 2 and 3 on this tally are the group's two aforementioned No. 1 singles. Two tracks on this list, "Break On Through" and "L.A. Woman," never reached the Hot 100.

—Keith Caulfield

Rank	Title	Label
1	Roadhouse Blues	Elektra
2	Hello, I Love You	Elektra
3	Light My Fire	Elektra
4	Love Her Madly	Elektra
5	Touch Me	Elektra
6	Break On Through	Elektra
7	People Are Strange	Elektra
8	L.A. Woman	Elektra
9	Riders On The Storm	Elektra
10	Love Me Two Times	Elektra



THE DOORS' popularity spread across the Atlantic, and their 1968 tour included a show at the Roundhouse in London.

... AND TOP ALBUMS

The Doors will soon mark the 40th anniversary of their self-titled debut album's 1967 release. But "Waiting for the Sun," the band's 1968 release, which contained the No. 1 "Hello, I Love You," is the group's top-ranked album in this exclusive chart analysis.

The titles on this chart are ordered by peak position on The Billboard 200.

If more than one title peaked at the same position, ties were broken by the number of weeks spent at that spot. If ties still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or the top 40, depending on where the title topped out.

—Keith Caulfield

Rank	Title	Peak Position	Debut Date	Label
1	Waiting For The Sun	1 (4 weeks)	Aug. 10, 1968	Elektra
2	The Doors	2	March 25, 1967	Elektra
3	Strange Days	3	Nov. 4, 1967	Elektra
4	Morrison Hotel/Hard Rock Café	4	March 7, 1970	Elektra
5	The Soft Parade	6	Aug. 9, 1969	Elektra
6	The Doors (Soundtrack)	8	March 23, 1991	Elektra
7	Absolutely Live	8	Aug. 8, 1970	Elektra
8	L.A. Woman	9	May 8, 1971	Elektra
9	The Doors Greatest Hits	17	Nov. 1, 1980	Elektra
10	Alive, She Cried	23	Nov. 5, 1983	Elektra

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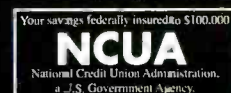
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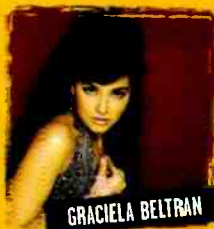
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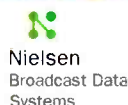
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Cash Money Makers
Lil Wayne trades rhymes with Birdman



Broken Bow Knows
Country indie scores with Craig Morgan



'Flow' Charting
Terence Blanchard's jazz documentary



Snow To Soul
Stargate's Norwegian R&B production coup



Switch Hitters
Switchfoot changes its direction

86

87

88

90

90

NOVEMBER 4, 2006

MUSIC

THE WHO



Eyes”), muscular guitar rock (“Sound Round,” “Mirror Door”) an oddball Tom Waits homage (Townshend’s growled “In the Ether”) and two startling acoustic tracks featuring just Daltrey and Townshend (“Man in a Purple Dress,” “Tea & Theatre”).

Townshend says those stripped-down songs are actually Who firsts. “Back in the days of ‘Who by Numbers,’ I did a song on ukulele, ‘Blue Red and Gray.’ But even then, we didn’t feel comfortable leaving it unadulterated, so [late bassist] John [Entwistle] added some beautiful brass-band brass to it,” he says. “This is clean. If Roger sings and I play acoustic guitar, what we actually have is a band, a brand and acoustic music [laughs]. It focuses the attention where it should really be, which is on the song.”

Similarly, there are no frills in the label’s promotional campaign, just a companywide effort to re-engage Who fans weaned on “Pinball Wizard” and “Won’t Get Fooled Again.” In a clear nod to the past, “Endless Wire” will come bundled with a bonus DVD, “Live at Lyon,” the cover for which mimics the Who’s iconic 1970 “Live at Leeds” album. The DVD includes six songs taped this summer in France.

“We decided not to make a video, because we want to encourage people to go out and enjoy the live experience,” Universal Republic president Monte Lipman says. “Live, they’ve been ending with ‘Tea & Theatre,’ with just Pete and Roger. It’s incredible. There’s so much energy in the show, but to end it like that is something certainly you don’t expect.”

Extending that theme, the label hid one “golden ticket” inside a random album, allowing a lucky winner to fly to a 2007 show on the band’s private jet. And while advertising has understandably been focused on an older demographic, younger fans just discovering classic rock are also targeted.

“We have someone in house doing things with blogs,” Universal Republic senior VP of marketing/artist development Kim Garner says. “Pete has been doing a lot of interviews for these sites, which would usually never have access to a band like the Who.”

The Who will return to North America for another leg of touring beginning Nov. 4 in Los Angeles. The international performance slate is already filling up for 2007, leading to the inevitable question of, well, Who’s next? Townshend isn’t sure, but now more than ever, he’s at peace with the band’s giant-sized legacy and his ever-evolving relationship with Daltrey.

“In old age, I’ve realized, this guy Roger Daltrey, he’s not the easiest guy to get along with, but he’s my guy,” Townshend chuckles. “We don’t sit and chew tobacco and drink beer, but fuck, when we get on the stage, it really does feel like a brotherhood. It’s all we’ve got left of those days.”

ROCK BY JONATHAN COHEN

The Ex-Kids Are Alright

The Who Gets Its Way Before It Gets (Too) Old

It took 24 years, but Pete Townshend and Roger Daltrey both got their way. Daltrey got what he’s desperately wanted for so long—the first album of new Who songs since 1982’s “It’s Hard.” And Townshend got to craft the music to his satisfaction, in his own studio, without deadlines, expectations or even a record deal.

“Roger and I have a really tricky relationship, but it’s very, very clear,” Townshend says. “So, it was clear what I had to do was finish the work and then play it to him. And if he felt it was OK to sing it and put it out as a Who record, that was the way I would like to put it out. If I didn’t do that, I probably wouldn’t have put it out at all.”

“Endless Wire,” due Oct. 31 via Universal Republic, features a number of tracks based on Townshend’s online novella “The Boy

Who Heard Music.” It also includes a 10-song mini-opera, “Wire and Glass,” centered around the rise and fall of fictional band the Glass Household.

The Who is playing anywhere from six to 10 songs from the album each night on its current tour, which is averaging nearly \$1.2 million gross per show, according to Billboard Boxscore. The track “It’s Not Enough” (“I pretty much coldly put it together for classic rock radio,” Townshend jokes) is No. 11 this week on Billboard sister publication Radio & Records’ Heritage Rock chart.

“The mini-opera reading of this story has just about captured all the nuances and ideas I’ve been carrying for a long time that I’ve ever wanted to put out,” Townshend enthuses. Musically, there’s everything from synth loops à la “Baba O’Riley” (“Fragments”), classic Daltrey/Townshend vocal interplay (“Black Widow

THE WHO: ROSS HALFIN

>>>GO, GO, GWEN

Gwen Stefani will release her second solo album, "The Sweet Escape," Dec. 5 via Interscope. First single "Wind It Up" was produced by the Naptunes; other contributors include Akon, Stefani's No Doubt bandmate Tony Kanal, Keane's Tim Rice-Oxley and producers Nellee Hooper, Sean Garrett, Swizz Beatz and Dave Stewart. Also due Dec. 5 is the concert DVD "Harajuku Lovers Live." Stefani will launch a solo tour in April.

—Jonathan Cohen

>>>LIL JON KNOWS CRUNK

Lil Jon is hard at work on the album "Crunk Rock," for which the Atlanta producer plans to collaborate with Rick Rubin, Good Charlotte, Korn's Jonathan Davis and Green Day producer Rob Cavallo. "I ain't trying to save the world, and I ain't trying to reinvent the wheel," he says. "I'm [going to] give people what they know and love me for—the crunk shit and the nice club records for the ladies to dance to." —Clover Hope

>>>MELLENCAMP HITS THE 'ROAD'

John Mellencamp has inked with UME/Universal Republic for his next album, "Freedom Road," due in January. The set will include "Our Country," currently featured in a Chevrolet ad campaign, as well as the Joan Baez duet "Jim Crow." Mellencamp says, "Our Country" is the most John Mellencamp-sounding record on it. I think people are gonna go, 'Wow!' or they're gonna go, 'What is he trying to do?'" —Gary Graff

>>>BABS LIVE ON DISC

Barbra Streisand's box-office-busting North American tour will be chronicled on a currently untitled double-disc live album, due Dec. 5 via Columbia. The set was recorded during the tour's Oct. 4 opening night at Philadelphia's Wachovia Center and at New York's Madison Square Garden. The Wachovia Center show was the highest single-event gross in the arena's 10-year history, pulling in \$5.2 million.

—Jonathan Cohen

Wayne's World

New Orleans Rapper Expanding His Audience With New Albums, Deals

It took more than a decade, but New Orleans rapper Lil Wayne has emerged as one of the most sought-after performers in contemporary hip-hop. On the heels of last year's "Tha Carter Vol. II" (which has shifted more than 1.1 million copies in the United States, according to Nielsen SoundScan), Wayne will return Oct. 31 with the Universal Motown set "Like Father, Like Son," a collaboration with Cash Money CEO Bryan "Birdman" Williams.

Strategic mixtapes and feverish guest appearances in the past year have dramatically elevated the artist's profile. Wayne is currently featured on Fat Joe's "Make It Rain" and Lloyd's "You," both of which are ascending Billboard's Hot R&B/Hip-Hop Songs chart, as is the new album's "Stuntin' Like My Daddy."

"Every time I turn around, I have a new song on my desk," Universal Motown VP of marketing Katina Bynum says. "If we cleared all the songs, it'd be Lil Wayne radio."

And though "Stuntin' Like My Daddy" got off to a slow start, it reached a new peak of No. 8 this week on R&B/Hip-Hop Songs, its 18th on the chart. Overall, "Like Father, Like Son" recalls the old Cash Money days, thanks to Wayne's low Louisiana growl and familiar electronic drumbeats like the TMIX-produced title track. Songs like "Don't Die" find both MCs trading lyrics over a floating rhythm, while standout "1st Key" cleverly chops up UGK's verses from the "Pockets Full of Stones" remix. Throughout, the project reinforces Wayne's talent for catchy hooks and Birdman's classic Louisiana perspective.

Wayne signed to Cash Money and recorded his first rhyme at age 12 when he appeared on labelmate B.G.'s 1995 album "True Story." As a member of New Orleans group the Hot Boys—comprising Wayne, Turk, B.G. and Juvenile—he coined such now-overused phrases as "drop it like it's hot."

By 2002, Wayne was riding high, having sold more than 2.1 million copies combined of his first two albums, 1999's "Tha Block Is Hot" and 2000's "Lights Out." But his third album, "500 Degreez," did a less-than-expected 522,000 units, and before long, B.G. and Juvenile were leaving Cash Money after complaining of financial mismanagement.

"Mistakes were made," Birdman says. "All of them took me to court and I paid the price for it, but you have to remember I was 17 doing this shit."

Wayne himself even threatened to leave in 2005, when he announced at a New York concert that he was linking with Jay-Z's Roc-A-Fella label. "People blew that out of proportion," says Wayne, who has two albums left on his Cash Money/Universal deal. "I was never

going to leave—I was just shopping my Young Money Entertainment label. Everybody knows that I love Roc-A-Fella, so I hollered at Jay and he tried to help me work it out. But I'd already made a good relationship with Universal."

After a contractual renegotiation, Universal took on distribution for Young Money Entertainment, which will bow next summer with an album from rapper Currency. Wayne is also balancing business responsibilities as Cash Money's president, a role bestowed upon him "because he has the great ideas," Bynum says. However, since Hurricane Katrina washed its New Orleans offices away, Cash Money is surviving in Miami without a fully functioning office.

"We know people that died in that, but I don't think about it," says Wayne, who also lost his house in the disaster. "We're coming back to New Orleans soon."

And it's clear Birdman wasn't about to let Wayne leave the fold. "Over my dead body—that's my brethren," Birdman says. "What kind of man are you if you leave your family?"

While Cash Money regrouped, Wayne honed his craft via the mixtapes "DJ Drama & Lil Wayne: Dedication 1 & 2

Gangsta Grillz" and Mick Boogie's "Lil Wayne and Juelz Santana: Blow," where fans heard his uninhibited personality rapping over commercial hits like T.I.'s "What You Know."

Late last year, Wayne also switched management, exchanging Melissa Philipian for Tina Davis, who works in tandem with Young Money president Cortez Bryant. Davis, who also manages teen heartthrob Chris Brown, added Wayne to this summer's Up, Close and Personal tour, exposing him to sold-out crowds of 10,000-20,000 people.

"The [tour] really expanded his fan base," says Bryant, who is also working on a New Orleans concert around Thanksgiving in conjunction with the Bayou Classic football game as well as a Young Money mixtape with Wayne, Currency and other artists.

And though he's nonchalant about approaching Hollywood, Wayne's contribution to cult cartoon "The Boondocks," titled "The Attack of the Katrinians" and airing next year, tells a different tale. "He plays a 20-year-old character named Nique who comes to stay with the family after the hurricane," show producer Carl Jones says. "He's the guy that, even

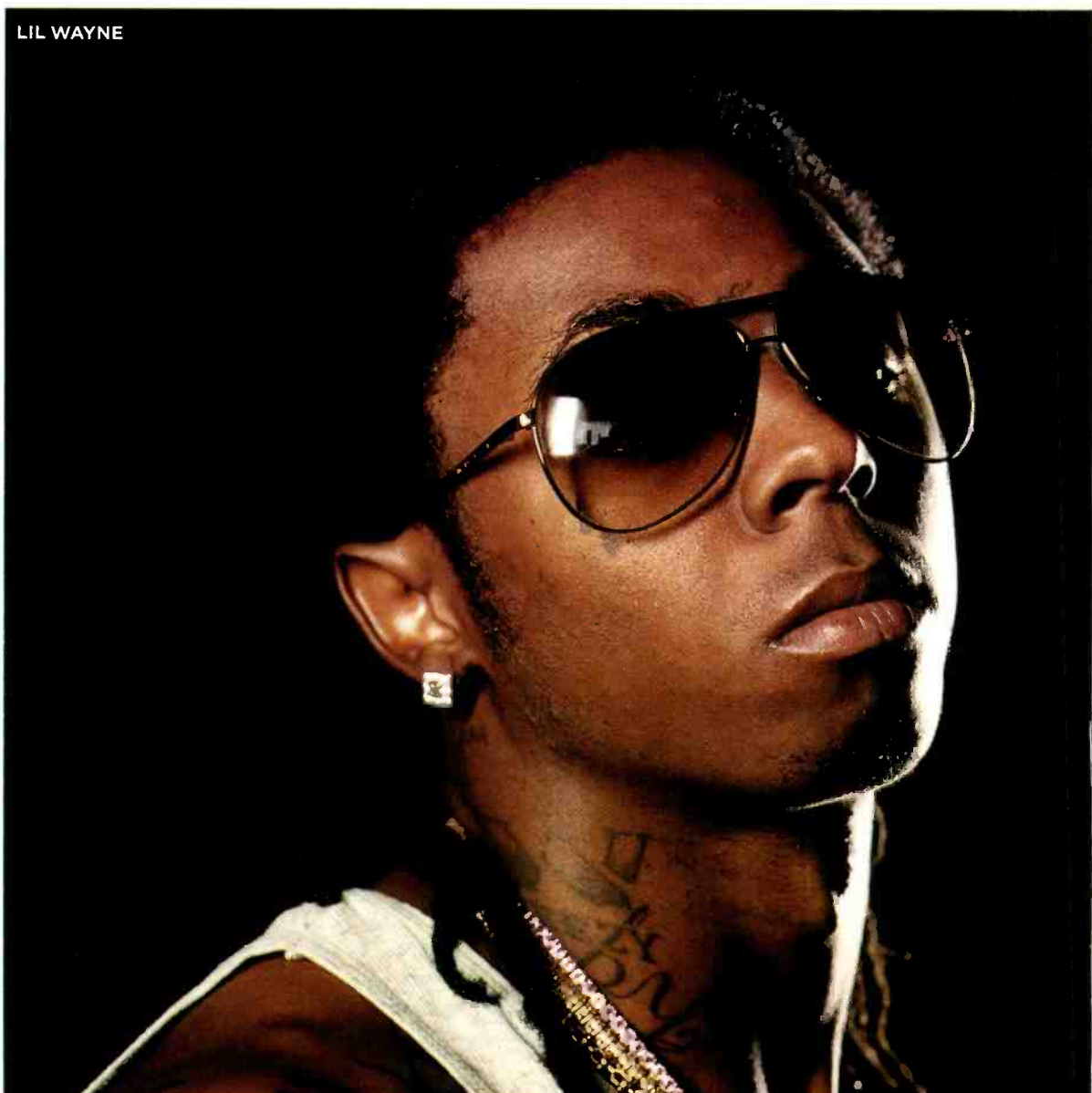
though he's family, you don't really trust him. Wayne was amazing. We're trying to write him into episodes that we've already written."

Universal will augment "Like Father, Like Son" with a DVD around Christmas, featuring videos and interviews with Wayne and Birdman, Bynum says. Also in the works is a 2007 tour, a handful of late-night TV performances and "any other strategic marketing partnerships that make sense," she says.

Wayne is prepping his next solo album, "Tha Carter III," which will feature production from Kanye West, David Banner, Steve Morales and Timbaland.

To be sure, Wayne's popularity has not come without question. An MC named Gillie Da Kid recently claimed in XXL Magazine that he guided Wayne's rhymes on "Tha Carter" and influenced his lyrical upgrade. Initially Wayne ignored the accusations, but lately he has been speaking out.

"If he wrote my rhymes, then why isn't his case, 'I'm not getting paid?'" he asks. "Instead his case is, 'I wrote that man's rhymes, that's why he's so cold.' It just makes me feel good to know that I'm so good that people want to take credit." ●●●



LIL WAYNE: CHRISTIAN LANTRY

COUNTRY BY CRAIG HAVIGHURST

Craig Morgan And Broken Bow Records Raise The Bar

Following Up 2005's Most-Played Country Single With A New Album, An Indie Label And Its Star Singer Grow Together

In the spring of 2001, when Atlantic Records closed its Nashville office and put Craig Morgan and a half-dozen other artists on the street, the former Army Ranger says he was not afraid for his future.

"I honestly didn't freak out about it," Morgan says. "I was less freaked out than the promotion team and all those people who were losing jobs. I was a songwriter and had a publishing deal and felt that opportunities would come up for me to get another record deal."

Despite interest from major labels, the singer/songwriter signed with Broken Bow Records, a young independent, at a time when indie labels were having a hard time getting past the gatekeepers at country radio.

It seems to have been a smart move. Morgan and Broken Bow broke through together, leading the first broad-based wave of success by independent labels in country music in decades.

Morgan's 2003 album "I Love It" produced the career-breaking hit "Almost Home" and sold nearly 300,000 copies. Then 2005's "My Kind of Livin'" sold 418,000, according to Nielsen SoundScan, on the strength of Morgan's first certified smash, the five-week No. 1 "That's What I Love About Sunday." The song was the most-played country single of 2005.

With a setup like

that, Morgan and label officials are more than a little optimistic about the prospects for the new album "Little Bit of Life," due Oct. 31. Broken Bow is shipping more than 200,000 copies (twice as many as the last album) and enhancing the release with special exclusive editions for several retailers. Wal-Mart's package has a DVD with interviews, studio footage and four music videos. Target's has two road-tested songs by Morgan as hidden tracks.

In a bid to "raise the bar," Morgan says he and production partner Phil O'Donnell invited in Keith Stegall, veteran producer for Alan Jackson and others. But even with the new blood and the sense of mission, the themes and values that made "Sunday" such a huge record are embodied throughout the new CD.

"What the fans say and what we hear is that I make a big deal out of the little things in life," Morgan says. "And that is who I am. It's those little things in life that are important to me. Simple things like the smell of fresh cut grass. That what 'Sunday' was [about]."

The title track, which has already reached the top 25, is not a Morgan song. It was written by Tony Mullins and Danny Wells, but it is full of the telling details that Morgan says he aims for in his own work. Morgan is eager to see one of his own songs, the declamatory "I Am," released as a single. It further builds on the artist's formula of traditional values and comfortable touchstones ("Am I just like you,

baseball and apple pie," he sings).

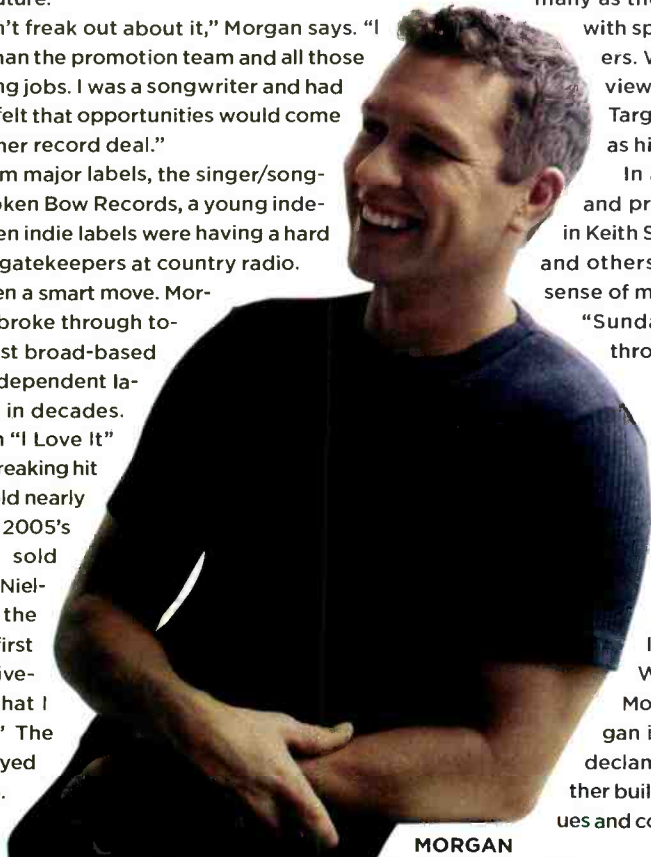
Morgan began writing seriously during his 10-year term in the Army, especially during a deployment in Korea, where he had "a lot of free time to think on what I had left behind." Once out of the service, Morgan returned home to Tennessee and worked a string of day jobs while playing writer's nights and honing his songwriting. He says co-writing with veterans like Buddy Cannon, Norro Wilson, Dean Dillon and Harley Allen shaped and improved his craft.

Morgan's breakthrough will forever be intertwined with Broken Bow and its efforts to break down the barriers to independents among radio programmers. Label VP of promotions Jon Loba (also an Atlantic refugee) says that working "Almost Home" was at times a frustrating experience, but one he turned into an opportunity.

"We were really hitting this wall with respect to [radio] worrying if Broken Bow Records was going to be around," Loba says. "I put together an e-mail and fax that I sent to radio that said, 'If you think you know who you'll be doing business with in the next six months, think again.' And I showed all of the major-label imprints that had closed over the last five years. And I don't know if it was that or not, but sometime shortly after that we started getting some more access."

It also helped that labelmate and newcomer Jason Aldean hit a couple of home runs with singles from his debut album. Loba says the company is committed to taking on just one new artist per year and following through with focused promotion. It was one of the philosophies that attracted Morgan to the privately owned label, and one that he thinks will ensure future growth.

Morgan says, "Knowing that when the history books come out in [later] years that Broken Bow Records and Craig Morgan and even Jason will be in those books, that's a pretty neat thing."



MORGAN



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Lennon Cover Marks Tokio Hotel's Year On Charts

German teenage pop-rock band Tokio Hotel has joined the select group of acts donating recordings of John Lennon songs to human rights organization Amnesty International's Web site Make Some Noise (amnesty.org/noise).

Download sales of the Lennon covers support Amnesty's global work. Other participating acts include the Cure, the Black Eyed Peas and Maroon 5.

Tokio Hotel's version of Lennon's "Instant Karma" appeared on the site a few weeks after the band clocked one year on Germany's Media Control charts with debut album "Schrei" (Island/Universal). Released in September 2005, it topped the charts in Germany and Austria. The label says shipments have passed 400,000 units in Germany

alone. The band has also built a strong fan base in Poland and Hungary, while "Schrei" recently logged a rare top 20 entry for a German-language album on France's IFOP/Tite Live chart (Sept. 26).

"Schrei" is produced by Hamburg-based Peter Hoffmann; its songs are by writers David Jost, Pat Benzner and Dave Roth. That quartet jointly manages the band, whose 17-year-old vocalist Bill Kaulitz provides additional lyrics (Copyright Control).

"Instant Karma" marks the act's English-language debut, but an international version of the album in English is being considered. "Tokio Hotel has the potential for success internationally and in the U.S.," Universal Music Germany president/CEO Frank Briegmann says. Live work is through Four Artists

Booking in Berlin.

—Wolfgang Spahr

BLUE NOTES: The French connection is paying off for classical violinist Nigel Kennedy and his first album for EMI's Blue Note imprint, "Blue Note Sessions."

According to Paris-based Blue Note France managing director Nicolas Pflug, the album has shipped more than 100,000 units globally—including 50,000 in France—since rolling out across Europe during the first week of October. "Blue Note Sessions" will be released Nov. 8 in Japan and Jan. 9 in the United States.

Briton Kennedy and his Polish jazz quintet launched a 13-date European tour—booked by Paris-based Gérard Drouot Productions—Oct. 3; after a break for five Tokyo shows, it ends

Nov. 29 at the Paris Olympia.

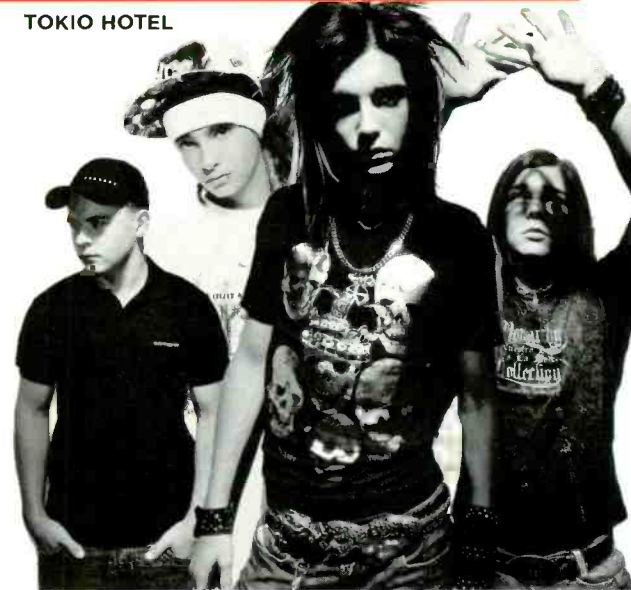
Kennedy has recorded exclusively for EMI Classics since 1984, but has always included jazz material in concerts "From now on in my career," he says, "jazz will [occupy] more than half of my time."

The new album places jazz classics alongside new material. "This is an accessible jazz record," Pflug says. "With Nigel's name, it can reach a large audience." —Aymeric Pichevin

ISLAND LIFE: According to Island Records Group U.K. president Nick Gatfield, English singer/songwriter Scott Matthews is "an artist in the Island Records tradition of acts like Nick Drake and John Martyn."

In other words, Gatfield says, Matthews is "a pure artist and musician that didn't set out in

TOKIO HOTEL



terms of anything other than wanting to make music."

Island won a recent bidding war with other U.K. labels for 30-year-old Wolverhampton, Midlands-born Matthews after his debut album "Passing Stranger" had picked up critical acclaim, accompanied by substantial airplay for lead single "Elusive." The album was originally released in April by indie label San Remo.

Island advertised its Oct. 2 rerelease of the album on U.K. TV, Gatfield says, as "the best way

to remind people who Scott is—and who the piece of music they'd been hearing [on the radio] for the past 10-12 weeks was by."

He adds that a worldwide rollout for the album is planned for next year. "Scott is an artist that we're going to work all through 2007," Gatfield says. "I fully believe we'll have a [U.K.] platinum album by next summer."

Matthews is published by Universal Music, with European bookings through London-based Asgard. —Steve Adams



Blanchard Goes With The 'Flow'

Jazz Artist/Composer Gets The Documentary Treatment

In "Flow: Living in the Stream of Music," the just-premiered documentary spotlighting trumpeter/composer Terence Blanchard's music and travels, the musician says, "We feel jazz is a cutting-edge music . . . It's not about living in the past for us."

The movie, an insightful travelogue containing performance excerpts and interviews, zooms in on this characteristic of Blanchard's electronics-tinged, ethnic-informed purview of the changing shape of jazz. "Flow" theatrically debuted Oct. 15 at the 17th annual New Orleans Film Festival at Canal Place Cinema.

While best-known as a straight-ahead artist steeped in the jazz tradition, Blanchard, born and based in New Orleans, is also presented as a seeker set on defying jazz complacency.

He's seen exploring in simpatico company with his fine young band comprising saxophonist Brice Winston, pianist Aaron Parks, guitarist/vocalist Lionel Loueke, bassist Derrick Hodge and drummer Kendrick Scott.

The film documents the sextet during its tour (which hit France, Japan and South Africa) supporting Blanchard's double Grammy Award-nominated 2005 Blue Note recording, "Flow." In the doc, Blanchard describes the improvisation rush of the music as "a runaway freight train [where you have] to jump onboard."

Produced and directed by Jim Gabour, "Flow" also opens a window on Blanchard's impressive career as a film composer; he has worked on 38 features. "Flow" captures him, the band and an orchestra working on the score of Spike Lee's latest film, "Inside

Man." (Blanchard will be a featured speaker at the fifth annual Hollywood Reporter/Billboard Film & TV Music Conference Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles.)

The evening before the premiere, a sneak peek of "Flow" was shown in Nunemaker Auditorium at Loyola University as a Grammy University Network student-outreach event sponsored by the Recording Academy. Blanchard, present before the screening, said, "Jim opened our eyes to our lifestyle and allowed us to see ourselves doing our own hip thing. When we're on the road trying to make our gigs, we never get a chance to really appreciate what we do as artists."

After the film, Blanchard and four-fifths of his band (Loueke had a previous commitment)



BLANCHARD

performed a mini-set, including a tune from "Flow" and an impassioned new piece by Parks that will be part of the trumpeter's next album. It will feature music from Blanchard's score to Lee's compelling HBO documentary, "When the Levees Broke: A Requiem in Four Acts."

Even though "Flow" made its cinematic debut in the Crescent City, it was released Sept. 26 on DVD by JAZZIZ Music & Video, distributed by Warner/Ryko.

This is the first video project of JAZZIZ Digital, a new company founded by JAZZIZ magazine founder/publisher Michael Fagien and Liaison Entertainment president Jim Snowden. In addition to DVD releases, the company will extend the magazine's reach with the new JAZZIZ music label as well as jazzradio.com and the My-JAZZIZ podcast center that will support the print publication's editorial content.

THREE DOT LOUNGE:

There are still issues unique to New Orleans yet to be resolved regarding requirements for artists to purchase a home in the Habitat for Humanity-constructed Musicians Village in the ravaged Upper Ninth Ward. But the building has progressed inspirationally, with some 30 homes painted in a rainbow of colors nearing completion thanks to generous Hurricane Katrina relief donations and full crews of volunteers from across the United States working six days per week. The project, conceived by New Orleans-born musicians Branford Marsalis and Harry Connick Jr., will provide housing for displaced musicians. It has garnered support from many sources, including Dave Matthews and the Nonesuch record label . . . Guitarist/bassist Charlie Hunter introduced his new trio that includes keyboardist Erik Deutsch and drummer Simon Lott to the city Oct. 14-15 at One-Eyed Jack's in the French Quarter. . . .



Young, Gifted And Black—And Remixed

Dance Producers Rearrange Nina Simone; Compilations Get Creative

"You may dig on the Rolling Stones," Mos Def posits on 1999's "Black on Both Sides," "but they could never ever rock like Nina Simone."

With current pop offering little inspirational meat, modern artists are finding grit and passion in the storied figure—and voice—of Simone. Lauryn Hill shouted her out in "Ready or Not." Mary J. Blige and Kanye West borrowed some samples. Even NPR gave her culturally aware props, proclaiming, "In the 1960s, no black woman was more gangsta."

Now it's dance's turn to incorporate the singer's sound and

style with "Nina Simone: Remixed and Reimagined" (Legacy/RCA), out Oct. 31. "The timing is perfect," executive producer Scott Schlachter says. "Nina's music is experiencing a major resurgence right now."

The inventiveness of previous Simone remixes—like Masters at Work's "See-Line Woman" and Felix Da Housecat's "Sinnerman," both for the "Verve Remixed" compilation series—hinted at what other dance producers might be able to do with her crackling, tremulous voice. "Remixed" plumbs all the possibilities, from devil-may-care house (Groovefinder's "Ain't Got No/I Got Life," already a hit in the United Kingdom) and rambling breaks (Coldcut's "Save Me") to humid techno (François K's "Here Comes the Sun") and dancefloor-burning dub (Tony Humphries' "Turn Me On"). Beloved Zanzibar houseman Humphries, who says his parents kept a collection of Simone LPs, came out of studio retirement to contribute. (His last remix was Janet Jackson's "Together Again" in 1997.)

Keeping Schlachter at the helm, the "Remixed" series will continue in 2007 with another inimitable voice: Billie Holiday.

TREND-BUCKING COMPS: Any label exec will tell you: Compilation sales are down. But since DJ-mixed comps are about the only format immune to picky, piecemeal downloading, shouldn't they be up? Three comp series' are trying to buck the trend with a relatively unsexy tool: education.

The "Kings Of" series, released worldwide on BBE/Rapster,

could be boxed and released as an aural Encyclopedia Britannica. Each two-CD installment pairs substantial DJs—Carl Craig and Laurent Garnier for "Kings of Techno," the most recent—and asks them to weave the given genre's tale through not-always-obvious track selections. On "Techno," the jocks think broad, picking works from Aretha Franklin, the Stooges, Nitzer Ebb and Art of Noise. The other six installments—including "Hip-Hop," "Disco" and "House"—are just as addictive and inspiring, showing the shared genes of all music.

While a three-CD set is ambitious, if not ballsy, in a struggling market, U.K. imprint Renaissance's two "3D" releases—one devoted to Faithless (released this August), one to Satoshi Tomiie (March)—have justified their heft. The import-only releases track the artists' careers, with a single CD devoted to their current music preferences ("Club"), their own body of work ("Studio") and their groovy living room picks ("Home"). It's a comprehensive time capsule, which also manages to satisfy every possible stylistic demand of a prospective dance comp buyer—thus killing three birds with one \$30 stone. More installments are planned.

There aren't too many dance artists who go by one name alone. The latest edition of Ministry of Sound's long-running "Sessions" series finally joins one of our greatest split personalities, Chi-town producer/DJ Curtis Jones, aka Cajmere and Green Velvet. The Cajmere CD is chunky and house-y, while the Velvet is blippy and weird (as expected). The comp is even credited to "Cajmere Vs. Green Velvet." Thanks for clearing that up, guys. . . .



SIMONE



Latin Notas

LEILA COBO lcobo@billboard.com

Latin Grammy Crystal Ball

Our Annual Predictions, With Shakira Leading The List

Now that voting is closed for the Latin Grammy Awards, it's time for us to give our annual forecast of who will take home awards this year. For those new to this column, our Latin Grammy predictions are educated guesses based on past voting behavior. This crystal-ball gazing should not sway voters, as ballots have already been counted. (What, you haven't voted already?) Finally, these are predictions, meaning they won't necessarily come true. Write down your own, enjoy and let me know how we both do after Nov. 2.

RECORD OF THE YEAR: If Shakira hadn't been the most-talked-about artist of the year, in any language, if "La Tortura" hadn't been such a great song, and if it had been a duet with anyone other than Latin Grammy favorite Alejandro Sanz, some other track might have a shot. As it is, "La Tortura" wins hands down.

ALBUM OF THE YEAR: Oooh. So hard. After last year's win by Ivan Lins, with an album that hadn't even been released in the United States and sold negligibly in Brazil, one has to wonder what criteria voters use. My guess is the bulk will be divided between Julieta Venegas' "Limón y

Sal" and Shakira's "Fijación Oral, Vol. 1." Given the reasons cited above, Shakira will win.

SONG OF THE YEAR: Undoubtedly, the winner will be Shakira and Alejandro Sanz's "La Tortura." But my honorary mention goes to Ricardo Arjona's "Acompañame a Estar Solo," which brings together all the qualities of great songwriting and interpretation.

BEST NEW ARTIST: The rightful winner is Calle 13, an act that was new, novel, outstanding and actually sold records in multiple markets. This is the only nominee in this category that made it to the Billboard charts.

BEST URBAN MUSIC ALBUM: I must say, anyone could win and would deserve to in this category. Daddy Yankee is king of the genre, but his contestants have boucoup respectability in the genre. Considering that Yankee's album is a live set, that Don Omar is controversial and that Wisin & Yandel are successful but not revolutionary, my bet is on Calle 13's spunky, self-titled debut.

BEST MALE POP VOCAL ALBUM: What a tough category this is, comprising all ranges of styles. Andrea Bocelli, by sheer name recognition, will win for "Amor." But the winner should be Ricardo Arjona's gorgeous "Adentro."

BEST ROCK ALBUM BY A DUO OR GROUP WITH VOCAL: In this anemic field of mostly newcomers, the heavily touted Natalia y la Forquetina will win by default with so-so album "Casa."

BEST BANDA ALBUM: The competition here is between the big honchos—Banda el Recodo's "Hay Amor" and Joan Sebastian's "Más Allá del Sol." My bet is with Sebastian given his high profile this year, his Billboard Lifetime Achievement Award and his long-running No. 1 radio hit. El Recodo is a Latin Recording Academy favorite but hasn't been heard as much this year.

BEST SALSA ALBUM: The vote for favorite Gilberto Santa Rosa will be split among a Christmas album with El Gran Combo de Puerto Rico and a not-so-hot studio album, "Directo al Corazón." While India and Tito Nieves are tropical stars, Victor Manuelle has kept a higher profile, down to his newly announced gig as host of the Latin Grammys. He will win with "Decisión Unánime."

BEST SHORT FORM MUSIC VIDEO: Shakira will win for "La Tortura." But Ricardo Arjona should win for "Mojado," a powerful vision of his ode to immigrants directed by Simon Brand.

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A6BG18



SHAKIRA

R&B/HIP-HOP BY GAIL MITCHELL

Norwegian Exports

R&B Production Duo Stargate Break Big In U.S.

Two lovers of R&B/hip-hop working in a rock-oriented world: That was the situation facing Tor Erik Hermansen and Mikkel S. Eriksen nine years ago when the pair established a production partnership in their native Norway.

Now, just 18 months after arriving stateside, the duo—professionally known as Stargate—is watching its determination pay off. Thanks to crossover hits this year by Ne-Yo (“So Sick,” “Sexy Love”) and Rihanna (“Unfaithful”) plus Lionel Richie’s R&B comeback (“I Call It Love”), Stargate is rapidly becoming an industry name.

“In order to come closer to the music we loved, Mikkel and I needed to come to America,” Hermansen says during a session break at Stargate’s New York base, Battery Studio. “Hooking up with American writers and artists has taught and inspired us.”

A Sony Studios hallway was the locale for a momentous introduction to Def Jam R&B newcomer Ne-Yo. After listening to each other’s music, a writing session ensued—the second day of which yielded the melodic “So Sick.” The song clinched the No. 1 slot on The Billboard Hot 100 and No. 3 on Hot

R&B/Hip-Hop Songs.

Though the duo sometimes starts its creative process with a hard beat or unique chord structure, classic melodies—reminiscent of the lush, mood-setting music backdropping Boyz II Men or the pulsing grooves of Puff Daddy’s “Satisfy You”—remain Stargate’s hallmark. That’s not surprising given the pair’s early influences: Antonio “L.A.” Reid and Babyface, Jimmy Jam & Terry Lewis and R. Kelly. Stargate also calls to mind another migrating two-some who carved a lasting imprint on U.S. R&B and pop charts in the ’90s: Soulshock & Karlin. The Danish duo’s credits include Monica (“Before You Walk Out of My Life”), Whitney Houston (“Heartbreak Hotel”) and, most recently, Fantasia (“Truth Is”).

Stargate’s melodic style caught the attention of Tim Blacksmith, who signed on nine years ago as Stargate’s co-manager along with former D-Mob frontman Danny D. “I could see how invested they were in their craft,” says Blacksmith, who was seeking new production talent for various artists.

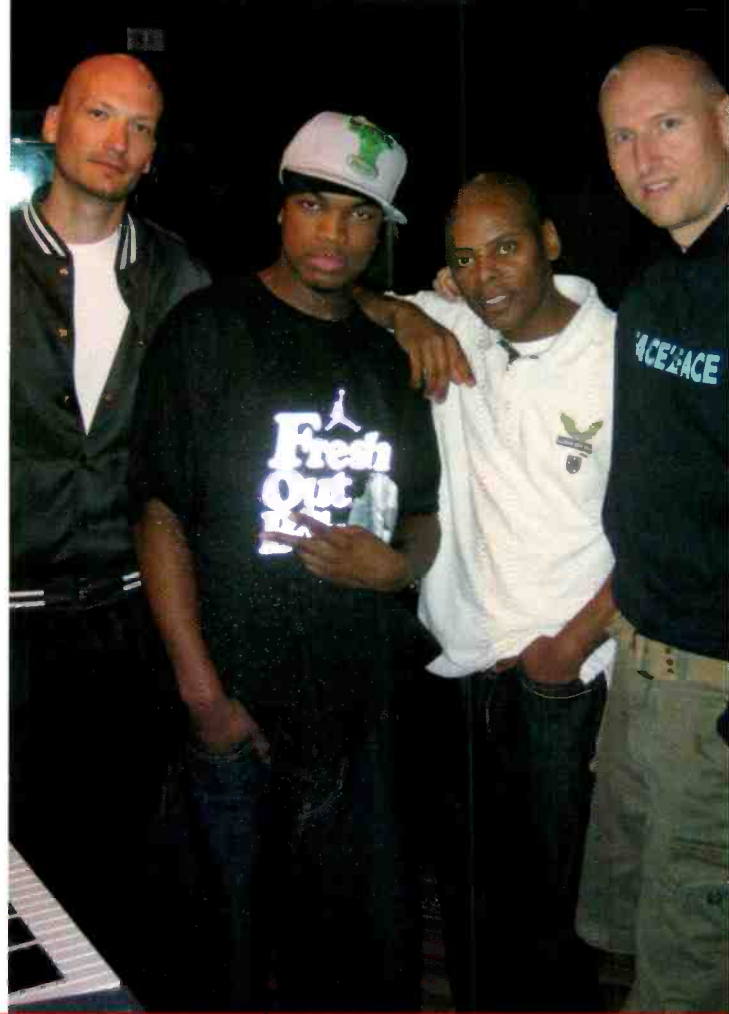
Hermansen headed A&R for Warner Music Norway and Eriksen owned a nearby

studio when the kindred spirits first met. Since R&B and hip-hop weren’t exactly the Norwegian rage then, the pair plied their trade writing and producing songs for mostly U.K.-signed acts, including R&B/pop group Blue and S Club 7, a group created by “American Idol” craftsman Simon Fuller. R&B remixes were also a specialty.

Before “So Sick,” Stargate flirted with the Hot 100 in 2001 with Mikaila’s “So in Love With Two.” The song was followed three years later by Mis-Teeq’s “Scandalous,” which topped out at No. 35 on the Hot 100 and reached No. 2 in the United Kingdom.

Now Stargate is well on its way toward replicating its multiplatinum U.K. success stateside. The duo’s 2006 credits include collaborations with songwriters Sean Garrett and John Ta Austin, as well as Beyoncé, Mario Vazquez, JoJo, Jeannie Ortega and Paula DeAnda. On tap are new projects by Michelle Williams (Destiny’s Child), Mario and Ne-Yo’s second album. “It’s definitely hard coming from Europe and selling R&B/hip-hop back to America,” Hermansen says. “But that challenge has given us more confidence to do what comes natural to us.”

At a recent Stargate session at Battery Studio in New York are, from left, MIKKEL S. ERIKSEN, NE-YO, Def Jam’s TYRAN ‘TY TY’ SMITH and TOR ERIK HERMANSSEN.



ROCK BY DEBORAH EVANS PRICE

THE OTHER FOOT

Switchfoot Tweaks Its Sound And Approach With New Album

In recording Switchfoot’s new project, “Oh! Gravity,” lead vocalist Jon Foreman says part of the goal was to erase the boundary between artist and audience. So the band devised ways to make the fans part of the process. “In music, the band is only half of the equation,” Foreman says. “The other half is the listening public. The word fan is awkward. . . . For me, it’s a partnership.”

Switchfoot’s “partners” were able to get an up-close look at the making of the album via a 24-hour webcam that allowed viewers access to the recording sessions. The band even ran a special contest on its MySpace page.

“The band started really marketing the

record six or eight months ago with a cowbell contest where a fan could win the opportunity to play the cowbell on one song,” says Bob Semanovich, Columbia Records VP of marketing. “They had 22,000 entries.” The winning fan got to play on “Amateur Lovers.”

“Oh! Gravity,” which streets Dec. 26, is the San Diego-based band’s sixth studio album and its third for Columbia. The band is also distributed to the Christian market through EMI Christian Music Group. Switchfoot’s first Columbia effort, “The Beautiful Letdown,” has sold 2.6 million copies, according to Nielsen SoundScan, spawning the hits “Meant to Live” and “Dare You to

Move.” Last year’s “Nothing Is Sound,” has sold 549,000 units.

That’s a respectable number, but sales of “Nothing Is Sound” were hurt when it was one of 15 Sony CDs recalled because digital rights management software on the discs raised security concerns (Billboard, Nov. 26, 2005). That’s one of the reasons Foreman and his bandmates—brother Tim Foreman, Jerome Fontamillas, Drew Shirley and Chad Butler—wanted to ensure “Oh! Gravity” had such a fan-friendly launch. “The whole cowbell contest was about how do we blur the line between who we are as a band and the people who listen to us,” Foreman says.

“Oh! Gravity” also marks the first time Switchfoot has worked with producer Tim Palmer (U2, Pearl Jam, the Cure). “We wanted to take some new steps with the songwriting and production,” Foreman says. “And we trusted Tim. He steps in when you need someone to step in and steps out when you have your own opinion.”

“Oh! Gravity” contains the same caliber of thought-provoking, articulate lyrics that the band has become known for, but the new album rocks harder and has a more aggressive sound. Such songs as the title track and “American Dream” have an edgy, punk-rock intensity, while “30 Second Hands” boasts an alt-country rock vibe.

To promote the album, a 60-second spot aired on Jumbotrons and video screens at festivals

during the summer. “Oh! Gravity” is the first single, and the band has also sent the track “Dirty Second Hands” to digital outlets to give fans a further taste of the record. “Oh! Gravity” is up on iTunes with a 17-minute special featuring the band talking about the record and playing new music.

“As a band they are one of the best at being proactive,” Columbia senior VP of marketing Barbara Jones says. The band sponsors an annual San Diego surfing competition, the Bro Am, with proceeds benefiting needy youth. The December issue of Surfing magazine will also be wrapped in plastic promoting Switchfoot and include a copy of the first single.

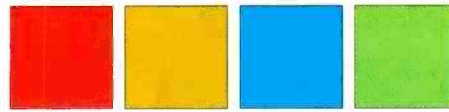
The band taped a program called “Wal-Mart Soundcheck,” which will feature it performing and will be broadcast on the monitors in all Wal-Mart stores. The label has also initiated a promotion with West Coast-based Wahoo’s Tacos that will have employees wearing Switchfoot T-shirts during the month of December at 40 locations in California, Arizona and Nevada.

Consumers who prepurchased the CD at FYE.com will get a ticket for the current tour. In advance of the tour dates, the label is partnering with street reps to set up album listening events.

“Financially, it makes more sense to tour after the album is released—and we’ll do that, too,” Foreman says, “but we were just itching to get out on the road and play these new songs.”



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



THE WHO
Endless Wire
Producers: *Pete Townshend, Bob Pridden, Billy Nichols*
Universal Republic
Release Date: *Oct. 31*

The question "Who Are You?" has never been more apt when it comes to the Who, or what's left of it. Shorn of the fury provided by the late Keith Moon and John Entwistle, what is now effectively the Townshend-Daltrey Band wisely diverges from many of the Who's sonic trademarks on its first album in 24 years. While the Who's acoustic side has always been underappreciated, Townshend revels in it here, particularly on the rootsy "Two Thousand Years" and the stark "Man in a Purple Dress." "Fragments" begins with a synth tattoo similar to "Baba O'Riley," while the 10-part "mini-opera" "Wire & Glass," oblique lyricism aside, sports a cache of catchy ideas for those who crave the band's electric side. "Are we leaving life or moving in?" Daltrey sings in "Fragments," but the real answer is that they're moving on—just as they should.—GG



MEAT LOAF
Bat Out of Hell III: The Monster Is Loose
Producers: *Jim Steinman, Desmond Child, Todd Rundgren*
Virgin
Release Date: *Oct. 31*

You can pretty much count on Meat Loaf to taste the same. As expected, "Bat Out of Hell III" plays out like a cinematic movie score, with 14 melodramatic, heavily orchestrated tracks that run forever. "Seize

the Night" is the most daring, a temerarious crash test of violins, timpani and electric guitar that sounds like the bastard child of Styx and John Williams. "The Monster Is Loose" is a straight-ahead rock'n'roll tantrum, his cover of Celine Dion's "It's All Coming Back to Me Now" is surprisingly poignant, and "What About Love" is so theatrical that you can practically see a Broadway banner beaming overhead. Amid all the pomp and circumstance, Loaf delivers an album fans are going to love. Best 29 years after "Bat I," he still sounds like he's having the time of his life.—CT



WILLIE NELSON
Songbird
Producer: *Ryan Adams*
Lost Highway
Release Date: *Oct. 31*

Of late, Nelson has been ripe for a career renaissance on par with Rick Rubin's early-'90s resurrection of Johnny Cash. Ryan Adams no doubt spotted that potential and with "Songbird," a record that is pretty much his vision from start to finish, Nelson is very likely on the cusp of enjoying bigger acclaim and certainly more street cred with younger generations. Featuring a heady and vaguely unusual mix of covers (for Nelson, at least), "Songbird" includes versions of songs by the Grateful Dead ("Stella Blue"), Harlan Howard, Leonard Cohen ("Hallelujah") and Gram Parsons. Parsons' "\$1,000 Wedding" wins you over slowly, and "Blue Hotel" is a B3-drenched jewel. But it's the shimmering beauty of the title track, an overhaul of the Christine McVie-penned Fleetwood Mac tune, where Adams and Nelson's styles most seamlessly, and quite beautifully, mesh.—WO

HIP-HOP

LADY SOVEREIGN

Public Warning
Producers: *various*
Def Jam

Release Date: *Oct. 31*

▶ Like hip-pop and Lily Allen, British tongue-twister Lady Sovereign has been flitting around the Internet for what seems like forever; this Def Jam debut is probably one of the longest-leaked albums of 2006. But even if you spend your days waist-deep in music blogs, experiencing her fully realized and largely insane electro-hip-pop as one piece will hardly dull its nutso thrills. Sovereign's grime origins rip through the frenetic title track and "Blah Blah," but she trends pop throughout the hooky "Gatheration," a surfed-up "Hoodie" and the fantastic "Random" while still successfully pitching herself as a Heineken-swilling alternative to all things Danity Kane. Tracks like "Hoodie" sounded rawer and meatier before their major-label polish job. But love her or hate her, the "biggest midget in the game" has conjured up some of the year's most accessible new sounds.—JV

"Pink Cellphone" makes you think its sultry female spoken-word piece is leading toward some kind of enlightenment, until she launches into a bizarre sexual rambling that can't be repeated here. But then again, this is Deftones' world. We just listen to it.—CLT

ISIS

In the Absence of Truth

Producer: *Matt Bayles*
Ipecac

Release Date: *Oct. 31*

★ In the last seven years, Isis has spawned its own subgenre. Equal parts post-metal and indie rock, its hypnotic music isn't mainstream by any means, but "In the Absence of Truth," its fourth full-length, is its most accessible album yet. Isis' calling card of melodic passages building up to crescendos and crashing into heaviness remains. But vocalist/guitarist Aaron Turner sings more than he screams, continuing a trend that started on 2004's "Panopticon." In lesser hands, Isis' sound could be nothing more than new-age music for head-bangers. However, the dynamics and musicianship of songs like "Not in Rivers, but in Drops," "1000 Shards" and "Holy Tears" reveal a band at the top of its game. No wonder Tool handpicked Isis to open its current tour.—BT

ROCK

DEFTONES

Saturday Night Wrist

Producers: *Bob Ezrin, Shaun Lopez*, Deftones
Maverick

Release Date: *Oct. 31*

▶ For most of "Saturday Night Wrist," Deftones contentedly let their instruments wander, inventing a meandering soundscape that broods in near darkness. The instrumental "Interlude" personifies the record: soothing yet disquieting, and it's curiously anchored with animated drumming by Abe Cunningham. Lead single "Hole in the Earth" comes off like a more muscular Coldplay, whereas "FM" could be incubus immersed in chaos. Crino Moreno's vocals sometimes mimic Bono and Robert Smith, before he descends into screaming for the harried "Rats," which finally kicks up the album's tempo eight tracks into the game.

Gentry's "If You Wanna Keep an Angel" is a soulful, hook- and heart-heavy lesson in having and holding true love. Montgomery Gentry are quickly proving themselves pre-eminent in the evolution of what could only be called 21st-century country and are only sounding better as they go.—GE

THE OAK RIDGE BOYS

Front Row Seats
Producers: *Michael Sykes, Duane Allen*
Spring Hill Music Group
Release Date: *Sept. 26*

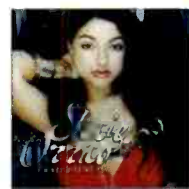
★ This legendary quartet first rose to prominence in the gospel field, then crossed over to country, where it ruled the airwaves in the '70s and '80s. In recent years, it has successfully revisited its gospel roots, but this time out the Oak Ridge Boys deliver a mainstream country record as potent and chartworthy as anything currently playing on radio. "Hard to Be Cool (In a Mini-Van)" is a clever tune many will easily relate to, while Duane Allen's warm, smooth voice delivers an emotional punch on the poignant ballad "Until You Get There." He also takes the lead on the compelling closer, "Did I Make a Difference." Somehow, Allen, Joe Bonsall, Richard Sterban and William Lee Golden are all singing better than ever, and they've put those distinctive voices to good use on this great collection.—DEP

SINGLES



BRIAN MCKNIGHT
Used to Be My Girl (4:14)
Producers: *Tim & Bob*
Writers: *B. McKnight, T. Kelley, B. Robinson*
Publishers: *various*
Warner Bros./Reprise

Brian McKnight has long straddled the line between the elegant date that you introduce to your mama versus hot, mutual sexual being. He delivers on the latter persona on "Used to Be My Girl," the lead single from upcoming full-length "Ten." The sleek steamer—actually a song of regret over the lady who "used to wiggle her hips for me/used to lick her lips for me"—features some intriguing junglelike production elements and an unexpected background falsetto vocal: nice work. The overall vibe is youthful and coy; sounds like an R&B smash that will keep McKnight wooing the younger generation.—CT



STACIE ORRICO **I'm Not Missing You (4:15)**
Producer: *DJ Kay Gee*
Writers: *various*
Publishers: *various*
Virgin
Beautiful, graceful,

talented Stacie Orrico arrived toward the end of the last pop revival in 2003 and managed to strike gold and garner a Grammy Award nomination with hits "Stuck" and more adhesive "(There's Gotta Be) More to Life." She returns in a time that's tough for melodic artists (after an intense re-evaluation of whether the madness of the music business was even worth returning to) with this new track. It is a fine display, albeit blatantly urban in an effort to appeal to radio's enduring blow-off of most grade-A pop. Orrico deserves to be a major star; if this track reacquaints her with radio, fine, though there is much better to come from forthcoming "Beautiful Awakening," due in January.—CT

COUNTRY

MONTGOMERY GENTRY

Some People Change

Producers: *various*
Columbia

Release Date: *Oct. 24*

▶ Montgomery Gentry decisively evince their Southern rock roots while simultaneously stretching lyrically in worldview and song craft on "Some People Change." The title song is a perfect reflection of the blend, powerfully projecting the mix of a country vocal sound, serious rock energy and enlightened 21st-century social attitudes. "Clouds" is a deeply felt, piano/vocal-driven ballad to departed loved ones. "Twenty Years Ago" is an aching tale of father-son reconciliation, while Troy

R&B

FRANKIE J

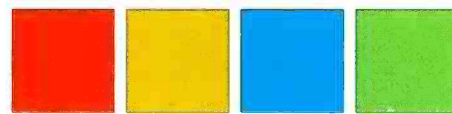
Priceless

Producers: *various*
Columbia/Sony Urban
Release Date: *Oct. 17*

▶ A balladeer at heart, Frankie J is at his best when he is tender. Luckily, his sophomore album, "Priceless," finds him in that position more often than not. On "Daddy's Little Girl," the melodic crooner paints a touching portrait of a father leaving, singing from the child's perspective. ("Daddy, daddy, don't leave/

continued on >>p92

REVIEWS



SINGLES

from >>p91

Mommy's saying things she don't mean.") Elsewhere, he vows loyalty on cuts like "He Can't Be" and "Never Let You Down." At other times, though, Frankie J lets his desire to infuse hip-hop undercut these warm sentiments. While he does it well on tracks like the upbeat "Dance" and lead single "That Girl" featuring Mannie Fresh and Chamillionaire, clichés abound on missteps like "Hurry Up" and "Top of the Line." Still, "Priceless" mostly plays to his strengths.—CH

LATIN

RAYMOND CASTELLÓN Campo Urbano

Producers: *Raymond Castellón, Dennis Nives RCM*

Release Date: Nov. 7

★ After releasing a single solo album in Spain, Puerto Rican/Dominican singer/songwriter Raymond Castellón tries his luck this side of the Atlantic with a heartfelt album marrying the simplicity of traditional, tropical music (campo) with urban and pop elements. Rich in guitars and percussion, "Campo Urbano" sometimes evokes Carlos Vives (particularly on the accordion-laden "Tu No Me Quieres Na") and Juan Luis Guerra. There is some triteness here (the pop/flamenco "Morena" is a cliché down to its title), but for the most part this is a tidy, beautifully arranged set. Although Castellón writes much of the material, he is smart enough to enlist collaborators, notably Miguel Yadam on the rich single "Se Me Va La Vida."—LC

JAZZ

BEN RILEY'S MONK LEGACY SEPTET Memories of T

Producer: *Don Sickler Concord*

Release Date: Oct. 31

★ Thelonious Monk's music stands tall as the most melodically majestic, harmonically sophisticated and rhythmically whimsical of the jazz canon. While next February marks the 25th anniversary of his death, his tunes live on in swinging vibrancy on "Memories of T." The 11-song outing of straight-down-the-pike septet jazz is piloted by Monk drummer Ben Riley, the pianist's mainstay beat keeper from 1964 to 1968. Horns and guitar are scrupulously arranged by trumpeter Don Sickler, and the album is impeccably engineered by Rudy Van Gelder, who recorded many of Monk's great sides. While Monk's repertoire has been covered exhaustively since his passing, these versions shed a new celebratory light on the maestro's unique harmonic universe without straightening the twists and turns of the original performances. Riley dances through the proceedings, delivering rolling solos on "Rhythm-a-Ning" and "Bemsha Swing," while Sickler's orchestrations make for captivating listening throughout.—DO

CHRISTIAN

AVALON Faith

Producer: *Brown Bannister Sparrow Records*

Release Date: Oct. 3

▶ When these four stunning voices join forces on these classic hymns, everything old sounds new again. Avalon members Jody McBrayer, Janna Long, husband Greg Long and Melissa Greene are well-known as some of the most accomplished

vocalists in the Christian industry, and on their latest collection, they breathe new life into such church favorites as "Holy, Holy, Holy," "Amazing Grace" and "It Is Well." "Amazing Grace" boasts a rather R&B feel that is a fresh take on a much-recorded tune. Avalon's two female voices deliver a compelling rendition of "Great Is Thy Faithfulness," while "How Great Thou Art" is another of the disc's many highlights. These voices and those songs are a match made in heaven.—DEP

GOSPEL

FRED HAMMOND Free to Worship

Producers: *Fred Hammond, Bobby Sparks Verity*

Release Date: Oct. 10

▶ Long one of gospel's great innovators, Fred Hammond continues to refine a sound he had a significant hand in creating. Integral to introducing contemporary R&B and pop to the gospel tradition—with the trail-blazing Commissioned and Radical for Christ—he and his latest ensemble meld instantly memorable, eminently singable Sunday-morning jams and ballads into an amalgam already known and embraced as urban praise and worship. "My Heart Is for You" rides a rocking backbeat. "No Greater Love" is a majestic ballad, while the venerable standard "This Is the Day" receives a mighty makeover from an artist of boundless inspiration.—GE

POP

ROB THOMAS Streetcorner Symphony (4:08)

Producer: *Matt Serletic*
Writers: *R. Thomas, M. Serletic*
Publishers: *various Melisma/Atlantic*

▶ A record label's greatest ally, "Grey's Anatomy," does it yet again. Thanks to exposure on the ABC series, along with promo spots for new TV show "6 Degrees," Rob Thomas' solo album "Something to Be," previously closed for business, spawns another hit. The soulful jam "Streetcorner Symphony" isn't as obvious a smash as, say, "This Is How a Heart Breaks," and its summertime lyric comes a couple of months too late. But adult top 40 radio seems smitten. Against razzle-dazzle horn blasts and a breezy tempo, Thomas sings, "Come on over, down to the corner/My sisters and my brothers of every different color/Can't you feel that sunshine telling you to hold tight/Things will be alright, try to find a better life." It's a cool slice-of-life track, positive and visual, from an always welcome presence.—CT

KEANE Nothing in My Way (4:00)

Producers: *Andy Green, Keane*
Writers: *Rice-Oxley, Chaplin, Hughes*
Publishers: *various Interscope*

★ While U.K. staple Keane has yet to break through to the mainstream in the United States—baffling beyond comprehension—second single "Nothing in My Way" maintains the elegant group's template of lush, lasting melody, diamond-studded production and lyrical depth ("A turning tide, Lovers at a great divide/Why d'you lie, When I know that you hurt inside?"). No hard sell here; Keane is the greatest pop/rock band of the day, in its absolute prime. The public has discovered that: witness Keane's Billboard 200 debut at No. 4 in July. The only thing missing now is programmers' good sense.—CT

COUNTRY

JIMMY WAYNE That's All I'll Ever Need (3:20)

Producers: *Mark Nesler, Tony Martin, Jimmy Wayne*
Writers: *M. Nelsner, T. Martin, J. Wayne*
Publishers: *various Big Machine*

▶ Jimmy Wayne's previous deal with DreamWorks introduced the talented singer/songwriter to the country format with such hits as "I Love You This Much" and "Stay Gone." Scott Borchetta championed Wayne's career at DreamWorks and now that he's launched Big Machine, he brought Wayne onboard. Though his previous hits established him as a powerful balladeer, this soaring, anthemic number reveals Wayne is just as potent on an uptempo outing. It's got a positive, uplifting lyric and a radio-ready chorus that will stick in your head. Wayne is an artist of depth and substance, who really knows how to tug at the heartstrings with his autobiographical songs. But on this light, breezy number it's obvious he knows how to celebrate a good thing, too.—DEP

ROCK

INCUBUS Anna-Molly (3:46)

Producer: *Brendan O'Brien*
Writers: *various*
Publishers: *EMI April/Hunglikeyora, ASCAP Epic/Immortal*

★ While U.K. staple Incubus has yet to break through to the mainstream in the United States—baffling beyond comprehension—second single "Anna-Molly," the lead single from Incubus' pending release "Light Grenades," sounds like it's crammed lots of jangly noisemakers. Besides Mike Einziger wrangling his guitar like it deserves punishment, Jose Pasillas II rides his cymbals as much as he beats the rest of his drums, and it sounds as though a concertina's bellows are fluttering like a card in the spoke of a bicycle wheel. Ben Kenney has a great thumping bassline at the second verse—at least, we think that's the bass and not the guitar, because the tuning makes it hard to tell. Every instrument is equally high in the mix, so you don't know where to focus your hearing. This is song will pump you up like a Red Bull binge, so you might need to listen in moderation.—CLT

PLAIN WHITE T'S Hate (I Really Don't Like You) (3:22)

Producer: *Neal Avron*
Writer: *T. Higgenson*
Publisher: *Sc Happy Hollywood*

Warped tour regulars Plain White T's align themselves with emo hitmakers and their imitators, but what almost sets these newcomers apart is their breezy, vintage-style group vocals that reach back to the Beach Boys. The band, whose name must be a tribute to Dashboard Confessional's Chris Carrabba, isn't enormously inventive but displays a seductively firm grip on melody. Produced by emo guru Neal Avron (Fall Out Boy, Yellowcard), "Hate" is a guitar-driven, teenage-friendly love/hate drama that is ridiculously catchy and conjures a backdrop of cell phones and low-tops, secret MySpace dates and first emotional breakdowns. Indeed, these guys gush hooks and harmonies; now they just have to give us a little more personality and show us that they can transcend the formula.—SP

TOM PETTY Flirting With Time (3:14)

Producers: *Jeff Lynne, Tom Petty, Mike Campbell*
Writer: *T. Petty*
Publisher: *Wixen, ASCAP American/Warner Bros.*

One of the more uptempo tracks on Tom Petty's soulfully sparse "Highway Companion," the acoustic-led "Flirting With Time" has a catchy California sunset chorus but remains vulnerable at its core. Here is a rock icon contemplating the fragility of his own existence, unafraid to ask the deeper questions that lurk beneath the surface of a good hook. "This could well be your last stand/Hold the sunlight in your hand," Petty sings wearily, sounding utterly alone and yet filled with inner peace. Like most of the "Highway" songs, "Flirting" lacks the crisp energy and sonic sparkle of 1994 masterpiece "Wildflowers," but offers a poignant road anthem that feels classic and deeply human, a perfect fit for triple-A.—SP

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Gordon Ely, Gary Graff, Clover Hope, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Jeff Vrabel

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

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

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

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THIS WEEK ON
.com
ADDITIONAL
REVIEWS:
• Gomez, "Five Men in a Hut: Singles 1998-2004" (Hut/Virgin)
• Califone, "Roots and Crowns" (Thrill Jockey)
• Melvins, "A Senile Animal44" (Ipecac)

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

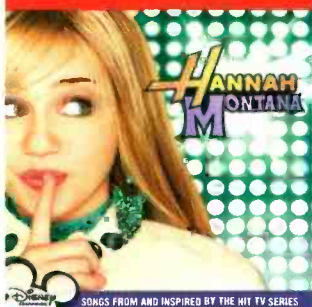


RADIO ACTIVE

>> As its album hits stores, My Chemical Romance gets its first No. 1 on Modern Rock with "Welcome to the Black Parade." And, as the late Luther Vandross tallies his 18th top 10 on Adult R&B, he's just one hit shy of tying all-time format leader Gerald Levert with 19 top 10s.

BOX SCORE

>> Vince Gill's four-CD set "These Days" enters Top Country Albums at No. 4 and The Billboard 200 at No. 17. The latter marks the highest rank for an album of four or more discs since Garth Brooks' "The Limited Series" reached No. 1 in 1998.



DISNEY'S WORLD

>> My Chemical Romance leads iTunes and John Legend brews at Starbucks, but both might trail Disney Channel's "Hannah Montana" on next issue's Billboard 200. If so, it will join "High School Musical" as the second TV soundtrack to hit No. 1 in 2006.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Just when it seemed certain Carrie Underwood would collect the 100th No. 1 for the "American Idol" franchise, her single holds at No. 2, and a surprise challenger might hit No. 1 before she does. Fred Bronson names names in Chart Beat.

>> Bronson also has details on the fourth Walt Disney Broadway musical to appear on Top Cast Albums. Hint: She did it with a spoonful of sugar. Plus, a tribute album on BNA returns the name Barbara Mandrell to The Billboard 200 after 22 years and Top Country Albums after 15 years.

>> Also making chart news: Justin Timberlake with a pair of top five hits on The Billboard Hot 100 and Diddy debuting at No. 1 on The Billboard 200 and Top R&B/Hip-Hop Albums.

Billboard

CHARTS

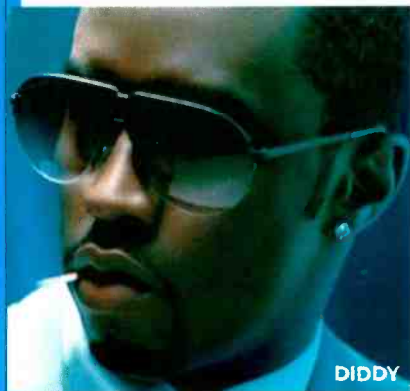


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

By Any Name, Diddy Is No. 1; Second-Week Slopes

Diddy bows at No. 1 on The Billboard 200, his second chart-topper as a lead artist. If you add various-artists set "P. Diddy and Bad Boy Records Present... We Invented the Remix" to his credits, his haul of No. 1 albums now equals the number of stage names he has employed in his career.



His first album as Puff Daddy, "No Way Out," spent four weeks at No. 1 in 1997. His next two each peaked at No. 2 in 1999 and 2001 before "Remix" bowed at No. 1 in 2002. The "Bad Boys II" soundtrack, which he executive-produced, spent four weeks at the top of the page in 2003.

Diddy's new "Press Play" begins with 170,000, which means that each of his

albums since "No Way Out" has sold less than the one before.

That said, as many leading artists are hitting smaller numbers than they did in prior years, this sum is not out of whack with Diddy's third album, which started at 186,000 in 2001.

LIMITED THINKING: "Advance planning in the music business means you know where you're having lunch next week," a colleague quipped during one of my first weeks at Billboard.

That observation amused me for years, but as I survey the impact of short-term thinking on the industry's health, the punch line has lost much of its humor.

Imitating success to excess created a fixation on opening-week sales. The cost of such focus: a short attention span that makes it difficult to engender true artist development.

Combine that myopic goal with an unbalanced release schedule that places too much emphasis on the last four months of the year while paying too little attention to the first eight, and you paint an ugly picture.

The quest for a fast start might be one of the factors that make it difficult to cultivate the kind of blockbuster release that can captivate attention for weeks at a time.

And, the fervor has undermined the traditional music stores that stock developing artists and catalog, a point brought home dramatically by the painful sight of Tower Records' liquidation.

During most of Nielsen SoundScan's 15-year history, it has not been unusual to see albums that start with six-figure sums slide by 50%-60% in the second week. But in the last two years, slides in excess of 60% have become disturbingly common.

Recent chart-topper Beyoncé stormed The Billboard 200 with a half-million-plus opener for "B'Day," then declined by 72% in the second week, while Janet Jackson's "20 Y.O." dropped by 74% after starting near 300,000. They are among eight albums since the start of 2005 to tumble by more than 70% the week after bowing in the top 10.

In the early to mid-'90s, when record labels were still getting familiar with SoundScan data, music executives looked at Hollywood with envy, citing the awareness studios build for new films.

Sale-pricing new albums was old hat, so value-added editions for high-traffic combo chains and mass merchants became the means to pump opening-week sales.

During the week this issue's charts were compiled, 13 different albums—

most new releases—came with extras at particular accounts. The menu of goodies ran the gambit from extra tracks or access to bonus downloads to T-shirts or DVDs. At least nine such value-adds were available during the prior chart week.

Put that many special editions in play and you dilute the meaning of the word "special." Moreover, these value-added versions are almost always offered at the same chains that employ lowball pricing, a cocktail that lures even the most loyal consumer away from the traditional music store. After all, why should a fan buy his favorite band's album at his favorite music shop when another store in town sells that same album with bonus tracks for a significantly cheaper price?

Labels met the goal of maximizing first-week sales. Thus, The Billboard 200 has seen more No. 1s in 2006—33 and counting—than in any other year. But with so much attention paid to the opening frame, gravity sets in quickly, making it difficult for albums to remain in the top 10 for more than a couple of weeks.

Certainly other factors are at play, but the emphasis on opening-week bargain prices and value-added editions helps set the tone.

So, where are you having lunch next week?

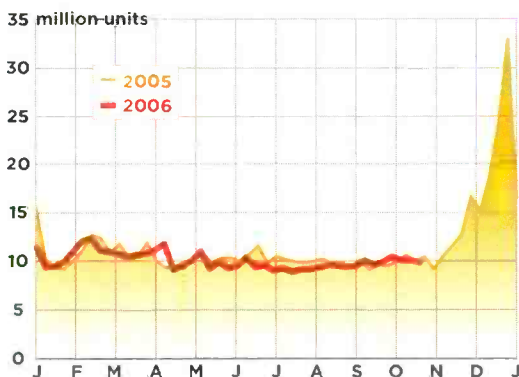
Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,861,000	57,000	9,922,000
Last Week	10,097,000	48,000	9,595,000
Change	-2.3%	18.8%	3.4%
This Week Last Year	10,799,000	65,000	6,668,000
Change	-8.7%	-12.3%	48.8%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	446,865,000	423,528,000	-5.2%
Digital Tracks	264,410,000	443,125,000	69.5%
Store Singles	4,306,000	3,108,000	-27.8%
Total	715,581,000	874,761,000	22.2%
Albums w/TEA*	473,306,000	468,340,500	-1.0%

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

ALBUM SALES

'05	446.9 million
'06	423.5 million

SALES BY ALBUM FORMAT

CD	432,092,000	397,227,000	-8.1%
Digital	11,743,000	24,615,000	109.6%
Cassette	2,129,000	953,000	-55.2%
Other	901,000	733,000	-18.6%

For week ending Oct. 22, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	278,771,000	260,593,000	-6.5%
Catalog	168,094,000	162,935,000	-3.1%
Deep Catalog	114,078,000	114,751,000	0.6%

CURRENT ALBUM SALES

'05	278.8 million
'06	260.6 million

CATALOG ALBUM SALES

'05	168.1 million
'06	162.9 million

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

NOV 4 2006 THE Billboard 200

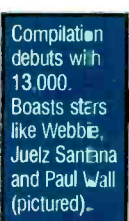
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	DIDDY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BAD BOY 83864/AG (18.98)	Press Play		1
2	3	3	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door		2
3	NEW	1	JOJO DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN 007500/UMRG (13.98)	The High Road		3
4	7	6	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		1
5	NEW	1	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone		5
6	1	2	ROD STEWART J 82641/RMG (18.98)	Still The Same... Great Rock Classics Of Our Time		1
7	9	38	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		7
8	NEW	1	RUBEN STUDDARD J 78961/RMG (18.98)	The Return		8
9	5	4	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic		3
10	6	2	THE KILLERS ISLAND 007026*/DJMG (13.98)	Sam's Town		1
11	8	3	GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural		1
12	10	4	LUDACRIS DTP/DEF JAM 007224/DJMG (13.98)	Release Therapy		1
13	4	5	JIMMY BUFFETT MAILBOAT/RCA 00332/SBN (18.98)	Take The Weather With You		4
14	11	14	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		4
15	3	1	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple		3
16	12	12	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		2
17	NEW	1	VINCE GILL MCA NASHVILLE 006021/UMGN (29.98)	These Days		17
18	16	17	THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life		14
19	4	11	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose		4
20	20	15	BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
21	17	13	FERGIE WILL I AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess		3
22	24	26	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		3
23	21	29	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang		2
24	23	10	SOUNDTRACK WALT DISNEY 861592 (18.98)	The Cheetah Girls 2		3
25	37	2	GREATEST GAINER STING DG 007220/UNIVERSAL CLASSICS GROUP (18.98)	Songs From The Labyrinth		25
26	11	2	HEARTLAND LOFTON CREEK 9006 (18.98)	I Loved Her First		11
27	21	8	BOB SEGER HIDEOUT 54506/CAPITOL (15.98) ⊕	Face The Promise		4
28	19	9	JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.		2
29	8	7	BECK INTERSCOPE 007576 (13.98 CD/DVD) ⊕	The Information		7
30	NEW	1	FRANKIE J COLUMBIA 85084/SONY MUSIC (18.98)	Priceless		30
31	27	24	SNOW PATROL POLYDOR/A&M 006875/INTERSCOPE (13.98) ⊕	Eyes Open		27
32	35	10	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
33	NEW	1	AEROSMITH Geffen/COLUMBIA 00867/SONY MUSIC (18.98)	Devil's Got A New Disguise: The Very Best Of Aerosmith		33
34	30	25	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		1
35	28	13	"WEIRD AL" YANKOVIC WAY MOBY/VOLCANO 89951/ZOMBA (19.98 DD) ⊕	Straight Outta Lynwood		10
36	33	32	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		2
37	NEW	1	LONESTAR BNA 87114/SBN (18.98)	Mountains		37
38	NEW	1	HI-TEK BABYGRADE 302* (17.98)	Hi-Tekology 2: The Chlp		38
39	29	25	BOB DYLAN COLUMBIA 87606*/SONY MUSIC (18.98) ⊕	Modern Times		1
40	40	34	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 83563/SONY MUSIC (18.98)	NOW 22		1
41	45	36	LIONEL RICHIE ISLAND 006484/DJMG (13.98) ⊕	Coming Home		6
42	NEW	1	SARAH McLACHLAN ARISTA 81504/RMG (18.98)	Wintersong		42
43	43	41	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical		3
44	38	39	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		38
45	53	30	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1
46	35	11	RICK ROSS SLIP-N-SLIDE/DEF JAM 009984*/DJMG (13.98)	Port Of Miami		1
47	39	5	DIANA KRALL VERVE 007323/VG (18.98)	From This Moment On		1
48	26	3	MONICA J 78960*/RMG (18.98)	The Makings Of Me		3
49	3	23	RAY CHARLES + THE COUNT BASIE ORCHESTRA HEAR 30026/CONCORD (18.98)	Ray Sings Basie Swings		23
50	NEW	1	XZIBIT OPEN BAR 4127/KOCH (17.98)	Full Circle		50



The young singer's sophomore set begins with 108,000 units, powered by her smash "Too Little, Too Late."



A new peak for the band, but 13,000 can't bear the first-week number its last set generated in 2004.



Compilation debuts with 13,000. Boasts stars like Webbie, Juelz Santana and Paul Wall (pictured).



Since its last studio set in 2001, the band has charted three hits packages, a blues effort and a live album.



The singer/songwriter covers Joni Mitchell's "River" on her first holiday offering (20,000).

51	34	54	18 CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		17
52	32	20	5 CLAY AIKEN RCA 78846/RMG (18.98)	A Thousand Different Ways		2
53	50	47	58 THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		58
54	44	42	29 BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
55	55	51	24 GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		4
56	70	81	27 30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98)	A Beautiful Lie		32
57	41	38	5 CHINGY SLOT-A-LOT 12135*/CAPITOL (18.98)	Hoodstar		9
58	52	50	46 PANIC! AT THE DISCO DECAYDANCE 077/WEA BY RAMEN (13.98)	A Fever You Can't Sweat Out		3
59	15	2	2 SENSES FAIL DRIVE-THRU 439/VAGRANT (15.98) ⊕	Still Searching		5
60	46	33	5 KENNY CHESNEY BNA 86578/SBN (18.98)	LIVE: Live Those Songs Again		5
61	60	60	24 RED HOT CHILI PEPPERS WARNER BROS. 49998 (22.98) ⊕	Stadium Arcadium		1
62	51	44	4 VANESSA HUDGENS HOLLYWOOD 162638 (13.98)	Vanessa		24
63	49	43	5 LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		5
64	61	65	18 NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		18
65	95	62	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted		2
66	NEW	1	CRADLE OF FILTH ROADRUNNER 618113/DJMG (18.98)	Thornography		66
67	87	87	14 RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell		14
68	69	62	4 MARCO ANTONIO SOLIS FONOVISA 352490/IG (13.98) ⊕	Trozos De Mi Alma 2		68
69	58	48	4 CHRIS TOMLIN SIXTEPS 62828/SPARROW (17.98)	See The Morning		15
70	71	63	8 YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		3
71	62	59	10 CHERISH SHO NUFF 54077/CAPITOL (12.98)	Unappreciated		10
72	NEW	1	VARIOUS ARTISTS SWISHHOUSE 68557/ASYLUM (18.98)	The Day Hell Broke Loose 3		72
73	66	79	55 JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam		2
74	65	72	52 JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		2
75	57	49	6 SOUNDTRACK HOLLYWOOD 162638 (18.98)	Grey's Anatomy: Volume 2		14
76	67	64	20 YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		20
77	48	29	3 FRED HAMMOND VERITY 85990/ZOMBA (18.98) ⊕	Free To Worship		29
78	58	6	5 JESSE MCCARTNEY HOLLYWOOD 162814 (18.98)	Right Where You Want Me		15
79	30	97	67 THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		67
80	64	45	3 ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		45
81	76	74	12 STONE SOUR ROADRUNNER 618073/DJMG (18.98)	Come What(ever) May		12
82	102	2	2 VARIOUS ARTISTS WALT DISNEY 861637 (18.98 CD/DVD) ⊕	Radio Disney: Party Jams		82
83	63	52	7 AUDIOSLAVE INTERSCOPE/EPIC 97728/SONY MUSIC (18.98)	Revelations		2
84	72	61	10 TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		3
85	NEW	1	TRIVIUM ROADRUNNER 618059/DJMG (12.98)	The Crusade		25
86	85	84	135 GUNS N' ROSES Geffen 001714/INTERSCOPE (16.98)	Greatest Hits		3
87	89	37	37 KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98) ⊕	Eye To The Telescope		37
88	74	71	11 BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia		2
89	79	72	22 THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		14
90	98	103	47 CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
91	81	91	34 ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		4
92	59	41	4 JERRY LEE LEWIS ARTISTS FIRST 20001/SHANGRI-LA (19.98)	Last Man Standing: The Duets		26
93	73	67	6 MADELEINE PEYROUX ROUNDER 613252 (17.98)	Half The Perfect World		33
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95	84	88	32 JEREMY CAMP BEC 98615 (17.98)	Restored		45
96	47	35	3 THE DECEMBERISTS CAPITOL 35984* (18.98)	The Crane Wife		35
97	103	99	28 BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15		41
98	101	92	28 TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		2
99	83	98	14 THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It		25
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AIRPLAY MONITORED BY SALES DATA COMPILED BY



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Billboard HOT 100 NOV 4 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	26	23	23	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
2	3	8	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	27	24	11	CHAIN HANG LOW	JIBBS (GEFFEN)
3	4	10	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	28	25	21	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA/ATLANTIC)
4	2	16	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	29	36	7	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
5	6	13	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	30	33	7	TAKE ME AS I AM	MARY J. BLIGE (MTRIAARCH/GEFFEN)
6	8	10	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	31	38	11	EVERY MILE A MEMORY	DIERKS BENTLEY (CAPITOL NASHVILLE)
7	9	8	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	32	42	9	STUNTIN' LIKE MY DADDY	BIROMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
8	16	5	SMACK THAT	AKON FEAT. ENIMEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	33	30	21	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)
9	10	12	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	34	35	41	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
10	20	5	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	35	31	10	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
11	5	19	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	36	27	27	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
12	7	15	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	37	43	5	MY WISH	RASCAL FLATTS (LYRIC STREET)
13	14	10	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	38	41	8	YOU SAVE ME	KENNY CHESNEY (BNA)
14	19	9	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	39	46	11	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
15	22	6	HOW TO SAVE A LIFE	THE FRAY (EPIC)	40	26	14	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
16	11	19	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	41	51	4	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
17	21	10	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	42	39	13	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)
18	12	20	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	43	32	24	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
19	29	3	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	44	44	9	ONCE IN A LIFETIME	KEITH URBAN (CAPITOL NASHVILLE)
20	17	22	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	45	49	7	WANT TO	SUGARLAND (MERCURY)
21	45	4	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	46	54	6	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
22	15	17	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	47	50	12	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZED BOYZ (J/RMG)
23	13	8	RING THE ALARM	BEYONCE (COLUMBIA)	48	52	5	MY LITTLE GIRL	TIM MCGRAW (CURB)
24	37	6	WALK IT OUT	UNK (BIG DIMP/KOCH)	49	58	2	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
25	18	15	S.E.X.	LYFE JENNINGS (COLUMBIA)	50	40	15	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)

1,016 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, smooth jazz, 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 CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	19	#1 HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
2	1	20	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
3	3	18	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
4	4	20	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
5	5	13	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	☆
6	6	25	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
7	7	51	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	☆
8	10	12	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
9	15	6	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
10	9	21	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
11	8	23	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)	☆
12	1	24	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
13	13	10	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
14	16	26	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	☆
15	14	39	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
16	18	20	BOSTON	AUGUSTANA (EPIC)	☆
17	12	17	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
18	17	17	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA/ATLANTIC)	☆
19	19	14	STEADY AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	☆
20	20	9	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
21	21	11	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	☆
22	24	3	LET LOVE IN	GOO GOO DOLLS (WARNER BROS.)	☆
23	22	8	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
24	26	5	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
25	35	13	CAN'T LET GO	LONDON PIGG (RCA/RMG)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	34	#1 UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
2	3	26	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
3	2	43	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
4	5	25	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
5	6	23	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
6	4	31	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
7	9	45	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
8	10	54	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
9	8	70	YOU AND ME	LIFEHOUSE (GEFFEN)	☆
10	7	63	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
11	11	37	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
12	12	14	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB/REPRISE)	☆
13	13	13	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)	☆
14	14	19	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
15	16	9	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)	☆
16	15	27	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	☆
17	19	18	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
18	17	6	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)	☆
19	18	15	WAIT FOR ME	BOB SEGER (HIDEOUT/CAPITOL)	☆
20	21	8	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	☆
21	20	10	THE BRIDGE	ELTON JOHN (ROCKET/INTERSCOPE)	☆
22	22	8	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
23	25	5	JUMP	MADONNA (WARNER BROS.)	☆
24	26	6	JUST IN TIME	TONY BENNETT DUET WITH MICHAEL BUBLE (RPM/COLUMBIA)	☆
25	24	12	SAY GOODBYE	JORDAN KNIGHT DUET WITH DEBORAH GIBSON (TRANS CONTINENTAL)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	4	#1 SMACK THAT	AKON FEAT. ENIMEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	●
2	1	14	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	●
3	3	28	HOW TO SAVE A LIFE	THE FRAY (EPIC)	●
4	4	7	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	●
5	8	6	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	●
6	5	9	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	●
7	6	4	WHITE & NERDY	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	●
8	7	23	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	●
9	9	6	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)	●
10	17	7	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	●
11	10	12	CHAIN HANG LOW	JIBBS (GEFFEN)	●
12	19	6	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	●
13	12	10	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	●
14	11	13	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	●
15	25	5	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	●
16	13	14	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	●
17	15	10	SHOW STOPPER	DANITY KANE (BAD BOY)	●
18	23	4	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●
19	16	15	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	●
20	14	11	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)	●
21	18	24	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)	●
22	26	6	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
23	21	34	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	●
24	48	2	HURT	CHRISTINA AGUILERA (RCA/RMG)	●
25	20	24	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	●
26	22	3	BOSTON	AUGUSTANA (EPIC)	●
27	38	2	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/IDJMG)	●
28	57	3	MY LITTLE GIRL	TIM MCGRAW (CURB)	●
29	34	5	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	●
30	-	1	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	●
31	59	2	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	●
32	39	10	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	●
33	27	7	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)	●
34	-	1	STUNTIN' LIKE MY DADDY	BIROMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	●
35	24	25	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	●
36	-	1	THE PICK OF DESTINY	TENACIOUS D (EPIC)	●
37	31	29	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	●
38	30	25	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	●
39	35	10	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	●
40	33	39	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●
41	32	34	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA/ATLANTIC)	●
42	73	5	THAT GIRL	FRANKIE J (COLUMBIA)	●
43	28	6	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	●
44	36	4	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG (UNIVERSAL REPUBLIC)	●
45	37	10	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)	●
46	29	7	RING THE ALARM	BEYONCE (COLUMBIA)	●
47	53	15	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	●
48	65	2	WALK IT OUT	UNK (BIG DIMP/KOCH)	●
49	41	22	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	●
50	40	11	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	●
51	52	4	MY WISH	RASCAL FLATTS (LYRIC STREET)	●
52	42	20	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	●
53	-	1	FIELDS OF GOLD	STING (A&M/INTERSCOPE)	●
54	50	8	HERE IT GOES AGAIN	OK GO (CAPITOL)	●
55	64	2	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)	●
56	58	5	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	●
57	54	10	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)	●
58	51	29	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	●
59	45	34	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	●
60	43	8	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)	●
61	62	5	WANT TO	SUGARLAND (MERCURY)	●
62	49	17	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	●
63	46	3	CANADIAN IDIOT	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)	●
64	71	9	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	●
65	56	18	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	●
66	55	16	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	●
67	66	3	ROCKSTAR	NICKELBACK (ROADRUNNER/IDJMG)	●
68	44	21	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	●
69	63	21	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	●
70	70	2	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	●
71	61	32	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	●
72	60	6	COME BACK TO ME	VANESSA HUGHES (HOLLYWOOD)	●
73	-	1	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)	●
74	74	2	YOU SAVE ME	KENNY CH	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	#1 LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
2	3	13	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
3	1	16	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
4	5	5	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)
5	9	8	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
6	5	31	HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	7	7	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
8	4	17	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
9	8	23	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
10	12	11	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
11	10	15	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
12	14	10	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
13	1	28	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
14	13	10	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
15	16	12	CHAIN HANG LOW	JIBBS (GEFFEN)
16	30	7	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
17	1	1	WHITE & NERDY	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
18	18	20	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
19	17	38	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA/ATLANTIC)
20	33	5	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
21	29	5	HURT	CHRISTINA AGUILERA (RCA/RMG)
22	19	38	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
23	21	11	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
24	20	21	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
25	2	26	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
26	13	5	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA/ATLANTIC)
27	40	5	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
28	24	20	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
29	35	11	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
30	28	18	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
31	31	15	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
32	25	22	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
33	26	1	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
34	27	28	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
35	34	28	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
36	37	17	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA)
37	36	29	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
38	32	17	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
39	38	22	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)
40	36	14	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
41	50	5	LOVE ME OR HATE ME (F**K YOU!!!)	LADY SOVEREIGN (DEF JAM/IDJMG)
42	47	6	COME BACK TO ME	VANESSA HUGHENS (HOLLYWOOD)
43	48	4	TU AMOR	RBD (EMI TELEVISION/VIRGIN)
44	60	2	SHORTIE LIKE MINE	BOB WOH FEAT. CHRIS BROWN & JONITA AUSTIN (COLUMBIA)
45	45	7	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
46	44	8	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)
47	41	3	BOSTON	AUGUSTANA (EPIC)
48	42	7	RING THE ALARM	BEYONCE (COLUMBIA)
49	68	3	MY LITTLE GIRL	TIM MCGRAW (CURB)
50	1	1	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
51	52	6	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
52	61	5	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
53	49	6	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
54	87	3	STUNTI' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
55	58	15	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
56	46	12	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
57	1	1	THE PICK OF DESTINY	TENACIOUS D (EPIC)
58	54	29	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
59	56	11	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
60	43	12	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
61	59	8	HERE IT GOES AGAIN	OK GO (CAPITOL)
62	53	16	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
63	73	3	WALK IT OUT	UNK (BIG DOMP/KOCH)
64	55	17	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
65	57	25	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
66	67	9	MY WISH	RASCAL FLATTS (LYRIC STREET)
67	62	12	MIRACLE	CASCADA (ROBBINS)
68	51	21	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
69	74	3	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
70	70	7	TIM MCGRAW	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
71	66	10	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
72	71	21	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
73	75	5	WANT TO	SUGARLAND (MERCURY)
74	76	16	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
75	63	4	CANADIAN IDIOT	"WEIRD AL" YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
76	65	27	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
77	77	5	ROCKSTAR	NICKELBACK (ROADRUNNER/IDJMG)
78	79	6	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)
79	90	11	THROUGH GLASS	STONE ISOUR (ROADRUNNER/IDJMG)
80	81	2	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)
81	1	1	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)
82	72	17	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
83	78	28	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA/ATLANTIC)
84	99	25	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
85	89	5	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
86	84	7	YOU SAVE ME	KENNY CHESNEY (BNA)
87	82	15	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
88	64	3	GIVE IT AWAY	GEORGE STRAIT (MCA NASHVILLE)
89	85	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
90	96	3	I BELONG TO ME	JESSICA SIMPSON (EPIC)
91	1	1	IRREPLACEABLE	BEYONCE (COLUMBIA)
92	86	4	LONG WAY 2 GO	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
93	95	13	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
94	88	25	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
95	1	1	EVERY MILE A MEMORY	DIERKS BENTLEY (CAPITOL NASHVILLE)
96	83	6	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN)
97	1	1	I'VE GOT NERVE	HANNAH MONTANA (WALT DISNEY)
98	80	30	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
99	94	6	ONCE IN A LIFETIME	KEITH URBAN (CAPITOL NASHVILLE)
100	1	1	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)

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 CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	15	#1 FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
2	3	15	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
3	4	8	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	1	16	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	5	11	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	☆
6	9	6	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
7	6	23	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	☆
8	14	7	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
9	10	19	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	☆
10	12	13	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
11	11	7	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
12	7	24	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA/ATLANTIC)	☆
13	15	12	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
14	8	15	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
15	22	6	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
16	13	13	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
17	3	21	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
18	7	22	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)	☆
19	25	5	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
20	19	17	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)	☆
21	18	31	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	☆
22	20	26	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	☆
23	25	16	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
24	21	29	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
25	23	5	TU AMOR	RBD (EMI TELEVISION/VIRGIN)	☆

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 CHAIN HANG LOW	JIBBS (GEFFEN)
2	23	2	RING THE ALARM	BEYONCE (COLUMBIA)
3	2	10	CALL ON ME	JANET & NELLY (VIRGIN)
4	1	1	LEAVE BEFORE THE LIGHTS COME ON	ARCTIC MONKEYS (DOMINO)
5	5	6	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	3	20	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
7	4	17	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
8	12	23	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	1	11	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	9	6	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN)
11	8	8	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
12	1	1	SUBMERGE	M-TINA (TRI-STORM)
13	6	10	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
14	14	6	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
15	14	29	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
16	19	7	THE LOVE YOU FEEL	DEZHOK (BURN/FIRE ENTERTAINMENT GROUP)
17	49	2	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)
18	1	13	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
19	10	6	SHUT ME UP	MINDLESS SELF INDLIGENCE (UCR/METROPOLIS)
20	22	24	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
21	20	38	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
22	18	21	GET TOGETHER	MADONNA (WARNER BROS.)
23	21	89	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	25	5	OH JAH	SEA B. MARRAH (HIGH OVER BABYLON)
25	16	25	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)

HITPREDICTOR
DATA PROVIDED BY promosquad

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

ARTIST/Title/Label/(Score) Chart Rank

POP 100 AIRPLAY

- CHRISTINA AGUILERA Hurt RMG (80.7) 15
- CHRIS BROWN Say Goodbye JIVE (70.4) 25
- PAULA DEANDA Walk Away RMG (65.5) 33
- THE ALL-AMERICAN REJECTS It Ends Tonight INTERSCOPE (76.0) 41
- CASCADA Miracle Robbins (66.5) 42
- ☆ BEYONCE Irreplaceable COLUMBIA (66.2) -
- KT TUNSTALL Suddenly I See Virgin (65.7) -
- I'M NOT MISSING YOU Stacie Orrico VIRGIN (65.0) -

ADULT TOP 40

- ☆ ROB THOMAS Streetcorner Symphony ATLANTIC (75.8) 9
- MAT KEARNEY Nothing Left To Lose COLUMBIA (70.8) 14
- AUGUSTANA Boston EPIC (67.0) 16
- ☆ GOO-GOO DOLLS Let Love In WARNER BROS. (70.0) 22
- JUSTIN TIMBERLAKE SexyBack ZOMBA (65.0) 23
- CHRISTINA AGUILERA Hurt RMG (74.7) 31

ADULT CONTEMPORARY

- ROD STEWART Have You Ever Seen The Rain RMG (68.8) 15
- CORINNE BAILEY RAE Put Your Records On CAPITOL (65.5) 17
- ☆ JOSH GROBAN You Are Loved (Don't Give Up) REPRISE (67.9) 18
- BOB SEGER Wait For Me CAPITOL (80.6) 19
- NICKELBACK Far Away IDJMG (78.4) 22

MODERN ROCK

- AFI Love Like Winter INTERSCOPE (69.4) 17
- OK GO Here It Goes Again CAPITOL (65.1) 18
- DISTURBED Land Of Confusion REPRISE (66.2) 19
- ☆ U2 & GREEN DAY The Saints Are Coming ISLAND/REPRISE (64.2) 24
- ☆ GNARLS BARKLEY Gone Daddy Gone LAVA (68.9) 27
- ☆ 30 SECONDS TO MARS From Yesterday VIRGIN (67.5) 33
- ☆ PANIC! AT THE DISCO Lying Is The Most Fun A Girl Can Have Without Taking Her Clothes Off LAVA (71.5) 35
- BULLET FOR MY VALENTINE Tears Don't Fall ZOMBA (60.8) 39
- SWITCHFOOT Dn! Gravity COLUMBIA (65.8) -

Billboard R&B/HIP-HOP

NOV 4 2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	#1 DIDDY BAD BOY 83864/AG (18.98)	Press Play	1
2	NEW	1	RUBEN STUDDARD J 78961/RMG (18.98)	The Return	2
3	4	6	GREATEST GAINER JUSTIN TIMBERLAKE JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds	1
4	2	4	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	2
5	3	2	LLOYD BANKS G-UNIT 007023*/INTERSCOPE (13.98)	Rotten Apple	1
6	5	8	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1
7	3	4	JANET JACKSON VIRGIN 30416* (18.98) ⊕	20 Y.O.	1
8	NEW	1	HI-TEK BABYGRANDE 302* (17.98)	Hi-Tekology 2: The Chip	1
9	5	3	MONICA J 78960*/RMG (18.98)	The Makings Of Me	1
10	7	12	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	1
11	12	11	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) ⊕	Coming Home	1
12	NEW	1	VARIOUS ARTISTS SWISHHOUSE 68557/ASYLUM (18.98)	The Day Hell Broke Loose 3	12
13	NEW	1	XZIBIT OPEN BAR 4127/KOCH (17.98)	Full Circle	13
14	11	5	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor	1
15	4	5	CHINGY SLOT-A-LDT 12135*/CAPITOL (18.98)	Hoodstar	1
16	17	17	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	1
17	NEW	1	FRANKIE J COLUMBIA 85084/SONY MUSIC (18.98)	Priceless	17
18	15	12	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane	2
19	16	13	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	13
20	14	10	CHERISH SHO*NUFF 54077/CAPITOL (12.98)	Unappreciated	1
21	13	10	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1
22	19	14	LETOYA CAPITOL 97136 (12.98)	LeToya	1
23	NEW	1	SILK SHANACHIE 5763 (18.98)	Always And Forever	23
24	18	3	SLEEPY BROWN PURPLE RIBBON 35582*/VIRGIN (18.98)	Mr. Brown	1
25	5	2	SAMMIE ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie	8
26	10	2	KENNY LATTIMORE & CHANTE MOORE VERITY/LAFACE 87926/ZOMBA (18.98)	Uncovered/Covered	1
27	9	9	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)	1
28	20	11	CORINNE BAILEY RAE CAPITOL 68361 (12.98)	Corinne Bailey Rae	1
29	23	20	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1
30	21	7	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing	1
31	27	47	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1
32	29	10	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	1
33	24	6	DAZ SO SO DEF 69308*/VIRGIN (18.98) ⊕	So So Gangsta	1
34	27	17	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1
35	NEW	1	C-MURDER TRU 9966/KOCH (17.98 CD/DVD) ⊕	Tru Story-Continued	35
36	31	24	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	4
37	34	29	FREDDIE JACKSON HUSH 90956/ORPHEUS (15.98) ⊕	Transitions	25
38	35	33	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross	3
39	10	26	BONEY JAMES CONCORD 30049 (18.98)	Shine	6
40	32	34	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1
41	26	3	SPM DOPE HOUSE/SWISHHOUSE 6035/STREET LEVEL (16.98)	When Devils Strike	19
42	36	35	METHOD MAN DEF JAM 006986*/IDJMG (13.98)	4:21... The Day After	1
43	33	45	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2
44	39	31	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1
45	37	34	DAVE HOLLISTER GOSPO CENTRIC 85334/ZOMBA (18.98)	The Book Of David: Vol. 1 The Transition	13
46	28	18	GLADYS KNIGHT VERVE 006225/VG (18.98)	Before Me	18
47	38	8	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed	12
48	49	44	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	1
49	40	21	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	21
50	44	51	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1
51	1	11	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie	1
52	52	65	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4
53	42	11	MIKE WATTS WATTS 0005 (15.98)	Pandora's Box	39
54	53	55	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	1
55	54	46	NATALIE COLE VERVE 006223/VG (18.98)	Leavin'	16

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
56	46	50	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	2
57	47	45	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	1
58	43	43	THE ROOTS DEF JAM 007222*/IDJMG (13.98)	Game Theory	5
59	48	42	PHARRELL STAR TRAK 005698*/INTERSCOPE (13.98)	In My Mind	1
60	45	41	TOO SHORT SHORT/JIVE 83501/ZOMBA (18.98)	Blow The Whistle	1
61	56	49	KELIS JIVE 83258/ZOMEA (18.98)	Kelis Was Here	1
62	NEW	1	VARIOUS ARTISTS SWISHHOUSE 63599/ASYLUM (13.98)	The Day Hell Broke Loose 3 (Chopped & Screwed)	1
63	57	53	DMX COLUMBIA 80742/SONY MUSIC (18.98) ⊕	Year Of The Dog...Again	1
64	58	65	YOUNG JEEZY CORPORATE THUG/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1
65	59	70	REYES BROS. LATIN THUG 606 (17.98)	Ghetto Therapy	59
66	6	76	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	54
67	51	38	BONE THUGS-N-HARMONY MO THUGS 5864/KOCH (17.98)	Thug Stories	1
68	64	56	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini	1
69	71	72	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	1
70	70	95	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕ ⊕	Get Lifted	1
71	55	55	AARON NEVILLE BURGUNDY 85499/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Bring It On Home... The Soul Classics	29
72	53	68	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28
73	60	62	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1
74	62	45	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4
75	65	61	PIMP C WOOD WHEEL/FAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation	1

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

TOP BLUES ALBUMS

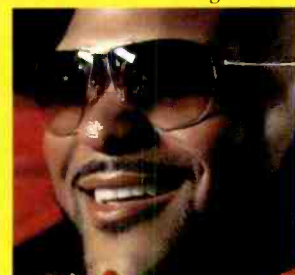
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	2	6	#1 THE ROBERT CRAY BAND NOZZLE/VANGUARD 79915/WELK	Live From Across The Pond	1
2	1	19	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	1
3	3	33	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	1
4	4	5	CHRIS SMITHER NIGHTY ALBERT 2001/SIGNATURE SOUNDS	Leave The Light On	1
5	3	3	WILLIE CLAYTON MALACO 7529	Gifted	1
6	3	3E	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1
7	4	41	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	1
8	4	84	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	1
9	12	9	MARIA MULDAUR TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan	1
10	1	50	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	1
11	10	20	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	1
12	RE-ENTRY	12	CHARLIE MUSSELWHITE REAL WORLD 58547/NARAOA	Delta Hardware	1
13	11	54	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	1
14	15	7	TONY JOE WHITE SWAMP 7707243/EMERGENT	Uncovered	1
15	9	1	ANTHONY GOMES ADRENALINE 40023	Music Is The Medicine	1

BETWEEN THE BULLETS rgeorge@billboard.com

'IDOL' STUDDARD FAR FROM IDLE

Former "American Idol" victor Ruben Studdard scores his third top 10 on Top R&B/Hip-Hop Albums, arriving at No. 2 with "The Return." Studdard carries single "Change Me" 5-2 on Adult R&B Airplay and 28-23 on Hot R&B/Hip-Hop Songs with No. 1 rotation from 17 stations.

Fresh off his "Idol" win, "Soulful" peaked at No. 1 in January 2004 a month after its No. 1 bow on The Billboard 200. Gospel set "I Need an Angel" started at No. 6 on the R&B list. With 71,000 copies sold on "The Return," Stud-



Elsewhere, "Press Play" gives Diddy his third career No. 1 album, while at No. 3 Justin Timberlake's "FutureSex/LoveSounds" jumps 20% as overall airplay for second single "My Love" grows 15 million. —Raphael George

NOV
4
2006

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	12	#1 SAY GOODBYE 3 WKS	CHRIS BROWN (JIVE/ZOMBA)	☆
2	1	14	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
3	1	11	RING THE ALARM	BEYONCE (COLUMBIA/SUM)	☆
4	5	11	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	6	11	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
6	7	11	WALK IT OUT	UNK (BIG DOMP/KOCH)	☆
7	5	21	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
8	9	18	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
9	20	6	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
10	3	23	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
11	10	17	NEED A BOSS	SHAREEFA FEAT. LUDACRIS (DTP/DEF CON II/IDJMG)	☆
12	18	14	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
13	11	22	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
14	19	10	WE FLY HIGH	JIM JONES (DIPLOMATS/KOCH)	☆
15	11	11	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
16	14	14	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
17	13	15	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
18	25	6	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
19	1	6	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
20	16	9	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
21	12	19	CALL ON ME	JANET & NELLY (VIRGIN)	☆
22	9	9	UNAPPRECIATED	CHERISH (SHO'NUFF/CAPITOL)	☆
23	28	12	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
24	23	20	I CALL IT LOVE	LIONEL RICHIE (ISLAND/IDJMG)	☆
25	15	17	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	21	20	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
27	24	13	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
28	22	30	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
29	16	16	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
30	26	35	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
31	47	58	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
32	32	39	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
33	31	52	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
34	39	6	SO EXCITED	JANET FEAT. KHIA (VIRGIN)	☆
35	33	9	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
36	37	5	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
37	40	15	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
38	34	52	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
39	41	12	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
40	35	22	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
41	54	4	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
42	—	—	IRREPLACEABLE	BEYONCE (COLUMBIA/SUM)	☆
43	36	32	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
44	55	3	ZOOM	LIL' BODSIE FEAT. YUNG JOC (TRILL/ASYLUM)	☆
45	38	6	YOU SHOULD BE MY GIRL	SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ (ROWDY/UNIVERSAL MOTOWN)	☆
46	42	26	GHETTO STORY CHAPTER 2	CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
47	50	9	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
48	53	4	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
49	45	21	SHINE	LUTHER VANDROSS (J/RMG)	☆
50	51	10	TURN IT UP	JOHNATA AUSTIN (SO SO DEF/VIRGIN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 I CALL IT LOVE 7 WKS	LIONEL RICHIE (ISLAND/IDJMG)	☆
2	5	13	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
3	2	33	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
4	3	41	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
5	4	47	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
6	7	25	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
7	6	17	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)	☆
8	13	7	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
9	14	10	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
10	12	9	GOT YOU HOME	LUTHER VANDROSS (J/RMG)	☆
11	8	13	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
12	—	—	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
13	10	44	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
14	11	2	SHINE	LUTHER VANDROSS (J/RMG)	☆
15	—	—	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
16	—	—	YOUR PORTRAIT	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
17	—	—	DAY DREAMING	NATALIE COLE (VERVE)	☆
18	—	—	CALL ON ME	JANET & NELLY (VIRGIN)	☆
19	25	12	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)	☆
20	21	9	SOMETHING I WANNA GIVE YOU	SUNSHINE ANDERSON (MUSIC WORLD)	☆
21	19	19	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
22	23	6	OOH NA NA	DONELL JONES (LAFACE/ZOMBA)	☆
23	20	14	SISTA BIG BONES	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
24	26	5	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
25	31	3	SAVE ROOM	JOHN LEGEND (G.O.O.D./COLUMBIA/SUM)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	8	2	#1 RING THE ALARM 1 WK	BEYONCE (COLUMBIA/SUM)	☆
2	1	11	CALL ON ME	JANET & NELLY (VIRGIN)	☆
3	—	—	SUBMERGE	M-TINA (TRI-STORM)	☆
4	11	2	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
5	5	6	OH JAH	SEA B. MARRAH (HIGH OVER BABYLON)	☆
6	—	—	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
7	—	—	IM COMING OVER	DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)	☆
8	7	13	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
9	2	11	SHE BI	ICE MIZZLE (DARKSYDE/PCH)	☆
10	10	13	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
11	3	12	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.T.A.)	☆
12	6	10	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
13	—	—	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
14	4	8	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
15	—	—	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	☆
16	12	12	PHONE TALK	ALYSE ELYSE FEAT. MAX (SDUL CITY/TRUMP)	☆
17	9	9	DO OR DIE	BEAR (PORT CITY)	☆
18	14	15	SWING LOW	SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆
19	33	9	HANDS UP	LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆
20	17	6	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
21	24	20	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
22	—	—	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆
23	—	—	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
24	28	24	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
25	36	10	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 MONEY MAKER 1 WK	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
2	2	13	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)	☆
3	5	11	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	4	11	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
5	8	11	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
6	10	11	SMACK THAT	AKON FEAT. EMINEM (SRC/UP FRONT/KONVICT/UNIVERSAL MOTOWN)	☆
7	3	14	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
8	6	11	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
9	7	11	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
10	9	11	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
11	11	12	CHAIN HANG LOW	JIBBS (GEFFEN/INTERSCOPE)	☆
12	16	11	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
13	13	9	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
14	12	16	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
15	24	4	SHORTIE LIKE MINE	BOW WOW (COLUMBIA/SUM)	☆
16	17	12	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
17	22	4	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
18	14	21	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆
19	15	19	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
20	20	30	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
21	19	20	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
22	29	2	SHOW ME WHAT YOU GOT	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
23	28	4	WALK IT OUT	UNK (BIG DOMP/KOCH)	☆
24	23	17	SUPERMAN	BROWN BOY (STREET NOIZE/AME)	☆
25	18	17	THAT GIRL	FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
CHRIS BROWN Say Goodbye ZOMBA (84.1)	1
MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)	4
☆ JAY-Z Show Me What You Got IDJMG (65.6)	5
UNK Walk It Out KOCH (78.7)	6
BOW WOW Shortie Like Mine SUM (83.5)	9
☆ JIM JONES We Fly High KOCH (68.6)	14
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	16
☆ JUSTIN TIMBERLAKE FEATURING T.I. My Love ZOMBA (56.0)	18
AKON I Wanna Luv U UNIVERSAL MOTOWN (77.5)	19
CHERISH Unappreciated CAPITOL (72.8)	22
RUBEN STUDDARD Change Me RMG (72.3)	23
JANET FEATURING KHIA So Excited VIRGIN (76.1)	34
FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	48
JOHNATA AUSTIN Turn It Up VIRGIN (86.4)	50
☆ YOUNG DRO Rubberband Banks ATLANTIC (75.8)	54
BOBBY VALENTINO Turn The Page IDJMG (85.8)	72
RHYTHMIC AIRPLAY	
LUDACRIS FEAT. PHARRELL Money Maker IDJMG (67.9)	1
CHRIS BROWN Say Goodbye ZOMBA (86.0)	2
JUSTIN TIMBERLAKE My Love ZOMBA (82.8)	3
DANITY KANE Show Stopper ATLANTIC (78.8)	4
AKON I Wanna Luv U UNIVERSAL MOTOWN (82.8)	5
AKON FEATURING EMINEM Smack That UNIVERSAL MOTOWN (65.3)	6
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.7)	12
PAULA DEANDA Walk Away RMG (72.3)	13
BOW WOW Shortie Like Mine SUM (83.5)	15
FERGIE Fergalicious INTERSCOPE (65.5)	17
UNK Walk It Out KOCH (68.6)	23
CHERISH Unappreciated CAPITOL (73.9)	26
CHINGY Dem Jeans CAPITOL (65.5)	29
CASSIE Long Way 2 Go ATLANTIC (66.5)	—
JOJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	—
JANET FEATURING KHIA So Excited VIRGIN (69.1)	—
☆ JIM JONES We Fly High KOCH (65.2)	—

ADULT R&B AND RHYTHMIC AIRPLAY: 66 adult R&B stations and 63 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	3	17	#1 EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley	Capitol Nashville		1	35	33	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD-VASSAR)	Phil Vassar	ARISTA Nashville	31
2	2	34	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA Nashville		2	42	51	ALYSSA LIES D. GEHMAN (J.M. CARROLL)	Jason Michael Carroll	ARISTA Nashville	32
3	1	18	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland	Lofton Creek		1	34	37	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)	Trace Adkins	Capitol Nashville	33
4	7	11	MY WISH D. HUFF, RASCAL FLATTS (S. ROBSON, J. STEELE)	Rascal Flatts	Lyric Street		4	39	39	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton	Lyric Street	34
5	5	12	YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney	BNA		5	41	42	THE REASON WHY V. GILL, J. HOBBS, J. NIEBAN (V. GILL, G. NICHOLSON)	Vince Gill	MCA Nashville	35
6	6	10	ONCE IN A LIFETIME D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban	Capitol Nashville		6	36	36	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina	Curb	33
7	8	13	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland	Mercury		7	38	41	RED HIGH HEELS B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA	37
8	4	27	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. SHERILL)	Josh Turner	MCA Nashville		7	37	38	FINDING MY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack	Mercury	37
9	10	13	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw	Curb		9	43	43	I JUST CAME BACK FROM A WAR F. ROGERS (D. WORLEY, W. VARBLE)	Darryl Worley	903 Music	39
10	9	18	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait	MCA Nashville		1	40	40	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes	Asylum-Curb	36
11	11	42	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	Curb		1	45	45	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	Equity	41
12	14	17	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry	Columbia		12	47	46	'FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. DONNEL)	Clay Walker	Asylum-Curb	42
13	15	22	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram	Big Machine		13	44	48	STEALING KISSES B. GALLIMORE, F. HILL (L. MCKENNA)	Faith Hill	Warner Bros./WGN	43
14	20	9	SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley	ARISTA Nashville		14	46	44	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	Randy Rogers Band	Mercury	43
15	19	19	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar	BNA		15	51	50	DRINKIN' ME LONELY B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young	RCA	45
16	18	11	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	Toby Keith	Show Dog Nashville		16	48	47	PODUNK J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA Nashville	46
17	17	19	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	Big Machine		17	49	49	I DON'T WANT TO M. WRIGHT (B. JAMES, P. MOHANN, A. MONROE)	Ashley Monroe With Ronnie Dunn	Columbia	47
18	16	15	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson	ARISTA Nashville		15	56	57	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen	RCA	48
19	23	4	AIR POWER GREATEST GAINER IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait	MCA Nashville		19	52	53	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	Steve Azar	Dang/Midas/New Revolution	49
20	21	17	AIR POWER AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean	Broken Bow		20	54	54	LOVE IS T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER)	Katrina Elam	Universal South	48
21	22	18	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts	Walt Disney/Lyric Street		21	53	56	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence	Rocky Comfort/COS	51
22	24	30	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive	Montage/Midas/New Revolution		22	50	52	BROKEN T. KEITH, R. SCRUGGS (ANGEL, A. LAUER, H. LINDSEY)	Lindsey Haun	Show Dog Nashville	50
23	25	12	LITTLE BIT OF LIFE K. STEGALL, P. DONNELL (T. MULLINS, D. WELLS)	Craig Morgan	Broken Bow		23	55	60	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYANT, R. THIBODEAU)	Billy Currington	Mercury	53
24	26	20	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson	Lyric Street		24	54	1	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan	MCA Nashville	54
25	29	6	WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins	Curb		25	58	2	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin	Lyric Street	55
26	27	18	TWO PINK LINES J. JOYCE (E. CHURCH, V. SHAW)	Eric Church	Capitol Nashville		26	60	59	THE LAST TEN YEARS (SUPERMAN) D. HUFF (T. CONNERS, D. V. WILLIAMS)	Kenny Rogers	Capitol Nashville	56
27	28	7	MY, OH MY P. WORLEY (W. KIRKPATRICK, J. LEO, J. HARP, M. BRANCH)	The Wreckers	Maverick/Warner Bros./WGN		27	57	2	DIXIE LULLABY D. GEHMAN (P. GREEN, P. OAVIS, J. POLLARD)	Pat Green	BNA	57
28	32	27	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain	Equity		28	NEW	1	BAMA BREEZE J. NIEBAN (J. KEAR, C. TOMPKINS, M. IRWIN)	Jimmy Buffett	Mailboat/RCA	58
29	30	12	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols	Universal South		29	NEW	1	THAT'S ALL I'LL EVER NEED M. NESLER, T. MARTIN, J. WAYNE (J. WAYNE, M. NESLER, T. MARTIN)	Jimmy Wayne	Big Machine	59
30	33	10	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans	RCA		30	NEW	1	MORE B. CHANCEY (R. LYNNE, D. MORGAN)	Rockie Lynne	Universal South	60



Song about soldiers returning home enters top 40 with spins at 91 monitored reporters, drawing 3.5 million impressions.



Youngest title in top 30 with four chart weeks, achieves Airpower with chart's biggest gain (2.4 million impressions).



Singer wears Hot Shot Debut crown with 1 million impressions at 38 monitored stations.

HITPREDICTOR

DATA PROVIDED BY

 promosquad

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		LONESTAR Mountains BNA (89.6)	15	PHIL VASSAR The Woman In My Life ARISTA (94.4)	31
DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	1	TOBY KEITH Crash Here Tonight SHOW DOG (92.3)	16	CHRIS YOUNG Drinkin' Me Lonely RCA (76.8)	45
RASCAL FLATTS My Wish LYRIC STREET (91.9)	4	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	17	JAKE OWEN Startin' With Me RCA (88.2)	48
KENNY CHESNEY You Save Me BNA (92.5)	5	GEORGE STRAIT It Just Comes Natural MCA NASHVILLE (51.8)	19	BILLY CURRINGTON Good Directions MERCURY (90.7)	53
SUGARLAND Want To MERCURY (93.2)	7	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	20	☆ GARY NICHOLS I Can't Love You Anymore MERCURY (81.6)	-
TIM MCGRAW My Little Girl CURB (88.3)	9	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	24		
MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	12	RODNEY ATKINS Watching You CURB (93.0)	25		
BRAD PAISLEY She's Everything ARISTA (84.9)	14	SARA EVANS You'll Always Be My Baby RCA (89.5)	30		

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COUNTRY MUSIC UPDATE

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

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

BENTLEY MAKES 'TRIP' TO TOP OF TWO CHARTS

As Dierks Bentley's "Long Trip Alone" invades Top-Country Albums at No. 1, the lead single, "Every Mile a Memory," gains 3.1 million audience impressions and hops 3-1 on Hot Country Songs.

The Phoenix native has cut a wide swath on the Billboard charts since his first appearance three years ago. His first single, "What Was I Thinkin'," peaked at No. 1 in the Sept. 27, 2003, issue. Since then, Bentley has scored two top five entries with "How Am I



Doin'" and "Lot of Leavin' Left to Do," and was promptly invited to join the cast of WSM Nashville's Grand Ole Opry.

The new single is his third consecutive chart-topper, preceded by "Settle for a Slowdown," which spent two weeks at No. 1 in June, and "Come a Little Closer," a ballad that crowned the chart for three straight weeks last December. WUSN Chicago tops audience with 1.1 million impressions.

—Wade Jessen

NOV 4 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	3	4	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	2	2	19	#1 PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	1
2	1	5	8	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	1
3	3	3	14	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	3
4	19	22	5	GREATEST GAINER B. BENOZZO, S. GEORGE (D. BETANCOURT, C. J. FRANCO)	Olga Tañon UNIVISION	4
5	6	1	30	NI UNA SOLA PALABRA C. LOPEZ (X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	5
6	4	-	2	A LA PRIMERA PERSONA A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz WARNER LATINA	4
7	5	-	2	SER O PARECER A. AVILA (A. AVILA)	RBD EMI TELEVISION	5
8	8	6	8	NOCHE DE ENTIERRO (NUESTRO AMOR) LUNY TUNES, NALES, MR. G. (R. AYALA, WISIN, YANDEL, ORTIZ, H. DELGADO, G. CRUZ, F. SALDANA, V. CABRERA, A. CALLO, COTTO, E. GARCIA)	Los Benjamins Featuring Wisin & Yandel, Daddy Yankee, Hector "El Father" & Zion MMS FLOW / MACHETE	6
9	7	4	14	LABIOS COMPULSIONADOS FOLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	1
10	10	12	21	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	3
11	12	7	12	ANTES DE QUE TE VAYAS M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	3
12	9	9	11	LOS INFIELES L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	9
13	14	11	10	EL TELEFONO LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE)	Wisin & Yandel & Hector "El Father" ROC-LA-FAMILIA/MACHETE/DE JAM / DJMGM	11
14	13	10	10	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
15	18	14	5	TE MANDO FLORES B. OSSA (J. FONSECA)	Fonseca EMI TELEVISION	8
16	17	13	5	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegres De La Sierra VIVA / UNIVERSAL LATINO	7
17	11	8	17	SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI TELEVISION	8
18	23	21	1	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin SONY BMG NORTE	18
19	16	25	1	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	16
20	20	16	10	NO SE POR QUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	16
21	21	19	10	A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	14
22	25	29	1	POR ELLA R. MURGOZ R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	2
23	22	18	5	CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia All Starz EMI TELEVISION	18
24	36	23	1	FLOW NATURAL TITO "EL BAMBINO" FEATURING BEENIE MAN & INES	Tito "El Bambino" Featuring Beenie Man & Ines EMI TELEVISION	16
25	24	17	15	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	14

Duo earns its second No. 1 on this chart. Song is also No. 1 on Tropical and Latin Rhythm Airplay.

Olga Tañon, at No. 4, scores her second No. 1 on Heatseekers. Her first was 1998's "Te Acordaras De Mi."

Latin Grammy nominee's album is up 23%, earning Pacesetter stripes, in its 45th week on Top Latin Albums.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	30	45	15	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
26	30	45	15	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	26
27	15	15	14	SALIO EL SOL ECHO THE LAB (W. Q. LANDRON, ECHO THE LAB)	Don Omar VI/MACHETE	13
28	28	38	4	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	28
29	34	30	7	MALDITA SUERTE NOT LISTED (C. BRANT, N. SCHAJRIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	29
30	26	27	4	TENGO FOE VITA (FOE VITA)	Franco De Vita SONY BMG NORTE	26
31	27	26	20	TE COMPRO O. I. TREVINO, D. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	11
32	32	28	10	TU PEOR ERROR A. AVILA (A. AVILA, A. REYERO, PONTES)	La 5A Estacion SONY BMG NORTE	18
33	42	39	3	DIME J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y TVT	33
34	38	34	19	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	18
35	40	35	10	SE FUE PAGUILAR (FATO)	Pepe Aguilar EMI TELEVISION	19
36	33	32	15	(WHEN YOU GONNA) GIVE IT UP TO ME O. BENNETT (S. PHENRIQUES, J. HENRIQUES, O. BENNETT, N. STAFF, R. FAIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP / ATLANTIC	19
37	35	40	8	HERIDAS DE AMOR P. MANAVELLO (R. MONYNER, J. AVENDANO)	Ricardo Montaner EMI TELEVISION	35
38	39	33	5	ME QUIERE BESAR MEKKA (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	33
39	43	50	1	SI TU AMOR NO VUELVE F. CAMACHO (W. CASTILLO)	La Arrolladora Banda El Limon DISA / EDMUNDA	39
40	41	-	3	POR TU AMOR O. URBINA JR., R. AVITIA, J. LUGARDO DEL TORO (E. URBINA, J. LUGARDO DEL TORO)	Alacranes Musical UNIVISION	40
41	37	37	6	REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL)	Los Tigres Del Norte FONOVISA	28
42	29	31	12	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	8
43	45	-	2	SUAVE E. CABRA, D. FORNARI (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	43
44	NEW	1	1	GREATEST GAINER LA VIDA DESPUES DE TI L. F. OCHOA (M. SANDOVAL, P. CANTU)	Lu WARNER LATINA	44
45	NEW	1	1	ALOCATE LUNY TUNES (LUNY TUNES)	Luny Tunes With Zion MAS FLOW / VENEMUSIC	45
46	NEW	14	1	NO QUIERE NOVIO NELY (NELY, J. DE LA CRUZ, T. CALDERON)	Nejo Featuring Tego Calderon FLOW / UNIVERSAL LATINO	31
47	44	-	2	MI AMOR POR TI A. TERRAZAS (A. TORRES)	Los Horoscopos De Durango DISA / EDMUNDA	44
48	50	-	2	YUMMY GENZO (CHELO, GENZO)	Chelo SONY BMG NORTE	48
49	NEW	1	1	EL HOMBRE QUE MAS TE AMO NOT LISTED (A. FLORES)	Lalo Mora DISA / EDMUNDA	49
50	RE-ENTRY	5	5	LA GRAN PACHANGA BANO A EL RECORD (L. HERNANDEZ)	Banda El Recodo FONOVISA	45

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	IMPRINT / NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	1	4	#1 MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ⊕	Trozos De Mi Alma 2	1	1
2	3	4	1	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
3	4	3	1	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
4	2	2	2	A. B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ EMI TELEVISION 73597 (15.98)	From Kumbia Kings To Kumbia All Starz	2	2
5	5	-	2	OLGA TANON UNIVISION 330023/UG (14.98)	Soy Como Tu	5	5
6	6	5	1	PAULINA RUBIO UNIVERSAL LATINO 007487 (15.98)	Ananda	1	1
7	7	8	1	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1
8	8	7	1	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
9	3	10	2	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	2	1
10	1	16	1	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	6	6
11	3	6	1	DAVID BISBAL VALE 007713/UNIVERSAL LATINO (13.98) ⊕	Premonicion	6	6
12	7	17	4	PACESSETTER WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
13	-	2	7	JAVIER SOLIS SONY BMG NORTE 88292 (14.98) ⊕	La Historia De Javier Solis	4	4
14	-	4	1	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor	1	1
15	-	5	1	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
16	3	9	1	AKWID HEADLINERS/UNIVISION 310899/UG (13.98) ⊕	E.S.L.	9	9
17	15	11	1	VARIOUS ARTISTS SONY BMG NORTE 70027 (16.98) ⊕	Top Latino Vol. 2	11	11
18	18	16	1	CONJUNTO PRIMAVERA FONOVISA 352602/UG (10.98)	Para Ti... Nuestra Historia	6	6
19	3	-	2	GREATEST GAINER RAMON AYALA Y SUS BRAVOS DEL NORTE (30 Comidas: Historias Nortenas) FREDDIE 1960 (14.98)	Las No. 1 De La Reina	19	19
20	-	-	20	BABY RASTA ILLEGAL LIFE 007578/UNIVERSAL LATINO (14.98)	La Ultima Risa	20	20
21	15	15	1	TEGO CALDERON JUGGIRI/ATLANTIC 94122* (AG) (15.98)	The Underdog / El Subestimado	2	2
22	21	22	1	MONCHY & ALEXANDRA J&N 50191/SONY BMG NORTE (13.98)	Exitos	11	11
23	22	23	1	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) ⊕	Barrio Fino: En Directo	1	1
24	21	18	1	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	2
25	23	26	1	ALACRANES MUSICAL UNIVISION 31108/UG (13.98)	Puros Corridos Venenosos	23	23

LATIN

Billboard DANCE

NOV 4 2006

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NI UNA SOLA PALABRA	PAULINA RUBIO (UNIVERSAL LATINO)
2	3	SER O PARECER	RBD (EMI TELEVISION)
3	2	QUIEN ME IBA A DECIR	DAVID BISBAL (VALE/UNIVERSAL LATINO)
4	7	A LA PRIMERA PERSONA	ALEJANDRO SANZ (WARNER LATINA)
5	10	TU RECUERDO	RICKY MARTIN (SONY BMG NORTE)
6	5	TE MANDO FLORES	FONSECA (EMI TELEVISION)
7	8	NO SE POR QUE	CHAYANNE (SONY BMG NORTE)
8	4	LABIOS COMPARTIDOS	MANA (WARNER LATINA)
9	8	A TI	RICARDO ARJONA (SONY BMG NORTE)
10	13	DESILUSIONAME	OLGA TANON (UNIVISION)
11	9	SIGO CON ELLA	OBIE BERMUDEZ (EMI TELEVISION)
12	11	TENGO	FRANCO DE VITA (SONY BMG NORTE)
13	12	TU PEOR ERROR	LA SA ESTACION (SONY BMG NORTE)
14	16	DETALLES	YAHIR (WARNER LATINA)
15	15	HERIDAS DE AMOR	RICARDO MONTANER (EMI TELEVISION)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISA/UG)
2	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
3	2	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
4	4	PAULINA RUBIO	ANANDA (UNIVERSAL LATINO)
5	5	DAVID BISBAL	PREMONICION (VALE/UNIVERSAL LATINO)
6	7	RBD	NUESTRO AMOR (EMI TELEVISION)
7	6	VARIOUS ARTISTS	TOP LATINO VOL. 2 (SONY BMG NORTE)
8	8	FRANCO DE VITA	MIL Y UNA HISTORIAS: EN VIVO (SONY BMG NORTE)
9	11	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
10	9	VARIOUS ARTISTS	HOW LATINO (THE CIA GROUP/PINAMUSIC/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
11	10	BELINDA	UTOPIA (EMI TELEVISION)
12	13	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
13	14	RICARDO ARJONA	ADEPTO (SONY BMG NORTE)
14	12	GLORIA ESTEFAN	OYE MI CANTO... LOS EXITOS (SONY BMG NORTE)
15	16	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	PAM PAM	WISIN & YANDEL (MACHETE)
2	2	TENGO UN AMOR	TOBY LOVE FEATURING RAKIM & KEN-Y (SONY BMG NORTE)
3	3	EL TELEFONO	WISIN & YANDEL & HECTOR "EL FATHER" (ROC-LA-FAMILIA/MACHETE/DEF JAM/UMG)
4	4	NOCHE DE ENTIERRO (NUESTRO AMOR)	LOS BENJAMINS FEATURING WISIN & YANDEL, DADDY YANKEE, HECTOR "EL FATHER" & ZION (MACHETE/MACHETE)
5	7	ME MATAS	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
6	12	FLOW NATURAL	TITO "EL BAMBINO" FEATURING BEENIE MAN & INES (EMI TELEVISION)
7	5	SALIO EL SOL	DON OMAR (VI/MACHETE)
8	6	LOS INFIELES	AVENTURA (PREMIUM LATIN)
9	10	DIME	PITBULL FEATURING KEN-Y (TVT)
10	11	UN BESO	AVENTURA (PREMIUM LATIN)
11	9	ME QUIERE BESAR	ALEXIS & FIDO (SONY BMG NORTE)
12	8	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEATURING KEYSHIA COLE (VP/ATLANTIC)
13	17	ALOCATE	LUNY TUNES WITH ZION (MAS FLOW/VEVEMUSIC)
14	14	SUAVE	CALLE 13 (WHITE LION/SONY BMG NORTE)
15	15	YUMMY	CHELO (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
2	2	WISIN & YANDEL	PA'L MUNDO (MACHETE)
3	3	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
4	4	DON OMAR	KING OF KINGS (VI/MACHETE)
5	6	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
6	5	AKWID	E.S.L. (HEADLINERS/UNIVISION/UG)
7	8	BABY RASTA	LA ULTIMA RISA (ILLEGAL LIFE/UNIVERSAL LATINO)
8	7	TEGO CALDERON	THE UNDERDOG / EL SUBESTIMADO (JIGGIRI/ATLANTIC/AG)
9	8	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
10	12	REGGAETON NINOS	NINOS VOL. 2 (EMI TELEVISION)
11	10	N.O.R.E.	N.O.R.E. & LA FAMILIA... YA TU SABE (ROC-LA-FAMILIA/IDJMG)
12	13	VARIOUS ARTISTS	HECTOR "EL FATHER" BARRIO FINO PRESENTS LOS ROMPE DISCOSIAS (ROC-LA-FAMILIA/MACHETE/GOLD STAR/IDJMG)
13	11	MACH & DADDY	DESDE ABAJO (UNIVERSAL LATINO)
14	14	TOBY LOVE	TOBY LOVE (SONY BMG NORTE)
15	15	TITO "EL BAMBINO"	TOP OF THE LINE (EMI TELEVISION)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	MAS ALLA DEL SOL	JOAN SEBASTIAN (HUSART/BALBOA)
2	2	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VALE/UNIVERSAL LATINO)
3	4	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	1	QUE VUELVA	GRUPO MONTEZ DE DURANGO (OISA)
5	6	POR ELLA	INTOCABLE (EMI TELEVISION)
6	7	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
7	9	ANTES DE QUE TE VAYAS	MARCO ANTONIO SOLIS (FONOVISA)
8	8	TE COMPRO	DUERO (UNIVISION)
9	11	SI TU AMOR NO VUELVE	LA ARROLLADORA BANDA EL LIMON (OISA/EDIMONSA)
10	10	REGALO CARO	LOS TIGRES DEL NORTE (FONOVISA)
11	12	POR TU AMOR	ALACRANES MUSICAL (UNIVISION)
12	13	MI AMOR POR TI	LOS HOROSCOPOS DE DURANGO (OISA/EDIMONSA)
13	19	EL HOMBRE QUE MAS TE AMO	LALO MORA (OISA/EDIMONSA)
14	17	LA GRAN PACHANGA	BANDA EL RECORD (FONOVISA)
15	15	COMO ME HACES FALTA	PATRULLA 81 (OISA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS BUKIS	30 RECUERDOS (FONOVISA/UG)
2	2	JAVIER SOLIS	LA HISTORIA DE JAVIER SOLIS (SONY BMG NORTE)
3	3	CONJUNTO PRIMAVERA	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)
4	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
5	4	ALACRANES MUSICAL	PURAS CORRIDOS VENENOSOS (UNIVISION/UG)
6	6	LOS TIGRES DEL NORTE	LA BANDA DEL CARRO ROJO (FONOVISA/UG)
7	10	INTOCABLE	X (EMI TELEVISION)
8	8	LOS BUKIS	LINEA DE ORO (FONOVISA/UG)
9	7	LUPILLO RIVERA	ENTRE COPAS Y BOTELLAS (VENEMUSIC/UNIVERSAL LATINO)
10	5	PESADO	PIENSAME UN MOMENTO (WARNER LATINA)
11	11	PEPE AGUILAR	ENAMORADO (EMI TELEVISION)
12	12	LOS CADETES DE LINARES	LAS MAS CANDINAS (BCI)
13	18	ALEGRES DE LA SIERRA	DULE EL AMOR (UNIVERSAL LATINO)
14	13	LOS ORIGINALES DE SAN JUAN	LINEA DE ORO (UNIVISION/UG)
15	15	LOS RIELEROS DEL NORTE	PARA TI... NUESTRA HISTORIA (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	10	#1 GONE	SUN JH PROMO	26	25	1	MOVE IN MY DIRECTION	BANANARAMA THE LAB IMPORT/FUEL 2000
2	3	7	HARD	AFRICANISM YELLOW/SILVER LABEL PROMO/TOMMY BOY	27	26	11	ONE NIGHT ONLY	DEENA JONES AND THE DREAMS COLUMBIA 01415
3	5	5	JUMP	MADONNA WARNER BROS. PROMO	28	38	4	I DON'T KNOW WHY (I LOVE YOU)	THE BRAND NEW HEAVIES FEATURING NDEA DAVENPORT DELICIOUS VINYL 9028
4	4	9	COMMON GROUND	DAVE AUDE & TALL PAUL FEAT. SISELY TREASURE AUDACIOUS PROMO/KOCH	29	17	13	A PUBLIC AFFAIR	JESSICA SIMPSON EPIC PROMO
5	7	7	F*CKING BOYFRIEND	THE BIRD AND THE BEE METRO BLUE PROMO/BLUE NOTE	30	29	5	ABOUT US	BROOKE HOGAN FEATURING PAUL WALL SMC PROMO/SOBE
6	6	9	SENSITIVITY	SHAPE UK ULTRA PROMO	31	34	4	THE LOVE YOU FEEL	DEZROK BURN 101/FIRE ENTERTAINMENT GROUP
7	1	9	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA	32	42	2	I BELIEVE	GEORGIE PORGIE LIVE PROMO/MUSIC PLANT
8	9	10	MY NUMBER ONE	HELENA PAPAIOANU MOOA 7001/MUSIC PLANT	33	19	13	BUTTONS (D. AUDE MIXES)	THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M PROMO/INTERSCOPE
9	5	11	IS IT LOVE?	IIO MADE 022	34	36	3	DANCE WITH YOU	LAUREN HILDEBRANDT ACT 2 7013/MUSIC PLANT
10	13	7	SUPERNATURE (J. GARRAUD & D. TENAGLIA MIXES)	CERRONE MALLIGATOR IMPORT	35	40	4	ALL OVER YOUR FACE	CAZWELL PEACE BISQUIT/WEST END EXPRESS 1045/WEST END
11	8	9	DEJA VU (FREEMASONS/M. JOSHUA MIXES)	BEYONCE FEATURING JAY-Z COLUMBIA 89684	36	45	2	#1 PINK WHEN YOU WERE YOUNG	THE KILLERS ISLAND 007884/IDJMG
12	15	8	IS IT ANY WONDER? (TALL PAUL MIXES)	KEANE INTERSCOPE PROMO	37	20	12	I'M WITH STUPID	PET SHOP BOYS RHINO PROMO
13	16	9	HEAD OVER HEELS	EMELEEE BARAK PROMO	38	NEW	DEBUT	NOTHING IN THIS WORLD	PARIS HILTON WARNER BROS. 42994
14	22	5	LOVE'S THE ONLY DRUG	ULTRA NATE SILVER LABEL PROMO/TOMMY BOY	39	44	3	GUACHI GUARO (CARL COX REMIX)	CAL TJADER CONCORD PICANTE PROMO/CONCORD
15	12	11	BE STILL	KASKADE ULTRA 1436	40	32	6	TURN MY WORLD AROUND (I FOUND THE ONE)	FREDRICK FORO OMC 002/MUSIC PLANT
16	11	11	FLY ME AWAY	GOLDFRAPP MUTE PROMO	41	18	13	CALL ON ME	JANET & NELLY VIRGIN PROMO
17	27	4	THE DJ MADE ME DO IT (D. AUDE/CRAIG J.R. ROSARIO MIXES)	ROBIN ELEVEN 11 PROMO	42	46	2	YOU GONNA WANT ME	TIBA DIFFERENT IMPORT/PIAS
18	3	10	MANEATER	NELLY FURTADO MOSLEY PROMO/GEFFEN	43	35	8	SO DEEP (CHRIS COX MIXES)	WALKER ELICIT IMPORT
19	10	10	SHINE (FREEMASONS MIXES)	LUTHER VANDROSS J 700047/RMG	44	41	15	AIN'T NO OTHER MAN (VASQUEZ/SHAPE/UK/OSPIVA & SULLIVAN MIXES)	CHRISTINA AGUILERA RCA PROMO/RMG
20	23	6	GETCHA SOME	PLEASURE CENTER NORTHCROSS MEDIA PROMO	45	NEW	NEW	THE WHISTLE SONG (REVISITED)	FRANKIE KNUCKLES NOICE! 001
21	21	12	CHELSEA	STEVE CURVATURE PROMO/WIND-UP	46	NEW	NEW	EVERLASTING LOVE	GTS FEATURING MINK AVEK 1240/KING STREET
22	30	4	WHAT THE WORLD NEEDS NOW	JOYCE SIMS VESSEL PROMO	47	31	14	TURN IT UP (DAKENFOLD/DJ DAN/P. RAUHOFFER MIXES)	PARIS HILTON WARNER BROS. 42902
23	28	6	MAMA'S ROOM (R. VISSION/PASSENGERZ MIXES)	UNDER THE INFLUENCE OF GIANTS ISLANDO PROMO/IDJMG	48	43	10	100 STORIES	ANDREA BURNS TOUCAN COVE PROMO/UNIVERSAL REPUBLIC
24	37	3	LOST YO MIND	PEPPER MASHAY LIVE 2013/MUSIC PLANT	49	39	14	I CALL IT LOVE	LIONEL RICHIE ISLAND PROMO/IDJMG
25	24	7	FLOW	VINNY TRIOIA PRESENTS JAIDENE VEDA CURVVE PROMO	50	47	15	FREE YOUR MIND	OHSHA KAI ACT 2 012/MUSIC PLANT

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	29	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE	1	1	13	#1 WHAT A FEELING	PETER DINKlage & DOMINICO NERVOUS
2	5	8	THE LOVE YOU FEEL	DEZROK BURN 101/FIRE ENTERTAINMENT GROUP	2	5	3	JUMP	MADONNA WARNER BROS.
3	7	7	SHUT ME UP	MINDLESS SELF INDULGENCE UCR 442/METROPOLIS	3	2	15	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
4	6	5	SEXYBACK	JUSTIN TIMBERLAKE JIVE 00872/ZOMBA	4	5	8	LOVE DON'T LET ME GO (WALKING AWAY)	DAVID GUETTA VS. THE EGG ULTRA
5	3	21	GET TOGETHER	MADONNA WARNER BROS. 42935	5	12	5	I DON'T FEEL LIKE DANCIN'	SCISSOR SISTERS UNIVERSAL MOTOWN
6	7	89	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656	6	7	6	BE STILL	KASKADE ULTRA
7	4	11	DEJA VU	BEYONCE FEATURING JAY-Z COLUMBIA 89684/SONY MUSIC	7	9	8	IS IT LOVE?	IIO MADE
8	8	33	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE METROPOLIS 409	8	4	14	IT'S TOO LATE	DIRTY SOUTH VS. EVERMORE ULTRA
9	11	34	HUNG UP	MADONNA WARNER BROS. 42845	9	15	4	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU
10	9	35	SORRY	MADONNA WARNER BROS. 42892	10	3	11	BUTTONS	THE PUSSYCAT DOLLS FEATURING SNOOP DOGG A&M/INTERSCOPE
11	10	4	STARS ARE BLIND	PARIS HILTON WARNER BROS. 42967	11	10	12	SATELLITES	SEPTEMBER ROBBINS
12	13	2	ONLY ONE TOO	JEWEL ATLANTIC 94399/AG	12	11	8	ABOUT US	BROOKE HOGAN FEATURING PAUL WALL SMC/SOBE
13	31	1	SHAKE (X-PRESS 2 MIXES)	YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT	13	NEW	NEW	IS IT ANY WONDER?	KEANE INTERSCOPE
14	20	7	SOPHIA	THE CRUXSHADOWS DANCING FERRET 20926	14	21	8	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
15	22	50	NUMBER 1	GOLDFRAPP MUTE 9304	15	20	3	PARTY FOR THE WEEKEND	SOULSEKERZ BIG BEAT/ATLANTIC
16	NEW	NEW	DANCE 4 LIFE	TIESTO FEATURING MAXI JAZZ BLACK HOLE 1455/ULTRA	16	13	2	WATCH OUT	FERRY CORSTEN ULTRA
17	NEW	NEW	BE STILL	KASKADE ULTRA 1436	17	NEW	NEW	MOVING TOO FAST	SUPAFLY INC. NERVOUS
18	15	12	TURN IT UP	PARIS HILTON WARNER BROS. 42902	18	14	17	PROMISCUOUS	NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN
19	14	27	FASTER KILL PUSSYCAT	DAKENFOLD FEAT. BRITANY MURPHY INTERSCOPE/REPRISE 42808/WARNER BROS.	19	8	1	DEJA VU	BEYONCE FEATURING JAY-Z COLUMBIA
20	12	20	GET YOUR BODY BEAT	COMBICHRIST METROPOLIS 80421	20	14	16	CUT	PLUMB CURB
21	21	3	SAVE ROOM	JOHN LEGEND G.O.O.D./COLUMBIA 00961/SONY MUSIC	21	NEW	NEW	BORDERLINE	MICHAEL GRAY ULTRA
22	24	52	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130	22	13	20	AIN'T NO OTHER MAN	CHRISTINA AGUILERA RCA/RMG
23	RE-ENTRY	RE-ENTRY	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/5VG	23	NEW	NEW	WHEN YOU WERE YOUNG	THE KILLERS ISLAND/IDJMG
24	RE-ENTRY	RE-ENTRY	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.	24	19	5	FEEL ALIVE	BENASSI BROS. ULTRA
25	RE-ENTRY	RE-ENTRY	CRAZY	GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC	25	RE-ENTRY	RE-ENTRY	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOR SINCLAIR FEAT. BIG AL & DOLLARAMA YELLOW/SILVER LABEL/TOMMY BOY

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HITS OF THE WORLD THE Billboard

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN JAPAN) OCTOBER 24, 2006	
1	2			1	2	KOBUKURO	ALL SINGLES BEST WARNER MUSIC
2	3			2	3	AI	WHAT'S GOIN' ON A.J. UNIVERSAL
3	NEW			3	NEW	KAZUYA YOSHII	39108 (FIRST LTD ED) TOSHIBA/EMI
4	4			4	4	SEAMO	LIVE GOES ON (FIRST LTD ED) BMG FUNHOUSE
5	NEW			5	NEW	GARNET CROW	THE TWILIGHT VALLEY (FIRST VERSION) GIZA
6	NEW			6	NEW	JET	SHINE ON (FIRST LTD ED SPECIAL PRICE) WARNER MUSIC
7	NEW			7	NEW	THE BAND APART	ALFREDO AND CAVITY NEOPLEX
8	1			8	1	KOBUKURO	ALL SINGLES BEST (FIRST LTD ED) WARNER MUSIC
9	NEW			9	NEW	SARAH BRIGHTMAN	DIVA-THE SINGLE COLLECTION TOSHIBA/EMI
10	6			10	6	MIHIMARU GT	MIHIMAGIC UNIVERSAL

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/IFOP/TITE-LIVE) OCTOBER 24, 2006	
1	NEW			1	NEW	YANNICK NOAH	CHARANGO SAINT GEORGE
2	1			2	1	RENAUD	ROUGE SANG VIRGIN
3	NEW			3	NEW	JOEY STARR	GARE AU JAGUARR SONY BMG
4	2			4	2	EVANESCENCE	THE OPEN DOOR WIND-UP
5	NEW			5	NEW	HENRI SALVADOR	REVERENCE V2
6	NEW			6	NEW	SUPERBUS	WOW MERCURY
7	NEW			7	NEW	ALBERT	PARADIS TERRIBLES UP
8	3			8	3	VARIOUS ARTISTS	LE ROI SOLEIL WARNER BROS
9	16			9	16	KATIE MELUA	PIECE BY PIECE DRAMATICO
10	NEW			10	NEW	LARA FABIAN	UN REGARD 9 LIVE POLYDOR

THIS WEEK		LAST WEEK		ALBUMS		(FIMI/NIELSEN) OCTOBER 23, 2006	
1	1			1	1	ZUCCHERO FORNACIARI	FLY POLYDOR
2	NEW			2	NEW	J AX	DI SANA PIANTA RICORDI
3	2			3	2	EVANESCENCE	THE OPEN DOOR WIND-UP
4	5			4	5	TIZIANO FERRO	NESSUNO E SOLO CAPITOL
5	6			5	6	LUCIO DALLA	12000 LUNE RCA
6	3			6	3	FREDDIE MERCURY	THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE
7	4			7	4	LUCA CARBONI	LE BAND SI SCIOLGONO RCA
8	5			8	5	GIANNA NANNINI	GRAZIE POLYDOR
9	7			9	7	GIANNI MORANDI	IL TEMPO MIGLIORE EPIC
10	11			10	11	AYO	JOYFUL POLYDOR

THIS WEEK		LAST WEEK		SINGLES		(GLF) OCTOBER 20, 2006	
1	1			1	1	7MILAKLIV	MARTIN STENMARCK UNIVERSAL
2	NEW			2	NEW	ALWAYS THE PRETENDERS	EURDPE T&T/SANTUARY
3	7			3	7	OH FATHER	LINDA SUNDBLAD MONZA
4	2			4	2	ONE WISH	ROXETTE EMI
5	NEW			5	NEW	GLOMMER BORT MIG	CARACOLA PLUGGED RECORDS

THIS WEEK		LAST WEEK		ALBUMS			
1	NEW			1	NEW	AGNES	STRONGER SONY BMG
2	7			2	7	NISSE HELLBERG	SNACKBAR BLUES AMIGO
3	1			3	1	LISA NILSSON	HOTEL VERMONT 609 COLUMBIA
4	3			4	3	ANNA TERNHHEIM	SEPARATION ROAD SPRINKLER
5	6			5	6	PETER JOBACK	FLERA SIDOR AV SAMMA MAN COLUMBIA

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CO.) OCTOBER 22, 2006	
1	1			1	1	THE KILLERS	SAM'S TOWN ISLAND
2	2			2	2	SCISSOR SISTERS	TA-DAH POLYDOR
3	3			3	3	RAZORLIGHT	RAZORLIGHT VERTIGO
4	8			4	8	JAMES MORRISON	UNDISCOVERED POLYDOR
5	5			5	5	SNOW PATROL	EYES OPEN FICTION/POLYDOR
6	4			6	4	EVANESCENCE	PARANOID - LIVE SONY BMG
7	9			7	9	FRATELLIS	COSTELLO MUSIC FALLOUT
8	11			8	11	PAOLO NUTINI	THESE STREETS ATLANTIC
9	6			9	6	LILY ALLEN	ALRIGHT, STILL REGAL/PARLOPHONE
10	12			10	12	LUTHER VANDROSS	THE ULTIMATE J RECORDS

THIS WEEK		LAST WEEK		ALBUMS		(ARIA) OCTOBER 22, 2006	
1	NEW			1	NEW	HUMAN NATURE	DANCING IN THE STREETS... SONY BMG
2	2			2	2	THE KILLERS	SAM'S TOWN ISLAND
3	1			3	1	EVANESCENCE	THE OPEN DOOR WIND-UP
4	4			4	4	PINK	I'M NOT DEAD LAFACE/ZOMBA
5	3			5	3	JET	SHINE ON CAPITOL
6	5			6	5	SCISSOR SISTERS	TA-DAH POLYDOR
7	7			7	7	PATRIZIO BUANNE	FOREVER BEGINS TONIGHT NEXT PLATEAU
8	6			8	6	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	NEW			9	NEW	LITTLE BIRDY	HOLLYWOOD EMI
10	12			10	12	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE

THIS WEEK		LAST WEEK		ALBUMS		(PROMUSICAE/MEDIA) OCTOBER 24, 2006	
1	1			1	1	DAVID BISBAL	PROMONICION VALE
2	2			2	2	FITO Y LOS FITIPALDIS	POR LA BOCA VIVE EL PEZ DRO
3	3			3	3	MANA	AMAR ES COMBATIR WARNER
4	5			4	5	DOVER	FOLLOW THE CITY LIGHTS CAPITOL
5	4			5	4	DAVID DEMARIA	CAMINOS DE IDA Y VUELTA WARNER
6	8			6	8	PAULINA RUBIO	ANANDA UNIVERSAL
7	9			7	9	MARC ANTHONY	SIGO SIENDO YO SONY BMG
8	11			8	11	SOUNDTRACK	HIGH SCHOOL MUSICAL CAPITOL
9	NEW			9	NEW	ANTONIO CARMONA	VENGO VENENOSO UNIVERSAL
10	7			10	7	EL ARREBATO	UN CUARTITO PA MIS COSAS CAPITOL

THIS WEEK		LAST WEEK		SINGLES		(IRMA/CHART TRACK) OCTOBER 20, 2006	
1	1			1	1	EVERYTIME WE TOUCH	CASCADEA ZODIAC
2	4			2	4	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
3	3			3	3	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
4	2			4	2	RIDIN'	CHAMILLONNAIRE FT. KRAYZIE BONE UNIVERSAL
5	7			5	7	COME TO ME	P. DIDDY FT. NICOLE SCHERZINGER BAD BOY/ATLANTIC

THIS WEEK		LAST WEEK		ALBUMS			
1	1			1	1	THE KILLERS	SAM'S TOWN ISLAND
2	3			2	3	SNOW PATROL	EYES OPEN FICTION/POLYDOR
3	6			3	6	RAZORLIGHT	RAZORLIGHT VERTIGO
4	2			4	2	DIRECTOR	WE THRIVE IN BIG CITIES ATLANTIC
5	4			5	4	SCISSOR SISTERS	TA-DAH POLYDOR

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL) OCTOBER 24, 2006	
1	NEW			1	NEW	JULI	EIN NEUER TAG ISLAND
2	1			2	1	DIE AERZTE	BEST OF HOT ACTION
3	2			3	2	EVANESCENCE	THE OPEN DOOR WIND-UP
4	3			4	3	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND
5	6			5	6	PINK	I'M NOT DEAD LAFACE/ZOMBA
6	12			6	12	MICHAEL MITTERMEIER	PARANOID - LIVE SONY BMG
7	4			7	4	KATIE MELUA	PIECE BY PIECE DRAMATICO
8	5			8	5	CHRISTINA STUERMER	LEBE LAUTER POLYDOR
9	10			9	10	SILBERMOND	LAUT GEDACHT COLUMBIA
10	7			10	7	PUR	ES IST WIE ES IST CAPITOL

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN) MONTH XX, 2006	
1	NEW			1	NEW	GREGORY CHARLES	I THINK OF YOU NEW SONY BMG
2	NEW			2	NEW	THE TRAGICALLY HIP	WORLD CONTAINER UNIVERSAL
3	NEW			3	NEW	SARAH MCLACHLAN	WINTERSONG NETTWERK
4	1			4	1	ROD STEWART	STILL THE SAME... GREAT ROCK CLASSICS OF OUR TIME J/SONY BMG
5	3			5	3	THE KILLERS	SAM'S TOWN ISLAND/UNIVERSAL
6	2			6	2	EVANESCENCE	THE OPEN DOOR WIND-UP/WARNER
7	7			7	7	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/SONY BMG
8	4			8	4	TONY BENNETT	DUETS: AN AMERICAN CLASSIC RPM/COLUMBIA/SONY BMG
9	8			9	8	DIANA KRALL	FROM THIS MOMENT ON VERVE/UNIVERSAL
10	5			10	5	K-OS	ATLANTIS EMI

THIS WEEK		LAST WEEK		ALBUMS		(SUCESSO MAGAZINE) OCTOBER 25, 2006	
1	3			1	3	ZEZÉ DI CAMARGO & LUCIANO	DIFERENTE SONY BMG
2	2			2	2	PADRE MARCELO ROSSI	MINHA BENCAO SONY BMG
3	1			3	1	SOUNDTRACK	HIGH SCHOOL MUSICAL UNIVERSAL
4	4			4	4	SOUNDTRACK	PAGINAS DA VIDAEINTERNACIONAL SOM LIVRE
5	5			5	5	CAIO MESQUITA	JOVEM BRAZILIDADE LUAR/EMI
6	7			6	7	BANDA CALYPSO	PELO BRASIL MD
7	16			7	16	BRUNO MARRONE	AD VIVO EM GOIANIA SONY BMG
8	9			8	9	MAYCK & LYAN	DEFENENDO A TRAIÇAO LUAR/EMI
9	10			9	10	AMADO BATISTA	PERDIDO DE AMOR AB
10	6			10	6	EVANESCENCE	THE OPEN DOOR WIND-UP

THIS WEEK		LAST WEEK		SINGLES		(RECORD PUBLICATIONS LTD.) OCTOBER 25, 2006	
1	1			1	1	SEXYBACK	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	2			2	2	YOU REALLY GOT ME	BOYBAND WARNER
3	3			3	3	LONDON BRIDGE	FERGIE WILL I AM/A&M/INTERSCOPE
4	4			4	4	CALL ME WHEN YOU'RE SOBER	EVANESCENCE WIND-UP
5	6			5	6	DO IT TO IT	CHERISH FT. SEAN PAUL CAPITOL

THIS WEEK		LAST WEEK		ALBUMS			
1	1			1	1	ROD STEWART	STILL THE SAME... GREAT ROCK CLASSICS OF... SONY BMG
2	2			2	2	THE KILLERS	SAM'S TOWN ISLAND
3	3			3	3	EVANESCENCE	THE OPEN DOOR WIND-UP
4	4			4	4	SNOW PATROL	EYES OPEN FICTION/POLYDOR
5	6			5	6	DIXIE CHICKS	TAKING THE LONG WAY COLUMBIA

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 28, 2006	
1	1			1	1	AMERICA	HAZORLIGHT VERTIGO
2	14			2	14	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE REPRISE
3	2			3	2	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
4	5			4	5	QUIEN ME IBA A DECIR	DAVID BISBAL VALE/UNIVERSAL LATINO
5	8			5	8	CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE
6	6			6	6	SEXYBACK (MAIN EXPLICIT VERSION)	JUSTIN TIMBERLAKE JIVE/ZOMBA
7	4			7	4	WHEN YOU WERE YOUNG	THE KILLERS ISLAND
8	RE			8	RE	LABIOS COMPARTIDOS (ALBUM VERSION)	MANA WARNER LATINA
9	9			9	9	PROMISCUOUS (ALBUM VERSION)	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
10	NEW			10	NEW	9 CRIMES	DAMIEN RICE DMR/14TH FLOOR
11	NEW			11	NEW	REHAB	AMY WINEHOUSE ISLAND
12	10			12	10	YOU GIVE ME SOMETHING	JAMES MORRISON POLYDOR
13	NEW			13	NEW	WONDERFUL WORLD	JAMES MORRISON POLYDOR
14	NEW			14	NEW	NI UNA SOLA PALABRA	PAULINA RUBIO UNIVERSAL LATINO
15	13			15	13	U + UR HAND	PINK LAFACE/ZOMBA
16	15			16	15	COME TO ME	DIDDY FT. NICOLE SCHERZINGER BAD BOY/ATLANTIC
17	12			17	12	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. BIG ALI & OLLYARMAN YELLOW
18	7			18	7	CALL ME WHEN YOU'RE SOBER	EVANESCENCE WIND-UP
19	NEW			19	NEW	IRREPLACEABLE (ALBUM VERSION)	BEYONCE COLUMBIA
20	18			20	18	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC

THIS WEEK		LAST WEEK		SINGLES		(PROMUVI) OCTOBER 25, 2006	
1	1			1	1	I DON'T FEEL LIKE DANCING	SCISSOR SISTERS POLYDOR
2	2			2	2	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTEE-B YELLOW PRODUCTION
3	12			3	12	EEN TOCHT DOOR HET DONKER	THORI CAPITOL
4	3			4	3	LIEF KLEIN KONIJNTJE	HENKIE BERK MUSIC
5	4			5	4	SEXYBACK	JUSTIN TIMBERLAKE JIVE/Z

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 25, 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	3	VARIOUS ARTISTS	#1 WOV HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
2	3	3	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG
3	2	3	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY
4	4	34	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
5	5	5	JEREMY CAMP	RESTORED BEC 8615/EMI CMG
6	6	6	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582
7	7	3	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG
8	9	5	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY
9	11	43	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
10	8	3	SKILLET	COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY
11	11	60	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
12	13	4	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570
13	11	3	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY
14	14	27	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
15	15	2	THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828/PROVIDENT-INTEGRITY
16	16	7	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY
17	17	55	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
18	18	51	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
19	19	66	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
20	20	4	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849
21	21	11	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB
22	22	3	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY
23	23	18	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 26587/EMI CMG
24	24	26	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
25	25	6	AVALON	FAITH: A HYMNS COLLECTION SPARROW 7742/EMI CMG

ALBUMS

OCTOBER 25, 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	1	EVANESCENCE	THE OPEN DOOR WIND-UP
2	2	2	SCISSOR SISTERS	TA-DAH POLYDOR
3	3	3	THE KILLERS	SAM'S TOWN ISLAND
4	4	4	KATIE MELUA	PIECE BY PIECE DRAMATICO
5	11	11	JAMES MORRISON	UNDISCOVERED POLYDOR
6	NEW	1	JULI	EIN NEUER TAG ISLAND
7	5	5	DIE ARZTE	BEST OF HOT ACTION
8	6	6	PINK	I'M NOT DEAD LAFACE/ZOMBA
9	7	7	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
10	8	8	RAZORLIGHT	RAZORLIGHT VERTIGO
11	9	9	ZUCCHERO	FLY POLYDOR
12	12	12	STING/DOWLAND	SONGS FROM THE LABYRINTH DEUTSCHE GRAMMOPHONE
13	18	18	SNOW PATROL	EYES OPEN FICTION/POLYDOR
NEW	NEW	1	YANNICK NOAH	CHARANGO SAINT GEORGE
15	16	16	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 25, 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCING POLYDOR
2	2	2	JUSTIN TIMBERLAKE	SEXYBACK JIVE/ZOMBA
3	3	3	RIHANNA	UNFAITHFUL SRP/DEF JAM
4	6	6	PINK	WHO KNEW LAFACE/ZOMBA
5	5	5	NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN	PROMISCUOUS
6	4	4	BOB SINCLAR FT. CUTE-E-B YELLOW PRODUCTION	ROCK THIS PARTY
7	7	7	CHRISTHA AGUILERA RCA	AIN'T NO OTHER MAN
8	10	10	JAMES MORRISON POLYDOR	YOU GIVE ME SOMETHING
9	16	16	MAONNA WARNER BROS.	JUMP
10	8	8	GNARLS BARKLEY DOWNTOWN/ATLANTIC	CRAZY
11	9	9	CASSIE NEXTSELECTION/BAD BOY/ATLANTIC	ME & U
12	12	12	JAMELIA PARLOPHONE	SOMETHING ABOUT YOU
13	15	15	LILY ALLEN REGAL/PARLOPHONE	SMILE
14	14	14	KELLY CLARKSON RCA	BREAKAWAY
15	13	13	DAVID GUETTA VS. THE EGG GUSTO	LOVE DON'T LET ME GO

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	VARIOUS ARTISTS	#1 WOV HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
2	3	4	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
3	2	3	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	
4	4	34	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
5	5	5	JEREMY CAMP	RESTORED BEC 8615/EMI CMG	
6	6	6	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
7	7	3	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	
8	9	5	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
9	11	43	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
10	8	3	SKILLET	COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
11	11	60	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
12	13	4	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
13	11	3	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY	
14	14	27	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
15	15	2	THIRD DAY	CHRISTMAS OFFERINGS ESSENTIAL 10828/PROVIDENT-INTEGRITY	
16	16	7	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY	
17	17	55	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
18	18	51	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
19	19	66	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
20	20	4	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849	
21	21	11	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB	
22	22	3	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	
23	23	18	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 26587/EMI CMG	
24	24	26	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
25	25	6	AVALON	FAITH: A HYMNS COLLECTION SPARROW 7742/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	27	29	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY	
27	28	6	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CHURCH IN THE WILLOWOOD GAITHER MUSIC GROUP 2370/EMI CMG	
28	29	6	NORMA JEAN	REDEEMER SOLID STATE/TOOTH & NAIL 3560/EMI CMG	
29	30	6	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	HYMNS GAITHER MUSIC GROUP 2369/EMI CMG	
30	31	56	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB	
31	32	12	AUDIO ADRENALINE	ADIOS: THE GREATEST HITS FOREFRONT 5086/EMI CMG	
32	33	6	BILL GAITHER	BILL GAITHER GAITHER MUSIC GROUP 2646/EMI CMG	
33	34	29	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
34	35	6	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
35	36	49	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMI CMG	
36	37	13	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY	
37	38	7	HILLSONG	MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	
38	39	6	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
39	40	4	PHILLIPS, CRAIG & DEAN	TOP OF MY LUNGS INO 4012/PROVIDENT-INTEGRITY	
40	41	83	GREATEST HITS	NATALIE GRANT AWAKEN CURB 78860/WORD-CURB	
41	42	4	BIG DADDY WEAVER	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	
42	43	30	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	
43	44	55	VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG	
44	45	5	BEO NORMAN	BETWEEN THE DREAMING AND THE COMING TRUE ESSENTIAL 10799/PROVIDENT-INTEGRITY	
45	46	NEW	DELIRIOUS?	NOW IS THE TIME. FURIOUS?/SPARROW 0102/EMI CMG	
46	47	28	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
47	48	31	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMI CMG	
48	49	84	KUTLESS	STRONG TOWER BEC 5391/EMI CMG	
49	50	6	SUPERCHIC(K)	BEAUTY FROM PAIN: 1.1 INPOP 1387/EMI CMG	
50	51	4	MEWITHOUTYOU	BROTHER, SISTER TOOTH & NAIL 0429/EMI CMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	FRED HAMMOND	#1 FREE TO WORSHIP VERITY 85990/ZOMBA	
2	3	4	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
3	2	1	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA	
4	4	2	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	
5	5	16	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
6	10	16	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
7	6	2	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	
8	11	22	TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC	
9	8	4	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL MARANATHAI 1894	
10	7	4	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA	
11	9	11	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA	
12	12	41	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
13	13	39	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
14	14	7	THE CARAVANS	PAVED THE WAY MALACO 4542	
15	31	3	GREATEST GAINER	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES A CHRISTMAS CELEBRATION MANY ROADS 4964378	
16	15	32	MARTHA MUNIZZI	NO LIMITS... LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
17	18	60	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
18	16	23	NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270	
19	17	3	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG MUSIC 19181/TIME LIFE	
20	19	53	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
21	37	2	MARY MARY	A MARY MARY CHRISTMAS MY BLOCK/COLUMBIA 88650/SONY MUSIC	
22	20	30	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
23	2	79	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504	
24	24	24	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
25	25	47	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	27	82	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
27	22	95	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD	
28	28	11	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
29	23	17	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
30	30	15	DARIUS BROOKS	MY SOUL JMG 1000/KOCH	
31	36	11	REV. ANDREW CHEAIRS & THE SONGBIRDS	MAKE UP YOUR MIND EMMANUEL 3723	
32	34	23	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH	
33	29	3	STEPHEN HURD	MY DESTINY INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 89418/SONY MUSIC	
34	43	19	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
35	26	58	CECE WINANS	PURIFIED PURESPIRINGS GOSPEL/INO 93997/SONY MUSIC	
36	40	56	HEZEKIAH WALKER & LFC	2005 THE EXPERIENCE VERITY 62829/ZOMBA	
37	39	29	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
38	42	29	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345	
39	33	56	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
40	38	13	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC	
41	NEW	1	JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	
42	41	14	LEE WILLIAMS AND THE SPIRITUAL OC'S	SOULFUL HEALING MCG 7042	
43	35	22	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH	
44	45	4	BEAU WILLIAMS	THE GREATEST LOVE ELBEAU 8750	
45	32	5	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849	
46	49	3	ISRAEL & NEW BREED	A TIMELESS CHRISTMAS INTEGRITY GOSPEL/INTEGRITY 4001/PROVIDENT-INTEGRITY	
47	48	92	VARIOUS ARTISTS	WOW GOSPEL 2006 WORD-CURB/EMI CMG/VERITY 65344/ZOMBA	
48	50	9	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMTRD GOSPEL 931512	
49	NEW	1	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
50	NEW	1	HOT SHOT DEBUT	JUANITA BYNUM CHRISTMAS AT HOME WITH JUANITA FLOW 9309	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

NOV
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2006

ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

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

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓛ** DualDisc available. **Ⓢ** CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B Hip-Hop Songs and Hot R&B Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

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

CONFIGURATIONS

Ⓢ CD single available. Ⓛ Digital Download available. Ⓛ DVD single available. Ⓛ Vinyl Maxi-Single available. Ⓛ Vinyl Single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles.
○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 HEARTLAND	I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
2	HOT SHOT DEBUT		HI-TEK	HI-TEKNOLOGY 2: THE CHIP BABYGRANDE 302* (17.98)	
3	NEW		XZIBIT	FULL CIRCLE OPEN BAR 4127/KOCH (17.98)	
4	2	2	SENSES FAIL	STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98) Ⓢ	
5	3	4	JERRY LEE LEWIS	LAST MAN STANDING: THE DUETS ARTISTS FIRST 20001/SHANGRI-LA (19.98)	
6	9	6	GREATEST GAINER MANNHEIM STEAMROLLER	HALLOWEEN 2: CREATURES COLLECTION AMERICAN GRAMMOPHONE 1033 (18.98)	
7	5	3	SPM	WHEN DEVILS STRIKE DOPE HOUSE/SWISHAHOUSE 6035/STREET LEVEL (16.98)	
8	6	65	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	
9	8	65	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
10	11	55	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
11	NEW		CHIODOS	ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) Ⓢ	
12	NEW		ME FIRST AND THE GIMME GIMMES	LOVE THEIR COUNTRY FAT WRECK CHORDS 712* (13.98)	
13	10	7	IRON MAIDEN	A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) Ⓢ	
14	NEW		IT DIES TODAY	SIRENS TRUSTKILL 87 (13.98)	
15	17	11	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
16	12	3	PILLAR	THE RECKONING FLICKER 10825 (13.98) Ⓢ	
17	13	4	GEORGE LOPEZ	EL MAS CHINGON OGLIO 89140 (16.98)	
18	NEW		SILK	ALWAYS AND FOREVER SHANACHIE 5763 (18.98)	
19	19	7	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820 (17.98)	
20	22	11	SOUNDTRACK	THE LAST KISS LAKESHORE 33869 (18.98)	
21	25	101	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	
22	18	29	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
23	21	3	UNK	BEAT N DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
24	NEW		C-MURDER	TRU STORY-CONTINUED TRU 9966/KOCH (17.98 CD/DVD) Ⓢ	
25	20	5	BONE THUGS-N-HARMONY	THUG STORIES MO THUGS 5864/KOCH (17.98)	
26	4	2	SISTER HAZEL	ABSOLUTELY CROAKIN' POETS 40032/ADRENALINE (15.98)	
27	28	9	VARIOUS ARTISTS	CRUNK HITS VOL. 2 TVT 2508 (18.98)	
28	24	2	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109 (17.98)	
29	27	4	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL MARANATHA! 1894 (16.98)	
30	23	6	YO LA TENGO	I AM NOT AFRAID OF YOU AND I WILL BEAT YOUR ASS MATADOR 692* (15.98)	
31	14	3	THE HOLD STEADY	BOYS AND GIRLS IN AMERICA VAGRANT 442 (13.98)	
32	15	2	MINDY SMITH	LONG ISLAND SHORES VANGUARD 79797/WELK (17.98)	
33	43	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS FREDDIE 1960 (14.98)	
34	26	1	MUSHROOMHEAD	SAVIOR SORROW FILTHY HANDS 902/MEGAFORCE (15.98)	
35	7	2	COBRA STARSHIP	WHILE THE CITY SLEEPS, WE RULE THE STREETS DECADANCE 089/FUELED BY RAMEN (13.98)	
36	31	15	THOM YORKE	THE ERASER XL 200*/BEGGARS GROUP (16.98)	
37	33	4	FREDDIE JACKSON	TRANSITIONS HUSH 90956/ORPHEUS (15.98) Ⓢ	
38	37	18	DRAGONFORCE	INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/OJMG (17.98)	
39	38	40	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
40	41	1	THE 101 STRINGS ORCHESTRA	HALLOWEEN FRIGHT NIGHT MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD) Ⓢ	
41	36	5	BEN KWELLER	BEN KWELLER ATO 21559 (15.98)	
42	29	3	VARIOUS ARTISTS	PEANUT BUTTER WOLF PRESENTS: CHROME CHILDREN STONES THROW 2150* (16.98 CD/DVD) Ⓢ	
43	16	2	A STATIC LULLABY	A STATIC LULLABY FEARLESS 30094/EAST WEST (13.98)	
44	NEW		GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE (15.98)	
45	32	2	NEW RIDAZ	NEW RIDAZ UPSTAIRS 1032 (15.98)	
46	49	20	DJ KHALED	LISTENNN: THE ALBUM TERROR SQUAD 4118*/KOCH (17.98)	
47	NEW		GEORGE JONES	GOD'S COUNTRY: GEORGE JONES AND FRIENDS CATEGORY 5 50010 (18.98)	
48	NEW		GOLDFRAPP	WE ARE GLITTER MUTE 9335 (12.98)	
49	50	29	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	
50	RE-ENTRY		LOS CADETES DE LINARES	LAS MAS CANONAS BCI 41260 (6.98)	

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

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	3	1	#1 BECK	THE INFORMATION INTERSCOPE 007576 Ⓢ	
2	NEW		DIDDY	PRESS PLAY BAD BOY 83864/AG	
3	3	3	THE KILLERS	SAM'S TOWN ISLAND 007026/ADMJG	
4	3	3	EVANESCENCE	THE OPEN OODR WIND-UP 13120	
5	3	3	THE DECEMBERISTS	THE CRANE WIFE CAPITOL 35984*	
6	6	8	BOB DYLAN	MODERN TIMES COLUMBIA 87606*/SDNY MUSIC Ⓢ	
7	6	4	LUDACRIS	RELEASE THERAPY DTP/DEF JAM 007224/ADMJG	
8	2	2	LLOYD BANKS	RÖTTEN APPLE G-UNIT 007023*/INTERSCOPE	
9	12	6	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE 88062*/ZOMBA	
10	15	3	HINDER	EXTREME BEHAVIOR UNIVERSAL REPUBLIC 005390/UMRG	
11	NEW		STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
12	NEW		CRADLE OF FILTH	THORNOGRAPHY ROADRUNNER 618113/OJMG	
13	NEW		TV ON THE RADIO	RETURN TO COOKIE MOUNTAIN INTERSCOPE 007466	
14	NEW		JOHN MAYER	CONTINUUM AWARE/COLUMBIA 79019*/SONY MUSIC	
15	NEW		RUBEN STUDDARD	THE RETURN J 78961/RMG	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	#1 CELTIC WOMAN	A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG	
2	2	86	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG	
3	5	3	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
4	4	7	JAKE SHIMABUKURO	GENTLY WEEPS HITCHHIKE 1105	
5	3	6	RONAN TYNAN	THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	
6	8	21	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
7	7	10	GAELIC STORM	BRING YER WELLIES LOST AGAIN 20061	
8	RE-ENTRY		CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
9	9	3	DANIEL O'DONNELL	THE VERY BEST OF DANIEL O'DONNELL DPTV MEDIA 39	
10	NEW		ANNUALS	BE HE ME ACE FU 45	
11	13	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC AFRICA PUTUMAYO 254	
12	NEW		MICHELLE AMATO/MICHELLE LINDAH/SARAH MOORE	CELTIC CHRISTMAS MADACY SPECIAL PRODUCTS 52693/MADACY	
13	12	27	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
14	11	48	SEU JORGE	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
15	10	13	ALI FARKA TOURE	SAVANE NONESUCH 79965/WARNER BROS.	

TOP ELECTRONIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	23	#1 GNARLS BARKLEY	ST. ELSEWHERE (DOWNTOWN/ATLANTIC)	
2	2	1	SCISSOR SISTERS	TA-DAH (UNIVERSAL MOTOWN/UMRG)	
3	3	4	ENIGMA	A POSTERIORI (VIRGIN)	
4	4	74	GORILLAZ	DEMON DAYS (PARLOPHONE/VIRGIN)	
5	6	50	IMOGEN HEAP	SPEAK FOR YOURSELF (RCA VIC/DR)	
6	5	1	DJ SHADOW	THE OUTSIDER (UNIVERSAL MOTOWN/UMRG)	
7	3	50	MADONNA	CONFESSIONS ON A DANCE FLOOR (WARNER BROS.)	
8	1	1	GOLDFRAPP	WE ARE GLITTER (MUTE)	
9	9	3*	SHE WANTS REVENGE	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN/INTERSCOPE)	
10	11	35	CASCADA	EVERYTIME WE TOUCH (ROBBINS)	
11	7	4	BRAZILIAN GIRLS	TALK TO LA BOMB (VERVE FORECAST/VG)	
12	1	1	BAD BOY BILL	BEHIND THE OCKES LIVE (THRIVEDANCE/THRIVE)	
13	13	4	JOHNNY BUDZ & DJ IRENE	ULTRA TRANCE 06 (ULTRA)	
14	12	5	JOHNNY VICIOUS & DJ DREW	THRIVEMIX PRESENTS: TRANCE ANTHEMS, VOL. 1 (THRIVE)	
15	17	31	GOLDFRAPP	SUPERNATURE (MUTE)	

MUSIC VIDEO

LAUNCH PAD

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THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	3	#1 THE INFORMATION 3 WKS INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
2	2	100	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
3	3	191	PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98 DVD)	Pink Floyd	B
4	NEW		BLAME IT ON THE FISH PRAWN SONG 12 (14.98 DVD)	Primus	
5	4	146	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
6	5	2	LIFESONG LIVE REUNION/SONY BMG VIDEO 10106 (13.98 CD/DVD)	Casting Crowns	
7	12	12	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
8	11	12	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
9	10	71	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
10	15	19	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty	
11	14		TRANSITIONS HUSH/ORPHEUS VIDEO 90956 (15.98 CD/DVD)	Freddie Jackson	
12	RE-ENTRY		CHURCH IN THE WILDWOOD GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 04442 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
13	17	139	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	
14	16	36	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3
15	22	56	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
16	9	12	LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD)	Jimmy Buffett	
17	2	154	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
18	23	58	LIVE AT WOODSTOCK (SPECIAL EDITION) GEFFEN HOME VIDEO 28309 (19.98 DVD)	Jimi Hendrix	2
19	6	78	ZOO TV: LIVE FROM SYDNEY ISLAND VIDEO/UMI/UNIVERSAL MUSIC & VIDEO DIST. 007461 (19.98 DVD)	U2	
20	25	4	HOMECOMING CHRISTMAS FROM SOUTH AFRICA SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44734 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
21	RE-ENTRY		HYMNS GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44441 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
22	29	4	CHRISTMAS IN SOUTH AFRICA SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44736 (19.98 DVD)	Bill & Gloria Gaither With Their Homecoming Friends	
23	22	62	FAMILY JEWELS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
24	24	135	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
25	3	3	DIVA: THE VIDEO COLLECTION ANGEL/EMM MUSIC VIDEO 10132 (19.98 DVD)	Sarah Brightman	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	1	#1 OLGA TANON UNIVISION 330323/UG (14.98)	Soy Como Tu	
2	NEW		SHINY TOY GUNS UNIVERSAL MOTOWN 037615/UMRG (11.98)	We Are Pilots	
3	RE-ENTRY		CHIODOS EQUAL VISION 136 (14.98 CD/DVD)	All's Well That Ends Well	
4	NEW		ME FIRST AND THE GIMME GIMMES FAT WRECK CHOROS 7 2* (13.98)	Love Their Country	
5	NEW		IT DIES TODAY TRUSTKILL 87 (13.98)	Sirens	
6	3	36	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
7	3	2	DETRICK HADDON TYSLOT/VERITY 881662/OMBA (17.98)	7 Days	
8	8	18	MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
9	4	4	GEORGE LOPEZ OGLIO 89140 (16.98)	El Mas Chingon	
10	14	12	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	
11	16	6	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP (16.98)	Vittorio	
12	1	3	DAVID BISBAL VALE 007713/UNIVERSAL LATINO (13.98)	Premonicion	
13	10	28	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
14	12	2	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
15	19	38	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
16	13	2	MICAH STAMPLEY LEVITIGAL 9109 (17.98)	A Fresh Wind: The Second Sound...	
17	17	59	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
18	20	19	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
19	15	3	AKWID HEADLINERS/UNIVISION 310869/UG (13.98)	E.S.L.	
20	3	3	THE HOLD STEADY VAGRANT 442 (13.98)	Boys And Girls In America	
21	3	2	MINDY SMITH VANGUARD 79797/WELK (17.98)	Long Island Shores	
22	NEW		JEREMY ENIGK LEWIS HOLLOW 1245/REINCARNATE (15.98)	World Waits	
23	17	2	GREATEST GAINER RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Corridos: Historias Nortenas	
24	26	7	JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)	Voice Of The Violin	
25	35	9	AUGUSTANA EPIC 93433/SONY B/SIC (11.98)	All The Stars And Boulevards	
26	1	2	COBRA STARSHIP DECAYDANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets	
27	43	2	BABY RASTA ILLEGAL LIFE 007678/UNIVERSAL LATINO (14.98)	La Ultima Risa	
28	24	5	MONCHY & ALEXANDRA J&N 50191/SONY BMG NORTE (13.98)	Exitos	
29	27	3	ALACRANES MUSICAL UNIVISION 311018/JG (13.98)	Puros Corridos Venenosos	
30	23	51	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
31	18	20	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
32	36	18	DRAGONFORCE SANCTUARY/ROAD RUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
33	44	5	SAY ANYTHING DOGHOUSE/J 71806/RMG (11.98)	...Is A Real Boy	
34	RE-ENTRY		REGGAETON NINOS EMI TELEVISIA 72837 (14.98)	Ninos Vol. 2	
35	45	5	LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro	
36	34	3	FRANCO DE VITA SONY BMG NORTE 83847 (16.98)	Mil Y Una Historias: En Vivo	
37	38	4	LUPILLO RIVERA VENEMUSIC 653138/UNIVERSAL LATINO (13.98)	Entre Copas Y Botellas	
38	41	6	THE 101 STRINGS ORCHESTRA MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD)	Halloween Fright Night	
39	32	4	PESADO WARNER LATINA 63865 (15.98)	Piensame Un Momento	
40	42	3	BELINDA EMI TELEVISIA 60736 (13.98)	Utopia	
41	7	2	A STATIC LULLABY FEARLESS 30094/EAST WEST (13.98)	A Static Lullaby	
42	37	7	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live	
43	RE-ENTRY		ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
44	26	2	NEW RIDAZ UPSTAIRS 1032 (15.98)	New Ridaz	
45	21	4	PHILLIPS, CRAIG & DEAN INO/COLUMBIA 87933/SONY MUSIC (16.98)	Top Of My Lungs	
46	RE-ENTRY		NATALIE GRANT CURB 78860 (17.98)	Awaken	
47	RE-ENTRY		PEPE AGUILAR EMI TELEVISIA 56790 (14.98)	Enamorado	
48	NEW		GOLDFRAPP MUTE 9335 (12.98)	We Are Glitter	
49	RE-ENTRY		WEBSTAR UNIVERSAL REPUBLIC 007602/UMRG (13.98)	Webstar Presents... Caught In The Web	
50	48	4	BIG DADDY WEAVE FERVENT 88653/WARNER BROS. (13.98)	Every Time I Breathe	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	#1 SHOW ME WHAT YOU GOT 1 WK JAY-Z ROC-A-FELLA/DEF JAM/IDJMG	
2	1	10	COME TO ME OIDDY FEATURING NICOLE SCHERZINGER BAD BOY/ATLANTIC	
3	2	9	MONEY MAKER LUDACRIS FEATURING PHARRELL DTP/DEF JAM/IDJMG	
4	NEW		MY LOVE JUSTIN TIMBERLAKE FEATURING T.I. JIVE/ZOMBA	
5	4	11	CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP	
6	3	9	RING THE ALARM BEYONCE COLUMBIA	
7	7	3	SO EXCITED JANET FEATURING KHIA VIRGIN	
8	6	8	WHEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG	
9	8	2	CONCENTRATE XZIBIT OPEN BAR/KOCH	
10	22		MONEY IN THE BANK LIL SCRAPPY FEATURING YOUNG BUCK BME/REPRISE	
11	12	3	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN	
12	RE-ENTRY		SAY GOODBYE CHRIS BROWN JIVE/ZOMBA	
13	NEW		SHORTIE LIKE MINE BOW WOW FEATURING CHRIS BROWN & JONITA AUSTIN COLUMBIA	
14	10	3	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE REPRISE	
15	9		THE PICK OF DESTINY TENACIOUS D EPIC	
16	19		LIPS OF AN ANGEL HINDER UNIVERSAL REPUBLIC	
17	16	6	IT'S OKAY (ONE BLOOD) THE GAME FEATURING JUNIOR REID GEFFEN	
18	17	5	YOU SHOULD BE MY GIRL SAMMIE FEATURING SEAN PAUL OF YOUNGBLOODZ ROMEO/UNIVERSAL MOTOWN	
19	15	2	CHAIN HANG LOW JIBBS GEFFEN	
20	NEW		SAVE ROOM JOHN LEGEND G.O.O.D./COLUMBIA	
21	21	2	LOVE ME OR HATE ME (F**K YOU!!!!) LADY SOVEREIGN DEF JAM/IDJMG	
22	NEW		HOW TO SAVE A LIFE THE FRAY EPIC	
23	RE-ENTRY		IT ENDS TONIGHT THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE	
24	11	7	SHE DON'T LETOYA CAPITOL	
25	NEW		DEM JEANS CHINGY FEATURING JERMAINE OUPRI SLOD-A-LOT/CAPITOL	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE
VH1			
1			JOHN LEGEND, SAVE ROOM
2			HINDER, LIPS OF AN ANGEL
3			EVANESCENCE, CALL ME WHEN YOU'RE SOBER
4			WEIRD AL YANKOVIC, WHITE & NERDY
5			THE KILLERS, WHEN YOU WERE YOUNG
6			JUSTIN TIMBERLAKE, MY LOVE
7			RED HOT CHILI PEPPERS, TELL ME BABY
8			SNOW PATROL, CHASING CARS
9			THE FRAY, HOW TO SAVE A LIFE
10			NICKELBACK, FAR AWAY
CMT			
1			DIERKS BENTLEY, EVERY MILE A MEMORY
2			ALAN JACKSON, LIKE RED ON A ROSE
3			CARRIE UNDERWOOD, BEFORE HE CHEATS
4			JOSH TURNER, WOULD YOU GO WITH ME
5			TOBY KEITH, CRASH HERE TONIGHT
6			TIM MCGRAW, MY LITTLE GIRL
7			SUGARLAND, WANT TO
8			ALISON KRAUSS, THE LUCKY ONE
9			KEITH URBAN, ONCE IN A LIFETIME
1C			SARA EVANS, YOU'LL ALWAYS BE MY BABY
MTV2			
1			LUDACRIS, MONEY MAKER
2			THE KILLERS, WHEN YOU WERE YOUNG
3			STONE SOUR, THROUGH GLASS
4			THE GAME, IT'S OKAY (ONE BLOOD)
5			TAKING BACK SUNDAY, LIAR (IT TAKES ONE TO KNOW ONE)
6			XZIBIT, CONCENTRATE
7			T.I., LIVE IN THE SKY
8			TENACIOUS D, THE PICK OF DESTINY
9			JIBBS, CHAIN HANG LOW
10			SAY ANYTHING, ALIVE WITH THE GLORY OF LOVE

BREAKING & ENTERING THIS WEEK ON **billboard.com**
 Ireland-based Mexican guitar virtuosos Rodrigo y Gabriela are right at home on the World Albums chart, where their self-titled release is rising amid buzz over their flamenco-influenced international sound. 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



NOV
4
2006

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

A
ABOUT US (Cecile Barker Publishing, ASCAP/EMI April Music, ASCAP/Paul Wall, ASCAP/2 Kingsdom Publishing, ASCAP/Car Stereo Music, ASCAP/TVT Music, ASCAP) POP 56
AIN'T NO OTHER MAN (Xtina Music, BMI/Careers-BMG, BMI/Gated Pearl Music, ASCAP/Works Of Mari, ASCAP/KS/Inf, BMI/Arthouse Music, BMI/Triana Sounds Music, ASCAP/Reach Global, ASCAP/Big Music, BMI/The Clyde Otis Music Group, ASCAP), WBM, H100 53, POP 24
ALIADO DEL TIEMPO (Three Sound, BMI) LT 14
ALOCATE (Mas Flow, BMI) LT 45
ALYSSA LIES (BMG-Careers, BMI/More Than Music, BMI) CS 32
AMARILLO SKY (Rich Texan Music, ASCAP/Round For Sound Music, ASCAP/WB Music, ASCAP/Big Love Music, BMI/Carol Vincent And Associates, SESAC/Ginnin' Girl Music, BMI/Bat Two Beat One Music, BMI) CS 32
ANTES DE QUE TE VAYAS (Promotions Musicales HF, SA, BMI/Perennial, BMI) LT 11
AYO! (Gated Source, ASCAP/EMI April Music, ASCAP/Mya Songs, BMI/DJ Kool Music, ASCAP/WB Music, ASCAP), HL/WBM, RBH 87

B
BAMA BREEZE (Sony/ATV Tunes, ASCAP/Big Purple Dog, ASCAP/Creative Real, ASCAP/Scrambler, CS) 52
BEFORE HE CHEATS (That Little House, ASCAP/Miami, BMI) ASCAP/Sony/ATV Cross Keys, ASCAP, HL, CS 2, H100 24, POP 45
BE WITH YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB Music, SESAC/Babyboys Little Publishing Company, SESAC/Northern Soul, SESAC/Lady And Lady, BMI/Smiling, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, RBH 39
BOSSY (Issy & Verne Tunes, ASCAP/Leverage Music Publishing, ASCAP/EMI April Music, ASCAP/Zomba Songs, BMI/T, BMI) ASCAP/EMI April Music, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI/EMI Blackwood, BMI/Lost Poet Music, BMI/Soundrun Tunes, BMI/Spencer Cameron Ostal Music, BMI), HL/WBM, POP 86
BOSTON (EMI April Music, ASCAP/Augustana Music, ASCAP), HL, H100 60, POP 47
BRAND NEW GIRL FRIEND (EMI Blackwood, BMI/Shane Minor, BMI/3 Ring Circus, BMI/Songs Of Windswept Pacific, BMI/Jeffrey Steele, BMI), HL, H100 89
BROKEN (Green Wagon Music, ASCAP/Universal-Polygram International, ASCAP/Sophie Park Music, ASCAP/Kobal Music, ASCAP/Royale Music, ASCAP/RP Administration, ASCAP), HL, CS 52
BUTTONS (Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Z590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Zone 4, ASCAP/She Rights Music, BMI/My Own Chit Music, BMI/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 18, POP 13

C
CALL ME WHEN YOU'RE SOBER (Professor Screwee Publishing, BMI/Dwight Frye Music, BMI/Sweet 1666 Music, ASCAP) H100 14, POP 10
CALL ON ME (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Basamba Music, ASCAP/Jackie Frost, ASCAP/BMG Songs, ASCAP/Five Tyme Tunes, ASCAP/Avant Guard, ASCAP/Universal Music Corporation, ASCAP/Air Control Music, ASCAP), HL, H100 41, RBH 19
CANADIAN IDIOT (WB Music, ASCAP/Parade, POP 15; Ear Bookers Music, BMI), WBM, H100 98, POP 15
CANT GET ENOUGH (Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Ensign Music, BMI/Fred Jerkins, BMI/B-Lashawn Daniels Productions, BMI) CS 49
CANT LET GO (Songs Of Universal, BMI/Tappy Whyte's Music, BMI/Bat Future Music, BMI), HL, RBH 53
CAPRICE MUSIK (T-Town Music Publishing, ASCAP)

CHAIN HANG LOW (Big Big Kid, ASCAP/Lil D, ASCAP/Reape And Iyrece, ASCAP/Universal Music Corporation, ASCAP), HL, H100 11, POP 15, RBH 21
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 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Anono Doozy Music, ASCAP/Copyright Control, HL) CS 46
CHASING CARS (Big, the BMI) H100 8, POP 9
CHICKEN NOODLE SOUP (Nothing Hill Music, BMI) H100 59, POP 53, RBH 55
CHIQUILLA (Loko De Amor, BMI/Universal Music, BMI) ASCAP/EMI April Music, BMI/Warner-Lamertane Publishing, BMI), WBM, H100 64, POP 42
CHUNK UP THE DEUCE (Commission Publishing, BMI/Paul Wall, ASCAP/2 Plays Publishing, BMI/Noah/Jay Publishing, BMI/Prmp My Pen International, ASCAP) CS 28
COME BACK TO ME (Antonia Songs, ASCAP/Seven Peaks Music, ASCAP/In Bocca Al Lupo, ASCAP/Unichappel Music, BMI/Careers-BMG, BMI/Almo Music, BMI/Blauewater Music, BMI), WBM, H100 64, POP 42
COME TO ME (VMI Publishing, BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI/Justin Combs Publishing, ASCAP/EMI April Music, ASCAP/Baby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Giffin Da, Finesse Wall Publishing, BMI/Chay Wazy Publishing, SESAC/She Rights Music, BMI/Songs Of Universal, BMI/Zx Music Publishing, BMI), HL, H100 9, POP 16, RBH 14
CRASH HERE TONIGHT (Tokelo Tunes, BMI) CS 16
CRAZY (Chrysalis Music, ASCAP/WB Music, ASCAP/Go Given, BMI/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 22, POP 26
CRAZY BITCH (Famous, ASCAP), HL, POP 83

D
DANI CALIFORNIA (Moebotblame, BMI) POP 58
DAYDREAMIN' (Armstrong And Beechwood, PRS/First Floor Music, PRS) RBH 69
DAY DREAMING (Springtime, BMI) RBH 79
DEJA VU (EMI Blackwood, BMI) H100 31, POP 30
DEJA VU (Beyonce, ASCAP/Music Of Windswept Pacific, BMI/Z300 Music, BMI/Yoga Flames Music Publishing, ASCAP/EMI April Music, ASCAP/Baby Mike Music Publishing, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Bishop Bailey Publishing, ASCAP/Giffin Da, Finesse Wall Publishing, BMI/Chay Wazy Publishing, SESAC/She Rights Music, BMI/Songs Of Universal, BMI/Zx Music Publishing, BMI), HL, H100 9, POP 16, RBH 14
CRASH HERE TONIGHT (Tokelo Tunes, BMI) CS 16
CRAZY (Chrysalis Music, ASCAP/WB Music, ASCAP/Go Given, BMI/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 22, POP 26
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CRASH HERE TONIGHT (Tokelo Tunes, BMI) CS 16
CRAZY (Chrysalis Music, ASCAP/WB Music, ASCAP/Go Given, BMI/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 22, POP 26
CRAZY BITCH (Famous, ASCAP), HL, POP 83

D
DIME QUIEN ES (Pacific Latin, ASCAP/Maximo Rios, BMI/Interscope, ASCAP) LT 29
DIXIE LULLABY (EMI Blackwood, BMI/Greenhorse Music, BMI/Patrick Davis, BMI/Drum Groove, SESAC/Callion Enterprises, SESAC), HL, CS 57
DO IT TO IT (Publishing Designee, BMI/Rags II Richard Music, BMI/Urlicite Wilmes Music, ASCAP/How Ya Livin' Dat Music, ASCAP/Notting Dale Songs, BMI) CS 29
ADOZEN ROSES (YOU REMIND ME) (EMI April Music, ASCAP/Street Lyrics Publishing, ASCAP/Warner-Lamertane Publishing, BMI/Mass Connection, ASCAP), HL/WBM, RBH 82
DRINKIN' ME LONELY (Runnin' Behind Publishing, ASCAP/Brunchchild Music, ASCAP/Words & Music, ASCAP) CS 45
DUTTY WINE (Copyright Control/Pop Style Music Publishing, ASCAP) RBH 60

E
ENOUGH CRYIN' (Universal Music Corporation, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMI/EMI Blackwood, BMI/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/EMI April Music, ASCAP/Carter Boys Publishing, ASCAP), HL, RBH 43
ENTOURAGE (Mr. Grandberry, O's Music, SESAC/E. Hudson Music, BMI/Warner-Lamertane Publishing, BMI/Doris 78 Publishing, BMI/Cyrc, BMI) Publishing, ASCAP/Foray Music, BMI) CS 41
EVERY MILE A MEMORY (Dieteri Bentley Publishing Designee, ASCAP/Bret Beavers Publishing Designee, BMI/Ensign Music, BMI/Rancho Papa Music, BMI) CS 41
EVERYTIME THA BEAT DROP (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Dem Franchise Boyz, ASCAP/Slide That Music, ASCAP/Buck One Publishing, ASCAP) H100 65, RBH 17

F
FACE DOWN (The Red Jumpsuit Apparatus Publishing, BMI) H100 100, POP 89
FAR AWAY (Warner-Lamertane Publishing, BMI/Arm Tour, BMI/SOCAN/Zero-G, SOCAN/Backstreet Music, BMI) H100 87, POP 87
IT'S GOIN' DOWN (Granny Man Publishing, BMI/Warner-Lamertane Publishing, BMI/Block Enterprises, BMI/Malik-Mekhi Music, BMI/Reginas Son Music, ASCAP/Slide That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, RBH 68
IT'S OKAY (ONE BLOOD) (BabyGame, BMI/Pico Pride Publishing, BMI/Each Teach 1, ASCAP/Z39 Music, ASCAP/Roc 15, ASCAP/D. Reid Designee), H100 20, POP 87
IT'S TOO LATE TO WORRY (Sony/ATV Tree, BMI/Songs Of Universal, BMI/Works To Music, ASCAP/CG, ASCAP/Harbinism com, SESAC), HL, CS 36
I'VE GOT NERVE (Walt Disney, ASCAP/Wonderland Publishing, BMI) H100 101, POP 11
I WANNA LOVE YOU (Byetel Music, ASCAP/Famous, ASCAP/My Own Chit Music, BMI/EMI Blackwood, BMI), HL, H100 41, RBH 20
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 33, POP 19

G
FACE DOWN (The Red Jumpsuit Apparatus Publishing, BMI) H100 100, POP 89
FAR AWAY (Warner-Lamertane Publishing, BMI/Arm Tour, BMI/SOCAN/Zero-G, SOCAN/Backstreet Music, BMI) H100 87, POP 87
IT'S GOIN' DOWN (Granny Man Publishing, BMI/Warner-Lamertane Publishing, BMI/Block Enterprises, BMI/Malik-Mekhi Music, BMI/Reginas Son Music, ASCAP/Slide That Music, ASCAP/EMI April Music, ASCAP/Master Mind Music, ASCAP), HL, RBH 68
IT'S OKAY (ONE BLOOD) (BabyGame, BMI/Pico Pride Publishing, BMI/Each Teach 1, ASCAP/Z39 Music, ASCAP/Roc 15, ASCAP/D. Reid Designee), H100 20, POP 87
IT'S TOO LATE TO WORRY (Sony/ATV Tree, BMI/Songs Of Universal, BMI/Works To Music, ASCAP/CG, ASCAP/Harbinism com, SESAC), HL, CS 36
I'VE GOT NERVE (Walt Disney, ASCAP/Wonderland Publishing, BMI) H100 101, POP 11
I WANNA LOVE YOU (Byetel Music, ASCAP/Famous, ASCAP/My Own Chit Music, BMI/EMI Blackwood, BMI), HL, H100 41, RBH 20
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April Music, ASCAP), HL, H100 33, POP 19

G
GALLERY (Super Savin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, BMI/EMI April Music, ASCAP), HL, H100 31, POP 30
GET OUTTA MY WAY (Songs Of Peep, ASCAP/Fixation, ASCAP) CS 28
GET UP (Bubba Gee Music, BMI/Noonlime Tunes, BMI/Warner-Lamertane Publishing, BMI/Royalty Rights Music, ASCAP/Universal Music Corporation, ASCAP/Charmillary Camp Music, ASCAP), HL/WBM, H100 20, POP 23, RBH 26
GHETTO STORY (EMI Blackwood, BMI) CS 46
GIVE IT AWAY (Run Slow Music, ASCAP/CG, ASCAP/EMI April Music, BMI/Cubba, BMI/EMI Blackwood, BMI), HL, CS 10, H100 64, POP 88
GOOD AS GONE (Warner-Lamertane Publishing, BMI/The Cow, BMI/Tower One, BMI) WBM, CS 41
GOOD DIRECTIONS (Lunatic Music Corporation, BMI/J. J. Streif Music, ASCAP/Large Opportunity Music, ASCAP) CS 53
A GOOD MAN (Midax Music, ASCAP/Animal Planet, ASCAP/Avant Music, SESAC/Multisongs BMG, ASCAP) CS 28
GOT YOU HOME (WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonlime South, SESAC/Say What! Say, HL? Phenom Music, BMI/Careers-BMG, BMI/Almo Music, BMI/EMI Blackwood, BMI), HL/WBM, RBH 65

H
HANDS UP (Shroom Shady Music, BMI/Reslo World Music, ASCAP/Sydney B & 700 Music Club, ASCAP/Loyd Banks Music, ASCAP/Universal Music Corporation, ASCAP/50 Cent Music, ASCAP), HL, H100 17, POP 11, RBH 85
LONG WAY 2 GO (Next Selection Publishing, ASCAP/Aspen Songs, ASCAP/Casandra Ventura Publishing, ASCAP) H100 31, POP 92
LOOK AT HER (Miwakee Vignin, ASCAP/All Of A Sutton, ASCAP/EMI April Music, ASCAP/UR-TV Music, ASCAP/Roy Live Music, ASCAP/Trakey Music, ASCAP/Trobin Music, ASCAP/Music Of Windswept Pacific, ASCAP/One Chance, ASCAP/Copyright Control, Harp Home Music, ASCAP), HL, RBH 58
LOOKING FOR YOU (Zomba Songs, BMI/Lily Mack, BMI/Baby Fingers, ASCAP/Mims, ASCAP/Shawn Music, ASCAP/Frednie Dee, BMI), WBM, RBH 31
LOVE IS (Warner-Lamertane Publishing, BMI/Universal Music Corporation, ASCAP/Annabella's Farm Music, ASCAP), HL/WBM, CS 50
LOVE ME OR HATE ME (FK YOU!!!)** (Big Life Music, ASCAP/Songs Of Windswept Pacific, BMI/Kasez Music Publishing, ASCAP), H100 66, POP 81
LOVE YOU (EMI Blackwood, BMI/New Sea Gayle Music, ASCAP/Sony/ATV Tree, BMI/Forest Hills Music, BMI), HL, CS 13, H100 96

I
MAKE IT RAIN (Joseph Cartagena, ASCAP/Scott Sorch Music, ASCAP/TVI Music, ASCAP/Young Money Publishing, BMI) RBH 49
MALDITA SUERTE (Maximo Aguirre, BMI/Sony/ATV Tree, BMI) CS 29
MANEATER (Nektar Publishing, SOCAN/Virginia Beach, ASCAP/WB Music, ASCAP/Dangdangand Musik, SESAC/Millennium Kid Music Publishing, ASCAP/EMI April Music, ASCAP), HL/WBM, H100 9, POP 14
MAS ALLA DEL SOL (Edimusa, ASCAP) LT 10
ME MATAS (Lover, ASCAP) LT 10
ME QUIERE BESAR (Alexis Y Fido, ASCAP) LT 38
ME TIME (ECAF Music, BMI/Toms K Music, ASCAP) CS 41
ME & U (Next Selection Publishing, ASCAP/Mottola Music, BMI) CS 35
MI AMOR POR TI (Jam Entertainment, BMI) LT 47
MIRACLE (Rocks, ASCAP/Edicion La Castellana X-II Media, GMBH/Parasitic Music, GEMA) POP 67

MONEY IN THE BANK (Prince Of Crunk Publishing, BMI/8th Grade Music Publishing, BMI/Wozzie Music, BMI/EMI Blackwood, BMI/Casey Hayes II Music, BMI/50 Cent Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 45, POP 69, RBH 15
MONEY MAKER (Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, H100 1, POP 7, RBH 2
MORE (Carolina Blue Sky Music, BMI/Little Shop Of Memorabilia, BMI) CS 60
MOUNTAINS (Loretta Music, BMI/Black To Black Songs, BMI/Patrick Stuart Music, BMI/Lyrical Mile Music, BMI), CS 15, H100 89
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 46
MY LITTLE GIRL (Tom Douglas, BMI/Sony/ATV Tree, BMI/Big Gas Autuers, ASCAP/Fox Film, BMI) CS 9, H100 40, POP 49
MY LOVE (Nektar Music, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Lamertane Publishing, BMI/Danja Handz Musik, SESAC/WB Music, SESAC/Royalty Rights Music, ASCAP), WBM, H100 30, POP 30, RBH 11
MY MOTHER (Warner-Lamertane Publishing, BMI/Sell The Cow, BMI/Barefoot And Slarry Eyez Music, BMI/Sony/ATV Tunes, BMI/Tm Still With The Band, BMI) WBM, CS 27
MY WISH (V2 Music Publishing, BMI/Diver Dann, BMI/Chris Steele, BMI/Sony/ATV Tree, BMI), HL/WBM, CS 4, H100 43, POP 86

N
NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BMI/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Music Sales Corporation, ASCAP/La Shawn Daniels Productions, ASCAP/Rodney Jerkins Productions, BMI), HL, H100 68, RBH 11
NI UNA SOLA PALABRA (Sony/ATV Discos, ASCAP) CS 27
NOCHE DE ENTIERRO (NUESTRO AMOR) (Los Angeles, ASCAP/EMI April Music, ASCAP/Universal Music, BMI/Blue Kraft Music, BMI) LT 8
NO QUIERE NOVIO (Universal-Musica Unica, BMI/El Abayarde, ASCAP) LT 46
NO SE POR QUE (Pilot, ASCAP/Universal Music, ASCAP/Branitunes, ASCAP/Maximo Aguirre, BMI) LT 25
NOTHING LEFT TO LOSE (EMI Blackwood, BMI/Facade Aside, BMI) H100 92, POP 85

O
OH JAH (Sea Breeze Earth Sun Music, BMI) RBH 88
ONE IN A Lifetime (ASCAP/WB Music, ASCAP/Double D Songs, BMI), WBM, CS 6, H100 57, POP 99
ONE (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Universal Music Corporation, BMI) WBM, CS 46
ONE WING IN THE FIRE (Malaco, BMI/Music Of Stage Three, BMI) CS 24
OVER MY HEAD (CABLE CAR) (EMI April Music, ASCAP/Anton Edwards Publishing, ASCAP), HL, H100 27, POP 22

P
PAM PAM (Universal Music Unica, BMI/EMI Blackwood, BMI) LT 18
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) CS 27
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) CS 27
THE PICK OF DESTINY (Time For Breakfast Music, ASCAP/Buttup Music, ASCAP) H100 78, POP 57
POONK (EMI April Music, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP), HL/WBM, H100 39, POP 28
POPPIN' (Dony Dye Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, RBH 48
POR EL CA (BMI) LT 22
POR TU AMOR (Aquila Rald, BMI) LT 40
PROMISCUOUS (Nektar Publishing, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Danja Handz Musik, SESAC/Six Im Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, BMI), HL/WBM, H100 39, POP 28
PROMISE (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI), HL, RBH 53
PULLIN' ME BACK (Basamba Music, ASCAP/Chrysalis Music, ASCAP/Foray Music, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP/A Stolen Peoples Music, ASCAP/Air Control Music, ASCAP), HL, H100 26, POP 33, RBH 10
PUSH IT (4 Bumps LT4 At Once, BMI/First N Gold, BMI/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Universal Music Corporation, ASCAP/USIA Music Publishing, ASCAP), HL, H100 63, RBH 16
PUT IT IN A LETTER (Emoni Miles Music, ASCAP/Super Savin Publishing, BMI/Zomba Enterprises, ASCAP/Ed. Southerland, ASCAP/BMG Songs, ASCAP/Jobete Music, ASCAP) RBH 91
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Good Groove Songs, BMI) H100 76, POP 82

Q
QUE PRECIO TIENE EL CIELO (WB Music, ASCAP) H100 29
QUE VUELVA (Crisma, SESAC) LT 9
QUIEN ME IBA A DECIR (Mike Santander Music, BMI/EMI Blackwood, BMI) LT 2

R
THE REASON WHY (Vinny Mae, BMI/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 35
RED HIGH LIES (BMG Songs, ASCAP/Magic Music, BMI/EMI Blackwood, BMI/Casey Hayes II Music, BMI/ATV Mighty Dog Music, BMI/Sony/ATV Tree, BMI) CS 37
REGALO CARO (TN Ediciones, BMI/Universal Music, BMI) H100 100, POP 82
REMEMBER THE NAME (Foxy Brown, BMI) CS 30
THE RIDDLE (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 71, POP 93
RIGHT WHERE YOU WANT ME (Seven Peaks Music, ASCAP/Dodi Music, ASCAP/Dying Eye Music, ASCAP/Emerson Grove Music, ASCAP/Jambi Music, ASCAP) H100 2, POP 46
RING THE ALARM (B-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Monza Ronza, SESAC/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI), HL, H100 25, POP 48, RBH 4
ROCKSTAR (Warner-Lamertane Publishing, BMI/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 8, POP 10
ROCK YO HIPS (J Weis Publishing, ASCAP/Royal Publishing, ASCAP/Dime Piece Collection, ASCAP/K. Mastripiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraine Music, ASCAP) RBH 98
RUBBERBAND BANKS (Taylor My Hart Publishing, ASCAP/Beatz Publishing, BMI) RBH 54

S
SALIO EL SOL (Crown P, BMI) LT 27
SATISFIED (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 96
SAVE ROOM (John Legend Publishing, BMI/Cherry River, BMI/Will Jam Music, BMI/Jessica Wilson Publishing, BMI/Sony/ATV Songs, BMI), CLM/HL, RBH 10
SAY GOODBYE (WBM Music, SESAC/Babyboys Little Publishing Company, SESAC/Noonlime South, SESAC/Face The Music, ASCAP/EMI April Music, ASCAP/Justin Combs Publishing, ASCAP/Phoenix Ave Music Publishing, ASCAP), HL/WBM, H100 12, POP 41, RBH 11
SE FUE (Vander, ASCAP) LT 35
SER O PARECER (EMI April Music, ASCAP) LT 7
SEX, SEX, SEX (Liz In, ASCAP) H100 51, RBH 7
SEXBACK (Zomba Enterprises, ASCAP/Tenman Tunes, BMI/April Music, ASCAP/Virginia Beach, SESAC), WBM, H100 4, POP 3, RBH 21
SEXY LOVE (Super Savin Publishing, BMI/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April Music, ASCAP), HL/WBM, H100 30, POP 30, RBH 11
SHE BI (Jakyva Made Me Do It Music, ASCAP/Kings Cup Runin' Over Music, ASCAP/Pjac Music, ASCAP/4B Music, BMI) RBH 97
SHE DONT (Conjunction Music Publishing, ASCAP/EMI April Music, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Warner-Lamertane Publishing, BMI), HL/WBM, RBH 59
SHE'S EVERYTHING (Ann Wilson, BMI/Hillbilly Willy, BMI/CS, BMI/EMI April Music, ASCAP/New Music Music, ASCAP), HL, H100 77
SHINE (ASCAP/Bernards Other Music, BMI/Warner-Lamertane Publishing, BMI/Sony/ATV Songs, BMI), HL/WBM, RBH 40
SHORTIE LIKE MINE (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Babyboys Little Publishing Company, ASCAP/Noonlime South, SESAC/WB Music, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Thorn Janin Music, ASCAP/Air Control Music, ASCAP), HL, H100 41, POP 44, RBH 19
SHOULDER LEAN (Cordale June Publishing, BMI/D. Juan Hart Publishing, BMI/Crown Club Publishing, BMI/Warner-Lamertane Publishing, BMI), WBM, POP 4, RBH 28
SHOW ME WHAT YOU GOT (EMI April Music, ASCAP), HL, H100 41, POP 44, RBH 19
SHOW STOPPER (Jimpin, BMI/EMI Blackwood, BMI/Mastepin Elgashabz Music, SESAC/EMI Foray Music, SESAC/Foray Music, BMI/EMI Blackwood Publishing, ASCAP/Jesse Jay, ASCAP/Reach Global, ASCAP/Kooley Pup, BMI/EMI April Music, ASCAP), HL, H100 13, POP 12, RBH 35
SIDE 2 SIDE (Tehouse Publishing, BMI/Music Group, BMI) H100 94
SIGO CON ELLA (Gunnhill Music, ASCAP/EMI April Music, ASCAP) LT 27
SISTA BIG BONES (Tappy Whyte's Music, BMI/Songs Of Universal, BMI/Bat Future Music, BMI) CS 27
SI TU AMOR NO VUELVE (Edimusa, ASCAP) LT 39
SMACK THAT! (Shroom Shady Music, BMI/Byetel Music, ASCAP/Famous, ASCAP/Slick Jesus, BMI/Reslo World Music, ASCAP), HL, H100 2, POP 8
SNAP YO FINGERS (White Rhino, BMI)-40
SNOB (Zomba Songs, BMI/Drugsite, ASCAP/How Ya Livin' Dat Music, ASCAP/Notting Dale Songs, ASCAP), WBM, POP 65
SO EXCITED (Shanah Cymone Music, ASCAP/EMI April Music, ASCAP/Basamba Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Five Tyme Tunes, ASCAP/Giobella, ASCAP/Hancock Music Company, BMI/Bridge Of Signs Music, BMI/More Cut Music, BMI/Air Control Music, ASCAP), HL, H100 34
SOME PEOPLE (Karies Music, ASCAP/Anibal Music, ASCAP/Right Bank Music, ASCAP/Brand New Sky Music, ASCAP/EMI April Music, ASCAP), HL, CS 40
SOME PEOPLE CHANGE (Famous, ASCAP/Lights Of Denver, ASCAP/Songs Of Bud Jax, ASCAP/Funky Tims Music, ASCAP/Songs Of Windswept Pacific, ASCAP/Sweet Summer, ASCAP/Vajor Bob, ASCAP), HL, CS 12, H100 93
STARTIN' WITH ME (Careers-BMG, BMI/Shiikae Maki, BMI/Songs Of Windswept Pacific, BMI/Songs Of Thorton, BMI/Troxix Ridge Music, BMI), WBM, CS 48
STEADY AS SHE GOES (Chrysalis Music, ASCAP/Third Signs Tunes, BMI), HL, POP 94
STEALING KISSSES (Paper Wings Music, ASCAP), HL, H100 47, POP 73
STREETCORNER SYMPHONY (I Rule Music, ASCAP/EMI April Music, ASCAP/Music, ASCAP), HL, H100 83, POP 81
STUNTIN' LIKE MY DADDY (Young Money Publishing, BMI/Warner-Lamertane Publishing, BMI/My Own Chit Music, BMI/Warner-Lamertane Publishing, BMI) LT 43
SUBMERGE (In-Storm Entertainment) RBH 81
SUBDENLY I SEE (Sony/ATV Timber, SESAC/Sony/ATV Tunes, ASCAP), HL, H100 69, POP 55

N
NEED A BOSS (EMI April Music, ASCAP/EMI Blackwood, BMI/Ludacris Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Music Sales Corporation, ASCAP/La Shawn Daniels Productions, ASCAP/Rodney Jerkins Productions, BMI), HL, H100 68, RBH 11
NI UNA SOLA PALABRA (Sony/ATV Discos, ASCAP) CS 27
NOCHE DE ENTIERRO (NUESTRO AMOR) (Los Angeles, ASCAP/EMI April Music, ASCAP/Universal Music, BMI/Blue Kraft Music, BMI) LT 8
NO QUIERE NOVIO (Universal-Musica Unica, BMI/El Abayarde, ASCAP) LT 46
NO SE POR QUE (Pilot, ASCAP/Universal Music, ASCAP/Branitunes, ASCAP/Maximo Aguirre, BMI) LT 25
NOTHING LEFT TO LOSE (EMI Blackwood, BMI/Facade Aside, BMI) H100 92, POP 85

O
OH JAH (Sea Breeze Earth Sun Music, BMI) RBH 88
ONE IN A Lifetime (ASCAP/WB Music, ASCAP/Double D Songs, BMI), WBM, CS 6, H100 57, POP 99
ONE (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Universal Music Corporation, BMI) WBM, CS 46
ONE WING IN THE FIRE (Malaco, BMI/Music Of Stage Three, BMI) CS 24
OVER MY HEAD (CABLE CAR) (EMI April Music, ASCAP/Anton Edwards Publishing, ASCAP), HL, H100 27, POP 22

P
PAM PAM (Universal Music Unica, BMI/EMI Blackwood, BMI) LT 18
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) CS 27
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) CS 27
THE PICK OF DESTINY (Time For Breakfast Music, ASCAP/Buttup Music, ASCAP) H100 78, POP 57
POONK (EMI April Music, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP), HL/WBM, H100 39, POP 28
POPPIN' (Dony Dye Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, RBH 48
POR EL CA (BMI) LT 22
POR TU AMOR (Aquila Rald, BMI) LT 40
PROMISCUOUS (Nektar Publishing, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Danja Handz Musik, SESAC/Six Im Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, BMI), HL/WBM, H100 39, POP 28
PROMISE (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI), HL, RBH 53
PULLIN' ME BACK (Basamba Music, ASCAP/Chrysalis Music, ASCAP/Foray Music, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP/A Stolen Peoples Music, ASCAP/Air Control Music, ASCAP), HL, H100 26, POP 33, RBH 10
PUSH IT (4 Bumps LT4 At Once, BMI/First N Gold, BMI/Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Universal Music Corporation, ASCAP/USIA Music Publishing, ASCAP), HL, H100 63, RBH 16
PUT IT IN A LETTER (Emoni Miles Music, ASCAP/Super Savin Publishing, BMI/Zomba Enterprises, ASCAP/Ed. Southerland, ASCAP/BMG Songs, ASCAP/Jobete Music, ASCAP) RBH 91
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Good Groove Songs, BMI) H100 76, POP 82

P
PAM PAM (Universal Music Unica, BMI/EMI Blackwood, BMI) LT 18
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) CS 27
PEANUT BUTTER & JELLY (3535 Entertainment, ASCAP) CS 27
THE PICK OF DESTINY (Time For Breakfast Music, ASCAP/Buttup Music, ASCAP) H100 78, POP 57
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POPPIN' (Dony Dye Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, RBH 48
POR EL CA (BMI) LT 22
POR TU AMOR (Aquila Rald, BMI) LT 40
PROMISCUOUS (Nektar Publishing, SOCAN/Virginia Beach, ASCAP/WB Music, SESAC/Danja Handz Musik, SESAC/Six Im Stoned, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, BMI), HL/WBM, H100 39, POP 28
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PULLIN' ME BACK (Basamba Music, ASCAP/Chrysalis Music, ASCAP/Foray Music, ASCAP/EMI April Music, ASCAP/EMI April Music, ASCAP/Universal Music Corporation, ASCAP/A Stolen Peoples Music, ASCAP/Air Control Music, ASCAP), HL, H100 26, POP 33, RBH 10
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PUT IT IN A LETTER (Emoni Miles Music, ASCAP/Super Savin Publishing, BMI/Zomba Enterprises, ASCAP/Ed. Southerland, ASCAP/BMG Songs, ASCAP/Jobete Music, ASCAP) RBH 91
PUT YOUR RECORDS ON (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BMI/Good Groove Songs, BMI) H100 76, POP 82

Q
QUE PRECIO TIENE EL CIELO (WB Music, ASCAP) H100 29
QUE VUELVA (Crisma, SESAC) LT 9
QUIEN ME IBA A DECIR (Mike Santander Music, BMI/EMI Blackwood, BMI) LT 2

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Sandy West, 47

Sandy West, 47, drummer for influential '70s band the Runaways, died Oct. 21 after a long battle with lung cancer.



West left an indelible mark on rock music as a founding member of the Runaways, which featured fellow rockers Joan Jett, Lita Ford and Cherie Currie, and as a leading inspiration for a number of notable musicians, both male and female. Many young musicians can trace

their inspiration directly to the first time they heard "Cherry Bomb."

The Runaways toured the world several times, often headlining with opening acts like Tom Petty and Cheap Trick. Their discography includes more than 60 albums, singles, bootlegs and compilations. Their music has been included in dozens of rock and punk collections, has appeared in several feature films including "Dawn: Portrait of a Teenage Runaway" and "Detroit Rock City," and has been covered by numerous bands, from the Street Walkin' Cheetahs to Guns N' Roses. After the band broke up, West continued to perform as a drummer, guitarist and vocalist with the Sandy West Band. As a solo artist she recorded an EP and numerous videos, and continued to enjoy a dedicated cult following.

—Christy Lindsay

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TOP 20 WOMEN IN MUSIC: Billboard held its inaugural event honoring the top 20 women in music Oct. 6 at the Core Club in New York. Many of the entertainment executives traveled on a red-eye from Los Angeles following the City of Hope benefit to pay tribute to their colleagues. Glacéau vitaminwater, Elizabeth Arden and Gibson Guitars co-sponsored the event by providing special-edition Kelly Clarkson water, beauty travel packs and a Baldwin piano for the opening reception. PHOTOS COURTESY OF JEMAL COUNTESS/WIREIMAGE.COM

LEFT: Warner Bros. senior VP of urban promotion **Cynthia "CJ" Johnson**, left, with fellow award winner and Recording Academy VP of member services **Angelia Bibbs-Sanders**.

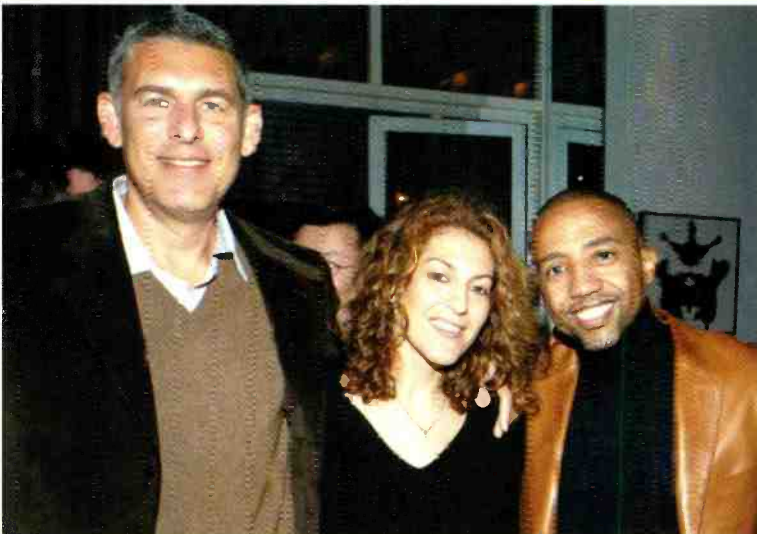
ABOVE: Billboard East Coast ad director **Cindy Mala**, left, with Glacéau vitaminwater Entertainment's associate marketing manager **Faye Fiondella**, center, and communications manager **Lara Bandler**.

ABOVE RIGHT: MTV president **Christina Norman**, left, with Billboard executive editor/associate publisher **Tamara Conniff**, right, and fellow award winner MTV chairman/CEO **Judy McGrath**.



ABOVE: Gibson Guitars VP of entertainment relations **Noreena Barbella** with Alliance VP of business development **John McCarus**.

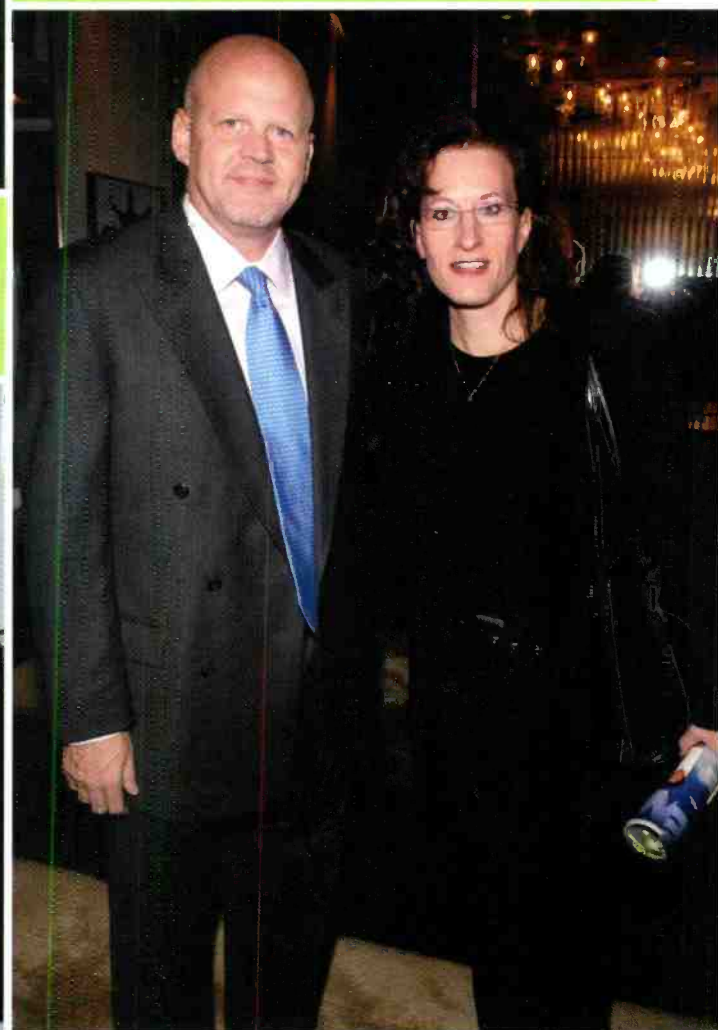
BELOW: Billboard VP of integrated sales/associate publisher **Brian Kennedy** with the Recording Academy's New York Chapter executive director **Elizabeth Healy**.



ABOVE LEFT: Warner Music Group US Recorded Music chairman/CEO **Lyor Cohen**, left, with Atlantic Music Group president and award recipient **Julie Greenwald** and Warner Music Group executive VP **Kevin Liles**.

ABOVE RIGHT: Atlantic Records senior VP of publicity **Sheila Richman**, left, with Dreier LLP executive **Samantha Rhulen**.

BELOW: Billboard's top women in music honorees surround Billboard executive editor/associate publisher **Tamara Conniff**. From left are MTV president **Christina Norman**, Atlantic Music Group president **Julie Greenwald**, Virgin Records executive VP of promotion **Hilary Shaev**, Sony Urban Music president **Lisa Ellis**, Conniff, Recording Academy VP of member services **Angelia Bibbs-Sanders**, Warner Bros. senior VP of urban promotion **Cynthia "CJ" Johnson** and Beggars Group CEO **Lesley Bleakley**.



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.com/biz

ON THE SABBATH, THEY ROCKED

Maybe it takes a little friendly competition to nudge Ozzy Osbourne back into the studio with Black Sabbath. This week, word went out that original Sabbath members Tony Iommi, Geezer Butler and Bill Ward were reuniting with vocalist Ronnie James Dio, who replaced Osbourne in the band in 1979 under the moniker Heaven and Hell. The new group, named after the first post-Osbourne Sabbath album, will hit the road in early 2007, according to their rep.

But wait, the Oz says. This is all just a precursor to a Black Sabbath tour with Osbourne, Iommi, Butler and Ward in late '07, along with the group's first new studio album featuring that lineup since 1978's "Never Say Die!"

"Tony Iommi and Ronnie Dio are working on a project together which has nothing to do with Black Sabbath," a statement from Osbourne's publicist reads.

"There is only one Black Sabbath. However, Osbourne wishes Tony and Ronnie much success in their project together."

Adding to the drama, Osbourne himself told Billboard in March 2005 that he had no interest in making another Sabbath album.

"I could go in the studio and write a bunch of stuff, but why do an album just for the sake of Bill, Tony, me and Geezer together playing if it's not up to the Black Sabbath standard that I left?" he said. "It would fuck it up, you know? It's so sad when you hear these monumental bands do these piece of shit records just because they want the money."

In related news, everybody knows the story of Osbourne biting the head off a live bat back in the day. There's a similar tale about Alice Cooper throwing a live chicken into the audience during a 1969 show, whereupon it was torn to pieces.

Cooper has always maintained he didn't know chickens couldn't fly and that if he had, he never would have sent the animal airborne. As he was overheard telling Katherine Turman, the producer of his United Stations syndicated radio show "Nights With Alice Cooper" last week after a New York show, "No one ever comes down on Colonel Sanders, and he's got to be the Idi Amin of chickens."

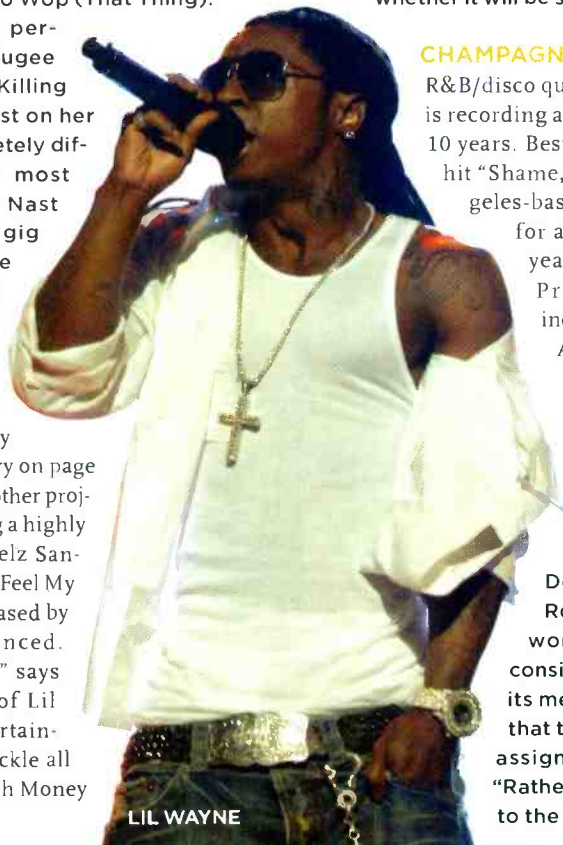
LAURYN LIVES!

While the Fugees remain M.I.A. after announcing their reunion and as-yet-unseen album last year, Lauryn Hill staged a rare performance Oct. 25 at the W Hotel in New York. Backed by an eight-member band, which she frequently conducted, and two backup singers, Hill ran through several tracks from her Grammy Award-winning solo album "The Miseducation of Lauryn Hill," including renditions of "Lost Ones," "Final Hour," "Ex-Factor" and "Doo Wop (That Thing)."

The singer/rapper also performed the Fugees hits "Fugee La," "Ready or Not" and "Killing Me Softly." Never one to rest on her laurels, Hill unveiled completely different arrangements for most tracks. Hosted by Condé Nast Media Group, the private gig was held to celebrate the new Starwood Preferred Guest credit card from American Express.

WHAT WAYNE'S UP TO

Rapper Lil Wayne is a busy man, as evidenced by our story on page 86. But there are a number of other projects on his horizon, including a highly anticipated mixtape with Juelz Santana, tentatively titled "I Can't Feel My Face." The album will be released by a major label to be announced. "They're recording already," says Cortez Bryant, president of Lil Wayne's Young Money Entertainment label. "I just have to tackle all the label politics between Cash Money and Def Jam."



LIL WAYNE



OSBOURNE

Offstage and outside the studio, Wayne is preparing the female jean line Double U, which is in its marketing stage.

"With the clothing, he's going to need a lot of creative control," Bryant says of the deal term he seeks. "We're looking for a partnership where he gets his money upfront and a back-end percentage. He's bringing to the table millions of fans."

RBD ALL OVER

Pop group RBD is determined not to be a flash in the pan. In addition to upcoming studio sets in English and Spanish, the Mexican quintet is about to start shooting a new TV series titled "La Familia RBD."

"La Familia RBD" will, of course, feature all five RBD members, plus invited guests in several episodes. In Mexico, it will air on Televisa, but there's no word yet on whether it will be seen in the United States.

CHAMPAGNE AND CAVIAR

R&B/disco queen Evelyn "Champagne" King is recording a new studio album—her first in 10 years. Best-known for the 1978 crossover hit "Shame," King has signed with Los Angeles-based RNB Entertainment Group for an as-yet-untitled CD due next year. Handling the production is Preston Glass, whose credits include Kenny G's "Duotones" and Aretha Franklin's "Who's Zoomin' Who."

BITS AND BOBS

Track hears that Sonic Youth will fulfill its contract with Geffen, for which it has recorded since 1990, with the Dec. 5 release of "The Destroyed Room: B-Sides and Rarities." No word on whether the band will consider re-signing, but sources say its members were none too pleased that the A&R and marketing staffers assigned to work its 2006 album "Rather Ripped" were let go just prior to the set's release.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Zomba Label Group in New York promotes Mickey "Memphitz" Wright to VP of A&R. He was director.

Universal Music Group Nashville elevates Ben Kline to executive VP of sales, marketing and new media. He was senior VP of sales and marketing.

Island Def Jam Music Group in New York promotes Jim Roppo to senior VP of sales. He was VP.

Columbia Records names Ben Goldman senior VP of A&R. He held the same title at Epic Records.

Virgin Records in New York appoints Heidi Anne-Noel to senior director of publicity. She was a national publicist at Girlie Action Media and Marketing.

DISTRIBUTION: Handleman Co. names Robert E. Kirby president/COO. He was president of personal products company at Johnson & Johnson.

The Orchard in New York ups Annie Linn to director of creative licensing. She was manager of sync licensing and administration.

TOURING: The Agency Group in Los Angeles appoints Dave Shapiro as an agent. He was an agent at Velocity Touring.

MEDIA: XM Satellite Radio names Vernon Irvin chief marketing officer. He was executive VP/GM at VeriSign.

MTV Networks International in London promotes Jamie Caring to senior VP of talent and music. He was VP of talent and music, and responsible for the European region.



WRIGHT

KL NE

ROPPO

K RBY

DIGITAL: AOL appoints Mike Rich to VP/GM of music, movies and TV. He was VP of programming, products and operations at the company.

RELATED FIELDS: The newly opened Chamber Group in New York names Chris Chambers as founder/president. He was senior VP of publicity and artist development at Sony BMG Music Entertainment.

Dial Global in Los Angeles promotes Melinda Haroutunian to VP of Western regional sales. She was manager.

Castalian Music promotes Leslie Hill to president. She was executive VP.

Send submissions to exec@billboard.com.

GOODWORKS

ROCK FOR RELIEF

Steve Earle, Mike Mills, Allison Moorer, Tom Morello, the Coup's Boots Riley and Sleater-Kinney's Corin Tucker will gather for a Nov. 6 benefit concert at New Orleans' famed club Tipitina's. Proceeds will benefit such Hurricane Katrina recovery organizations as Arabi Wrecking Krewe and the New Orleans' Musicians Clinic. The concert is part of a Nov. 3-6 symposium in the Crescent City sponsored by the Future of Music Coalition.

NOBEL NOTABLES

Lionel Richie, John Legend, Rihanna, Paulina Rubio, Wynonna, Simply Red, Hakim, Renée Fleming and Morten Abe will perform at the annual Nobel Peace Prize Concert, set for Dec. 11 in Oslo. Sharon Stone and Anjelica Huston will host the event, which will be broadcast to more than 100 countries.

SPEAKERS

Miles Flint
President
SONY ERICSSON MOBILE
COMMUNICATIONS



Mitch Bainwol
Chairman
RIAA



Gary Shapiro
President & CEO
CONSUMER ELECTRONICS ASSOCIATION



Chris Anderson
Editor in Chief
WIRED



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- Niche markets (long tail) and ad-supported content: the next gold rush?
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AMONGST MANY OTHERS, WE WILL HAVE THE FOLLOWING 3 HEADLINE SESSIONS:

- 1 Miles Flint, President, Sony Ericsson Mobile Communications
One of the most music-focused mobile manufacturers, who is getting increasingly involved in mobile content... The next key to the market?
- 2 Mitch Bainwol, Chairman, RIAA
Gary Shapiro, President & CEO, Consumer Electronics Association
Individually, they are leaders in music and technology. Together, they are shaping the new landscape for entertainment!
- 3 Chris Anderson, Editor in Chief, Wired
The father of long tail theory: what if small sales were the next hit?

SPEAKERS PRESENT THIS YEAR :

Gary Ge Chen, CEO, Orca Digital Inc
David Israelite, President and CEO, NMPA
Larry Kenswil, President, Universal Music Group - eLabs
Robin Kent, CEO, SpiralFrog
Terry Mc Bride, CEO, Network Music Group & Steve Page, Musician, Desperation Records/Barenaked Ladies
Nigel Morris, President, Isobar Worldwide
Costa Pilavachi, President, EMI Classics
Mika Salmi, CEO, Shockwave/Atom Entertainment
Dan Sheeran, SVF Music, RealNetworks
William Stensrud, Chairman & CEO, Muze
Conor Yang, CEO, Rock Mobile Corporation

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MidemNet Forum: 20 - 21 January 2007 • MIDEM: 21 - 25 January 2007

Palais des Festivals, Cannes, France • www.midem.com

BRUCE SPRINGSTEEN

JOHN MAYER

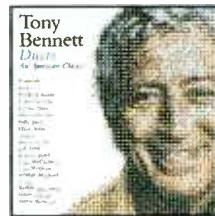
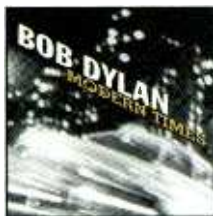
BOB DYLAN

NEIL DIAMOND

COLUMBIA

TONY BENNETT

DIXIE CHICKS



A NOT SO SUBTLE REMINDER THAT NOMINATIONS ARE COMING UP.

